

# A Salt Lake Artist's New and Old Pictures of the San Juan.

It is narrated in the art criticism that the painter who would be true to the spirit of his art must paint the environment in which he lives, rather than that of some master, of whom, perchance, he is a pupil.

In last Saturday's impression of the "News" was printed among Indian legends of the San Juan, the tale of an Indian chief as to certain fires that once appeared high in the rock temples of the mighty river canyons, which the Indians took to be signal fires, but which were found to be inaccessible to

M. Ottinger, a well known artist of the city, who was formerly chief of the fire department, and first adjutant general of the National Guard of Utah. When visited at his studio Monday the artist had not yet affixed his name. Hung on the walls were a dozen other paintings, some large ambitious efforts, and others small sketches, all of them attempting to portray the spirit of the ancient American as few men of the newer race can understand it. Mr. Ottinger is not going at his task hap-

hazard, with a throwing in from his imagination what may be lacking in his data. As a young man, before coming to Utah in 1861 he forced his way up and down the American coast, over the isthmus, and clear down into the City of Mexico. He lived with Indians, and learned to know them.

KNOWS THE SAN JUAN.

In the San Juan country, too, he is not a novice, and has been a frequent visitor of the wilds adjoining those where the Salt Lake explorers are now to make the first observations. Since growing old in years Mr. Ottinger has kept carefully in touch with the results of other explorations among the Az-

tecs, and has at his tongue's end a thousand legends and myths that tell of the soul and spirit of the ancients of the cliffs. Many of these he has worked up into paintings, and since the painting of the "Rock Rovers" was removed from his easel Tuesday, another canvas has begun to loom up in grey colored cliffs, surmounted with ruined watchtowers that will add one more to a series of paintings that perhaps is unique in the world, and will become of great historical value to Utah, and perhaps to students in general of the an-

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## THE AZTEC STORM GOD.

Another picture reproduced here of Mr. Ottinger's series is one which he has entitled "The Storm God of the Aztecs." The picture is an exact reproduction of the man of winds and weather as described in Aztec legends. He walks in the high mountains, attired in brilliantly colored loincloth and head dress with a long trailing skin dress made from hides of wild animals and which blows out in the storm. Independent of the legend which he depicts Mr. Ottinger has made a wonderful picture of storm clouds in action. With a background of heavy clouds through which a ray of sunlight bursts between two cliffs, the storm god is pictured walking amid a downpour, blowing from a long horn a sweeping blast of wind. The features of his face are drawn and the expression is one of intense joy in his action of setting the elements in a commotion that shakes the very earth itself.

## LANDING OF CORTEZ.

A picture in the series perhaps as full of symbolism as any other is entitled "Montezuma Receiving News of the Landing of Cortez." In the picture Montezuma is seated on a palanquin carried by powerful princes and knights of the tiger and eagle, which were the three orders of the Aztec military system. Messengers kneel before him displaying scrolls on which they have drawn a picture of a sailing ship, a cannon and a man on horseback. Beside them lays a roll of cloth and a Spanish helmet, and grouped in the background are the full armed warriors of the Aztec ruler. To the right are the priests of the two dominant creeds—that of Quetzalcoatl, god of the air, or the "fair god," who preached against human sacrifices, and who gave them their knowledge of agriculture and the arts, and that of Mexitli, god of war, who was most revered by the Aztecs and from whom the name Mexico is derived.

## MESSENGERS MEET MONTEZUMA.

The narrative of the landing of Cortez is that when he appeared on the coast Teutle, governor of the province met him at the shore, and assisted in his landing. A fort was constructed and then Cortez requested to visit the emperor. This was in April, 1519, the third month of the Aztec calendar, too, and the month in which sacrifices were offered at the temple of Coatlicue, the goddess of flowers. The messengers met Montezuma near this temple, and proceeded to tell their story. Montezuma believed in a legend of his people that the fair god of the air had been driven from the land and would one day return to rule. The priests of this god, a statue of whom appears in the painting, immediately seize the helmet of Cortez and compare it with the head dress of the god, concluding that Cortez must be the god, returned again to the land. The tragedy of the historical event is well brought out in the interested expression on the face of one of the warriors who is looking on the gifts of Cortez. In the history of the period the story runs that this warrior, who was Itzlixochitl, a son of a deposed king, joined Cortez and was a potent power in accomplishing the final overthrow of the Aztec kingdom in Mexico. The cruel campaign of Cortez which followed is given by authorities as an explanation of the cliff dwellings in the rocky ledges of the San Juan and Colorado—where the natives who were too untractable to become slaves, fled from the Spanish oppressors and built watch towers to better protect themselves from the coming of a foe whom they had learned to dread.

## HER FATE IN THE DICE.

Mr. Ottinger has done a picture which is symbolic of the Indians after Spanish intrusion, which he has entitled "Mexico in 1529." A beautiful Aztec maiden is chained to a cannon, while in the background a Spanish priest, a soldier and a politician, shake dice for possession of her.

The priest is pictured as laughing, indicating that his score is highest, and said Mr. Ottinger in explaining the painting, "he is still laughing, for he has had her in his power ever since."

## THE "GLADIATORIAL STONE."

Perhaps the most interesting study of the group is a painting which Mr. Ottinger has entitled "The Gladiatorial Stone." It is a painting shedding vivid light on a custom of early America—that of disposing of captives brought in from warring enemies. The principal figures of the group are two men in deadly combat on the flat surface of the stone. One of them is a captive, naked, and with an unembellished shield, his foot tied to the center of the

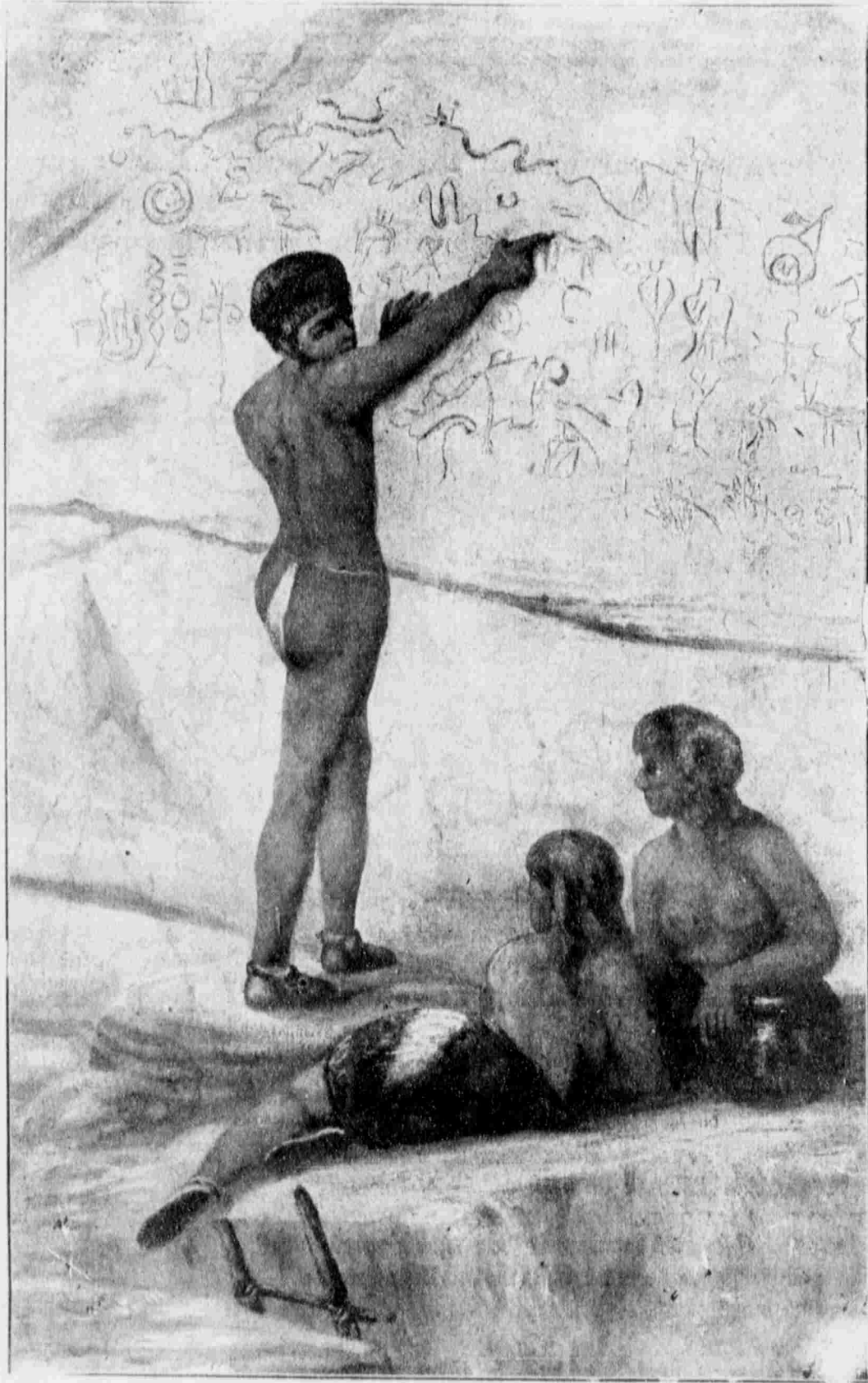
stone. The other is a knight of the eagle, wearing a gaudy dress of feathers, and a highly ornamented shield, bearing the cactus emblem of his order. Each has a sword for a weapon, and according to the rules of the fight, the captive must fight one soldier of each order, beginning with the lowest, and acquiring his freedom if he succeeds in vanquishing each one of his antagonists. The stone was called by the Aztecs, "Temalacatl" and was shaped like a millstone. It is described by Abbe Clavigero, a Spanish priest of the

period of conquest as follows: "The stone was placed near the great temples of large cities in an open space of ground sufficient to contain a great crowd of people. The stone was about three feet high with figures cut upon it. A captive of distinction furnished with shield and sword and tied by one foot was brought in combat against a certain number of Mexicans in succession. If he defeated them all, as occasionally happened, he was allowed his liberty. If vanquished he was dragged to the temple and sacrificed in the usual man-

ner. The victor not only received the applause of the multitude, but was decorated by the emperor with military honor."

The painting is of such a combat during the reign of Tizoc, seventh king of the Aztec kingdom, who ruled in 1477.

A painting of Mr. Ottinger's that is familiar to all University of Utah students is one entitled "The Dismal Night," which for years has hung in the art room of the University, and which pictures the retreat of Cortez from Mexico, driven by the armies of the Aztec ruler.



READING A ROCK ROVER'S RECORD.

Mr. Ottinger's Recent Painting of a Traditional Incident in the Lives of a Group of the Former Inhabitants of the San Juan Country.

their tribesmen, the Indians concluding therefore that a race of "Rock Rovers," half god-like beings, had built the fires to deceive the North Colorado tribes. Upon the publication of the legend, the "News" learned of another use to which the same myth had been put, by a veteran Utah artist, whose residence is in Salt Lake, but whose principal art interest and life study has been among the cliff dwellers and ancient inhabitants of early America.

## IN OTTINGER'S STUDIO.

In this impression is reproduced a photograph of a remarkable painting entitled "Reading the Rock Rover's Record." The work is that of George

hazard, with a throwing in from his imagination what may be lacking in his data. As a young man, before coming to Utah in 1861 he forced his way up and down the American coast, over the isthmus, and clear down into the City of Mexico. He lived with Indians, and learned to know them.

## KNOWS THE SAN JUAN.

In the San Juan country, too, he is not a novice, and has been a frequent visitor of the wilds adjoining those where the Salt Lake explorers are now

to make the first observations. Since growing old in years Mr. Ottinger has kept carefully in touch with the results of other explorations among the Az-

tecs in the country to which we now claim title.

Mr. Ottinger's Aztec paintings number about 25, and in date range from his earliest beginnings in art in Utah to his most recent efforts. While he has done a series of paintings of women heroes of the Revolution, and a number of pioneer paintings that are of value, it is probable that this Aztec series will supersede his others as of first importance.

## STORY OF THE CLIFFS.

In the painting reproduced on this page of the "Rock Rovers' Legend," Mr. Ottinger has pictured a young Indian of the tribes that inhabit the Col-



THE "STORM GOD" OF THE ANCIENTS.

Splendid Conception of This Elemental Ruler of Wind and Wave, as Painted by George M. Ottinger, the Veteran Salt Lake Artist.

## NOT MADE TO LOOK BACKWARD.

Judge Parker, while a candidate, was accosted by a man who boasted of being a Hollander. "Judge," said he, after the manner of one who has not yet decided how to cast his vote, "had you been President during the South African war, would you have encouraged the Boers in their struggle for freedom?"

The candidate was not at all embarrassed, and politely asked his visitor to turn around. Placing his hand at the back of the Hollander's head, Judge Parker commented pleasantly: "My friend, you and I may differ on many matters, but we agree in this—the Creator gave to both of us eyes, but in placing them he ignored the backs of our heads."

Saltair—Dancing tonight, 8 o'clock.

## EASTER DOLL PARTIES.

Parties where each little girl is invited to bring her favorite doll, or her whole doll family, for that matter, are popular and timely. At one affair of this kind given under the direction of a kindergarten teacher, says the Washington Star, there were dolly songs and a dolly drill, dolly tableaux and dolly recitations, a baby coach parade to music and lastly a photograph taken on the front porch, where the whole bevy of little mothers posed with their babies of bisque, china and wax gathered about them. When refreshments were served there was a special table for the dollys, beautifully set with doll dishes, tiny candies and colored shades, simple refreshments warranted not to disturb the most delicate digestion and a little name card with appropriate souvenirs at each plate.

## WHY WE COLOR EASTER EGGS.

The syrian bulbul (nightingale) has the loveliest voice of all God's creatures and the saddest song ever heard. Shady coverts fringing the Jordan still shelter the bird that "sings darkness." There is a legend that the bulbul sat in the olive tree in the garden of Joseph of Arimathea, and the night before the resurrection, through the darkness, she poured out her soul in sorrowing plaint above the still sleeper in the tomb wherein was never more laid. When the first Easter morning broke over the eastern hills the eggs in the nest of the brooding bird sparkled with gold, blue, orange and crimson, and so we color eggs at Easter for a memorial of the lone singer that sang,—"From 'The City of the King,'" by Mrs. Lew Wallace.

## SOME SPECIAL BARGAINS AT TEETS' FOR

# Saturday AND Monday

These Are Prices That You Don't Get Elsewhere.

## Chinaware, Etc.

Good Table Tumblers, per dozen—

29 cts.

Finest thin flat blown tumblers, per dozen—

55 cts.

White Tea Cups and Saucers at—

5 cts.

White Plates, Saturday, at—

4 cts.

Gold Decorated Plates at prices ranging up from—

6 cts.

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Gold Decorated Cups and Saucers at—

12 cts.

## Rugs and Carpets.

A line of beautiful MOQUETTE RUGS at—

\$1.48

A nice line of BRUSSELS RUGS—

\$1.25

CARPETS at prices ranging up from—

14 cts.

## Ladies' Waists.

Ladies' Mercerized SAT-TEEN WAISTS at—

48 cts.

Ladies' \$1.25 MERCERIZED WAISTS at—

98 cts.

## Gingham Dresses.

Child's GINGHAM DRESS-ES, age from 2 to 4 years, worth 50c, for—

25 cts.

Ladies GINGHAM APRONS

10 cts.

WE HAVE THE CHEAPEST LINE OF GRANITEWARE EVER SOLD IN THE CITY.

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# TEETS'

No. 122 S. Main St.



Mrs. JULIA SMITH.

## MRS. J. MORGAN SMITH.

Mrs. Smith is the sister of "Nan" Patterson. District Attorney Jerome claims that with the testimony of the Smiths he can convict the chorus girl. The third trial of "Nan" Patterson is set down for April 19 and Jerome hopes to have the Smiths in New York for the trial. If he fails in this he will make an effort to have the trial adjourned.



J. MORGAN SMITH

## NAN PATTERSON WITNESSES.

J. Morgan Smith is the brother-in-law of "Nan" Patterson, the chorus girl accused of the murder of "Caesar" Young, the book-maker. Smith and his wife are badly wanted as witnesses in the trial and their arrest in Cincinnati is considered by the prosecution as clinching the conviction of "Nan."

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