DESERET EVENING NEWS: SATURDAY, NOVEMBER 21, 1903.

@"THETRUTH SHALL MAKE YOU FREE." @

an www.www.www.www.www.www.www.

Address Delivered at the General Conference Of the Church of Jesus Christ of Latterday Saints, in the Tabernacle, Salt Lake City, October 4, 1903, by

ELDER ANTHON H. LUND.

I sincerely ask an interest in your faith and prayers. I desire to speak to you under the influence of the Holy spirit, for any other influence would not edify us. I rejoice in seeing this large attendance at our conference. It manifests to us that the Saints are desirous of coming together and receiving the word of the Lord.

I was very much interested this morning in the remarks of our brethren who spoke to us. President Smith told us to be free, and not to be the slaves of sin. On one' occasion, our Savior, in addressing the Jews who believed on Him, said to them, "If ye continue in my word, then are ye my disciples indeed; and ye shall know the truth, and the truth shall make you free." They said to Him, "We be Abraham's seed, and were never in Abraham's seed, and were never in bondage to any man: how sayest thou, Ye shall be made free?" Jesus an-swered them, "Verily, verily, I say unto you. Whosever committent sin is the servant of sin." In other words, the slave of sin. The Lord has command-ed us that we shall loose the bands of ed us that we shall loose the bands of wickedness and break every yoke. Now, we want to enjoy the blessing embodied in the words of Jesus: "The truth shall make you free." The Lord wants us to be free. In fact, one of the objects of our coming upon the earth was to be made free, and to learn the right use of freedom, or free agency. The Lord loes not want us to be slaves, or even servants, in the sense of being in boldage; but He wants us to be His free sons and daughters. He wants us to leirn the right use of free agency. The man who abstains from sin and from indulgence in sinful pleasures is not a servant or slave; he is a free man. Too many there are who do not understand this, and who lack the moral courage to use their free agency and courage to use their free agency and do that which they know to be right. Too many there are who are afraid of what others shall say. Latter-day Saints, be not afraid of what others may say; but be afraid of what He who knows the inmost thoughts of your hearts shall think and judge of you. The man who choices it saw you. The man who chooses to con-tinue in the word of Christ, not only in the hearing but in the doing of it, though it may deprive him of the good opinion of many, shall know the truth, and the truth shall make him free in-deed. We should examine ourselves, made us free, or whether the truth has made us free, or whether we be still slaves to those influences that we know are not of God. Are we doing the things which God has forbidden? If so, it is time for us to loose the bands of wickedness and break every yoke. It is time for us to get out of bondage, and feel within ourselves that we are

When the Gospel was first preached to us we were full of doubt and dark-ness. By obeying the word of God we ness. By obeying the word of God we made a covenant with Him, and that He had accepted us. Doubt and darkness left us. The light of the Holy Spirit filled our whole beings, and we felt that we were free. Have we con-tinued to be free like this? Have we

PREPARATION FOR SAVIOR'S

COMING.

We rejoice in the fact that the work of God is growing in the earth, and that He has been with His servants in their labors to promulgate the glad tid-ings of salvation unto men. Our mis-sionaries have gone to nearly all lands, and are proclaiming the will of our Heavenly Father and telling men that Heavenly Father and telling men that the time is quickly approaching when Christ will come the second time. When He came the first time, He descended below all things that He might redeem mankind, but He will come in glo-ry to the earth, with His holy angels, to meet His Saints. That time is ap-proaching. Much will have to be done, no doubt, before Christ will come to reign upon the earth. How long it will be we do not know; but we know this: the work in which we are engaged will be we do not know; but we know this: the work in which we are engaged is the preparatory work for His coming. We call upon the whole world to re-pent, to turn unto God, to have faith in Him, to keep His commandments, and do the things which He has or-dened for solution; then, lead such dained for salvation; then lead such lives that they can say in truth that they have taken upon them the name

of Christ. We, the Latter-day Saints, partake of the Sacrament Sunday after Sun-day, and every time we do this we make a covenant with the Lord that we will take upon us the name of Christ, and always remember Him, and keep His commandments. This covenant should not be an idle one. We should not lightly partake of the holy emblems of the flosh and blood of Christ; but in par-taking we should form a strong re-solve in our minds that we will do these things which the one who blesses the bread and the contents of the cup pronouces. When we say amen to his words, we make them our own, and we should show in our lives that we mean to keep the covenant which we

make. The Gospel of Christ as revealed un-to us is the same as formerly. When John was shown that an angel should come with the Gospel, he was not told that it should be a new Gospel, but it was the "everlasting" Gospel-always was the "everlasting" Gospel-always new, and yet everlasting; the same Gospel, with no change in it. How thankful we are, brethren and sisters, thankful we are, brethren and sisters, that the Lord has been so gracious un-to us that we have heard the glad tid-ings of the Gospel and received a testi-mony of its truth- Let us show our gratefulness unto our Heavenly Father by keeping His commandments and performing every duty required of us. It is the surest way to happiness: in fact, there is no other way by which we can be happy than by keeping the we can be happy than by keeping the comandments of God. Choose any othcomandments of God. Choose any oth-er way; feel in your hearts that you can do as you please-you have your free agency-and it will not be long till you

not, in too many instances, yielded to temptation and indulged in that from which we had covenanted to keep our-selves free? I am afraid that too many of us will find this in our history. My exhortation is, Let us learn to know ourselves, and to know how we stand with our Heavenly Father; and, know-ing this, so shape our course that we can gain His favor. back in that state; but when they at-tempt to get there they feel how weak they are, for they have become the slaves of sin. This should not be the case with us. After we have made covenants with the Lord, we should show ourselves aftern ensure to cond

Obedience to Truth the Basis of

Freedom-Sin Productive of Bondage-Life's Lesson to Learn the

Use of Freedom, or Free Agency.

-Preparatory Work for the

Coming of Christ.

them out. THE WORD OF WISDOM.

show ourselves strong enough to carry

The Lord, through the Prophet Joseph Smith, instructed 'His people to abstain from certain things in their diet, and if they would do it, certain blessings were promised. If I should ask you, Do you believe the Prophet received that revelation from God? I know you would say, Yes; and yet, how many of us are there who do not keep it? I allude now to the Word of Wis-dom. Is it hard to keep? Yes, to those who have indulged in the things for-bidden. They have found that the bands have become so strong that they can hardly break them. But the Lord com-mands us to do this. Let us show that we have strength. If we have it not, let us pray our Heavenly Father for strength to withstand these things. so that we can feel in our hearts that we are trying to live according to the commandments of God. Science gives evidence that the counsels given in that revelation are true and for man's

best good. Now, as we believe not on-ly that it is a word of wisdom, but that It is the will of God, let us resolve that it is the will of God, let us resolve that we will keep it. Abstain from the use of tobacco, which is so hurtful to the constitution of man. Abstain from strong drinks, and from the use of tea and coffee and the excessive use of meat. Whatever there is in that commandment, let us make it the rule of our lives. Will we regret doing this? I remember my uncle said to me when I would not take these things-and he happened to offer me nearly every one of them—"It may be the best not to use them, but you are losing many pleasures in life by abstalning from them." I do not feel that this is the case. If we have not accustomed our-

selves to them, we will not miss them. Those who have accustomed themselves to the use of such things and abstain from them will feel a greater self-respect and more strength to overcome other weaknesses.

if you do, you can approach our Heav-enly Father in confidence and trust, like a child to its natural parent, and ask for the things you desire, and they will he vours God blass w

pictures or statues, as a great deal of work is being produced in that line: but what we do need decidedly is more artistic furniture, more artistic iron work, more artistic wallpapers, more beautiful buildings. To the traveler re-turning from Europe, the sight of the ugly skyscrapers in New York must be an evenue. It is when we go through ugly skyscrapers in New York must be an eyesore. It is when we go through the streets of a great city and see the ugliness of our architecture, and even of the articles of common, everyday use, that we begin to realize how far we are from being an artistic people. It is as bad in London, and not even everything in the shops of Paris can be called art. Whistler may have had this in mind when he said, "There neve-was an artistic people."

was an artistic people." It has been said that the twentleth century man is to be a man of taste. If that is so, our craftsmen will have an important part to play in help-ing to bring that about. The men have an important part to play in help-ing to bring that about. The men turned out from our manual training schools will be among the number. The workers in wood, in iron and other ma-terials will have to be men of taste. They must have a perception for the beautiful; they must understand the number of art principles of art. This will have to be devoleped gradu-

ally, carefully. In the first place, the surroundings in our schools should be beautiful. I now refer to architec.ure and construction of buildings, school-rooms, and furniture. Until this is considered a necessity and not a lux-ury, art and fine craftsmanship and the love of beauty cannot grow natur-ally. Art will remain an exotic instead of being the simple beautiful flower, blossoming and giving forth fragrance in the walks of our daily life.

Beautiful buildings do not cost more Beautiful buildings do not cost more than ugly ones. Good taste is not so much a matter of cost as men are wont to suppose. The very first principles of art are simplicity and restrant. Prof. Norton rarely speaks to his class-es at Harvard without dwelling upon the importance of surroundings that are refined and beautiful, lamenting continually the lack of beauty in Har-vard's own buildings, claiming that they have a daily tendency to vulgarize the taste of students. Rooms should the taste of students. Rooms should have in them a few choice things rath. Rooms should er than many inferior ones. All non-es-sential articles should be romevd and a sense of fitness should prevail. schoolroom should be a constant exam-ple of refined simplicity.

MUSEUMS NEEDED.

Every school should have, if possible, a museum containing examples of fine craft. This is possible in a limited de-gree, for if fine original work is too expensive, pictures, photographs, and various reproductions, and facsimilies can be obtained at small cost. Nothing presents a better study of precision of workmanship, justness of the various proportions, and their perfect harmony with each other, than a fine example of a Greek vase. Through the study of the historical forms of ornament, a familiarity with graceful outlines genuine taste for the creations of beau. tiful and tasteful forms are acquired. If the student has gained this, he has done more towards satisfying the econ-omic problem of industry than he could do by much mechanical skill.

Many of the aims of art instruction and manual training instruction are nearly identical. Any art training which does not consider the strong, vigorous, constructive side, which does not strive for backbone, is going to be weak, flimsy, and worthless. Any course in manual training which does not con-sider honesty of workmanship, appro-priateness of design to the material other weaknesses. My counsel to the Latter-day Saints is to keep the Word of Wisdom, also to remember their covenants, lead holy and pure lives, and keep the command-ments as contained in the law and given in the Gospel. Remember the poor, keep the Sabbath day holy, pay your fast offerings, and let not your donations to sustain the poor be for-gotten. Remember your tithing, and every duty required at your hands; and if you do, you can approach our Heav-

material before adding any decoration and only then, when he considers it absolutely necessary. Fie takes pleas-ure in developing and exhibiting the particular and characteristic qualities of the medium with which he is work-

WHAT UGLINESS DOES.



BREAKFAST, Baked Apples. inned Ham, Cream Gracy, Lyconnaise Potatoes, Coffee.

Rice Pancakes. tice Pancakes. Separate two eggs and beat the yolks very light, then add a cup of cold bolled rice; stir in two cups of rice, aiternating with ficur enough to make a thin, smooth batter; add a teaspoon of salt, and just before beginning to bake add a teaspoon of baking powder and the whites of the eggs beaten to a stiff froth. LUNCH.

Scalloped Oysters, Baked Sweet Potatoes, Cocoa, DINNER.

TUESDAY.

Panned Ham.

Brown Pot Roast, Brown Potatoes, Lady's Cabbage, String Bean Salad, Apple Foam, Coffee,

A Delicate Rice Soup.

eggs beaten to a stiff froth. **Rice Imperial.** Take a cup of well-washed rice and boil as directed for serving plain, so that the grains will be separate, but very tender. This will require half an hour. Pour into a colander, dip this two or three times in cold water, then drain, set the colander in the oven to dry rice, and then let it cool. Have ready a pint of cream whipped to a stiff. on a fine sleve; flavor this with vanilla. sherry or noyau, and sweenten with half a cup of sifted, powdered sugar. Stir the rice lightly into this cream, turp into a mold and pack well in a bed of cracked ice and salt, and let it stand three hours. A Delicate Rice soup. Put a quart of water in a large double boiler and let the water in both parts of the vessel come to a boil. Add a level tenspontful of salt to the water in top boiler and gradually sprinkle in a cup of washed rice. Stir several times with a fork, then cover and let it boll for half an hour, then cool a litle, then put through a vegetable press or sieve, re-turn to the kettle, add half a point of



Salt Lake City, Utah. (Established 1852.) The oldest and strongest bank in Utah. Capital. Surplus. Undivided profits Transacts a general banking business. Domestic and foreign. Direct connections with banks in all principal cities of the world.

world. ISSUES:-Drafts, letters of credit, tele-graphic transfers on all prominent cities, Deposits received-subject to check H. L. MILLER, Cashier, H. P. CLARK, Asst. Cashier.

M°CORNICK & CO., BANKERS.

SALT LAKE CITY. - - - UTAH. Established 1873.

The DESERET SAVINGS BANK

NU CONSTRUCTO

DIRECTORS: W. W. Riter. Fresident: Moses Thatcher. Vice President: Elias A. Smith. Cashier: James Sharp. John R. Barnes. John C. Cutler David Eccles. A. W. Carlson, Geo. Romney, J. R. Winder. E. R. Eldredge. Reed Smoot. W. F. James. Four Per Cent Interest Paid on Savings.



25

THE STATE BANK

OF UTAH.

SALT LAKE CITY.

Joseph F. Smith, President Wm. B. Preston, - Vice President Charles S. Burton, Cashler Henry T. McEwan, - Assistant Cashler

DIRECTORS:

an annan annan annan annan annan annan annan annan ann ART AND MANUAL TRAINING

An Interesting Paper Read Recently Before the Arts and Crafts Section of the Utah Teachers' Association by E. H. Eastmund of the B. Y. U., Provo.

of work possible, he becomes more than a workman-he becomes an artist. It has been too often considered by a great many that art is one thing, manual training another. Constructive work means, in the minds of many, mechanical work. The point needing emphasis is that a thoughtful appreclation of fitness should take the place of designs done by rules, the result of precedent, and often showing but little

Art includes the question of perfect fitness and relationship, and applies even to the turning of the simplest form on the lathe or the construction of the plainest box or door-knob. It includes a study of me. plainest box or door-knob. It includes a study of use. When a thing is truly artistic, its use is accented; it is made to look useful as well as to be useful. Artistic work means as often leaving off as adding decoration: and until these facts are thoroughly understood, art study has not found its real place or appreciation. I have never been able to understand why a man be-comes an artist only when he begins to apply a brush to canvas, or a chisel apply a brush to canvas, or a chisel to marble, and ceases to be one the moment he attempts to model a vase, design a wall-paper, or carve a chair-back. Art lies in everything; art is expression, and there is no reason why a certain amount of expression cannot be given through the industrial arts.

SOME EXAMPLES.

There was once a man who felt that he wanted to make violins, that through he wanted to make violins, that through those instruments he could give out something of himself and convey something of his idea of beauty. Through the love of the work he suc-ceeded, and today any instrument which bears the name of Stradivarius is almost worth its weight in gold, and will command a fabulous price from musicians and collectors. The Chip-pendale and Sheraton furniture is but another example. Is not the man an artist who, with exquisite feeling for the beautiful, designs and carves an elegant chair, or makes a beautiful newel post which charms us by its flue proportions? Was not Cellini as much

past. PERFECT LIQUID DENTIFRICE FOR THE TEETH AND BREATH 25° EACH SOZODONT TOOTH POWDER

When a workman does the finest kind | the artist when he designed the silver salt-cellar for Francis I, as when he executed the bronze statue of Perwhen seus

As regards the industrial workman and the painter and sculptor, if each is inspired by an intense love for the pursuit of the beautiful, then each is bursuit of the beautiful, then each is an artist indeed, the only possible dif-ference being that the painter or sculptor has superior advantages for or sculptor has superior advantages for or sculptor has superior advantages for or advantages for the highest art. The difference seems to be rather in degree than in kind. Where the line should be drawn be-tween them would be at the point where the line should be drawn be-tween them would be at the point where the beautiful ceases to be equally the aim of the artist and the artisan. A table or desk may be made sufficient for comfort by an average carpenter, but when the artisan steps into an estblishment for the distinct purpose of adding beauty to that table, does he not, by that very act, bring the table within the domain of art, even if it be but on the threshold? The art of some nations has hardly processed beaut does the source of some nations has hardly

if it be but on the threshold? The art of some nations has hardly progressed beyond the so-called indus-trial arts, like that of the Etruscans and the Japanese; yet how superb are the productions of those people. Can we deny them the credit of success in the fine arts? Can we consistently say that Koshaki, one of the leading con-temporary artists of Japan, is not an artist because he designs wall-paper?

LIES IN THE HANDICRAFTS.

The true root and basis of all art then lies in the handicrafts, in the ob-jects of everyday use. If there is no jects of everyday use. If there is no room or chance of recognition for really artistic power and feeling in design and craftsmanship; if art is not recog-nized in the humblest object and ma-terial and felt to be as valuable in its own way as the more highly rewarded pictorial skill, the arts cannot be in a sound condition; and if the artists cease to be found among the crafts, there is great danger that they will vanish from the fine arts also. We canno' concentrate our atten-tion on pictorial and graphic art, and come to regard it as the one form worth

come to regard it as the one form worth purusing, without losing our sense of construction and power of adaptation in design to all kinds of very different materials and purposes, that sense of relation, that architectonic sense which built up the great monuments of the

The old masters did not draw the narrow lines which we attempt to draw narrow lines which we attempt to draw the narrow lines which we attempt to draw today. Anything was art to them which bore the touch of their hand, and which expressed their personality. They did not consider it beneath their digni-ty to attempt the humblest things, to swing from painting a rural decoration to designing a candiestick, from carv-ing a statue to modeling a vase or plate, employing the same principles in the treatment of each. The Japanese hold very much the same conception, and the broad, potent influence they have had upon the art of the western world has been due to this fact. Their art is a part of their life; it permeates through and through, touches every part, enters every occu-

touches every part, enters every occu-pation. The standard is so high there, that every tradesman must be some-thing of an artist, must reach a cer-tainu plane before he can practise his

of the medium with an be installed in ing. If the spirit can be installed in the students it will bring about a con-tempt for sham and all forms of de-ception which are so common today. They will learn to despise the tinsel-led sort of thing, the idea of painting a wooden pillar to resemble marble, of painting designs upon a waid surface so that they appear to stand out in recalling, at least before he receives any commissions. JAPANESE ARTISTS. William M. Chase, one of our fore-most painters, spoke of having seen some pen drawings executed by a Japa-nese carpenter which were exquisite. He also mentioned a friend of his who that they appear to stand out in re-

Mere knowledge of processes obtain-Mere knowledge of processes obtain-ed in making inartistic models tends to degradation of our industries, for urgly things worked into the brain blunt the sensibilities instead of educating them to desire fine things. Many of the models used today are far from beautiful in contour and propor-

He also mentioned a friend of his who had produced a number of pictures while in Japan, and who thought -it quite appropriate to enclose them in Japanese frames. He gave the order to a workman and after a time went around to see how the work was pro-gressing. The man had chosen turtles as motifs for his design, and glancing down at the floor the painter saw a live one tied to the leg of a table. The Jap noticed that it had been observed, he-came very much embarrassed, and im-mediately began making apologies. He stated that, had his training been what it should have been, he would not have needed the little fellow in the shop. The Japanese train their artists in a different manner from the Europeans. As soon as the child is able to observe, they place an object before him, re-moving is before observe him, refrom beautiful in contour and propor-tions, and the ugliness is due not to their subserviency to any practical need of the problems, but to a pure lack of taste; and taste is simply aesthetic ommon sense. Machine power and the resultant sub-livision of labor has so destroyed hand icraft that the sense of propriety in the use of materials and suitability of de-sign has been periously impaired. This sense must be built up through tha study of design, by a close relationship He such as the child is able to observe, they place an object before him, re-moving it before allowing him to draw. He must then draw from the impres-sion he has retained. The result is that, when he has reached manhood, he between the art courses and those of manual training. Under the former will the student's taste be developed and atrengthened, his perception of beauty made keener; under the latter will he gain the knowledge of his materials, their possibilities and their limitations, their essential characteristics thereby

that, when he has reached manhcod, he is able to reproduce an object perfectly from but a single glance, so keen has his perception become. It is this to which the man referred. He told the painter afterwards that it was the first commission he had received, not hav-ing been able to reach the standard re-quired by his countrymen. Chase saw the frames afterwards and said there was more art displayed in them than in the pictures they enclosed. WHAT IS NEEDED WHAT IS NEEDED.

their essential characteristics thereby acquiring power to express bis ideas of beauty in a practical tangible man-ner. In this way will art be made stronger and manual training will be made the richer. Both tend toward character-building and will help to bring about a more beautiful private and public life. It is not that we need so many more and public life

