

Thursday at Paris

Return to
Mr. E. O. Lovell
1515 Rice Hotel
Houston Texas.

THE IMPROVED COLUMBIAN CLASP NO. 55

PAT. JAN. 7, '19

THE UNITED STATES ENVELOPE CO., ST. LOUIS, MO.

PROGRAM

THURSDAY ART REVIEW

JANUARY - JUNE

- 1927 -

Houston, Texas.

THE UNITY OF ART DEVELOPMENT

A review of some well known phases of art and their places in the larger movements of art history with attention, also, to the relation of various manifestations in a single period. (When considered in a large way, art periods appear to take their place in an ascending or descending movement or as peaks.)

JANUARY

Thirteenth Century

- Jan. 6 -- Sculpture (Pisano).
- " 13 -- Architecture.
- " 20 -- Painting.
- " 27 -- Transition: Fifteenth Century experiments in painting.

FEBRUARY

Sixteenth Century Italian Renaissance

- Feb. 3 -- Painting.
- " 10 -- Sculpture.
- " 17 -- Architecture.
- " 24 -- Applied Art.

MARCH

Seventeenth Century Painting in the Netherlands and Spain.

- Mar. 3 -- Rembrandt.
- " 10 -- Franz Hals.
- " 17 -- Vermeer.
- " 24 -- Velasquez.

APRIL

Eighteenth Century England

- April 7 -- Hogarth.
- " 14 -- Portraiture.
- " 21 -- Architecture.
- " 28 -- Applied Art.

MAY

Nineteenth Century France

(Compare with 15th Cty. in Italy)

- May 5 -- Romanticism--Delacroix,
Gericault
- " 12 -- Realism--Courbet, Manet
- " 19 -- Impressionism--Monet, Renoir
- " 26 -- Post Impressionism--
Cezanne, Gauguin

JUNE

- June 2 -- The Child and Art.

Subject to be announced later.

1926

ANNUAL REPORT
OF
FOURTH ANNUAL SERIES
OF
THURSDAY ART REVIEWS

Outline for 1927.

MEMBERS
1926

Mrs. Frank Andrews	Mrs. George M. Bailey
Mrs. B. F. Bonner	Mrs. Joseph Cullinan
Mrs. E. L. Crain	Mrs. John P. Dickson
Mrs. Henry B. Fall	Mrs. I. M. Griffin
Mrs. R. L. Henry	Mrs. Palmer Hutcheson
Mrs. William States Jacobs	Mrs. James W. Lockett
Mrs. Edgar O. Lovett	Mrs. S. M. McAshan
Mrs. E. D. McCaa	Mrs. Joseph Mullen
Mrs. Richard W. Neff	Mrs. E. L. Neville
Mrs. W. H. Noble	Mrs. W. A. Paddock
Miss M. E. Paine	Mrs. D. D. Peden
Mrs. E. L. Perry	Mrs. Daniel Ripley
Mrs. Cleveland Sewall	Mrs. W. A. Sherman
Mrs. Henry Stude	Mrs. W. A. Vinson
Mrs. W. H. Walne	

Mrs. Edgar O. Lovett,
Chairman of Group

Miss Stella Hope Shurtleff,
Director of Reviews

THURSDAY EVENING GROUP

Mr. and Mrs. W. Brown Baker

Mr. and Mrs. W. A. Kirkland

Mr. and Mrs. Arthur Vandervoort, Jr.

Mr. and Mrs. W. B. Sharp, Jr.

Mr. and Mrs. D. M. Gordon

Mr. and Mrs. C. I. McLean

Mr. and Mrs. W. T. Campbell

Miss Mary Cullinan

Mr. H. Malcolm Lovett

Mr. Preston Moore

FOREWARD

Throughout four annual series of Thursday Art Reviews the original purpose has been unmodified. The idea dominant in the Reviews has been the enrichment of art consciousness with particular reference to local activity. This year, (1) the art impulse in American life has been studied through different manifestations, and (2) the general trend of art development while the Art League here was developing has been traced.

Extension work sponsored by this group is suggested by the following report: The director of the Reviews gave (a) a series of ten lectures on Analysis of Pictures to a group of young men and women; (b) a lecture on the Relation of Art to Religion to two church organizations (two lectures); (c) appeared on the program of the Southern States Art League, having for her subject, "The Citizen's Responsibility in Development of Standards in Art".

Note

The prize of twenty-five dollars offered by the group for the best Water Color in the S. S. A. League exhibition held here from March 4th to April 4th, was awarded to James Chillman, Jr. for his painting entitled, "The New Wing".

The Thursday Art Review group was represented at the Annual Meeting of The Texas Fine Arts Association held in the Elizabet Ney Studio.

Austin, Texas, April 15th, by Miss Stella Hope Shurtleff whose report is filed in its Minutes.

At the group's Annual OPEN meeting held April 29th in a small room at the Museum, appropriate words were spoken in memory of two former members of the Art League Board of Directors whose death occurred during the past year.

Mrs. Henry Holt Lummis

Mr. T. J. Pattillo

At this meeting a paper was read by Mrs. Elizabeth Gowdy Baker, of New York. Her subject was "Novel Experiences of a Sketching trip in France".

Special Meetings

- No 1- A Special Meeting was held at the Museum by this group on Thursday, Dec. 10, 1925, when Mr. Nicholas R. Brewer spoke on "Some Observations made during recent tours through the South and West".
- No 2- On January 21st the group enjoyed a tour of the Galleries conducted by Miss Shurtleff interviewing pictures of the Grand Central Art Galleries, New York City, on exhibition here from Jan. 10th to 23rd inclusive.
- No 3- On June 17th, Miss Shurtleff talked on appreciation of pictures, illustrated by the collections on view at the Museum, particularly emphasizing the Water Colors by Miss Irene Weir, of New York City.

No 4- On July 1st, a group of Art Lovers met informally in the print room of the Museum to pay tribute to the late Mary Cassatt, American Artist, whose death occurred on June 14th, at Nesnil-Theribus, Oise, - a suburb of Paris, France.

Miss Shurtleff suggested three interesting approaches to the art career of Mary Cassatt; as an artist, as a member of the Impressionist group when it was beginning the new movement, and as an American woman painter.

Draughtsmanship, beautiful, expressive line, manner of painting, and design were discussed from the point of view of Mary Cassatt as an artist. As an impressionist, her work was said to have more in common with Renoir and Manet than with Monet, Sisley or Pissaro, this artist, however, being different from the typical impressionist in her emphasis of outline and her attention to design.

Miss Shurtleff suggested that the point at which Miss Cassatt has made her most interesting contribution, however, is as an American woman in the field of art.

"The majority of women painters," said Miss Shurtleff "seem to have sacrificed the purely feminine point of view if they have developed a masterful technique or to have sacrificed a mastery of their medium if they have remained essentially feminine. Miss Cassatt, judged by art standards alone, holds a high place, but her paintings reveal an understanding of the exquisite relation between mother and child, suggestive of a point of view for which 'maternal' seems the only fitting word."

In closing, the speaker expressed the hope that the walls of the print room where the meeting was held might sometime be lined with an exhibition of Miss Cassatt's etchings; and that the Houston museum like those of Boston, New York, Washington, Chicago, Detroit, and others including the Luvembourg, may some time own a Cassatt painting and that one of her paintings may appear upon the walls of the Houston Woman's Building when it becomes a neighbor of the museum.

After further brief, interesting comment upon Miss Cassatt by Mrs. Walter Walne, chairman of the membership committee of the Museum of Fine Arts, the simple and, for those present, very interesting, meeting came to a close.

The bouquet of wild blue gentians, the picture of Monet, only surviving member of the early impressionists, and the reproduction of a painting by Mary Cassatt, on the table, added a touch suggestive of the memorial character of the occasion.

THE ART IMPULSE IN AMERICAN LIFE

I.

America Barricaded Against Art

- January 7 --- Seventeenth Century: Puritanism; attitudes: senses evil, decoration sinful; repression a virtue; Cotton Mather; hymns of the time.

II.

The Entering Wedge

- January 14 --- Visit to Grand Central Exhibition; cross-section of American painting.
- January 21 --- Eighteenth Century: Benjamin Franklin, practical maxims; social bond with England; "Reynolds the rage in London." Attitude toward English social customs and demands of Puritanism make portraiture acceptable. Governors, ministers and other prominent people painted; review portrait work of West, Stuart, Copley, Peale.

III.

A Century of Independance in Terms of Art 1776 -- 1876

- January 28 --- First quarter nineteenth century (1800-1825): Thomas Jefferson; war of 1812; "Millions for defense etc." Last years of 18th century painting recording incidents of Revolution; easy step from this to recording in-

cidents of daily life; historical and genre painting defined in first quarter in 19th century. Historical: Trumbull, Vanderlyn. Genre: Alvan Fisher. Content: Late 18th and Early 19th century painting drew subjects from American life, reflected mood of the time.

February 4 --- Second quarter Nineteenth century (1825 - 1850): Andrew Jackson president U. S. 1829: "Spread Eagleism;" America a wonderland; Hudson River School appears, panoramic, grandiose; sense of bigness; Thomas Cole, founder; Early work of Inness; painting of Doughty, Durand, Kensett; later development: F. E. Church, A. Bierstadt, T. Moran. Content: Reflects spirit of the time-- "See what wonders we have!" also deeper attitude toward nature of Cole and W. C. Bryant.

February 11 --- Third quarter nineteenth century (1850-1875): First flowering of American literature; Brook Farm experiment; transcendentalism; literary societies; refinement, quality rather than bigness, sought Intimate landscape appears: Inness emerges from Hudson River School; Wyant; Martin; Barbizon: influence but not original stimulus. Content: Not so close to the soil as historical, genre and H. R. S., but.

native freshness, also reflection of growing, conscious culture of the time.

IV.

European Standard Grafted upon Native Art by Americans.

(February 18 --- Conference of Members)

February 25 --- Fourth quarter nineteenth century: Mid-Victorian sentiment; Aesthetism; Cf. Henry James with J. F. Cooper; centennial 1876; Paris, goal of art students; Effect: (1) Negligible importance of subject, (2) Emphasis upon Craftsmanship, (3) respect for traditions of painting; works of Chase, K. Cox; E. A. Abbey et. al.
Content: Intimate landscape a native distillation; other painting reflects European standards, "Art for art's sake".

V.

Other Aspects of Art Development

(March 4 --- Meeting Southern States Art League.)

March 11 --- Foreign influence: English dominant through first quarter 19th century; German appears. (Leutze, Bierstadt, Dusseldorf influence.)
Last quarter, French influence dominant in architecture, sculpture, painting; Paris trained: Richard M. Hunt (arch.) St. Gaudens (sc.) La Farge, Brush,

K. Cox, Robinson (impressionism)
E. Harrison (ptg.) contrast with W.
Homer Ranger, Blakelock, Inness, Metcalf.

March 18 --- Sculpture: Humble, native beginning; Wright, wax figures; Rush, wood-carving; Frazee, Stone-cutter; 1st half 19th century, "Italianate", Grenough, Powers, Crawford; across Mid-century, native note of Ward; Second half of century; French influence dominant.
Content: Earliest work and that of Ward native; then no relation with American life until closing years of 19th century; when our sculpture reached perhaps the climax of our art in St. Gaudens, an international figure, he expressed American idealism.

March 25 --- Architecture: sincerity of early work followed by influence of various revivals-- Greek, Romanesque, Gothic; Meantime, skyscraper developing as simple solution of practical problem. Late in 19th century, Louis Sullivan (B. 1856, Chicago) tried to make its architecture expressive (height, loftiness).
Result: This native form, ugly in beginning now approaching expressiveness and beauty.
(Furniture, pottery etc. higher rank in expression than in decorative elements.)

VI.

Four outposts of American Painting.

- April 1 --- George Inness: poetic temperament; philosophical, a transcendentalist
His nature symbols: air, color, light, atmosphere His desire: to give essence, suggest meaning
His method: suggestion rather than definition, as in poetry.
- April 8 --- Winslow Homer: sturdy, wholesome: Common sense dominant, but springs of profound feeling: desire for truth; gradual development of synthesis that swept all he saw in unified, simplified expression; unconsciously strong in composition; Realism of actuality revealing poetic meanings.
- April 15 --- Sargent: Belonged to and expressed cosmopolitan, socialized group of society; keen powers of observation, interest in life as a spectacle; wide range of experience enabled him to note variations of movement unseen by others; craftsmanship, penetration.
- April 22 --- James A. M. Whistler: Purest aesthetic note of 19th century: Beauty through theme, drawing, color, choice and control of relationships. Etching. These painters suggest range, quality, temper of American painting.
- (April 29 --- Open meeting: The avocation of Art patron.)

VII.

Art Developments of First Quarter of Twentieth Century (co-incident with development of Art League.)

- May 6 --- Heritage: Minutes of first annual meeting of Houston Art League of March 1901, read. Imaginary party of artists in New York same evening; those present; conversation; few interested in impressionism; none knew what was beginning in Houston.
- May 13 --- Development: Art activities throughout United States reviewed and compared with phases of Art League growth; assimilation of impressionism during this period.
- May 20 --- The New Note: Reflection of modernistic influence in sculpture and painting. Does modernistic work deserve consideration? Note shift from old modes of expression almost simultaneously in music, poetry, art. Need of discrimination; relation of dissonance in all to modern chaotic conditions.
- May 29 --- Art Allies: Causal relation to art of those who are not artists, due to external stimulus of works of art. Friends of art and patrons have worked in same way throughout America this quarter of century: acquisition and distribution of works of art; fostering art education; art museums

the goal everywhere; how Houston work is unified with whole; volume of activity. We, in beginning of a new quarter of 20th century, stand in position similar to that of founders of Art Leagues. Shall we supplement present activity, by fostering art expression of civic, social, religious groups? Historical precedent.

June 3 --- Cultivating beauty Consciousness in children. (The closing meeting each year has been devoted to some phase of the general subject, The Child and Art.)

The following Article, from The Art News - June 6, 1925, was read by the Chairman.

THE WORD OF A CHILD

A few weeks ago in Philadelphia they had an Art Week, of which no one interested in art need be told, and as a part of the week's activities the school children were asked to write an original definition of the word art. Prizes were given to the young who were most able to ape their elders in circumscribing the idea with words. Far down on the list, included because it was one of those delightful things only a child can say, came this from a little girl: "Art means a lot. I will need it later on." This dear little definition is something which puts the savants to shame.

One remembers Tolstoi's "Art is a human activity consisting in this" - and the long

string of adequately descriptive but totally uninspired words which follow, and also Nietzsche's "Art is the great means of making life possible, the great seducer to life, the great stimulus to life," while the generally verbose Dr. Johnson was satisfied to remark that art was "the power of doing something which is not taught by nature or by instinct". These and many more cannot be assailed as untrue, but they seem sadly lacking, perhaps because they aimed so high; they have tried to compress an infinite idea into a phrase, to mark out boundaries, and the boundaries of art are uncharted and must remain so. This little child who recognizes that art is important, that she will need it in her life "later on" has said infinitely more. She has given it due recognition; she makes her little genuflection before the great mystery and she dimly divines that some time it will mean a great deal to her.

And is not this all that we do know about art-- that it "means a lot," and that it has a part to play? That sometime when other interests fail, when things once dear are suddenly deprived of their significance, art may fill up the gap with its unfailing sufficiency? That in the search for beauty in that "later on" which may become so disastrously empty, life may renew its meaning? That art is something stable, sure, a feast for all who will partake, a solace as well as an inspiration, the one presence that may enter into a mood of joy or sorrow, of exaltation or despair--is it not beautiful that the perception of this, unconscious though it was, has been felt in the heart of a child?

Among books that may prove interesting for supplementary reading are:

- "Cotton Mather" -- Barrett Wendell.
"Story of the American Hymn"
-- Edward S. Ninde.
"Historic Churches of America"--Wallington.
"History of Arts of Design in the United States", -- Dunlap.
"Book of the Artists" -- Tuckerman.
"Life of Thomas Cole" --
"A Painter's Progress" --Will H. Low.
"Reminiscences of Augustus St Gaudens"
"A Book of Prefaces" -- H. L. Meneken.
"The Essential American Tradition"--Bennett.
"American Water Colonists" -- A. S. Gallatin.
"American Mural Painting" -- Pauline King.
"History of American Painting" -- J. Shaw.
"Story of American Painting" -- Coffin.
"Art--Talks with Ranger" -- R. H. Bell.
"American Artists" -- Cortissoz.
"American Painting and Its Tradition" -- Van Dyke.
"The Classic Point of View" -- Kenyon Cox.
"How to See Modern Pictures" --Ralph M. Pearson.
"Spirit of American Sculpture" -- Adams.

Biographies of Artists mentioned--especially, W. Homer, Chase, Whister, and Sargent.

Sandra Curtis

working with
a dept of the
Smithsonian
Institute.

END ADEALIDE LOVETT BAKER PAPERS

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