

# Interesting Private Art Collection.

ARTISTS in Utah are not numerous. The field for them is not inviting, so far as bread and butter are concerned. With material of art it is different. The everlastingly hills of the Wasatch furnish themselves enough to outlast the greatest possibilities of production, and in a few unnoted studios there are paintings enough of makers, whenever they obtain an audience.

But that in Utah is the problem. If there is a species of innumerable more frequent than the artist and sculptor it is the art advocate and collector. The word "patron" is avoided. A "patron" is one who shells out a few cents from a large pile "just to help the poor devils along," and then is liable to ask to have the work in the foreground patterned up so that the purchase may become a good advertisement for the daily business.

There is in Salt Lake this week a very important collection of paintings, brought here by William Morris, one of the most famous art dealers and among them are many by the world's best known painters. These have not only a lasting grace from anyone, although there has been no price for admission, and the public have been freely invited.

## SPRINGVILLE MOVEMENT.

Recently when a pioneer movement was begun at Springville towards securing a leading for art in a large way—bringing it into contact with life it is supposed to enlighten and uplift—a name very prominently mentioned was that of Dr. George L. Smart. It had taken art to the public schools of the town that included Hafen, Dullin, and Fairbanks as active sons. Out of his labor had begun the movement for a public gallery, and this had fruit finally in the dedication this spring of the first collection to be made by any Utah town. Dr. Smart's activity, with that of other Springville people, had in this case outstripped any public movement in Salt Lake, where art interest, with certain notable exceptions, is confined to the producers themselves.

Recently Dr. Smart has moved to Salt Lake, and an attempt of a "News" writer to locate him at his home was easily successful as a south wall, covered with frames, could be seen through the front window. Such a phenomenon is not duplicated often enough to make misunderstanding possible.

## HIS COLLECTION.

The doctor is a dark complexioned, amiable man, whose art interest glows from every word he speaks of his paintings. That his interest is typical of that of the artists so much more, instead of that which rich men carelessly assume in purchasing a few thousand dollars' worth of pictures, is clearly apparent from the details with which he will discuss minute points of composition and technique. His private collection is one of the best in the state, and each painting in it represents something alive and forceful in its meaning to him, for the love of it in each case preceded the purchase, and often the earning of the purchase price. From Utah artists pictures have been bought at low prices, that now are worth many times more than was paid, but many times more money than that would not have tempted to their owner, to judge from his reply when a much loved Hafen was coveted, and a price was asked for.

The public service such collectors perform is to keep these native products from leaving the country, and to preserve them until a sense of appreciation awakens in a people too intent on the problems of making a living to give much time as yet to art and its products, however valuable they may be.

## UTAH'S COLLECTORS.

Dr. Smart is one of only a half dozen collectors. Four of them are not men of wealth. There are hundreds of men richer than them who could much better afford to do the work they are doing, but have never been brought in contact with the subject enough to dissociate it and its standards from the "cent per cent" basis on which their lives have been worked out. It was with a view of finding out what Dr. Smart found in this interest to compensate him for it, that an attempt to interview him and look over his collection was made.

"You see that Hafen there," he said, pointing to a small canvas on the wall, among much larger ones. That is the man's masterpiece. I can sit here by the hour looking at it, and I feel its power more each day. There isn't much there, just a stretch of

snow and a rocky background, but I would rather part with almost any other thing connected with my life than that."

## HOME PRODUCTS.

Then there were more. One was "Lake Minnie," a beautiful spot in the Cottonwoods, by Tullidge, an old Utah artist who worked awhile here

Something About Dr. Smart Who Started the Springville Movement for a Public Gallery—Is a Great Admirer of Hafen, and Possesses a Score of His Best Productions in His Residence.



That the artist has appreciated friendship between himself, and one of the very few people who have tried to collect art for the love of it, is apparent from the way in which Hafen refers to it and that he also feels the difficulties that an artist must encounter where there is only slight interest in his output, is also apparent. This is Hafen's comparison of the

ly demonstrated that the most sceptical can see results from art associations.

## VILLAGE OF JOY.

"It has been my privilege to go down in sections of France where artists have been in the habit of visiting and pursuing their calling for centuries, especially at Avignon, where, where Dantigny's studio is and where most all of the famous Barbazan painters were at times. Of course in nearly every cot and mansion in this little village and vicinity there are mementoes of some artist visitors who have left behind them some study of the environments.

## ART INTELLIGENCE.

"I have observed the art intelligence of these people, and how much pleasure they derive from nature's ever-changing moods. In such sections, one has seen peasants singing and dancing and laughing in the highest kind of joy, and in the midst of the most arduous work, the very nature of the work itself being a joy by the examining influence of God's beautiful nature around them. In some instances I have asked if they would give up such studies as I was desirous to possess, but in each instance they refused to part with them for any consideration.

## THE FATAL CONTRAST.

"This characteristic was more forcibly impressed upon my attention because a gentlemanly visitor of other nations of France remote from art influences and associations, and invariably my spirit would be depressed by the seeming happiness of the peasants in the midst of the most arduous work, and in the midst of the most arduous work, the very nature of the work itself being a joy by the examining influence of God's beautiful nature around them. In some instances I have asked if they would give up such studies as I was desirous to possess, but in each instance they refused to part with them for any consideration.

## THE UTAH CASE.

"This spirit of influence, and it what you please, is even more observable in individual cases. Take for instance this western country, isolated from the art world, its people involved head and heart in the cause of colonization and commerce as they are. In those conditions and environments a few souls come into existence imbued sufficiently strong with the artistic temperament to overcome this spirit of cash, wholesale and retail, bonds and stocks, and they become the light of the artists who happen to know them, and to have the chance of showing them their work in the making and of receiving their appreciation when it is finished and placed in position in some home or art gallery."

## SPRINGVILLE SCENERY.

It is an odd fact that Springville scenery is more famous through the paintings of Utah artists than that of other sections, and of the collection of Dr. Smart this scenery forms a prominent part. There are on his walls a painting by Hafen, nearly all themes chosen among the Wasatch range in Utah county. There is an evening scene over Timpanogos, quaking aspens in Hobbie Creek canyon, that Dullin wrote about so enthusiastically recently; winter on the bench land near Springville, the Provo river near Midway in Provo canyon, Red Bluff in Autumn, taken from American Fork canyon; and a number of others.

## WALKERS HIS PATRONS.

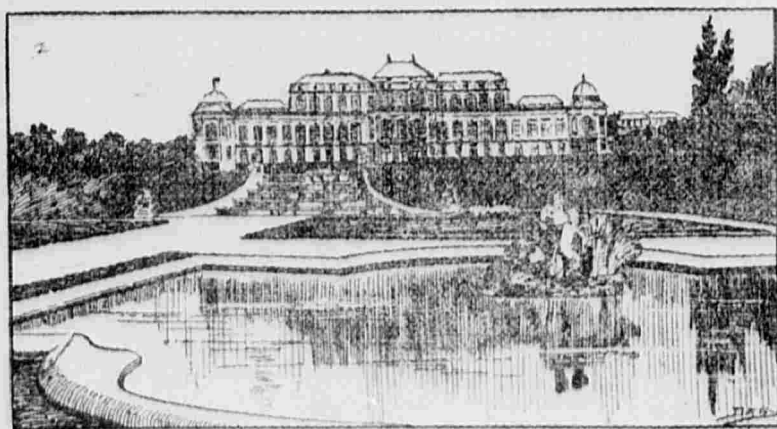
Of the four reproduced with this article, one, "Lake Minnie," is by Tullidge. He was a Utah veteran artist of the first generation. His friends were Ottlinger, Lambourn, Kirkham, and their kind, and it was the money made by the Walker brothers in trading at Fort Crittenden that first went into the purchase of his output, the Walkers being his first patrons.

## OTHER UTAH ARTISTS.

Of other Utah artists, Dr. Smart is a warm admirer. "I want to say for Hon. Young and Lee Richards and Harwood, too," he declared at the end of an evening among his purchases, "that they deserve every bit of recognition that can come to them. It is a splendid thing for the state to have them with us, and the hope of all of us who know them is that their work can be given a chance in competition with that produced elsewhere, and then their reputations will be beyond our power to influence one way or the other."

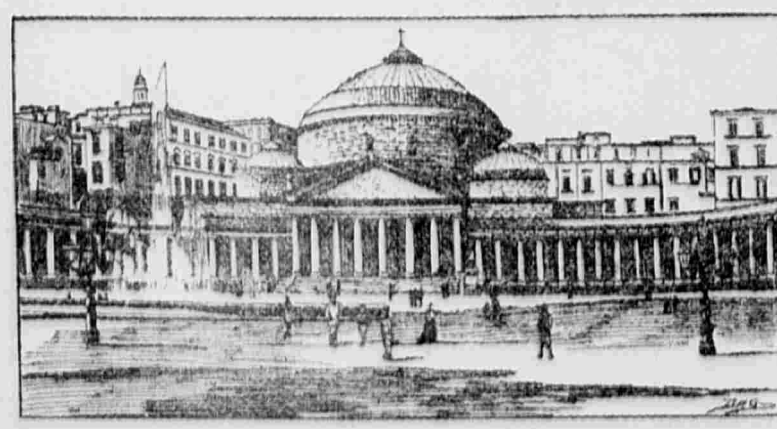
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## AN EXAMPLE OF EXTRAVAGANT ARCHITECTURE.



The building shown in the picture is the Belsvedere palace at Vienna, built for the Archduke Francis Ferdinand. Its construction has occupied twenty years, and it has cost thus far over \$4,000,000. Recently experts have pronounced it unfit for habitation, and the archduke has decided to turn it into a museum of art and ethnology.

## SCENE OF A LUDICROUS MISTAKE.



The structure pictured herewith is the Church of Santa Chiara, Naples, founded early in the fourteenth century by Robert the Wise. Recently it was visited by the king and queen of Italy, and when the royal party knocked at the door and asked to be admitted the sacristan did not take the trouble to look out, but, thinking he had to deal with beggars, shouted vigorously: "Get out! I have nothing for you." The incident has amused all Italy.

W. B. Ward, of Dyersburg, Tenn., writes: "This is to certify that I have used Quinn's Kidney and Bladder Pills for chronic catarrh, and it has proven without a doubt, to be a thorough, practical remedy for this trouble, and it is with pleasure I offer my conscientious reference." For sale by F. J. Hill Drug Co. "The never substitutors."

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## Harriman Tells How He Spent That \$250,000,000

M. E. H. HARRIMAN'S recital of what good he has done with the \$250,000,000 of stocks and bonds he has floated since he gained control of the Union Pacific and Southern Pacific railroads is the theme of an interview with the financial publisher by William E. Curtis, Washington correspondent of the Chicago Record Herald, in the Washington Evening Star.

"The Napoleon of railway managers greeted me pleasantly and asked what he could do for me. I replied that the newspapers were keeping the public thoroughly informed of all the wicked things he was doing, and I had thought it might be interesting to hear what good he had done.

"Mr. Harriman evidently has no sense of humor. He did not crack a smile, but looked at me sternly and inquired whether I expected him to discuss such matters with a newspaper man.

"You might perhaps be willing to answer a few questions," I replied. "Very well," he said, "fire away." And I fired.

"What good have you done with the proceeds of the \$250,000,000 in bonds and stocks you have floated since you obtained control of the Union Pacific and Southern Pacific railway systems?"

"I have recognized and rebuilt and re-equipped two of the biggest railroads in the world, altogether about 15,000 miles of track," replied Mr. Harriman. "When I commenced to reorganize the Union Pacific in 1898, there were five years in the hands of a receiver, and the times were so bad that it could not earn enough to pay expenses. I have since made a new road of it, and to prompt economy and convenience of management and to benefit the stockholders and the public I placed it in close traffic relations with the Southern Pacific, the Oregon Short Line, the Oregon Railway and Navigation company, the Pacific Mail Steamship lines and various other railway and steamship lines of lesser importance."

"I have practically rebuilt them, have opened up a vast area of valuable contributing territory by building nearly 2,000 miles of new road, and have 2,250 miles additional under construction or projected. I have shortened distances, have reduced grades, cut out curves, relaid the tracks with heavy steel rails, have replaced the wooden bridges with steel and masonry, have double tracked a considerable

distance where the traffic is the heaviest, have provided additional terminals and facilities for handling freight, have built eight of the finest steamships on the ocean, have secured the finest fleet of any nation, the Pacific, have bought or built 1,418 locomotives, 1,950 passenger cars and 42,500 freight cars.

"In these improvements," continued Mr. Harriman, I have spent \$257,760,700 to promote the material development of the states and communities traversed by the transportation lines mentioned. They serve the people plying between the Mississippi river and the Gulf and the Pacific ocean and a part of Mexico. The water lines furnish transportation between New York, New Orleans, Havana and Galveston; between San Francisco and the west coast of Mexico, Central America, South America and between San Francisco and Japan, China and the Philippines.

"How many miles of road have you under your control?"

"A little less than 6,000 in the Union Pacific and a little more than 9,000 in the Southern Pacific. To develop the country adjacent to the Union Pacific and to provide prompt transportation for the rapidly increasing population we have built 515 miles of new railway, and have about 500 miles more under construction," and Mr. Harriman called Mr. William Mahi, the controller of the two systems, from the next room to give the details.

"In these improvements," he said, "there were expended from 1898 to the present time \$40,984,214 for changes in line, reductions of grades, improvements in alignment and in other betterments and additions to the roadway and terminal facilities, \$40,984,214 for locomotives, cars and steamships; \$29,557,125, and for the construction of new lines and purchase of terminal property, \$30,615,314; a total expenditure of \$111,157,653. One hundred and forty-four miles of second track and 690 miles of sidings were built and 631 locomotives, 230 passenger and 15,464 freight cars were purchased."

"On the purchase of a controlling interest in the Southern Pacific company in the spring of 1901 the new management was confronted with a situation which demanded prompt attention. Mr. Harrington had succeeded in keeping the Southern Pacific company out of the hands of receivers during the six years of business depression which followed the panic of 1893, but in doing so there remained from the earnings of the property but little in proportion to its mileage to be spent for improvements on its roadway and structures, additions of equipment and terminal facilities. Its physical condi-

tion and facilities, adequate for the traffic during those years of business depression, were wholly inadequate for the movement of the great traffic which the era of expansion upon which the country had been entered was developing.

"To provide for this need, to open up the undeveloped country adjoining the company's lines and to bring the property up to the highest standard of efficiency for the prompt and economical movement of its traffic, large outlays were necessary. Since July 1, 1901, to the end of the year 1906 there has been expended an aggregate of \$116,602,052.

"There were built or acquired during this period an aggregate of 1,395 miles, and construction is progressing on about 1,700 miles of projected lines. There were also added 56 miles of second track and 720 miles of sidings, and there were purchased 787 locomotives, 820 passenger cars, 26,036 freight cars and eight ocean steamships.

"With an increase of 442 miles, or a fraction over five per cent over the mileage operated in the year 1901, there were carried 1,397,411,783 passengers one mile in 1906, against 835,143,326 in 1901.

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