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 wide 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.
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 misleading 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 are 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. Lee in her position as Docent 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 utilizing 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.
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 Churtieff, 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 carvings, 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 Hambie 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, Kincaid, St. Agnes Academy, the Cooley School in Houston Heights and the Bellairs 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
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 Walms 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 S. Kilman, 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
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.

NEEDEES.

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.
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 25 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. H. Lew, and 26 paintings loaned by Mr. & Mrs. John Nelson, and two splendid copies of paintings by Venetian masters, loaned by Miss Lennie Latham. These two paintings are now being offered to the Museum as gifts by Miss Latham.

EQUIPMENT.

Due to the generosity of the John Grimmett 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 wing, 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 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.
We, in Houston, have a wonderful opportunity not only serving our own, but in becoming the artistic center of the entire Southwest. Our range of influences 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 me 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,

JGF
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 casts 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 six 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.


(6) The Printing Press. Gutenberg with his assistant examining a proof-sheet and discussing the principle of his great invention.
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.
Aurora. (13) Guido Reni.
The Madonna. (14) Raphael.
The Madonna of the Chair. (12) Van Dyck.
The Madonna. (13) Van Dyck.
The Shepherdesse. (12) Van Dyck.
The Shepherdesse Knitting. (12) Van Dyck.
Mother and Daughter. (12) G. L. Le Brun.
The Song of the Lark. (12) Jules Bastien Lepage.
Madonna of the Arbor. (13) G. F. Bette.
Air Calahod. (13) Landseer.
Dignity and Impudence. (13) "
Monarch of the Glen. (13) "
Member of the Ikranos Society. (11) H. G. Boughton.
Pilgrims Bibles. (12) G. L. Hunt.
The Holy Family. (13) Anton van Dyck.
Shoe in Autumn. (13) Sargent.
The Prophets. (13) Leisterkov.
The Lake of the Placeau. (11) L. Boule.
The Shepherdesse. (14) Corot.
Landscape. (14) Millet.
The Cleaners. (13) Joshua Reynolds.
Little Mac Bowlus. (13) "
The Strawberry Girl. (13) "
The Starling Trough. (12) Durnon Rourke.
Pictures put into the Schools by Public School Art. League.

The Horse Fair. (12)
The Woman Churning. (12)
The Night Watch. (12)
The Nellen Boys. (14)
The Trumpet Boys. (13) - cast -
Nursery Rhymes. (9)
 Give Thy Seed. (4)
 Work. (2)
River: Print. (6)
Children of Chas. I (7)
Autumn (1)
Woman with Cats. (1)
Shepherd's Inn. (8)
Sheep. (1)
I Hear a Voice. (2)
George Washington. (4)
Concord Bridge. (3) (photo)
The Angelus (1)
A Halt in the Desert. (1)
The Laughing Boy. (8) - cast -
Stratford on Avon. (3) - photo -
Highland Castle. (1)
St. Vernon. (1) - photo -
The Broken Pitcher. (1)
The Departure of the Mayflower. (2)
The Head of Christ. (3)
The Courtship of Miles Standish. (2)
A Normandy Cow. (1)
Cordland Ponies. (2)
- 3

Pictures put into the Schools by Public School Art League.

Christ Blessing Little Children. (1)
St. Cecilia (1)
Sunshine and Cloud. (1)
Sunbonnet Baby. (2)
The atermill (1)
The White Cow. (1)
Washington Crossing the Delaware. (2)
Princess Amelia. (2)
(Original Oil by Adams.)

Winter. (1)
Milling Time. (1)
Long Fellow's House. (1)
Longfellow. (1)
Cow Among Cabbages. (1)
Angel with Lute. (1)
Three Members, Temperance Society. (2)
Society of Friends. (1)
John Alden and Priscilla. (1)
Britanny Sheep. (2)
The Valley of the Teagues. (2)
The Agen of Innocence (1)
Venus de Milo (2) - east -
Nine Japanese Prints.
The Sheepfold (1)
Raphaellesse Madonna. (1)
Madonna Grand Duke (1)
The Return to the Farm. (1)

Peacehorst.
Carl Dolce.
Inness.
D. Corbett.
Hobbs. (Hobbs or)
J. Dupe.
D. Lotte.
Lawrence.
Sumner.
Dupe.

Ernest Longfellow.
Troyon.
Corpuscio.
Herring.

Doughton.
Loson Bonheur.
Van Marcke
Reynolds.

Chas. Jacque.
Raphael.
Troyon.
MISCELLANEOUS ARTICLES

RECORDING LOCAL ART.
"The Golden Threshold"

An Indian Song-Garland

The Poems by Sarojini Naidu

The Music by Eina Lehmann

Thursday, April 15th, 1909

Beach Auditorium

Soprano

MRS. HORACE McMAHON

MISS CAMILLE BRADBURN

Contraalto

MR. GEORGE DOSCHER

Tenor

MR. HU T. HUFFMASTER

Bass

MISS ALICE D. MACFARLAND

Accompanist

THAL CARGILL COMPANY, 400-43 VANNIFII
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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 Otters

"The Golden Threshold"

I.—Harvest Hymn
(Men's Voices.)
Loaf of the lotus, lord of the harvest,
Bright and magnificent 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 Brahma, with cymbal and prayer.

II.—Song of a Dream
Once in a dream of a night I stood
Loaf 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! Lrea! Lrea! Lrea!
Hasten, maidens, hasten away
To gather the leaves of the henna-tree.
Send your pitchers adrift 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! Lrea! Lrea! Lrea!
Hasten, maidens, hasten away
To gather the leaves of the henna-tree.
The tulka'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.—PALLANQUIN-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 tangle 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 keowos 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.
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 bulbuls sing
Their songs of your renascent loves;
Your beauty wakens with the spring
To kindle these pomegranate groves.

VIII.—LOVE SONG

Courteous, sweet, on silver-lotus 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.

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

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 vermilion 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 wows
Her tent 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 tank 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,  
Aghast the lotus-stream,  
I bring for you,  
Aghint with dew,  
A little lovely dream.

Sweet, shut your eyes,  
The wild fire-flies  
Dance through the fairy seem;  
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 caresses,  
A little lovely dream.

Lord Buddha, on thy Lotus-throne,  
With praying eyes and hands elate,  
What mystic rapture dost thou own,  
 Immutable and ultimate?

The wind of change for ever blows  
To-morrow's sorrows of
Now
Now

And: honey-blooms call the bee.

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 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?

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.

XIII.—INDIAN DANCERS

The music sighs and slumbers,  
It stirs and sleep again  
Hush, it wakes and weeps and murmurs,  
Like a lover in her heart.  
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.

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-blooms call the bee.

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.

XV.—ALABASTER

Like this alabaster box, whose art  
Is frail as a cascad-dower, 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 prizm of my Light,  
And death the shadow of my Face."

The joy-winds blow faster now,  
The shadows, may you be  
Eternal of all eternity.
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Mr. Albert Quesnel, Tenor
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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. "Elegie" (First time) ............................................... George Arnold

No. 4. a. Nocturne (arranged for Flute Solo).......................... Chopin

b. Valse

Mr. George Barber.

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 Lord'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 B major which Köchel's catalogue tells us was written in the album of Herr Engel, court organist in Leipsic, in the minor in the introduction of the first movement, appearing here for the first time in major.

2. Air from the "Magic Flute" is a transcription of three unfamiliar pianoforte pieces and a slow movement made out of Lord'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 B major which Köchel's catalogue tells us was written in the album of Herr Engel, court organist in Leipsic, in the minor in the introduction of the first movement, appearing here for the first time in major.

3. "Elegie" is a transcription of three unfamiliar pianoforte pieces and a slow movement made out of Lord'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 B major which Köchel's catalogue tells us was written in the album of Herr Engel, court organist in Leipsic, in the minor in the introduction of the first movement, appearing here for the first time in major.

4. Andante for Strings, Tschaikowsky. The "Andante Cantabile," a love song, is conceived with exquisite feeling and aims 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 blaring climax. The vocal movement, which takes the place of the usual scherzo, is of great delicacy and refinement, and in the finale we have a boisterous Conero dance, exultant and almost frenzied in character, which ends in an "Andante Mauroso" 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.

5. Polka Mazurka, "The Dragon Fly" is a transcription of three unfamiliar pianoforte pieces and a slow movement made out of Lord'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 B major which Köchel's catalogue tells us was written in the album of Herr Engel, court organist in Leipsic, in the minor in the introduction of the first movement, appearing here for the first time in major.
It seems that the page you've provided contains a musical program from an event. Here is the text extracted from the page:

**PROGRAM**

**AFTERNOON, TUESDAY, MAY 16th.**

**PART I.**

No. 1. Symphony No. 5, C Minor
- Allegro con brio
- Andante con moto
- Allegro (Scherzo)
- Allegro ( Presto)

No. 2. "Swing Song"
- "Lullaby"
- "Three Little Chestnuts"

**CHORUS OF PRIMARY SCHOOL CHILDREN.**

No. 3. Air "O Don Fatale"
- "Lullaby"
- "L'amour"

**Miss CHRISTINE MILLER.**

No. 4. a. Serenade
- b. Musical Moment

**Schubert**

No. 5. The Obiitiate Note from Suite No. 3
- "Lullaby"
- "Serenade"

**Mr. ALEXANDER SASLAVSKY.**

No. 7. a. "Dandellion"
- b. "Trillium"

**Miesner**

No. 8. Air "L'amour" from "Samson and Delilah"
- "Swing"
- "Dandelion: Words from the German:
- "Serenade"

**Miss MILLER.**

No. 9. Dances from "Jeanne d'Arc"
- "Dandelion"
- "Trillium"

**Tchaikowsky**

**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 1803 and intended it to follow the F minor. It is abstract music, pure and simple; without programme or plot, and without distinct meaning. The melody is neither 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 understands, to 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 theme is the strongest composition. At first measures, which are not terrific in themselves, proceeds that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is solemn, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scenes of the Blacksmith in Goethe's Faust. Instead of flour and mezzo-voce dominate. The theme is a double-bass figure, crested with the full power of the whole orchestra. The melody is the song of a frightened colt. But the monster returns, and little by little the noise of his loud course dies away. The theme of the scherzo reappears in fortissimo. Silence is almost established, for you hear only some violins lightly phlegmatically and strange little chucklings of bassoons. At last the strings introduce the chord of A flat. Only the drums preserve the rhythm light blare struck by snare-drummen dramatically mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's, the tenacity of the movement in C major: but the chord of A that sustained for a long time by the other instruments seems to introduce a different tonality, while the latent harmonics 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 uninter-

2. 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 swing,
Up in the air so blue?
Ah, I do think it's the pleasantest thing
That ever a child can do.
Up in the air and over the wall,
Over the moon and through the hall,
Rivers and trees and cattle and all
Over the country side,
Till I look down on the garden green,
Down on the road so brown,
Up in the air I go flying high,
Up in the air and down, and down,
Up in the air and down.

Lullaby. Words from the German:

Lullaby and good-night,
With sweet-sweet delight.
With lily-bean, in sleepy land,
Lay thee down now and rest,
May thy slumber be bliss,
Lullaby and good-night.
Thy mother's delight;
Bright angels round my darling shall stand;
They will guard thee from harm,
Thou shalt wake in my arms,

Three Little Chestnuts from the country:

Three little chestnuts from the country,
Bobb'd up ever so bold,
One said, "Oh!" and one said, "Yes!"
And one said, "My! ain't it cold!"
Three little chestnuts rolled on the roaster
Over the big iron pot—
One said, "Oh!" and one said, "Yes!"
And one said, "My, ain't it hot!"
One little newshap 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 Obiitiate Note. This movement, from Moszkowski's third orchestral suite, was first played in New York at the concert of the New York Symphony Society, February 24, 1910. As the name implies, one note is sounded continuously throughout the composition, while the various instruments play melodies about it. Moszkowski, who is well known, both as a pianist and composer, was born in Breslan in 1854. He has lived in Paris, however, since 1897, where he has been a teacher of the piano. Many of his best-known pieces he has written for his pupils.

3. Good Friday Spell, from "Paradise." 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 bowers smell their sweetness, and men, too, rejoice at his redemption. The music breathes this sweet atmosphere of peace and gratitude.

2a. Dandellion:

Dandellion Seed, come fly! Summer wind is passing by To wing you far away. Ope your doors in fairy feather light, Through the sunny, bright blue day.

7b. Trillium:

Trillium pink, Trillium white, Petaled up ever so bold, From out your lonely dell A story sweet you tell. A story ever new, A story ever true.

Chorus:

Springtime, springtime, springtime o'ery'where, Over hills and mountains, on, on, on, On, on, on, Over hills and mountains, on, on, on, Over hills and mountains, on, on, on.

9. Jeanne d'Arc. The music is taken from the opening scene of the second act of Tchaikowsky's opera, "The Maid of Orleans," not yet given in this country. The stage represents a hall in the palace of Charles. The king sits at the left on a raised piece. Beside him is Agnes Sorel and the counsellors are grouped about. After a chorus of ministers the ballet enters. After a chorus of ministers the ballet enters. The ballet is in three movements, the first a dance of gypsy tumbler; which is written in several tempos; the second a dance of page and dwarf; the third a dance of fools and jugglers.
PROGRAM

EVENING, TUESDAY, MAY 16th.

PART I.

No. 1. Overture "Der Freischutz" ................................................. Weber
No. 2. "Unfold Ye Portals" .......................................................... Gounod
FESTIVAL CHORUS AND ORCHESTRA.
Mr. H. T. HUFFMASTER, Conductor.

No. 3. 'Cello Solo, Symphonic Variations ................................. Boelmann
Mr. PAUL KEPEL.

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 Queenel
Mephistopheles ........................................................... Mr. ARTHUR MIDDLETON

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

No. 7. "LELAWALA," an Indian Legend of Niagara, for Chorus, Solo and Orchestra ............................................. Henry K. HADLEY
Soprano Solo, Miss Florence Hinkle.
Tenor Solo, Mr. Albert Queenel.
FESTIVAL CHORUS AND ORCHESTRA.
Mr. H. T. HUFFMASTER, Conductor.

NOTES.

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

2. Unfold Ye Portals:

Unfold, unfold, ye portals everlasting, with welcome to receive Him ascending on high! Behold the King of Glory! He waves up to the sky, back to the heavenly mansion walking. Unfold, unfold, for lo, the King comes nigh. But who is He, the King of Glory? He Who Death o'ersteps, 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 ages.

3. The Rustic Wedding Symphony. This composition might more properly be called a suite than a symphony, as there is little regard for the points form and the first movement contains, 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 astound tradition. The wedding march itself occurs in the first movement and Mr. Philip Hale has characterized the principal theme as "rusty" and "tedious." There are three moves. The first is noticed by the "valve" and the double bass. The second, at the close, after the march is sounded by the full orchestra, is gradually done away. The third movement has the distinctive and playful charm of a scherzo and is called "a Bridal March." There is a suggestion that this song is sung by friends of the bride and there in a solo for one of them in the close. The third movement, which Goldmark has designated "Sceretna," 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 feast. 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, 1915) celebrated his eigtieth 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.)
The Girls' Musical Club
Houston, Texas
1912-1913

The Girls' Musical Club was founded in 1912. The Tuesday Musical Club, established in 1913, is still active, presenting Sunday afternoon concerts and recitals at various locations.
The Girls' Musical Club
Houston, Texas
1912-1913

The Girls' Musical Club. was not...

Christmas The Tuesday Musical Club.
Aswik as 1943 it is still active, presenting
Tuesday afternoon concerts and musicals.
at Art Museum.
Officers

MISS IMA HOGG, President.
MISS ROSINE HUSTON, Vice-President.
MISS LAURA FRANKLIN, Recording Secretary.
MISS AGNÉSE CARTER, Treasurer.
MISS LAURA RICE, Chairman Executive Committee.
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:
    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.

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 development into the practice of Organum—the beginning 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 writing have on the Art of Composition?
   Mrs. B. A. Randolph.

VI. Who are eminent theorists of this Contrapuntal epoch?
   Miss Ruth Burr.

Songs—"Come Raggio di Sol" Calvera
"Che Voula 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.

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. 

II. Aria from "Rinaldo" By Handel 

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. 

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

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

VI. Piano Selections:
"Toccato" By Paradiso
"Pastorale" By Scarlatti

POLYPHONIC-HARMONIC PERIOD—Con.
SEVENTEENTH CENTURY.

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.

III. What were the forms developed through the instrumental polyphony of 17th Century? Discuss:
   1. Fugue.
   2. Prelude.
   3. Chorale.
   4. Canon.
   5. Rondo.

IV. Sonata for violincello and piano By Bach

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

VI. Aria from “Christmas Oratorio.”

Recitative: “He Went a Little Farther.”
POLYPHONIC-HARMONIC PERIOD—Con.
SEVENTEENTH CENTURY.

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.

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.

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.

(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.

(1732-1809) (1756-1791) (1770-1827)

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 JONE 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. }
VI. 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.

(1732-1809) (1756-1791) (1770-1827)

PROGRAM XII.
APRIL 22, 1913.
Chairman: Miss Louise Daniel.
Hostess: Miss Louise Daniel.
Mozart—Salzburg, 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.
   MISS TOMPOHIDE.
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.
   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.
   MRS. LAURA STEVENS BOONE.
CYCLICAL FORM PERIOD (HOMOPHONIC).

THE SONATA AND SYMPHONY.

(1732-1809) (1756-1791) (1770-1827)

PROGRAM XIII.
MAY 6, 1913.
Chairman: Miss Daniel.
Hostess: Miss Daniel.

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

Representative: Gluck (1714).
Aria: "Alceste" Gluck

II. Sonata in C Minor Mozart

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.

(1732-1809) (1756-1791) (1770-1827)

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

III. Discuss three periods of Beethoven's artistic 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

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

MRS. GENTRY WALDO.

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

VII. What was Beethoven's relation to the principle 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.)
(1732-1809) (1756-1791) (1770-1827)

PROGRAM XV.
JUNE 3, 1913.
Chairman: Miss Mildred Foster.
Hostess: Mrs. Gentry Waldo.

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”
Arthurl 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—
MISS LEONORA WALL
Opus 10, No. 2.
MRS. ABERCROMBIE.
Adagio from Sonata Pathetique.
MRS. MARY FULLER.
(Second piano arrangement by Henselt.)
“Adelaida”
Beethoven
MRS. Z. F. LILLARD.

VII. “The intellectual and romantic in Beethoven”
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 TOMFORD.

V. Paper—Note the unconscious form in Primitive 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.
PATER KERWIN, OF GALVESTON.

IX. Vocal Solos—
a. “Eja Mater fous Amoris”—from Stabat 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 contrast 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.
WASHINGTON, Nov. 26—Every city and town in the United States is urged to give assistance to the organization of a Museum of its own. Now the Association of Museums from its headquarters here is urging all individuals and organizations interested in establishing such a museum to form a local committee and to contact the Association with the association, which will furnish assistance and guidance in organizing and financing. The method of attack that has been used in other cities is to bring the matter to public attention by making an exhibition of small model plans or original plans 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 being called upon to take up the cause of the formation of a community museum, which, it is thought, would give special attention to local matters.

Encourages Industry.

Outlining the scope of a typical small museum, the association recommends that efforts be made to collect and secure accurate information about our historical objects. The attractions of a museum will be not only the exhibits, the buildings, the equipment, but also the wide interest in history, the schools, the community. Museums are not only educational agencies but are also social agencies that will help to bring people together. The Association of Museums, in promoting the national expansion and development of museums of all kinds, is urged to give assistance to the organization of a museum of its own.

The purpose of the museum is to bring the public to the museum. The Association of Museums, in promoting the national expansion and development of museums of all kinds, is urged to give assistance to the organization of a museum of its own.

Muscle is Cultural.

The real purpose of a museum is not generally understood by the public. Museums are not only educational agencies but are also social agencies that will help to bring people together. The Association of Museums, in promoting the national expansion and development of museums of all kinds, is urged to give assistance to the organization of a museum of its own.

Encourage Local Art.

The field of local art is usually overlooked. The public does not seem to care much about local art, but there are many fine artists in every city and town. The Association of Museums, in promoting the national expansion and development of museums of all kinds, is urged to give assistance to the organization of a museum of its own.

From Portrait by Bernardo graphite.

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

By ELIZABETH M. KILPATRICK

To the eternal observer of the portrait of General Sam Houston in the Houston Art League no longer only the generosity of a wealthy woman who felt a sentimental attachment to the city in which she spent her childhood, and the affection of a painter for his native state. To those who know Mrs. Frances E. Drake of the painter, Seymour Thomas, and their real reasons for making the gift of the picture, as well as Mrs. Drake's numerous contributions to the Houston Art League funds, there is much more to the story in the collection.

The picture was given in 1928 to the Houston Art League by Seymour Thomas, in memory of Mrs. Drake. Mrs. Drake has lived long in Paris, where reverence for traditions in second nature, where every flower that dies on its old relics is replaced by one which lives on its own, where every curve of historical garden shows the same name for centuries, and where heroes of state are honored almost as often in statues and columns; and where in the beautiful presence of a Texan as If she appeared in Florence, Porfido, or in Paris for the development of art appreciation. The beautiful women of Paris have been eternal. Houston is still more real as it is the home of her girlhood.

Mrs. Drake has given a portrait of General Sam Houston to the Houston Art League. From the collection Mrs. Drake herself will know it to be a work of beauty and history, and thus makes contributions to the Houston Art League. She encourages the best in art, and so goes 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 are being taught. Our museum methods applied in cooperation with schools, their understanding of the world is broadened and their ability to use knowledge is increased.

**HOMES AND TREASURES.**

There are homes in every city and town of great historical interest which should be disclosed publicly and preserved for the community. It will be only a little effort to establish such homes in permanent exhibits.

Interesting and instructive collections can be made of animals, plants, and other objects in the education of the children. Children can be taught in such collections under the guidance of adults their effect and power to accord with.

**ENJOY THE NATURE COUNTRY.**

The field of local art is usually overlooked. The public does not seem to care much about local art, but there are many fine artists in every city and town. The Association of Museums, in promoting the national expansion and development of museums of all kinds, is urged to give assistance to the organization of a museum of its own.
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 about the purpose, the nature of the memorials to be erected to our heroes, and of the whole history of our war. There have been many discussions, and much controversy, and much misunderstanding.

It is not easy to answer such a question, and in doing so I have moved open to not only the charge of partisan feeling, but also to the charges that I possess much less faith and lack of political judgment. What is clear, however, is that the greatest purpose of the memorial is to perpetuate an idea, and to the memory of those who have lost their lives in the war.

HARRISON MESSMER

New York City, March 29, 1919.

The Useful and Beautiful,

To the Editor of The New York Times:

Are you not praising the grapes so hard as to injure the wine of your argument when you say that it is a "useful house" which cannot make a suitable war memorial? What is it useful for? It is useful for the purpose of working out the complex virtue of perpetuity. Our everyday habits of the material world are useful, and our community utilities, educational and other, has made such a long appeal to the conference that we recommend an object that is a helpful public policy.

F. H. L.

To the Editor of The New York Times:

I am the Secretary of the interior, and I wish to add a long article which has been sent to me for publication. It is an article on the topic of the "community houses as memorials." The Bureau of Public Architecture has published a pamphlet which has been titled the "Community Buildings as Soldiers' Memorials." It was written by John L. Boswell.

D. L.

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D. L.
"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."
MEASUREMENT OF CIVILIZATION'S PROGRESS IS MADE BY ART, DECLARES ROBERT HENRI

Famous International Painter, Member of National Academy, Says That
Spirit of University Expresed 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 Carlsbad.

"How, if not by 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 life 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 this fully just what actual art has had in the progress of man, Mr. Henri cited Carlsbad as an example. Carlsbad had had no art of any sort. It was purely commercial. When Renoir discovered her, she became 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 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 has shown itself to be a higher plan, 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 the universal. 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 of the age, and the particular race. It cannot be fixed, since life is not fixed. Iit 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 expresses art, the forebode he lives who produces art, consciously or otherwise, and he who knows nothing about art, may not be living.

"This expression 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 mani

It is a common opinion that life is the measure of all things, and the actions of men are the measure of life. The artist supplies the connection between 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 divorced. 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 ups and downs. It seems to me that the average tendency or art to-day is upward. It is getting away from that peculiar pictorial aspect of recording things materialistic. This inarticulate 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 the action—the universal vein.

CIRE-PERDUE PROCESS USED TO MOLD STATUE

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

Lyn.

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 will wond

... the world, the art made a mark of History... 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.

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Anyone looking at the bronze statue of Lincoln which stands in the Lincoln room of the Lincoln Motor Company in Detroit will wonder how the work of the great sculptor was transformed from clay into solid metal. The ordinary
An American Etcher
Views Olden Burgundy

Marion Storm in the New York Even
ing Post

In the woods about Dijon the night­

ingale sings true. On the seapath

road near Dijon you meet Morvan

Burgundian cows, now white and

in laces of six before cartful of vege­

tables for the early morning mar­

kets place. The villagelike city of Dijon

are home of the great Burgundian

schools. The westernmost influence of

Burgundy's commercial interests are

with the Morvan region.

Monastery and church, hotel and pri­

tor, in that order are the objects as­

sumed by the hands of master stone

cutters who were on earth for but a

brief period. There the powerful
debacle of Burgundy, Charles V and

John the Fearless, earned their regal

names and accepted the task.

In the fourteenth century the chimes

of Burgundy's ecclesiastical tallers are

known.

The unusual language of Burgundy, Char­

les the Fair, and John the Fearless, car­

ried their names and accepted the task.

It was in 1340, however, that the first

member of the royal family was

awar

The city of the arts, the city of
distinctive features of Burgundy and

Burgundian oxen, snow white, yolked

on the road to Dijon, is a moment by

the hand of the pen.

In the century of the arts and liter­

atures, we find the first members of

the corps of Burgundy's ecclesiastical

tallers one after another. They are

noted for their initials: M. Lessig, M.

Loret and Miss Henriette.

Mr. Loret was a director of the art of

school of the Anjou Valley and a

person in the glory of art. The

medical school of the Anjou Valley

with its picturesque tower is one of the

most beautiful stone structures of the

sixteenth century. It stands on the

north bank of the river, at the place

opposite the city of Dijon. All the

monuments known to art history are

under the vital gaze that improves state.

The Priory of Leuven, which is but a

monument, the structure that was

killed at the battle of Leuven in 1189

mourns.

Two Views of Church.

Among the many paintings of Mrs.

Loret's is that of the church of

St.-Lazare. The church of St.-Lazare

is the church of the city of Dijon.

It was built in the fourteenth cen­
tury. The church rests on the ruins

of the famous basilique, or homes

of the church, in the fourteenth

century. They were built by court architects of the
domestic school.

The church of St.-Lazare is

from the fourteenth century and

the fourteenth century.

It was built in the

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Women Doctors in History.

Among the ancient Greeks, women were employed in medicine, including Oribasius, Agrippa and Asclepiades. Later, in the Middle Ages, women such as the abbess Hildegarde of Bingen and the nun St. Hildegard were important in the field. During the Renaissance, women like Maria Sibylla Merian and Angelica Kauffman contributed to the arts. In the 19th century, the rights of women were acknowledged, and many women became doctors.

With the advent of the 20th century, women began to enter medical schools and hospitals. In 1900, the first woman, Dr. Elizabeth Blackwell, received her medical degree from Geneva Medical College in New York. Since then, women have continued to make significant contributions to medicine.

Women's Medical College, which opened in 1850, was one of the first medical schools for women. In 1905, the University of Michigan became the first coeducational medical school.

By the mid-20th century, women were serving in all branches of medicine, including surgery, pediatrics, and psychiatry. In 1930, the first woman, Dr. Elizabeth Blackwell, received her medical degree from Geneva Medical College in New York. Since then, women have continued to make significant contributions to medicine.

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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. K. Cherry, founder of the
Houston Art League, should be in­
vited 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 teach­
ers and obtained their co-operation.
Mrs. H. B. Fall, one of the
organizers, related the development
of the movement, provided at the
meeting.

"Many are educated; few are cul­
crated," Mrs. Cherry said, and she
gave the definition of culture, to
educate, to refine, to elevate, to
spread, to promote, to advance. Parents, teachers,
and leaders in all avenues of child
activity are the "culturators." Materials through
which to work in teacher appreciation of art include
the lamp of clay, raw wood, cotton
fleece, things every Texas child
is familiar with.

The common lamp of clay can be
by the hand of art be transformed into
objects for the beautification of homes
and public places, in making utili­
ties of beauty as well as utility, in
the adornment of buildings and
vases that are either useful or orna­
mental or both.

Can Learn From Nature.
A piece of wood, she showed, can
become an object of beauty and spes­
ial interest under the curator’s hand
of when made into furniture of dur­
able and beautiful design.

She then explained something of
the processes of weaving, dyeing and
printing cotton fabric and told of
the use of cotton in making famous
tapestries, showing how beautiful
common things become when touch­
ed by the muse of art.

Direct children in nature for
appreciations in design, Mrs.
Cherry advised, and called attention to
the intricate and interesting pat­
terns found in the
knots of ties, the patterns of leaves,
plants, flowers, traffic, and
buildings. She pointed out that
children be taught respect for
nature and the instinct of 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 mentally, giving artistic
training in all beauty and enabling
the child of the race to
think of right things. It would also
develop taste and develop the child’s instinct for
good things, bringing about
discipline 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.”

Children Should Use Museums.
Mrs. Cherry spoke of the
new museum and said children should
be taught not to touch upon it as a
place solely to get something from,
but that if they had rare old books
of art, old lace, old jewelry, rare
books, costumes, pottery, weavings
and similar pieces, there should be
arranged in 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
exceptions of Russia. The Houston
museum could be a center for art
in the South. The Texas painters,
Artists, the art, the old cultural
life and traditions of New Orleans
and the valley, hard working,
quick thinking, eager citizens of
Texas, for art impulse and
creativity.

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
ideas of the preciousness of beauty,
the dignity of art, and Mrs. Cherry
pronounced that the museum would
become a community influence of
unlimited possibilities.

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, 1918 Main street. Mrs. I. Richardson Cherry was chosen vice president; Grace Spalding John, director; H. B. Davison, William McCorea, Wil­
terd Hendman and Ruth Clark, board members; Helen McCorea, secretary, and William Bailey, treasurer.

A new exhibition of landscapes and portraits by Gallery members will be placed on display Sunday. Winter colors of E. Richardson Cherry will continue to be shown during the week and will be fol­
lowed by an exhibition of Mexican pictures by Grace Spalding John.
PRINCESS WILL BE HERE FOR ANNUAL 'MUSEUM DAY' PARTY

The Museum of Fine Arts is rapidly completing plans to make the annual Museum Day Party, traditionally held on January 9 one of the most noteworthy events of the season. This party, which was held at the museum on January 9, was an event that brought together artists and art lovers from all parts of the United States. It was a celebration of the fine arts and a reminder of the importance of art in our lives.

The party was held in honor of Mrs. Fall, the donor of the museum's most celebrated painting, "The Yellow Wall" by Edward Hopper. Mrs. Fall was present at the party and was visibly moved by the support she received from the museum's visitors.

The party included a number of museum exhibits, including a special exhibit of works by Edward Hopper, who is considered one of the most important American artists of the 20th century. Hopper's works, which often depict scenes of everyday life, were on display throughout the museum.

The event was a great success, with thousands of people attending and enjoying the exhibits. It was a testament to the enduring popularity of the arts and the importance of preserving them for future generations.
The Library as an Art Center

A public library has greater opportunity for fulfilling the purpose to which it is dedicated, namely, that of enriching the cultural life of the community, if it has in addition to a generous supply of reading and helpful books, some objects representing other lines of artistic development, examples of works of art which, together with books, have never been a source of joy and inspiration to the same extent.

Several of Houston's citizens have shown their recognition of this principle by placing in the library some veritable treasures. The library has been open in the new home since the first of July, but if the past few years are an example of the future, the place will come when the library will be a reservoir of resources which will reflect, credit and honor upon the people of the city. I believe it is worth while in that connection to say that the library is more fortunate than any other in Texas in respect to works of art, having several remarkable specimens of the best that the artistic world has to offer.

One of the best examples of the sort is a bust of David H. Stoppes, who is the husband of Mrs. Stoppes, the statue of whom is a prominent feature of the library. The bust was made directly from the life of Mrs. Stoppes by Dr. George T. F. Lucas, and presented by him to the library. It is a good example of the sort which the library's trustees are striving to secure.

The walls are adorned with four beautiful white marble busts from the world famed "Staatsgalerie," the German Museum of Fine Arts, at Munich. Mrs. D. W. Houston, in 1896, made the purchase of this beautiful group of busts, and placed them in the library.

In addition, the library has a collection of art books, including works on art, theory, and practice. These works are intended to provide a comprehensive understanding of the field of art, from the history of art to the latest developments in the field. The library is also equipped with a small art gallery, which features rotating exhibitions of local and national artists.

The library's commitment to art is evident in its dedication to preserving and promoting the works of art that are on display. The library provides a space for artists to exhibit their work and for the community to appreciate the art. The library's art collection is carefully curated and maintained, ensuring that it is a valuable resource for education and enrichment.

The library's dedication to art is a reflection of its commitment to its mission of promoting education and cultural enrichment. By providing access to a wide range of art-related resources, the library aims to foster a love of art and encourage its appreciation among its patrons.

In this way, the library serves as a cultural hub, offering a space for learning and exploration. It is a testament to the value of art in our lives and the role that libraries can play in preserving and promoting it.
BY CHARLES HAI RSTON

McVeY's art training began in 1924 when he entered Rice Institute to study the fine arts under artist John Clark Todd, also of New York. Mr. James McVeY, formerly of the Houston Art Museum, retired from the Grand Salon on May 1, 1929. Dr. J. C. Moore, who, with Mr. McVeY, has been a director of the museum for several years, was one of its first patrons.
A PECULIAR TYPE OF AMERICAN ART

William Jean Beasley

Some days ago a wealthy citizen of Houston was asked to contribute to the monument fund—the monument which Mayor Campbell wishes to erect as a memorial to General Sam Houston at the foot of Franklin Street, a location suggested by the Houstonians. This is the place where bridge street, where traffic is likely to become entangled and confusion not so much in need of a monument as of illumination. It may be the case of the need of light and because of the fact that some person has placed an "unlighted" status to General Sam Houston around the administration.

This is of Pleiades join us, it is the result of research. If one is to know our instruments are inaccessible to certain reasons and why monuments are a peculiar type of American art. Many can be found in this broken land of the soldiers' monuments or a drinking fountain. It is to be noted that all are similar in style and are of the same architectural design. The art offices and the statues found in the streets and plazas so as to be a statue of a soldier at parade rest in front of the school when the student is a group of pupils in the hospital.

Some statues are responsible for many things. In this matter responsible not only for the number and subject of the students, but for how the students are on them. These statues are not a great deal of students, doctors, lawyers, merchants, clergy, or any other students. How many are in this matter, these students are often used for students. This is not true always, and we may find students in a great many other groups but unless you are a medical man, there is no place to use for you in consultation over his case.

Now questions of art are about the students where an untrained man's opinion carries any weight. When a building is to be built on cement, cement or farmers or grocers. If a gentleman's letter is to be stored the proprietor asks a mariner's advice and the average chief of police knows as much about preparing the plans and foundations as the average artist works of art. Art is far removed from the idea of a student but it is not. Art exists to mean that depart, depart, depart to any fair where "Livy" was present. Colors are exhibited along with a student, and the flowers, the fruit, the vegetables, the plants and animals are exhibited. It is a beauty of angels. The idea to the cross otherwise the cemetery.

Usual the first step of a board of supervisors is to advertise for designs. The board of supervisors do not know their designs will be judged. The committees ignorant of what constitutes a design. Another reason is the lack of an ordinance regulating the committees to admit the lowest prices. If they would not be willing to pay the money the common citizens would not have been rejected. Why consult architecture or sculptor? There have more made pictures for money. No money for the most part, not because they do not want it. But how much from these pictures for money.

Common sense should direct the day and the idea of mutilating the statue was abandoned. Perhaps the day may come when American monument shall be visited out of curious sake and their pride. In time they may become another symbol of our country and be the source of pride to us.

In 1915, the American sculptor would have been rejected. Why consult architecture or sculptor? There have more made pictures for money. No money for the most part, not because they do not want it. But how much from these pictures for money.
A Forum of Civics
For Houston

History of Houston's Parks and Planning since 1899 to 1926 may be found in this pamphlet. This development was a great achievement to Houston Art based on 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 established 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 the 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 Chaper 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.

**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-
cies 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-
ual 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, William 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. Schoolroom 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-
“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. Paul Manship 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, dancing, 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 Ycye, 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 build-
ing 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 inter-
section 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, "im-
mediately." 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 mem-
ers 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 recol-
lections 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 Hous-
ton. 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 are 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. Cumming, second president of the Houston Public School Art League, 1902-04; Mrs. G. A. Volek, 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. Kill, Jr., president of the museum. Bottom left, Josef Sigell, 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.
WORK OF LOCAL ARTISTS WINS CRITIC'S PRAISE

William Huyck, who has been in Houston nearly three weeks in connection with an exhibit at the Milch galleries of New York, will make a visit here, he leaves, three of Ruth Prawer Jhabvala, a talented young author, Joseph Stella, a member of the American Art Association and Adam Van Dine, a Russian-born detective writer, have been here in connection with an exhibit of the Milch galleries.

The Milch galleries are an offshoot of the Milch galleries of New York, where the late Walter P. Miller, who had a distinguished career as an art critic, was director. The Milch galleries of New York have been in existence since 1895 and are one of the oldest and most successful art galleries in the country.

The Milch galleries in Houston will have a similar function, being a place where artists can exhibit their work and where art lovers can purchase art. The gallery will feature a variety of art forms, including paintings, sculptures, and photographs. The gallery will also offer art classes and workshops.

The exhibit in Houston will be a selection of works from the Milch galleries of New York, including paintings by John Sloan, a leading member of the Ashcan School, and Max Weber, a prominent member of the Blue Rider group. The exhibit will also feature works by contemporary artists, such as Robert Rauschenberg, who is known for his use of found objects in his art.

The Milch galleries in Houston will be located at 1234 Main Street, Houston, Texas. The gallery will be open daily from 10 a.m. to 5 p.m. and admission will be free. The gallery will also offer a selection of art books, periodicals, and art supplies.
STUDENTS AT WORK AT MUSEUM SCHOOL OF ART
Evelyne Byers Bessell, "Veteran" on Art School Faculty, Reopens Classes

Evelyne 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 museum 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 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: Edwin 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, Marilyn Elliott, Martha Lee Williams, Mrs. Christiansen 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 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 Cories; the Chicago Art Institute under Forberg and Gunden, 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 1921 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...
Thursday, January 22, 1925

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' Industrial Arts Club under the direction of Maude S. West at the Museum of Fine Arts last week that the demonstration is to be repeated at 4 p.m. on a much more elaborate scale. The event is to be held in the Pottery Studio Hall, where the Graphic Arts and the Pottery Studio are on view. The children's room is in the non-currier gallery off Entrance Hall. The program includes:

- Drawing: John Holt, Evelyn Wall, Helen Boldt, Augusta Nuss, Helmut Kostel, and Dan Morgan are to present their work.
- Painting: John Sweeney, Norman Carden, and Hubert Holm are to present their work.
- Printmaking: Harper Block, Harriet Smith, Paul Ross, Alfred Braun, and Eugene Booth are to present their work.
- Cartooning: Dan Morgan and Evelyn Kostel.

Dry-point and soft-ground engravings: Bailey Stevenson, Robert Murray, and Susan Loomis.

Explanation of mailed colored cement title: John Brittenham, Daniel James, and Ernest Wright.


Evelyn Kostel 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 with the country or the arts must shut up." Houston appreciates the fine arts, 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 sawmills to make it into beautiful furniture and send it back to us. It is not difficult to teach art to children when they have the privileges of applying the work in all their work, Brighthurst, James Brownlee, Jacob B. Fishers, Robert Marshall, Whitley Currier, Norman Way, Oliver Stair, and Robert Toomey.

Mrs. West's ability to teach the work is attested by the fact that J. L. Long of the Dallas Practical Drawing Company and N. T. Jones, Eastern representative of the company, 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 Book. 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 book, which is in process of publication.

ROCHESTER DEPARTMENT
GREAT AMERICAN INSURANCE COMPANY
NEW YORK
INCORPORATED-1872

J. O. DYE, MANAGER RAYMOND WALDRON, ART MANAGER
ONE LIBERTY STREET, NEW YORK CITY

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. Duxson

ERV-ES
Arts Museum
To Open Fund Drive Today

Chillman Cites Cultural Aid to Be Reaped From Endowment.

The annual report of the Houston Art League, as made by the retiring president, Mr. Margaret E. Holland, is herewith given, as follows:

After an existence of six years the Houston Public School Art League, it is hoped, will receive the congratulations of all Houstonians because it has accomplished much despite many difficulties.

The enterprise in such a city as ours, with its institutions, is of a great depression, turn their hands and their purses to the upbuilding of the city and a definite share in one of its institutions.

To Mrs. Chillman, as chairman of the Art League's fund committee, has responded quite eagerly to our requests for favors from the school board. All the money raised is for the benefit of the Art League's permanent fund, which has been increased many times in value being $25.

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.

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Art League

Public Entertainments.

The league has been public three times during the past year, once with a successful Japanese entertainment given by its members. It had many attractions, the tour exhibiting the greatest and best book, Instructive. The directorate, we arc under obligations to those who loaned to it with such willingness the beautiful Houston Public School Art League show and classroom which they possessed, but to all those who aided us in that undertaking.

In America," Mr. Chillman stated.

We have collected from entertainments, lectures and membership dues $45.13, which, with the balance in the treasury at the beginning of the year and the donations, makes $64.13 collected.

Our expenditures for the year were $56.16 leaving a balance in bank now of $61.68. The endowment fund amounts to $129.

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Arid Museum
Opens Monday.

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Our second evening was the bringing of the "National Museum of Chicago, the mother of "Renaissance Baby," who with her charm drew a crowded house, and by her bright, vivacious talks lighted both the old and young hearers.

Our third was the panel lecture given by Mr. John B. S. Rhoades on "The Development of Art in America," which was illustrated by some 10 original paintings by American artists, giving details and instruction to her 65 auditors.

Announcements.

We are indebted to Mr. and Mrs. John S. Stewart for the use of their home for our Japanese entertainment, and to Mrs. D. B. Cherry for her home for our Japanese entertainments.

Japanese Art League.

Mrs. D. B. Cherry had one afternoon an exhibit of Japanese prints, embroidery and porcelain, which came too late for the Japanese entertainment.

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Not only has his date of birth and death been written two and especially aged by falling from school room walls does not systematically belong. Is there French; low sixth, German; high sixth. School of art from the third grade had appreciative audiences, though not seventh; American. According to the only until such time as the league is adopted. We have been willing to assist in the good cause. In June, 1906, every picture in the public schools owned by the league was collected and taken to the high school for the first time. In the lower hall, where the league had been to the expense of putting picture mold- ings around the walls, we have been repaid many times by the results. We held receptions there on the afternoons of June 14 and 15, having pro- grams printed of members, instructor, and. instrumental and vocal, given by some of the best musical talent of our city, and they were received by Mrs. Howard and Mrs. G. S. Milnes. We had appreciative audiences, though not large ones. It is much development in the minds of the people that crowds would surprise the laborers in the field.

The pictures remained in the high school, where they were much admired in 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 another school. It is, or in other words, with the exception of the low fourth grade, there is a defined scale of art from the third grade up, as follows:

Low and high third, Dutch school; fourth grade, American; fifth grade, High French; low sixth, German; high sixth, Italian; low seventh, English; high seventh, Latin.

Each low fourth grade is a Longfell- low school, and it is not a picture, but pictures as Illustrate Longfellow's poems 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 counted as a trifle. Though it may be able to fill its places correctly according to the arrangement adopted.

In the work of grading the pictures and selecting new ones the censorship commodious proportions of the subject, and especially its chairman, Mrs. G. A. Voitk. The league should never forget that all the pictures in the school room belong to and the subject, the artist's work, and the public. It is the League, the second bearing the number of the picture, the subject, the artist's work, and the public. It is the

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 pictures of the Holmes Boys on the eight Shepherd's Lanes, by Mauve, cost $10, and the other pictures in life reproductions to be bought. In one case, the necessity of the directorate exerting itself, to increase the general fund, for the work to be done.

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 Berthe St. for there were procurers, 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 coming year, and it has been decided to place them in a room in the high school.

In taking Measure of the receipts, in order to hold these receptions during the home. The labor of the year has devolved on the directorate; one stating the subject, the artist's work, and the public. It is the

pictures purchased.
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 Boston by a number of individuals, and the total amount now being raised by this institution, John P. Fishkin, president, announced Tuesday.

Deletions 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. Fishkin said, adding that this splendid generosity on the part of artists evidences an additional challenge to Philadelphians to firmly establish their museum.

Paintings Promised

Artists who have pledged their support to the fund through the contribution of their paintings are:

George P. Benda, Keene, N. H.
Cora Verdo, New York.
Paul M. Lethert, New York.

Another subscriber to the fund was Mr. and Mrs. W. L. Peabody, New York.

Additional contributions, amounting to $150 were reported Thursday by George A. Hill Jr., director of the endowment campaign, new南宁

on the various business

museum, was acquired by the museum in paintings by the

New York, whose collections

with painters represented

for its subject Hilda Belcher, whose

At 5 p.m. Thursday, the

board said that the committee had

board "upon the false hypothesis

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satisfaction of current domestic

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it is universally known for the
carefully.. ." The

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vice-president, said that the

"It is happily

endowment campaign now

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for the balance of the five-year period.

Endowment fund

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Bor-
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 if voluntary pledges should be fixed upon the property and the deserving to leave a mark of a competitor's pledge with the contributions.

"We have to date a small number of contributions from members of varying ages. The women's organizations are as a rule of assistance to the advancement of our community. Therefore the division of any such a campaign will be devoted to the work of daily and detailed work for the benefit of the museum. Is he interested in collecting a collection, or is he interested in contributing to help fund the museum? Wish you success in this campaign.

"George Wharton Edwards of New York, one of the foremost dealers in art, is a knight of the Legion of Honor, and the second division of our campaign.

"George Peabody Ellis, a pensive and philosophical artist, is a knight of the Legion of Honor, and is also known for his interest in art.

"The services of the several dealers and collectors of national eminence have been requested. The following names of dealers and collectors have been appointed: John P. Daily, New York; J. H. Ehrich, New York; E. W. Newhouse, Cleveland; J. H. Ehrich, New York; G. W. Newhouse, New York; and E. W. Newhouse, New York.

"Our contribution to the museum, When we send you a check for one-fifth of the pledge, we will send you a letter confirming the transaction.

"While unable to make any definite reply at this time, we wish you success in your campaign, wishing you every success in your campaign.

"Edward M. Close, one of the foremost dealers in art, is a knight of the Order of the Court of Italy, and is a knight of the Legion of Honor. He is especially interested in the advancement of art, and is interested in contributing to help fund the museum. I wish you every success in your campaign.

"The works of the following dealers and collectors have been requested to send in their contributions, or to make pledges for the future:

1. Mr. Kliss, a member of the National Academy of Fine Arts, and a member of the Circle of Art.
2. Mr. Kliss, a member of the National Academy of Fine Arts, and a member of the Circle of Art.
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"While we are unable to make any definite reply at this time, we wish you success in your campaign, wishing you every success in your campaign.
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.

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.

MUSEUM—

(Continued from Page One)

par to be given at his home at 7 p.m. Wednesday, at which time further plans for the campaign will be outlined, was 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 specifically requested.

Wallace H. 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 employees of the Houston Natural Gas company, with subscriptions totaling $2665.00, also was reported. Employees of Williams, Lee, Sears, & Kerlin also contributed a total of $35.00 to the campaign.

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 W. Hill Jr., director of the museum, 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 bring a substantial amount above the amount hoped for.

"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 Houston will be one of the most successful in the history of Houston," Mr. Hill said.
Founders' Day At Art Museum Draws Interest
Arrangement Committees Announce Final Plans.

COMMITTEES and host for the reception which will be held after the Founders' day program at the Houston Museum of Fine Arts at 4:30 p.m. Monday was announced by Mrs. Walter Brown Baker, secretary of the board of trustees, who is in charge of arrangements.

The reception will open a week of events at the museum which will be staged in conjunction with a drive to raise funds for repairs, maintenance and acquisition of works of art which will be served in Gallery B.

Mrs. Mike Hogg is in charge of the refreshments, while Mrs. W. A. Paddock, Mrs. John W. Parker, Mrs. L. M. H. Walne, Roy G. Watson, Mrs. W. A. Paddock, Mrs. W. A. Paddock, Mr. and Mrs. F. N. Bullock, Mr. and Mrs. W. A. T. Finlay, Mrs. J. M. Lykes, Mrs. J. D. Houston, Mrs. J. O. Winston Jr., and Walter Brown Baker, Mrs. Thomas Garwood, members of the board, will also be hosts.

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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
Houston Artists Show Progress at Museum's Tenth Annual Exhibition of Their Works

By HUBERT ROUSEL

The tenth annual exhibit of work by Houston artists, opened Sunday at the Museum of Fine Arts, launched the spectator on a tour of 280 pieces of painting, sculpture and drawing, and leaves him a little bit tense 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 Purchase Prize Winner 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 hands of the painters and draftsmen. Karl's two small figures, illustrating the tragic fable of Orpheus and his beautiful bride, are executed with great definiteness and sure feeling for the difficult medium, 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. Schi- wets and Ruth Peshkin Other. The coveted ribbons were awarded toarden Bailey, Eugenia Howard Hunt and Olivia Brown Morrison, for three portraits; and Robert Joy for a study in still life, but hair 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 won 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 striking paintings of J. B. Collum and J. M. West by Julian Mack, 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. Mack appears to be kidding his public a little. This is a picture of a breadline-or appears to be.

The romantic Watson Neyland, who reckons a Houston artist though he lives in secluded bachelorhood as 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 rapturized spirit of expression with British Mattnel, whose vast kaleidoscopic paintings of horses in half sections, queerly distorted laborers and a weird mixture of doll, 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 Brinshore Racanone, also a former prize winner; the quiet studies of French scenery by Frederic Brown, a negro baptizing by McNeil Davidson, another fine head by Eugenia Howard Hunt, called Tempest, Mrs. Morrison's portrait of Colonel Calveri, 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 French scenery by Frederic Brown, a negro baptizing by McNeil Davidson, another fine head by Eugenia Howard Hunt, called Tempest, Mrs. Morrison's portrait of Colonel Calveri, a white-mustached gentleman with an infectious twinkle in his eyes; and a wistful study of two little negro girls by Kathleen Blackshear.

The drawing exhibit, in addition to three studies of statues by Bertha Louise Hellman, winner of honorable mention, contains a number of fine portraits by Agnes Li- nberg Muehle and two, "Drawing McKenney," William and his daughter, Helen. Among the subjects are Dr. Stockton Atton, Herbert Godwin, Cyril Delavallie, Virginia Maddox and Dr. Frank Pal- se.

Three imaginative studies in color by G. Boose and the small drooleries of Harvy Brounker add considerable flavor to the collection of drawings this year.

The sculpture exhibit is the large- est 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 Burron of Galveston and Minnie Lee Sharp are other interesting exhibits in the room of sculpture.

The show will be open daily until January 15.
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 works by Houston artists, opened Sunday, at the Museum of Fine Arts, launches the spectator on a tour of 298 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 spotlights 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 $1,000 purchase prize winner is Mabel Pauline Kari, 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. Kari's two small figures, bearing the tragic tale of Orpheus and his beautiful bride, are "true great of stuff and sure feeling for the difficult medium, 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. Schilvets and Ruth Pershing Uller. The coveted ribbons were awarded to Carsten Bailey, Eugenia Howard Hunt and Olivia Brown Morrison, for three portraits, and Robert Joy for a study in still life, but flaxen 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 Feagin, but apparently there was little to choose between this and his neighboring study of a small girl, under the title of Gall.

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 $100 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 Walter Neidwig, who is reckoned a Houston artist whom he lives in secluded baronialorem at Liberty, is represented by a beautiful full-length portrait of his O'Brien, together with a number of small works.

From safe ground of this sort the spectator is zoomed into the rapt air of expressionism with Bernece Matzel, whose vivid expressionistic 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 Brumback, also a former prize winner, the quiet studies of French scenery by Frederick Brown, a negro baptizing by McNeill Davis, another one tied by Eugenia Howard Hunt, called Temple. 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, contains a number of fine portraits by Agnes Lisbon Muench and the two "drawing McNeesas," William and his daughter, Helen. Among the subjects are Dr. Blackston Axson, Herbert Godwin, Cyril Delavant, Virginia Maddox and Dr. Frank Pett.

**Drawing Exhibit**

The drawing exhibit, in addition to three studies of magnolias by Bertha Louise Helfman, winner of honorable mention, contains a number of fine portraits by Agnes Lisbon Muench and the two "drawing McNeesas," William and his daughter, Helen. Among the subjects are Dr. Blackston Axson, Herbert Godwin, Cyril Delavant, Virginia Maddox and Dr. Frank Pett.

Three imaginative studies in color by G. Honde and the small droplets of Harley Brubaker add considerable flavor to the collection of drawings this year.

**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 door closed of futurity.

Among additional water colors of note are a number of scenes by a deft young artist, Scott Lee Hill, and Evelyn Byers Bassell, Jack Fagan, Hamilton Brown and Rebecca Henry have contributed bright bits in the show. Spectators are again wrinkling their brows over the mystic symbolism of "Daniel Hastings," who in real life is Dorothy Hawkins, Houston bookseller and antique authority. Her picture called Guardian Angel appears easily the "deepest" thing in the show.

The sculpture exhibit is the largest seen at a Houston artists' show. In addition to her prize winning entries, Mrs. Kari has an excellent small study in marble. Christine Norman Stuartman 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.
City Artists Exhibit Will Start Today

10th Anniversary of Progress Will Be

City Artists will exhibit their work in the Houston Art Museum this week. The exhibition features work by local and international artists, including paintings, sculptures, and photographs. The exhibit will run from Tuesday to Sunday and is free to the public.

Helen Crayshank Davis, a member of the Houston Art Museum's Artists' Advisory Council, said that the exhibit is a way to showcase the diversity of local talent.

"It's a great opportunity for artists to show their work and for the public to see the high level of talent in our city," Davis said.

The exhibit includes works by well-known artists such as John Sloan and Georgia O'Keeffe, as well as emerging talent. The Museum of Fine Arts, Houston, is hosting a reception on Friday evening to coincide with the opening of the exhibit.

The exhibit runs from Tuesday, September 15, to Sunday, September 19.
New Exhibits
Open at Museum

The memorial exhibition of paintings, water colors, drawings, and engravings of Jules Pascin, which opened at the Museum of Fine Arts Friday, brings to Houston the work of one of the best known of modern painters. He was born in Bulgaria 45 years ago of a Spanish-Jewish father and a Serbian 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 Pissaro, Wist, Modigliani, Van Gogh, Renoir, and all the other great names.

Two years ago the critics began to notice Pascin's work with eager interest; a Frenchman made a contract with him whereby he was guaranteed financial independence for the remainder of his life, but ill health and despair forced him to take his own life. His death, last June, came as it did to all who knew him to be in the threshold of fame, brought so much attention to his work that he is now recognized as one of the most promising painters of France today. This fact, plus his genius and the founder of a new school of painting.

Pascin's drawings and etchings are done with firm line and with a simplicity plus their reflection of a love for the beauty of the nude and the force of caricature. His best known pictures are those of women and children; in his last work he returned to his love for the nude.

The exhibition was shown in New York, London, and Prague and has since been shown at the Hollywood Club, and in Munich.

The exhibition will be open Tuesday through June 7. These are the next six months. The Museum of Fine Arts was selected for the exhibition of the works of Edward Hopper, who is the most recognized of the Boston artists. The Hopper exhibition will be open Tuesday through June 7.

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The museum will be open Tuesday through June 7. These are the next six months. The Museum of Fine Arts was selected for the exhibition of the works of Edward Hopper, who is the most recognized of the Boston artists. The Hopper exhibition will be open Tuesday through June 7.
AUNT JENNIFER AND HER CHINA HAS ELEMENTS OF GOOD PAINTING IN ADDITION TO HUMAN INTEREST

Ever so often a painter produces a picture that seems so right, it appeals to the uninformed and the informed alike. Such a picture is "Aunt Jennifer", by Hilda Belcher, which is attracting attention in the Art Palace this week. In connection with the sale of Art Palace paintings and sculptures, now on view in the Art Palace, the "Aunt Jennifer" has been placed on permanent display in the Great Hall of the Art Palace.

The human point of view of the painting is whether the viewer identifies with Aunt Jennifer or the subjects. Children visiting the room in the Art Palace sing into a round ball into a broad smile that Aunt Jennifer and the study of the painting give them a purely technical point of view. "Aunt Jennifer" popularity is explained by Mrs. D. C. Cherry, who appreciates the picture's art in the picture's art and the same time understands and gives it its charm.

RUTH UHLER SENDS ON SEVERAL OF HER EXHIBITION PIECES

Mr. and Mrs. N. B. Usher, 3165 Leisburg Street, have made a bequest to the Art League of one of her more recent canvases. The oil painting, which is two by two and received favorable comment in the Psychiatric Society's review of the Sketch Club exhibition this spring, is "The Woman in the Jumper." The view of the Best collection of the Psichiatri Office and Stedler Co. and the National Committee in Ashland, Pa., another very different picture, is "The Red Herring.", a peaceful rural community standing way to beloved brothers.

Another picture is the exhibition in this year's "art" show, "Miss Usher," a view of the Best collection of the Philosophical and Stedler Co. and the Company in Ashland, Pa., another very different picture, is "The Red Herring., a peaceful rural community standing way to beloved brothers.

The traveling exhibition assembled by the Art League will be held at the Art Palace, a picture of Aunt Jennifer, a view of the Best collection of the Philosophical and Stedler Co. and the Company in Ashland, Pa.

**TON PRESS**

Art Delegates To Assemble at Museum Friday

Prize Awards to Be Announced by Southern States Art League Judges

The convention will be called to order at 10 a.m. by Mrs. W. E. Sharp, vice president of the Art League. All members are entitled to take part in the discussions and the selection of the winning sculpture will be announced at the close of the convention.

The delegates will have lunch at the Fairmont Hotel, where the convention will be held. During the afternoon session, with the National Association of Women Artists in charge, there will be a discussion on the methods of selecting art for public projects.

The convention will be held at 8 a.m. Friday, with the art show to be held at the Fairmont Hotel, where the convention will be held. During the afternoon session, with the National Association of Women Artists in charge, there will be a discussion on the methods of selecting art for public projects.

Two business sessions will be held during the convention. The first, a discussion of the methods of selecting art for public projects, will be held at 8 a.m. Friday, with the art show to be held at the Fairmont Hotel, where the convention will be held. During the afternoon session, with the National Association of Women Artists in charge, there will be a discussion on the methods of selecting art for public projects.

**RUTH UHLER IS A VIGOROUS WORKER IN FLAT COLORS AND CLEAR CONTOURS**

Ruth Usher is a vigorous worker in flat colors and clear contours, to whom boys are unapproachable, if not impossible, as a sister to whom black is black and white is white. Better still, to whom red is a brilliant splash, and green an honest tone to be used in "flame" and "cloud white" colors. She has a friendly contradiction as not realistic as all but impressionistic. Our contention is that if "Aunt Jennifer" is a picture of Aunt Jennifer and in her Morning on the Maine Coast can strain our muscles with the pull of a sun and tire our backs with thevars of wind, with our heads with a breath of salt wind - she can bring us thus closely to horizons of sky and sea, wustness of sky and sea, wonderfully her work in this picture is realistic. The Bayview and Cleveland Park are our nominations for the Purchase Prize of $250 which will be awarded for the best painting.
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 boomerang blow, but they're the kind of friends the writer wishes with quotation marks anyway, so it won't matter much. Anyway, this morning we feel like a million dollars and can say "Top o' the morning" with a vim.

FOR ONE THING, there have been so many nice things done lately, and with Chaloupka and Doris Nilse, etc., for the immediate future, we don't think that life will be blue again for years and surely.

To begin with, we've never in our lives been to a more interesting gathering than was the dinner given for the Grand Central Galleries artist, Saturday night a week ago. The decorations were too smart for words and there was no place that was overdone. All the most prominent artists in town had been invited to attend and during the evening and make sketches of the prominent guests, as the smoke and baveries were most fetching. E. Richardson Chapin, stopped by our chair long enough to whisper that he was entertaining Edwin Collins of Austin, an art friend who had come especially for the occasion. Mrs. Cherry was most fetching in a costume "assemble" in Africa. The role was from Tanka, the father from somewhere else, and the scene from another. But all this was just where, but the best was quite away. McKie Davidson was the toast of the gathering. Somehow or other, the Esquire 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 Studding 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. J. Ford gave in compliment to the artists, at which time Mr. Haswell Giraud, Little Rose Parij and Leslie Dutton of the Little Theatre performed Barry's "Twelve-Found Look" under the direction of Frederick Leon Webster, for the entertainment of the assembled guests. Well, we told you that Mrs. Parish would be better than the others. We think that's where it all comes down, and the point. Mrs. Parish has a voice of many lovely qualities, and is a singing tree to boot. In her own tongue, he said, and with a slight Missouri inflection, his English repertory is quite complete, and he did attempt something in that language. He has already had a taste of the Teresa talent and we were delighted to hear him again, even on our own fairly-fiddling 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 too much, but symphony orchestras to real purposes, but, she says, the urge must come from the people, the majority, not from a few leaders. We're often wondered if the symphony orchestra dream, which has disturbed the city's musical affairs more than once, will ever be come more than a shadowy dream. She believes that it is a subject which neither we nor Mamie can pursue without laying a few limits, and she did not attempt anything in that language. Houston has already had a taste of the Teresa talent and we were delighted to hear him again, even on our own fairly-fiddling piano.

IT WAS JUST PRECISELY the Lopez-Nieves program that we turned on the radio for a minute. Just in time to hear Virgil Hardee, contralto, sing "When Love Is Kind," with Louise Daniel at the piano for accompaniments and also a solo group. Virgil was giving a program, but, being us, we had not shut the radio news and therefore only heard the name. And then the next day as we walked down the main stem with Ernestine Nolen, soprano, of Dallas, who was making one of her "goal-of-the-week" visits to Houston, we were introduced by Ernestine to the contraltos and didn't realize who were the 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, Octave Fmberi, the newspaper writer about whose gourmet has been telling us, dropped in on Tuesday to see us, and after a cordial greeting, we were enjoying the news we have from the West Indies cruise aboard the Iphigenia and she was surrounded by glories and the orchestra playing in the center. Isn't the world a small place now? Obviously, it seems a very universal sort of person who will be an addition to Houston musical circles. We have not heard about you yet, but we're looking forward to the pleasure both as a member of the Josephine敖uelous Quartet and as an artist.
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 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 said, the majority of people "hated the things very dearly and exactly." Indeed, the exclusive poetry of Diego Rivera is evident in his drawings where the aborigine young man holds his hourglass in his hand while the sun is setting on the horizon.

The tableaux are to take place in the rooms where the statues of Diego Rivera have been hung in the search for a feeling of a Mexican who has adopted the more primitive style without losing any of his own artistic abigiveness.

The tableaux are to be seen in many Houston museums. They are fresh, however, not alone. In his paintings, with a somewhat shifter humor, the artist allows himself to make comment more personal without losing what seems an essential understanding of the people and country. The painting stretches along the wall like a perfect procession.

Paul Higgins, now a member of the Los Angeles group, is an American by birth and Diego Rivera, himself, declares that he is the coming great painter of America. Quite in contrast to the down-to-earth, modern character of the Mexican, the Southern artists do not weight their work 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 painted.

Exhibit of Texas

In the print room the exhibit of etchings and wood blocks by Blending Szaun should not be neglected. These delightful, fantastic and mystical designs have intrigued numerous visitors to the galleries. There are so many axioms to lead the imagination onward in Sloan's work. A few of the prints which prove amusing, as well as delightful in design, are those entitled "Jessa," "Twenty-Seven Ways of Looking at Ruth," "San Quentin," "A Man Pulling a Tree," and "The Doll Bag of the Conquerors," an interesting piece of work. The exhibition will remain on view through the month of December.

The Doll Bag of the Conquerors, by Diego Rivera, is an interesting piece of work. The exhibition will remain on view through the month of December.
**Art Notes:**

**Many a Treasure Lies Hidden In Museum's Dark Basement**

*By MARY ELIZABETH JOHNSTON*

A UNIFORMED GUARD AT the entrance to the Houston Art League building, 3605 Montrose, has the air of a museum directeur. He is called 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 gray-haired-minded citizen, who has earned the title of dean of Houston museum painters by several first Prize honors. As a work of this second or even first rank many a popular painting has displaced, in a few years, and the painting that now fills the case on the lower gallery has been kept off view for a long time. The director gives a history of attention to the city of the many works which have work of space. In the dark cellar. While the lower floor is devoted to some of the collection, it is a representative situation that so many of the museum's good things are kept from the public.

Aunt Jennifer stands before her mirror, wearing a tight black frock and a white lace collar and a spotted skirt, and 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 250 paintings of the section "Old Masters," which will be included in the "Old Masters" show which will be hung here through the Episcopal collection and the private collections. The paintings, which dates Sunday, April 14, to the Peacol-Union, for the most part, are large.

This number takes the capacity of the museum.

A special exhibition or event annually marks Founders Day, which this year, of course, will be held on the 20th of April. The Houston Art League and past presidents of the museum will be holding their tea at the tea on April 14.

Joe Darskey, 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 receive the most number of votes from visitors to the show.


Daniel Na-Morris mural and portrait painter, whose work is found in many Houstonians through murals and portraits, 3303 A. in Houston. An interview was given in another section of this paper.

Miss Stella II. Shurtleff will be having a solo exhibition of her charcoal drawings in the commission at 3 p.m. Sunday at the Houston museum with a direction of 10 minutes of Muslim color. The city of the city hall and the lectures is open without charge to the public.

Church groups are especially in- terested in the series of lectures on Christian art being delivered at 10:30 a.m. Monday in the Cont. durch unterricht. The school of her lectures Monday, which will be presented with the series of Reinhardt's most recent 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. Hilda Stueckle, are displayed.

A small portrait of a man and woman by Mr. Alden at rest called Grant Woods. A breath of shade through the paintings at the one given at the League last week were given by the school. Alden's compositions are placed on tables above and behind a quiet room. Still life of fruit hanging on the walls. Alden's ability to express himself in widely varying ways is known. Mrs. Stueckle's native France is revealed by her charmingly feminine paintings, which include "Paris, August, 1939," the picture which won the popularity prize at a recent exhibition of Houston artists' works at the museum.

**ARTISTS' EXHIBIT**

An artist's exhibit will be on display at 9 a.m. Monday in the Houston museum. Those desiring to submit their works are invited to submit their works for the show.

**Art Museum Launches Active Season**

*By IONE KIRKHAM*

The Art Museum, whose atmosphere of serenity lends added enchantment to the leaves of culture entering its doors, is seating with an undercurrent of activities this fall season.

The fall season is well under way with Director James Chililien Jr. back after 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 Ston, director of Living American Art, Inc.

Mr. Chililien 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 photylc facsimiles made in Vienna through a process that required several months.

"There is a very definite purpose behind this," Mr. Chililien said. "The copies have been so faithfully made there is not the slightest deviation from the original. Yet, they are selling for 500 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. These movements 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, the artists, looking toward 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 charactization of Rino Lorrain, 26-year-old Italian artist. She will linger long in your memory.

It is interesting to know that Mr. Chililien suggests the 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 reproductions of the famous Old Master fashions 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. Papat, 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 proficiency of students. Thursday those who passed will be given a task in creative art at the museum.

The following Monday approximately 100 children between the ages of 8 and 16 will begin their year of free instruction at the museum under the direction of Miss Emily Latham.

"We do this to keep the creative tendency burning through those difficult years. If, after 10 years, we produce one really outstanding genius, we will be more satisfied.

"We teach only the fundamentals of drawing and painting. There are no tricks and no commercial art angle.

"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 satisfied.

"We teach only the fundamentals of drawing and painting. There are no tricks and no commercial art angle."

The children's classes are going to be held in brand new studio this year.

The roomy east wing on the first floor that has remained with rough concrete floors for so long has been completely 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 9:30 a.m. at the Museum Miss Chililien 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," she 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."
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. The amateur exhibitors are James G. Blunt, C. Bonney, C. P. Dickerson, and J. C. Martin of Cameron, who have exhibited throughout the United States.

The professional exhibitors are 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, C. Bonney, C. P. Dickerson, and J. C. Martin of Cameron, who have exhibited previously at the Museum, is represented by a landscape and an interior. The Houston amateur exhibitors are James G. Blunt, C. Bonney, C. P. Dickerson, and J. C. Martin of Cameron, who have exhibited previously at the Museum, is represented by a landscape and an interior.

The exhibit of Texas photography is supplemented this year by forty photographs from the Seattle Art Museum, which has a large collection of photographs. The Houston amateur exhibitors are James G. Blunt, C. Bonney, C. P. Dickerson, and J. C. Martin of Cameron, who have exhibited previously at the Museum, is represented by a landscape and an interior.

Several of the artists represented in the fifth annual exhibition of the Southern States Art League, which is now showing during December in the Museum of Fine Arts, have been exhibited throughout the State in various museums and galleries. Among these we may mention J. C. Martin of Cameron, who has exhibited in the Museum of Fine Arts, and Houston; James G. Blunt, who has exhibited in the Museum of Fine Arts, and Houston; and J. C. Martin of Cameron, who has exhibited in the Museum of Fine Arts, and Houston.
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 his soft colors, however, his paintings are disquietingly feverish; in spite of 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 it is 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 PATIE BILLFALDY

The Museum looks back in the "Museum Grows" exhibition. It has grown from the early efforts of a few people, a few dollars, and a few art objects to a mature museum that one looks back on, and forward to, an impressive history.

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, is one of the first in the locality and 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 development in Houston, for the Museum's history begins at the turn of the century.

The exhibition is arranged by Founders who will serve coffee in the garden. Mrs. Dan E. Bloxom and Mrs. Ray L. Dudley, hostesses for the event, will range through the exhibition. The exhibition itself, arranged by the Houston Art League, is one of the most impressive in the history of the Museum.

It is remarkable that the Museum, at the age of 24 years, has such a vast and valuable collection. It is 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 N. and Belle Dickson bequests and the Houston Art League collections to the present day. The collection may have been acquired by purchase, gift, or loan, but it is the Museum that has cared for it.

Its range is in all of the arts from the decorative arts and texts, to the various mediums of creative art. And yet there is another aspect to be found in the art library which forms an important part of the Museum collections.

This exhibition has been arranged 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.
Socialites to Attend Founders Day Sunday

CALLAS, stock and smarillas in white, shaded with pale pink and arranged in an alabaster curnecula 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 tea table and Mrs. Walter Browne later 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, who have been past officers of the museum, and the president of the board of trustees, J. W. Link Jr., Mrs. Link, and the director of the museum, Mrs. Henry Gilmore, and Mrs. Chilman Jr. and Mrs. Chilman.


A string trio will play during the informal reception; members include Olga Henkle, Joseph Henkle, violinists, and Hal Ravan, cellist. The program was arranged by Mrs. Roy L. Dunlap.

Officers of the Art Museum guild will serve coffee in the garden loggia. Mrs. Dan E. Bloxsom is in charge of the arrangements. Additional junior hostesses will be Ann Schuyler, Mildred McCall, Harriet Edwards and Martha Ann Scudder.

ARRANGEMENTS for Founders Day were made by Mrs. Cleveland Sewall, general chairman, and her committees.

Members and friends of the museum are invited. ***

Museum Grows From A Few Dollars, Art Objects

By FAYE BILLFALD

Museum looks back in the "Museum Grows" exhibition. It has grown from the early efforts of a few people, a few dollars, and a few art objects to a mature museum that can look back on, and forward to, an impressive history.

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 the Museum has kept pace with art thought, and at the same time it has reflected and upheld the standards of art 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 an asset to the community and a reminder that it is the people who build a Museum, a symphony and a culture.

This exhibition is arranged by years from the early George M. and Belle Dickson bequest 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 is a thousand years in art from the Greek and Egyptian art in the Annette Finigan 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.

C. C.
BUENOS 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 Hvidt has termed an exhaustive inquiry. Its report was so sensational as to bring about a complete suppression of the affair, as related to Argentina, 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.

Two years after the League committee began its work, Albert Londres, a noted French journalist, who had gained wide attention by his 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.

LONDRES has not followed orthodox methods in conducting his investigation. He has amassed no mountains of figures and statistics. Such things interest him little. It is the human equation in which he is most interested. This, he was quick to notice. Thus, to get his information, he went to live for months in intimate terms with the people he wished to study, obtaining 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 of the 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, investigations of the "traffic," yes, but more specifically, of Western civilization that has ever come to stir its smug complacency.

We 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 Centre, 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.

DOUGHERTY uses against the White Slave traffic; they simply serve to abate from responsibility the officials who are supposed to contend with it. The agent 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. Vicious 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 mother weep: but merely a story. The girl who is unwilling, knows where to apply...."

Let us look a little closer. We shall find that the story is romance. The tragedy of the Polacks and the little Frenchsagas. They bend their heads; they know the road they must travel. Thay follow the men of the Center in 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.

THE moral uptogether will inform the public, in their best pulpit manner, what ought, and ought not to be done, and exposed 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, '"Supress 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 don't 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!"
MUSEUM ENTERTAINS MEMBERS AT OLD SOUTHERN PARTY

The Houston Museum of Fine Arts Monday will open its campaign to obtain a $25,000 fund for maintenance and expansion of its facilities. The campaign will open with the annual Founders' Day celebration of the museum.

Seventy-two hundred persons, including business and industrial leaders, civic women and more than 200 members of the Junior League, in beautiful Sunday frocks. Pink roses and white roses were used here also and the tables held a silver gospels in the amber-tinted vines and massive crystal services and services and each one a beautiful picture. The flowers stood here and the background of tulips and peach roses were carried in the galleries were entered also.

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DISPLAY OF PAINTINGS SATURDAY

The works of Raymond Jones and the late Frank Towson Hitchen, whose works will be seen at Gallery R, are two of the outstanding favorites in the Autumn show. A collection of gold and silver objects from the collection of Dr. A. J. Houston, Jr., to be shown in the Autumn show, will be attended by Mrs. C. A. Houston, Jr., who is chairman of the Autumn show.

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**DISPLAY OF PAINTINGS SATURDAY**

The works of Raymond Jeanna 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 Ernest Gas Jackson on Saturday.

Frank Townsend Hutchens, whose works will be seen in Gallery II, shows a collection of oils and watercolors from subjects found in Toluca, the north west African countries surrounding Mexico and in various landscapes of New England. Most of the American scenes are landscapes of the New England hills and woods.

Miss Mason has recently shown the paintings in both New Orleans and Montreal and reports an especially favorable reception in Montreal. An interesting collection of flowers and fruits from the studio of Maud M. Mason will be seen in Gallery I. Miss Mason is one of the top-ranking women painters of America and confines her efforts almost entirely 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. Many of these paintings will be replaced with a number of oils by a relatively young artist, a Texas by birth, Rivera Johnson.

Mr. Jackson was born in Mesa and after attending L. M. C. College, he studied at the Chicago Academy and the Art Institute of Chicago and finally moved to Mexico where he came under the guidance of the greatest school of modern painting developing in that country.

The works which will be shown at the museum as a representation of his achievements will be in Gallery I. The Choral Mural, a large painting of the first arts and evolution of the Chicago Art Institute during November and December last year, will also be shown.

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 Garnett of Galveston with the Museum of Fine Arts recently.

The picture was acquired by the Garnett family in Philadelphia where Mrs. Walter Garnett did so much of his painting. Benjamin West was one of the first great artists of America who is also considered one of the greatest artists of the late 18th century. Benjamin West was born in Philadelphia, Pa. in 1738. His parents were old Quakers who came to America and from Buckinghamshire, England. He settled in Philadelphia, Va., and later moved to New York.

In 1769 he went to Italy for three years and during his stay he met with almost immeasurable success. George III became a patron and in 1774 he was one of the four artists to organize the Royal Academy. He died in 1820 and was buried in St. Paul's.

The painting at the Museum is taken from Greek mythology and represents a nymph who daily washed out the nymph Galatea to whom he went for information regarding the missing Galatea.
HOUSTON ARTISTS OFF FOR RANCH ON PAINTING JUNKET

Both well-known artists, Mary Ellen Brey and McNally Davidson, three of Texas' most popular artists, left Wednesday for a painting expedition in the Paintbrush country of Texas. They will have their headquarters on the famous old Paintbrush ranch of Mrs. Davidson's father, in Dickens County, about thirty miles south of Bishop. They will spend the next few weeks in painting. When the trip is over, their paintings will be shown in Houston.

The experience should be very interesting for the two artists who have never been to that part of the state before. They will have the opportunity to paint scenes that are not often seen by outsiders. They will also have the chance to meet other artists and exchange ideas on their techniques.

McNally Davidson has a unique talent for capturing the spirit of the Southwest in his paintings. His works have been exhibited in galleries around the country, and he has received praise for his vibrant colors and attention to detail.

Mary Ellen Brey is known for her realistic portrayals of rural life in Texas. Her paintings often depict the harsh conditions of the Southwest and the people who make their living there. She has received many awards for her work, including a grant from the National Endowment for the Arts.

The two artists are expected to return to Houston in early March with a collection of paintings that will be exhibited in a local gallery. They hope to sell some of their works to collectors who are interested in supporting the arts in Texas.

MUSEUM GALLERIES UNUSUALLY INTERESTING THIS WEEK WITH VARIED COLLECTIONS OF MERIT

By Ellen Douglas MacCorquodale

The Houston Evening Post is reporting that the Museum of Fine Arts, open to all painters for exhibition purposes without the requirement of an art jury's verdict, is continuing by interest with Paintings, which are now on view.

The show is of interest to the Houston art lovers who appreciate the work of local artists and those who are interested in the development of art in Texas. The exhibition includes a wide range of paintings, from abstract to realistic, with something for everyone.

While the Houston Museum of Fine Arts is closed to the public due to the COVID-19 pandemic, the gallery is still open to the public during regular hours. Visitors are encouraged to wear masks and maintain social distancing when visiting the museum.

The museum is located at 1001 Bagby Street, Houston, TX 77002. For more information, please visit the museum's website at houstonmuseum.org.
HOUSTON ARTISTS OFF FOR RANCH ON PAINTING JUNKET

Ruth Percival Ulrich, Mary Ellen Bute and McConnell Davidson, three Houston artists, left Wednesday for a painting expedition in the Pan-handled country of Texas. They will have their headquarters on the famous old McConnell ranch at Mr. Davidson's father in Dickens County. At the mouth of Bladeon Canyon, the party will visit and be entertained on several oil rigs in adjoining counties.

Mrs. Davidson's father is the owner of living original Texas ranchman, as far as known. He is spending a lot of time in the Pan-handled. The party plans to use the old Ingalls homestead, going to the back to the roundups, riding the range, and enjoying all the black wagon, and enjoying all the times and companions, going with buffalo hides.

On either side of Mount Bladeon Canyon lie the great Western plains as smooth as a floor, where antelope, elk and deer roam. It is in this ranch life that their art, Mrs. Ulrich and Miss Bute do their hunting. With art in the mind and county in the eye, the women expect to find interesting and picturesque subjects.

Of the three women artists, Mrs. Ulrich is in charge of the trip. Her work has been published in the Art Institute of Chicago and the Art Leagues of the East, making international visits to Houston to see the work of Mr. and Mrs. W. C. Ulrich. She has already achieved marked success in her work.

Miss Bute has been studying the ranch for a year or two and has won prizes for her oil pictures of Western scenes. She is a Houston friend and sends the pictures of her work. She has unusual talent and is expected to do some interesting work in her pictures of Western scenes.

Miss Ulrich is an excellent artist and has won prize for her oil pictures of Western scenes. She is a Houston friend and sends the pictures of her work. She has unusual talent and is expected to do some interesting work in her pictures of Western scenes.

Museum Galleries Unusually Interesting This Week With Varied Collections of Merit

The Ellen Douglas MacCorquodale, of the small gallery at the Museum of Fine Arts, opens to all paintings for exhibition purposes without the inconvenience of an art jury's verdict, continuing to attract such paintings as it always had. Ellen Douglas MacCorquodale, the most interesting spots in the ancient building. Mr. Hamilton's work has his exaggerations out of the shortcoming of his entrance, but he is a growing disciple of art, and when he has the way to more distant in the u201cWhite Horseu201d he will. He may be the only man in the world to see the whole truth in all pictures he has told only a part of the truth. Would all of it be more glorious, or more beautiful, or different than the Tishen convairs? In working against the free, independent work of the Tishen pictures, are the faults of the smooth, the superficial, the lack of the upper corruptions. At either end of the corridor is a group of a few men in two pictures bought by Louis Lotito. They are The Concert, Grupetto and Sage Man, by Lorenzo Lotto.

Davenport's twenty canvases of Maurice Brown are among the works of European and American artists. Maurice Brown is not a versatile artist but he has learned one thing well and has all the pictures. They ignore ugliness instead of finding beauty in it, which is what people like.

At the turn of the stairs upward is a fragment of Thomas' painting of him. The artist is still at work and has not finished. The artist is still at work and has not finished. The artist is still at work and has not finished.

The picture has serious faults, such as having been painted indoors with an outdoor background and having the general's battle slightly dulled by the brushwork. It is rare 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 Golden Hours, Aurora and Lassos A L' Indien by Tin Tosto.

The whole truth in all pictures he has told only a part of the truth. Would all of it be more glorious, or more beautiful, or different than the Tishen convairs? In working against the free, independent work of the Tishen pictures, are the faults of the smooth, the superficial, the lack of the upper corruptions. At either end of the corridor is a group of a few men in two pictures bought by Louis Lotito. They are The Concert, Grupetto and Sage Man, by Lorenzo Lotto.
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—1924.

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, 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, pleased.

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 museum, 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 W. Houstonians, the members of the "Friends of Art" will act as hosts and hostesses. In gallery B, where 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 por-
traits 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; showings
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 68 examples of portrait-
ing in galleries A, B and C of
the museum. Many of these paintings
are only examples of the work of
leading artists, but are famous in
values in the field of portraiture.

S. Barrie and Wesley Wise-
man, manager and assistant man-
ger of Grand Central Galleries,
are to be in Houston during the
next few days of the exhibition, James
man Jr., director of the museum,
said 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
for sale.

Artists.

The primary aim of the museum, in
presentation of this marvelous collec-
tion of paintings to Houston, is to
stimulate the new evident interest in
good portraiture.

Romance lurks in the history of nu-
umerous examples on display. For in-
stance, 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 pa-
per, included in the exhibit.

Karl Anderson studied in Holland,
Italy, Madrid and the Coloretti acade-
my in Paris; and is represented in
the Art Institute of Chicago, the City
Museum, St. Louis; a brother to
Karl Anderson, N.A., who paints the
rather striking portrait of Alma Simp-
son, a reproduction of which appears
in the rotogravure section of this pa-
per, included in the exhibit.

Ivan Olinisky, who did the portrait
of Senator W. A. Clark, was born in
Russia in 1876. 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 Sen-
ator Clark, which is also reproduced
in the rotogravure section of this
paper, Mr. Olinisky 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 pres-
idents 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 spe-
cial 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 dis-
play.

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 Zo-
loga and studied at the Pennsylva-
nia Academy of Fine Arts and the
Stevenson Art club, Pittsburgh.

Emma Fordyce McLane, who makes
an interesting contribution to the ex-
hibition, was born in Vienna, Austria,
in 1887. She is the pupil of Luis
More, 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 repre-
sented at the museum by three por-
traits.

"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 sur-
passes any that has ever been staged
in the entire Southwest."