

May 25, 1925.

Annual Report of the Director  
to the

Directors and Members of the Houston Art League

The Museum of Fine Arts has just closed the first year of its existence, and like any year-old infant, has been the source of some anxiety to its parents.

The members of the Houston Art League are realizing, probably more vividly than before, that the opening of the Museum doors was to them not an end, but a beginning, and that it will take every ounce of effort available to help this young and lusty infant to grow and be the center of that widening circle of influence which is its lawful heritage.

EXHIBITS.

During the past year, that is, from May 1, 1924, to May 1, 1925, the Museum has offered to the public 35 different exhibits. Exhibits of paintings predominated, but it is interesting to note that there were two exhibits of prints and etchings, one of architecture, a small exhibit of sculpture and one of work done by children.

Shortly after the opening of the Museum, in order to meet certain local conditions, a policy approved by the Accessions Committee was adopted whereby the small gallery on the first floor was made available to any artist for a period of two weeks without the necessity of submitting the work to the Museum Jury. This room became devoted, therefore, to independent art.

As this was an experiment almost without precedent, it is interesting to see how it worked out. There were 12 small exhibits held in this gallery. Of this number, one was sculpture and was of a high class of merit. One was the work of a group of children and was of exceptional merit. Of the other ten, two were of exceptionally high merit, two were distinctly mediocre, and the other six fell in the middle ground.

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From the standpoint of exhibits, then, the room showed a profit. From the standpoint of the public, it was of distinct value. It extended the interest in the Museum to a greater range of people, and also created a contrast of values, which far from misinforming the public, led to a greater appreciation of the regular exhibitions of the Museum. It is now felt that the room has about outlived its usefulness, and in all probability the policy in this regard now will be changed.

#### ATTENDANCE.

The attendance has been very gratifying. In the twelve months 43,775 persons visited the Museum, while the total attendance for the time the building has been open is something over 50,000. This attendance is surprisingly steady during both summer and winter, the lowest attendance being last December, due to exceptional weather conditions and the holidays, the highest attendance being in November and March.

It is interesting to note that although few days pass without some group or society visiting or meeting in the Museum, that not more than 4% of this attendance is made up from these sources. The conducted groups of children which are brought to the Museum for the class work make up but 3% of the total attendance. It is found that these ratios hold good in most of our largest Museums, even those who seem most frequented with study groups. This goes to show how widespread the effect of the Museum is in its appeal. Over 90% of the attendance being made up of individuals who come in two's and three's of their own volition.

#### STAFF.

A word must be said here in commendation of the faithful work of the small Museum staff. Mrs. Bee in her position as Desk Secretary has already made herself an invaluable unit in the galleries. The two watchmen and the janitor do all and more than is required of them.

A word of thanks is also due our voluntary staff, composed of members of the League. A great deal of the secretarial work is now done by the Membership Committee, which is untiring in its well organized efforts.

Others have aided in every capacity, and for this assistance in the mechanics of Museum operation, the director is deeply grateful.

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is interesting to see how the children and the other

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#### CHILDREN'S WORK.

During the year a few special features were arranged for the children.

In the Autumn a children's study hour was inaugurated. This hour was held every Saturday morning. It was made possible through the splendid co-operation of Miss Frances Fox of the Recreation Board, who acted as chairman of a group of women who volunteered their services in this work. The Children's Hour has recently been discontinued for the summer, but will be on the program in the autumn.

During the spring a class for the special study of pictures and their making was conducted by Miss Stella Shurtleff, who volunteered her services in this regard. This class was in the form of a course of ten related talks and was held on successive Friday afternoons.

In January two of our children's groups, under the direction of Mrs. West, gave two demonstrations on the making of wood cuts, etchings and designs and drawings. The children were seated at tables in the entrance hall of the Museum and amazed the visitors with their facility and grasp of technical principles.

During the year many classes have been brought to the Museum from the public and private schools and institutions. The children would be accompanied by their teachers, and many times made reports on the exhibitions as a part of their school work.

An outstanding feature of this phase of activity was found in the Montrose School. The teacher in charge of the art work in this school arranged for an hour on Friday afternoons of this past spring and brought a different class each time, so that every child in the school, above a certain grade, was conducted through the Galleries at least once.

Another interesting feature was the visit of a class from the Humble High School, the class making the trip in a motor bus. Special groups may also be noted from the Central High and South End Junior High, Einkaid, St. Agnes Academy, the Cooley School in Houston Heights and the Bellaire School for Girls.

The most interesting event of the year, at least from the public's point of view, was the Children's Pageant held on the

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Museum lawn in connection with the celebration of the 25th anniversary of the founding of the Houston Art League. Under the capable leadership of Mrs. Walter Waine as general chairman, and Miss Frances Fox, who directed the episodes, the pageant was such a success that it is hoped that a similar event may be held each year.

While it is not in the scope of this report to give a detailed account of this pageant, it is well to call your attention to the wide circle of interests it touched.

Children's groups were drawn from both public and private schools, from the Catholic, Jewish and Protestant faiths, from the national organizations such as the Boy Scouts and Girl Scouts, a true demonstration of the universality of art and the latent power within these walls to cement with common interest the intellectual and spiritual forces of our community.

#### CLASSES.

In November and December a course for adults was offered by Dorothy Dawes Chillum, consisting of six talks on the history of furniture. No fee was charged for this course, it being a free-will offering on the part of the instructor.

Due to technical details of presentation, the course was limited to 20 members of the Art League, and was used by the Museum in the way of experiment.

It proved without reasonable doubt that specializing classes for adults do not reach a great degree of usefulness or success unless definite responsibility toward the course can be placed upon each member of the class.

#### GROUPS AND SOCIETIES.

During the year the Girls' Musical Club and the South Texas Chapter of the American Institute of Architects, have held their regular meetings in the building, and for two months of the spring the Thursday Art Review group has used the small meeting room for its conferences.

These meetings have been in line with the policy to make the Museum the center of organized activities in the fine arts.

Other organizations have been granted the use of the building for meetings on special occasions, among which were the Alliance Francaise and the Current Literature Club. The Current



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Literature Club held its annual art meeting in the main gallery at which time they formally presented the portrait of Mrs. Henry B. Fall to the Museum.

The galleries have also been visited by many groups and societies of Houston and the vicinity. At these times it is generally arranged that the groups be met by the director or some member of the staff.

#### OTHER ACTIVITIES.

Close upon the opening of the Museum last spring the painter, Wayman Adams, gave an interesting and unusual demonstration of the technique of portrait painting in the main gallery.

In February of the present year, through the courtesy of the Girls' Musical Club, the Museum inaugurated a Music Hour. Every Thursday afternoon from four to five, there is an informal musical program by one of the members of the Girls' Musical Club. This has been a delightful feature of the spring months, but has recently been discontinued for the summer.

In April the director made a trip to Atlanta, Ga., to represent the Museum at the Convention of the Southern States Art League. The main purpose of this trip was to secure the 1926 convention for Houston. This was accomplished, the Convention voting unanimously for Houston.

The Southern States Art League deserves all the support possible by the local organization in its splendid work for Art in the South, and for the encouragement of Southern artists.

#### NEGROES.

The problem of the negro and his relationship to the Museum was and still is a perplexing problem. That the Museum, as a public institution and as a unit in the educational system in the community, has a definite responsibility in this regard, is readily admitted. In an effort towards a solution of this matter the Museum set apart one night each week for the colored race. These were very successful at first, but the attendance fell off to such an extent that the nights had to be abandoned. Recently, requests on the part of negro organizations, such as the colored branch of the Y. M. C. A., led to the re-establishment of a night for the colored race once each month, on the third Thursday of the month. Thus far, this has proven very successful.

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It is well to mention that the attitude and conduct of the Negro toward the Museum has been exemplary in every way.

#### ACCESSIONS AND LOANS.

During the year the Museum has been given 28 objects for its permanent collection, details of these being given in the report of the Accessions Committee.

The Museum has also been favored with some valuable loans, among these being the two paintings of Maurice Braun, loaned by Mr. and Mrs. F. W. Law, and 26 paintings loaned by Mr. & Mrs. John Dickson, and two splendid copies of paintings by Venetian masters, loaned by Miss Lennie Lathan. These two paintings are now being offered to the Museum as gifts by Miss Lathan.

#### EQUIPMENT.

Due to the generosity of the John McKitt Alexander chapter of the Daughters of the American Revolution, the Museum came into possession of its first piece of major equipment, the very beautiful case now to be seen on the first floor.

The local Chapter of the Federated Women's Clubs, in the way of a gift, is undertaking to furnish one of the rooms in the new wings, certain funds being already available. It is regretted, however, that this is now delayed by the necessary curtailment of the building program.

A special fund was raised by the Membership Committee whereby it was possible to purchase 500 folding chairs, such a necessary part of our equipment.

Due to the meetings of the Girls' Musical Club, the Museum now has use of a piano, and due to the kindness of the American Institute of Architects, the Museum has the use of the six exhibit screens which the Local Chapter had constructed for their exhibition.

However, the Museum is sadly in need of further equipment. At present we have a beautiful home, but it is somewhat of an empty shell. We have few possessions, and we have practically no way of taking care of any others should any be offered or bought.

Our work with the children alone is greatly handicapped because we are so limited in what we can do and what we can show.

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We, in Houston, have a wonderful opportunity of not only serving our own, but in becoming the artistic center of the entire Southwest. Our range of influence could be tremendous and the forthcoming returns to our city materially, as well as spiritually, would be still greater.

Moreover, we, of Houston, must realize that if we do not use the opportunity which we now have, some other city is going to use it to our lasting regret.

Let us urge, therefore, that the League use every effort toward the proper equipping of the Museum, and of securing the proper support for its maintenance, so that next year will find us many steps further on the road to usefulness.

Respectfully submitted,

JC:F

LIST OF PICTURES IN CENTRAL HIGH SCHOOL.  
( Hand Colored Copley Prints)

Washington Laying His Commission At The Feet Of Columbia..Edwin H. Blashfield  
( Original in the Baltimore Court House)

The Evolution Of The Book..... John W. Alexander  
(Series for decorations in the Library of Congress).

The Moods Of Music..... Robert Blum.  
( Decorations in the Mendelssohn Club New York City)

The Flight Of Night..... William M. Hunt  
( Capitol At Albany, New York)

Penn's Vision..... Violet Oakley.  
( In the Governor's Reception Room, New State Capitol,  
Harrisburg, Penn.)

Justice..... Edward Simmons.  
( mural in the New York Criminal Court House)

The Sherwood Collection together with four original paintings by Mrs. E. R. Cherry, Dawson Watson, J. Partridge Adams, and F. Collins, and other pictures and castes which had been placed by the Art League, were destroyed when the Central High School was burned.

This loss was replaced when the present Central High School building was completed by a very handsome collection of hand colored Copley prints. These pictures are large, and with one exception represent the work of ~~of~~ living American Painters.

Washington laying his Commission at the Feet of Columbia.---

Edwin H. Blashfield.

Original in the Baltimore Court House. The title explains the central group. Behind Washington are two figures representing Prosperity and Commerce--which would naturally come in the train of Peace.

At the right is the figure of the time, next him in front a French officer, and next to the right an officer representing the Maryland troops in the war. The three prominent figures in the left-hand group represent a Cavalry officer, Infantry officer of the New England contingent, and a Maryland Artillery officer.

The Evolution of the Book----John W. Alexander

This is a series of mural decorations in the Library of Congress.

(1) The Cairn. The earliest form of record. Primitive men, clad in skins, are raising a heap of stones on the seashore, in commemoration of some event.

(2) Oral Tradition. The next step in recording events. An Arab story-teller, relating his marvellous tales to a circle of seated Arabs.

(3) Egyptian Hieroglyphics. An Egyptian workman cutting an inscription on the portal of a temple.

(4) Picture Writing. A young American Indian depicting a story of his tribe upon a deerskin.

(5) The Manuscript Book. Interior of a monastery; a monk illuminating the pages of a folio book.

(6) The Printing Press. Gutenberg with his assistant examining a proof-sheet and discussing the principle of his great invention.

Moods of Music — Robert Bloom  
Original on the wall of Mendelssohn  
Club, New York.



(Painting Penn's?)  
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### The Flight of Night---

William M. Hunt

Anahita, the Persian goddess of the moon and night, driven forth from her realms of Fantasy and Unreality, impelled by the dawn of civilization, plunges with her airy car into the dark and hidden caverns of superstition and barbaric thought

### Penn's Vision----

Violet Oakley

The desire of his life was to bring out of captivity all those who were oppressed for conscience' sake, whatever their creed or belief.

Penn still a young man is seen on the sea bank with castled cliffs in the background and close at hand a frowning portal with a raised portcullis from which portal a crowd of people, men and women, old and young, a shorn friar, a white clad nun, a heavily draped rabbi are all shown as just released while Penn holding the hand of the leading woman a haggard woman, points with elation and the enthusiasm of a boy in his eyes and gesture to the stately 17th century ships which lie at anchor, close at hand. A boat in the extreme corner of the picture, half seen, with its rowers getting ready to put off, and another boat just beyond, already under way, carry the interest onward and outward, and explain the proposed emigration to a land where universal toleration shall be the rule.

A frieze decoration in the Governor's reception room in the new state Capitol at Harrisburg, Pennsylvania.

### Justice-----

Edward Simmons

Mural decoration in the New York Criminal Court House.

This is behind the judge's bench. The central figure holds the even scales of justice in one hand, in the other the globe surmounted by a cross, symbolizing the Christian world. Condemnation and Acquittal are typified by the two children, the first by the sword, the second with the doves of peace.

These are the pictures put into the schools by Public School Art League. (The number after the name is the number of copies owned by the League.)

Feeding her Birds. (11)	J. F. Millet.
Baby Stuart. (13)	Anthony Van Dyck.
Holy Night. (12)	Corregio.
Aurora. (13)	Guido Reni.
The Cistine Madonna. (14)	Raphael.
The Madonna of the Chair. (12)	"
The Windmill. (13)	Van Rhyssdael.
The Wheatfield. (12)	Von Volkman.
The Shepherdess Knitting. (12)	Millet.
Mother and Daughter. (12)	B. MC Le Brun
The Song of the Lark. (12)	Julien Breton
Madonna of the Arbor. (13)	Samuel Bouveret.
Alf Calahad. (13)	G. F. Watts
Dignity and Impudence. (13)	Landseer.
Monarch of the Glen. (13)	"
Member of the Humane Society. (11)	"
Pilgrim Exiles. (12)	H. G. Doughton
The Flight of Night. (13)	W. H. Hunt
The Holy Family. (13)	Murillo.
Sheep in Autumn. (13)	Anton Mauve.
The Prophets. (13)	Cargant
The Lake of the Pines. (11)	Isintarkow.
The Shepherdess. (14)	L. Rolle
Landscape. (14)	Corot
The Gleaners. (13)	Millet
Little Miss Bowles. (13)	Joshua Reynolds.
The Strawberry Girl. (13)	" "
The Starling Trough. (12)	Samuel Bouveret

2 Pictures put into the Schools by Public School Art. League.

The Horse Fair. (12)	Rosa Bonheur
The Cowen Churning. (12)	Millet
The Night Watch. (12)	Rembrandt.
The Helen Boys. (14)	Lucretia
The Trumpet Boys. (13) - cast -	Luca Della Robbia
Nursery Rhymes. (9)	Perkins.
Sow Thy Seed. (4)	
Work. (2)	Heywood Sumner.
Rivers Print. (8)	
Children of Chas. I (7)	Van Dyck
Autumn (2)	Sumner
Woman with Cats. (1)	Penfield.
Shepherd's Inn. (8)	Howe.
Sheep. (1)	Stulink.
I Hear a Voice. (2)	Hand Earl.
George Washington. (4)	Stunst.
Concord Bridge. (3) (photo)	
The Angelus (1)	Millet
A Halt in the Desert. (1)	Adolph Schreyer.
The Laughing Boy. (8) - cast -	Donatello
Stratford on Avon. (3) - photo -	
Highland Castle. (1)	Donheur
St. Vernon. (1) - photo -	
The Broken Pitcher. (1)	Cresce.
The Departure of the Mayflower. (2)	Bayes.
The Head of Christ. (3)	Hofmann.
The Courtship of Miles Standish. (2)	G. G. Turner.
A Normandy Cow. (1)	Von Marcke.
Chetland Ponies. (2)	Bonheur.

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## Pictures put into the Schools by Public School Art League.

Christ Blessing Little Children. (1)	Flackhorst.
St. Cecilia (1)	Carl Dolce.
Sunshine and Cloud. (1)	Innes.
Sunbonnet Baby. (2)	B. Corbett.
The Watermill (1)	Hobson. (Hobson)
The White Cow. (1)	J. Dupre
Washington Crossing the Delaware. (2)	H. Lutz.
Princess Amelia. (1)	Lawrence.
(Original Oil by Adams.)	
Winter. (1)	Guzner.
Milking Time. (1)	Dupre.
Long Fellow's Home. (1)	
Longfellow. (1)	Ernest Longfellow.
Cow Among Cabbages. (1)	Troyon.
Angel with Lute. (1)	Corposcio.
Three Members, Temperance Society. (2)	Herring.
Society of Friends. (1)	"
John Alden and Priscilla. (1)	Doughton.
Brittany Sheep. (2)	Rosa Bonheur.
The Valley of the Togue. (2)	Von Harske
The Ages of Innocence (1)	Reynolds.
Venus de Milo (2) - cast -	
Nine Japanese Prints.	
The Sheepfold (1)	Gms. Jaques.
Raudenhausen Madonna. (1)	
Madonna Grand Duca (1)	Raphael.
The Return to the Barn. (1)	Troyon.

MISCELLANEOUS ARTICLES

RECORDING LOCAL ART.



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May 1909

# "The Golden Threshold"



## An Indian Song-Garland

The Poems by Sarojini Naidu

The Music by Liza Lehmann

See article in

the Argonaut

of April

1909

Thursday, April 15th, 1909

Beach Auditorium

Soprano	::	::	::	::	MRS. HORACE McMAHON
Contralto	::	::	::	::	MISS CAMILLE BRADBURN
Tenor	::	::	::	::	MR. GEORGE DOSCHER
Baritone	::	::	::	::	MR. HU T. HUFFMASTER
Accompanist	::	::			MISS ALICE D. MacFARLAND



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# Program

## Part First

HARVEST HYMN.....	Quartette
SONG OF A DREAM .....	Baritone Solo
HENNA .....	Quartette
PALANQUIN-BEARERS.....	Duet— Tenor and Baritone
THE SERPENTS ARE ASLEEP.....	Contralto Solo
THE SNAKE CHARMER .....	Soprano Solo

## Part Second

THE ROYAL TOMBS OF GOLCONDA .....	Baritone Solo with Quartette
LOVE SONG—"YOU FLAUNT YOUR BEAUTY".....	Tenor Solo
LIKE A SERPENT .....	Duet— Contralto and Tenor
NIGHTFALL IN HYDERABAD .....	Quartette

## Part Third

CRADLE SONG .....	Soprano Solo
TO A BUDDHA SEATED ON A LOTUS .....	Baritone Solo with Quartette
INDIAN DANCERS .....	Quartette
NEW LEAVES GROW GREEN ON THE BANYAN TWIGS .....	
.....	Trio— Soprano, Contralto and Tenor
ALABASTER .....	Contralto Solo
AT THE THRESHOLD.....	Quartette

Mason & Hamlin Piano Used. On Sale at Oliver's

# "The Golden Threshold"

From "The Golden Threshold," by Sorojini Naidu, published by William Heinemann

## I.—HARVEST HYMN

(Men's Voices.)

LORD of the lotus, lord of the harvest,  
Bright and munificent lord of the morn!  
Thine is the bounty that prospered our sowing,  
Thine is the bounty that nurtured our corn.  
We bring thee our songs and our garlands for tribute,  
The gold of our fields and the gold of our fruit;  
O giver of mellowing radiance, we hail thee,  
We praise thee, O Surya, with cymbal and flute.

\* \* \* \* \*

(Women's Voices.)

Queen of the gourd-flower, queen of the harvest,  
Sweet and omnipotent mother, O Earth!  
Thine is the plentiful bosom that feeds us,  
Thine is the womb where our riches have birth.  
We bring thee our love and our garlands for tribute,  
With gifts of thy opulent giving we come;  
O source of our manifold gladness, we hail thee,  
We praise thee, O Prithvi, with cymbal and drum.

(All Voices.)

Lord of the Universe, lord of our being,  
Father eternal, ineffable Om!  
Thou art the seed and the scythe of our harvests,  
Thou art our hands, and our heart and our home.  
We bring thee our lives and our labours for tribute,  
Grant us thy succour, thy counsel, thy care;  
O life of all life and all blessing, we hail thee,  
We praise thee, O Bramha, with cymbal and prayer.

## II.—SONG OF A DREAM

ONCE in a dream of a night I stood  
Lone in the light of a magical wood,  
Soul-deep in visions that poppy-like sprang;  
And spirits of Truth were the birds that sang,  
And spirits of Love were the stars that glowed,  
And spirits of Peace were the streams that flowed  
In that magical wood in the land of sleep.

Lone in the light of that magical grove,  
I felt the stars of the spirits of Love  
Gather and gleam round my delicate youth,  
And I heard the song of the spirits of Truth;  
To quench my longing I bent me low  
By the streams of the spirits of Peace that flow  
In that magical wood in the land of sleep.

## III.—HENNA

A KOKILA called from a henna-spray:  
*Lira! kiree! Lira! kiree!*  
Hasten, maidens, hasten away  
To gather the leaves of the henna-tree.  
Send your pitchers afloat on the tide,  
Gather the leaves ere the dawn be old,  
Grind them in mortars of amber and gold,  
The fresh green leaves of the henna-tree.

A kokila called from a henna-spray:  
*Lira! kiree! Lira! kiree!*  
Hasten, maidens, hasten away  
To gather the leaves of the henna-tree.  
The *tika's* red for the brow of a bride,  
And betel-nut's red for lips that are sweet:  
But, for lily-like fingers and feet,  
The red, the red of the henna-tree.

#### IV.—PALANQUIN-BEARERS

LIGHTLY, O lightly we bear her along,  
She sways like a flower in the wind of our song;  
She skims like a bird on the foam of a stream,  
She floats like a laugh from the lips of a dream.  
Gaily, O gaily we glide and we sing,  
We bear her along like a pearl on a string.

Softly, O softly we bear her along,  
She hangs like a star in the dew of our song;  
She springs like a beam on the brow of the tide,  
She falls like a tear from the eyes of a bride.  
Lightly, O lightly we glide and we sing,  
We bear her along like a pearl on a string.

#### V.—THE SERPENTS ARE ASLEEP

The serpents are asleep among the poppies,  
The fire-flies light the soundless panther's way  
To tangled paths where shy gazelles are straying,  
And parrot plumes outshine the dying day.  
O soft! the lotus-buds upon the stream  
Are stirring like sweet maidens when they dream.

#### VI.—THE SNAKE CHARMER

WHITHER dost thou hide from the magic of my flute-call?  
In what moonlight-tangled meshes of perfume,  
Where the clustering *keovas* guard the squirrel's slumber,  
Where the deep woods glimmer with the jasmine's bloom?

I'll feed thee, O beloved, on milk and wild red honey,  
I'll bear thee in a basket of rushes, green and white,  
To a palace-bower where golden-vested maidens  
Thread with mellow laughter the petals of delight.

Whither dost thou loiter, by what murmuring hollows,  
Where oleanders scatter their ambrosial fire?  
Come, thou subtle bride of my mellifluous wooing,  
Come, thou silver-breasted moonbeam of desire!

#### VII.—THE ROYAL TOMBS OF GOLCONDA

I MUSE among these silent fanes  
Whose spacious darkness guards your dust;  
Around me sleep the hoary plains  
That hold your ancient wars in trust.  
I pause,—my dreaming spirit hears,  
Across the wind's unquiet tides,  
The glimmering music of your spears  
The laughter of your royal brides.

In vain, O Kings, doth time aspire  
To make your name oblivion's sport,  
While yonder hill wears like a tiar  
The ruined grandeur of your fort.  
Though centuries falter and decline,  
Your proven strongholds shall remain  
Embodied memories of your line,  
Incarnate legends of your reign.

O Queens, in vain old Fate decreed  
Your flower-like bodies to the tomb;  
Death is in truth the vital seed  
Of your imperishable bloom.  
Each new-born year the bulbs sing  
Their songs of your renaissant loves;  
Your beauty wakens with the spring  
To kindle these pomegranate groves.

#### VIII.—LOVE SONG

COME to me, sweet, on silver-girt feet!  
Come with a kiss on thy lotus lips' bloom!  
Come to me, love, like a moon in the gloom,  
And strangle my soul in thy kisses' perfume!

You haunt your beauty in the rose,  
Your glory in the dawn,  
Your sweetness in the nightingale,  
Your whiteness in the swan.

Yet when I crave of you, my sweet,  
One tender moment's grace,  
You cry: "I sit behind the veil,  
I cannot show my face."

You haunt my waking like a dream,  
My slumber like a moon,  
Pervade me with a musky scent,  
Possess me like a tune.

Shall any foolish veil divide  
My longing from my bliss?  
Shall any fragile curtain hide  
Your beauty from my kiss?

What war is this of thee and me?  
Give o'er the wanton strife,  
You are the heart within my heart,  
The life within my life.

#### IX.—LIKE A SERPENT

(She) LIKE a serpent to the calling voice of flutes,  
Glides my heart into thy fingers, O my love!  
Where the nightwind, like a lover, leans above  
His jasmine-gardens and *sirisha*-bowers;  
And on ripe boughs of many-colored fruits  
Bright parrots cluster like vermillion flowers.

(He) Like the perfume in the petals of a rose,  
Hides thy heart within my bosom, O my love!  
Like a garland, like a jewel, like a dove  
That hangs its nest in the *asoka*-tree.  
Lie still, O love, until the morning sows  
Her tents of gold on fields of ivory.

#### X.—NIGHTFALL IN HYDERABAD

SEE how the speckled sky burns like a pigeon's throat,  
Jewelled with embers of opal and peridot.

See the white river that flashes and scintillates,  
Curved like a tusk from the mouth of the city gates.

Hark, from the minaret, how the *muezzin's* call  
Floats like a battle-flag over the city wall.

From trellised balconies, languid and luminous  
Faces gleam, veiled in a splendour voluminous.

Leisurely elephants wind through the winding lanes,  
Swinging their silver bells hung from their silver chains.

Round the high Char Minar sounds of gay cavalcades  
Blend with the music of cymbals and serenades.

Over the city bridge, Night comes majestic,  
Borne like a queen to a sumptuous festival.

## XI.—CRADLE SONG

From groves of spice,  
O'er fields of rice,  
Athwart the lotus-stream,  
I bring for you,  
Aglint with dew,  
A little lovely dream.

Sweet, shut your eyes,  
The wild fire-flies  
Dance through the fairy neem;  
From the poppy-bole  
For you I stole  
A little lovely dream.

Dear eyes, good night,  
In golden light  
The stars around you gleam;  
On you I press,  
With soft caress,  
A little lovely dream.

## XII.—TO A BUDDHA SEATED ON A LOTUS

Lord Buddha, on thy Lotus-throne,  
With praying eyes and hands elate,  
What mystic rapture dost thou own,  
Immutable and ultimate?  
What peace, unravished of our ken,  
Annihilate from the world of men?

For us the travail and the heat,  
The broken secrets of our pride,  
The strenuous lessons of defeat,  
The flower deferred, the fruit denied;  
But not the peace, supremely won,  
Lord Buddha, of thy Lotus-throne.

\* \* \* \* \*

The wind of change for ever blows  
Across the tumult of our way,  
To-morrow's unborn griefs depose  
The sorrows of our yesterday.  
Dream yields to dream, strife follows strife,  
And Death unweaves the webs of Life.

The end, elusive and afar,  
Still lures us with its beckoning flight,  
And all our mortal moments are  
A session of the Infinite.  
How shall we reach the great unknown  
Nirvana of thy Lotus-throne?

## XIII.—INDIAN DANCERS

THE music sighs and slumbers,  
It stirs and sleeps again . . .  
Hush, it wakes and weeps and murmurs,  
Like a woman's heart in pain.  
Now it laughs and calls and coaxes,  
Like a lover in the night;  
Now it pants with sudden longing  
Now it sobs with spent delight.

Like bright and wind-blown lilies  
The dancers sway and shine,  
Swift in a rhythmic circle,  
Soft in a rhythmic line;  
Their lithe limbs gleam like amber  
Thro' their veils of golden gauze,  
As they glide and bend and beckon,  
As they wheel and wind and pause.

The voices of lutes and cymbals  
Fall on the falling breeze,  
And the midnight's soul grows weary  
With the scent of the champak trees;  
But the subtle feet of the dancers,  
In a long melodious chain,  
Wake in the breast of lovers  
Love's ecstasy and pain.

## XIV.—NEW LEAVES GROW GREEN

New leaves grow green on the banyan twigs,  
And red on the almond tree,  
The honey-birds pipe to the budding figs,  
And honey-blossoms call the bee.

Kingfishers ruffle the feathery sedge,  
And all the vivid air thrills  
With butterfly wings in the wild rose hedge,  
And the tremulous blue of the hills.

\* \* \* \* \*

Kamala tinkles a lingering foot  
By the shrine in the tamarind grove,  
While Gopal blows on his bamboo flute  
An idyll of spring and love.

*The maiden, you who claim  
All the sweetness of your name,  
Sakshmi, fortunate queen, I find you,  
I feel born like you, and send you  
Believing words of love to bless you.*

## XV.—ALABASTER

Like this alabaster box, whose art  
Is frail as a cassia-flower, is my heart,  
Carven with delicate dreams and wrought  
With many a subtle and exquisite thought.

Therein I treasure the spice and scent  
Of rich and passionate memories blent  
Like odours of cinnamon, sandal and clove,  
Of song and sorrow, and life and love.

## XVI.—AT THE THRESHOLD

In childhood's pride I said to thee,  
O thou, who mad'st me of thy breath,  
Speak, master, and reveal to me  
Thine inmost laws of life and death.

Give me to drink each joy and pain  
Which thy eternal hand can mete,  
For my insatiate soul would drain  
Of earth's most bitter cup, or sweet!

Spare me no bliss, no pang of strife,  
Withhold no gift or grief I crave,  
Th' intricate lore of love and life  
And subtle knowledge of the grave.

Lord, thou didst answer clear and low:  
"Child, I will hearken to thy prayer,  
And thy unconquered soul shall know  
Each poignant rapture and despair.

\* \* \* \* \*

So shall thy chastened spirit yearn  
From its blind prayer to be released,  
And, spent and pardoned, sue to learn  
The simple secrets of my peace.

I, bending from my sevenfold height,  
Shall teach thee of my quickening grace,  
Life is a prism of my Light,  
And death the shadow of my Face."

*Gentle joy-winds to caress you,  
O the maidens, may you be  
Fragrant of all ecstasy.*



21

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## PROGRAM

AFTERNOON, MONDAY, MAY 15th.

- No. 1. "Mozartiana," Suite No. 4.....*Tschaikowsky*  
 a. Gigue.  
 b. Menuet  
 c. Prayer (Ave Verum).  
 d. Theme and Variations.
- No. 2. Air from the "Magic Flute".....*Mozart*  
 MR. ARTHUR MIDDLETON.
- No. 3. "Elegia" (First time).....*George Arnold*
- No. 4. a. Nocturne (arranged for Flute Solo) } .....*Chopin*  
 b. Valse }
- MR. GEORGE BARRERE.
- No. 5. Air from "Queen of Sheba".....*Gounod*  
 MR. ARTHUR MIDDLETON.
- No. 6. a. Andante, from Symphony No. 5 } .....*Tschaikowsky*  
 b. Valse }
- No. 7. Polka Mazurka, "The Dragon Fly".....*Strauss*

### NOTES.

1. "Mozartiana" is the title of the fourth of Tschaikowsky's orchestral suites and was composed in 1887 for the avowed purpose of arousing interest in the smaller, unknown compositions by Mozart. It is a transcription of three unfamiliar pianoforte pieces and a slow movement made out of Liszt's arrangement of the exquisite little motet "Ave verum corpus." The pieces are put together on symphonic lines. First there is a lively Gigue in G major which Köchel's Catalogue tells us was written in the album of Herr Engel, court organist in Leipsic, in May, 1789; it is a veritable gem. Next there comes a Minuet in D, without Trio, composed in 1780. Then the slow movement, and as a Finale a set of ten variations on a melody of the folk-time variety which Mozart took out of Gluck's operetta "La recontre imprévue."

3. "Elegia." Mr. Arnold is now a citizen of Houston. In discussing his "Elegia," he said he had been overcome by reflections of the harshness of the world toward composers, and sought to express the sorrows of life and the pomp after death in this composition.

6. Andante for Strings, Tschaikowsky. The "Andante Cantabile," a love song, is conceived with exquisite feeling and seems to portray the whole scale of human emotion. It opens with a melody for horn, which is afterwards taken up by the strings and worked up to a blazing climax. The waltz movement, which takes the place of the usual scherzo, is of great delicacy and refinement, and in the finale we have a boisterous Cossack dance, exuberant and almost frenzied in character, which ends in an "Andante Maestoso" of triumphant rhythms; the principal theme of which was first heard in the minor in the introduction of the first movement, appearing here for the first time in major.

## PROGRAM

EVENING, MONDAY, MAY 15th.

### PART I.

- No. 1. Overture from "Die Meistersinger".....*Wagner*  
 No. 2. Air from "Louise".....*Charpentier*  
 MISS FLORENCE HINKLE.
- No. 3. Evening Hymn .....*Reinecke*  
 TENOR SOLO, FESTIVAL CHORUS AND ORCHESTRA.  
 Solo, Mr. Albert Quesnel.  
 MR. HU T. HUFFMASTER, Conductor.
- No. 4. Unfinished Symphony .....*Schubert*  
 a. Allegro Moderato.  
 b. Andante con moto.

### PART II.

- No. 5. GALLIA—Cantata for Soprano, Chorus and Orchestra.....*Gounod*  
 MISS FLORENCE HINKLE, FESTIVAL CHORUS AND ORCHESTRA.  
 MR. HU T. HUFFMASTER, Conductor.
- No. 6. "In the Spinning Room".....*Dvorak*  
 No. 7. Duet from "Carmen".....*Bizet*  
 MISS HINKLE AND MR. QUESNEL.
- No. 8. Overture Leonore, No. 3.....*Beethoven*

### NOTES.

#### 3. Evening Hymn, Reinecke.

O'er all is quiet reigning, the sounds of day now cease;  
 I hear the angels singing Celestial songs of peace.  
 From out the forest stealing, the night her mantle throws  
 O'er all our care and yearning, our bitter pains and woes,  
 On God cast all thy burden, He all thy trouble knows,  
 It He will surely lighten and give thee sweet repose.  
 The sins of day forgetting, of God his grace implore,  
 Cast off, O Heart! thy longing, and pray to sin no more.

4. Schubert's Unfinished Symphony. The fragment of Schubert's symphony in B minor, now called the Unfinished Symphony, was composed in 1822. Mr. Edmondstoune Duncan, in his book on Schubert, boldly suggests that the symphony is really not unfinished—any more than were Beethoven's sonatas in E minor, opus 90, and in F sharp, opus 78. Schubert never heard the work, which, in fact, was not unearthed or brought to public notice until forty-three years later when, in 1865, it was performed at a Gesellschaft concert in Vienna under the direction of Johann Herbeck. The B-minor symphony is probably the most celebrated example of an unfinished composition extant. A detailed thematic outline of this symphony would seem out of place, the entire work is such a masterpiece of mood and melody. The first movement opens with a dreamy, mysterious unison passage given out by the cellos and basses which is followed by a trembling, restless violin figure, which forms the background for a plaintive melody introduced by the oboe and the clarinet. Presently the indistinct and restless nature of the music changes to a soft and exquisite mood. The development is extended and ornate and is drawn almost entirely from the opening theme. The final movement is indescribable in its peaceful beauty. It commences with descending tones—a melodic bass—which are followed by the same tones on the higher violins. Throughout this duet between the staccato bass and the gliding violins is sustained.

5. Gallia was written by Gounod and first produced at the opening of Albert Hall, London, International Exhibition, May 1, 1871. The words and music describe the lamentation of Jerusalem—and by some it is believed that the author intended to apply something of his emotions to his own country, France.

#### GALLIA.

Solitary lieth the city, she that was full of people!  
 How is she widow'd! She that was great among nations,  
 Princess among the provinces, how is she put under tribute!  
 Sorely she weepeth in darkness, her tears are on her cheeks,  
 And no one off'reth consolation, all her friends have betray'd her,  
 They are become her enemies.

Zion's ways do languish, none come to her feasts,  
 All her gates are desolate: her priests sigh, her virgins are afflicted.  
 Is it nothing to all ye that pass by? Behold and see if there be any sorrow that is like  
 unto my sorrow,  
 Now behold, O Lord, look Thou on my affliction: See the foe hath magnified himself.  
 Jerusalem! O turn Thee to the Lord thy God.

## PROGRAM

AFTERNOON, TUESDAY, MAY 16th.

### PART I.

- No. 1. Symphony No. 5, C Minor.....*Beethoven*  
     *a. Allegro con brio.*  
     *b. Andante con moto.*  
     *c. Allegro (Scherzo).*  
     *d. Allegro (Presto).*
- No. 2. *a. "Swing Song".....Nevin*  
     *b. "Lullaby".....Brahms*  
     *c. "Three Little Chestnuts".....Page*
- CHORUS OF PRIMARY SCHOOL CHILDREN.
- No. 3. Air "O Don Fatale".....*Verdi*  
     MISS CHRISTINE MILLER.
- No. 4. *a. Serenade.....Haydn*  
     *b. Musical Moment.....Schubert*

### PART II.

- No. 5. The Obstinate Note from Suite No. 3.....*Moszkowski*
- No. 6. Violin Solo, "Good Friday Spell," from "Parsifal".....*Wagner*  
     MR. ALEXANDER SASLAVSKY.
- No. 7. *a. "Dandelion".....Miessner*  
     *b. "Trillium".....Miessner*
- CHORUS OF INTERMEDIATE SCHOOL CHILDREN.  
     (Austin and Longfellow Schools.)
- No. 8. Air "L' amour" from "Samson and Delilah".....*Saint-Saens*  
     MISS MILLER.
- No. 9. Dances from "Jeanne d' Arc".....*Tschaikowsky*

### NOTES.

1. Beethoven's Symphony in C Minor. This symphony is the fifth in Beethoven's series of works in this form. He commenced the work in 1805 and intended it to follow the Eroica. It is abstract music, pure and simple; without programme or plot, and without distinct material meaning. It is neither picturesque nor narrative in character, but merely music of the most refined and elevating type; molded into the purest and most ideal of forms by the deft hand of a master who understood, in the most intimate degree, the principles of proportion and development as applied to the evolution of musical thought. Let Hector Berlioz describe the third movement: "The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious; the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzo-forte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked, and strange little cluckings of bassoons. \* \* \* At last the strings introduce the chord of A flat. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's, the tonality of the movement is C minor; but the chord of A flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammerings of the C on the drums seem to preserve the feeling of the original tonality. The ear hesitates—how will this mystery of harmony end?—and now the dull pulsations of the drum growing louder and louder, reach with the violins, which now take part in the movement, and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C. The whole orchestra, assisted by the trombones, which have not yet been heard, bursts in the major into the theme of a triumphal march and the finale begins."

(Steinway Piano is used.)

- 2a. The Swing. Words from Robert Louis Stevenson's "Child's Garden of Verses." Music by Ethelbert Nevin:

How do you like to go up in a swine.  
 Up in the air so blue?  
 Ah, I do think it's the pleasantest thing  
 Ever a child can do.  
 Up in the air and over the wall  
 Till I can see so wide,  
 Rivers and trees and cattle and all  
 Over the country side,  
 Till I look down on the garden green,  
 Down on the roof so brown,  
 Up in the air I go flying again,  
 Up in the air and down, and down,  
 Up in the air and down.

- 2b. Lullaby. Words from the German:

Lullaby and good-night,  
 With roses bedight,  
 With lilies bestead,  
 Is baby's wee bed.  
 Lay thee down now and rest,  
 May thy slumber be blest.

Lullaby and good-night,  
 Thy mother's delight,  
 Bright angels around  
 My darling shall stand,  
 They will guard thee from harms,  
 Thou shalt wake in my arms.

- 2c. Three Little Chestnuts:

Three little chestnuts in from the country  
 Bobbed up ever so bold,—  
 One said, "Oo!" and one said, "Boo!"  
 And one said, "My! ain't it cold?"

Three little chestnuts rolled on the roaster  
 Over the big iron pot,—  
 One said, "Oo!" and one said, "Boo!"  
 And one said, "Ouch! ain't it hot?"

One little newsboy put down a penny  
 And swallowed them like a shark.  
 One said, "Oop!" and one said, "Whoop!"  
 And one said, "My, ain't it dark?"

5. The Obstinate Note. This movement, from Moritz Moszkowski's third orchestral suite, was first played in New York at the concert of the New York Symphony Society, February 20, 1910. As the name implies, one note is sounded continuously through the composition, while the various instruments play melodies about it. Moszkowski, who is well known, both as a pianist and composer, was born in Breslau in 1854. He has lived in Paris, however, since 1897, where he has been a teacher of the piano. Many of his best-known piano pieces he has written for his pupils.

6. Good Friday Spell, from Parsifal. On Good Friday, all nature rejoices that the load of sin has been lifted from the earth, through the love of self-sacrifice of the Saviour. Therefore, the flowers smell their sweetest, and man, too, rejoices at his redemption. The music breathes this sweet atmosphere of peace and gratitude.

- 7a. Dandelion:

Dandelion Seed, come fly!  
 Summer winds are passing by  
 To wing you far away.  
 Ope your downy feather high,  
 Through the pleasant weather fly.  
 Through the sunny, bright blue day,  
 O, speed!  
 Little Dandelion Seed.

- 7b. Trillium:

Trillium pink, Trillium white,  
 Tri-leaved Trillium, my delight,  
 From out your bosky dell  
 A story sweet you tell,  
 A story ever new,  
 A story ever true.

### Chorus:

Springtime, springtime, springtime ev'rywhere,  
 Tra la, la, la, la, la, la, la,  
 Tra la, la, la, la, la, la, la,  
 Springtime, springtime,  
 Trillium ev'rywhere—  
 Tells of springtime,  
 Sweet springtime in the air.

9. Jeanne d'Arc. The music is taken from the opening scene of the second act of Tschaikowsky's opera, "The Maid of Orleans," not yet given in this country. The stage represents a hall in the palace of Chinoin. The king sits at the left on a raised place. Beside him is Agnes Sorel and the courtiers are grouped about. After a chorus of minstrels the ballet enters. The ballet is in three movements, the first a dance of gypsy tumblers, which is written in several tempos; the second a dance of pages and dwarfs; the third a dance of fools and jugglers.



## PROGRAM



EVENING, TUESDAY, MAY 16th.

### PART I.

- No. 1. Overture "Der Freyschuetz".....Weber  
No. 2. "Unfold Ye Portals".....Gounod

FESTIVAL CHORUS AND ORCHESTRA.  
MR. HU T. HUFFMASTER, *Conductor*.

- No. 3. 'Cello Solo, Symphonic Variations.....Boelmann  
MR. PAUL KEFER.

- No. 4. Theme and Variations from "Rustic Wedding Symphony".....Goldmark

### PART II.

- No. 5. Garden scene from "Faust," Act II.....Gounod

Marguerite.....MISS FLORENCE HINKLE  
Martha.....MISS CHRISTINE MILLER  
Faust.....MR. ALBERT QUESNEL  
Mephistopheles.....MR. ARTHUR MIDDLETON

- No. 6. Andante from String Quartette.....Claude Debussy

- No. 7. "LELAWALA," an Indian Legend of Niagara, for Chorus, Soli and Orchestra.....Henry K. Hadley

Soprano Solo, Miss Florence Hinkle.  
Tenor Solo, Mr. Albert Quesnel.  
FESTIVAL CHORUS AND ORCHESTRA.  
MR. HU T. HUFFMASTER, *Conductor*.

### NOTES.

1. Overture "Der Freyschuetz." In this overture the composer breaks away from previous models. The overtures of Gluck and Mozart were complete pieces in themselves, scarce making reference to the dramas they may have been written to precede; but Weber makes the overture an epitome of the opera. After the lovely horn passage, with which the overture begins, the motives from Max's scene in Act I, the incantation music, Agathe's moonlight scene (with the melody more familiar than any other in the opera), and the episodes connected with the action of Max and Casper follow.

#### 2. Unfold Ye Portals:

Unfold, unfold, ye portals everlasting, with welcome to receive  
Him ascending on high! Behold the King of Glory! He mounts up to the sky,  
Back to the heavenly mansions hasting. Unfold, unfold, for lo, the King comes nigh.  
But who is He, the King of Glory? He Who Death overcame, the Lord in battle mighty.  
Of hosts He is the Lord: of angels and of powers: The King of Glory is the King of the saints.

4. The Rustic Wedding Symphony. This composition might more properly be called a suite than a symphony, as there is little regard for the sonata form and the first movement consists, contrary to all precedent, of a set of variations. However, the word "symphony" seems to be applied more and more to compositions which in one way or another set aside traditions. The wedding march itself occurs in the first movement and Mr. Philip Hale has characterized the principal theme as "rustic" rather than "pastoral." There are twelve variations of this theme which is first announced by the cellos and the double basses. At the close, after the march is sounded by the full orchestra, it gradually dies away. The second movement has the daintiness and playful charm of a scherzo and is called "a Bridal Song." There is a suggestion that this song is sung by friends of the bride and there is a solo for one of them in the oboe. The third movement, which Goldmark has designated "Serenade," is followed by a slower movement called "In the Garden." A love scene commences with a dreamy melody for clarinet, which is later taken up by the violins, and there is a suggestion of a love duet. This scene reaches a climax and then there is a return to the early mood of the movement. This tender clarinet melody returns to interrupt the jolly dance with which the symphony concludes. There is an especial fitness in the playing of this symphony at this time, because the veteran composer recently (May 18, 1910) celebrated his eightieth birthday. A festival was given to honor this day in Budapest, and many of Goldmark's works were revived. He is said to be at work now on still another opera.

(Steinway Piano is used.)

### 7. LELAWALA.

(Poem by G. F. R. Anderson. Music by Henry K. Hadley.)

Wild and lovely, fair and deadly, ancient as the stream of Time  
Flow the waters of Niagara, awe-inspiring, soul sublime.  
Every rushing stream and torrent that the world majestic calls  
Fades before the grandeur and the glory of these mighty falls.

Hark! the sound like thunder rolling when the laughing winds rejoice;  
In the waters dwells a spirit: 'tis the Spirit's roaring voice.  
Hark! it sounds and shakes the stillness. Hark! it thunders night and day.  
'Tis the voice of vast Niagara clamoring, clamoring for human prey.

Years ago, when this fair land was freedom's earthly paradise.  
Indians to the mighty Spirit yearly offered sacrifice;  
There a maiden of the tribe, in white canoe bound round with flowers,  
Sailed into the whirl of waters, crystal mists and diamond showers.

Fair Lelawala once was chosen,  
Was chosen for the glorious doom!  
Ah! was the heart of pity frozen,  
That it could choose a maid so fair,  
Whose beauty was the rose's bloom  
That sweetens all the air?

She loved, she was beloved. Oh, sorrow,  
Were she and her adored to part  
And would they meet no more tomorrow?  
With loving questions softly spoken  
And loving answers heart to heart?  
Was love's sweet spell to be broken?

How well each heart recalled the first fond meeting.  
'Twas evening and the star of eve  
Shone o'er the scene with lustrous greeting  
While two close hearts were beating  
And love was dreaming everywhere,  
And falling shadows seemed to weave  
Mysterious shapes in air.

Now death had come to choose the maiden,  
Vain was their love, vain their bliss.  
The Chieftain's soul with passion laden  
Dwelt on the olden days.  
He thought of that first meeting, that first kiss;  
Was all their love to come to this  
That she must die for naught?

Oh, slowly dawned the solemn morning  
Of Lelawala's sacrifice.  
And she with radiant flowers adorning  
Stepped in the bark her lover dreaded,  
Another moment would suffice,  
And she and death were wedded.

Down the current rushed and thundered,  
How the waters seemed to leap  
While the little bark was as a floating leaf in the torrents' sweep.  
There she sat, the Chief's beloved, proudly in her white canoe,  
Nearer, ever nearer, to the edge, the verge of doom it flew.

How the rapids leaped and danced, as on the torrent thundered and rushed,  
All the tribe there gathered silent, watching, breathless and hushed.  
Suddenly the Chief sprang from them, seized his own canoe,  
And shoved into deadly waters deathward, following her he loved.  
One wild moment more, and he, the Indian soul, the noble Chief,  
Faded with the maiden whom his heart had loved beyond belief.  
While the tribe looked on in wonder,  
Speechless, gazed like souls entranced.

Blest twin spirits, Chief and maiden,  
Far beneath the falls they bide.  
Changed to spirits pure and holy, reigning ever side by side;  
She the mists' own rainbow maiden,  
He the torrent's ruler bright,  
Throned within a crystal Heaven thrilled and filled with sound and light.

2.

## The Girls' Musical Club

Houston, Texas

1912-1913

The Girls' Musical Club. was later  
christened The Tuesday Musical Club.  
As late as 1941 it is still active. providing  
Sunday afternoon concerts and musicals.  
at Art Museum...

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## Officers

MISS IMA HOGG, *President.*

MISS ROSINE HUSTON, *Vice-President.*

MISS LAURA FRANKLIN, *Recording Secretary.*

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MISS MARY FULLER, *Chairman Associate Membership.*

MISS ROSALIE HUTCHESON, *Corresponding Sec'y.*

MRS. GENTRY WALDO.  
*Chairman Program Committee.*

STUDY OF CLASSICAL PERIODS IN MUSIC  
AND THEIR REPRESENTATIVE  
COMPOSERS.

MONOPHONIC PERIOD.

*PROGRAM I.*

NOVEMBER 19, 1912.

*Chairman:* Mrs. Waldo.

*Hostess:* Miss Rosalie Hutcheson.

The Beginnings of the Art of Composition. (Madrigals, Ballads and Masses.)

*MRS. GENTRY WALDO.*

I. Give some account of the Folk Song.

a. Troubadours of Provence—11th and 13th Centuries.

b. Minnesingers of Germany.

*MISS MILDRED FOSTER.*

II. Songs—"Romance".....*Arranged by Bach*

*MRS. ROBERT COX.*

III. Discuss Folk Music as an expression of national characteristics.

IV. Illustrate with Folk Dance, Tunes, etc.

*MRS. E. B. PARKER.*

V. Note the unconscious attempts at something like *Form* in primitive Folk Music.

*MRS. I. S. MYER.*

## CONTRAPUNTAL POLYPHONIC PERIOD.

*First Half—Medieval Music.*

### PROGRAM II.

DECEMBER 3, 1912.

*Chairman:* Mrs. Lockhart Wallis.

*Hostess:* Miss Agnese Carter.

(The Beginnings of Polyphonic Music.)

- I. State Social Conditions of Common People  
During the Middle Ages.

MISS BLANCHE WOOD.

- II. Music—"Caro Mio Ben"..... Giorgoni

MISS TOMFOHRDE.

- III. Briefly discuss authority of Catholic Church  
in the Middle Ages.

MISS LAURA FRANKLIN.

- IV. Define Mass as a Eucharistic Office:

- a. Origin of the Liturgy.
- b. Its gradual development to present form,  
fixed at the end of the Sixth century..

MRS. FRANCES VOLCK.

- V. Define Mass as a Musical Composition.

MRS. J. O. CARR.

- VI. Illustrations:

- a. Beethoven's Mass in D.
- b. Gounod's St. Cecilia's Mass.

## CONTRAPUNTAL POLYPHONIC PERIOD.

*First Half—Medieval Music.*

### PROGRAM III.

DECEMBER 17, 1912.

*Chairman:* Mrs. Z. F. Lillard.

*Hostess:* Mrs. Z. F. Lillard.

(The Beginnings of Polyphonic Music.)

- I. Give an account of Gregorian Chant, or  
"Plain Song," following its contrapuntal devel-  
opment into the practice of Organum—the be-  
ginning of harmony.

MRS. TOM TAYLOR.

- II. Song—"Lord, Have Mercy".....*By Stradella*

MRS. C. C. WENZEL.

- III: Define Counterpoint and discuss its devices  
and historic process from 11th through 14th  
Century.

MISS LANGHAM.

- IV. Song—"To a Violet".....*By Scarlatti*

MRS. C. C. WENZEL.

- V. What effect did the use of Contrapuntal writ-  
ing have on the Art of Composition?

MRS. B. A. RANDOLPH.

- VI. Who are eminent theorists of this Contra-  
puntal epoch?

MISS RUTH BURR.

- Songs—"Come Raggio di Sol".....*Calvera*  
"Che Voul la Zinzarella".....*Parisietta*

MISS BLANCHE FOLEY.

## CONTRAPUNTAL POLYPHONIC PERIOD.

*Second Half—Contrapuntal Music Perfected.*

### PROGRAM IV.

DECEMBER 21, 1912.

*Chairman:* Mrs. B. A. Randolph.

*Hostess:* Miss Mary Fuller.

- I. What are the great names of the Religious Polyphonic school from about 1400 to 1600?

MRS. E. L. FLOWERS.

- II. Music.

- III. What of instruments and instrumental music at this time?

MRS. F. C. BARNES.

- IV. Music — "Caprice".....*Scarlatti*

MISS LOUISE DANIEL.

- V. What was the spirit and purpose of the Reformation? What were the general effects on music of:

1. Renaissance.
2. Reformation.
3. Counter Reformation.

MRS. B. A. RANDOLPH.

## CONTRAPUNTAL POLYPHONIC PERIOD.

*Second Half—Contrapuntal Polyphonic Period.*

### PROGRAM V.

JANUARY 14, 1913.

*Chairman:* Mrs. W. W. Crowell.

*Hostess:* Mrs. Lockhart Wallis.

- I. Give brief biographic sketch of Palestrina. (1514-1594.)

MISS ROSINE HUSTON.

- II. Music—Duet from Stabat Mater.....*Pergolesi*

{ MRS. R. L. COX.  
MRS. THOMAS C. WHITE. }

- III. Enumerate the scope of his compositions and their style.

MRS. MABEL SMITH.

- IV. Music—"Pastorale" ..... *Scarlatti-Tausig*

MISS MILDRED FOSTER.

- V. What are the notable technical peculiarities of music in the 16th Century?

MRS. W. W. CRESWELL.

- VI. Music.

- VII. Review Mason's article on Palestrina and Mysticism. Show wherein Palestrina's music expresses the qualities and limitations of mysticism.

MISS MARY PARKER.



POLYPHONIC-HARMONIC PERIOD.

SEVENTEENTH CENTURY.

Bach, 1689-1750.

Handel, 1685-1759.

PROGRAM VI.

JANUARY 28, 1913.

*Chairman:* Miss Foley.

*Hostess:* Mrs. E. P. Daviss.

I. Trace the secular movement in music of 16th Century, i. e.:

1. Note the decline of Italian church music.
2. Note the rise of opera in Italy.

MISS ALICE MacFARLAND.

II. Aria from "Rinaldo".....*By Handel*  
MRS. W. S. BAILEY.

III. What is the history of music in the 17th Century?

1. Development of violin technic and violin sonata.
2. Show shaping of Suite and Sonata Forms.

MISS ROSALIE HUTCHESON.

IV. Music—Concerto in D Minor for two violins.....*By J. S. Bach*

{ MRS. H. T. KELLER. }  
{ MISS MARION JENKINS. }

V. Outline the history of keyed chamber instruments, noting the progress of clavier sonata suite.

MISS SCANLAN.

VI. Piano Selections:

"Toccato".....*By Paradiso*

"Pastorale".....*By Scarlatti*

MRS. HERBERT ROBERTS.

POLYPHONIC-HARMONIC PERIOD—Con.

SEVENTEENTH CENTURY.

Bach, 1695-1750.

Handel, 1685-1759.

PROGRAM VII.

FEBRUARY 11, 1913.

*Chairman:* Miss Hogg.

*Hostess:* Mrs. Z. F. Lillard.

I. Present a clear idea of Great German School, emphasizing the Italian dramatic form in German music, i. e.:

- a. Recitative, Aria, Passion Music, Cantata, etc.

MRS. LOCKHART WALLIS.

III. What were the forms developed through the instrumental polyphony of 17th Century? Discuss:

1. Fugue.
2. Prelude.
3. Chorale.
4. Canon.
5. Rondo.

MRS. C. A. BUJAC.

IV. Sonata for violincello and piano.....*By Bach*

{ MR. JULIAN PAUL BLITZ. }  
{ MR. RIVERRA BAZ. }

V. Give facts in Bach's life and define his position in national life of Germany.

MISS BESSIE GRIFFITHS.

VI. Aria from "Christmas Oratorio."

MRS. Z. F. LILLARD.

Recitative: "He Went a Little Farther."

MRS. J. F. SPENCER.

POLYPHONIC-HARMONIC PERIOD—Con.  
SEVENTEENTH CENTURY.

Bach, 1685-1750. Handel, 1685-1759.

PROGRAM VIII.

FEBRUARY 25, 1913.

Chairman: Miss Hogg.

Hostess: Miss MacFarland.

- I. Aria: "The Savior Falleth Low"
- II. Aria: "What Though Trials".....  
.....*From St. Matthew's Passion*  
.....*MRS. C. C. WENZEL.*
- III. Analyze Bach's art, and state the characteristics of his playing and of his compositions.  
.....*MISS DILLINGHAM.*
- IV. G Minor "Gavotte" from Suite No. V.  
.....*MRS. LAURA STEVENS BOONE.*
- V. Describe Bach's perfected Fugue Form, and submit an analysis of:  
.....*Theme—G Minor Fugue, No. 16, Well-Tempered Clavichord.*  
.....*Prelude B Minor No. 22.*  
.....*MISS HOGG.*
- VI. Define the Suite as practiced by Bach and contrast Suite with Fugue.  
.....*MRS. E. S. SILBERNAGLE.*  
.....*Illustrated by Bouree from Suite 3.*  
.....*MISS MARY FULLER.*
- VII. Wherein is Bach's music modern?  
.....*MRS. VINSON.*  
.....*Fantasie in C Minor.*  
.....*MRS. HOLLAND REAVIS.*
- VIII. Prelude XXI B D major.  
.....*MISS RUTH BURR.*

POLYPHONIC-HARMONIC PERIOD.  
SEVENTEENTH CENTURY.

Bach, 1685-1750. Handel, 1685-1759.

PROGRAM IX.

MARCH 11, 1913.

Chairman: Mrs. Herbert Roberts.

Hostess: Mrs. Herbert Roberts.

- I. Present briefly Handel's career and contrast variety of incidents with Bach.  
.....*MISS LAURA YOCUM.*
- II. Music—Sonata.  
.....*MISS ANNETTE CUSHING.*
- III. London: Italian Opera—  
.....*How did Handel's operas compare with Bach's music and what of their dramatic merit?*  
.....*MISS LAURA FRANKLIN.*
- IV. Music—Aria from "Rinaldo".....*Handel*  
.....*MISS BLANCHE FOLEY.*
- V. Oratorios: 1731-1759. Period of composition.
  - a. Trace the origin of oratorio and characterize it as practiced by Handel.
  - b. Discuss Handel as master of "Fuged Chorus"
  - c. The Aria: From what did it grow, and how treated by Handel?  
.....*MRS. THOMAS C. WHITE.*
- VI. Music—Aria, "He was Despised," from "Messiah."  
.....*Handel*  
.....*MRS. THOMAS C. WHITE.*

CYCLICAL FORM PERIOD (HOMOPHONIC).

THE SONATA AND SYMPHONY.

Haydn.	Mozart.	Beethoven.
(1732-1809)	(1756-1791)	(1770-1837)

PROGRAM X.

MARCH 25, 1913.

Chairman: Mrs. R. L. Cox.

Hostess: Mrs. Robert Cox.

- I. What relation can you trace between the music of the 18th Century and the life of that time?

- Note—1. Formalism in Art and Literature.  
2. Conventionality of social life.  
3. Paternalism in politics.  
4. Dogmatic authority in religion.

DR. HENRY BARNSTEIN.

- II. Music—Air: "He Shall Feed His Flock"..... The Messiah

MRS. J. H. FREEMAN.

Aria: "Rejoice Greatly"..... The Messiah

MISS TOMFOHRDE.

- III. Give an account of the origin and development of the Sonata, treating each movement separately and paying especial attention to Sonata Form.

MRS. ROBERT L. COX.

- IV. Music—Sonata for violin and piano.....*Handel*

{ MR. ARTHUR SAFT.  
MRS. LAURA STEVENS BOONE. }

- Trio: "On Thee Each Soul Awaits"—

The Creation .....*Haydn*

{ MRS. ROBERT L. COX.  
MR. PRICE BOONE.  
MR. JOSEPH MEYER. }

- Tenor Solo—"In Native Worth" (The Creation) .....

*Haydn*

MR. PRICE BOONE.

- Chorus—"Achieved is the Glorious Work" (The Creation).

{ MRS. ROBERT COX, Conductor.  
MRS. LAURA STEVENS BOONE, Accompanist. }

Sopranos—MISS CHRISMAN, MISS TOWNS,  
MISS ROLLO, MISS TOMFOHRDE.

Altos—MRS. LILLARD, MRS. WHITE,  
MRS. THOMAS.

Tenors—MR. PRICE BOONE, DR. CHESTER  
CHANDLER, MR. C. E. OLIVER, MR.  
BRADFORD WHITE.

Bassos—MR. J. E. KENNEDY, MR. JOSEPH  
F. MEYER, JR., MR. FRED BRYAN.

CYCLICAL FORM PERIOD (HOMOPHONIC).  
THE SONATA AND SYMPHONY.

Haydn. (1732-1809)	Mozart. (1756-1791)	Beethoven. (1770-1827)
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PROGRAM XI.

APRIL 8, 1913.

Chairman: Mrs. E. B. Parker.

Hostess: Miss Laura Rice.

- I. Tell facts in Haydn's life and state his achievements as a master musician.

MRS. W. F. EDWARDS.

- II. Music—Violin Solo "Serenade".....Haydn

MISS STELLA ROOT.

- III. What is the scope of Haydn's composition and note his general characteristics.

MISS RICE.

- IV. Music—"With Verdure Clad" from The Creation.

MISS IONE TOWNS.

- V. What is the origin of the Symphony and what did Haydn do for it; the Sonata and allied forms.

MISS ALICE SEARS.

- .. Haydn's No. I Symphony—Piano Duet.

{ MRS. HERBERT ROBERTS. }  
{ MRS. E. B. PARKER. }

- VII. Prove Haydn's understanding of the Orchestra in the handling of his symphonic compositions.

MISS SCANLAN.

Trio: "Most Beautiful Appear" from The Creation.

MRS. ROBERT L. COX. MR. JOSEPH MEYER,  
MR. PRICE BOONE.

CYCLICAL FORM PERIOD (HOMOPHONIC).  
THE SONATA AND SYMPHONY.

Haydn. (1732-1809)	Mozart. (1756-1791)	Beethoven. (1770-1827)
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PROGRAM XII.

APRIL 22, 1913.

Chairman: Miss Louise Daniel.

Hostess: Miss Louise Daniel.

Mozart—Saltzburg, Austria:

Pure classic style—Rise of German opera.

- I. Give an account of Mozart's life, showing how his career differed from Haydn's.

MRS. HORACE CLARK.

Aria: "Voi che Sapette," from Marriage of Figaro .....Mozart

MISS TOMFOHRDE.

- II. What is meant by "Classic Style" when applied to Mozart's works?

MISS ALICE MacFARLAND.

- III. Discuss Mozart as piano writer.

MISS MARY FULLER.

Fantasie in C Minor.....Mozart

MISS LEONA FITZGERALD.

Aria: "Batti-Batti o bel Mazetto" (from Don Giovanni).

MRS. C. C. WENZEL.

- IV. Submit an analysis of a movement from one of Mozart's sonatas.

MRS. H. T. KELLER, JR.

Sonata No. 17.....Mozart

MRS. LAURA STEVENS BOONE.

CYCLICAL FORM PERIOD (HOMOPHONIC).  
THE SONATA AND SYMPHONY.

Haydn. (1732-1809)	Mozart. (1756-1791)	Beethoven. (1770-1827)
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PROGRAM XIII.

MAY 6, 1913.

*Chairman:* Miss Daniel.

*Hostess:* Miss Daniel.

- I. What of German opera at the time Mozart wrote?

MISS BLANCHE FOLEY.

Representative: Gluck (1714).

Aria: "Alceste" ..... *Gluck*  
MISS BLANCHE FOLEY.

- II. Sonata in C Minor ..... *Mozart*  
MR. RIVERRA BAZ.

- III. Discuss Mozart's operas—

Note:

1. Distinction between Gluck and Mozart.

a. Dignity of Arias.

b. Dramatic sense, particularly  
"Character Drawing."

MRS. GENTRY WALDO.

References:

- (1) "Don Giovanni," (2) "Magic Flute,"  
"Marriage of Figaro."

Characteristics of Mozart.

MRS. C. A. BUJAC.

- IV. Resume of Article:

"The impress of Mozart on musical history."

- V. Trio in C Major for piano, violin and cello.

{ MRS. E. B. PARKER.  
MISS MARION JENKINS.  
MISS ETHEL DORE. }

CYCLICAL FORM PERIOD (HOMOPHONIC).  
THE SONATA AND SYMPHONY.

Haydn. (1732-1809)	Mozart. (1756-1791)	Beethoven. (1770-1827)
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PROGRAM XIV.

MAY 20, 1913.

*Chairman:* Miss Rouse.

*Hostess:* Miss Virginia Parks.

Beethoven—Close of Classic Schools—Beginning  
of Romanticism.

- I. Give an account of Beethoven's life and note  
the influences which shaped his genius.

MISS VIRGINIA PARKS.

- II. Music—Sonata Allegro, Opus 2, No. 3.....  
..... *Beethoven*

MISS ANNIE REID.

- III. Discuss three periods of Beethoven's artis-  
tic life:

1. That of training and assimilation, 1803.

2. That of mastery and mature creation,  
1813.

3. That of exploration of new paths, 1813-  
1827.

MISS MARY ELIZABETH ROUSE.

- IV. Music—Aria: "Ah Perfido" ..... *Beethoven*  
MRS. C. C. WENZEL.

- V. Define Beethoven as an idealist and select his  
marked characteristics.

MRS. GENTRY WALDO.

- VI. Music—"Largo e mesto," Opus 10, No. 3...  
..... *Beethoven*

MRS. HOLLAND REAVIS.

- VII. What was Beethoven's relation to the prin-  
ciple of idealism, and how did it feed his genius?

MRS. GENTRY WALDO.

Song—"Know You the Land."

MRS. J. B. THOMAS.

CYCLICAL FORM PERIOD (HOMOPHONIC).  
THE SONATA AND SYMPHONY.)

Haydn. Mozart. Beethoven.  
(1732-1809) (1756-1791) (1770-1827)

PROGRAM XV.

JUNE 3, 1913.

Chairman: Miss Mildred Foster.

Hostess: Mrs. Gentry Waldo.

Beethoven—Close of Classic Schools—Beginning  
of Romanticism.

I. What was the influence of Beethoven on form?

MISS LOUISE DANIEL.

II. Music—"Aigmont Overture."

{ MRS. WALDO, MRS. TAYLOR, }  
{ MRS. ABBEY, MISS FOSTER. }

III. Reading: Beethoven—"The Development  
of an Idea" ..... Arthur Farwell

MRS. LAURA STEVENS BOONE.

IV. Music—Vocal Selection—"In Questa Tomba"

Beethoven

MRS. W. S. BAILEY.

V. Review "The Sonatas of Beethoven" by.....

W. S. B. Matthews

MRS. I. S. MYER.

VI. Music—

a. Rondo Opus 26.

MISS LEONORA WALL.

Opus 10, No. 2.

MRS. ABERCROMBIE.

Adagio from Sonata Pathetique.

MISS MARY FULLER.

(Second piano arrangement by Henselt.)

"Adel'aida" ..... Beethoven

MRS. Z. F. LILLARD.

VII. "The intellectual and romantic in Beetho-  
ven" ..... W. J. Henderson

MRS. FRANCES VOLCK.

OPEN MEETING.

Hostess: Mrs. E. B. Parker.

I. Paper—Musical Forms.

MRS. GENTRY WALDO.

II. Paper—Folk Songs.

MISS LAURA RICE.

III. Old Folk Songs—

a. "Evermore Lost to Me."

b. "Pretty Girl Milking Her Cow."

MISS IONE TOWNS.

IV. Old Folk Songs—

a. An Old Song.

b. "Sweet Nightingale."

MISS TOMFOHRDE.

V. Paper—Note the unconscious form in Primi-  
tive Music.

MRS. I. S. MYER.

VI. Instrumental Solo—

2 Part Invention in D Minor.....Bach

MISS LOUISE DANIEL.

VII. Instrumental Solo—

3 Voice Fugue in C Minor.....Bach

MISS FITZGERALD.

VIII. Music as Fostered by the Roman Catholic  
Church.

FATHER KERWIN, OF GALVESTON.

IX. Vocal Solos—

a. "Eja Mater fous Amoris"—from Sta-

bat Mater ..... Pergolesi

b. "Cease from Wounding" ..... Scarlatti

MRS. J. F. SPENCER.

X. "Gloria"—From Mina Papae Marcelli.....

Palestrina

{ MRS. C. C. WENZEL, MRS. Z. F. LILLARD, }  
{ MRS. LAURA STEVENS BOONE, }  
{ MR. C. E. OLIVER, MR. J. E. KENNEDY, }  
{ MR. JOSEPH F. MEYER, JR. }  
{ MRS. J. O. CARR, Leader. }

OPEN MEETING OF GIRLS' MUSICAL CLUB.

MARCH 18, 1913.

*Hostess:* Mrs. E. B. Parker.

I. Aria—"The Savior Falleth Low."

Aria—"What Though Trials"—From St.  
Matthew's Passion.

*MRS. C. C. WENZEL.*

II. Appreciation of Bach.

*DR. HORACE CLARK.*

III. G Minor Gavotte—From Suite No. V.....*Bach*

*MRS. LAURA STEVENS BOONE.*

IV. Describe Bach's perfected Fugue Form and  
submit an analysis of theme—G Minor Fugue  
No. 16.

Prelude Bb Minor No. 22.

*MISS HOGG.*

V. Define the Suite as practiced by Bach and con-  
trast Suite with Fugue.

*MRS. E. S. SILBERNAGLE.*

Illustration: Bourree from Suite 3.

*MISS MARY FULLER.*

VI. Wherein is Bach's music modern?

*MRS. VINSON.*

VII. Prelude XXI in Bb Major.

*MISS RUTH BURR.*



# MUSEUM GIVES SCOPE TO CITY'S SCIENCE AND ART

## Assistance in Forming Collection Is Offered

WASHINGTON, Nov. 24.—Every city and town in the United States may have assistance in the organization of a museum of its own, according to plans announced by the American Association of Museums from its headquarters here. Individuals and organizations interested in establishing museums are asked to form a local committee, and then to communicate with the association, which will furnish assistance and guidance in organizing and financing by methods which have been used in other cities. Directors of small museums also are urged to get in touch with the association, which is promoting the national expansion and development of museums of all kinds.

School officers, historical and art societies, scientific or technical bodies, business leaders and municipal officials are called upon to take up the movement for establishment of a community museum, which, it is suggested, should give special attention to local matters.

### Encourages Industries.

Outlining the scope of a typical small museum, the association recommends that efforts be made to collect and secure accurate information about authenticated historical objects, such as old costumes, house furnishings, implements, weapons and manuscripts, showing the community's past; to natural history objects, including local animals, plants and minerals; to works of American art, with special attention to work produced in the community, together with small collections of art objects of other times and places. A well balanced museum also should include exhibits showing the materials, processes and products of local industries and commercial organizations, to give citizens a better understanding of the place and importance of their community in the realm of business.

The Association of Museums explains that most large cities have facilities for maintenance of separate museums of art, science, history and industry, but that smaller communities ordinarily build up a general museum giving attention to many subjects.

"Museums now are in about the same shape of popular appreciation as were public libraries a few years ago," said the association's announcement, "and there is every indication that in the near future they will become as numerous as libraries are today. The best interests in every community should give attention immediately to obtaining for their city the advantages of a museum and the prestige of a place of leadership in the museum movement which is now gaining headway."

### Museum Is Cultural.

"The real purpose of museums is not generally understood because there have been so many junk houses which have been called museums. Modern museums are public institutions which are responsible for educational work which depends upon collections. They co-operate with schools by sending illustrative material into the class rooms to make school work more attractive. They furnish pictures for publication in newspapers, magazines and books. They investigate science and art and history and thus make contributions to knowledge. They encourage the best in art, and so promote good taste and appreciation of beauty."

"School children need the instruction which they can get only by seeing and touching the things about which they read in books. By museum methods applied in co-operation with schools, their understanding of the world is broadened and their ability to use knowledge is increased."

### Homes Hold Treasures.

"Scores of homes in every city hold objects of great historical interest which should be displayed publicly and preserved for the community. It will take only a little effort to establish them in permanent exhibits."

"Intensely interesting and instructive collections can be made of animal and plant life of the country surrounding any town. Children can be interested in such collections and under the guidance of adults their efforts may be made to count."

### Encourage Local Art.

"The work of local artists usually deserves more attention than it gets, and a museum can stimulate interest, increase appreciation and preserve worthy objects for all time. Good exhibitions of outside art also can be held and better taste will soon be evident among the people."

National art, science, history and business influences are behind the museum movement. It is being organized and promoted by the American Association of Museums, which is composed of leading museums of the country, and is supported by museums and by educational foundations.

MRS. FRANCES E. DRAKE



From Portrait by Seymour Thomas.

## GIFT OF HOUSTON PORTRAIT TO MUSEUM SIGNIFIES REVERENCE FOR SACREDNESS OF TRADITIONS

By Ellen D. MacCorquodale.

To the casual observer the gift of the picture of General Sam Houston to the Houston Art League may appear only the generosity of a wealthy woman who felt a sentimental attachment to the city in which she spent her girlhood, and the affection of a painter for his native state. To those who know Mrs. Frances E. Drake and the painter, Seymour Thomas, and their real reasons for making the gift of the picture, as well as Mrs. Drake's generous contributions to the Art Museum building fund, there is more, much more, in the action.

Mrs. Drake has lived long in Paris, where reverence for traditions is second nature, where every flower that dies on its old estates is replaced just as first planned, where every curve of historical garden walks has been kept the same for centuries, and where heroes of state are honored almost as deities in statuary, paintings and biography. In making the presentation to the Houston Art League of the Sam Houston portrait by Seymour Thomas, Mrs. Drake saw in the work of the Art League the beginnings of that reverence for art and historical association which is to be found in Europe, especially in France, and she wished to have a part in promoting this fine spirit in the home of her girlhood.

Mr. Thomas has painted several portraits of Mrs. Drake and of members of her family. The friendship between the two families during their long residence in Paris has developed into the warmest mutual admiration. When Mr. Thomas agreed to send the Sam Houston picture back to Texas it was with the understanding that Mrs. Drake herself should bring it to Houston, and it was she who designed and had made in New York at considerable expense the oak leaves and acorn frame in which it is set.

Mrs. Drake is the daughter of Mrs. E. B. Davis, and as a girl was considered one of the most beautiful belles in the state. She is a worthy subject to inspire any artist, of queenly carriage and perfect beauty of face and form. In the home of her charming mother, who lives at 901 McGowan Avenue, it is apparent that Mrs. Drake must have acquired her respect for traditions long before she ever visited Paris. Once the iron gate is passed the visitor has stepped from the sidewalk into a world apart, where possessions beautiful in themselves, but doubly dear to their owner for their associations, meet the eye on every hand. Black walnut furniture, souvenirs of extensive travels, chosen with the taste of an intellectual mind, and every detail of the surroundings indicate long treasuring by a hand that loved them.

Mrs. Drake is herself as interesting to write about as her lovely daughter. She has lived in Houston 40 years, knows its history and the history of the state in all their details, and is as patriotic a Texan as if she had been born here, although her native state is Virginia. There is something of the grand dame in her manner, and she is vivacious and charming in conversation. She has crossed the Atlantic 18 times, spent a year in India, and has toured Russia, Italy and other European countries, especially France, almost as intimately as citizens of Houston have traveled in Harris County. She was very much pleased when through her daughter's influence the Thomas portrait of Sam Houston was given to the Art Museum of this city.

That is why the picture, when it hangs at the head of the grand stairway in the museum, will mean something more than the generosity of a wealthy woman and the sentimental affection of two Texans living in Paris for the development of art appreciation in their native state. It will mean honor to the leading hero of Texas, and a part in that reverence for sacred things of artistic and historical importance which is beginning to stir in the consciousness of Texans.

Invitation will be posted.

### Season's Final Meeting of Girls' Musical.

On next Tuesday morning the season's closing session of the Girls' Musical will be held at the home of Mrs. E. H. Kent.

There will, of course, be several musical numbers presented as part of the morning's program, and there are to be some short papers read, the subjects all bearing on the meaning of the term "Romantic," as opposed to "Classic."

Miss Bettie Tallafiero will give an analysis of Coleridge's "Christabel" as illustrating Walter Pater's definition, "Beauty touched with strangeness."

Miss Rosalie Hutcheson gives Southey's "Curse of Kehema" as exemplifying picturesqueness of detail and extravagance of imagination.

Scott's "Lay of the Last Minstrel" will be given as illustrating Heine's definition of the romantic movement, as "A revival of the life and thought of the Middle Ages," by Mrs. Edna Saunders.

Miss Laura Franklin will show how Coleridge's "The White Doe of Rylstone" marks the meaning of Herford's definition of the romantic movement as "an extraordinary development of the imaginative sensibilities."

Mrs. George Volck will give a talk on the effect of the romantic movement on pictorial art.

The Phelps definition of the movement, "A love of the picturesque, a revolt against classicism and subjectivity," fits them all, of course.

# WAR MEMORIALS

## The Purely Beautiful and the Useful Both Have Their Advocates

To the Editor of The New York Times:

There has been recently a good deal of talk in the press concerning the nature of the memorials to be erected to our fine fellows who have come back to us from overseas, and our honored dead, who also can only be with us in spirit and in happy, though sober, memory.

That there will be memorials is sure. That these memorials will be of an unfortunate character is probable, unless we immediately awake to our responsibilities in the matter, instead of leaving it purely in the hands of the artistic professions, who have (naturally) selfish motives, and who cannot collaborate, but want, each of them, to have the whole thing turned over to them. It is not for them to say how our heroes are to be honored. It is for us—the laymen—the one hundred and twenty million souls who together make the greatest nation—it is for us to say—it is for us to decide this really momentous question—we have no prejudice. We only want to honor our fine men.

In the first place, what is a memorial? Physically, spiritually, what is it? What elements must it contain? Is it utilitarian? Is it pure architecture, or is it pure sculpture. Is it both or neither? The secret is here—it may be anything but utilitarian. It may take any shape, but it may serve no purpose but that for which it was built. It must be purely a memorial, and a memorial is something dedicated to greatness and perpetuating the memory of that greatness. The mountain is a memorial to the greatness of the Creator's hand, and the flake of snow a memorial to that hand's delicacy. But that is in a larger sense. We speak now of the structure erected by man to perpetuate man's deeds or ideals. The finest way I know of defining a memorial of this nature is to say that the Nike of Samothrace (more commonly known as the Winged Victory) is a memorial. In it we may find every quality a monument and a memorial should possess. Let us strive after such heights. Do not let us sink again into the horrible slough of artistic despond that gave birth of such monuments (God save the mark,) as followed our civil war. When our art commissions so loosely and carelessly allowed gravestone cutters and sheet metal workers to erect war sculpture and portrait statues of statesmen and soldiers, little did they think that they were sowing the dragons' teeth which would grow and grow and be a stark living monument to the shabby way in which we treated both the memory of and the men themselves who served us so well in that great emergency. If we err again we will not be forgiven, for we have the talent, money, and incentive wherewith to erect the greatest thing the world has seen. Let us not err again.

I have noticed a number of letters and editorials in the press to the effect that the most fitting and proper way to handle this matter is to erect a public building, a hospital, build a playground, a community house, and call it a memorial. Well enough, if the intention is to merely perpetuate the name of an individual, the donor or a public-spirited citizen, but never, never, never, if the intention is to perpetuate an ideal. A hospital will always be a hospital and a community house can serve no other purpose than that suggested by its name. A playground can never be other than a romping place, and so on ad infinitum. No man can serve two masters, and likewise no structure can serve two purposes without being unfit for both. Its very utilitarian character would dwarf the fact of its being, as well, a memorial, and in the course of time the latter would be entirely forgotten. The very purpose for which it was erected would be defeated. The Custom House is truly a monument to our commerce, but who has ever thought of it in that light? The Aquarium is now merely a museum and not one of a hundred visitors considers for a moment that it once formed an important link in New York's defensive chain. I will not point out further such examples. They will present themselves in myriads if the matter is given even very little thought.

The moral I draw from these facts is that a building used for any other purpose than that of a memorial cannot be a memorial. A memorial must be a memorial in the true sense of the word. It must perpetuate the memory of the glorious thing that caused its erection.

What would I, as a layman, suggest? It is not easy to answer such a direct question, and in doing so I lay myself open to not only the charge of partisan feeling, but also to the charge that I possess much ego. I risk both. What better suggests itself than a great figure representative of America's Idealism, Strength, and Virtue, this figure to be erected away from any softening or distracting exposure; for instance, on the Pallasades. Just close your eyes and see it in our own mind. "America," forty or a hundred feet even, in height, and set upon one of America's most characteristic places:

HARRISON MESEROLE,  
New York, March 26, 1919.

### The Useful and Beautiful

To the Editor of The New York Times:

Are you not pressing the grapes so hard as to injure the wine of your argument when you say that a "community house" cannot make a suitable war memorial, because a thing which is useful cannot be a memorial even though it be called one? Your proposition seems to be that a thing which will meet the social needs of a community cannot in the nature of things constitute a memorial. Not even if it be created with a special grace out of the ordinary?

Obviously a beautiful shaft or fountain erected at a suitable spot would be an appropriate type, and the creation of a fine square or park around it would make it a finer one. But why, if this open space is not only beautiful in itself but also makes for public hygiene, relieves congestion, and contributes to a better traffic distribution, is it not so much the better?

Are not the Alexander Bridge in Paris, the big auditorium near Schenley Park, Pittsburgh, the nave of Memorial Hall at Harvard, and a thousand libraries, dormitories, and other buildings all over the country, memorials? The people who erected them thought so. And the people who use them are glad of them and have a grateful sentiment toward the persons and events memorialized.

Moreover, is not the thing of mere beauty a memorial because of its usefulness, in a sense, to the community? In this sense municipal beauty is a social service of a high sort, but still useful because of the enjoyment it brings. Surely your argument is not that a thing cannot be a memorial unless it has no quality which makes it of service to the community. If so, only something ugly could be a memorial.

Let us take two opposite types to illustrate my point—the memorial shaft and the community house. Is not the difference merely one of emphasis? The shaft is useful to the community through its beauty. The community house may be useful to the community (1) through contemplation of its own beauty, (2) through the opportunity it affords for the enjoyment of beauty indoors through its facilities for art exhibitions, concerts, and drama, and (3) through the opportunity it gives the community to train itself in civic spirit and community feeling. You may think one kind of benefit greater than another, but you can hardly deny that a memorial quality may be attached to each of them.

ALBERT S. BARD,  
New York, March 28, 1919.

### Utilitarian Memorials

To the Editor of The New York Times:

In your issue of March 10 there appeared two editorials on the subject of war memorials. The thought conveyed and the conclusions drawn seem so at variance with the spirit of the day and with the opinion of many representative citizens that I feel a protest should be registered.

Such a protest is all the more necessary for the reason that THE TIMES is so sympathetic to all good causes and so liberal in its policies that an expression of opinion in its editorial columns adverse to a proposed patriotic enterprise will, unless controverted, carry very great weight.

After decrying the erection of such buildings as hospitals, and particularly community houses, as war memorials, your editorial article remarks, "But the plea that such 'memorials' as these would be 'useful' is the perfectly adequate reason for rejecting them all, as the one purpose of a memorial is to be a memorial and the effort to make it serve two purposes will always be a failure and an absurdity."

As to the feasibility of a hospital

serving as a memorial, permit me to quote from a letter written to Dr. H. Folbrook Curtis by Theodore Roosevelt: "My dear Dr. Curtis: I wish to back you up as strongly as I know how in your effort to build a 'memorial hospital for good works' as a protest against the erection of meaningless museums and monuments to the dead."

In your issue of Feb. 23 you publish an interesting article, by Rupert Hughes, on the Washington Memorial Temple to be dedicated to the men of 1776 and the men of 1917. In this article we read: "No memorial will be appropriate which has not a lasting value and a dignity of usefulness, as well as beauty and splendor. . . . The right memorial must be a temple, a temple of architectural grandeur, . . . a place of daily resort and a hall where meetings can be held." This article also contains a letter from President Woodrow Wilson which expresses his approval of the project and says: "It is entirely to be desired."

As to the memorial community house, characterized by your editorial article of Feb. 28 as the "least hopeful of all these 'useful' undertakings," permit me to call your attention to the resolution adopted at the conference of the Governors and Mayors at the White House, March 3 to 5, 1919: "We regard with special favor the practice which has been adopted in many parts of the country in establishing living and suitable memorials to the heroic deeds of war. The modern conception of working out the composite result of perpetuity of sentiment and improved community utilities, educational and otherwise, has made such a strong appeal to the conference that we recommend it as a helpful public policy."

Franklin K. Lane, Secretary of the Interior, has written a letter, which has been sent to the Mayors and commercial organizations of some 5,000 cities, strongly indorsing these community houses as memorials. The Bureau of Education has published a pamphlet, "Community Buildings as Soldiers' Memorials."

Joseph Lee, President of War Camp Community Service, after putting the question, "Would not a community building of some kind, which should serve as a centre of community service and expression, be a fitting memorial for the soldiers in this present war?" remarks: "Such a memorial would fitly commemorate our soldiers by serving as an instrument for the continuance of that enhanced spirit of public service which has been to us the one great compensating gift of the war."

Irvin S. Cobb, in referring to useful community buildings as war memorials, writes: "I have been for more than a year a persistent and open opponent to the suggestion that monuments, shafts, or arches should be set up in memory of our dead soldiers when the money which would be thus expended might better be employed in the construction of edifices which would serve a useful purpose and at the same time commemorate the valorous deeds of American soldiers and sailors."

James R. Garfield states: "It will be a great change for the better if we can make our war memorials of real use to each community."

But lest it be charged that these advocates of living tributes fail to represent views of artists qualified to pass upon the subject of war memorials, you will note that the National Commission of Fine Arts, in its bulletin on war memorials, published Jan. 2, 1919, heads the list of desirable forms as follows: "A memorial building, preferably for the uses of the community, to be used as a gathering place for community service or entertainment. Such a building would commemorate and keep alive the spirit so strikingly manifested throughout the war, of an entire community uniting in a common service for a common good."

The American Federation of Arts, in its circular "War Memorials," also gives prominence to memorial buildings "devoted to high purposes, educational or humanitarian."

It is significant that 96 per cent. of our soldiers and sailors who served abroad are returning to us alive. It seems to me entirely fitting that our war memorials, while commemorating those who fell, shall, by service, pay a lasting and grateful tribute to all who served; that they shall engender and perpetuate the spirit of freedom and brotherhood.

GEORGE GORDON BATTLE,  
New York, March 21, 1919.

## "WHY BOTHER ABOUT ART?"

"Because a knowledge of Art can give you more pleasure than almost anything else. It can give you a vista—and a vision—It reveals hidden beauty. It makes common things more valuable.

The difference between a kitchen chair and a Chippendale chair is a matter not of materials, but Art.

The cities of Europe are visited because they are beautiful—works of Civic Art.

The artistic home is the one everyone would choose. The difference is a matter of choice—If you want to know how, you must know about Art."

Mr. Elihu Root, has said:-

"The greatest happiness in life comes from things not material.

"It comes from the elevation of character, from the love of beauty gratified, from the many influences that ennoble mankind. I think we have no higher duty than to promote the opening to Americans of every opportunity to secure these means of happiness."

## PUBLIC TASTE IN ART BETTER, SAYS DIRECTOR

Harvard Man Says Architecture Is Improving, Museums Are Multiplying And Undergraduates Are Studying Art.

The number of people visiting the art museums of the larger cities in this country is increasing year by year, according to E. W. Forbes, director of the Fogg Art Museum of Harvard University. Mr. Forbes observes "every indication that the American people are becoming really interested in the fine arts." The architecture of the public buildings and private homes going up throughout the country is constantly improving, he adds.

"This improvement in public taste is fortunate," Mr. Forbes comments. "It will make America a more attractive place in which to live. And it is public taste which encourages the creation of the artistic, rather than the creations of genius which develop public taste. Michelangelo would never have been one of the greatest painters of all time if he had been born and raised in one of the commercial centers of modern America instead of Renaissance Florence.

"Modern America is beginning to take a real interest in art. It is not by accident that there are now about 153 art museums in the country and that new ones are going up all the time. It is not by accident that thousands of men and women are turning to the practice and the study of art in this country. The demand for trained people to take charge of the museums and to teach art in schools and colleges is much greater than the supply.

"Environment and education must have a most important influence on taste and appreciation. Beautiful works of art available for the study and constructive criticism of the public and the student are necessary to supply this need. That is why

we use the Fogg Art Museum here at Harvard as an art laboratory. But the collections have far outgrown the capacity of the museum to contain them and that is why we are now raising \$2,000,000 for a new one.

"Another indication of the increased interest in the fine arts," Mr. Forbes said, "is to be seen in the constantly increasing study of the fine arts by the undergraduates. In 1894 there were two professors in the fine arts department of Harvard. This year there are 17 professors and instructors giving 44 courses to 450 students.

"Harvard undergraduates who have no special interest in the fine arts from a professional point of view, in increasing numbers are realizing that when they go abroad after graduation or in summer vacations they will see many of the great art achievements of the past, and they have discovered that those who have taken a course in fine arts appreciate what they see in Europe far more than those who have not."

As to Those Suggestions Offered to Houston.  
To THE POST:

Professor Guerard's "Suggestions Offered for Making a City Beautiful" out of the haphazard, hit-or-miss, hell-to-breakfast Houston we now have, published in The Post Sunday, April 4, is the best counsel I have ever known to be offered to our city. It is more than that: it is an added revelation of Rice Institute's social service value to Houston.

It is my opinion that Rice Institute, possessing a corps of modern-minded, highly specialized young teachers drawn from the world's chief centers of civilization, offers richer educational opportunities to youth than any other college in the South, and probably richer than any other in the country, not even excepting that dear old Princeton. It is true not only that "youth will be served," but that youth will serve, and serve better than we old fogies know how to. Prowling through the hallowed precincts of many an aged college East and West (taught by the iron logic of the highways, my alma mater, to seek for that which will serve and save our individual liberties and enrich our spirits as well as our purses), I have been impressed by the probability that in colleges as in manufactories, the best, the most serviceable, is the most down-to-date in its equipment and its working staff. And I have been impressed, wandering hither and yon, by the probability that self-satisfied provincialism is the most serious obstacle to increase of social grace. We who dwell contentedly in any corner of the world think we know our needs and our opportunities better than any stranger can know them, and we too often bristle with resentment when a stranger, or a new comer among us, ventures to suggest betterments whose desirability had not occurred to us.

So I ask leave to urge that any Houstonians who may not yet have read Professor Guerard's article shall go to the office of The Post and get a copy of that number of the paper, sit down in a quiet corner and read what he wrote, very carefully and prayerfully. It is the voice of a prophet whispering in the wilderness.

Had Guerard been in Houston three years ago, I should have had no excuse for damning to perdition the Baldwin Rice administration, the strongest, most constructive and unselfish government Houston has ever had, by inducing it to stake me to my long-deferred European tour. We should have been able to get much better counsel than I was able to give the city, at a cost of something like \$5000, by simply going to the telephone and asking President Lovett to send his best specialist over to the city hall for a conference.

And I've no doubt the institute has on its teaching corps other men, each in his line as competent as any who may be brought in at large cost from a distance, ready and willing to counsel the city government upon each of its new problems as these may arise.

I wonder if our city officials perceive this fact, and I wonder if the youth of Houston appreciate the superiority of the college opportunities offered them at home over any to be found elsewhere in Texas or the South? Not yet, perhaps, covering so broad a field as our State university—which has distinguished itself by being first among American State universities to establish a chair of municipal engineering and administration—but within its range, I believe, superior to any.

FRANK PUTNAM.

St. Louis April 7

POST: SATURDAY MORNING, APRIL 10, 1915.

## MEASUREMENT OF CIVILIZATION'S PROGRESS IS MADE BY ART, DECLARES ROBERT HENRI

Famous International Painter, Member of National Academy, Says That Spirit of Universality Expressed Through This Medium Makes Possible Its Appreciation for All Time.

In a special interview granted to the PRINCETONIAN, Robert Henri, painter of international repute, and member of the National Academy, and the National Institute of Arts and Letters declared that the measurement of the progress of civilization is made by art. "This," he said, "may sound like a very extreme view to take, nevertheless it is true.

### Example of Carthage.

"How, if, not by their art, have we been able to estimate the degrees of civilization of various ages? Was not the Greek civilization eminently reflected in its art? The Greek interpretation of art was the expression, not of the material thing, but of the spirit seen through the material body. Greek art is the mark of a high state of human consciousness."

In order to show more fully just what actual value art has had in the progress of man, Mr. Henri cited Carthage as an example. Carthage had had no art of any sort. It was purely commercial. When Rome destroyed her, she disappeared from the face of the earth, leaving no trace. Such a fate could never have happened to Rome, and never did. Her spirit of artistic accomplishment has kept her alive.

### Fundamental Desire.

In commenting on the present trend of what is commonly called modern art, Mr. Henri had this to say: "Before we can come to have any true appreciation of art, we must realize what is the underlying principle of it. In looking at the paintings and other works of great masters, we cannot but be impressed with the fact that there is an indefinable something which lifts them onto a higher plane, and makes them survive through the ages, while thousands of mediocre achievements have dropped by the wayside.

"This something is known as the spirit of universality. In other words it is that spirit, expressed through the work which makes it possible of appreciation for all time,—which supplies some quality in the art that is

desired by people of all ages. What this fundamental desire is, is little understood by any of us."

### Expression of Life.

Mr. Henri was emphatic in his declaration that art must express the spirit back of actions. It cannot be fixed, since life is not fixed. It is the conception of the relation between moving things. To quote Mr. Henri, "A work of art is the expression of life, and life itself produces art, therefore he who lives produces art, consciously or otherwise, and he who knows nothing about art, may not be living.

"This assertion that life and action are the true interpretation of art, can be better realized and appreciated by comparing two books that have recently caused quite a sensation in the literary world, H. G. Wells, "Outline of History" and Elie Faure's "History of Art," recently translated from the French.

### Present Tendency Upward.

"In both these books it is made clear that the history of man is manifested through art. Art supplies the clues to the psychological workings of man, and then in natural sequence to the causes and effects of actions in history.

"Art requires the full play of the faculties, probably more, than any other pursuit of man. The inner consciousness to see and appreciate that other consciousness which is back of all things material, must be aroused. In other words, the artist must be able to interpret the meanings of the actions of life important to us. As soon as art stops representing life important to us, then it must die.

"Art has its up-hills and its downs. It seems to me that the average tendency or art to-day is upward. It is getting away from that purely pictorial aspect of recording things materialistic. This imitative art does not survive,—it lacks universality. The present tendency is good. Works produced along this line are likely to live long, as they contain the suggestion of the spirit of actions,—the universal vein."

## "CIRE-PERDUE" PROCESS USED TO MOLD STATUE

Likeness of Lincoln at Ford  
Factory Made at "Roman  
Bronze Works" in Brooklyn.

BY LAWTON MACKALL.

In the Lincoln Magazine.

Anyone looking at the bronze statue of Lincoln which stands in the Lincoln room of the Lincoln Motor Company in Detroit may well wonder how the work of the great sculptor was transformed from plastic clay into rigid metal. The ordinary

methods of casting could not accomplish this without a certain loss of the master's touch. Mechanical perfection, such as has been achieved in the automobile industry, could not produce this result; for here is a case where blue prints and patterns are of no avail.

The excellence of a machine is in its regularity, its suitability for the purpose for which it was designed; the excellence of a work of art is in its striking individuality, which is something greater, and almost apart from the medium in which it is embodied. There is something of the same difference between the two that there is between a handsome page of typography and the autograph of an immortal. The Saint Gaudens Lincoln could hardly have been cast in a foundry organized for the proper molding of machine parts.

"The curious work shop where this statue was cast is probably unique in all America. Located in a quiet byway of Brooklyn, the unimpressive little cluster of buildings calling itself "The Roman Bronze Works" performs a notable service to sculptors throughout the United States. Statues are molded there that were modeled in Malmo and California.

### Realm of the Past.

As one enters the main work room one feels that he has stepped into the realm of the past. It looks like repair day in a shabby but cheery museum. Big statues, busts, groups, bas-reliefs, figurines; and skilled craftsmen intent at their tasks; and perchance an artist, of picturesque appearance, strolling thoughtfully with hands clasped behind his back, as he observes the proceedings. To complete the informality of the place, there is present a numerous cohort of black cats and black kittens—sitting, sprawling, nursing, face-washing, slumbering in the lap of some sculptured college president, perched precariously on Venus' shoulder, but somehow never actually in the way; for the felines seem to have a nice understanding of the principle of non-interference which they no doubt inherited from some ancestor who was smitten for jumping up where he wasn't wanted.

I asked one of the craftsmen how many cats there were.

"About a twaintee, I guess. Sure. Lotsa cats!"

In this quaintly happy-go-lucky place is executed some of the most careful work in the world; for the Roman Bronze Works is one of the few foundries in existence where casting is done by the delicate *cire-perdue* ("lost wax") process. This method, employed in a crude form by the ancient Greeks and Romans, was developed in Italy in the sixteenth century, chiefly by Benvenuto Cellini, the famous artificer in metals, and still further improved in the light of modern chemistry. At the Roman Bronze Works it has reached such perfection that the metal replica of a statue shows even the thumbprints of the artist as they appeared on the original clay.

The *cire-perdue* process is quite unlike ordinary sand molding. In fact there is no sand used at all. The principal operations involved are as follows:

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### Coated With Soft Clay.

One-half of the model (or a smaller portion, if the subject be large or complicated) is coated with soft clay in such a manner that all undercuts and irregularities are filled in. Then outside this a thick plaster of paris shell is built up. When the plaster shell has hardened it is taken off the model and the soft clay removed and discarded. To prevent this clay from sticking to the model the latter has previously been shellacked.

When shells have been made from both halves, or all parts, of the model, they are fitted together, with the model inside, and hot gelatine is poured in, filling the space around the model formerly occupied by the soft clay. The result is a perfect negative of the statue in gelatine. This is carefully cut in pieces along the dividing line of the shells, so that we now have a neatly carved melon with gelatin pulp and a plaster rind.

o o o

### Coated With Soft Wax.

The next step is to coat the gelatin still in the shell, with a thin layer of soft wax, then with a thicker layer of wax that is hard and resinous. The form and thickness of this wax, combined layers, will be the exact form and thickness of the bronze.

The molded wax is taken from the gelatin and assembled into a complete statue. Its outer surface allows the sculptor to apply any finishing touches.

The inside of the hollow wax statue is filled with a white mold-material of special composition. The outside is also completely and thickly enveloped with the same material. Reinforcing rods are added. Wax leaders, consisting of a gate and two ducts, connect the hidden wax statue with the outside of the shapeless mass.

The great white lump is placed in an oven and baked for about a week. This causes the wax to melt and run out—get "lost."

Molten bronze is poured into the lump through the "gate," replacing the "lost" wax.

Now there is a perfect cast in the midst of the mass. All that remains to be done is to crack up the lump, take the statue out and cut off the gate and ducts, which have become bronze rods, and treat the surface with acids.

Success with the *cire-perdue* process calls for extreme skill and resourcefulness, for each model presents a brand new problem. The method is costly and too slow ever to be used commercially—to cast a single life-size figure takes about six weeks, but for reproducing sculpture in permanent form it is amazingly satisfactory, far more so than chiseled marble. The latter shows the handiwork of the clever stonemason; it is only approximately authentic. *Cire-perdue* bronze is sculpture that retains the artist's own touch.

\* \* \*

A photograph of the Lincoln statue is reproduced in the Artgavure section of today's Chronicle.



Tuesday, January 26, 1926

THE HOUSTON CHRONICLE

## SOME INTERNE RECORDS AND NOTABLE WOMEN WHO HAVE SERVED AS DOCTORS HERE

BY FRANCES MILLER.

Texas appears ready to unfold another drama. A drama of age-old prejudice against women in the professional and business world.

In the center of the state, fighting for entrance to the John Sealy Hospital, stand two young women medical students of the University of Texas Medical School at Galveston. Around them are gathered several of our prominent women physicians of Houston.

Outstanding in the plot of the drama is a movement by these Houstonians to have the first class chosen for

ternship there. Probably for that reason there are, at present, no women enrolled. But two young women of this year's class of the medical school of the University of Texas have received scholarships, and are asking admission to the hospital. One, Edith Bonnett of Eagle Pass, Texas, and the other, Frances Van Zant, of Houston.

A medical student is chosen for internship according to class standing, the first eight students having the choice of selection. Miss Van Zant and Miss Bonnett both are in the first class chosen for

John Sealy Hospital prior to 1915, we find Dr. Martha Wood, Houston physician, of the 1903-4 class; Dr. Claudia Potter, now at Scott and White Sanitarium, Temple, 1904-5; Dr. Charlotte Shaefer, teacher of histology at the University of Texas Medical School, 1900-1 class, and Dr. Ella Devlin, deceased, also of the 1900-1 class.

The John Sealy Hospital is controlled by the hospital board. The present board consists of two city commissioners, Alvin Lang, R. N. Williamson, Dr. Ed Randall, chairman; Dr. A. O. Singleton and John Sealy, who is at present traveling in Europe, accompanied by his physician. Mr. Cone is secretary of the board, but does not vote. It is these men who will decide whether or not the hospital will admit in June the two women students from the University of Texas Medical School.

The women of Houston have appealed to these men, and recently messaged a protest to the University of Texas board of regents at Austin. The protest read: "We, the undersigned women physicians of Houston, deplore the action of the John Sealy Hospital in barring competent women from the internship in the

Sealy Hospital, and protest such action as unfair and unjust and unnecessary discrimination against women."

The protest was signed by Martha A. Wood, Norma Ellis Israel, Elva Wright, Clara K. Duncan and Ray K. Dally.

Throughout the 52 years that women have been practicing medicine in Houston, local prejudice has been practically unknown. The leading hospitals of Houston receive women interns or externs. These include St. Joseph, Baptist and Methodist hospitals.

Dr. Clara K. Duncan was the first woman interne at the Baptist Hospital and Dr. Elizabeth Ham the first woman interne at St. Joseph's.

The first woman to establish herself in the medical profession in Houston was Dr. Margaret Holland, born and raised in Sterling, Ill., and interned at the Chicago Women's and Children's Hospital (which was absorbed by Northwestern University). Doctor Holland came to Houston in 1874 at the age of 26 years, and continued in active practice for 38 years, and then, due to ill health, was obliged to give up her profession. She died in 1921, respected and loved by everyone.

Doctor Holland's struggle to establish herself in the city did not continue long, for she was no time in gaining the respect and confidence of the people. In those days, it must be remembered, however, that it was not considered proper for any woman to engage in a profession that would take her away from the home. Also, at that time, everyone was speaking of Dr. Mary Walker, a physician in the North, who had received special dispensation from congress to don trousers. When Doctor Holland first came to Houston, people expected her to be garbed in masculine attire also, much to the amusement of the young doctor.

Two other pioneer doctors of this city were Dr. Minnie Archer, who died a number of years ago, and Dr. Bell Eskridge, who engaged in general practice and surgery, and was a member of F. A. C. S. Doctor Eskridge is now living in California.

According to a niece of Doctor Holland, Mrs. P. C. Holland, 5218 La Branch, there was one woman physician who attempted to practice medicine here prior to 1874, but who proved herself unpopular with the people and soon left the city.

In looking back over history, we find that women have for ages played an important part in the medical world.

### Women Doctors in History.

Among the ancient Greeks, women were celebrated in medicine, including Origenia, Aspasia and Agnodice, the first midwife in Athens. Disguised as a man, she studied under Herophilus in 300 B. C. Roman medical history also contains the names of a number of distinguished women, including Priscian and Leopolda and St. Nicerata. One authority says that the department of women's diseases at the medical school of Salerno during the medieval period was established under women professors. Among its distinguished graduates were Trotula, Constanza, Calendra, Abella and the brilliant Hildegarda.

In the Illad we learn that the daughter of Aegaeus knew "as many remedies as the wide earth produces," and the reader can not fail to gather that a knowledge of pharmacy and therapeutics was counted as a womanly accomplishment among the people of the heroic Greek age.

However, after the twelfth century, the position of women in medicine declined, and practically disappeared after the sixteenth century.

The new opportunity for women in this science did not arise until the nineteenth century. Pioneers in this field were Elizabeth Blackwell and Sarah R. E. Dolley in 1849 and 1851.

The Swiss medical universities opened their doors to women on equal terms with men in 1876. Prussia first gave women permission to take examinations in medicine in 1906. In 1910 Germany had only 85 women in actual practice. In 1865 Elizabeth Garrett was refused admission to the medical schools of England. In 1869, Miss Jex-Blake sought in vain to obtain a doctor's degree at Edinburgh University. A court ruled that this university was bound to admit women, but the decision was later reversed. The London Royal College granted permission for examination of women as physicians in 1909. In 1874 the London School of Medicine for Women had been established, though its graduates had been declared ineligible for membership in the British Medical Association in 1877. The Royal Free Hospital next accepted women physicians as internes and thus began medical education for women in England.

### Narrow Spirit of Early Times.

The narrow spirit which pervaded the dealing of the medical profession with women in the early days is admirably illustrated by the vote of the English organizing committee of the International Medical Congress held in London in 1881, excluding women from all but "the social and ceremonial meetings of the congress." The Obstetrical Society of England stood forth prominently in its opposition to the claims of women. A little later the British Medical Association excluded women from its membership.

The Association of German Naturalists and Doctors met in 1879. A resolution was presented proposing the exclusion of women from membership. The resolution urged the association in the most moving terms to emulate the example of their English brethren, who had "recently purged the British Medical Association of the presence of women."

Among the distinguished women in medicine may be mentioned Madame Boivin, the famous French midwife and doctor; Elizabeth Garrett Anderson, founder of the New Hospital, London, and of a complete school of medicine for women, president in 1897 of the East Anglian Branch of the British Medical Society; Mary Putnam Jacobi and Mary A. Dixon Jones, celebrated writers on medical subjects; Anita Newcomb McGee, the only woman ever appointed acting assistant surgeon in the United States army; Christine Ladd Franklin, faculty, Johns Hopkins University; Florence Rena Sabin, anatomist, staff, Johns Hopkins Hospital; Alice Hamilton, bacteriologist, faculty, Harvard University; Martha Woll Stein, pathologist; Evangeline Young, authority on engorgements; S. Josephine Baker, authority on child welfare.

Sixty medical schools now admit women. Harvard Medical School, the College of Physicians and Surgeons of Columbia University and Washington University Medical School in St. Louis were opened to them in 1918. Johns Hopkins and Cornell University medical schools have always been open to them. Internship is now required by practically all of the best schools.

### Admitted as Internes.

There are 122 hospitals of the country that admit women internes on the same terms as men. Among these are the Los Angeles General Hospital, University of California Hospital, Stanford University Hospital, Mercy Hospital, San Francisco; Cook County and Chicago Memorial, Chicago; Charity Hospital, New Orleans; Johns Hopkins, University of Maryland Hospital, University of Michigan (Dr. Hugh Cabot of this institute urges women to take internship at the university hospital), Natchez Hospital, St. Louis City Hospital, Bellevue, Metropolitan Hospital and Presbyterian hospitals, New York; University of Pennsylvania, Baylor University Hospital, Dallas; Evanston Hospital, connected with the University of Iowa; University Hospital, Minnesota University hospital, Nebraska University Hospital, Virginia, Cincinnati General, Cleveland City Hospital, Philadelphia General, Newark City Hospital, New Jersey, Buffalo City Hospital, and even the Philippine General Hospital, P. I.

In 1924 there were 7218 women physicians in the country, as against 9015 in 1910. In 1925 there were 910 women studying medicine compared to the 954 of the previous year—a decrease of 44 students.

But these figures do not indicate that fewer women are going into medicine. There has been a proportional decrease in the number of men physicians, due to the more rigid requirements of medical schools and recent laws in a number of states requiring state examination licensing of all practicing physicians.

Whereas the majority of women physicians are carrying on their own practices, a great many are in salaried positions. There are numerous anesthetists, roentgenologists, pathologists and psychiatrists. Women's colleges are employing them as resident physicians and instructors in physiology and hygiene. Women instructors in medical schools are rare, but besides Doctor Schaefer of the University of Texas, a woman spe-

## An American Etcher Views Olden Burgundy

Marion Storm in the New York Evening Post.

In the woods about Dijon the nightingales sing in trills. On the quiet roads near Dijon you meet Morvan Burgundian oxen, snow white, yoked in teams of six before carts full of vegetables for the early morning market place. The vineyards of the Cote d'Or are hung with golden grapes—why else is it golden?—and the wines of Burgundy's immemorial cellars are white and red.

Monastery and church, hotel and portal, in that storied land are carved of stone by the hands of master stone cutters who were on earth for but one brief period. There the powerful dukes of Burgundy, Charles the Bold and John the Fearless, earned their names and championed the arts. It is a country to enchant the etcher, and yet until the war's end left Robert F. Logan free to ply his point once more, no one had ever etched the somber architecture and the pastoral village scenes of Burgundy. Mr. Logan (a painter as well) is an American. The trophies which his pencil has found were seen here for the first time recently when the exhibition of the Logan Burgundian etchings opened at the Kennedy galleries.

Mr. Logan was a director of the art training school of Bellevue and an instructor in the great American war university at Beaune, near Dijon, where so many soldiers went on, as he did, with their painting and etching in the intervals of conflict. He was taken at once with the aptness of the darkly impressive architecture of the region roundabout as an etcher's theme. "It's time to do it," he said, and slung his knapsack for the artistic journey.

### Speak Own Language.

The solid and amiable peasantry of Burgundy, who speak their own language, not comprehensive in Paris, and prefer to hold aloof now from the turmoil of politics, although their leaders once shook thrones, welcomed the wandering artist. Had not Dijon influenced the painter Pierre Paul Prudhon and were not the Hotel Chambellan and other monasteries near by the work of Clas Sluter and Hugues Sambin, illustrious stone carvers, imported from the low countries to give glory to the buildings of a powerful feudal state?

You will find among the etchings Mr. Logan's rendering of Notre Dame de Dijon, the purest and most original example of thirteenth century Burgundian Gothic architecture in existence, according to Violett-le-Duc. He gives a glimpse of the three gargoyles galleries which are the reason for the name "the church of a hundred gargoyles." Some are masterfully hideous, cunning and maniacal, the very grotesquerie of the grotesque.

You see the house of the Caryatides, with its carved oaken staircase, 500 years old, and the house of the painter of Noyers. When Mr. Logan came to draw that house an old lady inside asked him to wait for a moment while she put on her best bonnet, if she were going to be in the picture, too. "Although I am hardly handsome enough," she added. "The fact is, I am 84."

### Bargain in Centuries.

The artist proceeded to render the bonnet. "Possibly you would care to buy this house," she went on. "Well, you may have the one adjoining it for 40,000 francs. And do you know why? The price is easily 50,000, but although the house was built in the fourteenth century, the chimney was not put on until the fifteenth. I take off 10,000 for the lateness of the chimney."

Chablis, Pommard and Beaune are famous for their wines as well as for ancient architecture, and Mr. Logan was able to appreciate the two simultaneously. He declared that the fields

of Burgundy were full of lady slippers, as well as of Canterbury bells and the flowering broom, but there no botanical authority for the lady slippers and he failed to etch them. Most of the famous hotels, or homes of the local nobles of long ago, were built by court architects of the dukes of Burgundy. They are Romanesque Gothic, and Burgundian-Gothic. The craftsmen who adorned with bas-reliefs and unexpected ornaments those stone doorways, arches and casements were probably to be considered, said Mr. Logan, the greatest of France. While Norman houses are half-timbered and frequently have thatched roofs, the ancient homes of Burgundy are all of stone, with sculptured windows and doorways. Six hundred years is about their usual age.

Dijon was the capital of the dukes of Burgundy, who delighted to encourage the arts of building and sculpture by bringing to their domains the most celebrated stone cutters of the day. They were the architects of the old well of Mosco, of the palace of justice, once the seat of the parliament of Burgundy. All the peasants know the history of the monuments, besides the vivid tales that improve history. The well is one of the sculptured masterpieces of France, but it is barred off with steel now, for the monastery of Chartreuse has become, alas!—an insane asylum.

### Two Views of Church.

Among Mr. Logan's etchings are two dramatic views of the church of Vezelay, which is the great Romanesque basilica of France, as Chartres is the great Gothic cathedral. Vezelay remote now—14 miles from a railroad, but once it was on the highway from Burgundy to Paris. Its market is particularly early and uproarious, even for agricultural Burgundy, and from his window at daylight Mr. Logan could see the square surging with goats, sheep, hogs, donkeys and the marvelous white Morvan fowls and cattle. A good Morvan cow often brings 4000 francs. The peasants are almost as proud of their live stock as they are of their wines.

At the summit of its power the abbey at Vezelay numbered more than eight hundred Benedictine monks, and archbishops, emperors and kings came to pay homage at the abbey church of the Madeleine, founded in 860 by Gerard de Rousillon, to which the miraculously curing relics of the virgin were brought from Provence in 890. The present basilica was begun in 1096. Believers still throng it in the pilgrimage season. Mr. Logan shows us the closing procession of the fete de dieu.

### Kings Consecrated There.

On a hill near this powerful fortress abbey St. Bernard preached the second crusade. Thither came Thomas a Becket, and in July, 1180, Richard Coeur de Lion and King Philip Augustus were consecrated there as they went forth crusading.

There is an anecdote of an architectural souvenir of France, now lost to America forever, connected with Mr. Logan's etching, "L'Echaugette." The echaugette is one of four beautifully proportioned little towers, accredited to the famed Hugues Sambin, which adorn the Hotel Liegeard at Dijon, once the dwelling of a courtier at the palace of the dukes. The architects in the A. E. F., stationed at the American university at Beaune, admired these greatly, and one wealthy American offered the owner 50,000 francs for the tourelle. He wanted to take it home. Just as he was having it cut out, to ship it, however, the minister of public instruction and of fine arts arrived, with gestures of horror, to explain that the hotel had been purchased by the French government as a historical monument, that it would be protected forever, now, and should grace no Long Island estate.

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Dijon was the capital of the dukes of Burgundy, who delighted to encourage the arts of building and sculpture by bringing to their domains the most celebrated stone cutters of the day. They were the architects of the old well of Moses, of the palace of justice, once the seat of the parliament of Burgundy. All the peasants know the history of the monuments, besides the vivid tales that improve history. The well is one of the sculptured masterpieces of France, but it is barred off with steel now, for the monastery of Chartreuse has become, alas!—an insane asylum.

#### Two Views of Church.

Among Mr. Logan's etchings are two dramatic views of the church of Vezelay, which is the great Romanesque basilica of France, as Chartres is the great Gothic cathedral. Vezelay remote now—14 miles from a railroad—but once it was on the highway from Burgundy to Paris. Its market is particularly early and uproarious, even for agricultural Burgundy, and from his window at daylight Mr. Logan could see the square surging with goats, sheep, hogs, donkeys and the marvelous white Morvan fowls and cattle. A good Morvan cow often brings 4000 francs. The peasants are almost as proud of their live stock as they are of their wines.

At the summit of its power the abbey at Vezelay numbered more than eight hundred Benedictine monks, and archbishops, emperors and kings came to pay homage at the abbey church of the Madeleine, founded in 860 by Gerard de Rousillon, to which the miraculously curing relics of the virgin were brought from Provence in 880. The present basilica was begun in 1096. Believers still throng it in the pilgrimage season. Mr. Logan shows us the closing procession of the fete de dieu.

#### Kings Consecrated There.

On a hill near this powerful fortress abbey St. Bernard preached the second crusade. Thither came Thomas a Becket, and in July, 1190, Richard Coeur de Lion and King Philip Augustus were consecrated there as they went forth crusading.

There is an anecdote of an architectural souvenir of France, now lost to America forever, connected with Mr. Logan's etching, "L'Echaugette." The echaugette is one of four beautifully proportioned little towers, accredited to the famed Hugues Sambin, which adorn the Hotel Liegeard at Dijon, once the dwelling of a courtier at the palace of the dukes. The architects in the A. E. F., stationed at the American university at Beaune, admired these greatly, and one wealthy American offered the owner 80,000 francs for the tourelle. He wanted to take it home. Just as he was having it cut out, to ship it, however, the minister of public instruction and of fine arts arrived, with gestures of horror, to explain that the hotel had been purchased by the French government as a historical monument, that it would be protected forever, now, and should grace no Long Island estate.

physician in the dispensation from congress to don trousers. When Doctor Holland first came to Houston, people expected her to be garbed in masculine attire also, much to the amusement of the young doctor.

Two other pioneer doctors of this city were Dr. Minnie Archer, who died a number of years ago, and Dr. Bell Eskridge, who engaged in general practice and surgery, and was a member of F. A. C. S. Doctor Eskridge is now living in California.

According to a niece of Doctor Holland, Mrs. F. C. Holland, 5218 La Branch, there was one woman physician who attempted to practice medicine here prior to 1874, but who proved herself unpopular with the people and soon left the city.

In looking back over history, we find that women have for ages played an important part in the medical world.

#### Women Doctors in History.

Among the ancient Greeks, women were celebrated in medicine, including Origina, Aspasia and Agnodice, the first midwife in Athens. Disguised as a man, she studied under Herophilus in 300 B. C. Roman medical history also contains the names of a number of distinguished women, including Priscian and Leoparda and St. Nicerata. One authority says that the department of women's diseases at the medical school of Salerno during the medieval period was established under women professors. Among its distinguished graduates were Trotula, Constanza, Calendula, Abella and the brilliant Hildegard.

In the Middle Ages we learn that the daughter of Auegas knew "as many remedies as the wide earth produces," and the reader can not fail to gather that a knowledge of pharmacy and therapeutics was counted as a womanly accomplishment among the people of the heroic Greek age.

However, after the twelfth century, the position of women in medicine declined, and practically disappeared after the sixteenth century.

claims of women. A little later the British Medical Association excluded women from its membership.

The Association of German Naturalists and Doctors met in 1879. A resolution was presented proposing the exclusion of women from membership. The resolution urged the association in the most moving terms to emulate the example of their English brethren, who had "recently purged the British Medical Association of the presence of women."

Among the distinguished women in medicine may be mentioned Madame Bolvin, the famous French midwife and doctor; Elizabeth Garrett Anderson, founder of the New Hospital, London, and of a complete school of medicine for women, president in 1897 of the East Anglian Branch of the British Medical Society; Mary Putnam Jacobi and Mary A. Dixon Jones, celebrated writers on medical subjects; Anita Newcomb McGee, the only woman ever appointed acting assistant surgeon in the United States army; Christine Ladd Franklin, faculty, Johns Hopkins University; Florence Rena Sabin, anatomist, staff, Johns Hopkins Hospital; Alice Hamilton, bacteriologist, faculty, Harvard University; Martha Woll Stein, pathologist; Evangeline Young, authority on engorgement; S. Josephine Baker, authority on child welfare.

Sixty medical schools now admit women. Harvard Medical School, the College of Physicians and Surgeons of Columbia University and Washington University Medical School in St. Louis were opened to them in 1918. Johns Hopkins and Cornell University medical schools have always been open to them. Internship is now required by practically all of the best schools.

#### Admitted as Internes.

There are 122 hospitals of the country that admit women internes on the same terms as men. Among these are the Los Angeles General Hospital, University of California Hospital, Stanford University Hospital, Mercy Hospital, San Francisco; Cook County and Chicago Memorial, Chicago; Charity Hospital, New Orleans; Johns Hopkins, University of Maryland Hospital, University of Michigan (Dr. Hugh Cabot of this institute urges women to take internship at the university hospital), Natchez Hospital, St. Louis City Hospital, Bellevue, Metropolitan Hospital and Presbyterian hospitals, New York; University of Pennsylvania, Baylor University Hospital, Dallas, Evanston Hospital, connected with the University of Iowa, University Hospital, Minnesota University Hospital, Nebraska University Hospital, Virginia, Cincinnati General, Cleveland City Hospital, Philadelphia General, Newark City Hospital, New Jersey, Buffalo City Hospital, and even the Philippine General Hospital, P. I.

In 1924 there were 7218 women physicians in the country, as against 9015 in 1910. In 1925 there were 910 women studying medicine compared to the 954 of the previous year—a decrease of 44 students.

But these figures do not indicate that fewer women are going into medicine. There has been a proportional decrease in the number of men physicians, due to the more rigid requirements of medical schools and recent laws in a number of states requiring state examination licensing of all practicing physicians.

Whereas the majority of women physicians are carrying on their own practices, a great many are in salaried positions. There are numerous anesthetists, roentgenologists, pathologists and psychiatrists. Women's colleges are employing them as resident physicians and instructors in physiology and hygiene. Women instructors in medical schools are rare, but besides Doctor Schaefer of the University of Texas, a woman specialist in industrial diseases has been reappointed to the faculty of Harvard Medical School. Women frequently serve as medical inspectors in city school systems.

Industrial and commercial medicine have recently opened up to women doctors. In these fields they are promoting health education among employes as well as looking after their physical ills. Some of the insurance companies employ women medical examiners for women applicants.

The salaries of women physicians are generally higher than those in other professions. "Women Professional Workers" by Katherine Adams gives the following salary ranges: Doctors in educational institutions, from \$1600 to \$1800 and maintenance; in state institutions, from \$1600 to \$2600 and maintenance; in research laboratories, from \$900 to \$3000.

Medical women have a press of their own in the form of the Medical Women's Journal, which has been in existence for more than 25 years. It is the only journal in the world published in the interest of women physicians and is international in scope and character. It has been a large factor in disseminating the necessary knowledge of the activities of medical women in different parts of the world, thereby promoting a greater fraternal feeling and increasing their usefulness. This journal has on its staff many of the women who have distinguished themselves in medicine.

# TEACHERS HEAR MRS. CHERRY ON PRACTICAL ART

Beauty of Common Things  
When Touched by Hand of  
Art Explained; Uses of  
Museum Discussed.

It seemed especially fitting to the Houston Teachers' Association that Mrs. D. B. Cherry, founder of the Houston Art League, should be invited to address their institute class on the morning of the day on which the Museum of Fine Arts was opened to the public, because when Mrs. Cherry conceived the idea of an art league in Houston she first took her plan to the public school teachers and obtained their co-operation. Miss Ida Nussbaum, one of the teachers who was early identified with the movement, presided at the meeting.

"Many are educated; few are cultured," Mrs. Cherry said, and she gave the definition of cultivate, to educate, to refine, to guide, cherish, promote, advance. Parents, teachers, and leaders in all avenues of child activity are the "cultivators." Mediums through which to work in teaching appreciation of art include the lump of clay, raw wood, cotton fabrics, things every Texas child is familiar with.

The common lump of clay can by the hand of art be transformed into objects for the beautification of gardens and homes, in making utensils of beauty as well as utility, in the adornment of buildings and in vases that are either useful or ornamental, or both.

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## Can Learn From Nature.

A piece of wood, she showed, can become an object of beauty and special interest under the carver's hand or when made into furniture of durable and pleasing design.

She then explained something of the processes of weaving, dyeing and printing cotton fabrics and told of the use of cottons in making famous tapestries, showing how beautiful common things become when touched by the magic of art.

Direct children to look in nature for suggestions in design, Mrs. Cherry advised, and called attention to the intricate and fascinating patterns nature has provided in cross sections of leaves, plants, fruit, vegetables, woods. She begged that children be taught respect for nature and that ruthless destruction of natural beauty be discouraged by calling attention to nature's hidden beauties and by cultivating a love for plants and birds and trees. Such education, she said, would benefit children morally, giving esthetic pleasure in all beauty and ennobling the attitude of the mind toward all things. It would also develop taste and develop the child's instinct for good things, bringing about discrimination of judgment and making for a higher type of citizenship.

As for the discouragements that come to teachers, she quoted Pope: "If vain our toil, we ought to blame the culture, not the soil."

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## Children Should Use Museums.

Mrs. Cherry spoke of the new museum and said children should be taught not to look upon it as a place solely to get something from, but that if they had rare old works of art, old lace, old jewelry, rare books, costumes, pottery, weavings, and similar pieces, these should be offered to the museum and the donor should not feel hurt if they were not accepted, but should help to maintain a standard by conforming to the museum's requirements.

Houston, she said, is now the art center for a territory in which all Europe could be placed, with the exception of Russia. The Houston museum could draw upon the Mexican art to the South, the Taos painters of New Mexico, the old, old cultural life and traditions of New Orleans, and the vital, hard working, quick thinking, eager citizens of the State of Texas, for art impulse and creativeness.

The children had a right to look to the museum for lessons in beautifying their homes, for acquiring and developing good taste in dress, for improvement of the crafts and for ideals of the preciousness of beauty, the dignity of art, and Mrs. Cherry prophesied that the museum would become a community influence of unlimited possibilities.

E. RICHARDSON CHERRY



Mrs. Cherry is the founder of the Houston Art League, the organization that built the new Museum of Fine Arts. Co-operating with her in the organization plans were three

Houston school teachers, Miss Lydia Addisson, who teaches in Central High School; Miss Roberta Lavender, who later went to Texas University as Dean of Women; and Miss Cara Redwood, deceased.

## HOUSTON ARTISTS ELECT OFFICERS

### Mrs. H. B. Fall Heads Group of Local Workers

Mrs. H. B. Fall was elected president of the Houston Artists Gallery Association at a meeting held in the exhibition rooms, 1708 Main street. Mrs. E. Richardson Cherry was chosen vice president; Grace Spaulding John, director; McNeill Davidson, William McKenna, Wilfred Steadman and Ruth Uhler, board members; Helen McKenna, secretary, and William Bulkley, treasurer.

A new exhibition of landscapes and portraits by Gallery members will be placed on display Sunday. Water colors of E. Richardson Cherry will continue to be shown during the week and will be followed by an exhibition of Mexican pictures by Grace Spaulding John.



# WORK OF SOUTHERN ARTISTS PROVIDES EXHIBIT AT MUSEUM

The three exhibitions, opening at the Museum of Fine Arts of Houston Sunday, feature the work of Southern artists. In the ninth circuit exhibition of the Southern States Art league artists from 15 Southern states are represented by eight paintings, drawings and prints, while Watson Neyland of Liberty, Texas, is represented by a collection of 26 oils and drawings, and Edward S. Arrants, formerly an instructor of architecture at the Rice Institute, by 24 water colors. These exhibits will be on view through Sunday, December 27.

## Southern States Art League.

The Southern States Art league exhibition has been selected from the eleventh annual exhibition held last April at the Telfair Academy of Arts and Sciences in Savannah, Ga. The special jury appointed for this purpose by President Wilsworth Woodward naturally chose as many of the prize pictures as possible, so there are 14 of them to be seen, and two of these won two prizes each. The popular prize offered by the Savannah Morning News was voted to Christopher Murphy Jr. of Savannah for his "Portrait in Pastel," which had already been given the prize for the best pastel by the jury of award and Margaret Fish of Palestine, Texas, won both the prize for still life and for most harmonious color in her paintings of hollyhocks.

Other prize winning work includes the Telfair academy prize for the best painting of a Southern subject, "Watermelon Time," by May Todd Aaron of Pawhuska, Okla.; the league's own purchase prize, awarded to Lamar Dodd of La Grange, Ga., for "Eighth Avenue at Fifty-third street," and prizes for landscape and flower painting, offered by various individuals and organizations for water colors, etchings and block prints.

Fourteen Texas artists, out of a total of 70, are represented in the exhibition. Emily Langham and Rebecca Henry, both teachers of art in Houston, have contributed a water color. Their work has been seen often in Houston with the exhibits of local and Texas artists' work. Other Texas

artists included in the current exhibition are Olin Herman Travis, Kathryn Hail Travis, E. G. Elsinger and Jessie Eckford of Dallas, Dawson Dawson-Watson and Mary Bonner of San Antonio, Max Herndon of El Paso, Polly Hoffman of Wichita Falls, Esma Jacobs Reavis of Greenville, Ella K. Mewhinney of Holland, Margaret Fish of Palestine, Kathleen Blackshear of Chicago, Ill., but formerly of Navasota and Houston, and Everett Gee Jackson of San Diego, Cal., formerly of Mexico. Dawson Dawson-Watson, Esma Jacobs Reavis, Ella K. Mewhinney and Margaret Fish are among the prize winners of the exhibition.

## Watson Neyland.

Watson Neyland is showing 26 oils and drawings, including portraits, landscapes and still lifes. This is his first one-man show and as such is due to create a great deal of interest among local artists and art patrons who have been seeing isolated examples of his work for several years in various group exhibitions. For the past few years he has been working in the seclusion of his studio at Liberty evolving his very individual style from his own impressions and from the knowledge gained during his studies at the Pennsylvania Academy of Fine Arts and in Europe. The collection on view at the museum gives an interesting cross-section of this evolution since it includes some of his earlier work.

## Edward Arrants.

The water color exhibition by Edward B. Arrants is one of the results of a year recently spent in Europe. As the Rice Institute traveling scholar in architecture for 1930-31 he was primarily interested in architecture, and though his water colors show a distinct preference for architectural subjects, they are really studies for color and design rather than for architecture. Italy and Sicily provide the scene for most of these studies.

Arrants received a B. S. degree in architecture from the Rice Institute and was an instructor in architecture for two years before he went to Europe. This is the first public exhibition of his work.

# PRINCESS WILL BE HERE FOR ANNUAL 'MUSEUM DAY' PARTY

The Museum of Fine Arts is rapidly completing plans to make the annual celebration of Museum day on January 9 one of the most noteworthy since the first one in 1927. On the evening of January 9 the eighth annual exhibition of work by Houston artists and an exhibition of paintings by Princess Alexandra Victoria Rumania will open in preview for members of the museum, and a reception will be held, at which Princess Alexandra and the exhibiting Houston artists will be honor guests. Officers and directors of the Texas Fine Arts association, holding their semi-annual meeting at the Houston Museum on January 9, will also be honor guests. The collection of Egyptian antiquities and Roman and Greek glass, given to the Museum by Miss Annette Finnigan, will be installed and exhibited in its entirety on Museum day for the first time. These exhibitions will be open to the public on Sunday, January 10.

Princess Alexandra is a well known pianist, noted especially for her portraits. She will be the guest of the Museum of Fine Arts for the duration of her exhibition. At the close of her exhibition here, probably January 24,

she will proceed to Mexico City, where she plans to hold an exhibition of her paintings.

## Houston Artists Exhibition.

The rules and regulations and the entry blanks for the Houston artists' exhibition have been printed and are now ready for distribution. Many have already been sent out by the museum, and others will be sent upon request. Any artist living in Harris county may submit work for this exhibition provided it is not student work and has not previously been exhibited at the Museum of Fine Arts.

James Chillman Jr., director of the Museum of Fine Arts, has invited the following to be members of the jury of selection: Ellsworth Woodward of New Orleans as chairman; William McKenna of Houston, Percy Holt of Galveston and Watson Neyland of Liberty. Each of these jurors has an enviable reputation as an artist.

The only prize offered in the Houston artists' exhibit is the purchase prize offered by the Museum of Fine Arts. This prize of \$250 is given to the work of art considered by the accessions committee of the museum to be the most purchasable in the exhibit for the permanent collections of the museum.

# Prizes Offered By Mrs. Fall Given Winners

The recent announcement that Margaret Fish of Palestine had won the \$10 prize offered by the Southern State Art league to a Texas girl for the best picture, has been of special interest to Mrs. H. B. Fall, donor of the prize. Miss Fish has been a personal friend of Mrs. Fall for a number of years, and it was most gratifying to the donor that her friend should be fortunate enough to win the prize.

Another honor has come to Mrs. Fall in the announcement that the Texas Federation of Women's clubs awarded the prize for the best short story to Mrs. Marie Dancy McLendon, also a friend of Mrs. Fall's, as was her mother before her. The prize, a bronze Egyptian vase, was given by Mrs. Fall to the federation some years ago to stimulate interest in literature in the state, the award to be given each year to the author of the best short story submitted to the committee. Anyone winning it three years in succession was to hold it permanently, but so far the prize has not been held by any one long enough to keep. This is the first time that it has been awarded to a Houston competitor.

The Texas flag recently purchased and presented to the Museum of Fine Art by Mrs. Fall was made possible by her Texas born friends, and the United States flag which is displayed at the same place was given her by members of the Women's Relief corps. These two flags were used for the first time at the last state convention of the Daughters of the American Revolution. They will be on display in future at all gala occasions.

# BUOYANCY IS SEEN IN CIZEK WORK

## Undirected Work Results in Frequent Incongruities But Achieves Freshness And Originality

Joy in life and an abounding happiness is the first impression of the Cizek exhibit now open to the public at the Art Museum. Familiarity with the show brings greater interest, as none of the tragedy in the lives of the young students is visible in their work except with rare exceptions. The children who have painted buoyant scenes of charging soldiers, weddings, picnics, and campers are from families pathetically poor. Often the pupils are working in the schools when they have had practically nothing to eat. Since this exhibit commenced on its tour of the United States three years ago, several of the young students have died, not from actual starvation, perhaps, but because they have not had enough of the comforts and proper nourishment to help them withstand the usual illnesses of children.

Cizek prides himself that he takes the students as they come to his school regardless of their social class and that he helps them to find beauty and art in the things about them. That he has been successful is amply shown in the unrestrained happiness which vibrates from the museum walls.

Visitors smile when they first enter the galleries, they laugh quietly, and talk and point out delightful incongruities to each other regardless of any previous acquaintanceship. On the wall is a decidedly real looking old woman minus the majority of her teeth. She sits before an old fashioned oven with a basket of little pigs beside her. One is on her lap getting his supper out of a bottle, several tumble over the floor. Meanwhile, a cat very much larger than the pigs, sits by in glassy-eyed interest.

Everyone expressed surprise at the force and action in the numerous drawings of horses. Dr. Hanns Koller, manager of the exhibit, says horses are easy to draw. It is pigs which are hard to do. Evidently so, as there is only the one pig picture in the whole exhibit.

The work of the exhibit is divided into three parts, according to the ages of the children and as well as the space in the galleries affords, this is carried out in the exhibit arrangement. In one gallery is a small group of fancy work samples. The intricate designs are done by the children just as they saw with their needles; they have no "stamped outline" to follow. This little room is the class room where are kept the samples of work done in one of Cizek's infrequent

## classes.

Dr. Koller, representative of Cizek in America, will tell some of the visitors just how this class is conducted, as he and Dorothy North will be in the galleries practically all the time the exhibit is open to the public.

A remarkable picture in the exhibition of work by children from 7 to 12 years old is that of a solemn-faced little boy with an elastic step, racing away from some goats, one of which is jumping with a characteristic determination right behind him. When shown in England, this picture brought from Sir Gilbert Murray the comment that it was like the cave drawings of paleolithic men in its strength and vigor. Robert Ullman, 13, a child of the people, is the artist. His father works in a factory. The boy now is studying in an academy, to Cizek's regret, because he is being turned out to pattern and is losing his individuality.



## The Library as an Art Center

A public library has greater opportunity of fulfilling the purpose to which it is dedicated, namely, that of enriching the higher life of the community, if it has in addition to a generous supply of inspiring and helpful books, some objects representing other lines of artistic development, examples of those works of art which, together with books, have ever been a source of joy and inspiration to the soul of man.

Several of Houston's citizens have shown their recognition of this by placing in the library some veritable treasures. The library has been open in its new building only a little over four years, but if the past four years are an earnest of the future, then the day will come when the library will be a storehouse of art treasures that will reflect credit on the liberality of Houston's citizens.

I believe I am correct in saying that the Houston library is more fortunate than any other in Texas in respect to works of art, possessing several examples representative of the best that the artistic impulse has created. The Fort Worth library surpasses ours in the possession of one great original painting—a George Inness landscape.

Foremost among the possessions of the Houston library in the beautiful cast of the Venus of Milo, whose form, though possessing beauty of the highest type, has a grandeur that exalts it above mere beauty. The pure majestic expression of the head and face speak of the calm dignity of a superior being. The statue is rightly called that of a goddess, but whether she is correctly named Venus or not is a matter of considerable dispute.

The period during which the statue was made has never been definitely determined, but as every one knows it was found about the middle of the Eighteenth century on the island of Melos in the Aegean sea by a peasant plowing. It was located in the niche of a wall that had long been buried. Shortly after its discovery it was purchased by the French ambassador at Constantinople and presented by him to the king of France, Louis XVIII. The king had it placed in the Louvre, where it has since remained, the Louvre's crowning glory.

The cast in the library was made in the cast house of the Louvre and imported by the Houston Art league, from whom it was afterward purchased by a number of Houston ladies and presented to the library.

Those who had charge of equipping the children's room from the generous endowment given by Mr. Meldrum felt that the room should offer opportunity for the education of the eye as well as of the mind. Plastic art, rather than pictorial, was chosen and surely no happier selections could have been made.

The walls are adorned with four bas-reliefs from the world famed "Singing galleries" of the Italian renaissance artist, Luca della Robbia. "The subject chosen of children laughing and dancing is most natural and beautiful. The graceful movement of the children and the earnestness displayed in their poses lend great charm to them." The original work consists of ten panels designed for the facing and ends of a choir loft, and is now in the cathedral museum at Florence. Three of the four panels in the library were purchased from the Meldrum fund, the fourth being the gift of Mrs. E. R. Richardson, formerly of Houston. From the Meldrum fund were also purchased the bust of Washington by Houdon, the statue of David by Mercie and the Barye Lion. The subjects seem most appropriate for the children's room and are of undisputed artistic excellence. "Houdon visited America and received sittings from one great American, General Washington, making this bust probably the most authentic likeness of the first president." Mercie's statue of David represents him in the act of sheathing his sword after slaying Goliath. "The noble poise of the boy as he sheathes his sword is heroic, graceful and wholly unconscious." Mercie stands today in the front rank of living sculptors.

A life-size carbon photograph in sepia tints of Norma Meldrum is a fitting reminder of her in whose memory Mr. N. S. Meldrum made his generous endowment to the children's room.

Among other artistic features of the children's room are the bulletins announcing the Saturday morning story hour, designed and given to the library by Mr. J. B. Mayberry.

The bust of Sam Houston, which with the present arrangement of the library stands on one of the cases in the children's room in want of a more suitable place, was loaned to the library by General Houston's daughter, the late Mrs. Margaret Houston Williams and remains in the library through the kindness of her son, Mr. Franklin W. Williams of this city. The bust is the work of Miss Elizabeth Ney and is the only example in the library of the work of this Texas sculptress who brought such fame to her adopted State. It was made by Miss Ney as a gift to Mrs. Williams, and is of course an ideal bust, as Miss Ney never saw General Houston. But it was always considered by Mrs. Houston a satisfactory likeness and a good piece of work, equal, if not superior, to any bust made of Houston.

The bronze bust of Sappho which stands on the catalogue case at the left, is the gift of Mrs. M. T. Jones of Houston, who sent it to the library some two or three years ago while traveling abroad. The bust is a copy of an ancient bronze found in Herculaneum in 1768. The exact date of the statue has

not been fixed, but it was made prior to 79 A. D., when Herculaneum was buried by an eruption of Vesuvius. The excavation of Herculaneum has revealed collections of ancient bronzes superior in beauty and quantity to any other collections in existence and the library is fortunate in possessing this most beautiful example of the work. The majestic poise of the head, the graceful neck and the noble face make us quite satisfied to accept this as the likeness of the only woman who has ever "wedded verse to deathless fame."

When the library was opened in 1904, except for the casts in the children's room, the walls presented an appallingly bare appearance. Mrs. D. B. Cherry, noting this, with her usual zeal for the promotion of artistic interests, generously offered to loan three copies of famous paintings and three originals. The copies are pronounced by competent judges to be excellent ones. In attempting to describe them I can not do better than quote from an article written by Mrs. Cherry in regard to them some three or four years ago, from which I have already quoted elsewhere.

The copy of Rembrandt is after one of the well known and popular portraits of the Dutch master done while a young man. The concentration of light on the face is the indisputable mark of a Rembrandt portrait. The original hangs in the Louvre, this copy having been made directly from it. Over the doorway leading to the stack room hangs a water color copy reduced in size of a famous Botticelli fresco now adorning the wall in one of the corridors of the Louvre, near the entrance to the gallery of old Italian masters. It was painted to commemorate the marriage of one of the women of the famous Medici family (the figure in red in the painting). She is receiving tributes from friends prior to the festival event and is accompanied by a Cupid, bearing a shield, upon which is the coat of arms of the family of the Medici. The graceful composition of flowing lines is characteristic of this early painter. His lovely color has never been surpassed, and when the fresco was new, gold arabesque design covered the garments of the women. It can be traced here and there, small bits of design in gold being still visible. The original plaster was removed some years ago from the Villa Lemmi and set up in the Louvre. Patches of plaster filling lost spaces in the original have been supplied to fill in and hold together what remains of the fresco. A water color copy reduced in size of a modern French painting in the Luxembourg is the Hagar and Ishmael by Cazin. The original is full of poetic suggestion. The loneliness of the figure of Hagar and the pathetic posture of Ishmael appeal to the sentiments. Nature's setting of sandy waste is in sympathy with the outcast pair. The picture is thoroughly modern in color and technique, French in conception and design and one of the treasures of the Luxembourg galleries.

One of the three original paintings loaned was "The Cornfield," by Dawson Watson, which has since been given by him to the Houston Art league, and placed by it in one of the room of the High school. "The Bridge at Omaha" was executed by Henrietta Bromwell of Denver and is an interesting study of grays. It is quite original in composition and a good example of artistic treatment with ugly material for subject. The study of the doorway of the old slave market in New Orleans was hung for its historical value. It is a good architectural example of straight lines and grill work. It stands at the side of the Cabildo building, an interesting bit of old New Orleans.

In the club room hangs a reproduction of one of Carriere's beautiful paintings called Maternity. This picture gives one all the sentiment and feeling that a canvass could convey, and is full of movement and life.

The "Cirque M Collection," given to the library by an interested friend, contains not only a collection of over six thousand volumes, but has in addition the nucleus of a valuable museum. Owing to the lack of necessary funds it has never been exhibited. It contains many interesting and valuable things, mineral specimens, curios, photographs and pictures from foreign lands, sea and land shells, Philippine implements of warfare, zoological and geological specimens and other things too numerous to mention. Many of these objects are very rare and beautiful, only a few of them having ever been unpacked. A Japanese wall decoration of lacquer on wood has a bas-relief of a flying dragon inlaid with mother of pearl and gilded. At the top is a design of butterflies inlaid also with mother of pearl and various metals beautifully wrought. Close examination reveals the exquisite workmanship of the ornament whose figures probably have some religious or mythological significance.

There are numerous small, dainty vases and pots of Japanese bronze and a sharp dagger is in a case of carved ivory, small figures of long-bearded mandarins hand-carved from alabaster, and fish-hooks of mother of pearl. An old sword, its blade forming a vicious curve, with a scabbard that is apparently most uniquely inlaid to represent the skin of some snake or lizard. The scales glisten in the light and in the prismatic hues are reflected all the colors of the rainbow.

But it is impossible to attempt to enumerate all the wonderful things in the collection. We can only hope that not much more time will elapse before the means will be forthcoming to permit them to be exhibited for the pleasure and profit of the people of Houston for whom they are intended.

Plans for a program of wide appeal are being made by the Houston Art League for the exercises on the site of the proposed art museum at 5 o'clock Thursday afternoon. An especial invitation is being extended to the school girls and boys of the city and to the Boy Scouts and Girl Scouts to be present, and to bring their mothers and fathers. The address of Judge J. C. Hutcherson, which will be a feature of the program, will be especially interesting to the young people. Should the weather make open-air exercises impossible, the program will be given at the University Club, which will contain adequate seating arrangements for all who attend.

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## A PLEA FOR TASTE

"Criticism is the only gate to appreciation, just as appreciation is, in regard to a work of art, the only gate of enjoyment."—Henry James.

Of all branches of art the decorative is probably the closest to the greatest number of us. In America, painting and sculpture are denied to most of us except in the larger cities. Architecture is to a considerable extent regarded as a science rather than an art, and buildings as vehicles for the art of the decorator. It is fragments of decoration that most of us see in buildings, rather than complete artistic conceptions embracing the design of the whole and the minor decorative parts.

It is, therefore, almost wholly to decorative art that the average person is indebted for what little gratification his aesthetic nature is afforded by art influence; and it is a branch of art that, being nearest to hand, is most abused. We all feel the instinctive need of beautiful surroundings, and we all more or less strive to lend our little assistance toward increasing the number of beautiful objects in the world. This is almost wholly instinctive and subconscious, and out of these subconscious efforts much good arrives. It is when our efforts become conscious that we are apt to make our worst mistakes; for then we are influenced by other considerations, such as emulation, vanity, pride and vulgar display; but seldom by too great modesty or simplicity.

When the citizen's house is finished by the builders and stands in its simple, square, sturdy lines, it occurs to him that it lacks decoration. He sets about with hammer and saw and works out wonderfully crooked and meaningless designs in wood, which he nails up against his gallery posts, or, he has his house painted a delicate blue with trimmings of raw green. Perhaps in the gable he puts a large wooden circle or semicircle, with little eccentric spindles at queer angles connecting it to the house. Or he may fill the gable with various kinds of rock and pieces of broken colored glass of innumerable hues, set in plaster; a kind of decoration pleasing to a child, but with scarce enough dignity for the exterior of a mature man's home. Perhaps his mind runs to color, and he revels in four or five different colors for various parts of his house, no one of which harmonizes nor properly contrasts with any other. This is a frequent offense, and the wonder is that the first will not keep from repeating the error. It is hardly possible that he should be pleased with it, and it is morally certain that he would be better pleased with a really artistic color arrangement.

These are our conscious efforts, and it is against our conscious efforts that we need most to be defended. Through every phase of our life these same phenomena are to be met with; in the arrangement of our gardens, outbuildings, interiors, dress, etc. Left to our subconscious efforts we will almost invariably seek the line of least resistance; we will wear the most suitable clothes from the economic standpoint, and, by the same token, will lay out our roads, streets and gardens in accordance with the topography. We will not seek to have "wild nooks" where all else is conventional, nor laboriously construct winding pathways and drives where every consideration demands straight lines. We will not have archaic heraldic wall hangings in our Twentieth century homes, where everything else, and above all our very temperament, is modern to the core. Would we choose as our daily companions a band of hairy, unwashed crusaders, clattering about our homes with their rude talk and dirty armor? Picturesque as they may be in retrospect, are they not rather things of the mind than outward forms to be daily thrust upon our attention, whether we be in the mood or no? In this era of reform, arbitration and peace conferences, have we, as a people, any sympathies whatever with those times and manners? Why do we deliberately introduce into our homes such surroundings? As decorations, are they beautiful, these imitation leathers ground out in factories by the thousands of yards per day, and showing the unevenness and cracks in the plaster under their thin varnished surfaces?

And our Dutch rooms? Are we Hollanders here in America? Or say our Japanese and old English rooms. Are there any Japanese traits or sympathies in our Western civilization? Do we see the sky or the trees as they do? Do we bow before innocent little household gods, or shrink in terror before a bronze dragon? Old English

was at one time new, a creation and a growth, and it was consistent with a period of rudeness and brutality. It grew up in a civilization that seldom bathed, ate with the fingers out of wooden trenchers and kept wash basins handy on the benches which served as dining tables. However desirable these exotic rooms may be when used to create the atmosphere of these arts in public places, the home is to live in. It should typify our own life and time, and not the life of some other age or place. It may be argued that these things are artistic in themselves. It is not necessary, however, to deny or acknowledge that. The question more to the point is, are they the final word in art? Isn't there something better? Do we desire to put ourselves deliberately in the attitude of debtors in aesthetics to civilizations vastly our inferior in every other respect? What has been the value of our civilization if we must steal our art from our old English ancestors and the feudal Japanese?

It is perfectly proper to borrow, but we should be careful how we use what we borrow. When Thoreau borrowed an ax he returned it sharper than when he received it. The Greeks borrowed from the Egyptians, the Persians from the Chinese, but in those cases they not only improved, but improved beyond recognition almost. They created new arts. The Romans borrowed from the Greeks, remaining imitators until the end of that empire, when their successors created Romanesque. What a sorry mess they made of it while they remained mere imitators we are all too well aware. If we have any creative spirit in us as a people time will develop it in spite of us, or with our conscious aid. It would be idle to address a plea toward improving our art. Whatever capacity our artists have will be reflected in their creations, and no amount of talking or warning will change the result. But there is ample room for improving our individual tastes and thereby raising the general standard about us. Many people evidently do not know of any other way to

decorate their homes, for instance, than by buying mission furniture, Japanese bric-a-brac, heraldic wall papers, Dutch lanterns, brass knockers said to have come from Athens and costing \$300 and various products of American arts and crafts that frequently show all too plainly what Ruskin calls "the loving touch of the hammer." Many of us think we need decoration before learning that above all we need repose, honesty, sanity and a degree of modesty. Too many of us are archaic in our tastes and show the pessimistic frame of mind by assuming that it was the early English alone that had taste, or the Renaissance, or even our poor overworked colonial forebears. We are Georgians, Greeks or Florentines in our tastes. Some even affect that paradox modern-archaic pottery or have their houses filled with prehistoric American Indian pottery, interesting and valuable enough as relics, but not often art treasures or suitable decorations for homes.

There is another serious indictment—the cry for the "authentic." There are large manufacturing concerns which do nothing, but make authorized designs. Who "authorized" them? Did our honest, conscientious and artistic craftsmen of the colonial period, for instance, authorize us to steal their fit creations and ruin their meanings by putting them in unfit surroundings? The decorative artist delights in his limitations.

To confine him within certain economic considerations is simply to set his aesthetic imagination afire, and his design will be the better for it. But when you ask him to bind himself down by the limitations that belong to an age not his own, to habits of thought entirely foreign to him, you are asking him to forge a design, to trick himself and you. Why are we afraid in these matters to acknowledge that we live in our own age? Why do we not own up to being moderns? Why is it so easy to evoke a sneer at the mention of a name that represents the greatest revival in decorative art since the Renaissance—l'Art Nouveau?

Nothing could be prettier than a Japanese house, in and out. Nor could anything be more absurd than American people living in it. We are noisy, voluble, explosive. We rest ourselves by working up into a frenzy in a rocking chair. We wear ugly shoes and uglier clothing, the fashions of which change with the moon almost. We are out of place in the repose of a Japanese house, with its art treasures on view one at a time only. We lack reverence in the presence of real art, such as the Japanese feels. But we have more tastes than we give ourselves credit for. We need a spirit of unrest; we need shaking up artistically. Let us not, however, get the "artistic temperament," for that is a pose. Let us simply be honest and sane and inquiring into our aesthetic needs just as we have in regard to our economical needs. Let us think about them, and ascertain why we like things and why we do not. Let us not buy a Tiffany vase simply because it is authentically "Tiffany," for goodness knows enough of them are bad, and none is equal to the Cypriote glasses which he is imitating. Let us not buy a Beluchistan rug simply because we are assured it is genuine. Let us rather develop our individual tastes and not have things about us unless they will pass our critical judgments.

One more thing it is well to bear in mind. That the raison d'être of decorative art is to render useful things beautiful, or at least pleasing to sight. The decorative artist holds that there is no article of use that may not, by the aid of design, be brought beyond the pale of the unsightly. This is the minimum possibility of decorative art, the maximum is positive beauty. No decorative design or thought that hinders or impedes the usefulness of the object is good. In fact good designs should forcibly emphasize the use of an object. Take, for instance, a clock. To make a clock in imitation of a beer barrel or wine cask is to deliberately insult not only the aesthetic taste, but the moral sense and intelligence of the beholder. I say "moral" advisedly, not on account of the suggestion of spirituous liquor, toward which some may feel scruples, but because the mind that could seriously conceive such a design is morally perverted, and that moral perversion is embalmed in the willful atrocity. Such designs exercise a degrading influence upon all beholders; they associate incongruous ideas that trick and befuddle the perception. The beer barrel, per se, is a perfect design; every line in it suggests its use. I do not mean that it is beautiful, but it is good design. It satisfies the eye, suggests strength, both from within and without. It shows restraint, such as all good designs should. Nothing has been done to it that is not the result of the best endeavors of trained craftsmen for generations. But as a clock it is an abomination.

Here, then, is a new subject for discussion.

We can drop the weather for a while. A new avenue in reading; we can lay aside the latest novel and perhaps never take it up again. Charles Lamb says: "Every time a new book comes out read an old one." A new way to find friends—congenial ones. And above all a new way to increase our critical faculties and broaden our appreciations and sympathies. J. B. Mayberry.

### BY CHARLES HAIRSTON.

Two heads by William C. McVey, Houston and Cleveland sculptor, have been selected by a jury of eminent French artists for exhibit in the Grand Salon which opened May 1 in the Grand Palais.

Each of the two works submitted by the Houston sculptor was accepted by the jury. One is called "L'Ecrivain," which means "the writer," and which title was entirely the idea of the artist. I

posed for it through many wintry mornings in his Montrouge studio. The other is a portrait of Miss Joy Hunt, Cleveland pianist. It is called "Missy."

The opening of the salon, which has been held each year in the French capital since 1873, was a gala event. Thousands jammed the tremendous amphitheatre and its mile-long corridors for a first glimpse of the paintings, sculptures, and engravings which comprise the best works of artists in France during the past year. None of the works has been publicly exhibited before. The Grand Palais is a fitting setting for the event. The huge, ornate structure was erected in 1900 for the international exposition. Its high-vaulted amphi-

## Audience Learns Much When Adams Paints Portrait.

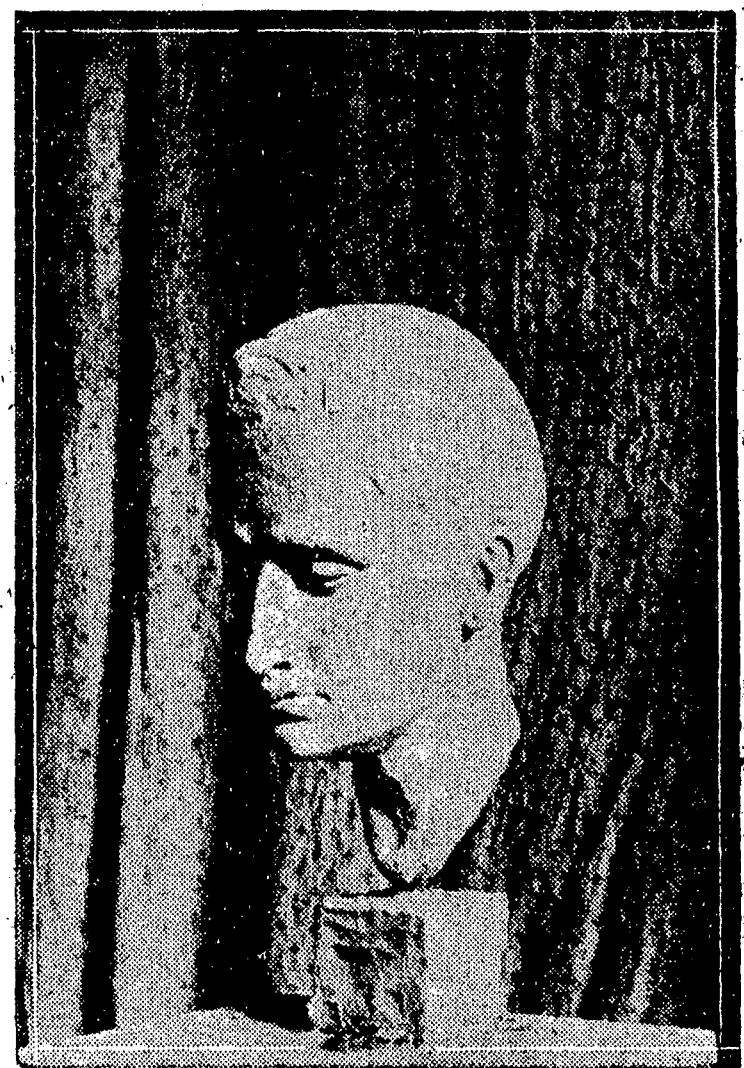
Public curiosity as to how painting is done runs high in Houston, even among those who are not artists and students, according to the attendance at Museum Hall Thursday night when Wayman Adams painted for one hour on a portrait sketch of Brigadier General J. C. Foster, Confederate Army Veteran.

Mr. Adams did not lecture. There was no need. From the moment he placed the first wash on his canvas until James Chillman, Jr., director of the museum, told him the hour was up, art students and painters hung on every brush stroke, and every stroke meant something. Mr. Adams paints with a free swing of the whole arm that is a delight to watch. Even the uninitiated could see what he was trying to do and could even anticipate some of his movements, as he systematically "built up" the picture. Twice he "erased" a bit of color and started over and as he swung into the final touches that brought out the likeness the audience could hardly restrain the impulse to applaud. They did applaud, when it was all over.

The hall was packed. Students who could not get seats sat on the floor, in the aisle and around the stage, and the rest stood around the walls.

Mr. Adams was introduced by Mr. Chillman, who also presented the model, General Foster. He was a patient and interesting sitter.

## "L'ECRIVAIN"



McVey's art training began in 1924 when he entered Rice Institute to study the fine arts under John Clark Tilden, now of New York, and James Chillman, director of the Houston Art Museum. He found time from his studies to become an all-Southwestern tackle in 1926. He returned to his home in Cleveland the following year to enter the Cleveland Art School, where he was graduated in 1928. Back in Houston he did modeling work for a cast stone company.

At the spring exhibit of the Houston Art Museum in 1929 he was awarded two purchase prizes on water colors. But he found modeling most to his liking and decided to study sculpture in Paris. He arrived here last June to enter the Scandinavian Academy. His progress at this school under Despleu, called "the greatest of the French moderns," has been marked. He plans to spend another year of study here and possibly in Italy.

"L'Ecrivain" was selected by a jury of eminent French artists to be exhibited in the Paris Grand Salon this spring. It is the work of William C. McVey, formerly of Houston, and was posed for by Charles Hairston, a former member of The Chronicle editorial staff, who, with Mr. McVey, has been spending the past several months in the French capital.

his clipping bears on Mayor Ben Campbell's proposition to Houston citizens to erect a statue to General Sam Houston. In files will be found copy of his letter addressed to prominent men & women - with Questionnaire.

about the year -  
1915; 16 - or 17 -

## A PECULIAR TYPE OF AMERICAN ART

William Jean Beanley.

Some days ago a wealthy citizen of Houston was asked to contribute to the monument fund—the monument which Mayor Campbell wishes to be erected as a memorial to General Sam Houston at the foot of Franklin and Louisiana Streets, a point where the bridges meet. The citizen replied, "When I know what committee is to pass upon the character and fitness of the monument I may be inclined to give." No thinking person can fail to appreciate the suggestion of this rejoinder. Who is the committee to choose the monument?

Is the site chosen a fitting place for a monument, and if so why?

A place where bridges meet, where traffic is liable to become entangled and confused seems not so much in need of a monument as of illumination. It may be because of the need of light and because of the rumors of the monument that some humorist has heralded an "illuminated statue to General Sam Houston erected by the administration." Shade of Praxiteles protect us.

It may be of interest to the reading public to know how monuments are usually chosen and why monuments are a peculiar type of American art. Nearly every country in this broad land has its soldiers' monument or a drinking fountain, and they are all as alike as dolls in a toy shop. A distinguished French art critic touring the States found far in a Maine village the sole object of art to be a statue of a soldier at parade rest. In Iowa he asked for works of art. Again a statue of a soldier at parade rest. In New York, in Illinois, in Kansas, the same soldier, same overcoat, the corner of the cape must be blown back over the shoulder; the same musket, the same position. Answering to the need of variety the soldier is transformed into a sailor by substituting for the musket a pair of opera glasses to scan the horizon.

Owen Wister somewhere remarks just as cowboys "scour the plains" so are sailors eternally scouring the horizon. Returning to the French critic, he failed to understand and reverting to France recalled the many statues all the way from the Belgian frontier to the South. But each statue different. Why these granite infantrymen showered over the United States? Your great Civil War a parable!

Our conflicts are responsible for many things. In this matter responsible not only for the number and subject of the monuments but the committees that choose them. These committees are usually a county board of supervisors, doctors, lawyers, merchants, chiefs, with some veterans added, because they are deeply interested in soldier's monuments. This is not strictly logical. You may be deeply interested in your child's illness but unless you are a medical man there is no place nor use for you in consultation over his case.

Now questions of art are about the only ones where an untrained man's opinion carries any weight. When a bridge is to be built we consult engineers not farmers or grocers. If a department store is to be stocked the proprietor asks a merchant's advice not that of a chief of police. Yet the average chief of police knows as much about buying laces and feathers as the average county supervisors know about buying works of art. Art is far removed from their field of thought and action. Art exhibits mean to them that department of a county fair where "Lucy's" water colors are exhibited along with crazy quilts and wax flowers. And sculpture means the pet lambs, the guardian angels, the simply to thy cross clings of the cemetery.

Usually the first step of a board of supervisors is to advertise for designs. Sculptors and architects seldom respond, because they know their designs will be judged by a committee ignorant of what constitutes a design. Another reason is in the shape of an ordinance requiring the committee to accept the lowest bid, just as they would in buying coal or lumber. Therefore if by any chance Augustus Saint Gaudens should have a statue at \$5000 and a stone cutter or a traveling agent, one at \$4500, the work of the greatest American sculptor would

have been rejected! Why consult architects or sculptors? There are ready made pictures of monuments and buildings, only labelled and numbered at prices running from \$1800 to \$50,000. Why consult a regular physician when you can buy "Swamp Root" put up in bottles at \$1 or \$2.50 as suits your purse? Stone men and bronze men have been on the watch for the opportunity. Each sends forth an agent bearing bundles of rods bound together. These are drawings usually unfurled and displayed in the ante room of the Mayor's office or if perchance the agent be artistically inclined he may regard the inspiration of a paint shop where art materials and wall paper may be purchased. Designs No. 6 X. Y. Z. shows the Goddess of Liberty; shaft will be seen surmounted by a capital like an overgrown cauliflower on the top of which the Goddess of Liberty balances herself blowing a trumpet or holding a wreath; maybe otherwise harmlessly employed.

With some change the Goddess becomes Fame, Peace.

A fine flight of imagination makes her the heroes of the Alamo!

The board of supervisors contemplates the design awestruck and uncertain. Presently one speaks for No. 6 X. And all the others follow until some one is fearless enough to disagree. To disagree makes a man almost as conspicuous as to take the lead and is much easier. After alarms and excursions, adjournments and refreshments, they choose on No. 6 Z. a cabalistic phrase devoid of meaning. So "Opus 45" to the unfortunate whose soul responds ever to a master musician.

But the supervisor is wise now. He can say "peristyle" and "pergola." He is doing for his town on a large scale what he did on a small scale for his own dooryard when he set a cast iron rabbit in his geranium bed, and a spotted metal watch dog on his grass plot. In the spring watch the dog's new coat of green paint and a gold collar.

Thus a considerable portion of our American population has received the benefit of what might be called circulating art, libraries on rollers. Aside from the lucrative employment to many worthy persons who might otherwise be selling lightning rods or toilet soap. What is the profit?

When Waukegan, Ill., decided upon a soldier's monument the usual committee was appointed and designs asked for in the usual way. Competition was brisk among the bronze men. One of their agents was an unheralded genius, who had previously sold petroleum for the Standard Oil Company and thus peculiarly fitted to expatiate on the beauties of sculpture. The committee chose No. 6 B, a regular symphonium art, a soldier six feet, six inches, weighing 20,000 pounds. But the cost of the figure was greater than the appropriation. In a crisis like this a sculptor was of no use but a Standard Oil man was in his element. "You see, gentlemen," said he, "your shaft is 50 feet high, when the figure is placed on top. At looking at it from the ground and judging it from the land point of perspective and artistic effect, you will not be able to see much below the knees of the figure, owing to the projection of the capital. Now then, why not cut off the ankles and feet, which weigh 2000 pounds? We would thus save \$780 and you would have a figure five feet, eight inches, which is typical of the American soldier."

Here was certainly a remarkable suggestion. No sculptor however gifted would have dreamed of this solution. The committee wavered and no wonder, when a doubting Thomas interposed a soldier with both legs shot off would be more typical of modern warfare than one possessed of all his limbs. But how in thunder could he stand on top of a monument? He would be more likely at home on a furlough.

Common sense carried the day and the idea of mutilating the statue was abandoned. Perhaps the day may come when American municipalities shall be educated out of trusting sample books and local practices. In time they may learn that it is safest to consult experts and then listen to them!

In the meantime the situation in regard to our crops of hero monuments is "worse and worse and more of 'em."

A FORUM OF CIVICS  
FOR HOUSTON



History of Houston's Parks and City Planning  
since 1899 to 1926. may be found in these  
pamphlets. This development was a great  
encouragement to Houston Art League in its  
efforts to serve Houston.

NO ATHENIAN SHOULD EVER CONFESS  
THAT HE NEGLECTED PUBLIC SERVICE  
FOR THE SAKE OF HIS PRIVATE FORTUNE

—*Pericles*

## A FORUM OF CIVICS *for* HOUSTON



*An organization designed to stimulate civic pride and to combine many and varied forces for the betterment and beautification of our city and county*

THERE are numerous local civic activities with which private citizens rather than city and county officials are concerned — all of which are directed along diverse lines toward improvement of the community in its physical, social, educational, or economic aspects. With varying success, these several and separate agencies and individuals seize upon community problems. Each one seizes a different handle. Waste—or at least duplication—of effort is inevitable. Each should have the benefit of the detailed knowledge, study, experience, counsel, and assistance of any other group working for similar ends.

Houston has reached a point in its development where the complexities and ramifications of civic growth and ensuing civic activities demand not only the coordinated effort of all interested citizens but the expert advice and counsel of leading minds in every available field of experience. To induce combined effort and to engage the expert advice and counsel of the leading minds of our community, it is proposed to found and maintain a centralized federation or community council which shall be known as the Forum of Civics—a congress of representative organizations which touch upon many angles of the business of living with one another in a rapidly expanding city. The extent to which such an organization may be of enduring service to each and

every resident of Houston and Harris County depends solely upon the spirit existing in the minds and hearts of the members of the Forum.

We will grow as we learn and learn as we grow. We will do first that which is before us. Each simple achievement will build the foundation for greater accomplishments and, as we build, we will be able to see further and so broaden the scope of our plans and increase the benefits of our concerted work. Certainly, underlying the stated purpose of such an organization, there must be the basic desire to make this city more enjoyable, more adequately equipped, more beautiful—and consequently more useful for everyone who lives and works therein. In thus striving, the individual citizen himself is inspired by the realization that he owes an ethical and practical duty to the public and the community as a unit. In the spirit of this ideal, may the Forum of Civics have your zealous interest and assistance in dealing with things as they are for the benefit of things as they may be.

#### THE FORUM BUILDING IS READY

The official headquarters of this community Council or Forum of Civics has already been made ready for use and will be dedicated in June or October. It is the former little red school-house on Westheimer Road at Kirby Drive, now remodeled and equipped for its especial purpose. There you will find a simple, modestly furnished, and well ventilated auditorium, seating comfortably at least two hundred persons. The grounds furnish ample parking space for any expected attendance.

The facilities and auditorium of this Forum may be utilized, on proper schedule, by other organizations particularly interested in realizing the highest type of citizenship for Houston and Harris County. For the Forum organization itself, the establishment will always be available as a library of reference, source of authentic civic information, committee and

conference room, and for assembly to meet visiting specialists in many civic subjects.

#### COUNCIL OF ORGANIZATIONS

This is to be a council of organizations and, to that extent, will be self-perpetuating. Provided with a common meeting place, a permanent paid staff with a managing director of proven ability and specialized training, and a nucleus of representative leaders in the life of the city, the Forum of Civics should stimulate more widespread discussion, study and understanding of Houston's civic problems and thereby aspire for the betterment and beautification of Houston through co-ordinated and concerted activities by individuals and representative organizations.

#### OTHER FUNCTIONS OF THE FORUM OF CIVICS

Although the paramount purpose of the Forum of Civics is to maintain a meeting place for open conference, discussion, and interchange of ideas by representatives of established organizations, we have made the powers of the corporation charter rather comprehensive, as follows:

"The purposes of this corporation are:

- (1) to establish and maintain a Forum for conference, discussion, and counsel freely open to representatives of the established educational, governmental, economic, industrial, social, and welfare organizations of Houston and Harris County especially in respect to the present planning and future development of our city and county as interdependent communities;
- (2) to stimulate and give impetus to plans and methods for the improvement in attractiveness and usefulness of public structures and private homes and their environment, and the planning and beautification of streets, highways, parks and playgrounds;
- (3) to foster the best ideals of citizenship and encourage their practice;
- (4) to support high standards of public



service through better educated and more informed participation in public affairs by the citizens of Houston and Harris County;

(5) to aid and cooperate with the officials of our city and county in endeavors to develop the greatest efficiency and wisest economy in municipal and county government;

(6) to encourage and aid in the training of men and women for effective public service; and

(7) to do any and all other things requisite for or adapted to the accomplishment of the purposes stated."

#### PLAN OF ORGANIZATION

The Forum of Civics is then, in effect, a Community Council and the scheme of organization is really very simple.

Subject to change by the Council itself, the membership of the Forum of Civics shall be limited to those persons who are officers and members of the following representative organizations and their successors in office:

Mayor and City Commissioners; County Judge and County Commissioners; County Auditor; President of the Chamber of Commerce; President of the Houston Cotton Exchange; President of the Houston Merchants' Exchange; Chairman and members of the City Planning Commission; President of the Houston Real Estate Board; President and members of the Public School Board; City Superintendent of Public Schools; County Superintendent of Public Schools; President of the Houston Labor Council; Chairman and members of Harris County-Houston Ship Channel Navigation District Board; Chairman and members of the Park Board; Chairman of the Social Service Bureau; President of The Museum of Fine Arts; Chairman of Board of Trustees of Rice Institute; President and Full Professors of Rice Institute; President of the Harris County Medical Society; City Health Officer; County Health Officer; President of the Harris County Bar Association; President of the Engineers Club of Houston; President of the Harris County Drainage Association; President and Executive Council of the Parent-Teachers Association of Houston; President of the Houston Teachers Association; President of the Houston Music Teachers Association; Chairman of the Hermann Hospital Estate Board; President of the Association of Wholesale Credit Men of Houston; President of the Houston Retail Credit Men's Association; President of the City Federation of

Women's Clubs; President of the Ministers Alliance of Houston; President of the Rotary Club; President of the Lions Club; President of the Kiwanis Club; President of the Altrusa Club; President of the Outdoor Nature Club; President of the Y. M. C. A.; President of the Y. W. C. A.; President of the Colored Y. M. C. A.; President of the Colored Y. W. C. A.; Grand Knight of the Knights of Columbus; Grand Potentate of Arabia Temple; President of Council of Jewish Women; President, Department of Recreation; President of the Garden Club; President, Texas Fig Growers and Packers Association; President of the Junior League; President of the Junior Girls' Musical Club; President of Houston Anti-Tuberculosis League; President of South Texas Chapter American Institute of Architects; President of the Builders Exchange of Houston; President of the Houston Chapter of Associated Contractors; City Librarian; President of the Boy Scouts of America, Houston Chapter; President of the Houston Girl Scouts.

#### *Public Utilities*

President of the Southern Pacific Lines; Vice-President Gulf Coast Lines; Receiver, Trinity and Brazos Valley Railroad; Manager of Houston Electric Company; Manager of Houston Gas and Fuel Company; Vice-President and General Manager of Houston Lighting and Power Company; Vice-President or Manager of Houston Gulf Gas Company; Houston Natural Gas Company; Division Superintendent of S. W. Bell Telephone Company; City Superintendent of Western Union Telegraph Company; Resident Manager Postal Telegraph and Cable Company; Managing Editor of Houston Labor Journal; Managing Editor of Houston Chronicle; Managing Editor of Houston Post-Dispatch; Managing Editor of the Houston Press; Chairman Inter-Racial Committee.

#### *Civic or Improvement Clubs*

President of West End Improvement Association; President of West End Community Club; President of Northwest Brunner Improvement Club; President of Root Square Community Club; President of Woodland Heights Improvement Club; President of Houston Heights Improvement Club; President of Cherryhurst Civic Club; President of Oaklawn Improvement Club; President of Second Ward Improvement Club; President of Fourth Ward Improvement Club; President of Sixth Ward Improvement Club.

Subject to change by the Council, the Board of Directors shall be the twenty-five persons occupying the following positions and their successors in office, to-wit:

Mayor of the City of Houston; County Judge of Harris County; President of the Chamber of Commerce; President of the Houston Cotton Exchange; Chairman of



the City Planning Commission; President of the Houston Real Estate Board; President of the Houston Labor Council; President of the Public School Board; Chairman of the Harris County-Houston Ship Channel Navigation District Board; Chairman of the Park Board; Chairman of the Social Service Bureau; President of The Museum of Fine Arts; Chairman of the Board of Trustees of Rice Institute; President of Rice Institute; President of the Harris County Medical Society; President of the Harris County Bar Association; President of the Engineers Club of Houston; President of the Harris County Drainage Association; President of the Parent-Teachers Association of Houston; President of the City Federation of Women's Clubs; President of the Ministers Alliance of Houston; President of the South Texas Chapter American Institute of Architects; President of the Rotary Club; President of the Lions Club; and President of the Kiwanis Club.

The Board of Directors may nominate for membership in the Council the executive head or any member or members of any other or newly established organization in Houston and Harris County.

The Board of Directors shall elect an Executive Committee composed of seven members of the Council, whether members of the Board or not; shall choose annually a Chairman or President of the Board who shall be the titular head of the Forum; and shall create certain honorary staff positions for special and gratuitous service.

The Executive Committee shall have the custody and maintenance of the physical property of the Forum; shall engage the managing director and approve the employment and discharge of the paid staff of the organization; shall supervise and direct the purport and extent of publication and circulation of the bulletins of the Forum; and, generally, shall do any and all things prescribed by the Council and the Board of Directors.

*As the budget of this organization is underwritten, at least during the preliminary term, the payment of dues or other pecuniary contributions shall be truly voluntary, unsolicited and unexpected.*

## HISTORY OF OUR PARKS AND CITY PLANNING

There has been more or less consistent and effective striving for a city plan and park system since 1899, when Mayor Sam Brasher purchased an old brick-yard, 16 acres in area and full of gullies, and converted it into what is now known as Sam Houston Park. In 1910, Mayor Baldwin Rice took the next effective step when he employed Mr. A. C. Comey, a landscape architect of Cambridge, Mass., to make an extensive study and suggest a scheme for park development and a city plan. One of the immediate effects was the purchase of a 13 acre annex to Sam Houston Park. Then Vicks Park (now Cleveland Park) was purchased by the city as a site for Exposition grounds. Each year saw the need for additional parks and play-grounds more acute. In 1914, Mayor Ben Campbell created the first Park Board, composed of Messrs. E. B. Parker, Chairman, Sterling Myer and Jules Settegast. The Lawrence tract in the Fifth Ward, the Bradley tract and ground for the South End and North Side High Schools were purchased and also Woodland Park. In 1915, Mr. George E. Kessler of Kansas City was retained as landscape architect for the Park Board and he made comprehensive plans for the development of the park land already owned and for the acquisition of additional land in different parts of the city. In 1916, Hermann Park was given to the city. In 1917, Mr. Settegast resigned from the Board and Mr. R. C. Kerr was appointed in his place. During the war there was little time for park development.

When Mayor Holcombe was elected in 1920, he took a vigorous stand for the development of public parks. The terms of Messrs. E. B. Parker and Sterling Myer having expired, he appointed Messrs. F. C. Proctor and Herbert Godwin to succeed them and they, with Mr. R. C. Kerr, now constitute the Park Board. On the death of Mr. Kessler, Mr. Herbert Hare of Kansas City was retained as landscape architect and under the present Park

Board the developments and extensions of the park system during the past six years have been marked, indeed. The outstanding instances are the acquisition of Memorial Park, the substantial addition to Hermann Park, the projection and construction of park drives along Buffalo and White Oak Bayous, and the intensive development of Hermann Park.

There have been several attempts at city planning in Houston. The first was the above mentioned study and report of Mr. A. C. Comey, at the instance of Mayor Rice. There were no immediate results but a constantly growing realization of a need for city planning became evident. In 1915, Mayor Campbell created an Exposition Board and appointed Messrs. C. J. Kirk, Maurice Sullivan, and Alvin Moody thereto. Mr. Kessler prepared extensive plans for the Exposition Grounds and a site was purchased. In 1919, Mayor Amerman appointed the City Expansion Board, composed of about thirty prominent citizens with Reverend William States Jacobs at the head. This Board was created to develop plans to provide for the physical needs of the city which was even then growing at a rapid rate.

In 1922, Mayor Holcombe appointed a City Planning Commission, composed of Messrs. E. E. Sands, M. E. Tracy, Dr. J. W. Slaughter, J. C. McVea, George M. Bailey, H. B. Jackson J. S. Pyeatt, R. L. Cole, and P. B. Timpson. There were four stipulated and dutiful purposes of this Commission: (a) to recommend plans for major streets to accommodate a rapidly increasing traffic; (b) to locate and recommend plans for a civic center; (c) to recommend plans for improving and beautifying the parkways and bayous; and (d) to suggest plans for zoning the city. Deaths and resignations changed the personnel of this Commission until it now consists of Messrs. M. E. Tracy, Herbert Godwin, J. C. McVea, John Embry, P. B. Timpson, A. C. Finn, R. L. Cole, and Dr. J. W. Slaughter, with Mr.

Herbert Hare as landscape architect and city plan consultant and Mr. L. B. Ryon, Jr., as city planning engineer. Plans for major streets, a civic center, and a zoning ordinance have been prepared and submitted to the City Council and the improvement of the parkways or bayou drives is rapidly progressing under Mr. J. C. McVea, City Engineer, and the Park Board. Therefore, a great deal of the preliminary work of the Commission has been performed and it now remains to put these plans into effect.

#### PUTTING PLANS FOR HOUSTON BEFORE THE PUBLIC

While it will be possible for the Forum of Civics to give counsel and even material assistance in the achievement of sectional betterments, here is an immediate and city-wide opportunity to serve the public at large by providing simplified digests of the reports and recommendations of the City Planning Commission with regard to major streets, the civic center, and the city plan. The Forum ought to give the broadest and most effective circulation to these reports, for every person interested in the present growth and future development of our city and county should study such reports for what they may be worth.

Houston,  
May 15th, 1926.

A Brief Review  
of  
Art Progress in Houston  
as Part of  
The Art Development  
of America  
1900 - 1925

## Art Progress in Houston

*A Contribution to  
Local Community Art Activity  
from  
The Thursday Art Review Group*

*Dedicated to  
The Founders' Society  
of the  
Museum of Fine Arts  
of  
Houston*

*\*On Reading Old Records of the Houston  
Art League*

*Sheaf by sheaf the years now past, we glean;  
From fading leaves by aid of dreams contrive  
Forgotten faith and struggles to revive  
Until before our eyes the earlier scene  
Comes back again,—we catch a look or mien;  
Those men and women who first chose to strive,  
The joy of beauty here to keep alive,  
Whisper to us their faith, brave and serene.*

*So, we who now have come to bear our parts  
In this procession moving up the slope  
To where abides the great magician, Art,  
Whose golden wand gives life a nobler scope,  
March on with more of music in our hearts,  
Fresh courage kindled by their torch of hope.*

\*Written at the time of the dedication of the Art Museum site, April 12, 1917; published first in the Houston Chronicle, later in the American Magazine of Art.

## FOREWORD

THE achievement of the Houston Art League up to the present moment represents the earnest, continuous, and thoughtful effort of men and women of clearly defined individuality. The history of the past twenty-five years of the League (1900-1925) bears the imprint of strong personalities. Indeed, so personal and characteristic have been all essential contributions of whatever kind that the story of the League might be told in a series of biographical sketches.

Due to the accurate and untiring work of able recording secretaries and historians of the League, ample material is at hand for such a series which we may hope to have appear at some appropriate time in the future.

At the present moment, however, when the completion of a quarter of a century of existence provides a unit of measure more in the dimensions of history, our attention is drawn to the total activity of the past twenty-five years rather than to the roles of individuals, interesting and valuable as the latter are.

Applying this new measure leads to an interesting discovery. We find that rich as the Art League is in biographical material, it has also a history which may be written without the mention of names. Diverse as were separate administrations, contrasting and sometimes almost contradictory as appear the pol-

icies of different leaders, when a short period of time is considered, it is unity rather than diversity which characterizes the longer period we are now able to consider. A plant rather than a mosaic offers a figure for this longer period.

Why does a larger view show a single idea unfolding through three well-marked stages, when more limited views show such diversity? Does not a single answer suggest itself? Apparently the men and women who have carried on the real work of the Art League, different as were their personalities and methods, were all alike moved by a single purpose. They did not permit the activities of this organization to revolve around themselves, but each, "following the gleam," in his or her own way, through unselfishness, sincerity of purpose, and clear thinking, related individual work to the single goal of bringing a deeper experience of the beautiful into the life of the community.

Perhaps the highest tribute that can be paid to those who are responsible for the achievement of the Art League is this: the story of their accomplishment can be told without the mention of their names.

Stella Hope Shurtleff.

June, 1926,  
Houston, Texas.

### Beauty-Hunger and a Bond of Art

THE Houston Art League shows no more interesting development than its bond of art with the outside world. The Museum, standing as a record of twenty-five years of community art activity in Houston, "built by the people for the use of the people," is in the fullest sense a local art shrine. But, apparently as the result of a true unfoldment from within upon the part of the Art League, the Museum is both the symbol and the expression of a bond with the art of the world.

This development of a permanent connection with the entire field of art has come into existence gradually and unobtrusively as a plant grows. From the new outlook which this growth has made possible, the Art League, without any loss of local color, presents itself as simply one of the manifestations of a desire for beauty in community life which were working like leaven in other American communities at the same time. Local art activity appears as part of a whole, with the same motivation which was leading to similar activity in other parts of the country. Beauty-hunger, older than civilization, was making itself felt in American life.

Our purpose, then, is to review briefly the development of the Houston Art League, from its beginning to the opening of the Museum, as a single movement belonging to the first quar-

ter of the present century and to link this development with a wider expression of the art impulse in American life.

### Beginning with a New Century

AS a point of departure, we may inquire, first, what the art situation was in this country when beauty-hunger began to manifest itself in connection with the community life of Houston. Who were some of the art standard-bearers the first year of this century?

In order to grasp the situation more clearly, relating beginnings here to the art heritage of the twentieth century in America as seen in representative artists, let us try to visualize an incident recorded in the early history of the League, then place in contrast to this actual occurrence, an imaginary one in harmony with facts, since all the elements of such an occasion were in existence. We shall merely try to make actual conditions more vivid by this device.

Now, for our first picture: Recalling the more leisurely atmosphere of 1901, the mode of dress, the absence of automobiles, the unhurried carriages, the less metropolitan character of Houston with its less than fifty thousand\* population, its port and skyscrapers

\*Scholastic census for 1901 about 8,492.

still in the future, let us reconstruct the afternoon of March 18, 1901, and enter the old Central High School Building where a small group of Houston men and women have assembled for the first annual meeting of the Houston School Arts League. Let us listen while the secretary reads the minutes of the first meeting. These words hold our attention: "Many who are here today may recall the third Saturday in March one year ago, the seventeenth of that month (March 17, 1900) when we assembled at the residence of Mrs. R. S. Lovett, 2017 Main Street, to hear a little talk from Mrs. Jean Sherwood of Chicago."

"Before she had finished her message to us, the forty-seven listeners had become enthusiastic over the idea of placing works of art in the Public Schools of Houston. The earnestness of purpose of the forty-seven who were present was demonstrated in the motion that was made and carried that Houston have an Art League. . . A life-size statue of Venus de Milo is to be purchased and placed in the corridor of the High School. . . ."

Having sensed the modest character and isolation of our community art beginning, let us again exercise our imagination to place before us with some clearness representative artists and tendencies of that time. Let us assume that a dinner party for artists occurred in New York the evening of the day that the first an-



nual meeting of the Art League was held in Houston.

... Let us leave Houston on the evening of March 17, 1901, and by swifter means than an aeroplane offers, take flight for New York.

Arriving early at the imaginary dinner party we have arranged, we find that a few artists have already gathered. One is making a startling statement; he is declaring that judged by intrinsic worth American painting is only twenty-five years old. No one takes issue with him. Indeed, another guest remarks that all the best painting of Homer, Inness and Martin belongs to the last quarter of the nineteenth century. Someone recalls the fact that Richard Morris Hunt, so lately gone, was our first Beaux Arts trained architect.

Other guests arrive. George de Forest Brush and Elliot Daingerfield enter together, exchanging a few words about their native South.

... Now all the guests are seated. At one table are Harriet Hosmer and J. Q. A. Ward (both sculptors are seventy years of age), and with them are the painters John La Farge and Elihu Vedder, a few years younger than the sculptors. Miss Hosmer refers to early struggles in Italy; Mr. Ward utters his dictum, "American artists should go abroad to study but not to stay." The two painters, La Farge and Vedder, talk of Italy and France, and the art

of the East; a congenial little company, conservative, all approving of tradition. Nearby, Edwin H. Blashfield, Robert Blum, J. W. Alexander, and Edwin Abbey are seated together, talking of mural painting. They mention the awakening interest in this form of art and speak appreciatively of the influence of Puvis de Chavannes. Mr. Abbey is congratulated upon having been chosen three months earlier as official painter of the coronation of Edward VII. There is nothing radical here.

At another table sit a group of men whose ages range from forty-six to fifty-five. Here are the painters Sargent, George de Forest Brush, Kenyon Cox, William Chase, and the sculptors, Saint Gaudens and French. They talk much of Paris. Brush and Kenyon Cox recall their days in Gerome's studio; they refer to Sargent's early work with Carolus-Duran. Chase mentions Munich. Other subjects are touched upon, such as the effect upon American life of the changed character of immigration; labor troubles; the long reign of Queen Victoria, just ended; Kipling's Recessional; Rostand's new play, Cyrano de Bergerac. These men appear to be content with the past and are willing for the future to evolve from the past.

At another table, still younger artists are seated; to be exact, the age of each is forty-one years. Here are Joseph Pennell, Lorado Taft,

Elizabeth Nourse and Gari Melchers. Mr. Pennell is regretting Whistler's ill health, and answering questions about the biography of Whistler which Mr. Pennell and his wife are writing.

Moving on, we pass a table where the well-known figure painters, Frank Benson, Edmund Tarbell and Abbott Thayer are seated with a young man, who, we are told, is Richard Miller, then just beginning to win recognition in Paris. Passing this table, we catch a word about the short time America has had any figure painting worthy the name, and we hear a reference to the earlier "genre."

Just opposite this group, we notice a table where landscape painters are gathered. Here are Schofield, represented in the Paris exposition of 1900; Ranger, newly-made academician; Redfield; Tryon; Ben Foster; John F. Murphy and others. They speak of Inness, Wyant and Martin, so lately gone. They regret that Winslow Homer has become a recluse; they speak of his power; they recall the work of the old Hudson River School. As we listen, we recognize Birge Harrison, Willard Metcalf, Charles H. Davis, Gardner Symons. We catch glimpses of the sculptors Herbert Adams, Bela Pratt, Hermon McNeill, and other sculptors and painters who are seated nearby.

As we are leaving, earnest conversation at a small table near the door attracts our attention. Here, Mary Cassatt (over from Paris for this occasion) and Childe Hassam are talking of the new "Impressionism." They speak of the late Theodore Robinson, recalling his four years of study with Monet. They comment upon the fact that in 1896 one of his pictures was refused by the Metropolitan Museum. They reflect, however, that Impressionism has not yet been confirmed in Paris—"though it will be," they agree.

No one in this large company mentions Houston, yet the little group of "forty-seven" was even then forming a bond with these artists, some of whom were to be invited here to lecture, others were to become known through their work in visiting exhibitions, while several were to be represented in the permanent collection that grew out of the formation of an art organization in Houston.

Impressionism, of which the influence was seen throughout the cross-section of American painting on exhibition at the opening of the new wing of the Museum in January, 1926, had hardly touched American art in 1901. Sculpture looked to Paris, although Saint Gaudens, who fused French training, American subject, and his own great personality, was being hailed as The American Sculptor.

Our architecture was "a museum of styles," for the most part, although H. H. Richardson, Richard Morris Hunt, McKim, Mead and White, had already made valuable contributions both of work and of standards. Louis Sullivan had just conceived the idea of transforming the rectangular monotony of the skyscraper into soaring beauty.

Turning from these retrospective pictures, let us see what followed, in Houston.

### As the Years Passed

FOR several years the public schools were both the avowed and the actual centre of interest for the Houston Public School Art League.

*"For the sake of my child,  
I must hasten to save  
All the children on earth  
From the jail and the grave."*

was quoted on more than one occasion. School-room walls were tinted, pictures acquired, framed, placed; still other pictures were collected for children to study, and a book on Picture Study was prepared. There were delightful entertainments, but in them recreation for the community was apparently only a means to the end for which the League was then working.

Records for 1902 declare that "The League covered itself with glory and reaped a worthy reward of over four hundred dollars through the recent exhibition of Elson pictures." In May, 1906, there is a report of "an enthusiastic reception in a room of Fannin School, the walls having been tinted by the League and pictures placed upon them." The report of the president at the annual meeting of the League in 1906 shows "196 pictures and 12 casts in the schools, of which 59 were placed during 1905-06," and notes that "the League is buying large pictures now, several small ones having been returned and exchanged." The records of early years leave no doubt that the Art League for the first six or seven years after its organization functioned as an adjunct to the city schools. Can one imagine a more fruitful childhood for such an organization?

While the forty-seven charter members of the Art League, with others constantly being added to their list, were busy with missions for art in the schools, tinting walls, acquiring pictures—promoting the study of art by children—the area of art interest in the United States was steadily widening, and more attention was being given to standards of craftsmanship. Increasing regard for standards of painting as a craft is brought before us by the fact that in 1902 the many students of William

Chase, who was notably an advocate of skilled workmanship, had persuaded their master to have his portrait painted by Sargent. There is abundant evidence of expanding art interest. In 1902-03, six art societies in New York were holding annual exhibitions and several other groups of artists were showing less often. In 1904 architecture, as an art, was placed before America by the St. Louis Fair; the same occasion called attention to arts allied with architecture,—mural painting in particular. Lorado Taft's book, "American Sculpture," appeared that year. In 1905 the Art Alliance of New York reported thirteen constituent societies; the Albright Art Gallery was opened; news of Mr. Freer's offer of his collection to the Smithsonian Institution was attracting editorial comment; and an art merger was being suggested for the art department of Columbia University, the Metropolitan, the National Academy, and the Society of American Artists. The American Academy at Rome, then in its eleventh year, was incorporated by an Act of Congress. Attention was drawn to sculpture in 1907 by the passing of Saint Gaudens. New emphasis upon standards, a wider field of art interest, and the account, here and there, of a defense of the classic spirit, impress us as we read art notes covering the years 1900-07.

Focusing our attention again upon local activity, we discover an inner change begin-

ning to take place in the Houston Public School Art League. The president's address of 1908 refers to "a firmer footing, a broader expansion." We come upon this statement in the minutes: "We need to grow with our children in art knowledge." There was developing, imperceptibly, a shift from fruitful, objective childhood to youth, with its more inherent goal and realization of power. In 1909 the League, with about six hundred members and a record of complete sets of pictures (thirty-six in a set) in twelve schools, was evidently looking upon the community as a field of activity as well as a source of support. In 1911 the League became a member of the American Federation of Arts and "acquired its first, original oil painting for a permanent collection." In 1912 the records of the Art League reveal the inner shift in these words: "The maintenance of the League comes from the community, therefore something should be done for the city." At this time, the League had placed in the schools five hundred and forty-five pictures and thirty-two casts, valued altogether at about twenty-two thousand dollars.

While the centre of art activity in Houston was shifting to a new base (1908-13), not only continued growth, but change, as well, were to be noted in the larger field of American art. Although in 1911 Kenyon Cox was presenting

"The Classic Point of View" in lectures at Chicago Art Institute, Robert Henri, George Bellows, A. B. Davies, John Sloan, W. J. Glackens were calling themselves "Independents." In 1912 DuChamp's "Nude Descending the Stairs" descended upon us. Paulanship was being hailed as "The New Sculptor." But the most startling art event in our history occurred in 1913, when the exhibition by "Art Revolutionists" was held in the Armory in New York, and Modernism planted itself upon American soil.

Turning from the stir created by the radicals in the Armory exhibition we encounter something of an art revolution in the air in Houston, for by 1913 the change in the character of the Public School Art League had reached a climax; the unconscious shift had become conscious, and was formulated. The name of the organization was modified to indicate its new, community character; a new constitution was adopted, and the Houston Art League was incorporated under the laws of the state.

The result of this marked change in the pattern of activities produced a period not without "storm and stress;" yet one filled, also, with the widening horizon of youth's expanding consciousness and enchanting visions. Activities were varied. With concerts, danc-

ing, playhours for children; art appreciation courses for members, acquisition of a temporary home and steps to acquire a museum, not to mention continued interest in the schools, all the muses were honored. In the years 1912-13 pictures by C. W. Eaton and Charles Curran were purchased from the American Federation exhibition. Frank Alvah Parsons lectured on Home Decoration; Mr. Surette gave talks on music; and Ycaye, the violinist, was presented. In 1914 the League had a "house-warming" in its temporary home in the Eckhardt Place. In July, 1915, at a meeting of the directors, the chairman of a committee appointed "to locate a suitable, permanent home for the League," reported that this committee would continue its efforts. In August, 1916, a trifle more than a year after this report, a deed for the museum site was in the hands of the directors.

The acquisition of a museum site, through the generosity of a Houston citizen, is one of the most important events in the history of the League. It marks both the culmination of one period and the beginning of another. The new period was to be characterized by a single-minded focus of purpose and effort, even as expansion had marked the previous one, of which hints appeared in 1908, but which was at its height from 1912 to 1916.

Although of incalculable value to the League, the plot of ground that had been ac-

quired was not in itself dynamic as it "lay in the sun and waited." Many Houston people remembered vaguely having heard that a building site had been given to the Art League. But there was no very definite knowledge as to its location. More than one visitor interested in art who was in Houston between August, 1916 and April 12, 1917 inquired in vain for the location of the future museum. Members of the League hoped that at some time in the future a building would stand at the intersection of Main and Montrose Boulevard—but when?

This question was soon answered. The answer was given in such decisive action that it might be translated by the one word, "immediately." The dedication of the Museum on April 12, 1924, which placed Houston in touch with the art of America and of the rest of the world, occurred just seven years after members of the Art League first gathered upon the spot of ground where the Museum now stands.

The dedication of the museum site not only focused attention upon the spot where the Museum was to stand, a marker being placed there to show to all who passed that this place was set apart for a future community shrine of art, but the celebration was made the occasion for gathering up the strength of the League for its difficult, upward climb. In connection with this event, several weeks were devoted to

bringing together all documents bearing upon the history of the League, recording the recollections of charter members and others, and compiling a list of all those who had in any way served the League or the cause of art in Houston. Several honorary life memberships were conferred at this time. In 1917 the Houston Art League, aware of its past and with all the forces it could summon from the first year of the League to that moment, faced the future and never for a moment hesitated, no matter what obstacles were in the way.

The war was in progress. The spirit in which the League was working is suggested by the following extract from the report of the Ways and Means Committee, presented to the Board of Directors of the Art League, June 5, 1917:

"In the first place, the committee desires to place on record its recognition of the fact that the present appalling war conditions in the world claim the first attention of every citizen of responsible age, and, as well, the deep and purposeful consecration of whatever ability, mental, moral, spiritual, or financial, he may possess . . . To all appeals incident to the war there must, of course, be generous response, and liberal to the point of sacrifice, yet, just because of these unusual conditions it becomes all the more important that such organizations as this continue steadfast in pursuing some

programme to maintain our hard-won standards, during these trying and confusing days. The committee feels that a first essential to the very life of the organization is the formulating and developing of a definite general programme for the future enterprises of the League over an extended period, say ten or twenty years . . ."

From 1913 to 1917, in the field of American art, the extension of boundaries was of an intangible rather than of a concrete character. These years were not marked so much by acquisition of notable works of art upon the part of individuals or museums as by increased effort to awaken interest in art. Various associations to promote interest in art appear prominently during these years. Growth of art interest in the central and western states was noticeable. Much interest in children was manifested.

The influence of new points of view was being felt. The American Art section at the Panama Exposition was said to differ from similar ones at previous expositions in that the work was more "alive,"—had the "living urge." An art critic, commenting upon the exhibition of contemporary American Paintings at the Chicago Art Institute during the winter of 1915, declared that it differed from previous exhibitions in that the pictures were "high in color, gay in spirit, suggestive of movement."

In Houston, on April 12th, each year, after the dedication of the museum site in 1917 until the opening of the Museum in 1924, while every effort was being directed toward plans for a building, appropriate exercises were held on the grounds, which were gradually being prepared as an appropriate setting for the Museum. A glimpse of the Art League on the last twelfth of April to be celebrated before the Museum was completed may be had from the following comment, written at the time:

"The late afternoon of April 12, (1923) emerging from a morning gray with rain, was radiant and formed a beautiful accompaniment for the anniversary celebration held at the museum site. In the west a squadron of purple clouds with sunlight beyond, stood at attention, like a guard of honor. Toward the east were pine trees with shadows at their base and light on their tower-like tops. In this setting, under a tree, with the beginnings of the Museum at hand, stood a group of leaders in the work of the Art League. At their right was a group of school children who led in the singing of patriotic songs.

"In due time Judge J. C. Hutcheson joined the company and spoke of the meaning of art in a spirit in keeping with the scene. The speaker disclaimed technical knowledge of art, but spoke of its importance in terms of personal experience. He embellished his 'gospel of

beauty' with quotations from philosophers and poets.

"The speaker, because of his background as a native Houstonian, and because of the sentiments he expressed, gave the occasion a flavor of home soil and something poetic to add to the treasures of memory which belong to those members of the League who have discerned, beneath the various activities of the organization, the steady flow of a single, high beautiful purpose."

### A Goal Attained

THE following April 12, 1924, the new Museum was opened with an exhibition of works of art owned in Houston, and with a dedicatory address by Homer Saint Gaudens. The day is a memorable one for all who had a share, however small, in the steps which led from the meeting in the spring of 1900, at 2017 Main Street, to the meeting in 1924, at the intersection of Main and Montrose Boulevard, where the new Museum stands. For those who had helped in any way to create the Museum, it seemed something more than stone on this occasion.

Hopes for the future and memories of the past were mingled in the atmosphere which attended the opening of this building, made possible by the years filled with clear vision, unselfish work, and generous giving which had

preceded it. The majority of those who had been interested in the League from its beginning either participated in the dedication or shared the pleasure at a distance. But in harmony with that spirit which had linked past efforts and future purpose in 1917, when, with the dedication of the site, the League set its face toward the erection of a building, a floral offering was placed among the decorations as a tribute to those "not spared to rejoice in the fruits of their labor."

What was happening in the larger field of American art during the seven years between the dedication of the museum site (1917) and the opening of the Museum (1924)? Glancing afar, we discover that while the Art League here was opening exhibitions at hours most convenient for soldiers, lending pictures to the Red Cross Community House and the Camp Logan Library, American artists as a whole were playing a unique part in war. Every "drive" had its posters, while "camouflage" went to the very front lines of battle. An American painter, Abbott Thayer, was especially honored for his work in this field. The French report citing him for honor declared "many of his devices and formulae appeared on the European battle front."



Immediately after the war, an expansion of art interest surpassing any in our history appeared in every department of art. Choosing at random, a few news items of 1922 suggest the volume of art activity (largely art patronage) since the war:

Art import since 1910, \$350,000,000.

The Metropolitan, St. Louis, and Newark Museums using radio for art talks.

Jeptha Wade, president of Cleveland Museum of Art, \$200,000 unrestricted endowment, bringing the total of his endowment to \$1,000,000.

Ernest Longfellow, son of the poet, leaves Boston Museum many fine paintings and \$200,000.

George F. Baker, a banker, gave the Metropolitan \$1,000,000 in Liberty bonds.

6,000 Japanese prints given to the Boston Museum by Spaulding Brothers.

Aurora, Illinois, a town of 38,000 population spends \$35,000 for paintings.

\$22,000 given Duveneck endowment fund for advanced instruction at Cincinnati Academy.

Contacts with art of other countries and the development of art patronage in proportions never before known in this country, or perhaps elsewhere, mark these years. Doubtless there was a "red-letter day" in the field of American art for every month of 1925, a year marked by gifts ranging from that of Rockefeller in January to the Munsey bequest in December.

## Museum and Patrons

THEORIZING, one might say that the logical way to set about bringing beauty into community life would be to discover and cultivate local art talent. This would seem the obvious plan to follow. Why do we not find such a procedure, somewhere? The exigencies of American life seem to decree another way. We acquire museums and they, through their influence and the founding of art schools, develop local talent. Since community art activity in Houston was following the typical pattern, it may be interesting to make some inquiry concerning the founding of American art museums during the first quarter of the twentieth century.

An authority on this subject says "about two-thirds of our art museums have been effectively established during this time." California established six museums during this period. Six of the eight museums of Ohio were built since 1900. The Denver Museum was incorporated in 1900; that of Toledo, Ohio, in 1901, built 1911; the John Herron Art Institute, Indianapolis, Indiana, established in 1902; Louisiana State Museum 1906; the Museum of the Southwest, Los Angeles, 1907; Delgado Museum, New Orleans, 1910. In rapid succession follow those of Memphis, Tennessee; Milwaukee, Wisconsin; Santa Fe, New Mexico; Asheville, North Carolina. Does not our own

museum become more interesting for us when we think of it as one of a large number of similar institutions being created at the same time and in similar ways?

Museums imply art patrons. In the building and support of American art museums this implication is richly fulfilled. Can you mention any museum in this country without recalling the name of some generous patron of art? To think of the Cleveland Museum is to remember the rare quality as well as the generosity of Jeptha Wade's patronage; merely to enter the museum which Mrs. Jack Gardner left to Boston or the one Mr. Freer established in Washington, gives one, in a subtle way, a sense of the presence of their absent donors. The Metropolitan Museum brings to mind many names. One cannot study Gothic art without paying the tribute of a grateful thought to the memory of J. Pierpont Morgan. One cannot visit the New American Wing without being grateful to Mr. and Mrs. Robert W. DeForest. The Cloisters bring appreciative thoughts of George Gray Barnard, the creator of this unique art treasure, and also of Mr. Rockefeller, who has made it available for permanent enjoyment. The Munsey bequest to the Metropolitan (forty million dollars) is the latest to remind us of the role of the art patron.

The Houston Art Museum is no less intimately bound up with the art patron than those

we have considered. When a biographical history of this organization shall be written, the strategic position of local art patrons will be revealed. We shall see then that in no phase of development is the Houston Art League in more complete harmony with that of similar organizations than in this matter of patrons.

In Houston, the art patron appeared early with gifts, and he reappears from time to time, notably in every crisis, but always with striking modesty. It would be difficult to estimate the service of men and women who have given generously to art work here, usually with the request that, like those who signed themselves "A Coterie of Business Men," their names should not be made public.

### Looking Forward

LIKE the nation, the Houston Art League enters the second quarter of the century with a new relation to the art of the world, and with a similar problem. The question for nation and community alike is "What is to come into our inner experience out of the wealth of objective art material now available?" Shall we, like the Romans, who inherited the arts of Greece, affix rather than assimilate what we acquire, or shall we, like the Greeks, who were enriched by the arts of

Egypt, use what comes to us as a stimulus for the development both of the aesthetic sense and of latent, original, creative ability? (It was not only Greek statues and temples that were beautiful; but so, also, were manner of living and smallest objects for use in boudoir or kitchen.) Shall the Museum be for us a place of pleasant sensations as varied exhibitions come and go, or shall it become an illumination, as well, lighting the way toward a more aesthetic expression of personal, social, and civic life?

Successive stages of such an organization as ours must, inevitably, bring new problems, new adventures, hence making new requisitions upon the courage, understanding, and generosity of those who wish to serve their community unselfishly.

That we are upon the verge of one of these new stages of growth, is clearly indicated by the history of the League up to this point.

A great community instrument has been forged and placed in our hands, or, to put it another way, while a seaport was being established, there was being quietly created in Houston another harbor where argosies of the imagination from every land may cast anchor. This equipment is the fruit of twenty-five years of work; it prepares us for a new development. Our art museum, an instrument or harbor, as you choose, is a bond connecting Houston with the art of the world.

This new equipment is in our hands at a strategic moment in American art history, not only because the arts of the world are seeking admission to this country, but because (as novelist and critic remind us) the physical work of the pioneer has been done,—he has crossed the continent. His children, however, inherit his energy without a like demand upon it, hence the special need of opportunities for new spiritual, intellectual, and aesthetic adventures—pioneering in the realm of the spirit.

Does not the present situation offer us an opportunity which matches that offered to the little group of men and women who began organized community art activity in Houston on March 17, 1900? Like them, we have before us the exhilarating prospect of the unexplored. New problems wait to test our vision, unselfishness and strength as they waited at each step forward during the past twenty-five years. Essentially, we face the future as did the early "forty-seven" pioneers, yet with a difference. We have a past; not one to hamper us but one which may enrich us—a past we cannot disregard if we would have our work come to fullest measure of value for the community. We may well look back upon this past with a gaze as searching as any we turn upon our future. We may meet "new occasions" with the "new duties" they lay

upon us and yet build each fresh activity upon existing foundations, wherever they may be discovered; we may gather up beginnings which have slumbered for years and add their latent strength to our undertakings, by this means moving forward in such a way as to preserve to the community and to the organization the continuity which marks its development up to this point.

As members of a community art organization, we are committed to an undertaking which may be expected to continue so long as the city stands. There is a future open to us so far-reaching that Rossetti's lines are applicable:

....."Though thy soul sail  
Leagues and leagues beyond—  
Still leagues beyond those leagues,  
There is more sea."

This undertaking is so closely interwoven with the best interests of the city, that the destiny of the two are singularly identical.

### Summary of the Stages in the Development of the Houston Art League

A BIOGRAPHICAL history of the Art League might be built around the divisions of its administrations. For a constitutional history, the stages would perhaps be:

- I. The Houston Public School Art League, 1900-1913;
- II. The Houston Art League, 1913-1924;
- III. Museum of Fine Arts of Houston, 1924—

From the angle of inner, structural character, which has been used in these pages, the stages are marked less by outward event than by a more or less uniform character. If there is indication that a cross section would show one quality through a given time, that time is thought of as a single stage. Such a plan is analogous to that of poetry in which a line may end with a rhyme at the close of the required number of feet, yet "run on" into the next line to finish its thought.

From the point of view of inner growth, the Art League from 1900 to 1907, approximately, appears to have had one character, to have been remarkably uniform in single-minded devotion to its original purpose of placing works of art in the public schools of the city.

From 1908 to 1916, a cross section of the League would have shown new characteristics, a different quality, not so much in evidence before 1913, but present to such an extent that

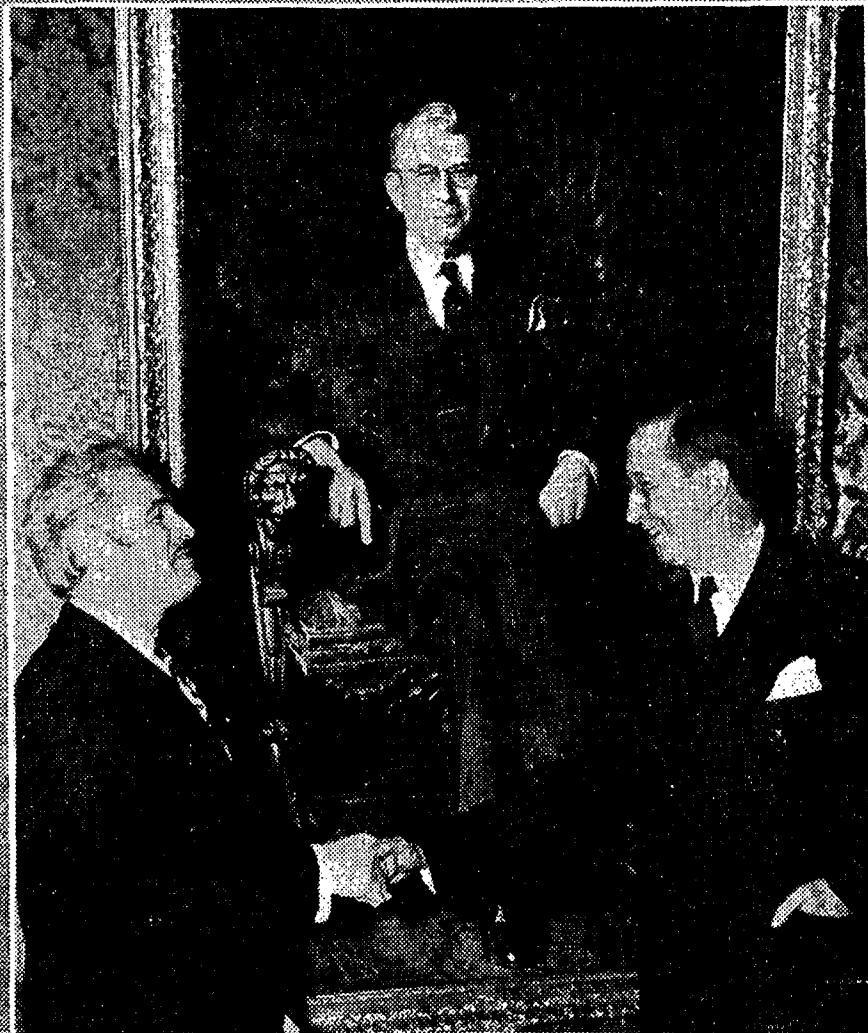
the radical outward change of 1913, seen retrospectively, appears rather as an intensification and an expansion of elements already present than as something new imposed from without.

In 1916 the acquisition of a museum site was a culmination of this second, structural stage, the event of the second period and the inciting cause of the third period.

The dedication of the Museum site, April 12, 1917, is chosen as the beginning of the third period for two reasons. Every detail of the carefully planned preparation for this occasion was directed toward binding together past and present resources of the League for a specific undertaking, and from the time of the preparation for the dedication and the celebration, plans for a building assumed a more definite character; indeed the marker was thought of as a stone that would later be incorporated into the Museum.

From the angle of structural development, this stage came to a close and a new one began on the evening of April 12, 1924, when the doors of the new Art Museum were opened.

## Luncheon Opens Museum Founders' Day Celebration



Founders' Day, celebrating the initial meeting 38 years ago of 41 Houston men and women whose vision resulted in the present Museum of Fine Arts, opened with a luncheon at the Rice Hotel Tuesday.

Among the honorees were (top left, from left to right): Mrs. Gertrude H. Cummings, second president of the Houston Public School Art League, 1902-04; Mrs. G. A. Volck, founder and for a number of years trustee of the present museum, and Mrs. J. W. Lockett, who managed tea dances to swell the coffers of the old art league. Top right, George A. Hill, Jr., president of the museum. Bottom left, Josef Sigall, artist, and James Chillman, director of the museum, felicitate each other over the portrait of John T. Scott, which the artist presented to the museum Tuesday afternoon. Bottom right, Miss Gussie Howard (left) took the minutes at the initial meeting 38 years ago and Miss Adelaide Gribble, who has been an active member since the beginning.

*These women were responsible for  
the Art League in the beginning -  
and made its future secure.*

## WORK OF LOCAL ARTISTS WINS CRITIC'S PRAISE

William Sawitsky, who has been in Houston nearly three weeks in connection with an exhibit from the Milch galleries of New York, will take with him, when he leaves Houston, three of Ruth Pershing Uhler's pictures and some of John Clark Tidden's work. Most of Mr. Tidden's best pictures for gallery exhibit are in New Orleans and Mr. Sawitsky is taking one of his landscapes from the pieces he has seen in Houston and plans to make other selections from those exhibited by the Southern Arts Association in the Delgado Museum, New Orleans.

Mr. Sawitsky will take his collection to New Orleans this week and probably will be there the rest of this month, exhibiting in the new galleries of the Arts and Crafts Club. Concerning Miss Uhler's work, Mr. Sawitsky said:

"She is a very talented girl and I found so much to admire in her work that I am taking three of her pictures with me for the Milch galleries. Her work shows the influence of Henry B. Snell, a member of the National Academy, whose work the Milch galleries handle and who has a very good reputation as a painter. She has much talent and has been well taught. I would say from what I saw of her work."

Miss Uhler is the daughter of Mr. and Mrs. W. S. Uhler, 3105 Louisiana Street, but has been in Philadelphia for the past few years, studying in the Philadelphia School of Design. A few weeks ago she sent a collection of her pictures to her mother for exhibit here and they at once attracted the favorable comment of local art lovers.

Miss Uhler has a studio in Philadelphia, where she teaches a limited number of pupils and devotes the rest of her time to creative work. The canvases chosen by Mr. Sawitsky are "Reflections," a piece remarkable for its treatment of shadows in shallow water and of which Mr. Sawitsky declares "there is not a dead stroke in it," "Oak View," a group of trees in autumn shades with a little house in a valley and a blue haze over all, and a decorative piece grouping fruit against a textile background in which the colors and fabric have received an unusually good treatment.

## Decorative Art in New York

Special from Monitor Bureau

New York, March 10

ALL the ardent designing artists of New York, those high-spirited workers who stand ready to push any decorative enterprise, public or private, to harmonious completion, have been cornered by the energetic entrepreneur of the Belmison Galleries at Wanamaker's and temporarily despoiled of their oriflammes to make a most decorative holiday. Let those who fear to change their spots beware the fascinations of this enlivening exhibition; for this band of modernists, this advance guard of colorists whose banners are unfurled along the gallery walls, is pledged to ruthless combat with the old guard of dull, drab routinists, of hyper-conventional, unimaginative, lack-lusterers.

Does milady weary of her muslined boudoir? Does she sigh for a note or two along her paneled drawing-room that shall proclaim the rising tide of gayety and good cheer that art is pulling from its 1923 sleeve? Does the architect despair of finding some comprehending colorist who shall complete decorative schemes for him? Does the budding patron of the arts want some fertile field for discovery of new talent? Then let them one and all take the bus that turns off the Avenue toward Astor Place and ascend to where this second annual decorative exhibition is in progress. There are many well-known artists represented but they are always up to something new. And there are newcomers here who will bear encouragement and watching.

It has taken gentle coaxing to get the artists off the walls, so to speak, to turn them to non-mural decoration. The painted screen was the opening wedge and this new space problem proved a decided relief from the conventional easel picture. The screen still has many of its original devotees but the rest are scattered all over the place, touching up nooks and corners, making rugs and embroideries, enriching tables with inlaid work like the early Florentines, designing pottery, fire irons, in fact lending a hand at every need. George Biddle, whose homage is seriously confined to portraying Polynesian pulchritude, comes forth with sculptured heads, hand-colored jugs and plates, batik curtains, and marquetry trays and tables, a demonstration of self-sufficiency which he must have picked up on some remote island in the South Seas. Hunt Deiderich sends a tray and a pitcher, some of his adroitly fashioned silhouettes (horses and riders truly Quixotic in dash and fantastic bravura), and several amusing designs of animals worked out in cross stitch.

Three panels by Charles Prendergast, executed on a gesso ground with brilliant color and gold and further enhanced with incised patternings, make resplendent notes in the exhibition. Robert W. Chanler flames forth in his Flamingo Screen, vermillion on vermillion, and shimmers delicately in "Variations in Metals," a screen of silver. Robert Locher's painting on silk, often enforced with embroidery, are stylistic, precious, and expertly executed. Adram Poole is a decorator of individual talents, as is James J. in his boldly colored and

conceived designs. Several of the fluent, brilliant paintings that made the name of Paul Thevenaz to echo through the town are also here.

James D. Herbert appears in a detailed sketch for a mural decoration to be a most uncommonly gifted young painter; this study of hands clasped on the handle of sword is of such pronounced decorative value and emotional significance that one visualizes immediately the furtherance of the idea, says a sumptuous decoration in something of the grand manner of the Venetians or the master designers of sixteenth century tapestries. It is a tantalizing fragment. Joseph Stella's exquisite flower pieces, fictional and factual, silver pointed and delicately tinged with color, are ever a delight. There are lots of other items of note by Earl Horter, Joseph B. Platt, Victor White, Everett Henry, Stewart Reinhart, Leslie Saalberg, Florine Stetthelmer, Mark Tobey, Nur, Henri Caro-Delvaillie, Fred Marsh, William and Marguerite Zorach, John Storrs, Alexander Brook, Watson, Gordon, Margaret Wood, June Platt and Gustave Gwodecki, all set in the midst of the lovely furniture and appointments that the decorator's art has decreed essential to the well-ordered interior of today.

R. F.

### Art Museum for Houston

HOUSTON, Tex. (Special Correspondence)—Construction work has begun on an art museum for Houston, which has been largely sponsored by Rice Institute. Breaking of ground for the building was marked with addresses by officers of the Houston Art League, city officials, artists of Houston and members of the faculty of Rice Institute. The first shovelful of dirt was moved by Mrs. H. B. Fall, president of the Houston Art League, who declared that she "believed the Houston Art Museum will stand as a symbol of law, order and progress for Houston and for the whole southwest." Work on the first unit of the building may be completed during the summer. The museum building was designed by William Ward Atkin, head of the architectural department of Rice Institute, and Ralph Adams Cram, designer of the institute buildings.

## ART MUSEUM BOARD NAMES COMMITTEES

Action on the plan to increase the activities of the Art Museum through greater co-operation with art groups here has begun with the announcement of relationship committees by President George A. Hill.

The committees, composed of trustees, will work with representatives of the Museum School faculty, the professional artists and students of both the school and the free classes to formulate plans to increase the museum's usefulness.

The plan was submitted by Mr. Hill and adopted at a meeting of the board of trustees last week.

The committees are:

Professional artists, R. L. Dudley, Harry Hansen and Mrs. Walter Browne Baker; Faculty Miss Nina Cullinan, W. A. Kirkland and Robert H. Kelley; Museum School students; Wallace Pratt, Mrs. J. O. Winston and Mrs. James P. Houston; Free Class students, H. R. Cullen, Dr. P. H. Scardino and Mrs. W. B. Sharp.

Professional artists are already organized into an association known as the Houston Artists Gallery. Mrs. Elizabeth Morris is president.

The other three groups have not yet organized, according to museum officials.



STUDENTS AT WORK AT MUSEUM SCHOOL OF ART



Illustration by H. J. Myers





## Evelyne Byers Bessell, "Veteran" on Art School Faculty, Reopens Classes

Evelyn Byers Bessell, one of the "veterans" of the Museum School of Art faculty, has taught painting and drawing there since it was opened 10 years ago, and has reopened classes this year for young children and advanced students. Before the school was organized, she was secretary to James Chillman, Jr., curator of the museum. She maintained her own studio for a while, but gave it up when the increasing classes at the mu-

seum required so much of her time. She is one of the most popular instructors.

A library quiet reigns in Mrs. Bessell's classes not from discipline as much as from desire. In the first place the children take drawing and painting because they are interested. Being in a group merely stimulates interest and does away with much self-consciousness, Mrs. Bessell says.

Each child gets individual attention. Of the dozen or more in her class one day last week each one was working on a different subject. Moving quietly around, suggesting here, showing there, Mrs. Bessell accomplishes much in stimulating originality among her students.

Some take it for a purpose. Rose Allen and Marifay Cook wish to be commercial artists. They are in the adult class. Others come merely because they like it. Students are registered from everywhere, out of town, Rice Institute, downtown shops, public and private elementary schools. A number of boys are in the class. Small children in Mrs. Bessell's class are:

Edith Sperry, Betty Tracy, Carolyn Carleton, Bill Taylor, Michele Smith, Mary Ann Walton, Juanita Chernoskey. Adults: Rose Allen, Marifay Cook, Martha Lee Williams, Virginia Arnold, Flora Clarke, Marthalyn Elliott, Martha Lee Williams, Mrs. Christensen and Alice Meyers, the latter an old student returned after studying at Arts and Crafts in New Orleans.

The recent exhibit of work by museum school students showed an amazing progress and a versatility that was most pleasing to all who visited it.

Mrs. Bessell is a native Houstonian. She studied at the Pennsylvania Academy of Fine Arts under Daniel Garber, Joseph Pearson and Alfred Corles; the Chicago Art Institute under Forsberg and Gunther, and at the Chester Springs Summer School. She has traveled in Mexico and painted there, is a member of the Southern States Art League, and was a pupil of John Clark Tidden at Rice Institute.

Houstonians are familiar with Mrs. Bessell's ability in water colors. In 1928 she won the Museum Purchase Prize with a water color. Among some of her most interesting work are portrait sketches in water color, where she displays a fine sense of color and a delicacy of perception.

The museum school is strictly professional. Full time students devote the greater part of each day to work in the studio. Public school credits beginning with the eighth grade in the Houston schools are given for work in the

Top: A busy afternoon with one of the children's classes. In the foreground Mrs. Bessell is discussing a problem with Sarah Kahlden, one of the school monitors. Miss Kahlden has studied seven years. Reading from left to right the students are: Virginia Arnold, Bill Taylor, Mary Ann Walton, Edith Sperry, Carolyn Carleton, Flora Clarke and Michele Smith.

Lower left: Still life by Flora Clarke Streetman, age 15, summer and winter school student for past year and half. She is the granddaughter of Mrs. Sam W. Streetman.

Lower right: Evelyn Byers Bessell, instructor in drawing and painting, has been with the school since its opening 10 years ago.

Museum Art School. The school is open daily from 9 a.m. to 5 p.m. and for three hours every evening except on Saturdays and Sundays.

Eventually the dancer

representative of the president will come  
(See STEEL, Page 3.)

**\$7275 Given  
Arts Museum**

Contributions totaling \$7275 were reported Wednesday by the individual subscriptions division of the endowment fund campaign now being conducted by the Museum of Fine Arts of Houston, while a number of clubs were reported as being in the process of formation in Houston industries.

Subscriptions reported by Wallace E. Pratt, chairman of the individual subscriptions divisions were: Mr. and Mrs. H. R. Cullen, \$2500; Mrs. R. W. Wier, \$500; R. A. Josey, \$500; Mr. and Mrs. W. L. Clayton, \$1000; Mr. and Mrs. H. R. Safford, \$300; Mike Hogg, \$1000; J. S. Abercrombie, \$1000; Sakowitz Brothers, \$100; Westheimer Transfer and Storage company, \$75; Houston Electric company, \$125; Edward P. Ross Jr., \$25; T. G. Frazee, \$50 and an anonymous contribution of \$100.

Completion of a club among employees of the Model Laundry with a contribution of \$25 also was reported Wednesday.

George A. Hill Jr., director of the campaign, Wednesday praised the work that has been done by the corporate club division, manned by the young men's division of the Houston Chamber of Commerce, which has contacted some 300 organizations in Houston.

"The work done by this group is

(See MUSEUM, Page 3.)

## Will Demonstrate Arts and Crafts At Museum Friday

There was so much interest in the demonstration given by the Girls and Crafts Club and the Boys Commercial Arts Club under the direction of Maude S. West at the Museum of Fine Arts last week that the demonstration is to be repeated Friday at 4 p.m. on a much more elaborate scale. The work will be done in the Grand Hall, where the Graphic exhibit of the Smithsonian Institution is on view. The children's exhibit is in the non-jury gallery off Entrance Hall. The program for Friday:

Free drawing: John Holt, Evelyn Kolstad, Helen Boldt, Augusta Nuss, Juanita Smith, Dorothy Lee, Rosalind Berlet, Joseph, Dora Chinski, Curtis Darnell.

Stenciling: Shelley Jordon, Clair Nell Woods, Mary Stone Marston, Alice McCullough.

Block printing: Harper Black, Kirby Smith, Phil Kleas, Alfred Brauner, Eugenia Booth, Mary Huffer.

Cartooning: Dan Morgan and Evelyn Kolstad.

Dry point and soft ground etch-

ings: Bailey Swenson, Hubert Murray, Benjamin Lomanitz.

Explanation of making colored cement tile: John Brittenham, Delwin James and Ernest Breyman.

Ship design: Fred Currie, Carden Bailey, Lemoine Roberts, Jack Bringham, James Brownlee, Jack Masters, Robert Harman, Wiley Carrier, Norman Way, Conrad Kirby, John Sweeney.

Evelyn Kolstad is president of the girls' club and Dan Morgan is president of the boys' club.

In organizing the pupils, all of whom attend South End Junior High School, where she is a teacher of art, Mrs. West had in mind Joseph Pennell's statement: "The arts and industries have got to couple up in this country or the arts must shut up."

Houston appreciates the fine arts, Mrs. West says, and it is an art center, but as yet it is behind other industrial centers in that the industries have not learned to use art.

"We send our cloth to Europe to be printed and shipped back to us," she said. "We send our lumber to Europe for their artisans to make it into beautiful furniture, and send back to us. It is not difficult to teach art to children when they have the privilege of applying it in all their work, and that is the purpose of these two clubs."

Mrs. West's ability to teach the work is attested by the fact that J. L. Long of the Dallas Practical Drawing Company and M. T. Jones, Eastern representative of the com-

pany, spent a day at South End Junior High School, and thought so well of her work that Mr. Long invited her to contribute a series of seven drawings for the Practical Drawing Books. These books are to be the drawing textbooks of the Texas schools for the next few years. Mrs. West is the only Texas teacher of drawing invited to contribute to the books, which are in process of publication.

Thursday, January 22, 1925



**ROCHESTER DEPARTMENT**  
GREAT AMERICAN INSURANCE COMPANY  
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STATEMENT JANUARY 1, 1923  
CAPITAL  
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NET SURPLUS  
**13,017,077.35**  
ASSETS  
**45,333,495.22**

VINSON INSURANCE AGENCY, Agents  
621-622 Bankers Mortgage Building  
HOUSTON, TEXAS

Houston, Texas, March 26, 1924.

Mrs. D. B. Cherry,  
608 Fargo Street,  
Houston, Texas.

Dear Mrs. Cherry:-

It affords me great pleasure to be able to contribute toward the purchase of the beautiful picture for the Art League for which I am enclosing check for \$5.00.

Yours very truly,  
*Mrs. C. L. Vinson*  
By *J. Stevens, Sec.*

ERV-ES

# Arts Museum To Open Fund Drive Today

## Chillman Cites Cultural Aid to Be Reaped From Endowment.

The endowment fund campaign of the Museum of Fine Arts of Houston, which gets under way Monday, was characterized Sunday by James Chillman Jr., director of the museum, as one of the most constructive and far-reaching acts attempted in Houston in behalf of culture and education.

"Thousands of Houston citizens will be given the opportunity to participate in the building of the stable and lasting values of the community through this campaign," Mr. Chillman said.

Mr. Chillman declared that the wholehearted willingness to aid in the campaign on the part of individuals and civic groups proves the soundness of "our cultural, education and civic self-respect."

### Value Is Explained.

"The successful conclusion of the campaign will have widespread effects. In the first place the usefulness of the museum will be increased many times and further thousands of our citizens will feel that they have a rightful part in the spiritual and mental growth of the city and a definite share in one of its institutions.

"Again it will mark Houston, and its citizens, not only as progressive and alert in all things for substantial growth, but with a fine and discriminating sense of values. It is my belief that the state and national publicity accruing from this campaign will tremendously enhance the prestige of the city.

### Opens Monday.

"A city whose citizens, in the wake of a great depression, turn their hands and their purses to the upbuilding of the mind and heart is a city worthy of respect, a city worthy to lead its state, a city which justly can be called great. In these things lies the importance of the endowment campaign of the Museum of Fine Arts," Mr. Chillman said.

The campaign, which will open Monday and continue through Saturday, will be under the leadership of George A. Hill Jr., who has gathered together a group of workers who will put forth every effort to see that every citizen of Houston is given opportunity to participate in the fund.

### Workers to Take Field.

"Workers in the campaign will take the field early Monday morning, and no time will be lost in contacting all of those who are financially able to contribute to the endowment fund.

"We believe that the citizenry of Houston is thoroughly cognizant of the tremendous amount of good work that is done by the Museum of Fine Arts, and that they will show their appreciation of this work by contributing to this fund," Mr. Hill said.

Daily meetings will be held by the workers, the gatherings to be held in the assembly room of the Houston Chamber of Commerce, for the purpose of reporting the progress of the campaign and outlining plans for conducting the drive.

# Art League

The annual report of the Houston Art League, as made by the retiring president, Dr. Margaret E. Holland, is herewith given, as follows:

After an existence of six years the Houston Public School Art League feels that it should receive the congratulations of all Houstonians because of its success thus far in its career, for it has accomplished much despite many difficulties.

The league's work in the schools is developing artistic taste and a demand for something better than bare walls or gaudy pictures which have no uplifting influence upon child or teacher.

We had a balance in the treasury at our last meeting, April 15, 1905, of \$93.11. We have had two donations of money, one of \$5 from Mrs. D. F. Stuart, and the other of \$6.35 from Mrs. D. B. Cherry.

We have collected from entertainments, lectures and membership dues \$480.30, which, with the balance in the treasury at the beginning of the year and the donations, makes \$584.76 collected.

Our expenditures for the year were \$523.18, leaving a balance in bank now of \$61.48. The endowment fund amounts to \$105.

### Public Entertainments.

The league has been before the public three times during the past year, once with a successful Japanese entertainment gotten up by its members. It had many attractions, the loan exhibit being the greatest and most instructive. The directorate has felt not only under many obligations to those who loaned to it with such willingness the beautiful and unique specimens of Japanese art and curios which they possessed, but to all those who aided us in that undertaking.

Our second venture was the bringing of Miss Corbett of Chicago, the mother of the "Sunbonnet Baby," who with her chalk drew the wonderful babies, and by her bright, vivacious talks delighted both the old and young hearers.

Our third was the parlor lecture given by Mrs. John B. Sherwood on "The Development of Art in America," which she illustrated by some 30 original paintings by American artists, giving delight and instruction to her 68 auditors.

### Acknowledgments.

We are indebted to Mr. and Mrs. John S. Stewart for the use of their home for our Japanese entertainment, and to Mrs. H. B. Rice for her house and the refreshments served on the occasion of Mrs. Sherwood's lecture.

### Japanese Art.

Mrs. D. B. Cherry had one afternoon an exhibit of Japanese prints, embroideries and curios, which came too late for the Japanese entertainment.

In my last report I mentioned that one room in the Fannin school was to be devoted to Japanese art. The walls of the room were tinted by the league; the pictures given by Mrs. Cherry, the money value being \$25. The Art League held an enthusiastic reception there on the afternoon of May 5. A number of ladies, members of the Ladies' Reading Club of this city, contributed papers

dead), and the name of place where original may be found. These cards are fastened on the backs of the pictures.

Mrs. G. Dreyling, as chairman of the portfolio committee, has been willing to take the portfolio pictures from school to school, but we have postponed having this done, hoping to devise some other method of presenting these pictures to the schools. I would suggest that there be as many portfolios as there are schools, and that one be left at each school a month, changing them each month.

### The Historical Committee.

The historical committee, with Mrs. D. B. Cherry at its head, has not been able as yet to do its work. Now that system of grading the pictures according to schools of art has been accomplished this committee has its labor before it and the league has full confidence that the task will be well done. To Mrs. J. W. Locket, chairman of the entertainment committee, the entire league is much indebted. She has been ever ready with resources to increase the league's funds and enthusiasm to cheer her colleagues.

### Those Who Have Aided.

Mr. P. W. Horn, chairman of the school committee, has responded quickly to our requests for favors from the school board of Houston. Our corresponding secretary, Mrs. John McClellan, has never said no when there were any letters to write. She has written during the present year over 100 letters, and for the invitations to tonight's meeting she has addressed 250 envelopes.

We are under obligations to The Chronicle and Post society editors for their ready willingness to write a good word for the league in their respective papers.

### Resignations.

There have been three resignations from the board of directors in the past six weeks, which we had to accept, that of Mrs. W. B. Chew, Mrs. Gus Dreyling and Mrs. J. D. Locket. They were earnest and efficient members. Mrs. Henry M. Cooper, Mrs. E. H. Dumble and Mrs. Lewis Anderson have been appointed by the board to fill the vacancies, the terms of two years each for the first two and of one year for the third.

### Members.

We now have a total membership of 215. Of these 16 are life members and 199 annual members. There have been seven persons become life members this year, four of whom were former annual members, Mrs. H. B. Rice, Miss Resa Taub, Mrs. Gus Dreyling and Mrs. C. B. Cummings. The other three, R. B. Ball, Mrs. S. N. Taub and Mrs. Wm. M. Rice as new members. The life membership fees are kept as a permanent fund since the revision of our constitution two years ago. Previous to that time these moneys had gone into the general fund. This permanent fund, now amounting to \$105, is drawing 4 per cent interest. It has been the wish of the present directorate to place the fees of the first life members

and talks on appropriate subjects, which were very much appreciated by all present.

### One School Reception.

We have had one Art League reception at a school since our last annual meeting, and that was held last April at the Sydney Sherman school. For many reasons, one of which was the inconvenience of the hour given us, it has been impossible for the directorate to hold these receptions during the present scholastic year.

### Pictures in Schools.

We have today in our schools 196 pictures and 12 casts. We have placed 59 new ones in the schools during the years 1905-06, of which Mrs. Cherry donated nine, a lady friend one, and two Sunbonnet Babies by Miss Corbett, while 47 were bought by the league.

The labor of the year has devolved more especially upon the censorship and entertainment committees, though all the members of the directorate have never hesitated to give them assistance when necessary. Each one has been willing to assist in the good cause.

In June, 1905, every picture in the public schools owned by the league was collected and taken to the high school and hung on the walls of the lower hall, where the league had been to the expense of putting picture molding. It was an arduous task, but we have been repaid many times by the results.

We held receptions there on the afternoons of June 14 and 15, having programs which consisted of music, instrumental and vocal, given by some of the best musical talent of our city, and there were talks on art by Miss Gussie Howard and Mrs. G. S. Milnes. We had appreciative audiences, though not large ones. Art is of such slow development in the minds of the people that crowds would surprise the laborers in that field.

The pictures remained in the high school until the beginning of the present scholastic year, when they were removed to the different schools, where they will remain permanently.

### Grading the Pictures.

We have adopted a system of grading the pictures so that the school of art found in one grade in one school building will be found in the same grade in every school in the city; or, in other words, with the exception of the low fourth grade, there is a definite school of art from the third grade up, as follows:

Low and high third, Dutch school; fourth, Spanish; low and high fifth, French; low sixth, German; high sixth, Italian; low seventh, English; high seventh, American school of art.

Each low fourth grade is a Longfellow room, having in it such pictures as illustrate Longfellow's poems or in any way touch upon the poet's life or home.

Any picture in a grade to which it does not systematically belong is there only until such time as the league shall be able to fill its places correctly according to the arrangement adopted.

We have been at considerable expense this year in the replacing of glass which had been broken and in repairing frames which had been badly damaged by falling from school room walls during the last year.

In the work of grading the pictures and selecting new ones the censorship committee has toiled early and late, and especially its chairman, Mrs. G. A. Volck. The league should never forget the work she has done the past year. Not only has she directed the grading of the old pictures, but she has herself written two cards for each picture now possessed by the league—one stating the picture is the property of the art league, the second bearing the number of the picture, the subject, the artist's name, the school of art to which he belonged, his dates of birth and death (if

able to do so—hard work this year, trifling task to place the grading old pictures, to select and pay for new pictures.

### Pictures Purchased.

When it is remembered that only ten pictures were bought in 1903-4, not any in 1904-5, and forty-seven in 1905-6, that, for instance, the ten Murillo "Melon Boys" cost \$120, the eight Shepherd's Lanes, by Mauve, cost \$80, and the other pictures in like proportion, one may contemplate the necessity of the directorate exerting itself, to increase the general fund, for the present membership fees are not sufficient to buy the pictures, and then comes the glass and frames.

The league is buying large pictures now—small pictures are lost to sight in the immensity of wall space in our school rooms. We had several very small Windmills by Ruysdael, which have been returned to the art firm of Bell, from whom they were procured, and the proceeds are to be put in one or two large pictures. We have the promise of several original paintings by different artists, which we hope to obtain during the summer and frame, and it has been decided to place them in a room in the high school.

It has taken courage, energy, strength and united thought among the members of the directorate to do what has been done. There has been no faltering, no lagging of any one member, all have toiled together.

When some have been absent, because of sickness or other reasons, from money-making affairs, they have not forgotten to buy tickets or send double the amount they might have spent. There has been no quibbling over work to be done.

There has been strong, earnest endeavor on the part of all, and unselfishness has been the watchword of every one of the directorate.

### Making Progress.

The art idea—the art of a picture, the meaning of a picture, the necessity of good reproductions of great artists in our schools and homes is slowly gaining ground among us, and the Houston Public School Art League feels that its work has not been in vain and that it is now a permanent organization of the city being one of the great movements for the betterment of the place. We recognize the fact that its work among the children, creating in them refinement of taste, and love of the beautiful will show grand results in the future men and women of Houston. The culture of art in the child is not alone its giving the biography of the master-painter, nor telling the names of his paintings, nor their money value. It is something more. It is the analysis of the picture as is done of a book by a pupil studying literature. It is getting the meaning of the picture, how true has the artist painted. What has he given us in color tone, light and shade, in the perspectives, in the values, in the very soul of the picture, and this can only be done by having the originals or the best reproductions of them before the child. The league will continue its good work among the children and in the years to come there will be a multitude to bless the influence it had in bringing them to a higher plain of thought, action and spiritual aspirations.

Union National bank, \$30,770.33;  
(See TAXES, Page 3.)

# Museum Gets Art Donations

## Noted American Painter to Assist Endowment Campaign.

Works of art, valued at approximately \$20,000, have been promised to the Museum of Fine Arts of Houston as a part of the endowment fund campaign now being waged by this institution, John F. Dickson, president, announced Tuesday.

Donations of paintings to the museum have been received from artists and dealers throughout the country in response to an appeal made by the Houston museum, Mr. Dickson said, adding that this splendid generosity on the part of artists themselves offers an additional challenge to Houstonians to firmly establish their museum.

### Paintings Promised.

Artists who have pledged their support to the fund through the contribution of their paintings are: George Wharton Edwards of Greenwich, Conn.; George Pearce Ennis, Eastport, Maine; Edward Biherman, New York; Irene Weir, New York; Emil Biss-tram, Taos, N. M.; George Biddle, Groton-on-the-Hudson, N. Y., and Anna Hyatt Huntington, sculptress, New York.

Dealers participating in the campaign are: Ehrlich-Newhouse galleries, New York; Weyhe galleries, New York, and Cronyn & Lowndes galleries, New York.

### \$5034 Subscribed.

Mr. Dickson reported a total of \$5034 as having been subscribed to the fund in the first two days, and added that later reports would show a still larger amount as having been contributed to the campaign.

Invitations to attend a buffet sup-

acquired before marriage, only  
(See ELECTION, Page 2.)

# Museum Funds Total \$13,000

## Added Contributions of \$5190 Reported in Drive.

Additional contributions, amounting to \$5190 were reported Thursday by George A. Hill Jr., director of the endowment campaign now being conducted by the Museum of Fine Arts of Houston, which brings the total subscribed to more than \$13,000.

Majority of the contributions reported Thursday were secured by the individual solicitation committee headed by Wallace E. Pratt as commander, while the corporate club division composed of members of the young men's division of the Houston Chamber of Commerce reported the completion of several clubs.

### Other Subscriptions.

Additional subscriptions reported by the individual contributions committee were: Mr. and Mrs. J. W. Neal, \$1000; Mr. and Mrs. John F. Dickson, \$1000; Mr. and Mrs. J. Robert Neal, \$500; Duncan Coffee company, \$100; Dr. Paul V. Ledbetter, \$50. Two anonymous contributions, one for \$2000 and the other for \$300, also were reported.

Clubs formed by the corporate club divisions were: Duncan Coffee company, \$100; Gulf Coast Tractor and Equipment company, \$100; Franke, Wilkinson, Schiweitz Advertising company, \$25; Ben A. Calhoun, insurance, \$10, and Cochran's Insurance Agency, \$5.

### Text of Statement.

Relative to the campaign now being staged the board of trustees issued the following statement:

"Solicitations for the endowment fund are being made under three general divisions:

"1. Individual subscriptions primarily designed to reach the larger donors who will make a contribution and pledge upon a five-year basis, paying at the time of solicitation one-fifth of the amount pledged;

### Corporate Clubs.

"2. Corporate club subscriptions designed to reach the employee personnel of all of our business and industrial institutions, with the objective in view of endeavoring to obtain 100 per cent clubs among the various business institutions of our city, and in which solicitation the objective would be to obtain present cash donations for the endowment fund and not necessarily

(See MUSEUM, Page 7.)

# Hilda Belcher Is Art Lecture Topic

Stella Hope Shurtleff's third lecture of the series on American painters represented in the Museum of Fine Arts collection will have

for its subject Hilda Belcher, whose canvas, "Aunt Jennifer's China," was acquired by the museum in 1924, the gift of a group of citizens led by Mrs. E. Richardson Cherry.

The picture, "Aunt Jennifer's China," will be on exhibition during the lecture at 3 p. m. Sunday

and Miss Belcher has written a full account to the lecturer of the circumstances surrounding the painting.

At 5 p. m. Sunday Katherine Tsanoff Brown will show slides of paintings by the artists represented in the "Old Masters" exhibition now in the upper galleries. This exhibit has drawn an unusual number of visitors to the museum during the past two weeks.

road commission during the first five months of this year had permitted production of approximately 3,500,000 barrels of oil in excess of the state's allocation under the oil code.

To the claim of some opponents that production allowables under the code had been below market requirements, the board said this contention was based "upon the false hypothesis that the entire market requirements should be satisfied out of current domestic production," adding an accusation that the Texas commission had permitted excess production, even beyond illegally produced oil.

In May alone, the board said, the commission permitted an excess of about 1,470,645 barrels, adding the June surplus above the state quota would be approximately as great unless present commission orders were changed.

Assertions of opponents that withdrawals from storage had absorbed a large part of market requirements also were described by the board as mis-statements.

The board said "nothing could be farther from the truth" than the charge that administration of the oil code had limited drilling to seven wells in the Cayuga pool in Texas. The administrator, the board said, approved a temporary plan for developing the pool, which provided merely that no more than seven producing wells should be drilled until a permanent plan was approved.

## MUSEUM-

(Continued from Page 1.)

pledges for the balance of the five-year period.

"Of course, many of such employees may desire at this time to make such pledges for the future, but particular emphasis should be laid upon the proposition of securing a cash donation, leaving the matter of a future pledge optional with the contributor;

"We have in our city a great number of clubs with memberships of varying sizes. The women's organizations are so numerous that a directory thereof has been printed. The Houston service clubs are likewise numerous and are very efficient in their support of all matters that pertain to the advancement of our community life. Therefore, the third division of such a campaign will be devoted to the careful and detailed working of civic clubs, intending under this designation to include clubs of every kind and character which are active in our community and which, through their unity, are ideally constituted for taking effective action in behalf of an endowment fund for the museum.

"Believing that the success of this campaign at this time will mean much to art and artists, nationally and sectionally, and that it should revive interest generally in art, a number of artists and dealers of national eminence and reputation and certain generous patrons of art were advised of this campaign and requested to give us an expression of their views about this campaign and to aid therein by giving to this endowment fund a typical work of art by the hand of the artist so communicated with or by the dealer or patron of art from their respective collections, with the statement that such gifts would have suitable recognition, with inscriptions thereon, and that such assistance from them would be employed in our campaign.

### Response Quoted.

"An exceedingly generous and prompt response has been received, which we desire to report:

"George Wharton Edwards of New York, who, among his many other honors, is a knight of the Legion of Honor of France and knight cavaliere of the Order of the Crown of Italy, wires: 'With my most cordial interest in your campaign, I shall send you my painting "Gate of the Conquerors, Constantinople."'

"George Pearce Ennis, a painter of national reputation and a native of St. Louis, says: 'Will give picture to help fund. Wish you every success in your good work.'

"Edward Biverman, one of the foremost young American modernists whose work has been hailed by critics as unmistakably original, wires: 'Glad to contribute painting to help your campaign. Letter follows.'

"Irene Wire, a member of the National Association of Women Painters and Sculptors, says: 'I will be delighted to contribute.'

"George Biddle, internationally known for his etchings and prints, wires: 'Delighted to give your campaign fund some work of mine.'

"Anna Hyatt Huntington, whose

sculptures of animals have entranced Houston art lovers, wires: 'Delighted to join in your admirable undertaking. Will send bronze.'

"Elsworth Woodward, the president of the Southern States Art league, and one of the most beloved figures in the field of Southern art, writes: 'You have my unstinted admiration for your belief in the value of art and your courage in demanding its practical support. It is characteristic of the spirit of your great commonwealth. Of course, I will contribute a painting.'

"Boardman Robinson of Colorado, universally known for the brilliancy and power of his drawings, says: 'Success to your campaign. Will gladly give a drawing.'

"J. Luis Mora, a member of the National academy since 1906 and widely represented in collections throughout the United States and well acquainted in Houston, wires: 'Will gladly join in this movement and shall be happy to contribute a picture. All success to your adventures.'

"J. H. Sharp, one of the original members of the justly famous Taos group of artists, wires: 'Yes, I will give picture to the museum endowment fund campaign. Fine idea and should be carried through with a whirl.'

"Howard Giles, a member of the National academy and one of the strong advocates of the Hanbridge system of dynamic symmetry, wires: 'Willing to grant your request and will gladly write views.'

"Sidney Dickinson, a member of the National academy and well known in Houston for his beautiful portraits, replies: 'Glad to co-operate. Am awaiting further details.'

"Emil Biss-tram of Taos, who is happily remembered in Houston by both his paintings and lectures, replies: 'Indorse your action on endowment fund. Glad to contribute painting.'

Gean MacLane, a National academician, wires: 'Have nothing here at present available for campaign, but hope to do so later in summer. Our country so enormous I believe something more permanent might result if each territory supported its own artists.'

"Millard Sheets of Los Angeles, whose work during the past few years has attracted national attention, wires: 'Shall be glad to assist your campaign by presenting my painting entitled "Basking in the Sun." ... Trust your campaign will be a big success.'

"Samuel H. Kress of New York City, one of the foremost collectors and patrons of art and who is warmly remembered by Houstonians for his gift, several years ago, of the sixteenth century painting by Lorenzo Lotto, joins the effort of the museum with the following wire: 'It will give me great pleasure to assist you in the efforts you are making at this time in the interest of the Museum of Fine Arts. Accordingly, will be pleased to present a painting as my contribution, and hope your campaign will be eminently successful.' Mr. Kress further wired: 'I am sending, airmail, photograph of a pair of paintings by a Lombard painter of the fifteenth century, of which I think highly, and if you concur that they will be a desirable addition to your collection, I shall be pleased to present them.'

"The Ehrlich-Newhouse galleries of New York, whose collections and representatives are well known in Houston, reply: 'Congratulations on excellence of idea in your campaign. This is exactly what country needs and can only be done by each progressive city taking care of its individual art interests locally. We assure you of our co-operation and are delighted to present you with an example by William Chase of National Museum quality as our contribution. When and where shall we forward this painting? Regards.'

"The Cronyn & Lorondes galleries write: 'While we have no privately owned stock, we are trying to get the co-operation of artists. Think your idea excellent.'

"The Robert C. Vose galleries of Boston wire: 'All success to your endowment fund campaign. Its success will be of greatest benefit to your city and state and will show your citizens' support of your splendid activities at the museum. Shall be happy to donate a landscape "Winter," by Walter Koeniger.'

"The Rehm galleries of New York, while unable to make any contribution, write: 'We are glad Houston is endeavoring to join other important cities in showing her interest in art.'

"The Weyhe galleries of New York, long known for its promotion of modern art, wires: 'Will send you a group of modern American etchings, lithographs and woodcuts. Wish you every success.'

"Several other dealers have wired their willingness to co-operate, but definite replies are delayed, due to the firm members being in Europe.

"This splendid response from artists, dealers and patrons throughout the United States stands as a distinct challenge to the citizens of Houston to establish and maintain their museum. Valuable as are the works of art presented to the museum, far more valuable are the expressions of esteem and confidence made by these contributors, and the museum is deeply grateful for their willing and generous co-operation.

"We earnestly request your careful consideration of this endowment fund campaign, and shall be grateful indeed if you will find it consistent either to sign the enclosed pledge card, together with check for one-fifth of the pledge payable to the Museum of Fine Arts of Houston, or to make a contribution



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## MUSEUM-

(Continued from Page 1.)

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"We earnestly request your careful consideration of this endowment fund campaign, and shall be grateful indeed if you will find it consistent either to sign the enclosed pledge card, together with check for one-fifth of the pledge payable to the Museum of Fine Arts of Houston, or to make a contribution to the endowment fund without any pledge for future years. In either case, we shall be obliged if you will send your contribution by letter or by messenger to George A. Hill Jr., eleventh floor Petroleum building, Houston, Texas. It will be helpful indeed to our endowment fund campaign if you can conveniently do so during this week.

"John F. Dickson, president: George A. Hill Jr., director of endowment fund campaign: Wallace E. Pratt, individual subscriptions division; James Chillman Jr., director of museum. Present board of trustees: John F. Dickson, Mrs. H. B. Fall, Mrs. Walter Browne Baker, J. W. Neal, Mrs. W. L. Clayton, Mrs. W. S. Cochran, Miss Nina Cullinan, Mrs. Daniel Ripley, William D. Cleveland Jr., Harry Hanszen, George A. Hill Jr., Mrs. J. M. Lykes, Wallace E. Pratt, Mrs. W. M. Sharp, Dr. P. H. Scardino, Mrs. Max Taub, Walter H. Walne, H. R. Safford."

INSTANCE

## Hilda Belcher Is Art Lecture Topic

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to the homicide squad more than a year ago they continued as partners.

## MUSEUM-

(Continued from Page One.)

per to be given at his home at 7 p. m. Wednesday, at which time further plans for the campaign will be outlined, were sent out Tuesday by Mr. Dickson. In the invitations Mr. Dickson set forth that he is counting upon the co-operation of every Houstonian in this "great civic and cultural campaign, in which your active interest is most earnestly and cordially requested."

Wallace E. Pratt, commander of the individual solicitation group, reported Tuesday that three subscriptions of \$1000 each had been received, while the organization of a club among the employes of the Houston Natural Gas company, with subscriptions totaling \$260.50, also was reported. Employes of Williams, Lee, Sears & Kennerly also contributed \$35 to the fund.

Resolutions in which the city of Houston and the trustees of the Houston independent school district will be asked to appropriate \$12,000 annually for the support of the museum were passed at meetings of the directorate of the Houston Chamber of Commerce and the young men's division of the Chamber of Commerce held Tuesday.

George A. Hill Jr., director of the campaign, Tuesday expressed himself as well pleased at the progress thus far made in the campaign, declaring that he felt confident that the close of the campaign would find a substantial amount had been contributed.

"Everything possible is being done to give every citizen of Houston an opportunity to participate in this campaign, and from the results thus far reported I am confident that the drive will be one of the most successful in the history of Houston," Mr. Hill said.

The magazine is profusely illustrated with modern scenes and scenes of long ago, with a special article on Old Time Belgium and its cathedrals and town halls. An old fashioned print of St. Michael's church, Ghent, is reproduced, and there are pictures of the old egg market and the fish market, the old canals of Bruges, the town hall at Louvain, and St. Nicholas church, Ghent.

Applicants for the postmaster appointment may secure application blanks from the secretary of the local civil service commission board in the Houston Post Office building. Qualifications and all pertinent data may be secured there. Appointment however is given as a reward for political aid given the congressman filling the place.

James A. Baker Sr., Edward S. Ayres, F. N. Bullock, Mr. and Mrs. S. Cleveland, M. E. Foster, Mr. and Mrs. B. B. Gilmer, Mr. and Mrs. E. L. Neville, Wallace E. Pratt, M. Rice, J. J. Settegast, Dr. Henry Barnston, Dr. and Mrs. John Mullen, Dr. R. A. Tsanoff, Mrs. R. Cherry, Mrs. J. H. Chew, Mrs. H. Cummings, Mrs. W. S. Cochran, Mrs. James Cravens, Mrs. E. H. Noble, Mrs. Thornwell Fay, Mrs. M. Garwood, Mrs. I. J. Gerson, Mr. Thomas P. Griffiths, Mrs. W. Hunt, Mrs. Augusta Jones, Mrs. A. Kipp, Mrs. J. W. Lockett, Mrs. Ear Odell Lovett, Mrs. H. F. McGee, Mrs. Agnes L. Muench, Mrs. Ward Norsworthy, Mrs. W. A. Dock, Mrs. John W. Parker, Mrs. A. Randolph, Mrs. G. A. Volck, Kenneth E. Womack, Miss Lizzy Hay, Miss Edith R. House, Miss Jessie Howard, Miss Lennie Latta, Miss Pearl Rucker, Mr. A. Shurtleff.



## ARTICLE VIII

### OFFICERS

(a) The officers of the Houston Art League shall consist of President, First Vice-President, Second Vice-President, Recording Secretary, Corresponding Secretary, Treasurer, Historian, and such additional officers, if any, as the Board of Directors may determine to be advisable.

(b) Immediately after each annual election of the Directors, the Directors shall meet and organize and elect one of their number President and another First Vice-President. The Board of Directors shall also elect a Second Vice-President, Recording Secretary, Corresponding Secretary, Treasurer, and Historian, who may be elected from either the Board of Directors or from the general membership.

## ARTICLE IX

### DUTIES OF OFFICERS

(a) It shall be the duty of the president to preside at all meetings of the members and of the Board of Directors, and to perform all the duties of the presiding officer under parliamentary rules, and perform such other duties as may be required by the by-laws or the Board of Directors.

(b) In the absence of the president, the vice-president shall act as president and shall have all the authority and perform all of the duties which the president would have to perform, if present.

(c) In the absence of the president and vice-president a presiding officer may be elected by a majority of those in attendance.

(d) It shall be the duty of the recording secretary to keep a full and complete record of the proceedings of all meetings of the members and all meetings of the Board of Directors and to give notice of all meetings and of appointments of committees, and shall be the custodian of the corporate seal, and of all papers and records belonging to the League, and shall discharge such other duties as are directed by the Board of Directors or required by the by-laws.

(e) The corresponding secretary shall conduct all of the general correspondence of the League, and perform such other duties as may be required by the by-laws or the Board of Directors.

(f) It shall be the duty of the treasurer to take charge of all funds of the Houston Art League, and to deposit them to its credit in the bank. This money shall be drawn by the treasurer to pay such sums or obligations of the League as may be ordered by the Board of Directors, and all cheques shall be countersigned by the president or vice-president. The treasurer shall make a written monthly report of the financial condition of the League, and shall make an annual report in writing to the annual meeting of the members, and shall perform such other duties as may be required by the by-laws or the Board of Directors. All accounts of the treasurer shall be audited annually and an annual statement shall be rendered to the public.

(g) It shall be the duty of the historian to collect and compile all data of the League's activities and its growth that may be interesting and worthy of reference for future use.

## ARTICLE X

### COMMITTEES

#### Standing Committees

There shall be the following standing and special committees, and the

# The Houston Press

## Houston Artists Show Progress at Museum's Tenth Annual Exhibition of Their Works

By HUBERT ROUSSEL  
Reporter for The Press

The tenth annual exhibit of work by Houston artists, opened Sunday at the Museum of Fine Arts, launches the spectator on a tour of 280 pieces of painting, sculpture and drawing, and leaves him a little bit footsore but convinced that the city's artists are making notable progress in each medium.

The show is the largest of its kind the museum has ever presented, filling the upstairs galleries and hallways. By agreement of most critics who viewed it at a reception Saturday night and during the regular visiting hours Sunday, it offers a greater aggregate quality and interest than any of its nine predecessors.

While many artists whose work is familiar to the public continue to show steady development, the spotlight of the current exhibit is shared largely by newcomers. Several of these have served notice that they are likely to be bidders for the highest award next year.

### Purchase Prize Winner

The 1934 purchase prize winner is Mabel Fairfax Karl, for two sculptures in wood entitled Orpheus and Eurydice. It is the first time the prize has been allowed to escape from the painters and draftsmen.

Mrs. Karl's two small figures, illustrating the tragic fable of Orpheus and his beautiful bride, are executed with great deftness and sure feeling for the difficult me-

dium, and easily dominated an unusual collection of sculpture.

Choosing subjects for honorable mention from the 140 oils of the show could hardly have been as simple a task for the three judges, Kathleen Blackshear, E. M. Schiwetz and Ruth Pershing Uhler.

The coveted ribbons were awarded to Carden Bailey, Eugenia Howard Hunt and Olivia Brown Morrison, for three portraits, and Robert Joy for a study in still life, but hair-line decisions obviously were necessary in picking the winners.

### One of Youngest

Bailey, one of the youngest of the city's artists, has made remarkable strides since last year, and his entries have a challenging interest. The ribbon went to his finely balanced portrait of Margaret Peagin, but apparently there was little to choose between this and his neighboring study of a small girl, under the title of Gail.

Among other portraits that attract instant attention and admiration are the strong paintings of J. S. Cullinan and J. M. West by Julian Muench, winner of the 1932 purchase award. Another portrait by the same artist, of his daughter, Nancy, is one of the outstanding works of the show, but in his entry entitled Love Is the Sweetest Thing, Mr. Muench appears to be kidding his public a little. This is a picture of a breadline—or appears to be.

The romantic Watson Neyland, who is reckoned a Houston artist though he lives in secluded bachelorhood at Liberty, is represented by a beautiful full-length portrait

of Erin O'Brien, together with a number of small works.

From safe ground of this sort the spectator is zoomed into the rarified air of expressionism with Beatrice Matthei, whose vast kaleidoscopic paintings of horses in half sections, queerly distorted laborers and a weird mixture of dull gray blocks, entitled A Philosopher, are nothing to be seen by the person who becomes easily dizzy.

Interesting spots on the way are a still life of Cabbage by Margaret Brisbane Baccante, also a former prize winner; the quiet studies of French scenery by Frederic Browne; a negro baptizing by McNeill Davidson; another fine head by Eugenia Howard Hunt, called Tempest; Mrs. Morrison's portrait of Colonel Calvert, a white-mustached gentleman with an infectious twinkle in his eyes, and a wistful study of two little negro girls by Kathleen Blackshear.

Another winner of honorable mention, Helen Cruikshank Davis, is represented by three miniatures of exquisitely delicate workmanship, the ribbon being given for her portrait of Miss Margaret Dudley.

### Top Spot

Top spot in the water color exhibit is held by a newcomer, George Fulton, whose beautiful study of a nude is a center of interest. The judges, it is said, had a hard time deciding between this and two oils by the same artist, one of a buxom negro woman fanning herself and the other of a study of a drab village on a gray day that strikes a dour chord of futility.

Among additional water colors of

note are a number of scenes by a deft young artist, Scott Lee Hild, and Evelyn Byers Bessell, Jack Pagan, Hamilton Brown and Rebecca Henry have contributed bright bits to the show.

Spectators are again wrinkling their brows over the mystic symbolism of "Daniel Hastings," who in real life is Dorothy Hoskins, Houston bookseller and antique authority. Her picture called Guardian Angel appears easily the "deepest" thing in the show.

### Drawing Exhibit

The drawing exhibit, in addition to three studies of magnolias by Bertha Louise Hellman, winner of honorable mention, contains a number of fine portraits by Agnes Lilienberg Muench and the two "drawing McKennas," William and his daughter, Helen. Among the subjects are Dr. Stockton Axson, Herbert Godwin, Cyril Delavanti, Virginia Maddox and Dr. Frank Pattie.

Three imaginative studies in color by G. Boone and the small drolleries of Harley Brubaker add considerable flavor to the collection of drawings this year.

The sculpture exhibit is the largest seen at a Houston artists' show. In addition to her prize winning entries, Mrs. Karl has an excellent small study in marble. Christine Norman Streetman shows a very interesting head, called Dewey. Caroline Burton of Galveston and Minnie Lee Sharp are other interesting exhibitors in this medium.

The show will be open daily until January 28.

## Houston Artists Show Progress at Museum's Tenth Annual Exhibition of Their Works

By HUBERT ROUSSEL  
Reporter for The Press

The tenth annual exhibit of work by Houston artists, opened Sunday at the Museum of Fine Arts, launches the spectator on a tour of 280 pieces of painting, sculpture and drawing, and leaves him a little bit footsore but convinced that the city's artists are making notable progress in each medium.

The show is the largest of its kind the museum has ever presented, filling the upstairs galleries and hallways. By agreement of most critics who viewed it at a reception Saturday night and during the regular visiting hours Sunday, it offers a greater aggregate quality and interest than any of its nine predecessors.

While many artists whose work is familiar to the public continue to show steady development, the spotlight of the current exhibit is shared largely by newcomers. Several of these have served notice that they are likely to be bidders for the highest award next year.

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# City Artists Exhibit Will Start Today

## 10th Anniversary of Progress Will Be Celebrated.

The tenth anniversary exhibition of works by Houston artists opening to the public Sunday at the Museum of Fine Arts is the most ambitious one that has been held to date.

It is unquestionably the largest; and while it may not present a greater number of mature artists than previous exhibitions, it at least presents a greater number of artists who are definitely progressing toward maturity, either by continued work on chosen lines or by shifting to new ways of approach better suited to the individual. To say that the progression is largely by the method of trial and error is not to belittle the amount or the importance of the progression.

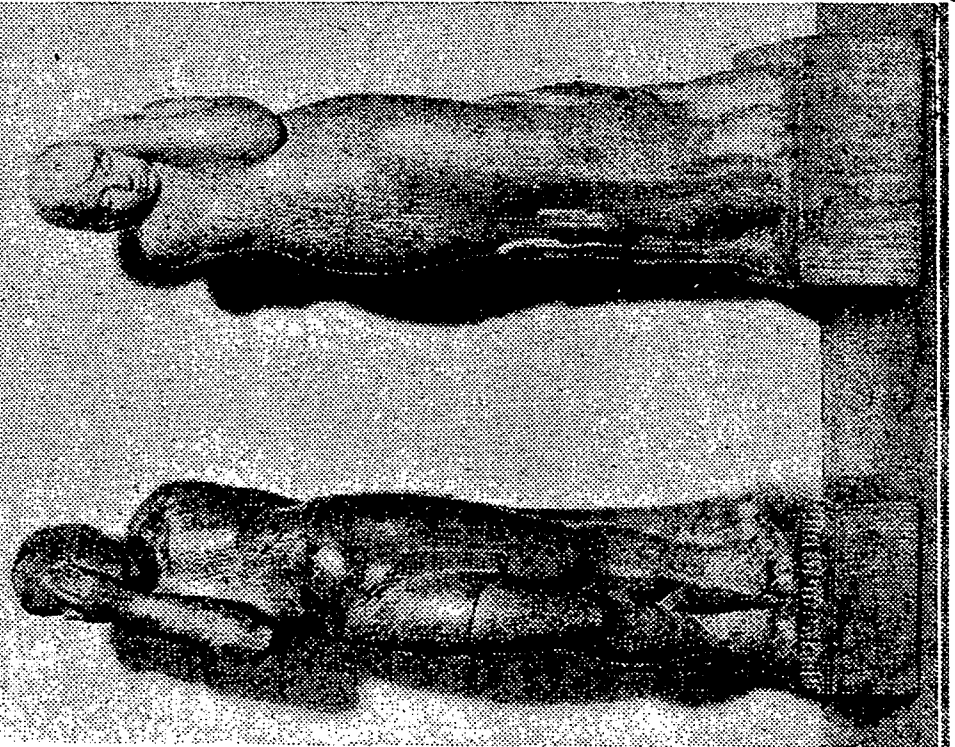
Steadiness with little wavering has marked the progress of Mabel Fairfax Karl, who was awarded the Museum Purchase Prize of \$200 for the two companion sculptures in wood, "Orpheus" and "Eurydice." A competent technician in sculpture for several years, she has brought in each succeeding exhibition a greater significance to her work, a fuller understanding of her subject matter and of her materials. In the prize-winning figures it is difficult to say which is better expressed, the spirit of the two lost souls seeking the light again or the spirit of the wood from which they are carved. Certainly the wood seems to have come to life in these sculptures.

**Lines Are Flowing.**  
It swings into music of dignified cadences in the figure of Orpheus, while in the figure of Eurydice the wood seems almost to have been its own sculptor, so easily does it flow into the form of the woman and the tree on which she leans, never losing its solidity, its integral mass. These companion pieces should prove a popular selection for the prize in their beauty and fine craftsmanship, in their departure from the field of painting, from which all previous prize winners have been selected, and in the appeal of the two well-loved figures from Greek mythology, Orpheus and Eurydice—Orpheus who by the charm of his music would have won back his beloved Eurydice from Pluto, god of the underworld, if he had not turned to see whether she followed him back to the earth.

Honorable mentions were awarded to Carden Bailey, Helen Cruikshank Davis, George Fulton, Bertha Louise Hellman, Eugenia Howard Hunt, Robert Joy, and Olivia Brown Morrison. These awards point both to artists who have grown to the mention class only recently and to those who have been working on the top level for some time. Taken as a group, the mention winners have an average age of about 25 years, a fact which says much for their precocity.

Carden Bailey's award was for the "Portrait of Margaret Feagin," outstanding in a group of fine portraits for its beautiful coloring and design,

## PURCHASE PRIZE



Mabel Fairfax Karl's wood carvings of Orpheus and Eurydice, shown above, were awarded the Museum of Art purchase prize of \$200 in the tenth anniversary exhibition of works by Houston artists.

Music lovers in Houston and all surrounding territory will herald the opportunity of again hearing Fritz Kreisler play at the City Auditorium on the night of January 27.

Appearing here under the local management of Edna W. Saunders, the beloved violinist comes not as a stranger but as the great artist who has many times won his way into the hearts of Houston audiences.

Tickets for his concert will go on sale at Mrs. Saunders' box office on the first floor of Levy Brothers, directly opposite the Walker avenue entrance, next Friday. It was announced.

No violinist of our time has equaled Fritz Kreisler in his hold upon the public. During his years in the United States he has played in every part of the country, in cities and towns that rarely hear an artist of such distinction, no less than in the capitals of music that annually expect four or five "Kreisler" concerts.

Season after season, whatever the place or the occasion, his audiences have filled hall or theater to the de-

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Receives Mention.

George Fulton, a newcomer to Houston, won a mention on a watercolor called "Reclining Figure," though two of his oils, "Dreary Dusk," a landscape, and "Lilly May," a negro figure painting, also elicited most favorable comment from the jury of award.

Bertha Louise Hellman, a consistent exhibitor in every local artists' show for 10 years, won a mention on a group of three charcoal drawings of magnolias. Miss Hellman's familiarity with these flowers is not by accident but by long study. Several years ago she did magnolia paintings of a high order. This year, in the versatile medium of charcoal, she caught, by a clever generalization of form, more certainly than ever the wax-like quality, the smooth, clean beauty of the magnolia.

Eugenia Howard Hunt won an honorable mention for "A Dark Portrait," a girl's head painted with startling intensity. In it the highly emotional, extremely personal quality of Mrs. Hunt's work has found more adequate expression than before.

**Thoughtful Painting.**  
"Still Life No. 3," by Robert Joy, another mention winner, deserved its award by the soundness of its painting, the thoughtfulness of its composition. A vase of roses and a demijohn on a table have often been painted, but seldom with the sound taste and technique of Mr. Joy's still life.

Olivia Brown Morrison, the only repeating mention winner in this year's group, won the award with a portrait of a girl seated in an arm chair on the porch of a house. The simplicity of the coloring—green, white and tan—the completeness of the picture by which the background of house wall and open porch end are kept undisturbingly in the background, the individuality of the artist's conception make the picture a most satisfying one.

Portraits are predominant in the exhibition, as evidenced by the few works mentioned above, but they are admirably complemented by landscapes and flower studies. Outstanding among the latter are "Magnolias," by Minta H. Garrison; "Arrangement Around Three Lilies," by Gene Charlton; "Calla Lilies," by Virgie Claxton, as well as the mention-winning magnolias by Miss Hellman.

Landscapes that attract particular attention are those of France by Frederic Browne, of California by Grace Spaulding John, and of Mexico by Watson Neyland.

Figure studies, as distinguished from portraits, form another interesting group of paintings. "Lunch Hour at Kinkaid," by Mildred B. Stone, is as gay as Julian Muench's "Thy Will Be Done," which seems to be a prison scene, is somber. Others to be noted are "The Shuffle," by Helen McKenna, a group of negro dancers, and "Deep River," a negro baptism scene, by McNeill Davidson.

**Sculpture Watched.**  
Another interesting fact to note is the growth of the sculpture group in the exhibition, both in quantity and quality. It is gratifying to see this medium which has been one of the fundamental media of all art history receiving more attention from local artists. Besides the prize-winning wood sculptures by Mrs. Karl, the group in the current exhibition is distinguished by a "Madonna" by Minnie Lee Sharp, and portrait heads by William McVey, Caroline Burton, F. S. Roberts and Christine Streetman.

Space does not permit detailed comment on each artist's work, but there is enough interesting material in the

included acquaintances of the violin and of violinists; musicians in general quick to recognize a master in their art; the public of experience, intelligence and taste in concerts; the public that knows when it is pleased and time and again takes its pleasure.

Although many great artists in many different lines have come and will continue to come to Houston, perhaps there are none who hold quite the appeal that the beloved violinist holds upon his hearers.

## Opera Discussed by Girls Musical Club

The Junior Girls Musical club discussed opera from 1762 to 1821 at a meeting in the Ben Milam hotel Saturday morning with Janet Harris presiding.

Those taking part on the program included Mary Henry, Jack Kershner, Cathryn Maas, Nell Dougherty and Sybil Hunt.

Mrs. Charles King was guest from the Tuesday Musical club and Mrs. Arthur Coombs, who was acting sponsor for the week, accompanied the visiting artists.

exhibition for several hours' entertainment.

Not only have the individual artists grown, but the exhibition itself has grown tremendously. Many new artists are represented this year in addition to the exhibitors of previous years. New names for the museum exhibition are Daniel L. Armstrong Jr., G. Boone, Hamilton Brown, J. H. Brown, Amelie N. Browne, Caroline Burton, James I. Campbell, Frances Charlton, Gene Charlton, Barbara Connor, Theonis Contreras, Ethel S. Crittenden, George Einfeldt, George Fulton, Grace Hirsch, Albert Howze, Albert E. Kaepfel, Grace King, L. N. Lyon Jr., Ruth G. Y. McGonigle, Virginia C. Meyersburg, Fannie Bess E. Montgomery, Harvin Moore, Watson Neyland, Mary Ring, F. S. Roberts, Florence Sampson, Ltina Spears, Christine Streetman and Caroline Lax Wildman. The work of these new exhibitors in addition to the full representation of old exhibitors makes the current show larger than any of its predecessors by 20 exhibitors and 80 works.

**Exhibitors Listed.**  
Previous exhibitors whose work is seen again this year are Beulah Schiller Ayars, E. W. Bagnell, Carden Bailey, Margaret Brishbine Baccante, Evelyn Byers Bessell, Kathleen Blackshear, Frederic Browne, Harley Brubaker, E. Richardson Cherry, Stanley H. Christianson, Virgie Claxton, McNeill Davidson, Helen Cruikshank Davis, Minta H. Garrison, F. W. J. Haas, Daniel Hastings, Bertha Louise Hellman, Rebecca Henry, Scott Lee Hild, Dorothy Denslow House, Eugenia Howard Hunt, Delwin V. James, Grace Spaulding John, Robert Joy, Sarah Kahlden, Mabel Fairfax Karl, Emily Langham, Penelope Langan, A. MacDonnell, Beatrice Mattheae, Helen McKenna, William McKenna, William McVey, Olivia Brown Morrison, Agnes Lilienberg Muench, Julian Rhodes Muench, Blanch Heim Nice, Jack Pagan, Hattie Virginia Palmer (deceased), Blanche Harding Sewall, Edward M. Schiwetz, Baldwin E. Settoon, Minnie Lee Sharp, Myrtle Stedman, Wilfred Stedman, Mildred B. Stone, Ruth Pershing Uhler, Rosemary Weathered, Mattie Wier, Steffi Wiesner-Orth and Marian G. Williams.

Both William D. Cleveland Jr., president of the museum, and James Chillman Jr., director, at the preview for exhibitors and museum members held Saturday evening, expressed their gratification at the splendid showing made by Houston artists and at their co-operation which makes these annual exhibitions possible.

# Houston Artists Exhibit To Mark 10th Birthday For Fine Arts Museum

A mammoth exhibition of painting and sculpture by Houston artists will mark the tenth anniversary of the Museum of Fine Arts.

This exhibition, which is the tenth annual, will be on view from January 14 to the end of the month.

A reception and preview for exhibitors and museum members, set for

Saturday night, will mark the official opening.

Seventy-eight artists are represented in the tenth annual exhibition of work by Houston artists, with a total of 270 works, exceeding by 18 artists and 70 examples of painting and sculpture the record of any previous exhibition of local artists' work, according to Director James Chillman Jr.

The growth of the Houston artists' exhibition has been great in the last 10 years, it was pointed out. In the original exhibition there were 82 works, by 28 artists, of whom a large percentage are represented in the 1934 show. Painters who have for the most part been consistent exhibitors for the past 10 years are Margaret Brishine Baccante, Evelyn Byers Bessell, E. Richardson Cherry, Helen Cruikshank Davis, McNeill Davidson, Bertha Louise Hellman, Grace Spaulding John, Emily Langham, Penelope Lingan, A. MacDonnell, Hattie Virginia Palmer, deceased; Blanche Harding Sewall, Wilfred Stedman, Agnes Lillenberg Muench and Ruth Pershing Uhler.

Several features have been added to this year's exhibition, including a representation of each of the winners of the Museum Purchase prize since its establishment in 1928. The artists included in this group are Evelyn Byers Bessell, Julian Rhodes Muench and Edward M. Schiwetz, all of Houston; Margaret Brishine Baccante of New York; Kathleen Blackshear of Chicago and William McVey of Cleveland.

Two artists who live beyond the limits of Harris county, but who have for several years been closely associated with art activities in Houston, are represented in this year's exhibition. They are Watson Neyland of Liberty and Caroline Burton of Galveston. Watson Neyland has spent much of his time in Houston and has painted portraits of a number of Houston people. He has served on the accessions committee of the Houston museum during the last year. Caroline Burton has conducted sculpture classes in Houston during the past two seasons, and is a member of the Houston Artists' Gallery.

The complete list of artists whose work has been accepted for this year's exhibition is as follows:

Daniel L. Armstrong Jr., Beulah Schiller Ayars, E. W. Bagnell, Carden Bailey, E. Byers Bessell, Kathleen Blackshear, Georgia Bouve, Margaret Brishine Baccante, Amelia N. Browne, Frederic Browne, Hamilton Brown, J. H. Brown, Harley Brubaker, Caroline Burton, James I. Campbell, Frances Charlton, Gene Charlton, E. Richardson, Stanley H. Christianson, Virgie Claxton, Barbara Connor, Theotis Contreras, Ethel S. Crittenden, McNeill Davidson, Helen Cruikshank Davis, George Einfeldt, George Fulton, F. W. J. Haas, Dorothy Hoskins, Bertha Louise Hellman, Rebecca Henry, Scott Lee Hild, Grace Hirsch, ry, Scott Lee Hild, Grace Hirsch, Dorothy Denslow House, Albert Howze, Eugenia Howard Hunt, Delwyn V. James, Grace Spaulding John, Robert Joy, Albert Enno Kaoppel, Sarah Kahlden, Mabel Fairfax Karl, Grace King, Emily Langham, Penelope Lingan, L. N. Lyon Jr., A. MacDonnell, Beatrice Matthaei, Ruth G. Y. McGonigle, Helen McKenna, William McKenna, William McVey, Virginia C. Meyenberg, Fannie Bess E. Montgomery, Harvin Moore, Olivia Brown Morrison, Agnes Lillenberg Muench, Julian Rhodes Muench, Watson Neyland, Blanch Heim Nice, Jack Pagan, Hattie Virginia Palmer (deceased), Mary Ring, Frank S. Roberts, Florence Sampson, Baldwin E. Settoon, Blanche Harding Sewall, Lena Spears, Myrtle L. Stedman, Wilfred Stedman, Mildred B. Stone, Christine Streetman, Ruth Pershing Uhler, Rosemary Weathered, Mattie Wier, Steffi Wiesner-Orth, Caroline Lax Wildman and Marian G. Williams.

## Samuel M. Yunt Will Present Art Lectures

A review of the art exhibition which was a feature during the Century of Progress exhibition in Chicago will be offered in a series of five lectures to be given by Samuel M. Yunt of Kansas City, who will be presented under the sponsorship of the Museum of Fine Arts.

The lectures, to be given on the dates of January 25, 26, 27, 29 and 30, will be illustrated by 100 colored slides taken from outstanding paintings in the exhibition which was on view at the Art Institute of Chicago. The slides are being prepared and colored by an expert in Chicago, and in every case where it is possible, the coloring is being done directly from the original paintings, according to an announcement made Saturday.

### To Give Comments.

In each of the five lectures, Mr. Yunt will comment on individual paintings and point out the outstanding features of the artists' lives and influences.

The first lecture will cover from one to three of the greatest masters of each of the great schools of painting.

The second lecture will take up Italian painters, from the 13th to the 19th century, with special attention to the great Venetians.

German, Dutch and Flemish artists of the 14th to the 18th century will be discussed in the third lecture.

The fourth will deal with Spanish and French artists of the 14th to 19th century. The fifth will take up the English and American artists of the 17th to the 20th century. Should time permit, a discussion of one of the four or five of the world's greatest artists may be added upon request, it was stated.

Admission fees will be charged for the lectures for the benefit of the Museum maintenance fund, it was announced. General admission to the lectures will be 50 cents a lecture, or \$2 for the series of five. Student admission will be 25 cents a lecture or \$1 for the series of five.

### Members Free.

Members of the museum will be admitted to the lectures free of charge. All members desiring to attend are asked to obtain tickets from the museum prior to the lectures.

Samuel Yunt, who has devoted many years to the study of paintings, lectured on the paintings at the Art Institute of Chicago during the Century of Progress exhibition. He first began his lecturing in 1928, when he prepared date for and gave talks to the hospitality committee of Kansas City on the first 55 paintings in the collection of the William Rockhill Nelson Gallery of Art, which opening in December in Kansas City attracted nationwide attention. Of the 55 paintings, which four years ago comprised the collection, the Nelson Art Gallery has secured the first nine through Mr. Yunt. He became known in Houston several years ago when he assembled and brought to Houston a number of exhibitions of American painting, including some for the Y. W. C. A. and Museum of Fine Arts.

lighting.

## New Exhibits Open at Museum

The memorial exhibition of paintings, water colors, drawings and etchings of Jules Pascin, which opened at the Museum of Fine Arts Friday, brings to Houston the work of one of the most colorful of modern painters. He was born in Bulgaria 45 years ago of a Spanish-Jewish father and a Serbo-Italian mother, received his education in Vienna and Berlin, traveled all over the world, stayed in New York long enough to become an American citizen, and spent most of his life in Paris. In his relatively short lifetime he succeeded in carving out for himself such a character as to rank him with Poe, Wilde, Modigliani, Van Gogh, Byron and all the other eccentric geniuses.

Two years ago the critics began to notice Pascin's work with eager interest; a French concern made a contract with him whereby he was guaranteed financial independence for the remainder of his life, but ill health and loneliness led him to take his own life. His death, last June, coming as it did at a time when he was on the threshold of fame, brought so much attention to his work that he is now recognized as one of the dozen outstanding painters of France and is called a genius and the founder of a new school of painting.

Pascin's drawings and etchings are done with few but telling lines. Their simplicity plus their reflection of a keen though bitter sense of humor give them the force of caricatures.

Jules Pascin's real name was Julius Pincas. A customs official gave him the French form on his entrance into France; Pascin accepted it, and so he was known to his many friends for the rest of his life. They pronounced it Pass-kin. He signed his pictures simply "pascin," with a small "p," in a round, childish scrawl.

This exhibit was assembled by the Downtown Gallery of New York, through whose courtesy it is being lent to the Houston museum. The collection was shown in New York last January and has since been shown in Hollywood, Cal., and San Francisco. After the Houston showing it will be returned to New York.

The exhibit of Pascin's work will continue through June 7. The memorial exhibition of the works of Edward I. R. Jennings, lent through the courtesy of the Charleston museum, also opened on Friday and will continue through May 31. Other exhibitions to be on view at the museum through May 31 are the sixth annual exhibit of photography by Texas photographers, photographs by members of the Seattle Camera club and the fourth annual exhibition of art work by Houston public school children.

The museum will be open to negroes tonight from 8 to 10 o'clock, in order that they may have an opportunity to view the current exhibitions.



# "AUNT JENNIFER AND HER CHINA" HAS ELEMENTS OF GOOD PAINTING IN ADDITION TO HUMAN INTEREST

Ever so often a painter produces a canvas that seems to be just right. It appeals to the untutored mind and it satisfies the requirements of artists and experts. Such a picture is "Aunt Jennifer's China," by Hilda Belcher, which is attracting more attention, probably, than any other piece in the collection of the National Association of Women Painters and Sculptors, now on view at the Y. W. C. A. in connection with the Yunt collection.

The human appeal of the picture arrests attention whether the visitor does or does not know anything about art. Children visiting the rooms invariably stop before "Aunt Jennifer" and break into a broad smile. The artists have been making repeated trips to see "Aunt Jennifer" and study the treatment of the picture from a purely technical point of view.

"Aunt Jennifer's" popularity is best explained by Mrs. D. B. Cherry's analysis of the picture, for Mrs. Cherry appreciates the human element in the picture's story and at the same time understands and gives her valuation to the building up of the charming theme.

The subject is a simple one, an apple-cheeked old lady with a round, pleasant face, mouth upturned at the corners in friendly smiling, round black eyes beaming with pride and interest, and behind the smile and the twinkling eyes an intellect. Aunt Jennifer stands beside her precious china, which she has just been discussing, for she has finished her tacles, holding them primly in her folded hands. Her hair, thin but not unpleasantly so, is parted and combed smoothly and neatly back from her high forehead. The china feathers beside the table become inestimably dear when displayed as the treasures of such a forever youthful old lady.

"And yet," observes Mrs. Cherry, "you realize that the whole thing would have been impossible without the scientific understanding of color, harmony and composition by which the picture has been built up. The composition, whether intentionally or by accident, follows the pyramidal form developed by some of the old masters. The flow of the lines and the rhythm in the color pattern of the old lady and the china is balanced on the upper right hand by a dimly seen little old picture hung on the wall and in the lower left hand by the peacock feathers.

"Then there is the way the circles are repeated in the round head of Aunt Jennifer, the plates, the rings and circles of white on her skirt, and the peacock's eyes. They flow into each other and make what you call in music a roundelay.

"In the same way the white has been repeated, in the spots and rings on the skirt, in the ruffling at the neck of the dress, carried over into the plate and tea sets on the shelves and delicate tracery of diluted white in the stems of the peacock feathers. Similarly, the blue begins with the spots on the tablecloth, carried into the 'eyes' of the peacock feathers, and on up to the pieces of china, vanishing in decorative touches on the top shelf. The deep rose massed in the table cover repeats itself in faint touches of rose on Aunt Jennifer's cheeks and hands, and appears in more subdued traces throughout the canvas. This charming pattern is presented against a background of refined tones of gold and brown, a good foil for the other colors."

So much for how it is done. The one thought that everyone who sees the picture takes away is: "I wish I had an Aunt Jennifer," unless of course this wish is supplanted by the bolder one, "I wish I owned that picture."

## SPONSOR OF PICTURE GETS CORDIAL LETTER FROM HILDA BELCHER

"I like to think that Aunt Jennifer's China is to be in the Houston Museum of Fine Arts," Hilda Belcher wrote recently to E. Richardson Cherry, who sponsored the subscription list by which the picture was bought for the museum by a group of Houston citizens when Sam M. Yunt was here last year with the exhibition of the National Association of Women Painters and Sculptors. "I am glad that it was bought by the many who liked it," Miss Belcher wrote, "and most of all that it is being appreciated in just the way that it seems to be."

"There is a sort of indiscriminate praise, as you know," she continues, "that means nothing. But I did like what the papers said, and took great satisfaction in that extremely able technical analysis of yours in one of the clippings (from The Chronicle).

"Aunt Jennifer, as a personality, I cared for tremendously. So when I failed on a small oil, and again on a water color, I refused to let her go. For some reason or other it was a stubborn picture, but I kept on simplifying, intensifying, organizing, until the thing at last became, as I hoped at least, alive and significant."

"So if the painting exists in its own right as a work of art, and the 'art' enhances human interest instead of baffling the average citizen, I am honestly glad."

"And in the meantime, many thanks to you for the enthusiasm and courage that brought Aunt Jennifer to her final happy destination. May the Houston Museum of Fine Arts and all in it grow and prosper."

It is a pleasant thing to have one's critical estimate confirmed by others, especially by the critics of the New York Times, who wrote recently of the National Woman's annual exhibition recently that Hilda Belcher, among others, had "been able to achieve a spirit of life and a liveliness of composition," but that the work of the exhibition as a whole had "too much of an air of having settled down into a comfortable habit."

"As they have grouped themselves as women," the Times critic says, "it is unavoidable to consider in what manner a women's exhibition differs from the usual run of groups that are held together by sympathy of point of view rather than the accident of sex. But this exhibition has another limitation. For the most part young painting has been ruled out; there is a want of youthfulness that has nothing to do with years."

Another paragraph credits women with having "an instinct for decoration" and says there is hardly a picture among the 300 that is not adequate in flat design, the flatness being sometimes deliberate.

## TON PRESS

### Art Delegates To Assemble at Museum Friday

Prize Awards to Be Announced by Southern States Art League Judges

PRIZE winners in the annual competition of the Southern States Art League will be announced Friday morning when the organization opens its sixteenth annual convention at the Museum of Fine Arts.

Eight prize awards will be made, and the winning sculpture and paintings will be on display as a part of the sixteenth exhibition of the league, which opens to the public Saturday and will remain at the Museum throughout April.

The convention will be called to order at 10 a.m. Friday by Mrs. W. B. Sharp, vice president of the Museum of Fine Arts. All sessions are open to the public, and all league members are entitled to take part in the discussions, though only accredited delegates will have votes.

Sixteen states are represented in the League, which has 530 active members. Approximately 50 delegates and 500 guests are expected to attend the convention, according to Museum authorities.

MAYOR HOLCOMBE will make a speech of welcome at the opening session Friday, and Manager W. N. Blanton will extend the greetings of the Chamber of Commerce. Ellsworth Woodward of New Orleans, president of the League, will preside over the morning business session, which will end with the report of the jury of selection and award.

The delegates will have lunch at the Faculty Club of Rice Institute.

During the afternoon session, with Director James Chillman of the Museum in charge, there will be a general discussion the methods of selecting artists for public projects.

At 8:30 p.m. Friday there will be a preview of the sixteenth annual exhibit of the League.

TWO business sessions will be held Saturday, concluding with the election of officers and directors. The delegates will assemble at 4 p.m. for a visit to San Jacinto Battleground.

Final event of the convention will be the annual dinner at 7:30 p.m. Saturday at the Junior League, with Dr. Edgar Odell Lovett, president of Rice Institute, delivering the principal address on "The League and Its Patronage." George A. Hill, Jr., will preside as toastmaster.

## RUTH UHLER SENDS ON SEVERAL OF HER EXHIBITION PIECES

Mr. and Mrs. W. S. Uhler, 3105 Louisiana Street, have received from their daughter, Ruth Pershing Uhler, a shipment of eight of her more recent canvases.

Among them are two which received favorable comment in the Philadelphia Inquirer review of the Sketch Club exhibition this spring. They are "The Breaker House," a view of the East colliery of the Philadelphia and Reading Coal and Iron Company at Ashland, Pa., and another very different theme, "The Red Scarf," a peaceful rural community wending their way to Sabbath morning worship.

Another picture in the shipment is "The Valley," of which Henry B. Snell said: "While they might not accept it, yet there is not an art jury in the world which would not sit up and take notice of that picture." It is a sunrise scene in the Blue Ridge Mountains, remarkable for its color effects.

Miss Uhler has frequently succeeded in making her still life work of arresting interest, and such is the case in a Spanish still life showing fruit, in "Pink Magnolia" and in "Red-Leaved Camma."

The one considered most pleasing to art students is "Shadows," an arrangement of sunlight and shadow.

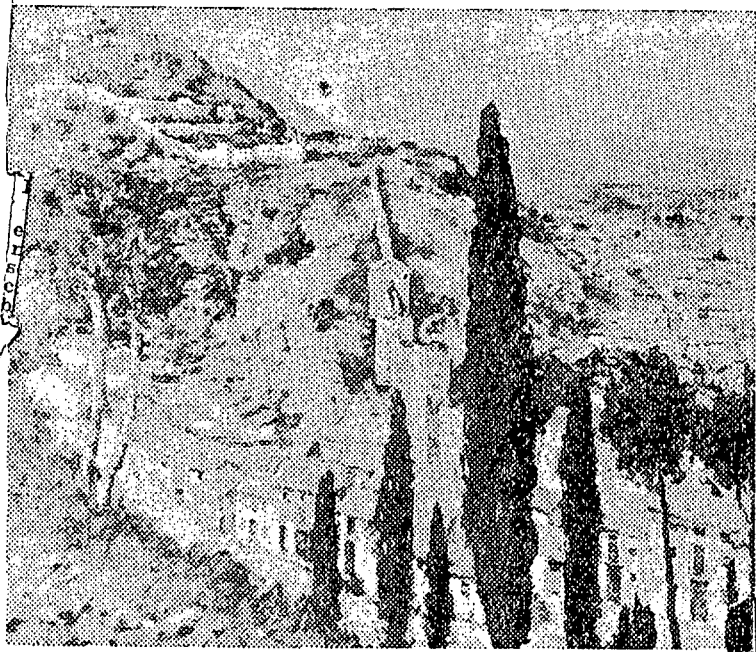
Miss Uhler has a number of other pictures, either on exhibition or on tour, some of which will be sent here when they are returned to her studio.

The traveling exhibition assembled by McNeill Davidson, chairman of art for the Fourth District, Texas Federation of Women's Clubs, was placed on view Thursday and Friday at the Y. W. C. A. under the auspices of the City Federation of Women's Clubs, of which Mrs. Guy E. Browne, art chairman for the state federation, is president. The exhibition was taken down Saturday morning to be sent to Livingston to Mrs. Z. L. Foreman for the Hyperion Club.

Due to continued interest in the Yunt Art Gallery exhibition of paintings by American contemporary artists, the pictures will remain on view a few days longer. They are being shown free to the public in the southeast corner of the Humble Building, ground floor. Several sales of pictures already have been made in Houston and it appears that this year's exhibition will leave a number of beautiful canvases in Houston homes, as did last year's Yunt exhibition. The Yunts are very popular art dealers of the Southwest and have many friends in Houston who trust their knowledge of picture values.

Ruth Uhler is a vigorous worker in flat colors and clear outlines, to whom grays are undesirable, if not impossible, an artist to whom black is black and white is white. Better still, to whom red is a brilliant splash, and green an honest combination of yellow and blue... We said once that her *Drawing in the Nets* was a realistic study of seaman and sea. This was described in a friendly contradiction as not realistic at all but impressionistic. Our contention is that if Miss Uhler in the picture mentioned and in her *Morning on the Maine Coast* can strain our muscles with the pull of nets and tire our backs with stooping on the sands and clear our heads with a breath of salt wind... if she can bring us thus closely to horizons of sky and water, certainly her work is real, and the impression it leaves is realistic. *The Bayshore* and *Cleveland Park* are our nominations for the Purchase Prize of \$250 which will be awarded formally on Thursday, April 12, Founders' Day at the Museum.

## EXHIBITS AT MUSEUM



## ART'S LISTENING POST

IF WE HAD MORE ELOQUENCE, we'd write a little essay on friendship with which to start listening this week. Did you ever have a week that everything just went right and you felt on top of the wave? Well, that's been the way with us for the past fortnight. Everything we've turned our hand to has turned out top notch for us and it's been mostly friends that have given us this "walking-on-air" sort of feeling. Of course, next week probably some friend will give us a knockout blow, but they're the kind of friends one writes with quotation marks anyway, so it won't matter much. Anyway, this morning we feel like a million dollars and we can say "Top o' the morning" with a vim.

FOR ONE THING, there have been so many nice things doing lately, and with Chaplin and Doris Niles, etc., for the immediate future we can't think that life will be blue again for blows and scratches. To begin with, we've never in our life been to a more interesting party than was the dinner given for the Grand Central Galleries artists Saturday night a week ago. The decorations were too smart for words, as was the menu, the costumes worn by the Junior League, who were hostessing, and the general entertainment features. All of the most prominent artists in town had been enlisted to travel about during the evening and make sketches of the prominent guests, and their smocks and berets were most fetching. E. Richardson Cherry stopped by our chair long enough to whisper that she was entertaining Edna Collins of Austin, an artist friend who had come especially for the occasion. Mrs. Cherry was most fetching in a costume "assembled" in Africa. The robe was from Tunis, the turban from somewhere else, and the shoes from another place, we've forgotten just where, but the effect was quite good. McNeill Davidson also stopped long enough to present us with a rough sketch of how the Esperson Building looked when we came in and how it would look when we went out. (Don't get us wrong; there was nothing like that!) And Grace Spaulding John rendered an impromptu Spanish dance, clicking her castanets with such agility that we were amazed.

ON MONDAY NIGHT, there was the party which Mr. and Mrs. A. C. Ford gave in compliment to the artists, at which time Ara Haswell Giraud, Lottie Rice Farish and Leslie Dufton of the Little Theatre performed Barrie's "Twelve-Pound Look" under the direction of Frederick Leon Webster, for the entertainment of the assembled guests. Well, we told you that Mrs. Farish would be better than Ethel Barrymore as Kate, and she was. Ara looked as stunning as ever, even if she did have to have a frock that had to have everything on it but the mop handle. That was her part, you know, to have on quantities of jewels and whatnots so as to show off her husband's (Leslie Dufton, in the play) success, and believe us, if Ara was any example, his generosity was not to be sneezed at. Later on, over a cup of coffee, we chatted briefly and delightfully with George Wharton Edwards of the artist group, and James M. Cowan, the well known patron of art from Aurora, Ill.

ON TUESDAY EVENING we had the pleasure of hearing, at our home, Jose Lopez, baritone, who is in Houston for the winter, who sang several enchanting numbers with Albino Torres, Mary Elizabeth Rouse's protegee and pupil, at the piano. Mr. Lopez has a voice of lovely quality which is beautifully free and, in his own tongue, he sings with fine distinction and feeling. His English repertory is quite limited and he did not attempt anything in that language. Houston has already had a taste of the Torres talent and we were delighted to hear him again, even on our only fair-to-middling piano.

MAMIE ROUSE, as we've always known her, was in fine conversational form on the subject of music, on which topic we could listen to her for hours. Her observations are always spicy and to the point. She thinks the time is now ripe for Houston to talk, not turkey, but symphony orchestra to real purpose, but, she says, the urge must come from the people in the majority, not from a few leaders. We've often wondered if the symphony orchestra dream, which has disturbed the city's musical slumbers more than once, will ever become more than a nebulous desire on the part of a few. However, it is a subject which neither we nor Mamie can pursue without laying ourselves open to the label, "Not a native Houstonian." It is only the newcomers who don't know how hard the symphony battle has been fought, who are always visioning a future orchestra for the city.

IT WAS JUST PRECEDING the Lopez-Torres program that we turned on the radio for a minute, just in time to hear Virgie Hardee, contralto, sing "When Love Is Kind," with Louise Daniel at the piano for accompaniments and also a solo group. Virgie was giving a program, but, being us, we had not read the radio news and therefore only heard the one number. And then the next day as we walked down the main stem with Ernestine Nelson, soprano, of Dallas, who was making one of her "coal-of-fire" visits to Houston, we were introduced by Ernestine to the contralto and didn't realize whom we were meeting. But all this is just to say that the voice is certainly exquisite and we wish we'd heard more of it.

AND SPEAKING OF MEETING PEOPLE, Octavio Pimbert, the newcomer violinist about whom everyone has been telling us, dropped in on Tuesday to see us, and lo and behold, we've been knowing him since five years ago when we went West Indies cruising aboard the Ss Lafayette and he was leader of the ship's orchestra on the cruise. Isn't the world a small place, after all? Anyway, he seems a very sincere sort of person who will be an addition to Houston musical circles. We have not heard him play as yet, but we're looking forward to the pleasure both as a member of the Josephine Boudreaux Quartet and as soloist.

## Visitors to Art Museum Show Appreciation Of Mexico City Collection

The collection of paintings, drawings, water colors and block prints from Mexico City, which is now hanging in the museum, has amply demonstrated the sincere appreciation on the part of Houstonians for works of art, whether they be conservative or distinctly radical in their nature. There is nothing conservative about the strong and brilliant drawings of the Mexican artists, yet the visitors to the galleries understand their meaning and get their message. This reaction on the part of the Houston public is quite different from that of San Antonio where, it is heard, that the majority of people "hated the things very decidedly and audibly."

The exquisite poetry of Diego Rivera is so evident in his drawings that those who view his pictures scarcely realize that his emotional effects are got by purposeful

distortion. That he is "the greatest painter in the world today" is the opinion of Lee Simonson, one of the leading art critics living. Rivera has received many honors in Europe and more publicity of the kind that means fame than any other new world painter.

It is said of Jean Charlot, whose work forms a part of the current exhibition, that he gives one the feeling of a Parisian who has adopted a more primitive style without losing any of his own sophistication. There is no doubt about the Mexican character of his work. It is typical and often humorous, picturing Mexican life and its hot, pungent color like the flavor of Mexican food; but the viewpoint is more ironical and the workmanship more skillful.

### Praised by New York Critics.

The following is from an article on Mexican art which appeared in the New York Times: "With a simple outline Jean Charlot can build monuments. Under his pen the Mexican women he portrays achieve the substance and calm of great stone Buddhas. They are flesh, however, not stone. In his paintings, with a somewhat sinister humor, the artist allows himself to make comment more personal without losing what seems an essential understanding of the people and country. The paintings stretch along the wall like a religious procession."

Paul Higgins, now a member of the Mexican group of artists, is an American by birth and Diego Rivera, himself, declares that he is the coming great painter of America.

Quite in contrast to the ultra-modern character of the Mexican drawings is the more conservative exhibit of the Southern States Art League. The pictures of Southern artists do not suffer when compared to those of the Mexicans. Their viewpoint is a different one. Some of the Southern artists show the same bold, radical tendencies as those shown by the Mexicans although the racial, national and personal differences are easily seen in the manner in which the subjects are presented.

### Exhibit of Texan.

In the print room the exhibit of etchings and wood blocks by Blanding Sloan should not be neglected. These delightful, fantastic and mystical designs have intrigued numerous visitors to the galleries. There are so many avenues to lead the imagination on-

ward in Sloan's work. A few of the prints which will prove amusing, as well as delightful in design, are those entitled "Jazz," "Twenty-One Ways of Looking at Rain," "San Quentin," "A Man Pulling a Rope."

Sloan is a Texan by birth, being born in Corsicana in 1886, but is now making his home in California. He studied at the Chicago of Fine Arts where he became a teacher of color composition. There he became enamored with line, and friendship with the color etcher, George Senseny, fixed his determination to become an etcher. He has succeeded and his work is vastly richer for his experiences, for he had attained to knowledge before he acquired the language wherewith to express it.

The museum has an atmosphere of Christmas work in its galleries by the conversion of several of its classrooms into workshops where a part of the decorations for the municipal Tree of Light are the course of construction. These are being done under the supervision of Miss Frances Fox of the city recreation department, who is helped by Frederic Browne of the Museum School, together with a number of his students.

### To Be Closed Christmas.

The museum, following its usual custom, will be closed on Christmas Day and as the legal observation of the holiday is on Monday, December 26, the museum building will remain closed for that day also.

In gallery C of the Museum of Fine Arts, Blanche Collet Wagner of the California group of painters is presenting a variety of picturesque scenes painted at Guatemala, Spain and Porto Rico—street scenes, courtyards—that reveal talent. She has apparently an alert sense of the artistic, and there is a certain originality and vigor in her painting of street figures. The keynote of the exhibition is variety and color. Her color is extremely bright and vivid almost to the point of exaggeration, but the subjects she deals with are more forcibly brought out by her glorious colors.

The artist lived in Mexico and the Southern countries for five years, and she has emulated the warmth and color of these tropical countries. There are a series of

pictures showing the Fiesta of San Jose, a yearly event in Guatemala, and it is interesting to trace the different divisions of the procession. As a portrait of a native,

"The Doll Rag of the Conqueror," is an interesting piece of work. The exhibition will remain on view through the month of December.

## TABLEAUX SETTING AT CITY TREE MADE BY HOUSTON ARTISTS

Of especial interest this year will be the setting for the Nativity Tableaux, to be given in connection with the Tree of Light programs. The tableaux are to take place this Christmas on the balcony of the City Hall rather than in the doorway as in former years, and the arches will be hung with transparencies painted to represent a stained glass window behind which the tableaux will be formed.

The "windows" are the design of Frederic Browne, instructor in free hand drawing at Rice Institute, and senior instructor in drawing and painting in the Museum School. Mr. Browne studied at the Pennsylvania Academy of Fine Arts and in Paris, France, and has lived many years abroad. He has been represented in many of the most important exhibits of this country and his paintings are attracting much attention and interest on the part of Houstonians, and are to be seen in many Houston homes.

While the "windows" are the design of Mr. Browne, they are being executed in one corner of Miss Frances Fox's marionette studio at the Museum of Fine Arts under her supervision, and with the able assistance of Violet Cantellow and Charles Bachemin.

was making one of her "coal-of-fire" visits to Houston, we were introduced by Ernestine to the contralto and didn't realize whom we were meeting. But all this is just to say that the voice is certainly exquisite and we wish we'd heard more of it.

\* \* \*

AND SPEAKING OF MEETING PEOPLE, Octavio Pimbert, the newcomer violinist about whom everyone has been telling us, dropped in on Tuesday to see us, and lo and behold, we've been knowing him since five years ago when we went West Indies cruise aboard the Ss Lafayette and he was leader of the ship's orchestra. Isn't the world a small place after all? Anyways, Octavio seems a very sincere sort of person who will be an addition to Houston musical circles. We have not heard him play as yet, but are looking forward to the pleasure both as a member of the Joseph Boudreaux Quartet and as soloist.



## Many a Treasure Lies Hidden In Museum's Dark Basement

By MARY ELIZABETH JOHNSTON

"AUNT JENNIFER'S CHINA," by Hilda Belcher, one of the earliest acquisitions of the Houston Museum of Fine Arts, fills for April the corner devoted to the "Masterpiece of the Month." It is a happy choice for Houstonians who have not seen the painting, given 22

years ago to an infant museum by a group of art-minded citizens at the instigation of Mrs. D. B. Cherry, who has earned the title of dean of Houston women painters. As charming a work as this second floor spot has displayed in many a day, the painting's removal from basement hiding calls attention to the pity of the many works stored, for lack of space, in the dark cellar. While the lower floor is a good place for some of the collection, it is a regrettable situation that so many of the museum's good things are kept from the public.

Aunt Jennifer stands before her prized china, wearing a tight black blouse with a high white lace collar and a spotted skirt, not that the dress matters much. It's the face she wears that counts.

In preparation for the Pepsi-Cola show which opens on Founders day, April 14, the walls of the museum have been denuded. Even the library has been stripped of its pictures to make room for the 150 paintings of the second "Portrait of America" show which will be in Houston through May 5.

Only the Straus collection and the exhibition of contemporary French paintings, which closes Sunday, remain. The Pepsi-Cola canvases, for the most part, are large, and the number taxes the capacity of the museum.

A special exhibition or event annually marks Founders day, which this year ends the museum's twenty-second season. Members of the Houston Art league and past presidents of the museum will be honor guests at the tea on April 14.

Joe Darsky, manager of the local Pepsi-Cola company, announced this week that a \$100 prize would be given by the Houston branch to the artist whose painting scores the largest number of votes from visitors to the show.

Among the painters represented in the coming exhibition are Paul Burlin, Max Weber, Mark Tobey, Ivan LeLorraine Albright, Ilse Bischoff, Audrey Buller, David Burlin, Fred Conway, Jon Corbino, Terence R. Duren, Carl Gaertner, Adams W. Garrett, Doris Kunzie, James Lechay, Julian Levi, Oke G. Nordgren, Phil Paradise, Lester Randell and Zoltan Sepeshy.

Daniel MacMorris, mural and portrait painter, whose work is known to many Houstonians through murals in the city hall and the Y. M. C. A., is in Houston. An interview with the artist appears in another section of this paper.

Miss Stella H. Shurtleff will begin a series of lectures on color in composition at 3 p. m. Sunday at the Houston museum with a discussion of Renaissance use of color. Illustrated with slides, the lecture is open without charge to the public.

Church groups are especially invited to attend Miss Shurtleff's series on Christian art being delivered at 10:30 a. m. Mondays during Lent. Dutch paintings will be the subject of her lecture Monday, which will be illustrated with 30 reproductions of Rembrandt's most famous religious works.

The most interesting exhibit of the week is at the Junior League, where the works of two talented Houstonians, Lowell Alden and Mrs. Madeleine Stanley, are displayed.

A small portrait of a man and woman by Mr. Alden at once recalls Grant Woods. A bright red nude brought protests at the tea given at the League last week to open the show. Alden's ceramics are placed on tables about the dining room. Still lifes of fruit hang on the walls. All prove his ability to express himself in widely varying ways with equal success.

Mrs. Stanley's native France is in her compellingly feminine paintings, which include "Paris, August, 1939," the picture which won the popularity prize at a recent exhibition of Houston artists' work at the museum.

### ARTISTS' EXHIBIT

An artists' exhibit will be on display at 7 p. m. April 19 at the Julia C. Hester house, 3605 Lyons. Persons desiring to exhibit works of art are invited to submit their works for the show.

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## Art Museum Launches Active Season With Display of Facsimile Pictures

By IONE KIRKHAM

THE Art Museum, whose atmosphere of serenity lends added enjoyment for the lovers of culture entering its doors, is seething with an undercurrent of activities these days.

The fall season is well under way with Director James Chillman Jr. back from a summer in Europe and embarking on a program that should bring a wealth of artistic beauty to Houston.

Already the museum is displaying the first group of the 48 American Pictures of the Year—an undertaking just begun in art centers throughout the country under the leadership of Charles Boni, director of Living American Art, Inc.

Mr. Chillman is one of the 24 persons who comprise the board of directors of the organization and assisted in the selection of the artists whose work will be exhibited throughout the year.

The showing includes no originals. The 12 paintings are collotype facsimiles made in Vienna through a process that required several months.

"There is a very definite purpose behind this," Mr. Chillman said.

"The copies have been so faithfully made there is not the slightest deviation from the original. Yet, they are selling for \$5 apiece.

"American artists have come down off their high horses. They want their works to be copied and sold. This may be because they tired of their bread-and-water diet during the depression. Again, they might have become alarmed over the growing popularity of French reproductions.

"This movement is probably going to do more to stimulate a love of good art than anything that has been done recently. It puts art within the reach of the average man."

Incidentally, through this undertaking painters, for the first time in the history of their profession, may secure a living wage from the royalties on their works.

You should stop by and have a look at this truly remarkable display if for no other reason than to see "Anna." "Anna" is a charcoal by Rico Lebrun, 36-year-old Italian artist. She will linger long in your memory.

IT'S interesting to know that Mr. Chillman suggested painters from our own section when called upon for his opinion as to worthwhile artists.

Will Stevens of Louisiana, who is remembered for his "one man show" of oils, pastels and water colors, was among those listed.

RIGHT next to the new exhibit is a room filled with photographic studies by both amateurs and professionals that should bring joy to anyone who likes to flip the shutter of a camera.

There are exceptionally striking portraits mingled with unusual scenic effects.

Professor Frank A. Patti, assistant instructor in psychology at Rice Institute, was awarded honorable mention for his supposedly amateur study of a flower that turned out to be one of the outstanding entries.

CHILDREN all over town are getting ready to try for the free course offered yearly at the Museum.

Monday examinations in object drawing will be given in all schools to determine the technical perfection of students. Thursday those who passed will be given a test in creative art at the Museum.

The following Monday approximately 100 children between the ages of 9 and 16 will begin their year of free instruction at the Museum under the direction of Miss Emily Langham.

"We do this to keep the creative spark alive," Mr. Chillman said.

"Young children are usually quite apt with their hands and show definite creative tendencies. When they reach 10 or 11 they become self-conscious.

"We endeavor to keep that creative tendency burning through those difficult years. If, after 10 years, we produce one really outstanding genius, we will be more than satisfied.

"We teach only the fundamentals of drawing and painting. There are no tricks and no commercial art angles. We try to train them as artists, looking toward a career in art."

THE children's classes are going to be held in brand new studios this year.

The roomy east wing on the first floor that has remained with unpainted brick walls and unfinished rough concrete floors for so long has been complete transformed through a fund raised this summer by President George Hill.

MONDAY also will mark the correlation of school and Art Museum work—a plan that has been in the making for eight years.

At 3:30 p. m. at the Museum Mr. Chillman will deliver the first of a series of talks to be given throughout the year to school teachers.

"I have spoken to art teachers at many times, of course, but this is for all teachers," he said.

A schedule of dates and subjects will be released later. The title of the first talk will be "The Arts and History of the Arts."

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## THE SIXTH ANNUAL EXHIBITION OF PHOTOGRAPHY BY TEXAS PHOTOGRAPHERS

Photography as a science is apt to be taken for granted. As an art it is apt to be looked down upon by the person who fails to recognize it as a medium entirely apart from that of painting. In presenting an annual exhibition of photography the Museum of Fine Arts hopes to foster the appreciation as well as the development of both the scientific and the artistic sides. These ends can be accomplished by showing definite examples of what is good in photography for the edification of the layman and the encouragement of the amateur. The Museum wishes particularly to encourage the amateur, for it is he, unhampered by the obvious limitations of the professional, who can find in photography a means of personal expression and who can consider it solely from the standpoint of an art.

This year's exhibition is larger than any previous one, having a total of 148 entries by ten professional photographers and fourteen amateur photographers. The selection was made by a jury composed of Guy N. Reid of Fort Worth, L. B. Eidson of Houston, and R. M. Luster of Houston. Portraiture predominates in the professional entries; but one notable exception is a group of three aerial photographs, mosaic maps of the Houston Ship Channel and the Main Street area, by the Southwest Air Services. These the jury considered under a separate classification from the other entries and selected them from the standpoint of their excellence as examples of aerial photography.

The professional exhibitors are Tessie Dickeson of Corsicana, Paul I. Naschke of La Marque, Guy N. Reid of Fort Worth, and L. B. Eidson of Houston. The amateur exhibitors are James G. Blunt, Orrin H. Bonney, C. L. Brock, Lawrence H. Daingerfield, Elsie Mae Delaney, Isabel John Evans, E. P. Haddon, C. H. Kiefner, Hugo Koehn, F. A. Pattie, Jack I. Pullen, E. C. Thompson, and Joseph Weber.

The exhibit of Texas photography is supplemented this year by forty photographs from the Seattle Camera Club. Many of these pictures have been exhibited throughout the United States.

C. C.

## SOUTHERN ART IS IN SHOWING

Several of the artists represented in the fifth circuit exhibition of the Southern States Art league showing during December in the Museum of Fine Arts have more than one picture in the collection. Among those thus doubly represented are Homer E. Ellertson, Marie A. Hull, Clarence Millet, James Chillman Jr., Samuel Edward Gideon, Hugo D. Pohl, Alice E. Rumph, Mary Bonner, Christopher Murphy Jr., Antoinette Rhett and Mary deB. Graves. Several of these are drawings and small water colors, which do not occupy very much space, and it was probably felt that it was only fair to give the artist a better chance for his work to be seen by hanging two examples.

This is not true of other instances, however. Mr. Chillman's two water colors are quite large enough to hold their own alone, but they have evidently won their place by merit. Homer Ellertson also is represented by two large canvases, both painted in the odd decorative way he has made his own. They are "African Nocturne" and "Winter Afternoon."

Marie A. Hull has two Florida scenes, both painted during her sojourn in Tarpon Springs and full of sunlight and color.

Samuel E. Gideon has two water colors, which show the characteristics for which his work has recently won recognition in many quarters. Alice E. Rumph has two freshly painted watercolors, and Hugo D. Pohl shows two architectural studies of old mission buildings in opaque water color. Clarence Millet is represented by an oil painting of the Louisiana country side and by two small black and white designs, showing scenes in the old French quarter of New Orleans.

F. W. Cuprien of Laguna Beach, California, is a Southerner by right of many years residence in Texas, where his work is well known. He was born in Brooklyn, N. Y., and studied in the Art Students' league, N. Y., under Carl Webber, Philadelphia, and at Munich, Dresden, Leipzig and Paris, and in Italy. He is a member of a number of art associations both here and abroad, including the Southern States Art league, the New Haven Paint and Clay club, the Painters and Sculptors club of Los Angeles and the Laguna Beach Art association. He has been awarded the gold medal, Berlin Ausstellung, silver medals at Galveston, Texas, 1913, San Diego, Cal., 1915 and 1916; bronze medals and cash prizes at various times in California.

His "Homeward Bound" is in the Del Vecchio gallery in Leipzig, and "The North Sea" in St. Petersburg; "Castle by the Sea" is in the Brooklyn museum. He has exhibited in New York, Philadelphia, Chicago, San Francisco, Los Angeles, San Diego, Phoenix, Denver, Fort Worth, Dallas, Waco, Galveston and Houston. In the present exhibition he is represented by "Tranquil Night."

The paintings and drawings by the group of modern Mexican artists, headed by Diego Rivera, is attracting wide interest in Houston amongst laymen as well as artists. The simplicity and directness with which these artists compose their designs are things which make an instant appeal. All through the exhibit one feels the intense modern interest in fundamental character of things rather than in their more superficial appearances. The exhibit numbering over 70 individual works is not only comprehensive but illuminating. If anything is to be regretted it is the fact that a few of the artists are presented by their more serious efforts in oils, but the strength and virility of their sketches make up for this lack.

The exhibit by Blanche Collet Wagner, a group of paintings, many of which were done in Central America, are equally modern but pitched in a different key than those of the Mexican artists. Miss Wagner is more interested in certain aspects of nature in which humanity is but an instant, rather than taking the approach of the Mexican painters in which nature is but a background to mankind.

THE HOUSTON POST: S

## NOTES ON EXHIBITORS

The memorial exhibition of paintings, water colors, and etchings by JULES PASCIN brings to Houston the work of one of the most colorful of modern painters. He was born in Bulgaria forty-five years ago of a Spanish-Jewish father and a Serbo-Italian mother. He was educated in Vienna and Berlin, traveled all over the world, became an American citizen, and spent most of his time in Paris. A short time before his death, his work became immensely popular and gave him assurance of financial independence, but ill health and loneliness led him to take his own life. It is said that his palette was like a strip of fog, with only tiny dabs of color melted into a mass of black, white, and gray. In spite of the soft, cool colors that he used, however, his paintings are disquietingly feverish; in spite of a gossamer lightness and transparency of tone, his figures have solidity and structural rigidity. Frank Crowninshield has said of him that he was "one of the dozen outstanding painters in France; the founder of a new school of painting; and a genius, sometimes distracted in direction, but always fervid and lyrical in quality."

The EDWARD I. R. JENNINGS Memorial Exhibition includes paintings in water color and tempera, drawings in pen and ink and in crayon, and actors' masks for symbolic pageantry. Jennings was the Curator of Art in the Charleston Museum and a maker of miniature models of historical and cultural groups, costumes, and masks. A group of his water colors in this exhibition shows designs for a version in masks of Oscar Wilde's "Salome"; another group depicts designs for a marine ballet in the Court of Amphitrite.

The Fourth Annual Exhibition of Work by HOUSTON PUBLIC SCHOOL CHILDREN includes 147 examples selected by the Director of the Museum from the work of the past school year. Examples of painting, drawing, design, textiles, pottery, and sculpture from the elementary art classes and the junior and senior high school art classes are being shown. This exhibition is not supposed to be representative of every phase of school art work, but its rather a selection of meritorious work. The exhibit had to be arranged within the limits of the Museum's available hanging space, so that some creditable drawings were by necessity omitted. It is desired, however, to give in this exhibit recognition to good work, regardless of school, teacher, or locality. The basis of recognition is not upon technique, but upon the originality, study, and application shown in the works submitted.

## THE FLOWER SHOW

The Houston Garden Club held its annual flower show April 18 and 19 on the lower floor of the Museum. Model houses and gardens and luncheon tables decorated with flowers were shown in the small galleries adjoining the entrance lobby. A cluster of seven huge calla lilies, submitted by Mrs. John F. Staub, was awarded the prize for the most outstanding exhibit, and an arrangement by Mrs. W. S. Farish of Gerbera daisies and begonias in a crystal bowl won the greatest number of points and was given the prize for the most comprehensive exhibit.

## THE MEMBERSHIP DEPARTMENT

It cannot be too often or too forcefully stated how completely the Museum is dependent upon the dues of membership for its support. Other museums have income from endowment funds to meet its running expenses and the maintenance of every activity and educational program, but the Houston Museum has none.

This gives vital importance to the fact that a number of members have so far not paid their dues for the present year. Without any word from them we have assumed that they intend to pay, but in the meantime the current expenses of the Museum have to be met.

It is hoped that the April first statement of dues in arrears will bring in the now doubly necessary aid to the budget. The members are assured that every possible economy is being practiced in accordance with the special situation of the present year.

The Museum of Fine Arts of Houston is such an influence in our city both from a commercial and educational standpoint that we are confident the membership will co-operate in the promotion and perpetuation of the work that the Museum is endeavoring to do. Moreover, as the Museum is visited during the course of the year by people from every state in the Union, as well as foreign countries, it becomes more and more symbolic of the culture of the Southwest and as such is worthy of the pride and support of the citizens of the community.

B. O.

## THE LECTURES IN THE HISTORY OF FINE ARTS

With the lecture on "Vermeer and the Little Masters," Mr. Chillman brought his series of talks in the History of Fine Arts to a close for the season. A new series will be presented during the coming fall.

## THE PUPPETRY CLASS

On Thursday, April 30, the Puppetry Class of the Museum gave a play, "The Spinners," which marked the end of the season's activities. Those who took part in the play entered the class last October and in this production gave their first public performance. The class is directed by Miss Frances Fox, through the courtesy of the Houston Recreation Department.

## THE CHILDREN'S STORY HOUR

The Children's Story Hour, which has been held weekly by Miss Crawford, has been discontinued for the summer months. The paintings and sculptures in the galleries and the books and reproductions in the Library have been used as the basis of the stories told.

Sunday

## A Reminder That It Is the People

## Museum Grows From A Few Dollars, Art Objects

By PATYE BILLFALDT

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THE MUSEUM of Fine Arts had the distinction of being the first museum built in Texas. It still has the distinction of being the first museum in Texas but in a larger sense of the scope of its collections and its activity in the locality and the nation.

On the twenty-fourth anniversary of the opening of the first unit of the building, a summary of the collections has been arranged. The exhibition actually symbolizes 48 years in the art development in Houston, for the Museum's history begins at the turn of the century when the Public School Art league was founded.

We believe the exhibition shows that the Museum has kept pace with art thought, and at the same time it has reflected and upheld the standards of taste in the community. With this idea in mind, one does not need an interpreter to enjoy the exhibition.

IT IS REMARKABLE that Museum at the age of 24 years has so varied and valuable a collection. It is at once a tribute to the community and a reminder that it is the people who build a Museum, a symphony and a culture.

The exhibition is arranged by years from the early George M. and Belle Dickson bequests and the Houston Art league collections in 1924, to the painting "Madame Cezanne in Blue" by Paul Cezanne given recently by Mrs. Robert Lee Blaffer.

It covers thousands of years in art from the Greek and Egyptian art in the Annette Finnigan collection, to the work of contemporary artists represented in many of the collections.

ITS RANGE is in all of the art forms from the decorative arts and textiles, to the various mediums of creative art. And yet a further aspect is to be found in the art library which forms an important part of the Museum collections.

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THE MONUMENTAL "Pieta" by Charles Umlauf has been placed on the lawns of the Museum of Fine Arts which is celebrating its twenty-fourth anniversary Sunday. The bronze takes its place as one of the important acquisitions in the Museum's history.

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ranged in the annual celebration of Founders Day and will be on view through May 2. It is hoped that the people of Houston will take this opportunity to learn more of how a museum grows.

## MUSEUM PICTURE

Museum of Fine Arts  
of Houston

Main at Montrose

Weekdays 9:30 a.m.-5:30 p.m.  
Wednesdays 9:30 a.m.-10:00 p.m.  
Sundays 10:00 a.m.-6:00 p.m.

OPENING: The Museum  
Grows exhibition.

tors are with one exception Houston artists. J. C. Martin of Cameron, who has exhibited previously at the Museum, is represented by a landscape and an interior. The Houston amateur exhibitors are James G. Blunt, Orrin H. Bonney, C. L. Brock, Lawrence H. Daingerfield, Elsie Mae Delaney, Isabel John Evans, E. P. Haddon, C. H. Kiefner, Hugo Koehn, F. A. Pattie, Jack I. Pullen, E. C. Thompson, and Joseph Weber.

The exhibit of Texas photography is supplemented this year by forty photographs from the Seattle Camera Club. Many of these pictures have been exhibited throughout the United States.

C. C.

2 DAYS AT ISL

Battleships foaming into action the greatest sea battle of history: 100,000 soldiers being carried on seas to France and at home a dying a thousand living deaths the Convoys might sail in safety. Those are the highlights of "Q" boy," Robert Kane's great epic of navy, which comes to the Islands for days this week with an all-star cast headed by Dorothy Mackall, Lov Sherman, Buster Collier, Lawrence Gray and Ian Keith. Produced with the co-operation of the United States Navy, the first national special was hailed in Washington as the film history of the nation at war, when Joe Boyle, the director took the picture to the capital and presented it to the government pre-view.

## Socialites to Attend Founders Day Sunday

CALLAS, stock and amaryllis in white, shaded with pale pink and arranged in an alabaster cornucopia will enhance the tea table at the reception Sunday at the Museum of Fine Arts.

**THIS AFFAIR** will mark the twenty-fourth anniversary of the museum.

Mrs. J. Willis Slaughter created the centerpiece for the serving table and Mrs. Walter Browne Baker decorated the museum for Founders Day with handsome green plants.

Guests of honor will be Mrs. P. E. Turner, Mrs. Robert Lee Blaffer, former members of the Houston Art League, Founders and past officers of the museum. Among those receiving will be the president of the board of trustees, J. W. Link Jr.; Mrs. Link, and the director of the museum, James Chillman Jr., and Mrs. Chillman.

Presiding alternately at the tea table during the hours of 3 to 6 p. m., will be Mesdames Link, R. A. Tsanoff, Jesse Andrews, Harry

Hilliard, Lena Meredith, A. S. Cleveland, W. A. Paddock, G. A. Volck, Agnese Carter Nelms, Henry C. Haden, H. R. Safford and R. W. Wier.

**SENIOR HOSTESSES**, who will assist in receiving in the galleries will be Mesdames D. B. Cherry, W. G. Smiley, B. A. Randolph, E. A. Peden, Herbert Roberts, H. M. Garwood, W. S. Hunt, John Dickson, Thornwell Fay, Hally Bryan Perry and C. J. Robertson, and Misses Ima Hogg, Adelaide Gribble, Ida Nussbaum and Gussie Howard.

A string trio will play during the informal reception, members include Olga Henkle, Joseph Henkle, violinists, and Hal Runyan, cellist. The program was arranged by Mrs. Ray L. Dudley.

Officers of the Art Museum guild will serve coffee in the garden loggia. Mrs. Dan E. Bloxson is in charge of the arrangements. Additional junior hostesses will be Ann Mohr, Mildred McCall, Harriet Edwards and Martha Ann Mantooth.

**ARRANGEMENTS** for Founders Day were made by Mrs. Cleveland Sewall, general chairman, and her committees.

Members and friends of the museum are invited.

♦ ♦ ♦

## A Reminder That It Is the People

# Museum Grows From A Few Dollars, Art Objects

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♦ ♦ ♦



# BOOK NEWS AND VIEWS

By ALLEN V. PEDEN

**B**UENOS AIRES is the seat of a White Slave traffic of amazing proportions. Its existence has been known, especially in France, whence it draws most of its "quality merchandise," for years, but even there its extent has been scarcely guessed, until last year, when, under the auspices of the League of Nations, a special committee ended what it considered an exhaustive inquiry. Its report was so sensational as to have caused its suppression. Those informed of its contents assert that it reveals facts and circumstances almost incredible, that would have seriously menaced international friendships.

Two years after the League committee began its work, Albert Londres, a noted French journalist, who had gained wide attention by his intelligent, independent investigations of obscure subjects, particularly one of the French penal colonies in Northern Africa, decided to have a look for himself into the "traffic." He recently completed his work and published his version of the affair, as related to its manifestation in the Argentine, in a book which has set all Europe talking. It has even more recently been translated into English and, at our own reading, we found it the most absorbingly interesting volume that has fallen into our hands this spring.

\* \* \*

**M.** LONDRES has not followed orthodox methods in conducting his investigations. He has amassed no mountains of figures and statistics. Such things interest him little. It is the human equation in this or any other problem on which he prefers to focus his attention. Thus, to get his information, he went to live for months on intimate terms with the people he wished to study, obtained their confidence, observed and heard at first hand the things he wanted to see and hear.

It was no easy job. It required an approach utterly devoid of preconceived prejudices, false pride, hypocrisy. It demanded a large sympathy, a profound knowledge of human nature, no little courage, a great deal of ingenuity, fortitude and perseverance. But it has yielded one of the most startling, and obviously well founded, indictments, of the "traffic," yes, but more specifically, of Western civilization that has ever come to stir its smug composure.

\* \* \*

**W**E do not have the space or the desire to attempt here even to outline M. Londres' discoveries in the South American metropolis. It would be far better to hear from him directly a description of the *Center*, as the powerful, complicated organization which controls the trade, whose operations extend throughout Europe, South America and parts of Asia, calls itself, of

its methods, its members, its "victims." We are more concerned with his conclusions. Here are a few of them, not calculated to sit very well with the professional reformer, but exhibiting a Christ-like charity and a bold, honest mind.

\* \* \*

**"D**OCUMENTS are no use against the White Slave traffic; they simply serve to absolve from responsibility the officials who are supposed to contend with it. The agents of the League of Nations want to establish the reign of virtue on earth; and I wish them well, though they must allow me a discreet smile. I know very well what these gentlemen call virtue; virtue for them is vice that cannot be seen. Which is all very well if they care only for appearances."

"If the cultivation of the poppy were completely suppressed, there would be no more opium. This method is, at any rate in principle, entirely effective. Virtuous persons on this planet behave as if women were plants: they are working for the suppression of the cultivation of the female sex. . . ."

"I have described the White Slave Traffic: the men who live by it, and the women who do not die of it. Until recently it was always maintained that these women were exceptional cases. Scenes from a romance: the romance of a girl betrayed! An excellent story to make mothers weep: but merely a story. The girl who is unwilling, knows where to apply. . . ."

"Let us look a little closer. We shall find tragedy and not romance. The tragedy of the Polacks and the little Franchuchas. They bend their heads; they know the road they must travel. They follow the men of the *Center* as a sick man follows the surgeon. The surgeon will hurt him, but will save his life. Perhaps! It is the tragedy of women who are poor."

\* \* \*

**"T**HE moral uplifters will inform the public, in their best pulpit manner, what ought, and ought not to be done, and expound both good and evil. They will describe what they have seen and what you may see for yourself. The scandal is, you will understand, not that the evil exists, but that it can be seen! They will say that the boats must be watched and the procurers put in prison.

"And then? That has all been done.

"Suppress the brothels."

"What about the pavements? I suppose if the pavements are got rid of, women won't be able to walk on them."

"Enough of morality. It is not brothels and panderers that we must contend against; there is no sense in putting out the red lamps. In fact the more light the better.

Girls who really want to enlist in these marching regiments will enlist whatever you do.

"As long as women cannot get work:

"As long as girls are cold and hungry:

"As long as they do not know where to go for a bed:

"As long as women do not earn enough to allow themselves to be ill; or enough to buy themselves a warm coat in winter; enough to buy food sometimes for their families and children;

"As long as we allow the pimps to take our place and offer the mess of pottage; the White Slave Trade will exist."

"Burn the brothels and lay a curse on their ashes. You will have made only a bonfire and a futile demonstration.

"The responsibility is ours: we cannot get rid of it!"

*The Road to Buenos Aires*, by Albert Londres. Translated by Eric Sutton. Boni-Liverwright, New York. \$2.50.

\* \* \*

**T**HE treachery of the cat family is proverbial. No one knew the fact any better than Lucia Zora, glorified on a thousand bill-boards as the **BRAVEST WOMAN IN THE WORLD**, who, besides handling a troupe of big bull elephants, put the tigers and lions through the stunts she had taught them as one of the big acts of the Sells-Floto circus, in which she was a bright, particular star. She had also observed unmistakable signs that her tight-rope-walking tigress had a headache that day. Scenting trouble, Zora kept a careful eye on the big cat as she went through her routine, grudgingly, but obediently, until she crouched to spring on the wire. In mid air, it seemed, she changed her course, to leap ferociously on her trainer.

" . . . An instant later I was borne to the ground, struggling against the weight of a four hundred pound assailant, while the burning of flesh told of the incision of swift working claws at fully a dozen points on my body! One of the poison-laden talons tore again and again into my left arm, while another sank into my right hip. At the back of my neck I felt the crushing of heavy jaws, which suddenly loosened," because the tiger's mouth was filled with the thick folds of Zora's cape.

A pleasant little experience, what? But Zora got up, when they had prodded the cat off of her, and finished the act without letting the audience become aware that she had been wounded.

A spunky person, this Zora, who followed her yen to become an animal trainer until she had reached the very top of her profession, an idol of the big tent, only to leave it all cold and start all over at the even more gruelling task of carving a livelihood out of a homestead on a barren mountain in Colorado. While it is no literary gem, it is a very interesting human document.

*Sawdust and Solitude*, by Lucia Zora. Little, Brown and Company, Boston, Mass. \$2.50.

# MUSEUM ENTERTAINS MEMBERS AT OLD SOUTHERN PARTY

The Museum of Fine Arts gave the setting Saturday evening for the charming old Southern party with which the members were honored on the occasion of the opening of the fine collection of portraits loaned by Houstonians and the Grand Central Art Galleries of New York, the affair standing out as the most brilliant one held at the beautiful building.

Everything was in the manner of the old South, the guests entering from below stairs as in Charleston, S. C., the most typical of the aristocratic old cities of the South. The doors were opened by old time colored servants in livery and in the rooms for the wraps colored attendants were on duty.

Instead of finding the museum as usual, the guests found the interior the stately setting of an old Southern mansion lighted by myriads of white candles in seven-branched candelabra, with soft Oriental rugs on the floor and beautiful bowls in wrought iron floor standards filled with dozens of long-stemmed pink roses, at each side of the entrance, at each side of the stairway and on the first landing, where the beautiful Seymour Thomas picture hangs. Other receptacles of the flowers stood here and there against backgrounds of tall palms and feathery fern clusters.

In the library Mrs. W. D. Cleveland presiding at the refreshment table was assisted in the service by members of the Junior League in beautiful evening frocks. Pink roses and white candles were used here also and the table held a silver epergne in the center filled with roses and massive silver coffee urns and services at each end.

The exhibits of beautiful portraits in the galleries were called to the at-

tention of the guests by members of the reception committee and in the puppetry room to show one of the activities of the children of the museum, a group of children were seated at a table demonstrating the details of the work under the direction of Miss Frances Fox. The art school was open with Mr. Brown and Miss Byers presiding. During the evening Julian Paul Blitz, cellist, and a group of chamber musicians played delightful music.

The receiving lines were headed by the president and treasurer of the museum, Mr. A. C. Ford and Mr. John T. Scott, and the officials and trustees, together with the members active in the work of the museum, greeted the guests on the first floor. The special group in the lobby included Mesdames Guy Bryan, Frank Andrews, H. R. Safford, Burke Baker, B. B. Gilmer, E. L. Crain, Haywood Nelms and D. D. Peden.

The Friends of Art received in the sculpture hall and in gallery B the art education committee, with Mrs. C. J. Robertson, chairman, Mrs. Clifford T. Smith and Mrs. Roy D. Wilson presided in the puppetry room. Mrs. Walter H. Walne was general chairman for the entertainment.

## Museum Campaign Will Open Monday

### \$25,000 Fund for Repairs and Expansion Is Sought.

The Houston Museum of Fine Arts Monday will open its campaign to obtain a \$25,000 fund for repairs, maintenance and expansion of services. The campaign will open with the annual founders' day celebration of the museum.

Several hundred persons, including business and industrial leaders, club women and more than 200 members of the junior chamber of commerce, will participate in the drive. L. R. Bryan Jr., vice president of the Second National bank, will be general chairman.

Monday will be the thirteenth anniversary of the opening of the first unit of the museum. The founders' day celebration will include a luncheon at the Rice hotel at noon and a program at the museum at 4:30 p. m.

Dr. R. A. Tsanoff, professor of philosophy at Rice Institute, will

be principal speaker at the luncheon. Richard Foster Howard, director of the Dallas Art museum, will speak at the museum program on "The Museum and the Community."

The museum will be open at night during the rest of the week. George A. Hill Jr., president, urged all Houstonians to visit it during the week. No admission is charged.

Scheduled for the week are the celebration Monday, a talk by Forbes Watson, art advisor of the treasury department, Tuesday night and open house Wednesday, Thursday and Friday nights.

The campaign will be the first the museum has staged since its endowment fund drive three years ago and the first in a longer period to obtain repair and maintenance funds.

The museum's present budget, less than \$1000 a month, is obtained from membership dues and a contribution from the city of Houston.

#### Value of Building.

The museum building and collections is valued in excess of \$747,000, but its budget is too small to permit the making of needed repairs, trustees pointed out. The \$25,000 fund will be sufficient for a four-year period, it is estimated.

Workers in the campaign will compose four divisions. The special subscriptions division, under the leadership of Mr. Bryan; club subscriptions division, headed by Mrs. Charles J. Koenig, president of the City Federation of Women's Clubs; industrial and business clubs, and

## DISPLAY OF PAINTINGS SATURDAY

The works of Raymond Jonson and the painted and printed fabrics that have been on display at the Museum of Fine Arts for the past two weeks will be replaced with three exhibits of paintings by Frank Townsend Hutchens, Miss Maud M. Mason, and Everett Gee Jackson on Saturday.

Sunday will be the last day to view the present exhibit and the rest of the week will be taken up with rearranging the galleries for the Saturday opening.

Frank Townsend Hutchens, whose works will be seen in Gallery B, shows a collection of oils and watercolors from subjects found in Tunis, the northern African countries surrounding it, from France and from America. Most of the American scenes are landscapes of the New England hills and coast.

Mr. Hutchens has recently shown his paintings in both New Orleans and Memphis and reports an enthusiastic reception.

An interesting collection of flower studies from the brush of Maud M. Mason of New York, will be seen in Gallery E. Miss Mason is one of the outstanding women painters of America and confines her efforts almost solely to the decorative flower study. She is a member of the American Association of Women Painters and Sculptors and has studied widely both here and abroad.

The third group of paintings will afford a marked contrast to the other two and are the work of a relatively young artist, a Texan by birth, Everett Gee Jackson.

Mr. Jackson was born in Mexico and after attending A. and M. college he studied at the Chicago Art institute and at the San Diego Academy of Fine Arts. Recently he has spent many months in Mexico where he came under the influence of the strong school of modern painting developing in that country.

The works which will be shown at the museum represent this present phase of his artistic production. One of his paintings, "The Charcoal Burners," which will be shown here, was shown at the Fortieth Annual Exhibition of American artists and sculptors of the Chicago art institute during November and December last year.

## Another Long Time Loan Is Made To Fine Art Museum

A decorative study by Benjamin West, that has been in a single family for over 100 years has been added to the list of long time loans of the Museum with the presentation of the painting by Boyer Gonzales of Galveston to the Museum of Fine Arts recently.

The picture was acquired by the Gonzales family in Philadelphia where West did so much of his painting. Benjamin West was one of the first great artists of America who

## ART EXHIBIT GETS NEW ROLSHOVEN

### Painter's French Villa Is Shown in Latest Addition at Museum.

Visitors for the next five days remaining of the Grand Central Art Galleries exhibit will see Julius Rolshoven in an entirely different and yet equally attractive role. A Venetian scene and an interior of the entrance of his villa at Florence, Italy, were placed in the entrance gallery of the Art Museum late Wednesday afternoon.

Over 12,500 persons have visited the exhibit at the museum so far. "The Old Mill," by Granville Smith, was sold Wednesday, also the "Baby Fountain," by Grace Helen Talbot. The fountain, in the center of the entrance lobby, always is a great favorite among children and grownups as well. "Morning Sun," a landscape by John F. Carlson, and "Wood Road," by Hobart Nichols, are to remain in Houston also.

#### Classes Visit.

Many art teachers have brought their classes to the Museum. Miss Penelope Langan's class heard a short discussion on art from Van Deering Perrine, one of the visiting artists. The Victoria Art league arrives Saturday morning for a day at the exhibit. Monday night the Y. W. C. A. girls have chartered a bus for a trip to the galleries.

Mr. Rolshoven's pictures again are this year's outstanding favorites with visitors, who never cease their exclamations of wonder at his portrayal of satins, silks and dress textures. But in the words of Mr. Rolshoven, "Words and phrases are for books and things other than pictures. No one needs to be told a picture is pretty. If he does not see it himself telling will not make it so."

"Ariadne," the recumbent figure of a sleeping woman; "Midsummer," and "Maria" at the end of the Montrose corridor downstairs always have a group of visitors around them. "Midsummer" is Mrs. Rolshoven's favorite. In it are plainly visible the colors of Italy, the yellow sunlight and the bright green of the shrubbery. The figure of a young woman seated in the Italian garden of Mr. Rolshoven is most charmingly portrayed.

#### Venetian Scene.

The Venetian scene is the first landscape to be shown at the museum by Mr. Rolshoven and it no doubt

will be equally attractive to visitors for the artist never loses sight of the wonderful powers of light and his brush always finds the subtle variations of colors dependent upon this light. His interior is one of the few shown in the present exhibit and is most beautifully composed.

The exhibit is open free to the public from 10 a. m. to 6 p. m. and 8 p. m. to 10 p. m. on week days. Sunday, the last Sunday of the exhibit, the museum will remain open from 2 p. m. to 10 p. m. The last night of the exhibit will be Tuesday, January 25, when the negroes of Houston will have the exhibit exclusively from 8 to 10 p. m. Buses will be chartered to those wishing to get up a group of 35 or more for a visit to the galleries.

stairway and on the first landing, where the beautiful Seymour Thomas picture hangs. Other receptacles of the flowers stood here and there against backgrounds of tall palms and feathery fern clusters.

In the library Mrs. W. D. Cleveland presiding at the refreshment table was assisted in the service by members of the Junior League in beautiful evening frocks. Pink roses and white candles were used here also and the table held a silver epergne in the center filled with roses and massive silver coffee urns and services at each end. The exhibits of beautiful portraits in the galleries were called to the at-

son presided in the puppetry room. Mrs. Walter H. Walne was general chairman for the entertainment.

## Museum Campaign Will Open Monday

### \$25,000 Fund for Repairs and Expansion Is Sought.

The Houston Museum of Fine Arts Monday will open its campaign to obtain a \$25,000 fund for repairs, maintenance and expansion of services. The campaign will open with the annual founders' day celebration of the museum.

Several hundred persons, including business and industrial leaders, club women and more than 200 members of the junior chamber of commerce, will participate in the drive. L. R. Bryan Jr., vice president of the Second National bank, will be general chairman.

Monday will be the thirteenth anniversary of the opening of the first unit of the museum. The founders' day celebration will include a luncheon at the Rice hotel at noon and a program at the museum at 4:30 p. m.

Dr. R. A. Tsanoff, professor of philosophy at Rice Institute, will be principal speaker at the luncheon. Richard Foster Howard, director of the Dallas Art museum, will speak at the museum program on "The Museum and the Community."

The museum will be open at night during the rest of the week. George A. Hill Jr., president, urged all Houstonians to visit it during the week. No admission is charged.

Scheduled for the week are the celebration Monday, a talk by Forbes Watson, art advisor of the treasury department, Tuesday night and open house Wednesday, Thursday and Friday nights.

The campaign will be the first the museum has staged since its endowment fund drive three years ago and the first in a longer period to obtain repair and maintenance funds.

The museum's present budget, less than \$1000 a month, is obtained from membership dues and a contribution from the city of Houston.

#### Value of Building.

The museum building and collections is valued in excess of \$747,000, but its budget is too small to permit the making of needed repairs, trustees pointed out. The \$25,000 fund will be sufficient for a four-year period, it is estimated.

Workers in the campaign will compose four divisions. The special subscriptions division, under the leadership of Mr. Bryan; club subscriptions division, headed by Mrs. Charles J. Koenig, president of the City Federation of Women's Clubs; industrial and business clubs, and general subscriptions divisions, manned by members of the junior chamber and headed by H. Merlyn Christie, as general chairman, and Knox Wright, S. M. Halliburton, John B. Williams, John H. Wimberly, Newton Wray and Herbert G. Turner, as group leaders.

#### Finest in South.

Rated the finest museum in the South, the institution has had a steady growth in importance and influence since it was opened in 1924. It was an outgrowth of the Houston Art league, which dates back to 1900.

To the public the museum offers a varied program of exhibits in the fine and applied arts as well as its permanent collections. These exhibits are changed monthly and bring to Houston the best examples of the contemporary art movement which may be obtained.

Twice a year a series of lectures on art are presented by the director, and informal gallery talks are offered in connection with the exhibits.

The museum maintains a school of art, with a faculty of six. In addition, it gives free art instruction to 125 talented Houston school children, selected by competition.

The museum also offers library research and technical advice on works of art, a service for which there is an increasing demand, and art talks for school children.

## DISPLAY OF PAINTINGS SATURDAY

The works of Raymond Jonson and the painted and printed fabrics that have been on display at the Museum of Fine Arts for the past two weeks will be replaced with three exhibits of paintings by Frank Townsend Hutchens, Miss Maud M. Mason, and Everett Gee Jackson on Saturday.

Sunday will be the last day to view the present exhibit and the rest of the week will be taken up with rearranging the galleries for the Saturday opening.

Frank Townsend Hutchens, whose works will be seen in Gallery B, shows a collection of oils and watercolors from subjects found in Tunis, the northern African countries surrounding it, from France and from America. Most of the American scenes are landscapes of the New England hills and coast.

Mr. Hutchens has recently shown his paintings in both New Orleans and Memphis and reports an enthusiastic reception.

An interesting collection of flower studies from the brush of Maud M. Mason of New York, will be seen in Gallery E. Miss Mason is one of the outstanding women painters of America and confines her efforts almost solely to the decorative flower study. She is a member of the American Association of Women Painters and Sculptors and has studied widely both here and abroad.

The third group of paintings will afford a marked contrast to the other two and are the work of a relatively young artist, a Texan by birth, Everett Gee Jackson.

Mr. Jackson was born in Mexia and after attending A. and M. college he studied at the Chicago Art institute and at the San Diego Academy of Fine Arts. Recently he has spent many months in Mexico where he came under the influence of the strong school of modern painting developing in that country.

The works which will be shown at the museum represent this present phase of his artistic production. One of his paintings, "The Charcoal Burners," which will be shown here, was shown at the Fortieth Annual Exhibition of American artists and sculptors of the Chicago art institute during November and December last year.

## Another Long Time Loan Is Made To Fine Art Museum

A decorative study by Benjamin West, that has been in a single family for over 100 years has been added to the list of long time loans of the Museum with the presentation of the painting by Boyer Gonzales of Galveston to the Museum of Fine Arts recently.

The picture was acquired by the Gonzales family in Philadelphia where West did so much of his painting.

Benjamin West was one of the first great artists of America who is also recognized in England as one of the greater artists of the late 18th century. He was born in Springfield, Pa., in 1738. His parents were old Quakers who had come to America from Buckinghamshire. He settled in Philadelphia and later moved to New York.

In 1760 he went to Italy for three years where he met with almost immediate success. George III became his patron and in 1768 he was one of the four artists to organize the Royal Academy. So high did he stand that at the death of Sir Joshua Reynolds he was elected president of the Royal Academy. He held this position for 28 years.

At the age of 65 West painted "Christ Healing the Sick," a picture which sold for \$15,000. He ranks as one of the greatest of historical and portrait painters. He died in 1820 and was buried in St. Paul's, London.

The painting at the Museum is taken from Greek mythology and represents Telemachus, the son of Ulysses, being welcomed by the nymph Calypso to whom he went for information regarding his missing father.

ite among children and grownups as well. "Morning Sun," a landscape by John F. Carlson, and "Wood Road," by Hobart Nichols, are to remain in Houston also.

#### Classes Visit.

Many art teachers have brought their classes to the Museum. Miss Penelope Langan's class heard a short discussion on art from Van Deering Perrine, one of the visiting artists. The Victoria Art league arrives Saturday morning for a day at the exhibit. Monday night the Y. W. C. A. girls have chartered a bus for a trip to the galleries.

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## GOVERNMENT SEEKS NEW COTTON USES

New uses for cotton are being sought by the department of agriculture in the belief that a partial solution of the cotton surplus problem may be found in this direction, according to a statement made on ex-

The Venetian landscape to be shown by Mr. Rolshoven and are we



## Memorial Awards For Fund Listed

Awards made in connection with the Florence Fall Memorial fund exhibit at the Museum of Fine Arts were announced by Mrs. R. C. Meyenburg, chairman of the fund project, Thursday.

They went to the following: Mrs. W. J. Houston Jr., Mrs. E. M. Kane, Mrs. Helen F. Dawes, Mrs. Harry Hanszen, Miss Lillian Vaught, Miss Mildred Phillips, Mrs. E. E. Hamberger, Heights Women's club, Miss Alice Golden, J. B. Adoue, Mrs. Sam Dabney, Carter Crain, J. A. Tennant, R. E. Cagle, Mrs. A. Galyon, Current Literature club, Mrs. E. C. Haines, Mrs. S. M. McAsban, Miss Mary Arthur, J. R. Fiske, Twenty-six Literary club, Mrs. James Houston, Mrs. R. G. Dawson, Mrs. R. L. Dudley, Mrs. Joe H. Russell, Mrs. J. Herbert Page, Mrs. W. S. Farish, Dr. D. E. Bruhl, Mrs. Walter Woodul, Mrs. W. E. Morrow, Mrs. John S. Radford, Miss Zulie Winslow, Mrs. E. Richardson Cherry, Miss Lenore Latham and Mrs. S. E. McHard.

## TEXAS

### STATE MOTTO

Texas, or Tejas, the Spanish name of one of the Caddo Indian tribes among whom the Mission San Francisco de los Tejas was established, is generally accepted as meaning "friends." Hence the State motto: "Friendship."

The museum day reception to be held by the trustees of the Museum of Fine Arts Saturday evening at 8:30 o'clock, is attracting wide social interest. The reception honors exhibiting artists in the eleventh annual exhibition of works by Houston artists, opened in preview.

Mrs. R. C. Meyenburg is general chairman for the reception. The committee for table decorations includes Mrs. William B. Davis, chairman, Mrs. C. W. Heaps and Mrs. W. B. Hunt. Mrs. Beulah Schiller Ayars is chairman of the committee for decoration of the foyer, assisted by Mrs. A. M. John and Miss Mattie Wier. The refreshment committee includes Miss Rebecca Henry, Miss Helen McKenna, Mrs. George G. Williams, and Miss Beatrice Matthaei.

Guests will be received by Mr. and Mrs. John F. Dickson, Mayor and Mrs. Oscar F. Holcombe, Mr. and Mrs. James Chillum, Jr., Mr. and Mrs. William McKenna, Mr. and Mrs. Henry B. Fall, Mr. and Mrs. J. W. Neal, Mr. and Mrs. W. Browne Baker, Dr. and Mrs. J. A. Mullen, Mr. and Mrs. Cleveland Sewall, Dr. and Mrs. C. W. Heaps, Mr. and Mrs. W. L. Clayton, Mr. and Mrs. W. S. Cochran, Mr. and Mrs. W. D. Cleveland, Miss Nina Cullinan, J. S. Cullinan, Mr. and Mrs. Harry C. Hanszen, Mr. and Mrs. George A. Hill, Jr., Mr. and Mrs. J. M. Lykes, Mr. and Mrs. Wallace E. Pratt, Mr. and Mrs. H. R. Safford, Dr. and Mrs. P. H. Scardino, Mrs. W. B. Sharp, Mr. and Mrs. Max Taub and Mr. and Mrs. Walter H. Walne.

At the coffee table will be Mrs. W. L. Clayton, Mrs. Robert Neal, Mrs. W. B. Sharp, Mrs. W. P. Hobby, Mrs. Frank Andrews, Mrs. Oscar F. Holcombe and Mrs. Beulah Schiller Ayars.

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Sunday, December 7, 1924

## HOUSTON ARTISTS OFF FOR RANCH ON PAINTING JUNKET

Ruth Pershing Uhler, Mary Ellen Bute and McNeill Davidson, three Houston artists, left Wednesday for a painting expedition in the Panhandle country of Texas. They will have their headquarters on the famous old McNeill ranch of Mrs. Davidson's father in Dickens County, at the mouth of Blanco Canyon, but the party will visit and be entertained on several other big ranches in adjoining counties.

Mrs. Davidson's father is the oldest living original Texas ranchman, so far as known. He went overland, driving a bunch of cattle to the Panhandle from Brazoria County in the year 1884, and lived in a dugout covered with buffalo hides.

On either side of Mount Blanco Canyon lie the great Western plains, as smooth as a floor, where antelope, coyotes and occasionally the lobo wolf, still abound.

As a girl, Mrs. Davidson, who is an excellent rider and hunter, spent much of her time on the ranch as her father's companion, going with him to the roundups, eating at the chuck wagon, and enjoying all the thrills and hardships of the cowboys. It is in this ranch life that Miss Uhler and Miss Bute, as well as their hostess, expect to find interesting and paintable subjects. The atmosphere of that section of Texas is akin to Arizona.

The experience will be an entirely novel one for Miss Uhler who, although a Houston girl, has spent her student days and her later studio life in Philadelphia and the art colonies of the East, making infrequent visits to Houston to see her parents, Mr. and Mrs. W. S. Uhler. She has already achieved marked success in her work.

Miss Bute has been studying in the East for a year or two and has won prizes and other recognition by art juries that indicate a promising career and verify the opinions of her Houston friends that she has much talent.



# Music-Air

## MUSEUM GALLERIES UNUSUALLY INTERESTING THIS WEEK WITH VARIED COLLECTIONS OF MERIT

By Ellen Douglas MacCorquodale.

If the small gallery at the Museum of Fine Arts, open to all painters for exhibition purposes without the requirement of an art jury's verdict, continues to attract such painters as Douglas R. Hansen, it will become one of the most interesting spots in the museum building. Mr. Hansen's work has many of the exaggerations and some of the shortcomings of inexperience, but he is a growing disciple of art, and when he has become more dexterous in the use of mediums he will, it may be expected, produce canvases of more than ordinary merit.

His pictures do not show to best advantage in the small gallery because they need to be viewed from a greater distance than the limited compass of the gallery permits. Even so, they show unusual talent and give evidence of a head on the man's shoulders directing the brush and palette knife and thumb smears that have produced his pictures. He has a bold technique, the kind that the man in the street refers to as "daubs" and "messes," but when viewed from the proper distance the mist lies over his mountain gulches and the leaves of his trees fairly rustle, so accurately has he gauged the effect of his heaping and piling of pigment and his cross-checking of broad brush strokes.

Mr. Hansen has painted trees, mountains and streams, frozen and running clear, and is showing two head studies, a blonde boy and an Indian woman. Most of his pictures are Western but he has some trees from Hermann Park and the Kemah shore line, for those who like their Houston artists to take notice of the hidden beauty beneath the coast country drabness and flatness.

### Tidden Pictures Cause Talk.

Up in the main gallery people are fighting over John Clark Tidden's canvases. Whatever Mr. Tidden may be, he is not banal. One doesn't stand before his pictures and say, "How pretty!" Mr. Tidden himself doesn't expect the impossible in enthusiastic reactions from a public that likes its music, its newspapers, its books and its art rubber-stamped and guide-posted, and easy to understand. He is quietly enjoying the comments made by the gallery visitors, and he wants people to be perfectly honest and say what they like about his pictures. He would like to be understood, of course, and frequently he is understood. But the

whole truth in oil. Perhaps he has told only a part of the truth. Would all of it be more ghastly, or more beautiful, or different entirely from the Tidden canvases?

In striking contrast to the free, independent work of the Tidden pictures, are the finely cut and smoothly executed etchings of Morgan Dennis in the upper corridor. At either end of the corridor are examples of the suave methods of the old masters in two pictures loaned by Lenore Latham. They are The Concert, Giorgione and Three Ages of Man, by Lorenzo Lotto.

Downstairs the sunny canvases of Maurice Braun are slinging from the walls of Entrance Hall, rich in autumn colors and the gorgeous earth pigments of Western rocks and gorges. Maurice Braun is not a versatile artist but he has learned to say one thing well and the optimists all love his pictures. They ignore ugliness instead of finding beauty in it, which is what people like.

At the turn of the stairs upward S. Seymour Thomas' painting of Sam Houston has been hung, as originally planned. But it is not in the right place, for one can not see it until standing on the stair landing. Only the lower third of the picture is visible from the doorway.

Perhaps it is just as well. The picture has serious faults, such as having been painted indoors with an outdoor background and having the general's hands tightly clutching a sagging bridle rein that ought to be taut. Details that do not matter, perhaps, but make it seem that there is something wrong with the picture, anyway. It ought to be hung in a different place, if hung at all.

On entering and leaving the museum, visitors view the two beautiful copies of Guido Reni's Aurora and Leonardo da Vinci's Last Supper, hung on either side of the doorway. At one end of the hall is a life size replica of Venus of the Bath. These copies are loaned to the museum.

### Children Study Pictures.

Twenty-five children from all parts of Houston assembled at the museum Saturday morning for the first of a series of weekly story hours and gallery tours to be offered every Saturday morning at 10 o'clock. The story hours are under the direction of Frances Fox, of the recreation department, assisted by a committee of volunteers. Stories of the pictures and of the museum are

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One of the amusing comments is that Mr. Tidden must have been buying fake oil stock and is trying to get even in his satire on the oil industry. Mr. Tidden is telling the truth as he sees it. One might reply, "Who wants to hear the truth?" Better to lie a little and make it pretty.

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The next session to the museum will be held on Wednesday, December 10, at 10 o'clock. The story hours will be held in the museum.

# SOCIETY

*In the Houston Art Museum*



This painting, "Aunt Jennifer's China," by Hilda Belcher, which was on display at the Y. W. C. A. in the Yunt collection, made such an impression on Mrs. E. R. Cherry that through her efforts sufficient funds were raised to secure this picture for the Houston Art Museum. Mrs. Cherry says that it is the human appeal of the picture that has attracted the attention of visitors, though the many artists who viewed it marveled at the wonderful technique. Mrs. Cherry also appreciates the building up of the original and charming theme.

# MUSEUM DAY WILL BE OUTSTANDING EVENT OF JANUARY

The following invitation has been received by members of the Museum of Fine Arts of Houston:

Museum Day—1928.

The trustees, founders and friends of art of the Museum of Fine Arts of Houston request the honor of your presence at a reception opening the exhibit of portraits loaned by citizens of Houston and the Grand Central Art galleries of New York, at the same time honoring several distinguished American portraitists, on the evening of Saturday, January 7, at 8:30 o'clock at the museum.

This reception for the members gives every promise of being one of the most charming events of the winter season. It formally opens the beautiful collection of portraits which will be on exhibit at the museum during January. The exhibits which have marked this month during the past two years, together with the social affairs which marked their openings, are

7 is past another occasion will have left an equally pleasant memory with all of the friends of the museum. This year the reception will strike a slightly different note. Instead of the large banquet in town which has featured the day for the past two years all of the activities will be confined to the museum.

Here the officials of the museum, together with all of the members who have been actively engaged in the museum work, will greet the membership at large, and together view the paintings on exhibit. These portraits are being loaned by citizens of Houston and by the Grand Central Art galleries of New York city, and jointly will be one of the most distinguished groups of portraits ever assembled in the South. Receiving lines formed by the trustees of the museum will stand at either side of the great central stairway of the building. Mr. A. C. Ford, the president of the museum, will be at the head of one, while Mr. John T. Scott, the treasurer of the mu-

seum, will lead the other. Near the entrance door and throughout the entrance lobby will be a group of women ready to make the guests immediately welcome. This group consists of: Mrs. Guy Bryan, Mrs. Frank Andrews, Mrs. H. R. Safford, Mrs. Burke Baker, Mrs. B. B. Gilmer, Mrs. E. L. Crain, Mrs. Haywood Nelms and Mrs. D. D. Peden.

At the left in the library Mrs. William D. Cleveland Jr. will preside over a table where light refreshments will be served, and will be assisted by members of the Junior League. Upstairs in the hallway the husbands and wives of the trustees will help give the guests their first glimpse of the exhibit, while in the sculpture hall containing the portraits loaned by Houstonians, the members of the "Friends of Art" will act as hosts and hostesses. In gallery B, where of the loan collection from the Grand Central Art galleries will be hanging, the museum committee on art education, headed by Mrs. C. J. Robertson, will receive.

As an added point of interest the rooms devoted to the museum school will be open for inspection and a number of the children forming the class in puppetry will be giving demonstrations of their work. At the entrance of this room will be found Mrs. Clifford Smith and Mrs. Roy Wilson, who will help show the guests this feature.

Several other features of the reception are being carefully guarded by a committee on arrangements, so that a very pleasant surprise will await the members of the museum. It should be noted that admission is by card only; and any member desiring additional cards may obtain them by applying to the museum.

## SHOWING OF FAMED PORTRAITS OPENED AT LOCAL MUSEUM

Never before have the people of Houston had the opportunity to view such an outstanding collection of portraits as the one being shown in the Museum of Fine Arts this month.

The exhibition opened Saturday with a Southern party for members and patrons of the museum; showers of praise were bestowed upon both the artists and the Grand Central Art Galleries of New York City, who, through their co-operation with the museum, made the exhibit possible.

There are 65 examples of portraiture hanging in galleries A, B and C of the museum. Many of these paintings are not only examples of the work of outstanding artists, but are famous in themselves in the field of portraiture. Edwin S. Barrie and Wesley Wise, manager and assistant manager of the Grand Central Galleries, are expected to be in Houston during the few days of the exhibition, James H. Man Jr., director of the museum, opened Saturday.

The exhibit is quite different from the average display of art, as all of the works must be borrowed from their owners, involving great trouble and expense. Consequently, none of the exhibits at this showing will be on sale.

### Artists.

The primary aim of the museum, in presentation of this marvelous collection of paintings to Houston, is to stimulate the now evident interest in good portraiture.

Romance lurks in the history of numerous examples on display. For instance, Sherwood Anderson, well known writer, owes much of his fame to the fact that he is a brother to Karl Anderson, N.A., who painted the rather striking portrait of Alma Simpson, a reproduction of which appears in the rotogravure section of this paper, included in the exhibit.

Karl Anderson studied in Holland, Italy, Madrid and the Colarossi academy in Paris; and is represented in the Art Institute of Chicago, the City Museum, St. Louis; the Cleveland Museum, and the Pennsylvania Academy of Fine Arts.

Ivan Olinsky, who did the portrait of Senator W. A. Clark, was born in Russia in 1878. He studied at the Na-

tional Academy of Design and in France and Italy. He now makes his home in New York.

### Houstonians Shown.

In addition to the painting of Senator Clark, which is also reproduced in the rotogravure section of this paper, Mr. Olinsky is represented in the current portrait exhibition by the portraits of Mrs. Dorothy Haverty Grove and Mrs. Katherine Haverty Bellman, daughters of J. J. Haverty, of Atlanta, Ga.; and the posthumous portraits of O. L. Cochran, A. P. Root and B. A. Shepherd, former presidents of the First National bank of Houston.

Charles W. Hawthorne, N.A., who has already established a reputation in Houston with his work entitled "American Motherhood," which forms a part of the permanent collection of the museum, is represented in this special exhibit with a splendid painting of Mrs. Benjamin Reynolds of Boston.

A portrait of Irving T. Bush is the work of Leopold Seyffert, N.A., and is one of the paintings on display.

Seyffert was born in California, Mo., in 1887, but now divides his time between New York City, Philadelphia and Chicago. He is a pupil of Zuloaga and studied at the Pennsylvania Academy of Fine Arts and the Stevenson Art club, Pittsburgh.

Emma Fordyce MacRae, who makes an interesting contribution to the exhibition, was born in Vienna, Austria, in 1887. She is the pupil of Luis Mora, Robert Reid and Kenneth Hayes Miller. This artist makes her home in New York and Gloucester during the summer months.

M. Jean McLane, N.A., is the wife of John C. Johansen and is represented at the museum by three portraits.

"Houstonians have at their museum this month a collection of pictures which all New York has claimed to be one of the best art showings that ever hung in the Grand Central Art Galleries," Mr. Chillman said. "It is indeed a rare opportunity to see some real art in portraits, for we have this month an exhibition which surpasses any that has ever been staged in the entire Southwest."