SCULPTURE.

Interesting Lecture by C. E. Dallin on That Subject.

ART EXPRESSED IN SCULPTURE

Man has Ever Been an Artist or a Promoter of Art.

SCULPTURE BORN IN EGYPT.

Ancient and Modern Masters and Their Wonderful Productions Instructively Talked Of

C. E. Dallin, Utah's rising young sculptor, delivered a most interesting and instructive lecture in the Utah University last night 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 capping stone 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 artistic 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 admissible 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 animal 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 in 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 render it above all living forms capable of fully embodying 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. This sculpture among the Egyptians had its foundation in portraiture, because they believed that the body must be preserved to all eternity. Simple 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 in which it was discovered we know that it represents a certain Ra-Em-Ka, 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 the figure have been more injured; it has lost the thin coating of colored stucco which originally covered it, and on which the sculptor probably added his finishing touches. Every thing is faithfully copied from nature; it is evidently a true portrait; the modeling of the body is marvelous, 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 disconcerting, 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 lifelike expression.

This statute 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.

Fetterless Egyptian art was by the dictates of the priests and prevented from a free spontaneous development; it had, however, elements of power and noble 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 but 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 archæology 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 entering the city. It was visible from every point on the plain and from neighboring hills; vessels greeted it in approaching the port; and it stood out in bold relief in the limpid atmosphere.

It is not like mediæval cathedrals, crowded and smothered by rows of houses, half-concealed, inaccessible to the eye save in its details and upper sections.

Its full proportions appear at a glance; and in order that there may be no lack of distinctness of impression it is always of medium or small dimensions. In this respect it again differs from the gigantic cathedrals whose naves could contain the entire population of a city.

The Greek temple is not a place of assembly, but the special habitation of a God, often enclosing in its inner shrine but a single statue.

Beside the delicate perception of form and dimension, the Greek mind possessed the sense of security and power. Thus it has been said that every temple in Greece would be intact at the present day, if the brutality or fanaticism of man had not supervened to destroy them.

Finally, take into account all their works which place before men's eyes perfect images of manly force, of athletic perfection, of militant virtue, of unaffected nobility, of unalterable serenity, and you will arrive at the first conception of their genius and their art.

In fact the love and worship of this life, the sentiments of human energy, and the necessity of calmness and gayety, led them to execute works comprehensible to every race and age, "and which being human are eternal." The next school of sculpture to consider is the early Christian, and that like the art of Greece is founded on copying an earlier art. The early Christian, or as it is popularly styled the sculpture of the Renaissance began with Nicoola Pisano, and ended with Michael Angelo. Previous to Nicoola Pisano, sculpture was scarcely worthy of the name, and indeed Nicoola himself did nothing worthy of the name until he saw some fragments of the best period of Greek sculpture. He began immediately to modify his style in conformity to the broader way of looking at nature, and produced works that are considered thoroughly fine.

His best known works are bas-relief pannels on the pulpits at Siena and Pisa. The next sculptor of note is Andrea Orcagna, a universal artist, a Michael Angelo anticipated, and lastly Giberti, Donatello, Della Robbia, and Sansovino, all of Florence. Lorenzo Giberti is chiefly known as the author of the celebrated gates of the Baptistery of Florence. He was not more than twenty years old when the great work created by the commune was awarded to him, and he is said to have spent forty years of his life on them.

Michael Angelo, in speaking of these gates, said "they were worthy to be the gates of paradise." Donatello, a contemporary of Giberti's, has influenced modern sculpture perhaps more than even Michael Angelo, as his work is marked by original research, and great subtility of observation. You can form some idea of his character from the fact that he could in the midst of the fetes given at Padua in his honor, write down this profound thought. If I remain here, where every one flatters me, I shall soon forget what I know; but in my own country criticism will keep me vigilant and compel me to advance. One of his best known works is the statue of St. George, which I shall show you later. Luca della Robbia is supposed to have invented the process of enameling terra cotta, as most of his works are glazed in colors. His works are mostly in base relief although there are some in the full round. He is greatly celebrated for his figures of children, which are thoroughly charming and infantile.

There are many other justly celebrated sculptors of this age, but we will consider merely certain representative ones. His work will have elements of truth, beauty and power.

Longfellow says "What we call miracles and wonders in art, are not so to him who created them; for they were created by the natural movement of his own great soul. Statues, paintings, churches, poems, are but shadows of himself; shadows in marble, colors, stone, words. He sees and recognizes their beauty, but he thought these thoughts and produced these things as easily as inferior minds do thoughts and things inferior.

The lovers of art are many. But the active intellect, the creative power—the power to put these shapes and images in art, to embody the indefinite and render perfect is his alone."

Again, a work of art is not only the expression of the individual taste and character of an artist, but it is an expression (more or less true according to his greatness) of the taste and character of the age and country in which he lives.

For instance, do we need anything but the Greek statues to tell us that the Greek. We have now come to the undisputed monarch of them all, Michael Angelo, who was not only celebrated as a sculptor but also as a poet, painter and architect. Indeed it is claimed by some writers that his frescoes in the Sistine chapel are his greatest works.

His sculpture, with the exception of his earliest work, has certain exaggerations in movement and anatomy that make it a little difficult for us of the nineteenth century to thoroughly enjoy. However, in his time he exerted the greatest influence on the art of the period, and so decided was the effect of his peculiar artistic nature upon his followers, that on his death he only left behind him imitators of his style and weaknesses.

Lubke said of him that while Michael Angelo deeply studied the master works of antiquity, and created from them an independent ideal style, in the free, grand treatment of the surfaces, and in the almost abstract and typical form of countenance, he on the other side was one of the first to disregard tradition, and, in the subjects represented by him, only sought an opportunity for expressing a totally different idea belonging to himself alone? Indeed, so absolutely does this new principle appear in him that delighting in the most touching expression of an idea, he trifled recklessly with the laws of natural organization, which no one had more deeply studied than himself; he makes them yield to his purpose violating truth and beauty, while he seeks out constrained and even impossible positions, exaggerates certain physical forms into colossal size, and, in the proud endeavor to set aside all alluring grace, not unfrequently falls into the reverse. Hence a true estimation and genuine enjoyment of his works are extremely difficult. He says, again, that the sincere critic will allow that an unprejudiced eye is at first repelled by these works of Michael Angelo, but that a mysterious elementary power draws the thoughtful and intelligent spectator back again to the great solitary master, that then a deep examination and serious study begin in which gradually the key to their understanding is found. Artists as a rule are much more interested in the early period of his career, as his creative power was then pure and naive. His David, which I shall show you a picture of, belongs to this early period.

After Michael Angelo we have no names of any importance until we come to Antonio Canova, and although he certainly was much superior to his immediate predecessor, his works were not thoroughly original. In the representation of female beauty he attained to a pleasing grace. In monumental compositions he succeeded less, and in heroic compositions such as the two gladiators and Perseus, he falls completely into a theatrical style.

The next name of importance is the Dane, Thorwaldsen, and he revived with much spirit and imagination the beauty of classic arts. Unfortunately, although richly endowed, he was too content to follow, and, unlike the artists of the renaissance, did not add original research to the revelations of the antique.

In modern sculpture we now look to France, as she has certainly produced in the last fifty years examples that are worthy to rank with some of the best of the renaissance. Barye as an animal sculptor has never been surpassed, and for subtle study of the human body, the work of some of the living French sculptors will challenge comparison with any age.

AN AMICABLE ARRANGEMENT.

The Dispute Between the York and Petro Mining Companies Settled.

The litigation between the York Mining company and the Petro Mining company at Bingham has been quietly settled, the agreements of the companies having been filed in the county recorder's office. The Petro, which is the defendant, filed a paper signed by the president, Glenn R. Bothwell, and secretary, S. B. Milner, giving the York mining company a one-half interest in the tunnel known as Petro No. 4, which is 271 feet in length, and agree to run it to the end lines of the Petro and York mines at the expense of the Petro company in return for $1, which has been paid. This gives both companies the right to use the tunnel in common. The second paper is an agreement signed by both the York Mining company, by John A. Groesbeck, president, and W. R. Andrews, secretary, and the Petro Mining company, by Glenn R. Bothwell, president, and S. B. Milner, secretary. The line dividing the York and Petro mines is fixed. It is to run parallel to the York end line as patented, to cross the York north side line at the point where the apex of the York and Petro vein crosses the York claim to the Petro mining claim, 125 feet northeasterly from the discovery shaft of the York mine, and the dividing line as soon as the survey can be made, shall be definitely marked by permanent monuments on the ground. It is agreed that the Petro shall pay the York the full value of any ore (less the expense of mining, hauling and smelting), mined of that shall hereafter be mined by the Petro company from ground west of a point vertically under said line continued north twenty-three degrees west, and the York agrees to pay the Petro the value of all ore (less the expense of mining, hauling and smelting), mined or which may hereafter be mined east of a point vertically under the line agreed upon, continued north twenty-three degrees west. In this agreement the use of the Petro tunnel No. 4 is to be used by the two companies. The tunnel is to be run to the end lines of the York and Petro and equipped, and the expenses of repairing it are to be borne by both companies equally.

The York is to have undisputed possession of as much of the Democrat lode claim, owned by the Petro, as they need for the erection of a separate ore houses, boarding houses, blacksmith shop, dump and roads. The Petro is to permit the York to use the old incline and tunnel thereto, which leads to its present ore house, and further agrees to run a level and upraise so as to drain the old incline. The York is to have the perpetual use of a certain spring near the mouth of the Democrat tunnel in common with the Petro for culinary purposes. The Petro further agrees that the air course now being constructed in the Petro be used by both companies for ventilating their underground workings.

This puts an end to the suits pending in the Third district court between the parties.

Mineral Land Patents.

The subjoined list of mineral land patents has been received at the Land office from Washington:

M. E. No. 1667, the I. J. C. lode mining claim in Uintah mining district, Summit county, to Frederic W. Hoyt.

M. E. No. 957, the Crown Prince claim in Uintah mining district, to James Moffat, Edward Carroll and James T. Kestel.

M. E. No. 874, the Daylight claim in Uintah district, to the Apex Mining company.

M. E. No. 971, the Little Grant claim in Big Cottonwood mining district, Salt Lake county, to the Kesler mining company.

M. E. No. 877, the Danerberg mining claim in Lincoln mining district, Beaver county, to the December Gold and Silver Mining company.

M. E. No. 1801, the Cluster mining claim in West Mountain mining district, Salt Lake county, to Charles A. Gaines.

M. E. No. 1865, the Apostate Consolidated mining claim, comprising the Star, Apostle, Coltath and Apostate claims in Uintah district, to Lemuel U. Colbath and Charles Shields.

M. E. No. 951, the Triangle claim in Uintah district to E. P. Ferry and James McLaughlin.

M. E. No. 11,073, the Consolidated Kentucky group, consisting of Kentucky Nos. 1, 2, 3, 4, 5, 6, 7 and 8, the John Frank and Samuel claims in Uintah district, to W. H. Dodge, E. P. Ferry, A. B. Richardson and Martin McGrath.

M. E. No. 1683, the Consolidated Typo group, consisting of the Typo, Typo No. 2, Typo No. 3, Typo No. 4 and Ben Harrison lode claims in Uintah district, to Henry Newell, James R. Wright and Christian Christensen.

M. E. 915, the Reverse mining claim in Tintic mining district, Juab county, to Sarah A. Green.

Federated Trades.

At the meeting of the Federated Trades last night the committee having in charge the arrangements for the ball to be given for the benefit of the Homestead sufferers, reported that every union in the city had co-operated with them, and over nine hundred tickets were out. Attention was called to the fact that the Saltair company had let a contract for iron, etc., to an eastern manufacturer, and this matter was referred to the legislative committee. The condition of trade was reported. It was not satisfactory. The labor unions are making a very strong effort just now to "sustain home industries," and merchants say that it is having an effect, there being a stronger demand for articles of home manufacture than ever before.

Set at Liberty.

William Orrick, who was sentenced to a term of twelve years in the penitentiary on March 26, 1880, in the Second district court, upon conviction of murder in the second degree, has been released upon the expiration of his sentence. Orrick's victim was Dan Severance, a miner, then employed in the Starr mining district in southern Utah. Orrick worked for the same parties as a blacksmith, and the trouble between the two arose over a stepdaughter of Severance's who was slightly demented and whom Orrick had taken a great liking to. The difficulty ended in Orrick's killing Severance with a revolver.

What The Court Wanted.

In the matter of the suit of Eliza J. Smith vs. Samuel B. Smith, in which Judge Anderson, as referee, recently granted a divorce to the petitioner, with certain other allowances as to alimony and attorneys' costs, there appears to be a slight hitch. When the case was originally referred to Judge Anderson he was authorized to hear the testimony and pass upon the motion for temporary alimony, costs and attorney's fees, to make orders thereon and report to the court for its adoption and confirmation; also to prepare finding, and upon the final trial of the case and to report the decree thereon for the confirmation or final action of the court. Acting upon this Judge Anderson heard the case and rendered his judgment, but when application was made to Judge Zane by counsel, yesterday afternoon to have the report confirmed, his Honor stated the referee had no right to enter a decree, and that the testimony should be submitted to the court for its action. He directed that Judge Anderson file his notes together with his findings and that the court will then render judgment.

Wants an Injunction.

The case of Cornelius McLaughlin et al. vs. Henry Hirschman et al., came up before Chief Justice Zane yesterday afternoon on a motion for an injunction. The plaintiffs allege that they are the owners and entitled to the possession of the Hattie Green No. 2 lode mining claim situated in the Uintah mining district in Summit county, described, and that they are entitled to the possession of all of a certain vein or lode through its entire depth, lying between vertical planes drawn downward through a certain boundary line of the said claim. They then say that on November 1st, 1892, and continuously thereafter, the defendants by various drifts and underground workings extending from adjoining properties, extracted large quantities of ore from plaintiffs' claim, to the value of $5000. Hence they pray for a judgment against the defendants for the sum of $5000, and that they be restrained from further interfering with plaintiffs' property, pending a final hearing, and perpetually restrained after such hearing is had. The motion was argued and submitted to the court.

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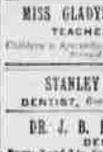

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