FINE ART IN UTAH.

Splendid Display of the Works of Home Artists.

PORTRAITS AND LANDSCAPES.

The Collection Large and the Average Merit High.

Few persons who have not made themselves familiar with the subject, can realize the rapidity with which talent, not to say genius, in painting, has been developed in this Territory. Utah has a coterie of artists who are not simply amateurs, but are worthy of the name in its highest application. Nearly all the members of this talented circle have begun a career of art under the most discouraging circumstances. Not only has poverty been a great drawback, but they have had to contend with even a greater, an almost utter lack of all opportunity to obtain instruction at or within reasonable distance from, their homes, at any price. They have had no teachers to guide their earliest efforts, and no picture galleries have been within their reach that would afford inspiration to suggest and in forming their first conceptions. They have been reared among rugged mountains, in a pioneer community, and their early lives have been characterized by a deprivation of nearly all the accomplishments which are usually supposed to make up an atmosphere of, or create aspiration for, high art in painting.

But among the natives of rough, rugged pioneer Utah, some artists have been born, who are born artists. Their gift to paint is pre-natal. Before they knew the first rule of art criticism, they could reproduce nature upon canvas, and this is genius. But even genius fails unless accompanied by hard work, and an instinct seems to have made this great truth known to the members of the coterie of whom we are speaking, and whose works are now on exhibition at the Fair.

For example, there is Lorus Pratt, whose art instinct gave him no rest, except when he was working hard to develop it. In the face of adverse circumstances of the most discouraging character, he planned to go to Paris to study. Having at last saved the necessary means, he went. At first his drawing was so poor that he was set back, and ordered to copy from the plaster casts. But he was not kept long in this position. When his teacher, praising the rapidity of his progress, made him draw from living models, and of a class of five he was the first to have his work placed on exhibition. He made a specialty of the human figure, and his anatomical pieces, shown at the Fair, speak sufficiently in praise of his marvelous power to reproduce the human figure and its anatomy. More realistic, if possible, than photography itself, and certainly more striking and impressive, are his charcoal drawings of the human body. He studied under Benjamin Constant, Ducet, John Laurens and Lefebvre, instructors in the Julian academy at Paris, who are counted the greatest living masters of drawing and painting the human figure. He was also the first pupil ever taken by Albert Rigolot, one of the greatest of living landscape artists, though several Utah pupils were later under the same instructor.

There are other young men in Utah, whose talents are equal and whose achievements may be greater than his. Several have had a career very like his own, and were in fact, his fellow students, doing hard work under adverse circumstances. In this connection may be mentioned Edwin Evans, of Lehi, J. B. Fairbanks, of Payson, J. T. Harwood, formerly of Lehi but now of this city, and John Halen, who grew up in this city, all [illegible] have studied in Paris [illegible] examples of Art [illegible] attainment of [illegible] silence in their [illegible]

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