A Study of the Artistic Philosophy of Mahonri Mackintosh Young

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A STUDY OF THE ARTISTIC PHILOSOPHY
OF MAHONRI MACKINTOSH YOUNG

A Thesis
Presented to the
Department of Art
Brigham Young University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
A. John Swensen

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(All photographs were taken from the Jack Sears Files with permission of the Brigham Young University Archives)
PLATE I

MAHONRI MACKINTOSH YOUNG
1877 - 1957

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CHAPTER I

INTRODUCTION

Mahonri Mackintosh Young was one of the outstanding American artists of the Twentieth Century. Among his closest and dearest friends throughout his life was John Septimus Sears, noted cartoonist for the New York Times. He and Mahonri first met when they were eleven years of age, and throughout the rest of their lives they remained close and intimate friends (Plate II).

It had been a lifelong ambition of Mr. Sears to write a biography of Mahonri Young, having perhaps known intimately more about him than any other person. For years he had made hundreds of sketches of and notes about Mahonri, and had filed them away in anticipation of the day when he could use them in recording his personal knowledge of Mr. Young. In 1950, when Jack Sears talked to Mahonri concerning the writing of a biography about him, Mahonri answered:

Yes, I would like you to be the one to write about me. Our close relationship and your faithful gathering of intimate facts concerning me, fully qualify you to tell the story of my life better than anyone else I know.1

---

1 John Septimus Sears (unpublished biographical notes), Brigham Young University Library Archives.
PLATE II

MAHONRI YOUNG AND JACK SEARS
Mahonri later said of him:

I have told scores of people that my beloved friend of a lifetime, Jack Sears, knows more about me than I know myself, because he has written everything about me from our first meeting—things which I have said and forgotten.  

And so with these qualifications, Mr. Sears began seriously to consider and plan the important work which lay before him. Upon the death of Mahonri in 1957, he was more than ever determined to finish the personal account of his dear friend. He knew that "there was so much of inspiration and sound philosophy and advice and encouragement in Mahonri's knowledge," and he felt impelled to "pass these things on to others for their help and enjoyment."

In the summer of 1969, however, before completing this biography, Jack Sears passed away. His files were sent to Brigham Young University shortly after his death where they are now located in the library archives. It is because of the availability of this new material that interest in the study of Mahonri's artistic philosophy was created.

**Statement of the Problem**

The purpose of this study was to determine Mahonri M. Young's philosophy of art as recorded in his personal writings and the writings of his contemporaries—particularly his close friend, Jack Sears. The questions to be answered in this study were:

\[2^\text{Ibid.} \quad 3^\text{Ibid.}\]
1. What were some of the important factors (conditions and people) which influenced the philosophy of Mahonri Young? How was this related to the trends in American art during his time?

2. What did his contemporaries have to say about him?

3. What were the significant characteristics of his work?

4. What were Mahonri's personal traits?

5. How did he feel towards the masters and his contemporaries? What were his thoughts and feelings concerning aesthetic principles, art trends, and different skills and techniques?

6. What were his professional accomplishments?

Significance of the Problem

This study was justified because of the following:

1. To the knowledge of the writer, it is the first researching of available writings of Mahonri Young in order to glean a collection of the original thinking and observations that he recorded.

2. It is the first study to draw from the personal files of Jack Sears which contain biographical notes, newspaper clippings, magazine articles, and letters written by Mahonri Young.

3. It explores more fully than any writings available to the author the philosophy, character, and personality of this great American artist.
Design of the Study

Magazines, books, newspapers, and miscellaneous unpublished materials such as letters, theses, scrapbooks, and personal papers were examined for the purpose of becoming more familiar with the character and personality of Mahonri Young. From these sources of information the following is attempted:

1. To record anecdotes and experiences which may have had some significance on the development of his philosophy.

2. To glean from his own writings his feelings and attitudes towards art and artists.

3. To categorize his basic ideas and determine his philosophy.

Delimitations of the Study

The emphasis of this study was placed upon the life and philosophy of the American artist Mahonri Young. To make a critical analysis of his work was not the intent of the writer—only inasmuch as it helped to explain or illustrate Mr. Young's philosophy. Aesthetic criticisms of the artist's works were restricted to those given by contemporaries of the artist.

Overview of Thesis Organization

The study is divided into the following chapters:

Chapter I - Introduction to the Problem.

Chapter II - A Review of the Personal History of
Mahonri Young (including experiences, educational trainings and statements of contemporaries who may have had some influence on his philosophy).

Chapter III - The Personality and Philosophy of Mahonri Young categorized under the following headings:

A. Personal Traits
B. Aesthetic and Teaching Principles
C. Techniques and Skills
D. Views on Other Artists.

Chapter IV - Summary, Conclusions, and Recommendations.

Appendices and Bibliography.

Definition of Terms

Academic. -- Art or art training which conforms to set rules or traditions as contrasted to vital, original expression. Sometimes given a negative connotation by certain critics of art.

Aesthetics. -- The study of beauty in art and nature; philosophy of beauty; theory of the fine arts.

Bas-relief. -- Carved design projecting from a

4The terms are taken from three sources and have been edited at the discretion of the writer: (1) Maitland Graves, The Art of Color and Design (New York: McGraw-Hill Book Company, Inc., 1941); (2) Otto G. Ocvirk, Robert Bone, Robert Stinson, and Philip Wigg, Art Fundamentals Theory and Practice (Dubuque, Iowa: William C. Brown Company, 1960); (3) Unpublished Glossary of Design Terms and concepts prepared by the Brigham Young University Art Department.
Composition.—The act of organizing all of the elements of a work of art into a harmoniously unified whole. Often used synonymously with organization, structure, and design.

Design.—The art of relating or unifying contrasting elements. Man-made order, structure, composition, organization, form.

Distortion.—Any change made by an artist in the size, position or general character of forms based on visual perception, when those forms are organized into a pictorial image.

Etching.—An ink impression made on paper from a metal plate upon which a design has been scratched with a needle or upon which a design has been etched or bitten by dipping the plate in acid.

Form.—In general, the final and total appearance of the art object. Sometimes used to mean a particular shape within a composition.

Genre.—Painting stressing subject matter of domestic trivia, homey scenes, sentimental family life, etc.

High key.—A composition in which the dominant value is light or high (approximately 7, 8, or 9 on a standard value scale).
Illustration.—An art practice which stresses anecdote or story, situation, and subject in preference to serious considerations of aesthetic quality.

Impressionism.—A school of painting based on the theory and practice of expressing broadly, simply, and directly immediate visual impressions without minute analysis and detail. Recording the immediate moment in a candid camera approach.

Line.—A continuous unbroken mark made by a pen, pencil, brush, or drawing instrument. Also a series of separated points or other units that lead the eye along a path.

Low key.—A composition in which the dominant value is dark or low (approximately 1, 2, or 3 on a standard value scale).

Media.—The materials, such as pencils, pens, inks, paints, etc., used to create a work of art.

Modeled drawing.—A method of drawing which describes form through the use of a variety of values; a range of tones from light to dark.

Naturalism.—The doctrine that nature should be presented objectively, without interpretation by the artist.

Proportion.—The comparison of elements one to
another in terms of their properties of size, quantity, or degree of emphasis. A designed relationship of measurements.

Realism.—Represents art which uses natural forms, but modifies and reorders them to some extent for the purpose of design. Ultimate reality, or the essential nature of the object, is stressed.

Sculpture.—Figures or arrangements of forms carved, cut, hewn, cast, or modeled in wood, stone, clay, or metal.

Style.—The expressive character that marks an individual artist's works.

Subject matter.—The persons or things represented in a work of art. The topic theme, or motif of a work of art.

Technique.—Refers to the artist's individual way of using an art material. The method of executing the technical or manual details of art.

Wash.—A transparent layer or coating of color applied to a surface, allowing underlying lines, shapes or colors to show through.
CHAPTER II

PERSONAL HISTORY OF MAHONRI M. YOUNG

Early Life and Training

Mahonri Mackintosh Young was born in Salt Lake City, Utah, on August 9, 1877, twenty days before the death of his grandfather, the great colonizer and leader, Brigham Young. He was the first of three children born to Agnes Mackintosh (1847-1943) and Mahonri Moriancumer Young (1852-1884). His parent's home, which was known as the "Factory," was actually the Deseret Woolen Mills, owned and managed by his father, and was located in the lower part of Parley's Canyon. It was here that Mahonri spent the first seven years of his life. As he later recalled:

It was a place to dream of and regret. There were farmers and a farm; there were workmen and working women at the mill; there were animals and birds in and around the barn; and, in all directions, glorious landscapes. There was clay in the cut bank of the "Dugway." Some of this I was early given to play with and I modeled birds and animals as any child would. . . . When I now get homesick it is always for this part of Salt Lake Valley, for the old adobe blockhouse, the catbirds in the locust trees in the

---

1See Appendix B for Mahonri's account of his only meeting with his grandfather, Brigham Young.

2Sears, loc. cit.

3All of the direct quotations from Mr. Young's personal writings are unedited and have been quoted verbatim throughout the text.
courtyard, the sunflowers, and the blue mountains forming the rich background.  

The Utah into which Mahonri was born was not without the "germs of culture and the feelings for art." Brigham Young was a great promoter of art, literature and drama. Many of his descendants were proficient in the arts. He loved the theater, and built what was then the largest organ in existence. The architecture in Salt Lake City, though traditionally colonial, "was individual and characteristic enough to be known as Brighamesque."  

Never in Mahonri's life did he remember when he did not want to become a sculptor. When he was only five years old he had an attack of appendicitis, and to entertain him during the long illness, his father carved him a number of things out of wood. "Mahonri later felt that his modeling in clay was directly inspired by his father's whittling."

After the early death of his father in 1884, Mahonri's mother sold the "Factory," and with his family—which consisted of Mahonri, his mother, grandmother, and younger twin brothers, Waldemar and Winfield Scott—moved into a small cottage on 174 C Street.  

Although he yearned for his old home in Parley's Canyon, Mahonri made many new friends in this area of Salt

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4Mahonri M. Young, unpublished projected autobiographical notes, Brigham Young University Library Archives.

5Ibid.

6Ibid.

7See Appendix C for Mahonri's account of his father.

8Young, loc. cit.
Lake City known as "The Dry Bench" which encompassed the Twentieth Ward. Many of Utah's most prominent artists came from this area. Born there were Lee Greene Richards, Alma G. Wright, John Held, Jr., Jack Sears, Mary Teasdale and several others. John W. Clawson, also a grandson of Brigham Young, was born in the Beehive House and became a famous portrait artist. "Hon Young's greatest talent was his gift of friendship for his friends of boyhood days. And those of his boyhood days who had become superb artists and draughtsmen he loved dearly." No doubt much of his inspiration to do a job well came from his association as a youth with these Twentieth Warders.

Jack Sears, in reminiscing over his boyhood days, wrote the following:

In the youthful days of Mahonri Young there was a canal ... which ran from east to west along Fourth Street. Its greatest width was not over seven feet. The banks of this canal served as a haven for many youngsters. Mahonri lived nearby. He and his pals spent many hours lolling on the grassy banks swapping yarns about pioneers, Indians and Indian fighters.

... Usually when Mahonri returned home he had possessions which his pals lacked--sketches of his friends in action as they romped about the canal, or as they lay sprawled out upon the grass, daydreaming. Mahonri intended to be an artist, and the drawings he made were done with great care and earnest observation.

Mahonri loved knives and all kinds of tools--especially cutting tools. He used to take great delight in whittling guns when he was a boy. Later he professed,

9Sears, loc. cit.
10Ibid.
I used to think that my whittling these guns was because I wanted to have guns. I'm inclined to think differently now. I think now that, though I did want the guns, more fundamentally I was carrying out an instinct to carve and model forms.\(^{11}\)

Mahonri used to spend hours in Reister Wright's carpenter shop, and was allowed to handle the tools, ask questions, and use them as he wished. He was fascinated with these tools and cared for them as though they were his own.\(^{12}\)

But Mahonri had other interests "which amounted almost to a passion."\(^{13}\) He dreamed about hunting, fishing, and camping; and any money he earned went for tools, guns, or ammunition. Much of his time was spent outdoors, and he loved to go on camping trips with his friends and relatives. Here he learned to appreciate the beauties of nature. In many of his early writings he described the physical environment of the many camping trips he took as a youngster, explaining in detail the excitement of the first fish he caught.\(^{14}\)

Two people who were a great influence on Mahonri during his younger years were his Uncle Alfales (his father's brother) and Aunt Ada. He felt that he learned more at their house than he ever learned at school. Mr. Young loved to browse through their private library which was one of the best in Salt Lake City. He later said:

If I speak fairly good English and have a

\(^{11}\)Young, loc. cit. \quad ^{12}\)Sears, loc. cit. \\
\(^{13}\)Young, loc. cit. \quad ^{14}\)Ibid.
generous appreciation of its virtues and beauties, it is because of my association with Uncle Alfales and Aunt Ada. Though they never corrected me in my use of words, I was always in the presence of English intellectually and grammatically [sic] used.15 His Aunt Ada was not only one of the most intelligent women he ever knew, but was also very well read, and in his judgement, one of the best in her knowledge of English literature.16

At an early age Mahonri discovered reproductions of drawings which had a great effect on him. Lee Greene Richard's father, who had always had a genuine interest in art, owned a copy of Chapman's American Drawing Book, and Mahonri and Lee spent many hours reading it. The book contained wood engravings and etchings by some of the great masters, and from this book Young learned the fundamentals of the practice of etching.17

Mahonri went through the public schools disliking it all the way. One teacher, Miss Alta Wiggins, gave him some advice, however, which remained with him throughout the rest of his life. "When you draw a straight line, look at the point where the line is going to end, not at the point of your pencil."18 This remark was more valuable to Mahonri than anything he subsequently learned from his world famous teachers.

Mr. Young finished eighth grade and went to high

15Ibid. 16Ibid. 17Ibid. 18Sears, loc. cit.
school for one day before he decided there were more important things to do. He quit school and got a job knocking plaster off of old bricks in a demolished building. Later, when he was eighteen, he went to work at Albion Cain's Bicycle and Stationary Shop. He worked ten hours a day and was paid $2.50 a week. 19

Formal Education

J. T. Harwood.—During this time many of Mahonri's friends were studying art with J. T. Harwood. Harwood had studied art in the Paris schools—Julian's and the Beaux Arts—and had the reputation of being an excellent teacher. Mahonri was interested in becoming an illustrator and so he spent the money he had saved in taking lessons from Mr. Harwood. In speaking of this first art class, Mahonri stated:

He [Mr. Harwood] had there [Paris] learned all that was taught in what were at that time recognized as the best schools in the world. This instruction he faithfully passed on to us. Our models were casts. These we were taught to draw accurately. We were encouraged to measure and to use the plumb line. His class was held in a large, high-ceilinged room with several very high windows facing north. I mention these windows because on them I first discovered for myself that there was more than one way of looking at things. My experience with the tall windows came one day when I rather casually measured the top of the window and found on comparison that it was narrower than the bottom though the sides plumbed. Mr. Harward could give me no explanation but it opened my eyes. I was later to discover that there were many such discrepancies. One of them was that, if you had a pair of good eyes, you did not see nature with the kind of accuracy revealed by the camera lens. With two eyes, you could see around a corner. Not

19 Ibid.
only did "shadows always move," as Benjamin West told Constable, but everything moved and you yourself moved. . . . That all led to an understanding of form and space as revealed through the eyes. The sense of form, as revealed by the sense of touch, came much later.\footnote{Young, loc. cit.}

Mr. Young also studied the salon catalogues which Mr. Harwood brought back from Paris. He discovered many things from the early Harper's, Scribner's and Century magazines. "There were drawings by Alphonse de Neuville and Edouard Detaille. These interested me [Mahonri] very much for their sense of life and, in the case of Detaille, for the skill with a pen."\footnote{Ibid.}

Mahonri felt that he was very fortunate to have studied under James T. Harwood as a boy. Many years later, in reference to Harwood, he said, "Fortunate, indeed, are we, that in our early years we studied under him and were not only taught to draw correctly, but also to appreciate nature, life, and the value of time."\footnote{Sears, loc. cit.} But Mr. Young also realized that "cast drawing and drawings from the posed model would never give the command over shapes and forms and movement" that he felt he would later need.\footnote{Young, loc. cit.}

Salt Lake Tribune.—The following year, through the influence of his uncle, Arthur Pratt, Mahonri was given the job of portrait artist for the Salt Lake Tribune, with a salary of $5.00 a week. Later he was transferred to the
engraving shop and made $6.00 a week, but he continued to 
make pen and ink portraits, as well as to execute other 
art work.24 Jack Sears was also working for the Tribune 
as a cartoonist, and in remembering these days he said:

It [the job] also gave him [Mahonri] a chance to 
attend the city council meetings and sketch its mem­
bers. He could see his work actually reproduced and 
by comparison with his original pen drawing learn much 
of value. Then, too, of great importance, was the 
fact that Frank M. Day, who had come from San Fran­
cisco to head the art department, was a skilled engraver 
and operated the Tribune's up-to-date engraving plant. 
... Day knew that Mahonri was interested in etchings 
and helped him in every way possible by teaching him 
the photo engraving process.25

This was a very trying period in Mahonri's life. 
By giving up his social life and refusing to buy new 
clothes, he was able to save most of what he earned. By 
the fall of 1899, he had saved over four hundred dollars 
and was able to go to New York to study at the Art 
Students League.26

Art Students League.--When Mr. Young first entered 
the Art Students League in New York he signed up for a 
morning class with George Bridgeman and an afternoon class 
with Kenyon Cox. In referring to Bridgemen, he later 
wrote:

Bridgemen came twice a day. He was very sys­
tematic in criticisms ... he looked over his 
glasses at the student, then at the drawing and gave 
a criticism using certain forms he had evolved. 
Usually it was "get the hip action," or "make it

24 Ibid. 25 Sears, loc. cit.
26 Young, loc. cit.
go round," and often he made a clever quick sketch on the side of the drawing illustrating what he meant.

I still have a drawing he worked on the side of. The model was posing, standing squarely on both feet. He told me to "get the hip action" and made a clever drawing. Now as what he had indicated was an action was a pose standing with the weight on one foot—not at all like the pose of the model I was trying to draw—I began to question the validity and value of his advice. Then, when he told me to "make it go round" and—this time putting a tone on my drawing itself down the light side of the leg where there was not tone—I decided I didn't need any more of his criticisms. That same afternoon Cox said of my drawing, "it hasn't the flatness of flesh" I no longer hesitated and, though, I continued to work in the Bridgeman class I didn't bother to take criticisms.27

Mahonri felt that Kenyon Cox was the best teacher he had at the League. Throughout his life he had great respect for him as an instructor. In speaking of Cox he said:

He never told me anything which I found out wasn't so. I have always had the sincerest respect for Kenyon Cox. He was a man of high order of intelligence, of complete integrity and real knowledge. . . . If he had had just a bit more talent in his painting and drawing he would have been the most valuable artist of America as he would have been our true academic painter.28

In describing Cox's criticism of his students' work, and the value he received from it, he stated:

He [Cox] proceeded to study the drawings in relation to the model and indicated corrections. He sometimes made his corrections with a line. In this he carefully ran his charcoal over the drawing from point to point, then and only then he drew a line with firmness and assurance. There were no free flowing, finding out lines. That operation he apparently had made in his mind. He never made many corrections and almost no comments of a general

27Ibid. 
28Ibid.
nature. I often wished he had...

He also gave a series of lectures in anatomy. These were strictly on artistic anatomy. He didn't go very far into the deeper muscles. His aim being to give an idea of the structure of the figure, not to take it to bits. He explained the articulation of the skeleton and the function of the larger muscles and the ones that determined the form. I found these lectures very valuable.²⁹

During that first trip to New York (1899-1900), besides the work at the League, Mahonri made many friends, saw countless exhibitions, discovered the galleries of the dealers and became familiar with the city. He saw his first impressionist pictures at the Durand-Ruel Gallery and was quite impressed with some of the Monets.³⁰ He explored the city along the waterfronts and made many sketches of the strong laboring men in action.³¹

Mr. Young worked hard during his eight months at the Art Students League. He was determined to get a sound foundation in drawing, painting, and modeling.

I remember that this determination was due to a feeling that nothing I had worked at and tried to become and do was completely mastered. If I was going to be an artist I wasn't going to have it said of me that I hadn't been through the mill. I wasn't going to be the kind of artist I saw all around me who could do some one (usually little) thing, but couldn't do a lot of these things they should have been able to do. They could do a portrait, or make a landscape or some other things, but they couldn't do all of them like a good journeyman. That was why I stuck to the cast drawing with Harwood, and worked so hard at life drawing at the League.³²

Later in the year he took an illustration class from Walter Appleton Clarke.³³

²⁹Ibid. ³⁰Ibid. ³¹Sears, loc. cit. ³²Young, loc. cit. ³³Ibid.
After eight months in New York, Mahonri returned to Salt Lake City and accepted a job as photo engraver for the Salt Lake Herald. As head of the department his wages were $18.00 a week, and he was able to save most of it for his trip to Paris the following year. By the fall of 1901 he had saved over eight hundred dollars. The artist also obtained several hundred dollars from his father's inheritance—a plot of land which his mother sold to the Church—and with this money he was able to leave for Europe.34

Julian Academy.—Mahonri entered the Julian Academy almost immediately after arriving in Paris, and studied drawing under the leadership of Jean-Paul Laurens. In later referring to this class, he recorded an unusual experience:

Very early in the year a few of my drawings were marked for the Concours [competitions], but then they ceased to be marked. Jean-Paul would indicate the ones he wanted for the Concours by a nod of the head to Raphael, the man of all work [assistant]. Jean-Paul seemed to indicate that my drawing was to be marked, but Raphael never seemed to see it. An Ancient [one who had been at the academy for over a year] suggested that maybe if I crossed his palm, his eyesight might be better. The next day I said, "Raphael, if Jean-Paul marks my drawing today you get two francs (40 cents)." That was all that was needed. My drawings were marked from then on, but I had to continue the crossing of the palm.35

Mr. Young felt that the most valuable piece of advice he received during all his time at the Julian

34Ibid. 35Ibid.
Academy was given to him by a former student of the Jean-Paul class—a man by the name of Sparks, who was then working in his private studio and studying on his own.

I had been working on a drawing of a model who used to pose for Christ figures and was working most intensely at it. I had determined I would not only draw all the shapes but I'd draw with depiction all the areas of tone. Sparks looked at this drawing and then said, "Young, you don't draw an arm from here to here (indicating the fingers, then the elbow, then the deltoid and finally the shoulder); you draw it from here to here (placing his hand on his other hand [and] running it up his arm to his shoulder in one long sweep)." I knew that but I'd forgotten it. I could draw much better than Sparks, but I had forgotten a very important thing: details are important as parts of the larger whole; an ensemble is not made by accumulation of details. I have always been grateful to old Sparks for his very valuable advice. It came at the right time and made a profound impression which has never left me.36

While in Paris, Mahonri tried to get as much experience in art as possible. He wanted a good, solid foundation on which to grow. He had long made up his mind not to loaf in his studio, and if he wasn't working he went out to visit the Louvre, the Luxemburg or many of the exhibitions of the dealers—especially Durand-Ruel. Then came one of the most important events in his education as an artist.

Italy. During his first year in Paris, several of his friends went on a three-week trip to Italy for the Easter holidays. Mahonri accompanied them and was able to see many of the great works of the masters. From this

36Ibid.
trip, he became convinced that, compared to the work of the Renaissance, modern art was too empty. "In Italy, of the great period, there were no simple still-lifes or landscapes of the corners of a wall—everywhere you looked in their pictures there were things of interest, things to be seen."37

In Venice he was fascinated with the works of Titian, Tintoretto, and Paolo Veronese. Tintoretto influenced him so much that when he got back to Paris "he saw the model in his terms."38 He ceased trying to match tints and for the first time felt that he had finally begun to paint.

It was the practice at that time to paint in dark tones. James Whistler was at the height of his fame, and Gustave Courbet was being rediscovered. Nicolas Poussin was also greatly admired and in general, there was a revolt against Impressionism as represented by Claude Monet and his school. That which they reacted against was the new convention—"the substitution of blue, purple and violet for the traditional brown and gray for all shadows and darks."39

Mahonri did a lot of sketching while he was in Italy, but when he returned to his room each night he found that he had drawn only parts of figures—a portion of a head, an arm, a leg—but nothing complete. He decided that he wouldn't come home the next day until he had drawn a whole figure. He realized then, in order to do this, he should not try to build up a complete figure out of parts

37Ibid. 38Ibid. 39Ibid.
he had drawn separately. Rather, he must first draw the leading lines, the big masses and main proportions, and the large areas of light and dark—leaving the details for later.

My experience was that, though I had had the best of school training and had become a good draughtsman of the plaster cast and the posed model, here I was unable to make a sketch from living nature. This worried me as I had always been able to make sketches. I kept on trying and by the time I reached Venice I had got a grip on things. This, you see, was more or less what Sparks was saying in his criticism of my drawings at Julians.40

Reflecting back on his first trip to Italy, Mr. Young said:

From that most revealing trip I brought back a number of ideas and observations which have been invaluable to me. One of the first things I grasped, I got in Rome and in Florence, and that was—that greatest, profoundest, most serious works could be, and had been painted, in light colors. I suppose my feeling this as so important was due to the excessive influence of northern schools; Rembrandt particularly. The Michelangelos were very high in tone as were the Giottos... Another thing I discovered was that modern pictures were too simple—that is there wasn't nearly as much of interest in them as in the Italian ones. In most Italian pictures, of schools, there was something to look at wherever you looked. This observation has had a great influence on my own pictures.41

The next winter Mahonri entered the modeling class at Julian's under Raoul Verlet. Mr. Young did not care for his sculpture or his point of view, and after the first month, he never took any criticisms from Verlet. His trip to Italy and his studies in the Louvre and Luxemburg museums gave him a very different idea of what sculpture should be. In the spring he modeled two statuettes from

40Ibid. 41Ibid.
memory and sketches he had made. This was his first original work which he named "The Shoveler," and "Man Tired." These sculptures, which were shown at an American Art Association show, made Mahonri famous. He was finally "launched as a sculptor."  

During the summer of 1903, Mahonri had the opportunity to go back to America. Besides visiting his home in Salt Lake City, he was able to spend several weeks in New York, before returning to Europe.

In the course of the next two years in Paris, Mr. Young worked only occasionally in the schools, spending most of his time in his studio and out of doors. Once in a while he attended sketch classes at the Delecluse and Colarossi Academies, and, when he could afford it, he hired a model and tried to improve his drawing. At this time he frequently visited the drawing section of the Louvre, where there was a large collection of drawings by the masters. These drawings, which filled several galleries, greatly impressed and inspired him.

Shortly after returning from America, Mahonri broke his thumb and was unable to do any sculpturing. But he was not content in remaining idle until his thumb healed.

One day he passed a dealer's window and was

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42Ibid. 43Ibid. 44Thomas A. Leek, "Ten Formulators of Early Utah Art History" (unpublished Master's thesis, Department of Art, Brigham Young University, 1961), p. 92. 45Young, loc. cit.
impressed with a little landscape done in watercolors. It had been executed in a loose manner with a minimum of pencil lines over which had been placed washes of color, and in one corner of the picture was scrawled the name of Jongkind. Mahonri Young was exhilerated as he had found something he could do with his injured hand. The artist had tried watercolors earlier in Salt Lake City but with little satisfaction. He felt he had now discovered a way to master the medium and began to make drawings in pencil and ink over which he laid on washes of color. His watercolors were well received, and two of them were exhibited in the Paris Salon.46

Two more were bought by the Musee Carnavalet, and one was purchased by the painter William Chase. He now had a reputation as a watercolorist.47

The artist's stay in Paris was conscientiously devoted to study. He wanted to learn as much as he could and he was determined that he would become familiar with all phases of art. He sculpted, painted, etched, watercolored, drew in pastels and sketched in all media.

In summing up his years in Paris, Mahonri later wrote:

The last two years abroad were most valuable. During them, something of the ten years of struggle and study began to take form and fairly definite conclusions were reached. I had been to London several times and I knew pretty thoroughly what was in Paris, but a second trip to Italy was like adding up a long line of figures. How clearly I remembered a saying of Sargent's that one needed ten years of study. In the impatience of first youth how ridiculous that seemed; years were so long and contained such infinite possibilities. I remembered Salt Lake too, and our doctor, Harry B. Niles saying, "Study until you are forty, and you'll know more than anybody in the world." I knew I had much still to learn, but I felt I had laid down a fairly solid foundation.48

46Leek, op. cit., pp. 96-97.
47Young, loc. cit.
48Ibid.
Professional Achievements

Salt Lake City. — When Mahonri first returned from Paris he was out of work for many months. He was living in Salt Lake City and continued his drawing, painting, and sculpting. Finally, when his patience was almost gone, H. J. Faust, Jr. gave him his first commission. He was to model a woman in butter, to be exhibited at the state fair. His butter woman was a sensation, and after that, many more important commissions were offered him. 49

(Plate IV)

Mr. Young describes these years in Salt Lake as "five years of worry, struggle and discouragement." 50 He later said:

I look back on those years as my years of exile. Life was up to me on grimest terms. Studying art and life was no longer the main concern. There was no time or need to study life—its facts were too immediate; everywhere they stared me in the face; they could not be ignored or side stepped. When forced to, we generally find the strength. 51

On February 19, 1907 he married Cecilia Sharp.

"She was a talented musician—pianist, and possessed a type of grace, beauty and spirituality which enhanced the circles of culture in which she associated. She was an enthusiastic member of several musical clubs." 52 Mahonri was very devoted to her and sculpted a bronze bust of her shortly after they were married. The following year, in 1908,  


50 Young, loc. cit.

51 Ibid.

52 Sears, loc. cit.
MR. YOUNG IN HIS STUDIO - ABOUT 1908
their daughter, Cecilia Agnes Young, was born to them.\textsuperscript{53}

During this time, Mahonri designed the Seagull Monument, although it was not completed until 1913.\textsuperscript{54}

The artist created the bronze sculpture "The Prospector and His Burro" in 1907 (Plate V). Many years later, in 1941, this sculpture was used as the insignia of the new diesel electric streamlined train, "The Prospector," which was put into service between Salt Lake and Denver.\textsuperscript{55}

Some of Mr. Young's most significant commissions were given to him by the Church of Jesus Christ of Latter-day Saints.\textsuperscript{56} In 1909 he designed a bas-relief for the east wall of the Deseret Gymnasium which was fifty-six feet long and four feet high, called "Field Day." Well known athletes at the gymnasium and the University of Utah were used as models. These panels, showing athletes in track and field events, were installed in 1915.

The Mormon Church also commissioned Mahonri to do life-size statues of Joseph and Hyrum Smith for the Temple Grounds. An art critic at that time remarked that it was the best likeness yet seen of Joseph Smith, having been made from the actual death mask which was taken shortly after the martyrdom of the Prophet in 1842. It was "more exact than any previous effort," and gave "more expression to the

\textsuperscript{53}Ibid.

\textsuperscript{54}See Appendix D for Mahonri's account of his Seagull Monument.

\textsuperscript{55}Sears, \textit{loc. cit.} \textsuperscript{56}Leek, \textit{op. cit.}, p. 93.
"THE PROSPECTOR AND HIS BURRO"
New York.—Concluding that there was little left for him in Salt Lake City, Mr. Young took what money he had saved and moved with his wife and daughter to New York City in 1910. In describing his first two years in New York, Mahonri said:

My sensation was that of a man on a steep roof, always slipping, only able, at the best to delay the hideous downward progress, no matter how hard my fingers were driven in. At best it was only a delay and never a recovery—and always in sight the yawning gulf. But at last the slipping stopped and I started to climb back.  

In 1911 their son, Mahonri Sharp Young, was born, and during this same year Mahonri received his first notable award, the Helen Foster Barnet Prize of the National Academy of Design for his sculpture "Bovet Arthur—a laborer." The next year he was elected an Associate at the National Academy of Design. Then came two important commissions which helped him in becoming established.

In 1912 the American Museum of Natural History sent Mahonri Young and Howard McCormick to the Hopi Indian villages of northern Arizona to do some studies for a Hopi group. Mr. Young was commissioned to sculpture a group of Indians for the museum, and Mr. McCormick was to paint the

57Sears, loc. cit.  
58Young, loc. cit.  
scenery. Mahonri fell in love with the people of that area —the Hopis, Navajos, and Apaches. Ganado, Arizona, became, next to Paris, "the place he loved best on this earth." The buildings and conditions were similar to those at the "Factory" where he lived as a boy. In describing it, he said:

I found in that part of Arizona north of Santa Fe, conditions completely to my taste; a large landscape, vast spaces; the hills, not too high and big; small ancient trees--pinions and cedars, full of character--small enough not to dwarf man and his animals, and in this enchanting land people living primitive lives, tending sheep and goats, riding horses and burros, raising corn and wearing beautiful clothes. I have sometimes regretted not living my life there.

On his way home from Arizona, Mahonri stopped over in Salt Lake City, and at this time he was given the commission to complete the Seagull Monument which was dedicated on Temple Square the following year in 1913. The artist felt that this work was his best creation, and that the inscription on the monument, which was written by B. H. Roberts, was most outstanding. It states: "Erected in Grateful Remembrance of the Mercy of God to the Mormon Pioneers." (Plate VI)

Mr. Young again took a trip to the Apache Country with John Held, Jr. in 1915, first visiting the Hopi and the Navajo reservations. Mahonri always made the best of

61Young, loc. cit. 62Ibid. 63Ibid.
64See Appendix E for "The Meaning of the Seagull Monument" by John McQuarrie.
65Sears, loc. cit.
PLATE VI

THE SEAGULL MONUMENT - 1913
his opportunities. They stayed one month, but during that month he made over 300 pages of sketches—averaging over ten sketches a day.66 During this year he was awarded the Silver Medal for Sculpture by the Panama-Pacific International Exposition.67

In 1917, after spending more time in the Apache and Hopi areas of Arizona, Mahonri completed the sculpturing of his two groups of Southwestern Indians which were exhibited in the American Museum of Natural History. His bronze figures, portrayed with the painted backgrounds of Mr. McCormick, received highest commendations.68

During this year Mahonri's wife, Cecilia Sharp Young, died at Leonia, New Jersey, at the age of 45, leaving a husband and two children. She was buried in Salt Lake City.69

Mahonri began teaching at the Art Students League in 1916. He taught painting, sculpture, printmaking, and illustration periodically until 1943.70

In 1923 Mr. Young received a commission to do the "Monument to the Dead" which now stands in the cloister of the American Pro-Cathedral in Paris. This work took him to France, for the first time in eighteen years, where he

66Young, loc. cit.
67"American College Society...", loc. cit.
68Sears, loc. cit. 69Young, loc. cit.
70"Hon Young Leads Field," Salt Lake Tribune, Jan. 18, 1948.
was able to supervise the actual cutting of the sculpture in stone. He remained in Europe for four months, enjoying the company of many of his American friends who were also staying in Paris at that time. Mahonri referred to it as "the vacation of all vacations."\textsuperscript{71}

The next two winters he taught at the Art Students League. Then, in 1925, came an unexpected opportunity. Elbridge Adams offered to finance another trip to Europe if Mahonri would discontinue his teaching and repay him in work. And so Mahonri again left for Paris, this time accompanied by his daughter and son. He stayed for two and one-half years accomplishing a great amount of work. Most of the boxing groups were done at that time, and the Isle d'Ouessant drawings and paintings were done after two trips to the island. Mahonri later wrote:

They were busy and profitable years. I had the unique experience of having people buy enough out of the studio to pay all expenses for two and a half years. I was a successful artist and I was doing only what I wanted to do. It was a very pleasant life.\textsuperscript{72}

After Young's return to New York, he received a commission to go to Hollywood, California, to do the figure for Paul Muni's "Seven Faces." There he modeled the statue of Joe Gans, the negro prize fighter, for Winfield Sheehan of the Fox Film Company. The bronze is sixty-nine inches high and is now owned by Madison Square Garden Corporation in New York. The writer Damon Runyon has referred to this piece of magnificent art as one of the

\textsuperscript{71}\textsuperscript{Young, loc. cit.} \textsuperscript{72}\textsuperscript{Ibid.}
greatest characterizations of a boxer he has ever seen.\textsuperscript{73} Mahonri was kept on for two more months to do sculptures for the new buildings at Fox Hill. He found his stay in Hollywood and Los Angeles very interesting and pleasant as well as profitable.\textsuperscript{74}

In 1931 Mahonri married Dorothy Weir, daughter of the artist J. Alden Weir. They spent five months in Paris and then settled at the Weir farm at Branchville, Connecticut, and in New York.\textsuperscript{75} Mr. Young was very happy in his second marriage. In a letter to Jack Sears, dated February 17, 1937, he said, "Today is the sixth anniversary of our wedding. It seems but a month or so."\textsuperscript{76} She was a great comfort and companion to him. "One of the tragedies of Mahonri's later life was her untimely death, which occurred May 25, 1947."\textsuperscript{77}

Mr. Young was noted for his sculpture of athletes and western characters. "He won first prize in sculpture at the Olympic games at Los Angeles in 1932 in competition with sculptors from all over the world. The prize winner was a small piece of sculpture called 'The Knockdown.'"\textsuperscript{78}

While Mahonri was in Paris in 1902 he had studied and pursued the medium of etching extensively. He was

\textsuperscript{73}Sears, loc. cit.\textsuperscript{74}Young, loc. cit.\textsuperscript{75}Ibid.\textsuperscript{76}Sears, loc. cit.\textsuperscript{77}William C. Patrick, "An Outspoken Amiable Personality, 'Hon' Young Has Carved Himself a Position in American Art," Salt Lake Tribune, Aug. 20, 1950.\textsuperscript{78}"Famous Artist Predicts End of Modernism," Salt Lake Tribune, May 3, 1936.
"one of the pioneers of the etching medium in America," and received many honors for his etching ability. His etching "Pont-Neuf" was included in "Fine Prints of the Year, 1933" where he won the acclaim of the American Etching Society and the art world.

In the spring of 1936, Mahonri finished a memorial tablet to Father Kino for Tucson, Arizona. Father Kino was one of the early Catholic missionaries in the southwest. Mr. Young believed that this monument, next to the Seagull Monument, was probably his most successful work. He and Mrs. Young attended the dedication ceremony and then visited the state of Utah. They had planned to remain possibly three weeks, but ended up staying for four months. It had been a good many years since Mahonri had been in Utah, and he "went around in the joyous spirit of an enthusiastic youngster—thrilled, inspired with the warm hospitality of our people and with the state's natural grandeur."

Mr. Young's purpose in going to Utah was to discuss prospects for a centennial monument to the Mormon Pioneers to be placed at the mouth of Immigration Canyon. In speaking of his desire to complete this monument, Mahonri said:

80Ibid., p. 38.  81Sears, loc. cit.  82Ibid.
83"An Appreciator—Sketching Jack Sears—Appreciates Mr. and Mrs. Mahonri Young," Deseret News, September 26, 1936.
... all my life I have been interested in the western migration of our people. It always seemed to me to be one of the greatest "epics" of the world. I have dreamed and hoped that some day Utah could find the will and means to let me make a monument to the Pioneers, adequate to their great achievements. I would be willing to spend years of my life on it and make it my crowning masterpiece.84

Mr. Young had become inactive in his inherited religion, but his greatest artistic accomplishments were "indelibly linked to the faraway Mormon country of Utah."85

On February 28, 1939, Mahonri was officially notified that he had received the commission to do the "This Is the Place" monument. At this time he said:

This will fittingly memorialize, in an appropriate and substantial manner, the achievements of the Pioneers who entered the Valley of the Great Salt Lake, in 1847, to establish homes and build an inland Empire, and also give full recognition to those trail blazers who had preceded them. I would rather have the "This Is the Place" commission than any other that could come to me.86

For Mahonri to complete this great work in such a comparatively short time was indeed a great achievement. "... the ages to come, and nothing less, can reveal the true and everlasting loveliness and worth of this remarkable memorial masterpiece constructed in bronze, steel, concrete and granite."87 (Plate VII)

The unveiling of the monument took place in Salt

84Sears, loc. cit.
85"Mahonri Young's Sculpture Preserves His Mormon Past," Life Magazine, February 17, 1941.
86Sears, loc. cit.
MR. YOUNG BY HIS FIGURES FOR "THIS IS THE PLACE" MONUMENT
Lake City on July 24, 1947. With the completion and dedication of the monument, Mahonri felt that his work was about finished.\footnote{Young, loc. cit.}

Following the completion of the "This Is the Place" monument, Mahonri was commissioned to complete a lifesize figure of his grandfather, Brigham Young to represent Utah in the rotunda of the National Capitol Building in Washington, D.C. The artist went to Rome where he carved the ten foot statue out of Carrara marble from Italy.\footnote{"Mahonri Young, Sculptor Dead," New York Times, November 3, 1957.}

This was Mr. Young's last major work and was unveiled on July 1, 1950.

Mahonri Young died at the age of eighty in Norwalk, Connecticut, on November 2, 1957.\footnote{"Milestones," Time Magazine, November 11, 1957.}

\textbf{Statements of Contemporaries}

Although Mr. Young was once described as "having but little in common with most of his contemporaries in art," he was greatly respected and admired by them. "A naturalistic sculptor, painter, sketcher and illustrator, Mr. Young had much in common with such modern realists as the early rebels against academics, John Sloan and Everett Shinn."\footnote{Sears, loc. cit.} He especially favored those artists who

\begin{itemize}
  \item \footnote{Young, loc. cit.}
  \item \footnote{"Mahonri Young, Sculptor Dead," New York Times, November 3, 1957.}
  \item \footnote{"Milestones," Time Magazine, November 11, 1957.}
  \item \footnote{Sears, loc. cit.}
\end{itemize}
emphasized human characterization such as Millet, Daumier, Degas, Meunier, Maillol, Toulouse-Lautrec, and Rembrandt. Mahonri was extremely well known and admired in the 1920's and 30's.

Honored by critics. — Writer Lawrence Stallings said to Waldamar Young, "Your brother, Mahonri, is the greatest sculptor in America." Guy Pene Du Bois, the great artist and critic, agreed: "He is a rare sculptor in America and one of the little band that is putting life and vitality into an empty shell which has been made so long to represent American sculpture."

Levi Edgar Young, historian, said, "Rodin, the great French Sculptor, had stated, 'The four panels on the Seagull Monument, by Mahonri Young, are of powerful excellence.'"

The cartoonist, Jack Sears, gave the following tribute to Mahonri:

If I were asked today to name America's most outstanding artist, judged from every angle, I would choose Mahonri Young, and I sincerely believe that I could defend my position by fact. He works at the top of his enthusiasm and he has developed and now sustains a knowing pair of eyes that see for themselves and

92 Yonemori, op. cit., p. 104 (letter from William Crawford).

93 Sears, loc. cit. 94 Ibid.


96 Sears, loc. cit.
records life, movement—always movement in everything he does. Mahonri is made of the stuff which distinguished Bayre, Daumier, Millet, Degas, Rembrandt, Carot and other artists of note. Yet he is as individual as they were, always sincere, a man with a splendid balanced mind—a great draughtsman with a sound and large view of life and well trained vision.

I have walked with him, worked beside him, lived with him, and I know he can draw more things better than any living man today.

Mahonri Young has developed as an individual art figure of such prominence that today, he commands the admiration of the art world. There is no more effective way of realizing the distinction of Young's genius than by imagining American art without him.  

Reputable.--Mr. Young had the reputation of being an "American artist of the first rank."  

Harry Wickey, a close friend of Mahonri's stated:

This reputation is based on a mass of some fifty years of creative work that is extremely personal and completely authentic.

This artist has often said that he is one for whom the visible world exists, and one may add that he is one who, through his work, has made the visible world exist. Mr. Young has also said that he is eye-minded. This is a modest statement covering but half of the matter for he is also tradition-minded and in the best sense. That is—he is keenly aware of what the great masters of the past have had to say and accepted from them whatever he could use without having his own creative powers smothered through the acceptance—the final result being that his work stands four square on its own feet with debts to some while imitating none.  

In speaking of the versatility of Young, Wickey also said:

From the beginning of his career Mahonri Young

98 Yonemori, op. cit., p. 155 (personal letter from Harry Wickey).  
99 Ibid., p. 115.
decided that whatever else he might become, he would take special care not to become a specialist. Keeping his word, he has made hundreds of drawings, numbers of watercolors, paintings, etchings and sculpture of the most varied subject matter. These include animals, laborers, prize fighters, portraits, and landscapes. In fact, it would almost seem that everything Young saw, found graphic expression in one medium or another.  

The artist Galbraith (William Crawford) wrote:

His great talent enabled him to select that medium which would best express the idea he had in mind. He was at home with marble, clay, the etching needle, water-colors, oils, crayon, etc.  

The American sculptor, Paul Manship, said of Mr. Young: "Movement, spirit, and individuality of a thoroughly American cast, are the outstanding qualities of Mahonri Young's brilliant drawings, etchings, and paintings, as well as his statuettes and groups."  

Knowledgeable and self-assured.—Mahonri had a great knowledge of art history and techniques, and he enjoyed talking about all art subjects. When Mr. Young was convinced he was right, he was a hard man to argue with. Carlyle Burrows said of him:

Young was an intensely informed artist and craftsman and his wide experience in art matters seemed reflected in his work, not only his sculpture and occasional painting, but in his drawing and etching also. He was a member of the National Academy, but I found much of his work anything but academic. So it was with his etchings, they were just soundly

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\(^{100}\text{Ibid.}\text{, p. 116.}\)

\(^{101}\text{Ibid.}\text{, p. 105 (personal letter from William Crawford).}\)

\(^{102}\text{Sears, loc. cit.}\)
drawn with an added individuality, which was not stressed, particularly, but was inherent. His style was somewhat impressionist.

His beliefs on art and life were as stimulating to his friends as to his pupils. He knew art from A to Z through wide reading and experience and had very definite ideas, almost to the point of being dogmatic about them. He took much personal credit for the knowledge he had of art, and of life, and filled dozens of sketchbooks with brilliant notations of the European and Western American people and other objects enjoyed most.

I think what contributed most to his success in etching were his personality and skill in drawing, and his study of life which he pursued with passionate intensity.103

Developed personal style.—The artist B. F. Larsen wrote:

In most of Mahonri M. Young's work he shows a strong tendency to simplify. This contributes the feeling of bigness, of monumentality, and universality. He achieves this quality without eliminating a certain lyrical charm. This quality of simplicity is more evident in his larger sculptural creations.104

Young was by nature a modern but refused to follow the latest fashions in both modern and conservative art trends. He believed that art is an essential part of progress. He also maintained the belief that individual feeling and expression is the basis of art and that mere fashion, as such, may be superficial and unworthy.105

Mr. Larsen felt that Mahonri was a master in the use of lines. "When artist Young drew with a pencil the lines which he made were pregnant with life and character. With lines he built forms which were focal points for both thoughts and feelings.106

103 Yonemori, op. cit., p. 103.
104 Ibid., pp. 111-112.
105 Ibid., p. 113.
106 Ibid., p. 110.
Benefited Utah.—Mahonri did much toward adding dignity and distinction to the state of Utah. Many people had never given much thought to Utah, regardless of its many scenic beauties, until they became interested in Mr. Young's art and learned that he came from Utah.  

Fairness in criticism.—C. Clarence Neslen, former mayor of Salt Lake City and one time senator of Utah, said:

The one thing that stands out in my memory to this day is—Hon was always fair minded and just—in his play, his school and his work. I would like to add he is always just in his art criticism, even if he does not like the individual.

Mahonri was always honest in his decisions, and because of this he solo juried more art exhibits throughout the United States and Europe than any other artist in America.

Helped contemporaries.—Mahonri was a great inspiration to other artists of his time—particularly those from his own home state of Utah. Among them were Hal Burrows, John Held, Jr., Lawrence Squires, Will Crawford (Galbraith), Paul Daugherty, Giff Real, and Waldo Park Midgley. These men, who became prominent artists in their time, were "indeed fortunate to have come under this great artist's guidance and powerful influence in their youth." Many of these students who went to New York City for advanced art training thought of Mahonri as their art father. "His

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107 Sears, loc. cit.  
108 Ibid.  
109 Ibid.  
110 Ibid.
friendly and generous attitude set him apart from some other well known men. He opened his studio to them. He provided models and became advisor, and unpaid teacher who helped some to noteworthy art careers.  

Artist Bill Crawford (Galbraith) said:

I found out Hon was not only a great artist and teacher, but also a warm hearted, lovable free spirit. . . . He opened my eyes and mind to things I never knew existed.  

He was ever ready to help me with a job that I couldn't seem to solve and he was never too busy to sit down and help get one back on the right track. He was an outspoken man, both with his criticism and his praise.  

Devoted to art.--In a letter to Jack Sears, Rufas K. Hardy, one of the first Seven Presidents of Seventy of the Mormon Church, wrote:

Hon has always seemed to me to be obsessed with his art—so much so that everything else was pushed aside. When we went camping, he modeled horses and dogs of clay. His life was absorbed in that which has brought him national and international renown.  

At the dedication of Mahonri's grave in Salt Lake City on November 9, 1957, Jack Sears said:

Mahonri Young was honest, sincere, efficient—a genius artist measuring his work by the rule of excellence. He created great art—important art, whether it be a heroic statue, painting, etching, drawing, or statuette—it was always monumental in conception. We know that Mahonri's art was characterized by simplicity, dignity and breadth of conception, united with exquisite draughtsmanship—always draughtsmanship, the greatest word of art!  

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111 Yonemori, op. cit., pp. 112-113.
112 Sears, loc. cit.
113 Yonemori, op. cit., p. 106.
114 Sears, loc. cit.
115 Ibid.
Richard R. Lyman, former member of the Council of the Twelve Apostles for the Church of Jesus Christ of Latter-day Saints, wrote the following:

Time alone, yes the ages to come, they and they alone can tell how really, how genuinely great this sculptor, our own native Utah son, Mahonri Young, actually is. He could not put into bronze that art atmosphere that touches all our souls so effectively when we see his work if he himself did not feel with the greatest intensity the emotions that his art stirs within us when we look upon his marvelous creations.\(^{116}\)

**Summary**

Mahonri Mackintosh Young was born on August 9, 1877, in Salt Lake City, Utah. Since he was a child, he always aspired to become a sculptor and received much encouragement from his family and boyhood friends—many who also became prominent artists of their day. Mr. Young had little formal training and was largely a self-educated artist. Much of his knowledge of art was acquired through individual study, and through various jobs as portrait artist and photo-engraver at the *Salt Lake Tribune* and *Salt Lake Herald*. His education consisted of eight years of public schooling, instruction under J. T. Harwood in Salt Lake City, eight months at the Art Students League in New York City under George Bridgeman and Kenyon Cox, and four years at the Julian, Colarossi and Delécluse Academies in Paris where he studied under Jean-Paul Laurens and Raoul Verlet.

\(^{116}\)Lyman, "Utah's Famous Sculptor Son," *loc. cit.*
Many of Mahonri's commissions were given to him by the Church of Jesus Christ of Latter-day Saints, and during the first five years of struggle after his return from Paris, he designed the Seagull Monument, modeled the Joseph and Hyrum Smith statues on Temple Square, and sculptured a bas-relief for the Deseret Gymnasium in Salt Lake City. In 1910 he moved to New York City and became permanently established.

Mahonri's first wife was Cecilia Sharp, whom he married in 1907. She bore him two children and died in 1917. Fourteen years later he married Dorothy Weir, daughter of the American impressionist, J. Alden Weir. She died in 1947.

Mr. Young was well recognized in the United States, and his work is displayed in over fifty museums throughout the United States and Europe. He was known chiefly for his statuettes, boxing groups, and figures of laborers, athletes, and cowboys. He felt at home with all media, and although he was predominantly known as a sculptor, he became very proficient in etching, oil painting, watercoloring and drawing. He had a great knowledge of art history and techniques and took much personal credit for the knowledge he had of all art subjects.

In 1911 he received the Helen Foster Barnet Prize of the National Academy of Design, and was elected to

the National Academy as an Associate in 1912. He won the Silver Medal for Sculpture at the Panama-Pacific Exposition in 1915, and was made National Academician and Vice President of the Institute of Arts and Letters in 1923. He was a member of the Century Club of New York, the National Arts Club (life member), the National Academy of Design, the New York Water Color Club, the New Society (vice-chairman), the Utah Artists (president), the New York Society of Etchers (president), and the National Sculpture Society (vice-president).\footnote{118} He taught at the Art Students League in New York City periodically from 1916 to 1943.

Mahonri could rightly be called a humanitarian. Throughout his life he expressed a devotion to human welfare and showed a strong interest in and concern for man. The struggles of his family during his early childhood, and his experience with the southwest Indians, helped him to appreciate the dignity of the individual.

Although his formal education was limited, his observations of life showed his perceptive sensitivity and his constant thirst for knowledge. Added to this was his devotion to academic principles and discipline of technique taught him by his world famous teachers.

Among his best known works are: the Seagull Monument, Salt Lake City; the Apache and Navajo groups in the Museum of Natural History, New York City; the Monument to the Dead in the American Pro-Cathedral, Paris, France; the Father Kino monument, Tucson, Arizona; the statue of

\footnote{118}Sears, loc. cit.
Joe Gans in the Madison Square Gardens, New York City; "This Is the Place" monument, Salt Lake City, Utah; and the portrait in marble of Brigham Young in the National Capitol Building, Washington, D. C.

Mahonri did much toward bringing recognition to the state of Utah. He was a great inspiration to his contemporaries and helped many aspiring young artists in attaining noteworthy art careers. He was greatly respected and admired by his contemporaries in art. He had much in common with the modern realists and favored such artists as Millet, Daumier, Degas, Maillol, Toulouse-Lautrec, and Rembrandt. His works are characterized by "simplicity, dignity, and breadth of conception, united with exquisite workmanship."\[119\]
CHAPTER III

THE ARTIST AND HIS PHILOSOPHY

In the previous chapter the writer has attempted to show some of the important factors, including experiences, conditions, and associations with various people, which may have had some influence on the development of the philosophy of Mahonri Young. Paris, at the turn of the century, was considered by the United States and Europe, to be the art center of the world. Consequently many artists of this time, including Mahonri Young, went to Paris for advanced training. The well-established art schools of Paris taught the "traditional methods of the Renaissance with a few accepted French modifications." \(^1\) Anatomy, perspective, art history, and architecture were stressed. Students were taught to draw accurately from casts and live models, and only after much practice in drawing would they begin painting. They were taught the techniques of the old masters—painting in a low key, using grays and blacks to represent shadows. The theories of the French Barbizon painters—the idea of working directly from nature—were generally accepted; whereas previous painters had painted their pictures mainly within the studio. \(^2\)

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\(^1\) Leek, op. cit., p. 102. \(^2\) Ibid., pp. 102-103.
During this time, new art trends were constantly being born. Thomas Leek wrote:

• • • artists saw many new art isms revolting against the more popular and traditional concepts taught by the academicians. French Impressionism had already made its debut and was the strongest of the isms. The art students in Paris found themselves between two schools of thought; nevertheless, the traditional school had the greater power and controlled the academies as well as the salons.3

Although art students could not help but be influenced by the Impressionistic movement, most of them stuck with the traditional approach to their work.

Important changes were also being made in the field of sculpture which had some effect on Mahonri and his art. Rodin played a very important role in the development of modern sculpture. Because of his example, and the example of his European followers, many American sculptors began to abandon the trite academic formulas of the past. They began to initiate a "vigorous though shortlived school of non-academic realism."4 These artists began to follow Rodin's style of roughly modeled surfaces with projections and hollows that reflected the light. Mahonri Young was one of the first of these young realists. During his studies in Paris, from 1901 to 1905, he studied the works of Rodin and his followers and was greatly influenced by them.

The purpose of this chapter is to examine more

3Ibid., p. 103.

closely Mahonri M. Young—the man. What were some of the traits of character he possessed? How did he accept the art movements of his time? What were his feelings concerning the works of the Old Masters and his own contemporaries? This chapter will attempt to answer these and other questions concerning the personality, observations, original thinking, knowledge, and philosophy of Mahonri M. Young.

Personal Traits

Personal description.—In referring to Mahonri’s personal appearance, Jack Sears wrote:

Mahonri Young looks taller than his 5 feet 8½ inches. His walk always follows a bee-line, straight ahead, to his point of destination, in a gliding, steady, resolute gait. As one watches him going along a city street, or follows him beside a country stream in his sketching moments, his bearing is one of absolute ease. He possesses the calm and balance of a swan moving smoothly across the surface of placid water.5

One could tell, just by looking at Mahonri, of his great love for food. During the years 1913-23 he and his closest friends formed a club known as the Hon Tong Club. Once a week they would meet in Chinatown in New York and gather together for a Chinese meal. There were no officers or rules—just one unwritten law: no ladies. This club met for over ten years. The Grabateria in Salt Lake City was one of Mahonri’s favorite eating places. His writings teem with memories of cream puffs, gooseberry pie, Morrison’s kidney meat pies, and other tasty dishes.

5Sears, loc. cit.
Wherever he went he always searched out the best places to eat.  

As for dress, Mahonri wore only those things which he felt best suited him, regardless of whether they were fashionable or not. Ordinarily he wore a high laced shoe, unless button shoes or high boots seemed to be more comfortable at the time.

The lapels of Mahonri's coat were extremely wide, reaching far down, almost to the bottom of the garment, coming to a point inches below his wide belt. He wore his tie and collar loose. His shirts were hospital clean and spotless. His ties were different in size. Here again Mahonri defies convention. Most men choose a certain type of cravat early in life and through the years make a few changes. He will wear a tie on one occasion that will be 3½ inches wide just before taking a dip at the tip, while at another time, he will select a tie narrow and short.

Young always wore what was most comfortable to him, and never felt ill at ease in any group, as he later commented:

When I went to a party where I was the only one not in a tux and didn't feel embarrassed, I knew that I had successfully mounted one rung of the ladder. Then when I went to a party and was the only one in a dinner coat and it didn't bother me I knew I had mounted another rung successfully. Then when I found myself in a gathering of tails and I was in a dinner coat and it didn't bother me I knew that I climbed another. Then when I found myself the only tails in a mixed gathering, I knew that I had reached about the top rung and was entitled to a certain amount of poise.

The artist was never caught without his tools. His coat pockets were made extra wide to accommodate fountain pens, pencils, and a 5½ x 8½ inch sketchbook. His

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6Ibid.  7Ibid.  8Young, loc. cit.
favorite pencil was a big red pencil with a large lead.\(^9\)

**Enthusiasm and determination.**—Mahonri's first aim in life was to become an artist. He loved to draw as much as he loved to breathe, and his ever-ready pencil was never idle. He worked for "a fullness of an art life." He believed that if a person was determined to become an artist, then he would be an artist regardless of discouragements, failures, poverty, or the unreasonable desires of others. . . ." Mr. Young felt that it was the challenge of every man's conscience to choose for his life's work the thing he loved best to do, but he also believed that once a man decided on his life's occupation he must work conscientiously to learn all he can about it. In addressing one of his art classes, Mahonri said: "I mention it here as a tonic for those who are fearful to do the thing they feel they should. Once you have decided on a well thought out art plan, do not let others change your determination to proceed." He felt that really great artists did not have to constantly be told what to do, but accomplished results in their own way. "You cannot prevent such artists from being themselves. They are as hard to stop as time." Mr. Young also said: "... Every man has a choice of his success or failure. We are all masters of our own destiny; cheap talk and cheap thinking is very expensive."\(^10\)

Mahonri believed that people could blunder into

\(^9\)Sears, loc. cit. \(^10\)Ibid.
art, but that they could not blunder into able achievement in that art. He found that to do a thing well, it first had to be well planned. The execution then, was only a matter of time. It was not a question of whether a person could do a particular thing or not, but whether he was deeply enthused enough about it to really want to do it. As he later wrote: "Sincerity in wanting to accomplish a given task is necessary, and then one must use all of his intelligence, skill and enthusiasm to do it the best they know how."\(^{11}\)

It was Young's opinion that attitude was important in accomplishing one's goals. When he first got to the Art Students League in New York he was told, "The critical attitude never created anything."\(^{12}\) This was new to him, but he never forgot it. Remembering it helped him over many rough spots.

**Opportunities.**--While walking across one of the bridges over the Seine in Paris, Howard McCormick, a close friend of Mahonri's, took him by the arm and said, "Do you realize, Honrie, you'll never cross over here again for the first time!" Mahonri later stated, "That simple remark made an indelible impression [on me]. I like to think that it showed a rather rare appreciation of our good fortune and a consciousness that we must seize opportunities as they pass."\(^{13}\)

\(^{11}\)Ibid.  \(^{12}\)Young, loc. cit.  \(^{13}\)Ibid.
Whatever commissions Mr. Young received he always looked upon them as opportunities. He believed that the intelligent and talented person was able to turn everything into advantage. He liked to cite the example of Michelangelo, who reluctantly, but with the Pope's insistence, painted the ceiling of the Sistine Chapel. He did not want the job, but once he decided to do it he gave it all he had, and in so doing he achieved his greatest masterpiece.  

**Self-confidence.**—Because Mahonri believed in what he was doing, he always had confidence in himself and his work. In speaking of his first attempt at oil painting, he said: "Only Lee [Greene Richards] could have done better at that time, and he had been painting for years."  

When Mr. Young first returned from New York in 1900, several of his friends commented on how he had changed. He was no longer shy and diffident. When asked what had happened, he stated: "Nothing happened; but, I found out that though I didn't know much, other people knew no more."  

Shortly after the "This Is the Place" monument was erected, Mahonri's friend, C. Clarence Neslen, introduced him as "the great sculptor who made the monument." Mr. Young corrected him and said, "I am the sculptor who made the great monument."  

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14Ibid.  
15Ibid.  
16Ibid.  
17Sears, loc. cit.
of his work, he had a right to be dogmatic. He was not bothered by people who perhaps felt he was a bit ego-centric. "I am as I am, and people have to take me as I am."19

Mahonri appreciated sincere praise and regarded it as not only pleasing but necessary. At one time he said, "I have arrived at the time of life when I not only like compliments, but I need them." One of the nicest compliments he ever had was by his six-year old nephew who, while sitting on his lap and watching him sketch, said, "Say, you're good!"20

Work.—In Carlyle's words: "The highest reward for a man's toil is not what he gets for it, but what he becomes by it." Such a man was Mahonri Young. He loved all kinds of work. He believed in the words of Ralph Waldo Emerson: "God will sell us everything at the price of labor."21

The artist found that he could often create his best art when he was fatigued from doing less interesting things, and he always came out refreshed. In referring to Mahonri, Jack Sears wrote:

He greatly loved labor and if he ever became tired or worked out, he had only to stop on the street where men were working and watch them. Soon he was sketching them and then found himself refreshed and his interest in his precious art revived.22

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18Young, loc. cit. 19Sears, loc. cit. 20Ibid.
21Ibid. 22Ibid.
Mr. Young believed in the conservation of energy, so that when he had an important job to do he would have the necessary amount of energy to finish it at its best. "Life, vital energy," he maintained, "begats enthusiasm, and what is enthusiasm except energy in action?" He believed that each person possesses a limited amount of energy, and that it was up to each individual to figure out for himself the best way to use it. He maintained that if an artist burned up his energy in strenuous activities such as walking, running, swimming, etc., and immediately undertook a job of intensive modeling, the sculpture would suffer. Sometimes Mahonri would ride to his studio in order to conserve needed energy for an important job, while other times he would walk slowly to work, "all the while planning and developing a new and different kind of problem." Occasionally, when he was low in energy, he would bask in the sun and watch laborers at work on the street. And even though he may not have made a single sketch, he "received a needed energizing life."  

Mahonri stressed relaxation. He felt that if a person gave enough thought and preparation to his work beforehand, that he could complete it without any thought of success or failure. But even for Mahonri there were days in which he could not seem to accomplish much. Once, while working for over a half a day, he disgustedly picked up his coat and went home, exclaiming, "Anyone who cannot

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23 Ibid.  
24 Yonemori, op. cit., p. 104.
do a good day's work in five hours isn't much of a workman.  

Observation of nature and people.—Mahonri had a great appreciation for nature and was very observant to the beauties around him. His greatest love, next to art, was enjoying the outdoors, and many of his writings tell of his intimate knowledge and observations of animals, insects, birds, and other wildlife. And everywhere, Mahonri found exciting subjects for his art. He was at top enthusiasm when painting the beautiful colors of the western arid regions. He felt that there was nothing of greater color interest for a painting than these beautiful deserts.

One day, while enthusiastically painting a desert scene, Mr. Young was confronted by a group of hot, hungry and weary tourists who had stopped their car not far from where he was working. One woman "squinted her eyes, looked far out into the desert, raised her arm and wiped her sleeve across her perspiring face, and said disgustedly, 'Well, I must say, I certainly do not see any beauty in this desert.'" Mahonri looked up and softly remarked, "Lady, don't you wish you could?"

During a trip to the Isle d'Ouessant, just off the coast of France, Mahonri gives this description of a storm:

A great storm was raging and we saw and realized just what the natives meant when they said in profound awestruck tones, "O! le Grosse Mere!" The wind blew

25Sears, loc. cit.  
26Ibid.
at almost hurricane force [for] many hours. The waves rose to great heights with a pulsating roar heard all round the island. We saw "green water" go over the rock in the harbor. When the wind abated, so we could go out, we went to the south end of the island. Magnificent green waves with creamy crests were rolling up what beach there was, breaking at the foot of the cliffs. The shingle here is composed of great round boulders--there is no room for sand. The wind was still blowing a gale. I hunted a sheltered spot, under some great rocks, which were rounded like the other, having been rolled there by bigger storms than this one, and made a small oil sketch. 27

Mahonri could be quite illustrative when it came to describing a beautiful face. He recorded the following experience on June 16, 1956, a little over a year before he died:

As I walked across the street at 42nd and Third Ave, to catch the downtown Third Avenue bus, I noticed, among the crowd already waiting there, two women; one a youngish, middle-aged woman of not striking characteristics, . . . but it was far otherwise with her companion. She was a young woman of most striking appearance; about middle height. She was slender, but in no way thin. Her eyes would make her a marked person in any company or crowd. I first only got a glimpse of her eyes as she turned her head, but only saw them from a three quarters angle--but what I did glimpse made me turn around, as I passed her for a better look. This time I saw her full face, and what I did see made it difficult for me to keep my eyes off her.

Her face was a perfect oval; with lovely regular, delicate features. Her hair was black as ink and beautifully done. She had a perfect acqualine nose, sensitive and neither too large or too small. Her lips were full but not at all excessively so, with lips clearly marked. Her chin was full and rounded in perfect proportion to the rest of her face. This beautiful face rose above a splendid column of a neck. I did not see her ears but vaguely remember that she wore earings, but small ones. Her complexion was an olive hue, except that a true olive complexion has a cast of green in it and more of yellow than hers had. The skin was clear, without a blemish, but with a

27Young, loc. cit.
slight tincture of black. There was nothing of the Negroid in it or in any of her features. This particular tint suggested India to me. Her clothes were in perfect taste and fit, but, strictly American, even New York; not a trace of the Orient about them anywhere.

But now we must get back to what first caused me to be interested—I mean her eyes which were as black as her hair, very large, and of splendid shape. The iris was large and so dark there was no pupil visible. Above these glorious orbes were heavy eyebrows of perfect shape, as black as the eyes below them. The eyes themselves were encircled with heavy gracefully curved black eyelashes. The skin around the eyes was a bit darker than in other parts of the face, as though the eyes were shadowed.

Rarely, in my life, have I ever seen such a beauty. The bus was long in coming so I had ample time to observe her. She was so fascinating that, in order not to embarrass her by staring, I turned my back and walked away; [I] even looked into the drugstore windows.

Of course she couldn't help being conscious that I was looking at her, and with great admiration. This admiration couldn't help having its effect—even from an old man—and more than once our eyes met and she looked right into mine, forcing me to turn away; but with no resentment.

Finally, the bus came along but it was nearly full and when the crowd waiting for it crowded in, it was jammed full. As there was another bus a block away I, with a few others, waited for it. My beauty got into the first one and I never saw her again.28

Sketching from nature.—Mahonri always sent his students to nature to sketch, and if they had a car, he would accompany them and make beautiful watercolors or pen and ink drawings. Many times Mahonri would take a bus out into the countryside until he discovered an interesting subject that would "challenge his talents." His creations, after a few hours in the country, when placed around his room, made an inspiring show.29

28Ibid. 29Sears, loc. cit.
Nothing was more irritating to Mahonri than to be rushed through the countryside in an automobile. He liked to travel slowly, observing the beauties of nature, and stopping often whenever he saw something of interest to sketch. His youthful love for the canyons, trees, blue mountains, streams, and other sights of nature, prevailed throughout his life. The following experience illustrates his love of sketching from nature, and of taking his time when driving through the country:

In 1917 I got a lift, from Gallup to Ganado, in a heavy laden truck of a strange design. The trip took thirteen hours. The driver was a Papago Indian. During the day there were so many minor accidents that I got most of a book filled with drawings and sketches, and, when we had a puncture I did a watercolor.

Now, everyone is very kind. They take you for a delightful ride, and, they are willing to stop anywhere, for as long as you like while you do a drawing. But, you find out very soon that an auto won't stop under miles and by the time you're long past what you thought you'd like to sketch. And, nobody wants to back up as long a distance as it takes to stop. Then, if you should start a drawing you will find, after about five minutes, your chauffeur will be tapping his foot. One must get on if one is driving an auto, one must keep moving! So I have found most of my delightful rides have been almost barren of results in drawing. The only ones done were when, for some reason, we were accidently stopped, or [when we were stopped for] meals. On one of our trips to Naples we passed Mrs. Laverene Roberts on her way back to Rome. Then we did stop, and as it just happened [that] there were two yoke of longhanded white oxen right in front of the car, I did make some small drawings, but I was very grateful for them. I used to get many more sketches from the train than I do now from auto trips; but unfortunately the new trains running at the present high speed jiggie so that drawing is very difficult.

Conserving beauty.—Mr. Young believed that the

30Ibid. 31Young, loc. cit.
greatest menace to our parks and canyons today is the
building of too many roads. "Every bit of scenery is in
danger of being lost, because someone, for no good reason
wishes to put an auto road somewhere." Mahonri said that
if he owned some of the western canyons, he would fill in
the man-made roads, except those which were used for neces­
sary public highways, and would make people either walk or
ride horseback if they wanted to go down into the canyons.32

Mahonri admired the work of skilled men, and even
as a boy he was concerned with the destruction of structures
which men had worked so hard to build. It depressed him to
see beautiful old buildings "improved away" to make room for
the new, modern, streamlined structures which did not seem
to have any individuality. He felt it important to preserve
the historic, natural and man made places, and his constant
plea was for the saving of historic spots. He revered the
Mormon pioneers and often expressed his appeal for the
preservation of the public buildings, houses, furniture, and
other things built by these pioneers. He urged that these
landmarks be kept as near to their original appearance as
possible. He felt that the wall around Temple Square was a
great monument to the pioneer builders, and he hoped it
would never be torn down. Many of the pioneers, including
Brigham Young, were from New England, and they brought with
them the old colonial style of architecture which was
developed in that area. They adapted the colonial style to

32Sears, loc. cit.
local conditions which resulted in well built, remarkable examples of fine architecture. It grieved Mahonri to see these old pioneer structures being torn down. At one time he said, "I urge that the desire for change be not allowed to wipe out the all too few remaining evidences of the epic making pioneer period. The young people here should be told these important facts with a view of dispelling from their minds that everything has to be changed."  

Personal reading.--Even though Mahonri studied in some of the best art schools in the world, he was largely a self-educated man. He loved to read books and publications on all subjects, and this knowledge became invaluable to him in his art. He was remembered as a great artist who had an outspoken, amiable personality, and could "talk entertainingly on a vast number of subjects."  

When Mr. Young was in his late teens, his Uncle Alfales Young gave him a volume of essays by the French philosopher, Florias Montaigne. He kept this book next to his bed where he could read it every evening before he slept, and when he awoke during the night. He felt that of all the books that influenced him during his life, Montaigne's Essays was one of the most important. He later said, "Much of his attitude has sunk deep into the

33 Ibid.  34 Yonemori, op. cit., p. 12.  
very fiber of my being."  

Ralph Waldo Emerson was another favorite of Mahonri's. He regarded him as one of the greatest of all poets. Emerson's essay on "Representative Men" had much to do with directing Mr. Young to Montaigne.  

Other books which had a deep influence on Mahonri, and gave him an appreciation of literature, were the early editions of Bret Harte's poems and stories. These four volumes, which contained all of Harte's verses and stories, fascinated Mahonri from the first time he read them.  

In the stories, especially, I was brought face to face with the fact—and it has been forced upon me all through the succeeding years—that men and women are neither wholly good nor wholly bad, but are always a mixture; some one thing more than the other predominately and at one time or another.  

I was impressed by the sharp sense of reality in people and nature in its many manifestations. The dry dust of the roads and hot winds of the desert places; the wind in the pines in the mountains and canyons; the sense of day and night; of flood and drought; the vistas of sun scorched hillside covered with chaperal; and, the advent of the infinitely varied rush of people from all the world and of all races; from all of America, north and south from Europe; from Asia and the islands of the Pacific all brought together here in this wonderland by the lust and search for gold.  

All these things were brought to reality in Bret Harte's books.  

There is no record to indicate whether Mahonri was an avid reader of the scriptures, but he does comment on his reading of the book of Job:  

As I look back on that far distant time I find  

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36Young, loc. cit.  
37Ibid.  
38Ibid.
that Job has left practically no impression on me except that I thought his friends' attitude and argument were much more convincing than Job's own. And it seemed that the gross material rewards heaped on him were anything but spiritual. 39

Mr. Young found great enjoyment in the works of John Milton. He records his amazement at finding Milton's Areopagitica so enjoyable:

I was more than surprised—I was ashamed; I was astonished; I was delighted. What glorious prose! There were several pages of extracts, long enough to get the sense and rhythm. It was intrinsically [sic] beautiful! I read on and on, fascinated with the extracts until I had gone through them all. . . . Thinking over the verse, as well as the prose, I became aware of a real difference. I had been struck, while reading the poetry with the simplicity of the language—the absence of long or unusual words or those of Latin derivation. Most were words in common use by everyday people. I had forgotten this quality in Paradise Lost. The prose was quite different. There, long words were frequent with an effect of fullness and great richness. It was all very clear in meaning; but, there was none of that kind of prose that remains unnoticed, all the while giving a very clear image of what is being written about. Here, all the while, the writing was apparent and a thing beautiful in itself. 40

Mahonri also enjoyed reading the writings of the fourteenth century French writer, Jean Froissart; the fifth century Greek historian, Horatitus; and C. M. Doughty's Arabia Deserts. 41

Education.—Mr. Young had definite ideas about education. He believed that all children in the elementary grades should be taught certain fundamentals such as reading, writing, and arithmetic, and that these fundamentals should

39Ibid. 40Ibid.

41Yonemori, op. cit., p. 12.
be uniform throughout the nation. He felt that all citizens should "have a common basic education and training so that no matter where they may be, they could be on equal terms with other citizens." He maintained that specialized subjects and training should not be taught to the large mass of students until the upper grades--high school, or even college. Specializations should not be taught until after the student has had this basic education. Later, if a talent appears, or an aptitude develops, everything should be done in order to help a student cultivate this aptitude. Mahonri asserted,

If a definite talent or aptitude shows up early in life and if it is strong enough to justify such a course, all effort should be directed to further that aptitude. Not until we have such a system will we develop men and women of outstanding attainment.  

He felt that with this type of an educational system the development of culture would take care of itself.

Mahonri hated to see pupils with a special talent wasting precious years learning those things which would be forgotten or never used. He thought it unfortunate that men who become doctors, artists, scientists, musicians, or engineers are well into their thirties before they begin to practice. Because of the length of time it took to complete one's schooling, Young was convinced that time should not be wasted on irrelevant and unessential subjects.

Early, all efforts should be diverted to the real objective. A doctor starts all his life's work when

42Young, loc. cit.
all the fires of youth are spent and much of his
initiative gone. All of this is about as applicable
to any and all of the professions calling for profes­
sional and expert knowledge and skill.43

Summary.—Mr. Young was determined from childhood
to become an artist. He believed that attitude and enthu­siasm were important in accomplishing one’s goals, and he
looked upon every experience and commission he had as
opportunities for achieving his own goals. Because of this
he was able to turn everything into advantage. Mahonri had
confidence in himself and his work, and he always appre­ciated an occasional compliment.

Young loved all kinds of work and found that he
could often create his best art when he was fatigued from
doing less interesting things. However, he believed that
strenuous activity would affect the creative processes, and
many times he would conserve his limited energy for an impor­
tant job. Thought and preparation were most important to
him before beginning an art project.

Mahonri had a great appreciation for nature, and
his greatest love, next to art, was camping. He enjoyed the
beauty in all things, and his observations of wildlife,
scenery, and people gave him exciting subjects for his art.
He loved to sketch directly from nature, and enjoyed taking
his time traveling through the countryside, stopping when­
ever he saw something interesting to draw. Nothing irri­
tated him more than to be rushed through the country without

43Ibid.
having a chance to enjoy or sketch the interesting things he observed.

Mr. Young believed in the conservation of beauty, whether it was natural or man made. He was against the building of too many roads through our parks and canyons, and against the destruction of structures which men had worked so hard to build. He constantly stressed the importance of preserving historical, natural and man made places, and urged that all important landmarks be maintained.

Mahonri was largely a self-educated man, and read books and publications on all subjects. Some of the writers who had a great influence on him were Florias Montaigne, Ralph Waldo Emerson, Bret Harte, and John Milton.

Young believed in the basic education of all citizens, with certain fundamentals taught to all children and specialization taught only in the upper grades. He felt that all effort should be directed in furthering special talent and aptitudes. Too many occupations required the learning of irrelevant and unrelated subjects, thereby wasting precious years which could be used in developing a special talent.

**Aesthetic and Teaching Principles**

Mahonri could be classified as a naturalist. He was a member of the National Academy of Design, but much of
his work was anything but academic. He was an expert
draftsman and his work was soundly drawn "with an added
individuality, which was not stressed, particularly, but
was inherent." His style was a bit impressionistic.
The artist B. F. Larsen wrote:

Young was by nature a modern but refused to fol­
low the latest fashions in both modern and conservative
art trends. He believed that art is an essential
part of progress. He also maintained the belief that
individual feeling and expression is the basis of art
and that mere fashion, as such, may be superficial and
unworthy.

In most of Mahonri M. Young's work he shows a
strong tendency to simplify. This contributes the
feeling of bigness, of monumentality, and universality.
He achieves this quality without eliminating a certain
lyrical charm. This quality of simplicity is more evi­
dent in his larger sculptural creations.

Mr. Young was one of the genre sculptors who helped
pioneer the romantic realist movement in America. "The
dominant style was a pictorial one of broad modeling,
impressionist treatment of planes, and a generally free and
vigorous handling." It was related closely to the work of
Auguste Rodin and Constantin Meunier. Mahonri's early
sculptures in particular show this style of active, freely
modeled surfaces. (See Plate V, p. 30.)
The artist believed that there were two basic
truths in art. Understanding the external appearance of

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44Yonemori, op. cit., p. 103.  
45Ibid.  
46Ibid., pp. 111-112.  
47John I. H. Baur, Revolution and Tradition in Mo­
dern American Art (Cambridge: Harvard University Press, 
1951), p. 94.
nature was the first thing he came to know. The other truth took him a lifetime to realize. It dealt with the "parts to the whole," or the "detail to the ensemble." John La Farge expressed it another way when he said that "when you have put three lines on a surface you are committed; when you have placed three tones on a surface you are committed. There is nothing else to do but follow out the logic of the three lines or the three tones." This, Mahonri believed, was "getting down to a fundamental understanding of the process of doing art." But he also continued to realize the importance of studying nature in all her manifestations—she was the source, she supplied all the materials. Nature contains the elements, but it is the artist who must organize them into works of art. In referring to the principles of art, Mahonri said, "Grace in art comes from rhythm, balance and movement."

Style.—While Mahonri was studying in Paris he had the opportunity to exhibit some of his pastels at the salon. Shortly after the opening of the exhibition, one of his friends expressed his liking for Mahonri's pastels. He was familiar with some of Mahonri's work, but had never seen any work of Mr. Young's which remotely resembled these pastels—yet he knew them to be Mahonri's as soon as he saw them. This incident gave Mahonri a feeling of satisfaction and confidence, and since that time he never

48Young, loc. cit. 49Sears, loc. cit.
worried about whether or not he had a recognizable style. He just did his work the best he knew how. He had no patience with men "who adapt mannerisms to make their work recognizable as thus."50

Composition.--Mahonri was convinced that no part of a picture or art object could be changed without directly affecting the complete work of art. To illustrate this point, he told of a watercolor he did of an apple tree, in winter, under bright sunlight:

The watercolor is one of several I made of this subject in various mediums. The one on my mantelpiece I have always considered one of my most successful. I am very pleased with it. It is bright, clear, handled with clean touches. It was done more than twenty-five years ago and is still as bright as the day it was done. As it has stood on the mantelpiece I have been increasingly attracted to some brilliant touches of color in the upper part of the trunk of the tree. The spot kept attracting my eye much more than it should. I determined to put a tone over it and make it a little bit a part of the rest of the trunk and of the picture. At this time I remembered there was a brush in the drawer which I had used with ink. After washing it I used it to draw some of the color together. This worked, and a magical effect resulted. It not only simplified the trouble spot, but influenced all the rest of the picture. It became much more restful. The tree itself became not only much more solid, but functioned much more as a part of the picture. But, that wasn't all, all the picture became much more solid. In the middle distance some houses and trees ceased to be touches of color but--trees and houses. All the picture became much more existant--no part of it was unaffected. But, there was one unfortunate result; it seemed to grow smaller.

All of this leads to the important fact that no part of a picture can be altered without affecting the whole of it.51

50Young, loc. cit. 51Ibid.
Art quality.—Good craftsmanship was very important to Mr. Young. He would never sell any of his work that was not perfect in every way. If an art object was poorly done, or badly damaged, he would destroy it rather than sell it at a reduction.\(^5\) He believed that, "in the presence of the masterpiece there are no questions."\(^5\) Good art, he maintained, remained good art no matter where it was placed. Only through an association with the good can people know the difference between inferior art and excellent art.\(^5\)

Once, while passing through a large banquet room in a hotel, Mahonri remarked on the atrociousness of one of the paintings on the wall. One of his friends insisted that he had not seen the painting in a favorable light and asked him to go back and see it again, whereupon Mahonri stated, "They are atrocious under any light. A good painting remains good, always, while the best light obtainable has never yet made a poor painting good."\(^5\) Jack Sears wrote:

There are no cheats in Mahonri's life. He has done a lot of constructive thinking, and whatever he builds is well planned and executed with his very best ability. He remembers the story he heard in his youthful days of a contractor who after very carefully examining a building which had stood for a long time, said: "There are no cheats in this structure. It was honestly-well-built, and is still sound, substantial, [and] serviceable."\(^5\)

\(^5\)Sears, loc. cit. (letter from Mahonri written to Jack Sears on June 2, 1939).

\(^5\)Young, loc. cit. (from diary).

\(^5\)Sears, loc. cit. \(^5\)Ibid. \(^5\)Ibid.
Mahonri believed in taking the time necessary in creating his best work. "I often wonder if any subject is worth the work we put on it," he once said. However, he maintained that people would easily forget how much time it took an artist to complete a beautiful work of art, but that they would never forget a hurried, shoddy, inferior art object. "No sculpture at all is better than bad sculpture," was his motto. The following quote was found in Mahonri's diary:

Be patient, for is not the good Lord patient; and the Spring comes and is followed by the Summer; Autumn follows Summer and then comes Winter; all in due course, with no hurry, and the work of the world is done; the work of the world is well done.  

It was Mr. Young's belief that an artist was continually in competition with himself, and that his greatest competitor was the collection of his early works. He felt that each drawing was a challenge, and that one must progress each year in his drawing—that he must show advancement. Mahonri once wrote:

... artists have four sides of life: public, private, personal-peculiarities, and portfolio. The portfolio contains an artist's work from his earliest to his latest. It is put there to ripen, to refresh, to thrill, or to torment. Very often does an early drawing, kept many years in a portfolio, come forth to torment, when put beside a later one.  

Shortly after returning from his studies in Paris, Mahonri stood in his mother's parlor and examined a proof

57Young, loc. cit.  
58Ibid. (from Mahonri's diary, author unknown).  
59Sears, loc. cit.
of his etching "The Forge," which he had done several years before. Wondering if he could do that well again, he wrote:

An artist's worst competition is his own early work. We change, we mature, we master some technical problems, we grow deeper in understanding, some things become easier to do; but do we essentially improve? It seems we attain our almost full growth early—some much earlier than others. Some like Ingres continued on the high plain of his youth without deterioration or improvement. This is very exceptional. The more usual is seen in the lives of Michelangelo, Titian and Rembrandt. There is seen the natural changes, growths in understanding and depths brought about by the physical and mental change in the artist and the changes due to their times—but, the men themselves remain the same men and their art the same art.60

Criticism.—Mr. Young never looked upon criticism as fault finding. Rather he felt that criticism ought to be an understanding. He once said, "In any criticism worth the name, there should be, at least an attempt at an understanding of what the artist has essayed to do."61 He asserted that first, the aesthetic worth of the work of art should be evaluated; secondly, the art object should carefully be appraised to see if it was worth doing in the department it was attempted in; and third, its susceptibility of being done in the medium or method chosen should be evaluated. After all this has been done to the best of the critic's ability, he should then know how much of the art project was successful, and how much failed to realize its purpose. "This is the fundamental function of criticism and the greatest of its difficulties," he said.

"There the critic shows his mental [capacity], his ability,

60Young, loc. cit.
61Ibid.
his understanding and the right to be considered a critic. It is at this point where the creative artist shows his worth and his worthiness to be a subject of serious criticism."62

Mahonri was always honest in his criticisms and for this reason, he single judged many art exhibits throughout the United States and in Europe. During one trip to Salt Lake City, Mahonri commented, "If I didn't do anything else on this visit west, I certainly stirred up a large group of capable artists and got them out of a rut!"63 Because of his honesty in criticism, many artists who were looking for compliments, and not sincere criticism, preferred not to have his opinion of their work.64

In speaking of the influence of critics on the plastic and graphic arts, Mahonri maintained that art critics really did not influence an artist at all. His opinion on the matter was the same as Degas'. "They do no good. They don't even help sell our pictures. They only puff up the painter, but that's all. They don't understand." Mahonri admitted that he would make no changes in his work, no matter how small, at the suggestion of any of the critics.65

Modern art.—Mr. Young had little compassion with so-called modern art which he studied sympathetically. He

62Ibid.
63Sears, loc. cit.
64Ibid.
65Young, loc. cit.
went to nature for his subject matter, and learned his art from the masters. He felt that too many artists, who were "fighting under the banner of modernism," were followers and merely going along with fashions.  

Jack Sears wrote the following concerning Mahonri Young:

I have watched him pass through many years of art fads and new art movements. He has not been led astray by silly and hopeless isms but rather he had advanced and gone forward because he has clung to those high ideals he started out with as a youthful artist—good, sound, monumental drawing. When I worked beside Hon Young in New York I saw new art fads engulf some of his close art associates, who jumped from one thing to another until they became dizzy with uncertainty and keeled over never to rise again.

Through all these changing times, Hon Young with his art sincerity was able to rescue a few of his floundering friends, but those who could not see the handwriting on the wall, fell into oblivion. He did not preach to them, but simply stuck to sound first principles to produce great art in sculpture, oils, watercolors, etchings and line drawings.

During a trip to Salt Lake City in 1936, Mahonri expressed more of his views regarding modern art. He said that modernism in art was fast disappearing in America, and that in Europe it was already dead. He was certain that the most successful painters of that day were the realists, not the impressionists, and that very often they were the storytelling painters. He felt that modernism was put over by propaganda, and that even then, art critics in New York were turning against all forms of abstraction in art.

Mahonri knew a celebrated art collector in New York who had been trying for several years, without success, to

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66 Sears, _loc. cit._

67 Deseret News, Saturday, September 26, 1936.
dispose of his collection of modern paintings. The two most successful contemporary painters of that time, in Young's opinion, were Grant Wood and John Steuart Curry, who both belonged to the realistic school. He believed that they both became successful only "when they went back to their midwestern homes and started painting the local scene." 68

In 1940, when Mahonri's invitational Retrospective Exhibition was shown in the Addison Gallery of American Art at the Phillips Academy in Andover, Massachusetts, the famous writer, Mr. Frank Jewett Mather, Jr., as he viewed Young's work, said the following regarding modernistic art:

In a time of artistic hesitation, not to say confusion, Mr. Young has confidently bet on the long-standing artistic values of sympathetic understanding, faithful representation, and modest personal transformation. This means that he regards Modernism, which he has sympathetically studied, rather as a flurry to be avoided than as a revolution to be joined. Being no prophet I am ready to bet that the future may justify what may seem an eccentricity today. 69

In Expressionism, it seemed to Mahonri that the elements added were not compensation for the qualities lost. 70 He thought that modern art was nothing more than a promotional gimmick. About every month there was a new movement—abstracts, action painting, pop art and op art. He believed that the galleries, art dealers, critics, 

69 Frank J. Mather, Jr., "The Art of Mahonri Young," Mahonri Young Retrospective Exhibition (Andover, Mass.: Phillips Academy, 1940)
70 Young, loc. cit.
printmakers and art book publishers had to create a new
movement in art every so often in order to keep selling.\textsuperscript{71}

\textbf{Commercial art.}—"An advertisement cannot hurt good
art, while on the other hand, real art can do a lot of good
in educating people to appreciate worthy art," Young wrote. He did not believe it was a disgrace to allow an advertiser
to use fine art to "stimulate" the sale of his product.
"Any reliable firm with a clean product, by arrangement,
can use any of my art creations in connection with his
advertisements," he said. Mahonri had many friends who
became illustrators or commercial artists because of the
contact they had with "those who pay good prices without
too much stress."\textsuperscript{72}

\textbf{Subject matter.}—Mahonri Young was one of the pio­
neer sculptors who, in the early part of the century, broke
away from the conventional sculpture and experimented
with genre scenes which involved "complex groupings and
pictorial settings."\textsuperscript{73} As early as 1904 he was modeling
laborers and stevedores, and somewhat later he began to
model prizefight subjects. "He is known chiefly through
his statuettes, figures of laborers and cowboys, which
exhibit close observation of nature and manly form."\textsuperscript{74} He loved the laboring man. "... it is the laborer bowed
under his heavy burdens that Mr. Young portrays, not the

\begin{itemize}
\item \textsuperscript{71} Sears, loc. cit.
\item \textsuperscript{72} Sears, loc. cit.
\item \textsuperscript{73} Baur, op. cit., p. 20.
\item \textsuperscript{74} Ibid., p. 17.
\end{itemize}
skilled workman who feels pride in his job."75 Mahonri once said: "I love what workers do. They are the great people to me. I like their stance—their poise and balance and gestures. The worker is the essential man. I find him tremendously inspiring in my art."76 Mahonri's sculptured figures of athletes and laborers show the influence of Honoré Daumier, Jean-Francois Millet, and Constantin Meunier, and a genuine native talent.77

Mr. Young had an instinct for action and his subject usually showed movement or exertion of power. His splendid feeling for "bigness, mass, form in movement was one of his outstanding qualities."78 Mahonri was open to quick inspiration. "His power to see a thing as a whole in a flash enabled him to keep his work simple, harmonious and undivided in purpose. His work had the quality of inspiration and feeling, rather than that of study and labor."79

Mahonri's paintings are usually filled with figures which are suggestive of life.80 Even his etchings, which are nearly all landscapes, are filled with figures and people at work. He has said, "I have always felt the sense of

76 Sears, *loc. cit.*
space, of things in their environment."81 This feeling he had for space attraction could probably be better expressed in the media of painting and etching, rather than sculpture.82

Because Mahonri believed that "a country which forgets its past history will never have a future worth remembering," he never loosened the bonds that tied him to the west.83 And even though he was never active in the Mormon Church after he left Salt Lake City, he was always proud of his Latter-day Saint heritage. The life of the western pioneers—their migrations and sufferings—always appealed to his imagination, and embodied an infinite number of artistic themes.84

Knowledge of subjects.--Mr. Young had a vast amount of information tucked away in his memory, and he used this information in his work which was always authentic and right. "Those who have tried to catch him up on some historical detail have learned that he is a hard man to argue with. The same holds true of other details, for he is a keen, close observer of nature."85 Mahonri spent thirty years in researching and planning before he began the "This Is the Place" monument. He read every book of value

81American College Society of Print Collectors, loc. cit.
82Ibid.
83"Mahonri Young's Sculpture...", op. cit., p. 76.
84Horne, loc. cit.
85Sears, loc. cit. (said by William C. Patrick).
he could find. Not only did he browse through bookstores throughout the nation for information, but he also secured the services of capable book men who helped in searching out historical data. For years he interviewed men and women for facts regarding the pioneer movement, and he made hundreds of vital reference sketches.\footnote{Jack Sears said:}

You may be sure that the buttons on the coats, the guns in the hands and the wheels on the wagons are portrayed true to history’s facts. Hon Young becomes an authority on every subject he portrays.\footnote{Mahonri kept files which contained information on a variety of subjects. These files were comprised of drawings, pictures, photographs, and articles of different animals and people. “He had folders bulging with material on cattle, oxen, buffalo, hippopotami, goats, birds, pioneers, trappers, Indians, laborers, prize-fighters, and artists, to name only a few.”}

The introduction to a book of cat sketches called \textit{Cats}, by Jack Sears, was written by Mahonri Young in 1943, and illustrates his knowledge, observations and insight on the subject of cats. He also had an exciting interest and a great love for birds, and many different species can be seen in his drawings, etchings, and paintings. His greatest contribution to sculpture, the Seagull Monument,

\footnote{Sears, \textit{loc. cit.}}

\footnote{\textit{Ibid.} (Wendell J. Ashton quoting Jack Sears).}

\footnote{Yonemori, \textit{op. cit.}, p. 14.}
was inspired by birds. He was well versed on all subjects which appear in his works. In speaking of his ability to portray this knowledge in a western scene, Cecil Smith said:

The creations of the artist are strong, with the scent of sage. They smack of the smell of a dusty herd, the shrill yells and curses of dashing daredevil riders, who know every inch of country for miles around.

Mahonri loved to paint snow scenes. He was impressed with the pictorial possibilities of winter. He recorded the following:

Subjects, which under ordinary conditions of weather and effect, remain completely uninspiring, under a cast of snow become thrilling in their possibilities. I remember very vividly the effect of snow on the French landscape from Paris, where it was dull, drab and raining, to Verdun where everything, every blade of grass and every tree was glazed with clear ice. Between Paris and Verdun it was all under a fresh fall of snow. Miserable shops, poor little cafes, farm buildings, trees, hills and plains took on a magical transformation. Colors and shapes which ordinarily were just mean, became strangely full of meaning and patterns were discovered which were completely new or unnoticed.

There is a great temptation to paint "snow scenes." They fall so readily under the brush and within the range of the palette. It is a very different problem to mid-summer, where every, or almost everything, is heavy green (the most difficult of all colors to paint). I sometimes think so many of our recent painters have made a specialty of "snow scenes" because they were easy to paint; but, then, don't forget they make very fine pictures.

Teaching.—Mahonri taught for many years at the Art Students League and at the American Academy of Art in New York.

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89Sears, *loc. cit.*
90Ibid.
91Young, *loc. cit.*
York City. His greatest satisfaction from his career as a teacher came from his relation with his former students. After studying in New York and abroad, they invariably admitted that Mr. Young never taught them things they had to unlearn. It was always Mahonri's aim as a teacher to give only that instruction which would help a student "find himself." He did not believe in the higher education of an art student until the basic fundamentals were learned, and he avoided all "current whims, fashions and cults." 92 In speaking of his teaching, Mahonri wrote:

There comes a time in life when we must be definite. We can't just go on doing things in the same way year after year. When you say it, say it definitely. Say it clearly. That's the way I feel about teaching art. I want to teach as long as I can really be of service, but not as some do, just teach year in and year out, handing out the same rusty formula to each student over and over again. With me, each student is a personality, sees things in his own way, with his own pair of eyes—thinks for himself. 93

Mr. Young felt it was foolish to try and tell his students what they could and could not draw. He believed that a good teacher should be a guide—to inspire and enthuse his students to move in the direction they honestly feel they should move. 94

In Mahonri's teaching he never marked or graded his student's work. He was not concerned with their getting an A, B, or C. He wanted to help them all in developing their own individual style. He believed in the words of Charles

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92Ibid.
93Sears, loc. cit.
94Ibid.
Ginner: "To accept a formula of any kind spells decadence in art." He was convinced that each student had an individual style and that no one formula was applicable to all. To illustrate the importance of individual style, Mahnori wrote the following poem:

I could not make those drawings
T'were useless for me to try,
For you see I couldn't want to,
I do not see things with that eye.

Young coached each student separately and insisted on other students not listening to individual criticisms. In addressing one of his classes, he stated:

In criticising an individual's drawing, what I have to say is only applicable to that student and not for mass use. Each criticism is a personal criticism for that student. You came here to learn art, but very few of you will become able artists. I don't teach, I coach. Artists are trained the same as baseball players, runners, wrestlers, fighters and many others.

It was most exhausting to Mahonri to try and help an art student who was insincere. He felt that his time was too valuable to spend in trying to interest those who were not inclined toward art, when there were others who were very keen to learn and would appreciate every minute of art study under him.

Mr. Young discouraged note-taking in his classes. He wanted his students to think deeply about the principles he was teaching, and to be able to apply these principles in their work. He said to his students, "When you take

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95 Young, loc. cit. 96 Ibid. 97 Sears, loc. cit. 98 Ibid.
notes you write things down you'll never remember. When you listen to what I say you'll remember--become thinkers, that is if you have the capacity to think." He often quoted the words of the artist Charles W. Hawthorne: "An artist is a thinker, and being divinely blessed he draws divinely." 99

Mahonri considered it invaluable for an art student to go abroad and study, but only after he had acquired the basic principles and techniques at home. Concerning a student's education in art, he stated:

Generally, I should say, the first few years had better be spent at home learning the elementary techniques of the art under a good instructor. This period I believe, should not last too long. And right here I want to say that I have no patience whatsoever with the higher education in art nor with the teaching of the newest and current fads and fancies. What a gift of the Gods, at this period, a good instructor is! If he is fortunate, years of the most precious time of life are saved. Almost all of us can look back and remember the struggles and pains of getting rid of pernicious habits of hand and mind learned with much labor and time and heartaches. But after that first period one should certainly go abroad. 100

According to Mr. Young, one should take up art only as a pastime—not as an occupation, unless he is willing to be completely dedicated to his work, and satisfied with little pay. He felt it was a shame to encourage the young to take up art seriously and make it their life's work, and then, after years of study, to find that there were no jobs or commissions to be had—or way too many applicants.
for the few jobs that were available. So much depended on the success of an art student—aptitude, desire, industry and the necessity of earning a living. He encouraged those who had any other interest besides art, to pursue it. "Art in all its branches is a hard career and I should never recommend it to anyone who can refrain from doing it."101

Salesmanship.—A woman, whose husband was an artist, once complained to Mahonri because her husband could not sell any of his paintings. Mr. Young smiled and said, "My dear lady, I still own the best set of Mahonri Young's etchings, the best lot of Mahonri Young's statues, and stacks of Mahonri Young's best watercolor and oil pictures."102

The artist was greatly perturbed once when a wealthy friend of his showed interest in purchasing a piece of art work. Instead of showing him just a few of his pictures Mahonri displayed a considerable number, and the man became so confused and undecided that he left the studio without a purchase. Sometimes it would be many years between the time Mahonri created a piece of art, and the time he sold it.103

Summary.—Mahonri played an important part in the romantic realist movement in America. He was a genre

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101 Young, loc. cit. 102 Ibid. 103 Ibid.
sculptor who was greatly influenced by Auguste Rodin and Constantin Meunier. He showed a strong tendency to simplify, which is particularly evident in his larger sculptures, and stressed the importance of individual feeling and expression as the basis of all art. Mahonri never worried about his style, and had no patience with those men who consciously tried to make their work recognizable. As to composition, he believed that no part of a picture or art object could be changed without directly affecting the complete work of art.

Good art quality and craftsmanship were very important to the artist, and whatever he created was well planned and executed to the best of his ability. His earlier works were always his greatest competition. Mahonri valued good criticism, but when he felt his work was right, the critics had no influence on him. He was always honest in his own criticisms, and was asked to single judge many art exhibits throughout the United States and Europe.

Mr. Young had little sympathy with art fads and new art movements, and refused to be led astray by them. He went to nature for his subject matter, and learned his art from the masters. To him, modern art was nothing more than a promotional gimmick. He felt that it was disappearing in America, and that the most successful painters of that day were realists.

Mahonri did not object to his art being used for
advertisement purposes. He felt that this was a good opportunity to educate people to appreciate worthy art, and that an advertisement could not hurt truly good art.

Young experimented with genre scenes and became famous for his laborers, cowboys, and prizefight subjects. His paintings and etchings are usually filled with figures which are suggestive of life, and many of his works portray the migrations and sufferings of the Mormon pioneers. Mahonri did much research before he began an art project, making his work authentic and right to the very detail. Files were kept by the artist which contained information on a variety of subjects. The vast amount of information tucked away in his memory became most advantageous to him in his art.

Mahonri taught for many years at the Art Students League and at the American Academy of Art in New York City. He was a great influence to his students and tried to teach them things that they did not have to unlearn. His aim was to help each student "find himself," and to assist him in developing his own individual style. He coached each student separately, and only after he had acquired the basic principles and techniques at home did he encourage him to go abroad and study. He felt that unless one was willing to be completely dedicated to his work and satisfied with little pay, he should not take up art as an occupation. The artist was not very good in the selling of his own art, and often several years would elapse before he
Techniques and Skills

Versatility. — "It doesn't take so long to do a thing when you know how. The trouble is, when you don't know [how]," Mahonri once said. Throughout his life he studied many different types of art techniques and experimented with a large number of media. Besides sculpting, for which he was most well known, he did watercolors, oil paintings, etchings, woodcarvings, drypoints, lithographs, aquatints and drawings. "Hon Young will never get in a rut," exclaimed Jack Sears, "because he travels too many roads—always by an original route." 104

Once, when asked which of the arts he liked best, Mahonri answered:

When I'm painting, I like drawing best; when drawing I know I'm a good sculptor. When sculpting I think I'm very good at etching. When etching I am a fine draughtsman. So, you see, I am never at a loss to move on to something I can do better than what I am working at—which may sound factitious, but is rather true. 105

That was the way Mahonri worked. He kept many projects in progress at one time. His studio was always crowded with paintings, etchings, fresh plaster casts, plaques and statuettes. 106

104 Ibid.

105 "The Drawings of Mahonri Young," Art Instruction, June, 1939, III, No. 6.

106 Ibid.
**Drawing.**—Young believed that the vitality of all good art was draftsmanship. He made use of every opportunity he had when it came to sketching. Even when coming home from a shopping trip his wrapping paper and paper sacks would be filled with sketches of men at work, goats, horses, dogs, children—anything with form or action. He always stressed to his students the value of sketching daily, and the remarkable results it would bring. He found that those students who sketched often, invariably advanced more rapidly than those students who did not sketch—"talents and ability being equal."\(^{107}\) He felt that many artists were too lazy or indifferent to learn to draw, and that these artists, when doubtful about form construction, "will fuzz their lines of scribbled indecision, dab about with gobs of white, too smug in their conceit to know that they are rapidly speeding into art oblivion."\(^{108}\)

While Mahonri was studying in Paris he became quite proficient in drawing from memory. One day he and a friend of his, Mr. Weyhe, visited the great French sculptor, Antoine Bourdelle. After their visit they went to a small cafe, and Mahonri sketched a perfect likeness of Bourdelle on the marble table top. Weyhe, who was considered an outstanding authority on art and art books, told this

\(^{107}\)Sears, loc. cit.

\(^{108}\)Ibid.
story many years later, and added, "Hon was one of the greatest draughtsmen America ever produced."  

During an exhibit of Mahonri's drawings at the Weyhe Gallery in New York, Royal Cortissoz, an art critic for the Herald-Tribune, gave the following critical review of Mahonri's work:

Mr. Young’s little show . . . warms the heart. He is appreciatively known as a painter and sculptor. On this occasion we are enabled to renew acquaintance with his quality as a draftsman. He reveals it in more than one kind of subject . . . . Through them all runs unmistakable power . . . . interest in his art deepens among the Indian impressions and in the landscapes, and even among the nudes. These point to what is axiomatic about draftsmanship, that it must not only be faithful to nature, but must connote ease, elasticity, and above all, must have a certain personal accent. Mr. Young tackles themes that are, in a sense, academic . . . but there is nothing even remotely academic in his work. He draws freely and sensitively and even when he seems a little to seek in nuances of form, his broad effect is full of character. Like Mr. Perrine, he thinks for himself.¹¹⁰

When Mahonri was once asked by a Navajo in Arizona why he did not ever carry a camera, he answered, 

Sketching is quicker than the camera. [After you snap the shutter] . . . . you had to send the negative to a developer, which always took at least two weeks, and even then you only had snapshots which were almost useless to work from, whereas I can work from my sketch. It brings back the scene itself."¹¹¹

Young believed that even the master draftsman found drawing difficult, and that to become proficient in drawing an artist must constantly sketch. It was not a matter of just learning as much as one could out of the

¹⁰⁹Ibid. (quoted from Galbraith).  
¹¹⁰Ibid.  
¹¹¹Young, loc. cit.
schools. Mahonri had good drawing teachers, but there were some things he learned in the schools that he had to later unlearn. He also realized that even though he had gained a certain amount of knowledge in the drawing of casts and nudes in the classroom, he was nevertheless limited in his knowledge until he got out and drew from memory. Mahonri felt that good draftsmanship was even more important than color in a piece of art work. He was greatly perturbed when some of his students got the impression that sketching only represented

... a few careless, thoughtless dashes of pen, pencil, or brush, no finesse and no great mental activity. A distinctive advantage possessed by an artist who succeeds by intelligent sketching, is that he has good sense to carry on to any degree of finish desired.

Mr. Young maintained that there were three factors to a good drawing: 1. It must be well executed; 2. It must show observation, whether it be a factional drawing or a mere scribble; and 3. It must contain an idea or ideas.

In referring to the fundamentals of drawing, Mahonri stated, "First you must learn to put a mark where you mean it to be. Then you should learn to make it mean what you intend it to mean." In defining a drawing, Mahonri said, "When you have made a line, one side of which is solid, tangible form and the other side is space, then you have made a drawing. It is not the line in itself, but what it creates that is the drawing." One can find this

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112 Ibid.  
113 Sears, loc. cit.  
114 Ibid.  
115 Young, loc. cit.
quality in all the great drawings of the masters. Any
drawing must turn the surface of the paper into form and
space, otherwise it is not a drawing—it is only a map or
a plan. Young compared the drawings of Ingres and David.
Ingres, being essentially a draftsman, created tangible
form, while the drawings of David, who was predominantly a
painter, were like a plan or diagram.\textsuperscript{116}

Mahonri found it difficult at times to put into
words some of the simplest matters or proceedings used in
the creation of art. On the use of line and the function of
light and dark in a drawing, Young made the following nota-
tion:

\begin{quote}
In drawing, for a long time, I was semiconscious
of the part played in the function of light and dark
in delineating form. Led astray by the formula, gen-
erally accepted in the schools when I was a young man,
that there was no such thing as a line in nature, we
were encouraged to draw in tone. It was only after
prolonged study of the drawing of the masters that I
discovered that line was the method or process most
used in delineating, defining, describing and creating
form in drawing that I constantly made a practice of
using it. I soon discovered that there was a difference
in the use of line on the light and shadow or dark side
of an object or figure and that its function was quite
different in the different places. To state it bluntly
and very simply it is something like this.

The line on the light side of a figure represents
the background or the space surrounding the figure while
the dark side is represented by a line or boundary mark
which is a part of the figure. This seems and sounds
simple enough, but for me to put in words took years.
I never heard it referred to or described by any artist,
or teacher.\textsuperscript{117}
\end{quote}

Mr. Young also realized that details in a drawing
are important only as parts of the larger whole; that a

\textsuperscript{116}Ibid. \quad \textsuperscript{117}Ibid.
complete drawing is not merely made by an accumulation of
details.\footnote{118}{Ibid.}

The artist believed in accurate proportions, but he
even believed that mechanical reliance for accuracy should
never be trusted. In his first class in Paris at the
Julian Academy, Mahonri became acquainted with a Frenchman
who did beautiful drawings which interested him very much.
This man never drew anything without first measuring every
detail. In describing his work, Mahonri said:

There was no preliminary sketching-in for place
or proportion. As the model moved slightly, and as he
unconsciously moved his head, his measurements failed
to add up to a perfect answer. His drawings came out
strong and powerful and never very accurate. There
always seemed to be some discrepancy in the measurements
where they joined. The most important lesson I learned
from watching him was not to put too much reliance on
mechanical means for proportions and accuracy.\footnote{119}{Ibid.}

Throughout his life Mahonri loved pen and ink
drawings. The pen became one of his favorite instruments.
He used it for quick sketches and elaborate studies of
detail, and also for the basis of his watercolors and
pastels. With the fountain pen he could only make a down-
stroke. Later on he used the ball-point pen which per-
mitted him to push uphill and gave him the advantage of
being able to use the scribble technique which gave a new
freedom to his drawing.\footnote{120}{Ibid.}

Young was concerned with the scarcity of good
drawing teachers. He agreed with W. J. Glackens, however,
when he stated that even though many drawing classes may be
a waste of time, they would certainly save a student years of work in the long run. "Even if you learn nothing more, you can learn to put a mark where you intend, and you may learn to make it mean what you intend it to mean; and you will become familiar with the human figure." Mahonri maintained that the great artists, Cezanne and Pucciato, could have learned much by merely attending an ordinary drawing class, but neither of these men would attend a drawing class in which criticism was given. Young believed that as a result of this, neither of them knew anything about the construction of the human body. It was his opinion that none of the impressionists were draftsmen in any serious sense except Edgar Degas and Claude Monet. Among the English artists, he admired C. K. Phil May and Rover Hill as excellent draftsmen. Among the illustrators in America, his favorite draftsmen were Edwin A. Abbey, A. B. Frost, Howard Pyle, C. D. Gibson, Art Young, G. G. Bush, William Glackens, William Crawford, and Frederick Remington.121

According to Mahonri, many of our great artists were among the best writers. He maintained that "those who write, due to their sense of imagination and power to visualize, have learned to compose and simplify, making each work purposeful." He went on to say that every line made by a capable artist must count. This same principle, when applied to the writing of an intelligent artist

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121 Ibid.
writer, gave a direct approach to his work.\textsuperscript{122}

\textbf{Anatomy.---}Although he was not an anatomist, Mr. Young had some knowledge of conformative anatomy and achieved a rather good "notion of the construction and articulation of the human figure," having studied books and drawings throughout his life.\textsuperscript{123} During his year at the Art Students League in New York City, Mahonri attended a series of lectures on anatomy given by Kenyon Cox. His lectures, which stressed the construction of the human figure, were very helpful. Mahonri also studied anatomy at the Beaux Arts in Paris, but after three lectures he discontinued going. He disliked the crowded classroom, the foul air, and the stench of the cadavers.\textsuperscript{124}

When Young became an instructor at the Art Students League he stressed the importance of drawing from the model. Many of his students were always searching for formulas, and were trying to draw what they thought they knew, rather than what they saw before them. As a consequence, some of them hardly even looked at the model. Mahonri told them that anatomy was under the skin, and when they could draw a figure with correct proportion and character, then they could worry about what was underneath. He was convinced that being an expert on what went on under the skin was a kind of knowledge that was absolutely unneeded by

\textsuperscript{122}Sears, \textit{loc. cit.} \quad \textsuperscript{123}Young, \textit{loc. cit.} \quad \textsuperscript{124}Ibid.
the artist—painter or sculptor. Only the structure of the figure which could be deduced by eyesight was necessary.\textsuperscript{125} Of all the books Mahonri consulted concerning the subject of anatomy, his favorite was one written by a man named Lutz. Young failed to record the name of the book,\textsuperscript{126} but he always recommended it to any person interested in the subject. It was written for the artist, was easily understandable, and contained all an ordinary artist needed to know about the subject.\textsuperscript{127}

\textbf{Watercolor.}—While studying in Paris in 1903, Mahonri discovered the watercolors of the artist Johann B. Jongkind, and was fascinated by his technique. This way of doing watercolors, as suggested by Jongkind, was the same technique used by Claude Loraine and Nicolas Poussin. It was also practiced by Rembrandt in his landscape drawings. Washes of earth tones were laid over a linear foundation, with little color added. The drawings of these masters were so full of suggested color and light that little actual color was needed or used. This method, however, was exceptional—not the rule.

From this time on, Mahonri was seldom without his watercolor box and bottle of water. Sometimes he just carried an aspirin bottle full of water and a very small box of

\textsuperscript{125}Ibid.

\textsuperscript{126}This book was probably \textit{Practical Art Anatomy} by Edwin George Lutz.

\textsuperscript{127}Young, \textit{loc. cit.}
watercolors. Many of his Paris watercolors were done with this equipment, and often he would use beer instead of water. He said that stale beer was used frequently by professionals.128

Although Mr. Young's watercolors were very successful, they were treated more as drawings. Mahonri once said, "A watercolor is and always has been a colored drawing."129 The characteristics of his watercolors are not in color or tonal qualities, but in lines. (Plate VIII). They all show animated movement and vibrancy of life.130

The artist had tried watercoloring in his youth, but with very little success. The medium was too tricky: the colors dried lighter; you could not correct mistakes; it dried too fast and could not be manipulated; sometimes it was heavy and muddy, and other times it was paper thin with brittle edges. It was not until his success in Paris that Mahonri felt he was finally mastering the technique.131

Bill Ivens, a friend of Mahonri's, once told him that his watercolors were too busy—that there were too many things in them. Mahonri answered him by saying that although he had tried to make his sculpture as compact and concentrated as possible, he was impressed by the limitless variety of watercolors. He loved the sparkle and freshness of the medium, and the infinite possibilities of landscapes

128Ibid. 129Ibid. 130Heaton, op. cit., p. 100. 131Young, loc. cit.
and all subject matter. He tried to record in watercolor what he had found impossible in sculpture.\textsuperscript{132}

Among his favorite watercolorists were Johann B. Jongkind, John Constable, Joseph Turner, Peter DeWint, John S. Cotman and Winslow Homer. Mahonri considered Cotman's "Gretta Bridge" as the greatest watercolor in the world. Every colored reproduction he came across he bought. He found it stimulating and delightful.\textsuperscript{133}

\textbf{Sculpture.}—Mahonri Young was best known throughout his life as a sculptor. When he was studying in Paris at the beginning of the century he modeled two statuettes from memory and sketches he had made. These sculptures were shown at the American Art Association exhibit and made Mahonri famous. This was the second of his original efforts in sculpture. He loved to model subjects in motion and realized that if he wanted to accomplish what he desired with his subjects, he would have to learn to work from memory and from his notes, sketches and drawings. Mahonri had always drawn from life and had done many life drawings in his classes, but to draw from knowledge or memory was considered an artistic crime and was frowned upon by his early teachers. His first teacher, J. T. Harwood, not only frowned upon the practice, but considered it dishonest. This attitude was common to all of the serious pupils of the Paris schools. Young admired the work of his

\textsuperscript{132}\textit{Ibid.} \hspace{1cm} \textsuperscript{133}\textit{Ibid.}
predecessors, particularly Edwin A. Abbey who had always worked from a posed model. But he believed that few artists could make their figures live, move, and exist from the model like Abbey could. And so Mahonri finally came to the conclusion that he should try and model something from memory and sketches. His work, "The Shoveler," and "Man Tired," which were done from quick sketches, were two of his most successful sculptures. 134

In his sculptured portraits, Mr. Young was an expert in capturing the personality and inner character of a person. Once, after having modeled an overpowering bronze portrait of Brigham H. Roberts, one of Mr. Roberts' daughters confronted Mahonri and told him that the statue did not have the sweetness and mildness of her dear, beloved father. Artist Young answered:

Well, dear lady, it's the Roberts I have always known, the vigorous, impetuous, strong-willed man with hands of action, punctuating his never-miss sincerity upon the pulpit, or pointing his finger at an enemy with fired denunciation, or raising his hand in solomnity and dignity to a Divine God. My Roberts. . . I admired as the great blacksmith orator, who pounded out his red hot arguments and hammered them to a climax upon the anvil of reason. In conclusion, my patient lady, how could I, why should I, in sincerity, put out as my sculptured work such a bronze as you suggest? 135

Mahonri did not completely agree with Michelangelo's statement that a good piece of sculpture should be able to roll downhill without breaking any part of it. Although Young believed that sculpture should be compact, he felt

134 Ibid. 135 Sears, loc. cit.
that this was certainly not its prime requisite. If this were the case, the perfect piece of sculpture would be a billiard ball, and after that a boulder or a pebble. It was Mahonri's opinion that this theory was just too simple—even for stone. To him, sculpture was much more varied than that and had many more possibilities. He realized that although stone had its limitations, other materials stood considerable rough treatment without breaking. Young liked massiveness, but there were many things he did which were not fundamentally massive. He once said, "To me the problem has always been to animate the inert and lifeless material, whether bronze, stone or wood, and to make it function like one of nature's own creations." The Greeks valued their sculpture, not for its inert form, but for its "intense, vibrating sense of life; the forms must quiver with the very pulsations of life itself." 

In a letter to a Miss Mannes, written on April 10, 1928, Mahonri said:

You know, of course, Myron's "Discobulus?" Luckily several copies of it have reached us—several marbles and a bronze statuette. This statue bore a great reputation in ancient Greece and Rome. It couldn't possibly be rolled downhill and yet it is one of the most compact compositions we have. How does it achieve this quality in such a high degree? By nothing else than by line. By line it achieves its superb unity and also its marvelous sense of movement—movement rhythmical and swift. It, in all its part, suggests previous positions and others to follow. Nothing is static, and yet, such is the masterly use of the interplay of lines that the statue as a

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136Young, loc. cit. (letter to Miss Mannes dated April 10, 1928).
statue maintains a perfect equilibrium and functions perfectly within its total space. Consider the "Flying Victory," a Greek original. What gives it its extraordinary flight and forward-rushing movement?—line. And yet the Greeks did that in marble.\footnote{137}

Mahonri defined sculpture as the art of form. He once stated that in sculpture, convex surfaces are form and concave surfaces are color. Modeling was that part of art concerned with the treatment and manipulation of the surface of form.\footnote{138} He said,

The genius of good sculpture is to know when it is best to make the subject in the round, low-relief, high-relief or otherwise. Sculpture must be treated to fit in where it will be seen to best advantage. The size and nature of the sculpture depends on the location of placement and environment.\footnote{139}

The artist realized the importance of the correct placement of his marble statue of Brigham Young in the rotunda of the Capitol Building in Washington, D.C. He felt that what has been called the "Alcove" was the ideal location, because in this particular spot the light would produce perfect shades and perfect shadows on the statue.\footnote{140}

Mahonri chose the placement of his Seagull Monument so that upon entering the south gate of Temple Square in Salt Lake City, it would be the first thing seen and "the alighting gulls on the ball on top of the column will fly against the clear sky." He was amused and irritated

when he saw most photographers expose the monument with the temple as a background. This is the one place where the gulls look the poorest, according to Mahonri, as he later said:

The ideal of sculpture in the round is to look equally well from all sides; but this is sometimes impossible to achieve. There are few statues that are equally good all around, but most have a back. Even such a grand simple figure as the Venus de Milo has a poor side. There is a spot, where all her glorious lines come together in a rather unpleasant jangle, very like the effect when two rapid currents of water come around an object and create a piece of what is called bad water. This is precisely the effect of the wings of the Gull when viewed from the spot chosen by the photographers.141

He also hated to see good sculpture covered up or obstructed by other things. One day, while walking through Temple Square, he noticed a vine growing beside the figure of Joseph Smith which he sculpted in 1908. He promptly took out his knife and cut the cord in two and yanked the vine to the ground.142

Summary.--Mahonri was very versatile in his knowledge and use of art techniques. Although he was best known as a sculptor, he experimented with all kinds of media and became proficient in many. He always had several projects in progress at one time.

The artist believed that the vitality of all good art was draftsmanship, and he made use of every opportunity he had to sketch. He maintained that a good drawing must be

141Young, loc. cit. 142Sears, loc. cit.
well executed, show observation, and contain one or more ideas. He believed that it was not the line itself, but what it created that made the drawing, and that details in a drawing were important only as parts of the larger whole. Mahonri also believed that mechanical reliance for accuracy should never be trusted.

Young loved to sketch and model subjects in motion, and in order to get the desired effect, he learned to sketch from memory. Although this was considered an artistic crime by his teachers, many of Mahonri's best works were done from memory.

Although Mr. Young was not an anatomist, he had some knowledge of conformative anatomy and had a good understanding of the construction of the human figure. He stressed the importance of drawing from the model, and although much of his work was done from memory, he believed that in drawing the muscles of the body the artist should draw only that which was seen—not that which was known.

Through the influence of the artist Johann B. Jong-kind, Mahonri discovered a watercolor technique which he used throughout his life. He believed that a watercolor was nothing more than a colored drawing, and his technique involved washes of color laid over a linear foundation. His watercolors were very successful, but were treated more as drawings. He was impressed by the variety of effects he obtained through watercolor, and the infinite possibilities of all subject matter.
Mahonri was best known as a sculptor, and was an expert in capturing the personality and inner character of a person in his portraits. To him, the most important consideration in sculpting was the changing of an inert and lifeless material to one of animation and life. He looked upon convex surfaces as form, and concave surfaces as color. He defined sculpture as the art of form, and believed that modeling was that part of art concerned with the treatment and manipulation of the surface of form.

Placement of sculpture was also an important consideration to Mahonri before beginning a piece of work. He was of the opinion that, although a piece of sculpture should look equally well from all sides, most sculptures have a back, and should be placed accordingly.

Views on Other Artists

The Masters

Mr. Young was well-read concerning the great masters of the past, and he accepted from them whatever he could use "without having his own creative powers smothered through the acceptance—the final result being that his work stands four square on its own feet with debts to some while imitating none." 143 He believed the Old Masters had stood the test of time and therefore deserved our respect. 144 Throughout this section the writer has

143 Yonemori, op. cit., p. 115 (letter from Harry Wickey).
144 Ibid., p. 105.
attempted to state Mahonri's feelings and observations concerning some of the great masters and their work.

Leonardo da Vinci.--During Mahonri's first visit to Florence, Italy, he could not seem to get enough of the Uffici Gallery. The painting which impressed him the most was Leonardo's great unfinished masterpiece, "The Adoration of the Magi." Concerning this work, he later wrote the following:

One writer discussed and disputed its unfinished state; taking refuge in the idea that a work is finished when the artist's conception is made clear. That's alright; but, Leonardo started out to make a painting and left it as a preparation drawing for that painting. As a drawing--which is what it is--it is finished; as a painting it is only a preparatory drawing. In this it bears much more affinity to his drawings than to the Mona Lisa or the Last Supper. Leonardo drew as easily as a healthy man breathes; painting he did not do so easily or so naturally. To finish "The Adoration" as a picture, as he conceived a picture, as he finished the "Mona Lisa" and "The Last Supper," would have been an enormous labor and [would] have taken a long time. Let us not begrudge the loss of a painting but let us enjoy, to the utmost, one of the great masterpieces of world art--as a drawing.\(^{145}\)

Mahonri loved all of Leonardo's drawings, as he later said, "Everything he drew became beautiful."\(^{146}\)

Michelangelo.--Being primarily a sculptor, Michelangelo drew almost nothing but the human figure. Mr. Young noticed that in the drawings of Michelangelo, the lines on his figures correspond almost exactly with the marks made by his tooth chisel on his marble sculptures. His

\(^{145}\text{Young, loc. cit.} \quad ^{146}\text{Ibid.}\)
drawings, therefore, give somewhat the same effect as the cut stone. He felt that the contour in the drawing, though very functional, was more often just descriptive and delineating. The main interest was in the modeling of the surface, as is illustrated in his carved figures. It was Young's opinion that "to get the maximum enjoyment out of Michelangelo's masterpieces the observer should be near enough to see and feel the projections and depressions—the convex and concave surfaces." 147

Durer and Rembrandt.—In comparing the drawings of Albrecht Durer and Rembrandt van Rijn, Mahonri stated that Durer's approach is mainly calligraphic, while in Rembrandt's drawings one is impressed by the reality and existence of life. This quality of Rembrandt's manifests itself in all of his drawings and etchings whether they be landscapes, figures, or his wonderful illustrations from the Bible. Durer's subject matter was much the same as Rembrandt's, but very differently executed. His portraits were wonderful line drawings or engravings of people he had seen and observed, but Rembrandt's were real people seen through his miraculous drawings which were more like black magic than anything else in art." Speaking further on this subject, Mahonri states:

In some of Rembrandt's drawings there seems to be hardly any relation to the means used in making the drawing and the reality of the things achieved. Lines

147 Ibid.
don't follow contours—they hardly follow forms. They seem to invoke, to conjour, to create. They hardly ever are merely descriptive...

In Durer you see a superb... virtuoso, something akin to the skill of a master violinist. In Rembrandt, there seems to be almost none of this—though make no mistake, his skill is also of the highest order... We might put it in this way: Rembrandt is a magician—Durer a slight-of-hand artist. 148

Albrecht Durer, according to Mahonri, was the greatest of all the German artists who came from the school of artists whose drawings were predominantly calligraphic. In Durer's landscape watercolors and still-lifes his whole approach was much nearer to that of Rembrandt. There was very little calligraphy in them. 149

Hans Holbein. In referring to Holbein's drawings, Mr. Young said, "His line is as great as the marvelous tones Pagannini got from his violin. I have never seen a composition of Holbein's that was not all one would expect of such a great artist." 150

Jean Ingres. In comparing Jean Ingres with Jacques Louis David, Mahonri observed: "His drawing always created form while often David's was of the nature of a map or plan. As David was instinctively a painter his form usually waited for his painting of his surfaces, tones and colors." 151 Though Ingres was a great admirer of Raphael, Mahonri saw very little of Raphael in Ingres either as a

148 Ibid.
149 Ibid.
150 Sears, loc. cit.
151 Young, loc. cit.
draftsman, composer, painter, or picture maker. He thought that as a draftsman, Ingres had much more in common with the earlier French and Flemish artists. Ingres did use the oval face which Raphael favored, and which he got from Leonardo, but there was nothing of the "wonderful swing of Raphael's line" in the drawings of Ingres. Mahonri suggested that there were three distinctly different kinds of drawing in Ingres' work, but he only explained one of them:

One, a strange conventionalized drawing goes into those strange conventionalized pictures which he did early in his career in Italy, and which approached very nearly to poster designs. They are not very convincing. Both drawing and subject are far removed from life. It's hard to think of them, drawings and pictures, as being done by the artist who insisted that he never changed or improved—only copied.  

Young looked upon Ingres as a great draftsman, and therefore a great artist. He said, "If it weren't for the large measure of life in all of Ingres' work, he would be a real academic artist."  

Honore' Daumier.—Mahonri was greatly influenced by the artist Daumier. He felt that Daumier was not only diverse and stimulating, but potentially the greatest artist of his century. In comparing Daumier with Millet, Mahonri wrote:

It is a curious fact that Daumier's peer, contemporary and friend, Jean-Francois Millet, should have combined in about like proportions the same artistic lineage. I do not think that here was any conscious imitation but rather one of nature's parallelisms. Artistically Daumier and Millet are of the same stuff.

152Ibid.  153Ibid.
They dealt with form in the same large, synthetic way; they were alike in their classic sense of order; they had similar powers over light and space. They also dealt entirely with fundamentals in a large and grand manner. Millet was, perhaps, the more conscious and the more direct observer, as he was the more classic artist. There was more of Poussin in him. His achievement was more complete. Daumier had more power, more vehemence, more go.154

Mahonri saw in Daumier's works a richness of quality "affected by a vigorous and vivid personality." But, though these qualities were always there, often the results were a bit disappointing. Mahonri pointed out that this was the condition of many artists of the nineteenth century, in which artistic talent and genius were as great as any century, but sometimes lacking in achievement. In this Daumier was no exception. One is amazed at his productivity when viewing his published work which totals nearly 4,000 lithographs and 1,000 drawings on wood. But it is his other activities--his paintings, watercolors, and sculpture--which give his drawings and prints a sense of incomplete achievement. As Mr. Young later wrote:

It is just because in these paintings, which found no market, these drawings done for his own pleasure and his sculpture, that we find qualities carried to a higher plane, to a plane only attained occasionally in his regular work, that we feel this blight of his century. There is no feeling of a lack of ability in him to carry these highest qualities through, but a feeling of his not being allowed to. His world did not want his best; it was pleased with his second best; the thing he could do for a living and so it chained him to the wheel of his caricatures.155

Mahonri regretted that we did not have more of a quantity of these "richest viands." Of his painting, Young noted

154 Ibid. 155 Ibid.
that "Daumier painted with a very limited palette—black, brown, with now and then a red or green-blue to enliven it. The effect is very rich and colorful, but not at all colored." 156

In referring to his sculpture, Mr. Young said:

His sculpture consists of a number of small study heads in painted clay made early in his career. ... They are rapidly and boldly modeled, the subjects are very much caricatured or burlesqued, and they show in every touch, modeling of a genius. The "Ratipol" is a standing figure. A caricature of Napoleon the Third. It, too, is freely and vigorously modeled. The other remaining piece is a bas relief of a subject "The Fugitive" many times done in paint, but nowhere greater than here. It is fragmentary, but full of abounding life, vigorous line and great qualities of modeling. It makes you wish there were more like it. It is his peak in sculpture and is also one of the greatest of his works. 157

Young saw the influence of Daumier in many men, including Jean-Louis Forain, Theophile Alexandre Steinlen, Edouard Manet, Edgar Degas, and Constantin Meunier, to mention only a few.

Jean Francois Millet.—Mahonri became familiar with Millet in his early years and his own style shows much of Millet’s influence. In speaking of Millet, Mahonri noted:

Since those early days when Millet discovered for me form, space, light, and movement, I have never ceased to love and admire his work, and the more I have studied it the more I have seen of it and the greater and more profound it has become. Though I studied him, I did not try to imitate him. He sent me to nature and, there everywhere, were form, space, movement, light and above all life. ... Art, after all, is not

156 Sears, loc. cit. 157 Young, loc. cit.
just the copying of nature. . . . I must get my material from nature, but it is my job as an artist to make of it an ordered, composed work of art no matter in what medium I worked.  

Mr. Young considered Millet's "Woman Carrying Milk" as one of the greatest drawings in the world.  

Others.—Mahonri received much inspiration in his conception of sculpture from Donatello and Pollaiuolo, who were of the Italian Renaissance, and were the forerunners of Michelangelo. He looked upon Jean-Antoine Houdon, the Frenchman who so successfully modeled Washington, Voltaire and Franklin, as the forerunner of modern sculpture.  

Contemporaries

Mahonri once said:

I am never embarrassed in the presence of a great lawyer, a great doctor, or a great banker, although I admire them. But, in the presence of a skilled craftsman, no matter what his work, I feel very humble and respectful of his true value to any community.  

While in France, and during his travels abroad, Mahonri became familiar with many of the great artists of his time. Not only was he influenced by many of them, but he himself was an inspiration to many of these artists, particularly those from Utah, who became prominent in their time through Mahonri's guidance and powerful influence. The following section will discuss Mr. Young's feelings and thoughts concerning his contemporaries.

\[158\text{Ibid.}\]  
\[159\text{Sears, loc. cit.}\]  
\[160\text{Horne, op. cit., p. 90.}\]  
\[161\text{Sears, loc. cit.}\]
Edgar Degas—Young had great respect for Degas and felt he was a structural genius whose picture making was perfect in composition. However, in spite of his wonderful drawings, etchings, lithographs, pastels, oils, and monotypes, Mahonri felt it rather strange that Degas had no technical knowledge when it came to constructing a simple armature, or fixing and mounting a pastel. Degas depended on the Italians to mount and fix his pastels so that he could continue his work in creating. He never did get the recipe for the fixitive the Italians used. But Degas had a good solid and broad foundation for his career in art and Mahonri never saw in any of Degas' drawings an attempt to draw anatomically. He later said of Degas:

He was from the first interested in what the eye can see and not the underlying facts revealed by the surgeon's scalpel. He was interested in the human body; in its line, its form and its solidity. The longer he lived the more synthetic his drawing became. He never broke the continuity of the form by insisting on anatomical facts invisible to the eye.\textsuperscript{162}

Mahonri admired Degas more as a painter and draftsman than as a sculptor. He was in complete agreement with Bryson Bouroughs when he said that no one could possibly admire Degas more than he; but, in speaking of Degas' bronzes (of which the Metropolitan had a complete set, presented by Mrs. Havermier) he said, "though I can stand 100 sketches in charcoal, 70 sketches in bronze is just too much." In viewing these sculptures by Degas at the Metropolitan Museum of Art, Mahonri was disappointed in all of

\textsuperscript{162}Young, loc. cit.
the examples with the exception of one piece called "The Ballet Dancers." The rest, he felt, were only studies of the nature of sketches. But Young realized that these studies were made in Degas' last year when he had given up painting and drawing and was going blind. They were the work of his old age, and were probably made as studies for his pictures.\textsuperscript{163}

Winslow Homer.—According to Mahonri, Winslow Homer was one of the greatest watercolorists of his time. In referring to one of his exhibits he stated:

The ones done there had nothing of the sketch about them. They were pictures in every sense of the term done in watercolor. There was no effort to ... make a display of dexterity in any way. Most of them were carried as far as possible. Such masterpieces [as] "Hark, Hark the Lark" and "Inside the Bar" are just as serious as Homer could make them.\textsuperscript{164}

He felt that Homer's "Inside the Bar" was one of the finest examples of watercolor he had ever seen. Almost every possible technique had been used—pure transparent color washes, washes with white in them, gouche, impasto, scrapping with a knife, white body color used as an impasto, pencil as a line and also pen and ink. To Mahonri, the result was a masterpiece in unity.\textsuperscript{165}

Paul Cezanne.—It was Young's opinion that there was almost no sense of power in the work of Cezanne. To him, Cezanne's art was static—in the nature of a still-life.

\textsuperscript{163}Ibid. \hspace{1cm} \textsuperscript{164}Ibid. \hspace{1cm} \textsuperscript{165}Ibid.
"Even if he had been able to achieve what he thought he was after, [which was] nonpetit sensation, all he would have had was a static painting of a very still, still-life."

Mahonri later said, in August 1938, "Cezanne could do nothing very well so, having a rich dad, he did what he best liked to do with all his might—to such purpose the world ended by taking him for a genius of the first water." 166

After attending an exhibit which showed many of Cezanne's earlier works, Mahonri had this to say about him, in comparing these works with later works he had seen in Paris in 1904-05:

There was a vigor in the brush-work not to be found in the later pictures. There was, too, the same inability to hit the mark aimed at. An interest in movement was displayed which ceased with these earliest efforts (I use the term effort, because much more effort was displayed than accomplishment). . . . It has been recorded that he wouldn't go to any school or class where there was criticism. This is evident. But what is just as evident is the influences he was subjected to--Delacroix and Courbet. Delacroix, in his desire for violent movement and drama; Courbet, in his use of black and a low toned palette. These early pictures are far from static, in their intention, in that contrasting strikingly with his later work which is so definitely static. There is no evidence of the still life painter he ultimately became. 167

When Mahonri asked Leo D. Stein, a friend of his, why he had gotten rid of his Cezannes, his friend replied, "There is so much effort in them that they made me tired." 168

Young did not appreciate Cezanne's work. Everything that made him different from other painters he disliked.

166 Ibid. 167 Ibid. 168 Ibid.
Mahonri felt that distortion was a cardinal sin, and he resented the fact that Cezanne was used as a justification for distortion. He believed that the only definite qualities which Cezanne had were qualities of negation. And upon these negations was built one of the greatest reputations in the history of art. In referring to Cezanne, Mahonri once stated: "When, in the history of art, has a man of such incompetence been elevated to supreme importance?"169

On another occasion, Mr. Young asked his friend, Leo D. Stein, why he had purchased a painting by Cezanne, which hardly looked finished, for the same price ($800) that he bought a small Delacroix. Stein answered, "Well, you see, Delacroix painted many finished pictures while Cezanne painted none. All of his pictures are incomplete."170 To this, Mahonri wholeheartedly agreed.

John Twachtman.—The artist Twachtman made a great impression upon Mahonri. He was teaching at the Art Students League in New York City in 1899 when Mahonri was a student there. Young was never a student of Twachtman's, but he did attend a lecture of his. In remembering this he said:

His talk to us was one of the highlights of my year in New York, and gave me more than all the rest of that year put together.

His lecture was just like his standing there and rolling back some curtains, and there were vistas that he showed us. He spoke of people we were vaguely familiar with, but he clarified why they were and why they weren't. He was a creative artist

169Ibid. 170Ibid.
who had thought deeply on his art, talking to us, giving us credit for more than we were entitled to, and it made a tremendous impression.171

Auguste Rodin. — In Mahonri's opinion, Rodin was the greatest sculptor in the world at the time of his death in 1917. In popular reputation, he was certainly the greatest artist living. Mahonri was greatly influenced by Rodin, and particularly in his early work one can see Rodin's style of modeling. However, Mr. Young believed that Rodin developed these qualities of modeling to excess, so that consequently other vital qualities were neglected. No figure, Mahonri maintained, is as good as the individual parts, and the sculptural groups are only as fine as the figures composing it. Mahonri believed that many of Rodin's figures, placed in squares and gardens of Paris, would be much more effective if seen in a museum "where all the advancing and receding planes, with their projections and depressions become a source of keen enjoyment and result in a surface of great richness." Rodin created many fragments which justified his use of sensual, highly modeled planes against rough and unfinished areas. Mahonri felt that a Rodin was best when it was small enough to be handled and the surface felt with the fingers, thereby getting the most possible enjoyment out of it. As Young mentioned in his "Theory of Modeling" in the Encyclopedia Britannica, "This conception of sculpture leads naturally to the 'Morcean' (the part or detail) and 171Ibid.
is the result of too much occupation with modeling. It is also one of the causes of the modern cult of fragments.\textsuperscript{172}

Mr. Young met Rodin twice while he was a student in Paris. Once he accompanied an English friend to Rodin's studio and was invited, by one of Rodin's helpers, to look around. Mahonri was impressed with the small fragments of arms, legs, hands, and torsos which were lying on shelves around the studio. To him they were wonderful studies which showed a superb skill of modeling. While he was enjoying these small studies, Rodin himself walked in. In recording the incident, Mahonri wrote:

After looking around and nodding to us, he [Rodin] proceeded to inspect and criticize the work being done. I remember very distinctly seeing him examine very attentively and very closely. It was then for the first time I realized that he was very short-sighted. After inspecting the surface with his eyes very closely to the marble, he took a pencil and . . . marked some corrections and said a few words to the carver and then passed on. After he had gone over the other works being carved, he came over and greeted us very simply and departed. Unfortunately I didn't understand French well enough to know what he said, and I don't remember my friend's translation.\textsuperscript{173}

When Mahonri realized that Rodin was nearsighted, he began to understand several things about his work that had troubled him in the past. He understood why the details in Rodin's sculpture were always better than the whole; why his small works were better than his large ones; and why, in his famous sculpture "The Burghers of Calais," the hands and feet were too large and the details seem to be overemphasized.


\textsuperscript{173}Young, \textit{loc. cit.}
All this Mahonri attributed to Rodin's nearsightedness.\textsuperscript{174}

The artist felt that Rodin's "The Kiss" was undoubtedly one of his greatest masterpieces. He thought its design was original and unique, and that it looked well from every point of view. It is one of the few works of art devoted to human love which is not disgusting for its sickly, sentimental sweetness or gross sensuality.\textsuperscript{175}

Mahonri thought that Rodin was a master of portraiture. One of his supreme achievements was the bust of Jean-Paul Laurens, which Mahonri felt was excellent in its likeness.

It is superb in its solid modeling and grand in its composition and design. It is also completely finished; there are no raw edges or unexplained surfaces. The treatment of the hair and beard are fine in character and texture with a fine decorative treatment which takes nothing away from the reality.\textsuperscript{176}

Before Rodin died, he obtained the use of the Hotel de Biron and its chapel to be used as a permanent museum for all of his works. Today, the chapel and hotel are filled with Rodin's works including his original plaster models. When Mahonri saw this collection of works, he was a bit disappointed and felt that there was too much of the same thing. In describing it, he said:

It would have been better for his reputation if he had not been so successful, for while Rodin had a long working career ... he was not, as compared to the great creators, a very prolific artist. As a consequence, to fill this chapel, the hotel, and the grounds, he has had to resort to duplication. There are many of his figures repeated there, some of

\textsuperscript{174}Ibid. \textsuperscript{175}Ibid. \textsuperscript{176}Ibid.
Mahonri also observed that sculptural groupings had been broken up into individual parts, and then redistributed and re-assembled into new groupings. Some figures were redone in different sizes or different media. Young also discovered sculptures which, in his opinion, were "abominable failures," and anything but successful. In spite of all this, Mahonri still considered Rodin one of the greatest artists of his time.

For Rodin was a very great artist and still remains one in spite of the crying down which has gone on even since his death. But that is only the inevitable result of too great a popularity and acclaim. In Rodin's case, I feel that he himself was largely to blame. In art it does not always pay to advertise. 178

Auguste Renoir.—Mahonri was at first repelled with Renoir's style of painting—his soft fuzzy edges and his vague definition of form. Pointing to one of Renoir's paintings, he once said to a friend, "I hate that. It's so overripe, it's rotten; but, though I hate it now, I feel that I'm going to like it." 179 It was not so long before that remark came true, although Young never did like the qualities he disliked from the first. He detested the big, amorphous, red nudes which Renoir exhibited during his last period until he attended an exhibition at the Durand-Ruel Gallery in New York which was composed entirely of these paintings. In referring to this exhibition, he wrote:

177Ibid. 178Ibid. 179Ibid.
The figures were big; they were fat; they were misshapen; they were disproportioned; they were painted all over in red of an unpleasant hue. The show gave me no pleasure and its effect was distinctly unpleasant. I had gone around the gallery, looking at everything, when I happened to turn around, when near the entrance door and glanced back at the opposite wall, and then at the wall at the end of the gallery, and was greeted with a burst of beautiful color. Again I was compelled to revise my earlier impression. The pictures, looked at close to, were all that I had found upon first seeing them. But when seen from across the room as [an] ensemble, were as color very beautiful.

After doing some research, Mahonri found an explanation which satisfied him concerning this discrepancy. He explained that in Renoir's late years, being crippled in both hands, and unable to hold his brushes, had to have them strapped to his hands. Because of this, he was unable to change brushes, and at best was only able to wipe them by rubbing them on a piece of rag which he had fastened to his easel. Being inspired by paintings which he had seen in Naples and Pompeii, he began to paint his figures in red tones, garnishing the backgrounds with greens, yellows, orange, and blues. Sometimes he placed his heavy sculptural figures against bright bouquets. The effect, when seen at a distance, was magical. Mahonri, who had had reservations on his early impressionistic work, found much pleasure in these last works, in spite of qualities which he did not like. He said the following concerning Renoir:

His way of seeing seemed to be to look at the subject's frontal surface, not at the contours. He depended upon the general modeling for his sense of the forms and not on the clear delineation of the total

180 Ibid.
silhouette of the object. This led to fuzzy edges, so unpleasant to some of us; and, areas of light and shade. Of course this is not common to all his works. Under the influence of Ingres, he made determined efforts to draw and paint clear sharp contours, but in most of these works there is a feeling of uncertainty as to the structure. 181

James T. Harwood.--Harwood was Mahonri's first art teacher in Salt Lake City, and Young had great respect for him. Many years later, Mahonri gave Harwood an etching with a tribute penciled in the left hand corner which read "To my first and best teacher. [from] Mahonri." In referring to this incident, Jack Sears said:

This is a sincere acknowledgement from an artist who has never let success dim his deep appreciation for his benefactors of yesteryear. Mahonri Young has the human touch, a deep respect for labor well done, an everlasting appreciation for his benefactors and an abiding love for old friends. 182

Through the instruction of J. T. Harwood, Mahonri learned to appreciate nature, life, and the value of time, and was also taught the basics of drawing.

Arthur Burdett Frost.--Mahonri first discovered the drawings of A. B. Frost while just a boy, working for the Salt Lake Tribune. His friend, Allen Lovey, who worked for the Salt Lake Herald as a cartoonist, owned a book called Farming by R. K. Munkittrick. This book was filled with illustrations by A. B. Frost, which thrilled and enthused Mahonri. Frequently he took his friends to Lovey's studio to study and thrill over the works of Frost. It was not

181 Ibid.
182 Sears, loc. cit.
until many years later that Mahonri was finally able to find a copy of this book for himself.

Frost's drawings were among the first collected by Mr. Young. At an early age he began to choose from magazines and books the works of artists who deeply impressed him. As his views changed each year, he cast out the works of some artists and added the reproductions of others. Throughout his life, Frost remained secure in his collection, "ever becoming more valuable and more greatly cherished each year as Mahonri gained greater knowledge and a better sense of true values." He considered Frost one of the greatest illustrators of all times, and he felt that the books illustrated by this artist were the "greatest and most perfect illustrated books in the world."183

Charles Dana Gibson.—Because of Mahonri's keen interest in pen drawings, he greatly admired the work of Charles Dana Gibson. While in his teens he once said: "I have never seen a picture of Gibson's made in color, but he doesn't have to use color, he can get more real color in black and white than a lot of the so-called painters who could learn a lot by studying him."184

Mahonri was fascinated with Gibson's use of the pen:

I liked his subject matter, but it was his pen handling that impressed me most. I remember thinking

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183 Ibid.  
184 Young, loc. cit.  
185 Sears, loc. cit.
what a wonderful thing it would be if the subject matter of Frederick Remington could be done with the pen of C. D. Gibson.\textsuperscript{186}

These remarks show the high order in which Gibson's works were considered by Mahonri.

**Frederick Remington.**—Remington was represented in Mahonri's collection because "his work expressed life, light and movement," which Mr. Young greatly admired. Young later wrote the biographical sketch of Frederick Remington in the *Dictionary of American Biography*.\textsuperscript{187} In referring to Remington he stated:

His work with the human figure is notable for its swift action and rendering of character. His Indians are Indians, his Apache is an Apache, his Sioux is a Sioux, his cowboys and frontiersmen are better than his Indians—they interested him more. His American soliders in the field are splendid. His landscape settings at first lacked the sense of light. Later he got more brightness into his western sunshine, and his ability to suggest the character of the land, the time of day, the season of the year, and the state of the weather greatly improved. In all the branches of the arts he essayed, his aim was to fix the image of the thing seen or imagined as seen. Scattered through his vast output are pictures which are not illustrations, but are self contained works of art. In his approach to nature he resembles Winslow Homer—the thing, as it existed, suited him. He was an illustrator, a reporter, a recorder.\textsuperscript{188}

Mr. Young believed that Remington's best works dealt with his horse subjects. He drew every breed of horse in all possible positions, and was particularly famous for his horses in action. His ability to record graphically what his eye saw was extremely remarkable. Remington took

\textsuperscript{186}Young, *loc. cit.*

\textsuperscript{187}Sears, *loc. cit.*

\textsuperscript{188}Young, *loc. cit.*
advantage of the snapshot in many of his action drawings which Mahonri felt was a detriment, as he later wrote:

... in more than one of his drawings the too close reliance on the camera is very unpleasantly apparent. Malformations are recorded due to the distortions of the lens in forshortening and only too often the ends sought--movement and truth--are defeated by copying something which passes too swift for the eye to detect and where a certain static quality, due to the absolute stopage of the action by the camera [is shown]. But he did know the horse and at his best he drew it like a master.189

To Mahonri, Remington's sculpture was not especially sculpturesque. "It was more illustration in bronze with the accent on character and action." Of all the sculptures of bucking horses that Mahonri saw, he felt that none could approach Remington's "Bronco Buster." In summing up his life's work, Mr. Young wrote:

... it is remarkable for its vividness, its sense of character and its action. Though there were delineators of the west and the frontier before Frederick Remington--notably [Felix] Darley, [Karl] Bodmer, and George Catlin and the makers of the Currier and Ives Lithographs, and there have been many since--none have surpassed him. He remains the outstanding artist of his field.190

Edwin A. Abbey.--In comparing the works of Edwin Abbey and Jean Francois Millet, and in referring to their two very different approaches to landscape drawing, Mahonri said:

Abbey drew more in the way of Rembrandt even if Rembrandt did delineate the object more with a line than Abbey, while Millet, in his dependence solely on line was more in the tradition of Durer. This is rather interesting as Abbey was a draughtsman all during his early artistic life and became a painter

189Ibid. 190Ibid.
later while Millet, though a much greater draughtsman, was a painter from his very beginning.\textsuperscript{191}

Mr. Young believed that a draftsman used line whenever it was possible.

William J. Glackens—Mahonri met Glackens in New York around 1909. He found him most considerate but reserved—being a man of few words. Mahonri saw him very little between the years 1913 and 1923, then, when he moved to Paris for a few years, he saw him quite often. Young considered Glackens a great illustrator—not perhaps the greatest of illustrators, but certainly a "worthy member" of the group of American illustrators which began with Felix O. C. Darley and contained such masters as Edwin Austin Abbey, Howard Pyle, Arthur Burdett Frost, Charles Dana Gibson, Wallace Morgan and many others.

Mahonri found very little American influence in Glackens' work. He observed that, in a general way, Glackens was greatly influenced by the French, although this influence was not confined to any one definite artist. "In his illustrations he was a master of practically every peculiarity lacking in Renoir. Glackens was a master of character, . . . action, . . . illustration, . . . drama, and . . . psychology."\textsuperscript{192} Mr. Young saw an abundance of character and quiet drama in Glackens' work—two things which he seldom saw in Renoir. Later Glackens took over certain characteristics and peculiarities of Renoir which

\textsuperscript{191}Ibid. \hspace{1cm} \textsuperscript{192}Ibid.
were very much at variance with his previous work in illustration. He adopted a similar use of color, dropped character in his pictures of people in landscape, and adapted the vague and fuzzy edges of Renoir. Mahonri felt that although Renoir was an artist of intelligence, his paintings were much more sensual than intellectual. On the other hand, he saw little of the sensual in Glackens' make up. He often wondered why Glackens had not been more influenced by Degas rather than Renoir. 193

Pablo Picasso.—When Mahonri first viewed an exhibit of Picasso's, he was surprised by the number of influences present in Picasso's art. In referring to this exhibit he said:

He seemed to have filched from everybody's gardens. The memories of Toulous-Latrec, Steinlin, Forain, Scoptic portraits and any number of other sources. Certainly there was talent there, but, I felt it mostly divertive if not plagiaristic. I have no recollection of supreme examples of drawings. I am still waiting to see them. 194

Rockwell Kent.—During an exhibit of Mahonri Young's, Rockwell Kent was attracted to one of Mahonri's watercolors because it looked like "he himself had painted it." Mr. Young was rather insulted when he later heard about this. All he could say was, "Joseph Everett paints far better than Kent!" 195

193 Ibid. 194 Ibid. 195 Sears, loc. cit.
Jack Sears.—Mahonri had great respect for his lifelong friend, Jack Sears. Once, when leaving the studio of a famous artist, Mahonri brushed his open hand down two books and said, "I like your literature—Rembrandt and Jack Sears' Book of Cat Drawings!" He once said of Sears in 1949: "Jack Sears, artist-author, [is] the most colorful character I've ever met. The old bald-headed caricaturist of the 'Eagles Nest' is not only a great draughtsman—he's an institution of learning." 196

William Crawford (Galbraith).—William Crawford and other Utah artists were greatly influenced by Mahonri Young during their early years in New York. Mahonri felt that Crawford was one of the few genuine impressionists in black and white, and later said this about him:

There seems to be nothing he can't do in the way of natural and artificial effect. . . . He is almost as good an illustrator as Howard Pyle and, has a similar sense of decoration. He seldom draws form directly but draws the various effect of light and shade on the form. Generally these effects are very convincing and achieve a convincing sense of form as well as light. 197

Summary
Mahonri Young had great respect for the works of the Old Masters, and several of them were a great influence to him, although his files mention only a few. He especially admired the works of Jean Francois Millet who sent him to nature and helped him to discover form, space, light and

196 Ibid.                    197 Young, loc. cit.
movement. His own style shows much of Millet's influence.

The works of Honore' Daumier also made a great impression on Mr. Young. Although Mahonri considered him the greatest artist of his century, he felt that his drawings were sometimes lacking in achievement, due to the fact that Daumier's highest qualities were manifested in his paintings, watercolors, and sculptures.

Mahonri toured all the great galleries of Europe and mentioned his excitement over the drawings of Ingres, the compositions of Holbein, and the calligraphic approach in the drawings of Durer. To him, Michelangelo's drawings gave the same effect as cut stone, and he considered Leonardo da Vinci's "The Adoration of the Magi" as a masterpiece in drawing. He was also impressed with the drawings of Rembrandt.

The artist appreciated the work of most of his contemporaries, but because he was against many of the art fads and new art movements of his time, there were several artists whose work he disliked. He was much more impressed and influenced by the realists, rather than the impressionists and modern artists. And those artists whose works showed a good, solid foundation in draftsmanship, Mahonri particularly enjoyed.

Young admired Degas as a structural genius whose works were perfect in composition. However, he appreciated him more as a painter and draftsman than as a sculptor. In Mahonri's opinion, Winslow Homer was one
of the greatest watercolorists of his time—a master of every watercolor technique. John Twachtman made a great impression upon Mr. Young while he was studying at the Art Students League in New York City in 1899.

According to Mahonri, Rodin was the greatest sculptor in the world at the time of his death in 1917. Young's early works show a definite influence of Rodin, although Mahonri felt that Rodin's style of active, freely modeled surfaces was sometimes carried to an excess, neglecting other vital qualities. Some of the qualities he disliked in Rodin's sculpture he attributed to Rodin's nearsightedness. He considered "The Kiss" as one of Rodin's greatest masterpieces.

Mahonri disliked the work of Paul Cezanne. To him, his paintings showed more effort than accomplishment, and had a static, unfinished quality about them. He resented the fact that Cezanne was used as a justification for distortion, and felt that his great reputation was built upon qualities of negation.

Young had great respect for J. T. Harwood, his first art teacher in Salt Lake City, from whom he was taught the basics of drawing. A. B. Frost was considered by Mahonri to be one of the greatest illustrators of all times, and he also admired the pen and ink drawings of Charles Gibson. Mahonri considered William J. Glackens a great illustrator, and a master of character, action, illustration, drama, and psychology. He saw an influence
of Renoir in Glacken's later works. Although Young was at first repelled by Renoir's style of painting—his fuzzy edges and vague definition of form—he found much pleasure in his later works, which, when seen from a distance, were colorful and very beautiful.

The life, light, and movement which was expressed in the works of Frederick Remington was admired by Mr. Young. He believed that Remington's best works dealt with his horse subjects, although he felt that Remington's use of the snapshot in many of his action drawings was a detriment, giving his drawings a certain static quality.

Mahonri saw much talent in Picasso's art, but he was surprised by the number of influences present in his work. Jack Sears was a close friend, and was greatly respected by Mahonri who considered him a great draftsman. Will Crawford, who was in no small way influenced by Mahonri, was also considered by him to be a good draftsman and a genuine impressionist in black and white.
CHAPTER IV

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The purpose of this chapter is to summarize the personality and artistic philosophy of Mahonri Mackintosh Young as treated in this study, and to analyze his role in the art movements of the Twentieth Century. Some recommendations, which grew out of this study, are made with the hope that they will be considered for subsequent studies on the artist Mahonri Young.

Summary

Mahonri Mackintosh Young was born in Salt Lake City, Utah, on August 9, 1877. It was his life-long desire to become a sculptor and he received much encouragement from his family and friends. Largely a self-educated artist, Mr. Young had little formal training. Much of his early knowledge of art was acquired through individual study and through various jobs as portrait artist and photo-engraver at the Salt Lake Tribune and Salt Lake Herald. His education consisted of eight years of public schooling, instruction under J. T. Harwood in Salt Lake City, eight months at the Art Students League in New York City under George Bridgeman and Kenyon Cox, and four years at the Julian, Colarossi and Delecluse Academies in Paris where he
studied under Jean-Paul Laurens and Raoul Verlet.

The well established art schools of Paris taught the traditional methods of the Renaissance and Mahonri learned to draw accurately from casts and live models. Later he turned to painting and was taught the techniques of the Old Masters—painting in a low key, using grays and blacks to represent shadows. Young accepted the theories of the Barbizon painters and learned to work directly from nature. Although drawing from memory was considered an artistic crime, Mahonri developed this practice in order to more successfully portray force and motion in his art.

During this time new art trends were constantly being born and Mahonri could not help being affected by them. His education was predominantly academic, but some of his works show a strong influence of Rodin. Through Rodin's example, Mahonri began to abandon the trite academic formulas of the past and help initiate a school of non-academic realism. His early sculptures in particular show a style of active, freely modeled surfaces.

Many of Mahonri's commissions were given to him by the Church of Jesus Christ of Latter-day Saints, and during the first five years after his return from Paris, he designed several important works of art for the Church. In 1910 he moved to New York City and became permanently established.

Cecilia Sharp was Mahonri's first wife, whom he married in 1907. She bore him two children and died in 1917.
Fourteen years later he married Dorothy Weir, daughter of the American impressionist, J. Alden Weir. She died in 1947.

Mr. Young was well recognized in the United States, and his work is displayed in over fifty museums throughout the United States and Europe. Feeling at home with all media, although predominantly known as a sculptor, he became very proficient in etching, oil painting, watercoloring, and drawing. He was well read and had a great knowledge of all art subjects.

Mahonri did much toward bringing recognition to the state of Utah. He was a great inspiration to his contemporaries and helped many aspiring young artists in attaining noteworthy art careers. Greatly respected and admired by his contemporaries in art he had much in common with the modern realists and favored such artists as Millet, Daumier, Degas, Maillol, Toulouse-Lautrec, and Rembrandt. His works are characterized by "simplicity, dignity, and breadth of conception, united with exquisite workmanship."¹

Mahonri Young died at the age of eighty in Norwalk, Connecticut, on November 2, 1957.

Personal Traits

Mr. Young was determined from childhood to become an artist. His attitude and enthusiasm, and the determination to make the best use of his opportunities, helped him in achieving this goal.

¹Sears, loc. cit.
He loved all kinds of work, but would sometimes conserve his energy for an important job, being convinced that strenuous activity would affect the creative processes. Much thought and preparation went into the planning of an art project.

Mahonri had a great appreciation for nature and was unusually observant to wildlife, scenery, and people around him. He loved to sketch directly from nature and enjoyed taking his time traveling through the countryside, stopping whenever he saw something of interest to draw. He believed in the conservation of beauty and constantly stressed the importance of preserving historical, natural, and man-made places.

Young was largely a self-educated man and read books and publications on all subjects. Some of the writers who had a great influence on him were Florias Montaigne, Ralph Waldo Emerson, Bret Harte, and John Milton. He believed in the basic education of all citizens, with certain fundamentals taught to all children and specialization taught only in the upper grades. He felt that all effort should be directed in furthering special talent and aptitudes—that too much time was being wasted in the learning of irrelevant and unrelated subjects.

Aesthetic and Teaching Principles

Mahonri played an important part in the romantic realist movement in America. He showed a strong tendency
to simplify, which is particularly evident in his larger sculptures, and stressed the importance of individual feeling and expression as the basis of all art. Mahonri never worried about his style and had no patience with those men who consciously tried to make their work recognizable.

Good art quality and craftsmanship were very important to Mahonri, and whatever he created was well planned and executed to the best of his ability. His earlier works were always his greatest competition. He valued good criticism, but when he felt his work was right the critics had no influence on him. Young was always honest in his own criticisms and was asked to single juror many art exhibits throughout the United States and Europe.

Mahonri had little sympathy with art fads and new art movements and refused to be led astray by them. He went to nature for his subject matter, and learned his art from the masters. Mahonri did not object to his art being used for advertisement purposes and felt that this was a good way to educate people to appreciate worthy art.

Being somewhat of a humanist—he had a strong interest in and a concern for the common man—Mahonri stuck to genre subjects and became famous for his statuettes, boxing groups, and figures of laborers, athletes, and cowboys. Much of his work portrayed the migrations and sufferings of the Mormon pioneers. Mahonri did much research before he began an art project, making his work
authentic and right to the very detail.

Mr. Young was a great influence to his students. He coached each one separately and helped him to develop his own individual style. Only after each student had acquired the basic principles and techniques at home did he encourage him to go abroad and study. He felt that unless one was willing to be completely dedicated to his work, and be satisfied with little pay, he should not take up art as an occupation.

Techniques and Skills

Mahonri was very versatile in his knowledge and use of art techniques. Although he was best known as a sculptor, he experimented with all kinds of media and became proficient in many. He believed that the vitality of all good art was draftsmanship, and he made use of every opportunity he had to sketch, maintaining that a good drawing must be well executed, show observation, and contain one or more ideas. He believed that details in a drawing are important only as parts of the larger whole, and that mechanical reliance for accuracy should never be trusted.

Young loved to sketch and model subjects in motion, and in order to get the effect he wanted he learned to sketch from memory.

Although Mahonri was not an anatomist, he had some knowledge of conformative anatomy and had a good understanding of the construction of the human figure. In drawing the
muscles of the body, he believed the artist should draw only what was seen, not what was known.

Through the influence of the artist Jongkind, Mahonri discovered a watercolor technique which he used throughout his life. Because he believed that watercolor was nothing more than a colored drawing, his watercolors were treated more as drawings.

Mr. Young was best known as a sculptor and was an expert in capturing the personality and inner character of a person in his portraits. To him, the most important consideration in sculpting was the changing of an inert and lifeless material to one of animation and life. Placement of sculpture was also an important consideration to Mahonri before beginning a piece of work.

Views on Other Artists

Mahonri had great respect for the works of the Old Masters, and several of them were a great influence to him. Jean Francois Millet and Honore' Daumier were the two artists of the past who influenced him the most in the development of his own style.

He appreciated the work of most of his contemporaries, but because he was against many of the art fads and new art movements of his time, there were several artists whose work he disliked. He was much more impressed and influenced by the realists, rather than the impressionists and modern artists. And those artists whose works showed a good, solid foundation in draftsmanship he particularly enjoyed.
Conclusions

This study revealed pertinent facts from which the following conclusions were made:

1. Mr. Young contributed to American art in the following ways: (a) He was an excellent teacher of sculpture, drawing, and etching. (b) He was a leader of many art organizations. (c) He helped pioneer the modern, realist movement in America.

2. Mahonri did much toward bringing recognition to the state of Utah. Much of his work portrayed the migrations and sufferings of the Mormon pioneers.

3. He was well read in all areas of art, and his vast knowledge of his subject matter and his intimate contact with nature made his work authentic and right to the very detail.

4. He was held in high respect by his contemporaries.

5. He felt that a solid foundation in draftsmanship was very important—that it was the vitality of all good art.

6. Mr. Young favored those artists who emphasized human characterization such as Millet, Daumier, Degas, and Rembrandt. He preferred painting and sculpting genre scenes and became famous for his laborers, cowboys, and prizefight subjects.

7. He was much more impressed and influenced by the realists, rather than the impressionists and modern artists, and refused to be led away by modern art trends.
8. Mahonri was very versatile in his knowledge and use of art techniques and became proficient in many kinds of media.

9. Because of his honesty in criticism, he was asked to judge many art exhibits throughout the United States and Europe.

10. He had great respect for the Old Masters and was very knowledgeable concerning them.

Recommendations

Based on the findings of this study, the following recommendations are made:

1. That a study be made comparing the works of Mr. Young with the works of those artists who were a great influence on him, in order to show what skills and techniques of other artists he incorporated into his own style.

2. That research be done on the lives and activities of those Utah artists who were sponsored by Mahonri in New York while at the Art Students League.

3. That research and study be made of the actual works of Mahonri to show how his philosophy is manifested in his art.

4. That a comprehensive catalogue be compiled of Mr. Young's works with notations of where his art may be found today.

5. That thorough biographical studies be made of other Utah artists.
APPENDIX A

CHRONOLOGY

1877 - Born on August 9 in Salt Lake City, Utah
1844 - Death of father, Mahonri Moriancumer Young
1895 - Worked for the Salt Lake Tribune as sketch artist and photo engraver
1897 - Attended Harwood's class in Salt Lake City, Utah
1899 - Studied at the Art Students League in New York City
1900 - Worked as photo engraver for the Salt Lake Herald in order to save money for Paris
1901 - Studied at the Julian, Delécluse and Colarossi Academies in Paris, France
1903 - Returned home for a brief visit and then went back to Paris for two years
1905 - Returned from Paris to live in Salt Lake City, Utah
1907 - Married Cecilia Sharp on February 19
1908 - Sculpted woman in butter for Fox Creameries which was exhibited at the Utah State Fair

Birth of daughter, Cecilia Agnes Young

1909 - Designed "Field Day," a bas-relief for the east wall of the Deseret Gymnasium

1910 - Completed the bronze statues of Joseph and Hyrum Smith for Temple Square in Salt Lake City

Moved to New York City after five years in Salt Lake City

1911 - Received first notable award, the Helen Foster Prize, National Academy of Design for "Bovet Arthur—a laborer."

Birth of son, Mahonri Sharp Young

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1912 - Elected to National Academy of Design (Associate)

Made first trip to Arizona for early studies of Hopi, Apache, and Navajo Indians

1913 - Dedication of Seagull Monument, Salt Lake City, Utah

Participated in "Armory Show" in New York City

1915 - Commissioned to do the Apache habitat group for the American Museum of Natural History

Made trip to Arizona with John Held, Jr.

Received Silver Medal for Sculpture from the Panama-Pacific International Exposition

1916 - Apache Group in American Museum of Natural History, New York

Began teaching at the Art Students League, New York City

1917 - Death of wife, Cecilia Sharp Young at Leonia, New Jersey

1923 - Elected to National Academy (Academician)

Elected Vice President, Institute of Arts and Letters

Completed "Monument to the Dead" in Paris, France, for the American Pro-Cathedral

1924 - Unveiling of Navajo Group at the American Museum of Natural History, New York

1925 - Went back to Paris with two children for 2½ years

1928 - First exhibition of Prize Ring bronzes at Rehn Galleries, New York City

1929 - Spent 4½ months in Hollywood, California, doing a sculpture of Joe Gans for Winfield J. Sheehan, manager of Fox Films

1931 - Married second wife, Dorothy Weir, daughter of J. Alden Weir

1932 - Won first prize for sculpture at the Los Angeles Olympic Games Exhibition for his sculpture "The Knockdown"

1934 - Etching "Pont Neuf" included in "Fine Prints of the Year, 1933"
Instructor of Sculpture at the Art Students League, New York City

1935 - Exhibition of his complete etching collection, Krausbaar Galleries, New York City

1935 - Trip to Tucson, Arizona, for unveiling of Father Kino Monument

    Spent several months in Salt Lake City, Utah

1939 - Was commissioned to do "This Is the Place" monument for the Mormon Church, Salt Lake City, Utah

1940 - Retrospective Exhibit at the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

1943 - Commissioned to do a memorial tablet in honor of William H. Jackson, pioneer photographer, Scott's Bluff, Wyoming

    Philadelphia Museum of Art purchased eight of Mahonri's etchings for their collection

1947 - Death of second wife, Dorothy Weir Young, May 28

    Dedication and unveiling of "This Is the Place" monument, Salt Lake City, Utah, at the mouth of Emigration Canyon

1950 - Unveiling of Brigham Young Statue in the rotunda of the National Capitol Building, Washington, D.C., June 1

    Last trip to Utah

1955 - Participated in Armory Show Commemorative Exhibition in New York City, December 2

1957 - Died at Norwalk, Connecticut, at the age of eighty, November 2
APPENDIX B

MAHONRI'S ACCOUNT OF HIS ONLY MEETING WITH
BRIGHAM YOUNG

Another question I was often asked upon meeting new people was "And did you know your Grandfather?" I had to say, "No, I hadn't that pleasure and honor. You see, though I'm getting old, I'm not quite old enough for that." But, there came a day when all that changed. I could say I did know my grandfather. It all came about in this wise. My old and very good friends, Jack and Florence Sears, were calling on my mother and during the conversation she told them how, when I was old enough for the journey and she was strong enough, she dressed me in my very best bib and tucker and, with my father, took me to call on my Grandfather, who was sick and in bed, but he had strength and desire enough to see me. During the interview he gave me his blessing and put his hand on my head and called me by name. This my mother told to my dear friends Jack and Florence Sears, but never thought to tell me.

I like to think of myself dressed, as new ones were always dressed in those far away days in white dresses which not only came to their feet but to their mother's feet when she stood up, and underneath, enwrapped with a bellyband,

\footnote{Young, \textit{loc. cit.}}
yards in length, of red flannel. I like to think I made a good impression upon my Grandfather, but that can be hardly expected as he had had so many grandchildren before my arrival. They were no novelty to him. But I think, and I am honestly going to believe, that I was the last grandchild born during his lifetime, and that I was the last one to meet him personally and receive his blessing.

Ever since the knowledge of my early good fortune came to me I have answered the question stated above in the affirmative with a very decided "yes." And then, if more curiosity is displayed and a desire for more information is shown, I tell the story, but not as boldly as above. In fact I generally go on to tell of the long conversation I had with him, though I never tell what we talked about. And then I say, when asked how old I was at the time, I say that I was born on the ninth of August, 1877, and he [Brigham Young] died [on] the twenty-ninth of August, 1877.
APPENDIX C

MAHONRI’S ACCOUNT OF HIS FATHER, MAHONRI
MORIANCUMER YOUNG²

The earliest clear memory I have of my father was at the Factory, on the level piece of ground to the north of the north branch of Parley’s Creek. The memory is visual except for one word; but, that word I had never heard my father use. There is no memory of any other words or of any conversation. We were standing there, my father, another man and myself. I couldn't have been more than five at the time. I do not remember who the other man was—most likely Mr. Lund. The day was clear and we were standing out in the bright sunlight. I can see myself as well as the two men standing there—a very small boy against my father’s legs. Something had gone wrong, and though I don't remember any anger on the part of either men when my father came out with a most emphatic "damn." Such a damn that his son remembered it all his life and now, writing here at Branchville the eleventh of November, 1951, it is all as clear as yesterday. My memory retains no other sworn word used by him, and I have no recollection of his ever being angry. And he must have been many times—what with the running of the Deseret Woolen Mills, a farm, a young family,

²Ibid.
not enough capital and suffering with inflammatory rheumatism which had afflicted him ever since he was seven years old and periodically before he died. I remember him sick in bed, and on several occasions we were forced to move into town for the winter.

Because of my father's illness we had moved into the John T. Caine house on B Street, between First and Second St. There came a day in the spring of 1884 when I was told to go in and see him. I distinctly remember the darkened room, the distance from the door, by which I entered and his lying in bed. I remember as distinctly as if it were only yesterday standing by his bedside and his talking with me. Oh, how I wish I could remember what he said; but, that's gone! though so much of that visit is still so vivid and distinct. At the time I did not know that I was saying goodbye to [him]—that I was seeing him for the last time. That he knew that he had only a few hours left.

Then, I don't know whether it was days or only hours; but we were playing in the front of the big house under a large open day, with the sun shining brightly; and all full of life, spring and youth and happiness, when someone came up to me—someone dressed black, and told me that my father had died. I was old enough to know what that meant. There on the gravel walk, in front of the big stairs in the bright sunlight, I screamed, I cried, I jumped up and down in the agony of grief. Then I remember no more until
the day of the funeral.

There were crowds of people in and out of the house, walking on the lawns and the paths, and there were many people in black, and carriages in the street with drivers sitting on the front seat.

Then we were gathered in the parlor, the room above that [room] in which he had died. I remember many, some relatives, and masses of flowers. In the center of the room, a little to the west was the coffin, placed rather high, it seemed to me, but I was only a little fellow. Then I saw and remember my mother leaning over the head of the coffin and kissing him. After that I remember nothing. But, O the memories! I have just gone through it all again, writing this with tears in my eyes and crying in my heart.

From that moment on B Street on that sunny day of June, all life changed for me. Everything from then on was different. In most everything I did the memory of the image of my father was present. When I remembered him his clear physical image came up before me; I could see him as clearly as if he were present. This persisted until I was about twenty. From then on it became dimmer and vaguer. It is years now since I could see him.

About the year 1910 there went around the world a great interest and belief in the survival after death, and there was a rather general belief that communication was possible with the departed. This was the belief of such
men as Sir Oliver Lodge, Conan Doyle, and many others.
The idea appealed to me for a short time, though I took no
active part in it—never went to a seance or a meeting.
But while I was toying with it, rather hopefully, I wondered
who of all the dead I should want to talk with and hear
from, and of course I quickly settled on my father as the
one above all others I should want to hear from. Him I
would love to have spoken to. Then, there came this thought,
"but I'm forty some odd years old and my father was only
thirty-two when he died. I would be the older man instead
of the little boy. He never left the state of Utah, while
I have traveled all over the country and have, for years,
lived in Europe. My life has been completely different to
his. He stayed home and, after his father died, spent his
time, between spells of heart trouble, fishing, hunting and
trying to make things meet, in running the Deseret Woolen
Mill with woefully insufficient capital." That hope soon
fled and has never returned.
APPENDIX D

MAHONRI'S ACCOUNT OF HIS SEAGULL MONUMENT

In 1926, when asked to narrate the story of his Seagull Monument, Mahonri Young replied, "This monument has given me greater satisfaction than any other art work to date." Hon Young tells his own story about the Seagulls:

In the fall of 1905, George Carpenter, editor of the Deseret News sent for me. On my arrival he said, "How would you like to make a drawing for the Christmas News depicting the Seagulls as they nobly saved the first wheat crop for the Mormon Pioneers in 1848?"

"Well, George," I replied, "instead of making a drawing for you, I am going direct to my studio and make a monument to the Seagulls in clay." I walked to the Hooper building two blocks away. No short distance was ever so long.

The entire way all I was interested in was my big idea. I was electrified and eager. By the time I got to my studio I knew how to do it. Fervently I made sketches of the entire subject. It was a natural--my small clay idea created in 1905 was the same as the finished monument.

3Ibid.
The idea was received enthusiastically, but nothing was done since capital was scarce.

I went ahead on other important ideas. One commission finished was a long paneled bas-relief of athletes in bronze on the entire front of the Deseret Gymnasium. Then followed the Joseph and Hyrum Smith full length figures in bronze on Temple Square. In 1910 our family moved to New York City.

In 1912 the American Museum of Natural History sent me as well as Howard McCormick, landscape artist, west to the Hopi Indian Villages to model a life-sized group—McCormick to paint the natural backgrounds. On my way back to New York I stopped in Salt Lake City and was given a contract to complete the Seagull Monument.

It was unveiled and dedicated on October, 1913. Never will I forget that noble gathering on Temple Square consisting of many sturdy veteran locust fighters of those early days. Few will forget the beautiful inscription adorning the north panel, written by Brigham H. Roberts:

SEAGULL MONUMENT

Erected in Grateful Remembrance
of the Mercy of God
to the Mormon Pioneers
APPENDIX E

THE MEANING OF THE SEAGULL MONUMENT

by John McQuarrie

Poets, artists, and sculptors are great not because of their ability to weave words into unusual rhymes or to spread pleasing colors on canvas or chisel graceful figures out of marble boulders or granite slabs, but in their ability to see and portray the abstract virtues, the fine subtle spiritual influences which urge individuals and communities to do noble and heroic things. They visualize and help others to visualize through symbols, virtues which we designate as faith, courage, endurance, sacrifice, helpfulness, sympathy, etc.

Mahonri Young is a great sculptor; his works will remain long after he has passed into the great beyond. He studied for years in order to mould something that would glorify the pioneers and perpetuate their ideals for the good and benefit of those who would succeed them. Most of us are unable to read the story which he fondly hoped he was making plain with his Seagull Monument.

There is nothing either large or small, great or mediocre; only by comparison--Christ only taught by

4Sears, loc. cit.
parables. He could not define either *truth* or religion. He could only say "It is like unto this," and "It is like unto that." He drew his comparisons from the plain everyday experiences of the common people. It may help a little to make a few comparisons of what is depicted on the Seagull Monument with other incidents with which people are generally familiar.

The Holy Grail was written expressly to teach the central theme of Christ's teaching: Not what you give, but what you share. The gift without the giver is bare. He that feeds his hungry neighbor feeds three; himself, his neighbor and Me.

The same story is depicted on the plaque on the east side. The pioneer family tired and weary as the oxen just unhitched from the spacious covered wagon which they have pulled over the long, long trail. The mother in order to provide a necessary meal, has put together the few remaining scraps to constitute a palatable stew. But a hungry Indian has been asked to share the little they have left. This record preserved in solid bronze has the same human story that the poet visualized in the return of Sir Gallahad from his long, long, search for the Grail, supposed to have once held the blood of Christ. He was weary, exhausted, both in strength and wealth. His armor was worn and rusty. He had lost all material things, but as he shared his last crust with the beggar whom he had once despised, he found the love and mercy and the abundant life which Christ gave
when he shared with us that which He had to give.

The plaque on the south of Young's monument took first prize at the exhibition of the Paris Salon. No wonder! Nowhere in art is there depicted a more important human story. There is in it a combination of motherhood as expressed in the "Madonna and her Child" with the sublime faith of Washington as he prayed in the darkest hour of Valley Forge. We here witness the long uneven battles which the Saints waged against the scourge of crickets when they threatened to destroy the entire crops upon which they depended to preserve life.

The husband and father is bowed down, broken, discouraged, but the wife and mother who has worked by his side still has both faith and hope. Her chin is up. Her eyes look to God expecting a miracle, as her lips whisper a prayer. Why? Because there is a child holding her hand. A true mother can never give up so long as a child is reaching up for protection and support.

You see descending from the sky the white winged messengers bringing relief.

The Sower

Millet, when he became a real French artist, tried to glorify the earnest, honest, soulful life of the peasants of France. He was greatness in the humble people among whom he was reared. The subject of one of his early pictures which caused art lovers to recognize his genius is
called "The Marble Game." It is quite possible that this picture is a chapter out of his own life. He has made each one in this group of street urchins so realistic that I thought it was a chapter from his own peasant boyhood. A more widely known picture is called "The Gleaners." This needs no description from me.

Millet's masterpiece which hangs in the Metropolitan Art Gallery in New York is called "The Sower." The dawn is just breaking over the fields. The sower is moving forward with an even measured stride. The hand with a rhythmic swing scatters the seed over a measured space as evenly as they could now be laid down with a drill. Just over the hillcrest the smoke may be seen curling up from a cottage. It is plain from the earnest, determined but happy look on the face of the farmer, that he is thinking: "What shall the harvest be?" He is working and planting for the wife and children in the cottage. There is also something about the picture that causes one to think as he studies it, "How necessary are such workers? How important are the harvests in feeding the world?" It is also in such homes as this that faith, charity and patriotism are born and preserved.

The First Harvest

Depicted on the west panel of the Seagull Monument is the same subject. The story began in the sowing and is concluded in the harvest. A similar cottage is seen in the background instead of the chilly spring morning in the
first, we have the warm summer in the second. Instead of having to imagine the family resting in the cottage behind them, we see the members of the family all present to complete the climax and glory by the great story. The subtle complete joy expressed in the face of the Reaper is illumined by reverence and gratitude. The mother is contented because her breasts are full and baby is being fed. The little girl is happy with her doll. The older daughter is helping by binding the sheaves as the grain is swept into piles by the long, skillful sweep of the scythe. Even the dog, half dozing, is in a posture of peace and rest.

There is seen standing just in view, one to the right, one to the left, two matured or older men. One seems to be bringing in an armful of wood as though they were preparing for the harvest feast.

To the north we read the name of the monument, also its purpose. The bird life in general, but the seagull in particular, is glorified by the graceful, guilded Gulls which grace its pinnacle (hence the name by which we designate it "The Seagull Monument"). The purpose of the memorial as a whole is expressed in the forceful conclusion: "Erected in Grateful Remembrance of the Mercy of God to the Mormon Pioneers."

Monuments have been erected to generals, statesmen, explorers, scientists, liberators, but this (strange to say) is the only one erected to the glory of God.
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