

fodder plants are best adapted according to locality? And in toto?

What is the highest productiveness attainable at profitable expenditures thereon?

By going farther into details there are many more questions closely connected with the main question, and with which your renowned college is well acquainted; therefore these may suffice for the present.

Very respectfully,  
C. A. M.

GUNNISON, January, 1893.

## SCULPTURE.

C. E. Dallin, Utah's rising young sculptor, delivered a most interesting and instructive lecture in the Utah University Friday night, January 27th before the students and faculty of that institution. His lecture was on ancient and modern sculpture and was illustrated by stereopticon views and showed the art in its various epochs from the earliest time to the present. Mr. Dallin said:

I hope in the course of my talk this evening to enable you to gain a slight idea of some of the dominant characteristics of the great schools of sculpture.

First let me impress upon your minds the fact that art is as necessary and universal as any other product of human energy. To convince one of this we have only to study the manners and customs of primitive races. We here find the art instinct very early developed; first to serve the purpose of communication, as in picture writing; and, second, to satisfy the innate desire for decoration which is shown in the ornamentation on implements and often on the bodies of savages.

The whole history of the human race has shown that these savage instincts have never been lost, and that art has always been the capstone of every civilization.

Hamerton in his *Thoughts Upon Art* says:

The simple truth is that wherever man has fixed his residence from the equator to the poles, he has always been either an artist or a promoter of art, certainly not always highly cultivated in these capacities, yet sufficiently for the satisfaction of the artist's wants which he felt as they develop themselves within him.

The opinion that art is to be found nowhere but in Europe, and even in Europe hardly outside of the Latin races in modern times, or the Grecian and Roman races in antiquity, is one of the opinions which appear to us less and less reasonable and admirable as we gradually advance in knowledge. Our most accomplished colorists have the most serious admiration for the perfect coloring of the richly endowed Chinese; our ablest draughtsmen acknowledge the magnificent power of abstraction that was displayed by the national artists of Japan, at a time when Europe and her culture were absolutely unheard of there. Nor is it only these highly gifted and ancient races who have produced art to which no cultivated European can refuse his admiration; for in the art of every country, even of the most savage tribes—with the exception of those rare instances when man is simply brutal—the artistic impulse finds its expression, (often a strangely interesting and beautiful expression,) in the adornment of the things that are regarded with love and pride, or

with feelings of religious veneration, in the carving of temple-pillar, or war-canoe, in the embroidery of the mantle or tent. And as we look far back in time to ancient Egypt and Assyria or to the oldest Indian civilization, we perceive that these races had art—an art full of might and majesty, whose silent language is still intelligible to us, and conveys to us a clear conception of their mind and life. We are long past the young intolerance of criticism that can only read the art of some favored epoch which may happen to be in fashion. It has become plain to us that every art which is thoroughly genuine, every art which is the spontaneous expression of a people's taste and feeling has in it some precious and incommunicable quality, which is a part of the great mind of humanity setting itself forth in the most perfect shape."

These prefatory remarks have applied to art in general, and we will now devote ourselves to art as expressed in sculpture. It would, no doubt, be interesting to trace the development of sculpture from its first crude beginnings to its perfected expression as embodied in the Venus of Milo. Such a history would show how sculpture was originally a mere adjunct to architecture, and how it gradually developed into an independent art; also, how it developed from a crude imitation of objects in organic nature to a noble and ideal expression of beauty.

M. Charles Blanc says:

After admiring the universe, man began to contemplate himself; he realized that the human form is adapted to the spirit, that its proportions, its symmetry, its ease of motion, its superior beauty renders it alone of all living form capable of fully manifesting thought. Therefore he copied the human body and sculpture was born.

Historically speaking, sculpture had its birth in Egypt. In the art of any people is found an expression of its intellectual, moral and religious nature. Thus sculpture among the Egyptians had its foundation in portraiture, because they believed that the body must be preserved to all eternity. Since embalming was not sufficient to preserve the body without disfigurement they had recourse to images made of stone and wood; and these were undoubtedly portraits of the dead.

The following is a description of such a portrait statue:

From the inscription on the tomb on which it was discovered we know that it represents a certain Ra-En-Ki, a man of some importance in the fifth dynasty. The sculptor has represented him on foot, calmly walking in some town under his government. Parts of this figure have been much injured; it has lost the thin coating of colored stucco which originally covered it, and on which the sculptor probably added his finishing touches. Everything is faithfully copied from nature; it is evidently a true portrait; the modeling of the body is marvellous; but it is the head that most challenges admiration. The mouth parted by a slight smile seems about to speak; the expression of the eyes is almost distressing, the eye balls are shaded by lids of bronze, and are formed by pieces of opaque white quartz, in the center of which are inserted round bits of rock crystal to represent the pupils. Under each crystal is fixed a shining nail which indicates the visual point and produces the astonishing and life-like expression.

This statue represents a typical

work of an early period of Egyptian sculpture. Later they had fixed forms and types which remained unchanged for three thousand years, so that Plato, in his day, could justly observe that painting and sculpture practiced in Egypt for so many centuries had produced nothing better at the end than at the beginning.

Fettered as Egyptian art was by the dictates of the priests and prevented from a free spontaneous development; it had, however, elements of power and nobles simplicity.

In the stereopticon views which I shall show later, I will point out some of these characteristics to which I have alluded.

Assyrian sculpture never reached the dignity of statues, but contented itself with the representation of hunting exploits in low relief. Their modeling of animals was very free and unconventional in contrast to their treatment of the human form.

The next school of sculpture that we have to consider is the Greek. Although many authorities claim that it had an original development, yet the later researches in archaeology have proved beyond a doubt that their first efforts were direct copies of the art of Egypt and the East. The Greeks did not invent sculpture, but we owe to them the invention of the beautiful. In their sculpture we note the free and spontaneous expression of a very fine and subtle intellect. This charming freedom of mind added to the superabundance of inventive gaiety and delicacy of perception resulted in the Parthenon and the Olympian Jove. This last is a quotation from M. Taine.

Greek art was intellectual in contrast to the morbid spiritual flights of Christian art during the fourteenth and the first part of the fifteenth centuries. Everything to the Greeks was joyous, and in the warm sunshine where they could exercise their bodies and minds, they came to a realization of this—truth is beauty, and beauty is truth.

The Greek mind revolted against the vague or abstract and hence it is that in all their works of art you note a taste for accurate and defined contours.

It was they who established the architectural module, which according to the diameter of a column, determines its height, its shape, its base and capital, and besides this the distance between the columns, and the general economy of the edifice.

They also established certain definite measurements for their statues; thus their gods were eight heads in height, while their heroes and mortals were but seven and a half.

This defining of the measurements of the body led the Greeks to make their statues typical men and women, rather than to make them represent the characteristics of individual men and women. Thus while we admire Greek art for its perfection of form, we search in vain for the immortal and individual soul of man.

You have recognized already in the Greek mind the fundamental need of pure and fixed forms. Thus it is that their temples are a direct expression of their national ideals.

The Greek temple was always placed upon an eminence and was the first object that attracted attention on en-