

# DESERT NEWS.

TRUTH AND LIBERTY.

VOL. IX.

SALT LAKE CITY, UTAH TERRITORY, TUESDAY EVENING, OCTOBER 10, 1876.

NO. 271.

## REMOVAL!

**GEO. DUNFORD,**  
**HATTER AND BOOT-FITTER,**

HAS REMOVED ACROSS THE STREET,

OPPOSITE WELLS, FARGO & CO'S.

Boots, Shoes & Slippers, Hats, Caps & Gloves

ALL OF WHICH WILL BE SOLD AT THE

VERY LOWEST PRICES, WHOLESALE & RETAIL.

**TAYLOR & CUTLER**

**ARE CLOSING OUT**

A LOT OF GOODS OF DIFFERENT KINDS AT

**25 Per Cent.**

**Below Cost**

**CALL AND SEE THEM.**

ESTABLISHED 1863.

**Mammoth Lime Kilns,**  
**HOT SPRING LAKE.**

LIME Delivered in Salt Lake City by the Load at 25 cents per bushel.  
BEST LIME IN THE MARKET for every purpose.  
Will sell cheaper for cash at kiln than any other firm in the Territory.

**MACDUFF BROTHERS.**

**UTAH CENTRAL RAILROAD**

PIONEER LINE OF UTAH.

On and after June 20th 1875.

Name of Station.	No. 1. Passenger.	No. 2. Passenger.	Freight.
Train leave Salt Lake.	7:00 AM	8:40 PM	
Wood's Creek.	7:30 "	4:08 "	.80
Pariaville.	7:50 "	4:18 "	.75
Pariaville.	7:50 "	4:33 "	1.00
Pariaville.	8:12 "	4:52 "	1.35
Arrive at Ogden.	9:00 "	5:40 "	2.00
Name of Station.	No. 3. Passenger.	No. 4. Passenger.	Freight.
Train leave Ogden.	9:40 AM	6:20 PM	
Pariaville.	10:41 "	7:10 "	1.00
Pariaville.	10:52 "	7:31 "	1.35
Pariaville.	11:14 "	7:44 "	1.50
Wood's Creek.	11:25 "	7:54 "	1.75
Arrive at Salt Lake.	11:40 "	8:30 "	2.00

Passing Places.

Will run daily.

(Sundays Excepted).

Leaving Salt Lake City at 8:40 a.m. and 8:40 p.m. and Ogden at 5 a.m. and 4:30 p.m.

For all information concerning freight or passenger rates apply to

JOHN SHARP, JR.,

General Freight and Ticket Agent.

JOHN SHARP.

Successors to

**DAVIS, HOWE & CO.,**

**FOUNDRY & MACHINE**

**SHOP,**

Successors to

**NATHAN DAVIS & SONS.**

All kinds of Milling and Mining

Machinery, Wrought and Cast

Ironwork, manufactured

to order.

Water Jacket, Tapers,

Sing Poles and Crosses,

Million Flouids,

Furnace Plates,

Rolling Machinery,

Car Wheels and

Axles, etc., etc.

Also Brass Work of all descriptions.

First West Street,

NEAR NORTH TEMPLE ST., S. L. CITY.

317

**DR. W. H. GROVES,**

**DENTIST,**

Office—Second South Street, Salt Lake City, east of Pleasant Store. Office hours: 8 a.m. to 5 p.m.

**MONEY TO LOAN!**

ON EASY TERMS.

To small borrowers, on improved

city real estate. Repayable by in-

stalments if desirable. Principals

only, dealt with.

**C. E. POMEROY, Broker,**

in Golden's Drug Store.

**UTAH SOUTHERN RAILROAD**

On and after May 20th, 1875,

Going South.

On and after May 29th, 1876.				
Going South.				
Name of Station.	No. 1. Passenger.	No. 2. Freight.	No. 3. Pass.	No. 4. Freight.
Train leave	A. M.	8:10	P. M.	
Salt Lake	7:00	6:43	3:25	
Wood's Creek	7:30	7:15	3:55	
Pariaville	7:45		4:10	
Arrive at				
Ogden	7:58	7:35	3:45	
Leave				
Ogden	8:00			1:00
Wood's Creek	8:15			1:00
Pariaville	8:30			1:00
Arrive at	9:20			1:00
Salt Lake	9:25			1:00
Wood's Creek	9:40			1:00
Pariaville	10:15			1:00
Arrive at	10:35			1:00
Ogden	11:25			1:00
Train leave	11:45			1:00
Salt Lake	11:45			1:00
Wood's Creek	12:00			1:00
Pariaville	12:00			1:00
Arrive at	12:00			1:00
Ogden	12:00			1:00

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## THE CENTENNIAL ART EXHIBITION.

PAINTING.

One hundred years ago the

masters of painting, in their

practices, adopted the

physical, to abstract for the

present generation. Drapery as

represented by them, does not

represent anything but drapery. It

is not silk, nor cloth, nor linen. It

does not represent a material of

any texture. The figures in their

"battle pictures" are not Greeks,

Gauls, nor Saxons, they are warri-

ors, men. A visit to the great Ex-

hibition in Philadelphia convinces

us that this style of art would not

be tolerated now. In regard to

painting, we live in a realistic age;

if figures are represented, they

must be Frenchmen or Saxons,

Italians or Indians. Drapery is

clothing and must resemble

a tangible fabric, either silk, cloth,

or linen. The modern painter

for a texture, and makes a surface

as perfect in its resemblance as his

power and paint will allow him.

This to us seems the true method.

"Great artists take nature for their

model," says Charles Blanc, and

the same rule should guide the

critic when pronouncing upon the

merits or demerits of works of art.

The only question with him being

as to how far the exact form should

be represented. One landscape

painter, for instance, paints trees,

rocks, and banks in a vague, almost

indefinite manner, giving his at-

tention to masses only. Another

will reproduce the objects with a

microscopic accuracy painful to the

eye, and in both methods we find

evidence of a painstaking, truth-

seeking student, with arguments

for and against either style, causing

an unsettled controversy and nu-

merous opinions, that in the end

leave the unbiased critic to rely

on his own judgment to measure

the standard of a picture by com-

paring it to similar scenes he has

observed in nature and of which he

has but an imperfect recollection.

That a fair representation of the

various schools of art might be seen

in juxtaposition at the Centennial

Exhibition, admirable rules were

adopted or at least proposed for the

guidance of committees of selection.

The foreign nations were invited

to appoint or select committees

composed of competent judges to

select those works of merit best

representing their national position

in art. American artists were re-

quested to forward these proposed

exhibits to Philadelphia on or be-

fore a specific date, when a com-

mittee of professional artists ap-

pointed by the Centennial manage-

ment would select and hang works

sufficiently meritorious and indica-

tive of the nation's art during the

past century. That this programme

has not been carried out by foreign

nations have abundant evi-

dence. With one or two excep-

tions European art schools are not

properly represented. In the

French department we find the

names of leading masters, such as

Le Sueur, Meissonier, Gerome, etc.,

and others, and look in vain in the

German gallery for a Knebelach

or a Lessing, Italy with her statu-

es and Great Britain with her paint-

ings alone seem to have entered

into the enterprise with a right

mind, and a consequence the

display is not only representative,

but excels all others in quality,

and yet even here we would like

to have seen better samples se-

lected from the works of Mac-  
Laine, Landseer, or Hunt. That the

American department is non-

representative is patent to all. The

best works of our best living paint-

ers are not on exhibition.

The committee of selection have

proved themselves incompetent and

biased in selecting for exhibi-

tion the best pictures coming

from and representing the different

States and Territories, whereby a

fair approximation of the former

could be formed. The committee

of art standing of our local com-

munities, they have put on their

prejudiced goggles and ruled out

all works but their own, hanging them

on the walls by the dozen, and

filling out vacant spaces with

samples from the easels of local fa-

vorites bound in the same cliques.

It is not only the majority of the

selecting committee were (all from

one city.) The result we find in

many instances is half a dozen pic-

tures by the same hand, and, worse,

the majority of them the

"wall flowers" of a dozen exhibi-

tions past. America is a great

country, and her artists are

correspondingly great. We realize

this while crowding through the

Centennial art galleries, and we

must confess to have discovered

also that big game is not always

greatness, and that too little we

see where too much is to be seen.

Memorial Hall is divided into

twenty-six galleries, seven of which

are occupied by Great Britain, five

by Italy, four by the United States,

two by France, two by Germany,

two by Belgium, one by Austria,

one by Norway, and one by Swed-

en and Spain. The "annex" to

the Hall is divided into forty-five

galleries, occupied by pictures from

Italy, France, Netherlands, Bel-

gium, Portugal, Brazil, Argentine

Republic, Chili, Mexico, Canada

and the United States. The two

buildings contain nearly 4,000 spec-

imens of art. To attempt to ex-

amine and criticize each exhibit

would be preposterous and useless,

and time wasted, as the majority

of the pictures, I am sorry to con-

firm, are far below mediocrity.

Neither can we justly classify the

rank or position that the various

nations here represented hold in

art, from the fact, as I before men-

tioned, of the absence of works by

some of the most famous artists

of France and Germany, and

doubtless of many of the other for-

eign nations. So that art, as ex-

hibited at the Centennial Exhi-

bition, is not, as it should be, the

best of the world's products, but an

indefinite gathering of what the

world produces.

After a careful examination of

the works that in our estimation