

*The Philosophical Society of Texas*

**PROCEEDINGS**

*1975*

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PROCEEDINGS  
OF THE ANNUAL MEETING

AT FORT WORTH

DECEMBER 5 and 6, 1975

XXXIX

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AUSTIN  
THE PHILOSOPHICAL SOCIETY OF TEXAS

1976

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THE PHILOSOPHICAL SOCIETY OF TEXAS FOR THE COLLECTION AND DIFFUSION OF KNOWLEDGE was founded December 5, 1837, in the Capitol of the Republic of Texas at Houston, by MIRABEAU B. LAMAR, ASHBEL SMITH, THOMAS J. RUSK, WILLIAM H. WHARTON, JOSEPH ROWE, ANGUS MCNEILL, AUGUSTUS C. ALLEN, GEORGE W. BONNELL, JOSEPH BAKER, PATRICK C. JACK, W. FAIRFAX GRAY, JOHN A. WHARTON, DAVID S. KAUFMAN, JAMES COLLINSWORTH, ANSON JONES, LITTLETON FOWLER, A. C. HORTON, I. W. BURTON, EDWARD T. BRANCH, HENRY SMITH, HUGH MCLEOD, THOMAS JEFFERSON CHAMBERS, SAM HOUSTON, R. A. IRION, DAVID G. BURNET, and JOHN BIRDSALL.

*The Society was incorporated as a non-profit, educational institution on January 18, 1936, by George Waverley Briggs, James Quayle Dealey, Herbert Pickens Gambrell, Samuel Wood Geiser, Lucius Mirabeau Lamar IV, Umphrey Lee, Charles Shirley Potts, William Alexander Rhea, Ira Kendrick Stephens, and William Embrey Wrather. December 5, 1936, formal reorganization was completed.*

*Office of the Society is in the Texas State Library, (Box 12927, Capitol Station) Austin, 78711.*

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# *The Philosophical Society of Texas*

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FORT WORTH AND THE TEXAS REFINERY RECREATION RANCH were the settings for the Annual Meeting of the Philosophical Society on December 5 and 6, 1975. Members and guests were registered at the Kahler Green Oaks Hotel.

On Friday evening members boarded buses which took them to the Pate Museum of Transportation at the Texas Refinery Ranch for a barbecue dinner hosted by Mr. and Mrs. A. M. Pate, Jr. After cocktails, food, and music President Ed Clark welcomed members and guests and announced election to membership of:

Thomas D. Anderson, Houston  
Mrs. Anne Legendre Armstrong, Armstrong  
William Bennett Bean, Galveston  
Frank C. Bolton, Jr., Houston  
John R. Brown, Houston  
Jack Butler, Fort Worth  
William Edwin Gordon, Houston  
John Ellis Gray, Beaumont  
Stephen J. Hay, Dallas  
Erwin Heinen, Houston  
Wayne H. Holtzman, Austin  
John H. Lindsey, Houston  
Mrs. Eugene McDermott, Dallas  
John L. Margrave, Houston  
William G. Sears, Houston  
Frank C. Smith, Jr., Houston  
John F. Sutton, Austin  
Mrs. Margaret Clover Symonds, Houston  
Virgil W. Topazio, Houston  
James Lee Whitcomb, Houston  
Platt K. Wiggins, Kerrville  
J. Sam Winters, Austin  
James S. Wright, Dallas

Following an enjoyable evening which included a visit and tour of the Pate Museum of Transportation, members and guests returned to the Kahler Green Oaks Inn.

On Saturday morning a panel discussion was held entitled, "The Desert is Blooming"; and Curator Jay Belloli of the Fort Worth Art Museum spoke and gave a slide presentation on "The Fort Worth Art Museum: An Overview" in preparation for the afternoon tour of the Kimbell Art Museum, Fort Worth Art Museum, and the Fort Worth Museum of Science and History.

Saturday evening a cocktail party and dinner were held at the Fort Worth Club, followed by a speech by Stanley Marcus.

Members and guests lavished much praise for the work done by the program and local arrangements committee. Truly, a grand time was had by all.

#### *Attendance at 1975 Annual Meeting*

Members attending included: Misses Cullinan, Friend; Mesdames Armstrong, Carroll, Dudley, Gambrell, Jones, Knepper, McCormick, Moore, Randall, Symonds; Messrs. Anderson, Andrews, Armstrong, Bean, Bennett, Blocker, Bolton, Butler, Caldwell, Carmack, Carrington, Clark, Coke, Crook, Dougherty, Elliott, Fleming, Frantz, Gambrell, Garrett, Gordon, Harrison, Hart, Harte, Hay, Heinen, Hershey, Holtzman, Jeffers, Kelsey, Kempner, Kilgore, Kirkland, Law, LeMaistre, Levin, Lindsey, McCall, McCullough, McKnight, Mallon, Marcus, Mills, Moseley, Moudy, Owens, Pate, Ragan, Richardson, Schachtel, Sealy, Sears, Smith, Sprague, Spurr, Tate, Topazio, Vandiver, Whitcomb, Wiggins, Winfrey, Winn, Winters, Wolf, Wray, Wright.

Guests included: Mrs. Thomas D. Anderson, Mrs. Mark Edwin Andrews, Mr. Joe J. Ballard, Jr., Mrs. William B. Bean, Mrs. J. M. Bennett, Jr., Mrs. Edward A. Blackburn, Jr., Mrs. Truman G. Blocker, Jr., Mrs. Frank C. Bolton, Jr., Mrs. Clifton Caldwell, Mrs. George Carmack, Mrs. Paul Carrington, Mrs. Edward Clark, Mrs. Henry C. Coke, Jr., Mrs. William H. Crook, Mr. and Mrs. Neil Daniel, Mr. Henry Dasches, Mr. J. Henry Doscher, Jr., Mrs. J. Chrys Dougherty, Mrs. Durwood Fleming, Mrs. Joe B. Frantz, Mr. and Mrs. Jay Garrett, Mrs. Jenkins Garrett, Mrs. William Edwin Gordon, Mrs. Richardson Hamilton, Mrs. James P. Hart, Mrs. Edward H. Harte, Mrs. Stephen J. Hay, Mrs. Erwin Heinen, Mrs. J. W. Hershey, Mrs. George A. Hill, Mrs. Wayne H. Holtzman, Mrs. Mavis P. Kelsey, Mrs. Harris L. Kempner, Jr., Ms.

Sally Kilgore, Mrs. William J. Kilgore, Mrs. Thomas H. Law, Mrs. William C. Levin, Mrs. John W. McCullough, Ms. Cleo McKeever, Mrs. Joseph W. McKnight, Mrs. Neil Mallon, Mrs. Ballinger Mills, Jr., Mrs. John D. Moseley, Mr. and Mrs. John Pape, Mrs. A. M. Pate, Jr., Mrs. Cooper K. Ragan, Mrs. Hyman J. Schachtel, Mrs. William G. Sears, Mrs. Frank C. Smith, Jr., Mr. and Mrs. J. Paul Smith, Mrs. Charles C. Sprague, Mrs. Stephen H. Spurr, Mrs. Willis M. Tate, Mrs. Virgil W. Topazio, Mrs. Frank E. Vandiver, Mr. and Mrs. David B. Warren, Mrs. Walter Prescott Webb, Ms. Charlotte T. Whaley, Mrs. James Lee Whitcomb, Mrs. Platt K. Wiggins, Miss Ruth Williamson, Mr. and Mrs. Jack Wilson, Mrs. James B. Winn, Jr., Mrs. James Sam Winters, Mrs. Stewart Wolf, Mrs. A. J. Wray, Mrs. James S. Wright.

Since the last Annual Meeting the following Society members have died:

James Perry Bryan  
Roscoe Plimpton DeWitt  
Miss Ima Hogg  
Mark Lemmon  
Marlin Elijah Sandlin  
Ralph Henderson Shuffler

## SYMPOSIUM

### THE DESERT IS BLOOMING

*Chairman:* BRYCE JORDAN, Dallas. President of the University of Texas at Dallas.

*Panelists:* MARGARET McDERMOTT, Dallas. Patron of the arts and longtime supporter of fine arts activities.

RON TYLER, Fort Worth. Curator of History at the Amon Carter Museum of Western Art.

GAYLAN COLLIER, Fort Worth. Director of Acting-Directing Studies, Texas Christian University Theatre.

MARGARET HARTLEY, Dallas. Editor, *Southwest Review*.

AMY FREEMAN LEE, San Antonio. Artist, critic, lecturer.

*President Clark:* I am so very pleased to present Dr. Bryce Jordan. He owes most of his success to his wife, like so many other people. She so far has done awfully well by him and she was here last night and I hope she is now. There she is. Stand up and take a bow. I want everybody to see how pretty you are. Dr. Jordan doesn't act much like a musician but that's his field and one or two times when I was down here, I said to him, "If you'd go get that piccolo and not be doing this, you'd be doing better." But he always said he wasn't a piccolo player and I just libel him by saying that but he made a great president ad interim at the University and he is now doing a magnificent job, so the citizens of Dallas tell me, and he's heading up this panel and I will conclude my remarks by saying it is my pleasure to present Dr. Bryce Jordan, chairman of this panel, who will introduce the members and he'll be the headmaster general, he'll run this thing throughout its course unless the people up here get in an argument or unless somebody asks a question. Everybody's credentials are in order, everybody's duly accredited and I have ruled that the character of Mrs. Harris Kempner is approved and renewed for another year and that she is given full privileges of the floor, and we will expect her to argue from time to time. The same thing goes for Mrs. Hershey. We want them to remain active and we want them to come forward and understand that they have full talking and full voting privileges. And I'll advise Jake and Harris to remain quiet as usual. I'll present our distinguished friend and colleague, Dr. Bryce Jordan, President of the University of Texas in Dallas.

*Bryce Jordan:* Thank you Mr. Ambassador.

Let me introduce first the distinguished panel we have on the rostrum. Beginning on my left is Dr. Ron Tyler who is curator of history and director of publications at the Amon Carter Museum.

You'll hear from him soon. Over here on the left is Dr. Gaylan Collier of the Theatre Arts Department of Texas Christian University. She'll be talking about her discipline and the art which she studies and participates in as it has evolved in Texas. On my right is Mrs. Eugene McDermott who is known to all of you and who is a new member of the Society. She'll be looking at the arts from a very broad perspective of a lifetime spent in Texas supporting the arts along with her husband, the late Gene McDermott. Next is Dr. Amy Freeman Lee, who is well known as an artist and as someone interested in the exhibition of the visual arts and in teaching the arts in Texas. And finally on the far right is Miss Margaret Hartley, who is the editor of the *Southwest Review* and has been very much involved in watching the belletristic arts in Texas emerge over a long period of time. That then will be the panel and I will call on them in an order we have determined and each of them will speak informally for about 10 minutes and then at the conclusion of all the presentations, we'd like to and will have time for comments from the audience and a dialogue between the panel members and those in the audience.

During the 19th century in the United States, it was a common thing for those interested in the arts to look invariably to Western Europe, both in terms of seeking those in the arts who were wanted in this country (conductors, dancers, actors, and performers), and also it was a common practice if one wanted a first-rate experience in any of the arts, one traveled to Western Europe in order to have that experience. That tradition remained in this country until well into the 20th century. One can pick any date, I suppose, as the date when that tradition, that practice ceased. I would suggest that some time in the 20's and 30's we began to look more to our own resources in terms of providing high quality artistic experience for ourselves and for our citizens. But certainly for all that period every major conductor of an orchestra in this country was a European, every major singer who appeared with just one or two exceptions was a European, all of those who ran the opera companies were Europeans. I think the story in the visual arts and the theater is perhaps a little less that way but still very much inclined that way. Then during the first 45 years of this century, I would say (we may want to argue about these dates as we go along), if we turn now to our own state. During the first 45 years, that is from 1900 to 1945, people in this state of Texas either looked to certain major centers in the upper Midwest or the Northeast in order to



experience high quality art (performing arts, visual arts, or the literary arts) or went to Europe, one of the two. But there began to be established in this country from about 1910 on to about 1945 centers of excellence in the arts in the upper Midwest and in the Northeast. But during that period, Texans traveled to New York, or Philadelphia, or Boston, or perhaps Cincinnati or Chicago in order to experience the joy of great art. It is my contention, and we have set up the panel along this line, that there then developed another dividing line, another milestone date, after which Texans began to look to their own resources to experience great art, and I would propose that that date was the conclusion of World War II, that is to say, 1945. I've asked the panel, therefore, to concentrate, as they consider their respective topics, on the period from 1945 to the present. I think there are reasons why that is true, why the end of World War II is the dividing line. World War II had brought a major infusion of new private capital into Texas, Texas became much less insular after that time, the GI bill had brought hundreds of thousands of new young people into the orbit of our educational institutions where they began to find out about the joy of participating in and observing and being part of the fine arts and of the performing arts and of great literature, and we then had a growing, broadening citizen interest in the arts in the state of Texas. And I would say not only in the major centers — not only in Dallas, Fort Worth, Houston and San Antonio — but in the middle-size and even the smaller cities of the state. So from 1945 on, indeed, if I may cite the title of the panel, "The Desert *has been* Blooming," and that is what we are planning to look at this morning for the next period of time.

I'd like to take just a moment to read something. I know you didn't come here today to be read to but it seemed to be so appropriate to the topic and then very briefly after that, I will talk about how the art of music has evolved in the state since 1945. In the November 15, 1975 issue of *Saturday Review*, in what I think is a superb edition of that magazine, a section called "Arts Letter" which comes out every so often, the writer of that column talked about a visit with Texans very briefly, a visit that was made in connection with the opening of certain of the archives at the LBJ Library in Austin. The writer went on to talk about visits to various scenes of artistic activity in the state after that conference in Austin. He or she, whoever it was, mentioned visiting the Michener Collection in Austin, mentioned seeing the Alfred Knopf Library there

and all the manuscript collections, and then spoke of taking a trip to Round Top, in striking language. "We were taken one day to Round Top, a tiny hamlet in a surprisingly un-Texan area of verdant, rolling countryside settled by German and Czech immigrants in the 19th century." The writer then goes on to talk about the new Festival which Jimmy Dick has put together there which is beginning to attract major artists from all over the world, and he talks about the restoration which is going on there of great historical interest to all of us and then the writer says that, before leaving the state, he visited two particularly choice museums, the Marion Koogler McNay Art Institute of San Antonio and the Kimbell Art Museum in Fort Worth. He goes on to describe that and then describes the plans for the 1977 Van Cliburn International Piano Competition here in Fort Worth. All of this to say that here in a very recent publication is a kind of a summary of the fact that the desert has been blooming in Texas for the past 30 years.

That then is the outline of what we are going to cover. Let me comment for just a couple of minutes about what has happened in the field of music in the state since 1945. One of the most remarkable things is that we have sustained three major orchestras during that period of time and have seen them grow in stature in terms of the number of services they provide to the public and seen them continue to operate in a very healthy way. One or two of them have had slight ups and downs but the pattern has been essentially growth and enrichment the whole time. Of big interest beyond that is the fact that there are in the state numerous, what I would call regional, orchestras that carry on professional level activity with shorter seasons, oftentimes with important guest artists, and have become vital parts of their regions. Let me just cite for you the fact that there are active orchestras at work every season in Tyler, Abilene, San Angelo, Corpus Christi, Amarillo, Odessa, Austin, Waco, El Paso, and perhaps a dozen other cities. So orchestral activity has grown immensely in 30 years. If we look at operatic activity in the state, we see four major operatic seasons going on in Texas — one in Houston, two in Dallas, and one in San Antonio, with additional operatic activity in the city of Fort Worth. This has increased immensely over the past 30 years. If we look at the development of the performing arts halls in the state — the arts don't grow or live on bricks and mortar but bricks and mortar are terribly important to the full enjoyment of an artistic experience. If we look at halls where music is heard truly

and heard in good acoustical format, we look at Jones Hall, we look at the beautifully redone Fair Park Music Hall in Dallas, we look at the new hall in San Antonio, and we look at first-rate performing halls at many educational institutions over the state. Take for example the Meadows School of the Arts at SMU, a group of beautifully designed and beautifully functional facilities for the hearing of music. Schools and colleges of music in the state have also increased in size, but much more importantly, in terms of quality. And even in these times of a depressed economy where higher education in some parts of the country is undergoing some trauma, we find a major university in the state even this year organizing a distinguished, new school of music. Rice University is in the process of putting together a school of music which bids well to be important for the art in the state of Texas. The faculty recruited is of breathtaking quality and the plans for that school are indeed a matter of inspiration to all of us who watch the growth of the art of music in the state.

Finally, let's talk about performers who come from Texas and who are now influencing not only the art of music in Texas but all over the world. I said that in the 19th century, Americans looked to Europe to get their performers, to get their singers and their conductors, and then in the early part of the century Texans looked to the Northeast or the upper Midwest. We could cite a list as long as our arm of Texas performers who have "made it" on the national and international scene and there's no need to do that. Let me point out that the Van Cliburn phenomenon, as I think it could be called, now extends to all of the musical arts. There are Texas singers acting in opera houses all over Europe, there are conductors from Texas who are busy conducting orchestras all over the country. And let me just cite the fact that students from one Texas educational institution — in view of the broad-range base here I won't even cite the institution — but very recently in one week, two pianists from one Texas university won the first and second places, I believe it was second place, in the Naumberg competition in New York, and the very same week, a pianist from that same institution placed very high up in the Chopin competition in Warsaw. All of this by way of saying that the desert is blooming in the state of Texas.

We move now, if we may, to a consideration of the other arts. I should like to call first on a lady who has watched and has supported and has nurtured the growth of all of the arts in Texas.

Margaret and Eugene McDermott have been not only observers but keen supporters of all the arts we are considering this morning and have been a vital part of seeing that the desert is indeed in bloom. I've asked Margaret to look at the whole artistic scene today from the point of view of sophisticated and interested supporters of the arts.

*Margaret McDermott:* It's a great pleasure to be here and talk to this group. Membership in this Society meant so much to my husband and now it means so much to me. Also, it's grand to be here in our sister city, Fort Worth, where I always love to come.

I'm going to speak today not so much about how grand the arts are but on what we need to do for the arts, maybe to enrich our whole study. I'm going to talk mostly about Dallas because, of course, that is the community that I know so well, and I don't know the others. But what I say, and what I am going to read, I think will relate to the whole state and to the various regions and communities in it. Several years ago, around eight years ago really, one of my husband's greatest friends, Erik Jonsson, was mayor of Dallas, and Erik brought to Dallas in those grand years he was mayor the kind of planning that we had not had before, looking ahead. And he established this program in which all the city took part called "Goals for Dallas." Now this was eight years ago. I remember I got a letter from Erik and it asked me would I be head of the cultural groups and I also remember that I said to my husband, "Can you imagine getting the symphony and the art museums and the opera, all of those organizations all searching for the same dollar, can you imagine getting them together? How could Erik ever do that to me?" Well, Gene said, "You're always telling me what you think ought to be done. Now you'll have a chance to tell other people." That was the challenge. And we did get together and we put our part in "Goals for Dallas." We worked very hard on it, about a year and a half or two years and we particularly worked hard on our report. It was okayed by all our organizations. I am going to read several things that we worked so hard on and wrote up eight years ago, but still I am going to pick up the things that really pertain to all of Texas and the arts. Incidentally, as I came in today, one of my dear friends said that someone said to her, "Why are we talking about the arts?" And she said, "The reason you say that is the reason we *should* talk about the arts." May I also say that my husband, who was ahead of his time in many ways, was one of the first Dallas businessmen

who contributed heavily to the arts. He believed in them. Education, as you know, was his great love, but he felt that the arts were just a vital part of education. Everyone in Dallas asked him to be president of this and that. More times he said, "Well, I don't have time, but Margaret would be so glad to." Finally I said, "Will you just quit giving me your rejects and let me reject a few of my own." But I feel that he delegated the arts to me and it has enriched my life.

In our cultural task force, we started off with "The quality of cultural programs must be steadily elevated for excellence is our goal." Then we went on and said in a broader sense, and this is for all of us, "The arts and culture (and I don't like that word but I'm just using it) is the life that people live." These cultural patterns form a life style for a city and surrounding regions and they embrace the economics of the city, government, education, recreation and others. In this total matrix, all the arts — music, drama, opera, literature, sculpture — can play a vital role, *if* (and I say if) they are genuine. They are not ornaments for a privileged elite, but they are expressions of sheer human value that strengthen the spirit and develop the growth of entire communities. Now if they have value, and they do have value, tangible and intangible, the arts are entitled to receive public funds. And this is something that our group really zeroed in on for the first time, this plea for public funds. "But," we said, "to deserve public funds, to deserve this support, those responsible for the arts have a boundless duty to strive for the highest standards of performance and the highest standards of service." We had ten goals in our "Goals for Dallas," and the first one dealt with education because we felt that was number one and we mean education starting with kindergarten, going on through colleges and higher institutions. We said that a general climate which encourages greater study and participation in the arts was absolutely necessary. And a rich cultural environment must be fostered by our schools. I would say that this goal is still the goal, state-wide and city-wide, that needs the most attention. I know too that our schools have had great problems and they face great problems, but possibly the arts could help them, certainly the arts could help them in some of their problems.

Our second goal was to maintain and support outstanding performing arts. Of course, we were talking about the theater, the ballet, the opera, and I just want to mention one or two things about our Dallas Symphony. We bravely wrote, eight years ago,

that Dallas should determine to have one of the top symphonies in the country. It should serve and be supported by the entire region. Well, two years after we wrote that, our Dallas Symphony almost went bankrupt. The bank wouldn't lend us any more money. There was a huge article in the *New York Times* about the sad state of the Dallas Symphony. It was so far-reaching it was a good thing for us, really, because the businessmen in the community felt that there was an economic badness about this article that it was really harmful to Dallas. Companies wanting to come to Dallas reading the *New York Times* article had second thoughts about it. It was really economically harmful to Dallas. So they got behind our orchestra and raised several times seven figures and, frankly, our orchestra now is in a better shape than it has been in some years. With the new president, Lloyd Holloman, who was brought in and who is such a grand person, and with one of the local Dallas people, we went back to the *New York Times* and said, "All right, now, we've turned this around." They even took the editor to the 21 Club. They pulled out all the stops. Well, anyhow, they had a charming afternoon, but there's been no story about Dallas or our orchestra since. And so much for the *New York Times* and "all the news that's fit to print."

Our next goal went on to the museums, to develop museums of real quality. I am just going to talk about the Dallas museums since I know that so well. We said that our Dallas museum really must upgrade its acquisitions and its endowments. Also, and this is certainly true of all of our arts and all of our schools in our great state. It must be recognized that outstanding museums and certain universities in America gained distinction through multi-million dollar collections and gifts and endowment funds left by a few generous patrons whose gift lent great distinction to their cities and regions and immortalized the donor's name. In certain circumstances, a few generous patrons can make such a difference. I think we in Texas have seen what these generous patrons have done for Fort Worth. The great good, the great benefit that it has brought not only to Fort Worth but to the entire region and state.

Then we went on to housing and we said, and this goes for all of Texas, "The arts have outgrown their period of adolescence. If they are to meet community demands and be a source of pride to students, they must be provided handsome settings." And in the same vein, we went to the next goal and said that Dallas, in serving East Texas, should think of supporting the arts by tax

monies for these buildings, tax monies supplemented with generous private giving. We said that Dallas should be a leader among American cities in encouraging and contributing to the financial support of its arts. The arts have added to the vitality of this city and the state and if supported by tax funds, they can make even more valuable contributions, far greater than the money given them. Now this is something that my husband found out when he was on the Coordinating Board. He came home and he said, "You know, we're so politically naive. I feel that for the arts and the educational system and really for everything, we must be more politically aware and that goes for the national and state levels, but it certainly goes for our city councils and school boards." In the last two weeks or month, I've appeared twice before our city council about the very controversial subject of our art museum. You know, on our museum board, we have assigned members to each city council member because they are terribly important to us. They control the funds through the Park Department that come to us. We have to know them and they have to know us. We have to know their problems and they have to know ours and what we really want to do for the whole community.

We went on to different goals, including cultural activities to attract and retain artists, writers and performers. We talked about needing quality of the news media. And we talked about a goal that means so much to me and I think should mean so much to this group — the total environment of the cities and the state — and we said that works of art and fine landscape design should be and must be an integral part of each public building, school, and park. I am a trustee of our Community College in Dallas, and for the first time (our Community College is ten years old), for a public building, we, the trustees, spent \$350,000 per campus on landscape design. The joy, the beauty, enhancement that has given those colleges is just something. You cannot build a building and then chop it off like a pie without considering how you approach that building. Now I might say that we have not gotten any money for works of art but because the architecture and the landscaping, the total environment, is so grand we have not had any problem getting private support.

The last goal, and we wrote it about Dallas and Fort Worth but certainly it should be applied in a regional way, is to strengthen associations between cultural organizations all over the state and coordinate major regional art events for mutual benefit and financial

advantage. Now this was eight years ago that we wrote this but certainly it's more true now. We said as funds became increasingly difficult to acquire, with rising demands in cost, it is necessary that each section in the area forego its local pride. I want to repeat that, forego its local pride (and that certainly is my city too) to bring its people the best talents available in each art form. An atmosphere of understanding must motivate the leaders and professionals in the cultural organizations and universities of the region and foster cooperation for the public's benefit. And that's why we're here today — the public's benefit. What we can do to enrich this great state of ours.

*Bryce Jordan:* Thank you, Mrs. McDermott. Our next speaker graciously agreed to come onto the panel at almost the last minute to replace Frank Wardlaw, who suffered an injured back this week and was not able to be with us, to speak to you about publishing, and I hope he speaks a bit about the art of publishing as well as publishing the arts. Dr. Ron Tyler, Curator of History at the Amon Carter Museum of Western History.

*Ron Tyler:* Thank you. I'm delighted to be here. I'm sorry to be here under circumstances that prevented Mr. Wardlaw from attending, but I did talk to him yesterday and he is recovering though still unable to travel. Apparently it is very painful for him to travel by car.

As a historian, I am of course reluctant to form any conclusions that could be tacked on my gravestone about what's happened since World War II. But as one who has passed the age of 30, I am forced to realize that World War II is becoming increasingly a part of my domain as a historian so I think it is legitimate for us to draw some conclusions and to make some observations about what's happened at this stage since World War II regarding publishing the arts and also the art of publishing in the state.

The years following World War II were not the most fertile for publishing the arts in Texas. The desire was not lacking as had been amply demonstrated by the beautiful publications of the Book Club of Texas, most of which, I believe, were produced outside the state, and also by the printing arts and design tablets of Tom Lea and Carl Hertzog of El Paso. But most of the state's books up to that time were related to history and folklore and other topics. There were few books, particularly, few illustrated books devoted to the arts in Texas, devoted to the arts publishing in Texas, and by that I mean other than Texas artists. Nor at that time was there



a recognized center of scholarship and activity, in other words, an agency, an institution to oversee the development of such a program. The situation began to change, however, as a result of universities and university presses. The first major alteration was the establishment of the University of Texas Press in Austin. And it was in 1950 that a young Frank Wardlaw left the University of South Carolina Press where he had been associated with the press since 1945 and came to Austin to take over an institution that already had an imprint but was not really an organization. I believe Mr. Wardlaw was the director of the University of Texas Press up until last year when he moved to the newly established Texas A&M University Press.

His first book, the first book he considered an art book, at any rate, was a book of Erwin E. Smith photographs, published I think about 1953, called *Life on the Texas Range*. One of the major obstacles to producing lavishly illustrated, i.e., art books is the cost. And this hesitant move toward producing such books paid off. It was a financial success, and only recently has been reprinted, so it is still in demand, and I think proves the popularity of beautiful books about the visual arts. The University of Texas Press rapidly diversified its artistic publications with books on such figures as Charles Umlaf, John Biggers, and three books I believe on Buck Schiwetz, including *Schiwetz' Texas* which has now gone through three printings. The University of Texas also produced a series of portfolios and reproductions of artists' work: Otis Dozier, Everett Spruce, and Tom Lea, for example. And the press expanded its interests outside the state and outside the state's artists with books on Thomas Hart Benton's lithographs, on Mexican-American art, on Mexican Indian costumes, on Theodore Gentilz — to name just a few. It's an extensive list by now.

Meanwhile other university presses became involved on a more limited scale in publishing art books. The Southern Methodist University Press produced a rather unusual item when it commissioned Thomas Hart Benton to do an original lithograph. I'm told that that's still in print. That's right. I'd like to get one, if I could. Still available at the original price? Southern Methodist University Press also produced a portfolio or reproductions of Southwestern artists including Otis Dozier and Peter Hurd. Also, in El Paso, Carl Hertzog continued to produce fine work, and he also engaged in a few what we would call artwork books. I think we would all agree that probably the King Ranch history is both an art book

as well as a fine history book. But in recent years, other university presses have joined this cause: Texas Christian University Press, Trinity University Press, and more recently Texas A&M University Press.

But universities have encouraged publication of the arts in other ways: in Austin, for example, the Humanities Research Center through the *Texas Quarterly* and through publications issued under its own imprint. The Art Museum of the University of Texas produces fine books such as the *Art of Latin America Since Independence*, one of the few documents on a subject like that. At Southern Methodist University, you have the *Southwest Review* which certainly includes the arts within its purview. Also you have the Texas State Historical Association, which as a result of the revamp of its format produces, I think, more regularly on the arts in Texas probably than anyone else by using paintings on the cover and by using frequent articles relating to art history or using photographs or paintings as illustrations to articles in the *Quarterly*. So the universities, I think, were the first major change in the situation since World War II.

In addition now, we have some commercial presses in Texas which find their identity, I think to their detriment, as regional presses. That means they don't get reviewed in the prestigious Eastern publications, which I'm rapidly coming to believe control the publishing industry nationally to an extent that we don't probably realize. But these presses are very successful regionally and are finding good reception regionally. I'm talking, of course, about Jenkins Publishing Company, about the Encino Press, and of more recent developments such as the Jenkins Garrett Press, the Roger Beacham Press and several others. The Encino Press produced a portfolio of reproductions of Ancel Nunn's work, and they have also published several books including illustrations by Barbara Mathews Whitehead and John Groth, in other words, contemporary artists. Also the Jenkins Company publishes the *Southwestern Art Magazine*, which includes some interesting and hard-to-find material on the artistic heritage of the state and of the Southwest.

I think the second major development in publishing the arts in Texas, however, is not the commercial press so much as it is the museum boom, which has occurred really since the 1960's. I suppose Fort Worth is a good example with the Amon Carter Museum of Western Art, the Kimbell Art Museum, the Fort Worth Art Museum, but there are others. There's the Museum of South Texas

in Corpus Christi, there are new museums in Amarillo, Tyler, and Lubbock. In fact, there's a circuit of museums that are very active as far as publishing catalogs and sustaining traveling exhibitions. Add these to the already established institutions such as the Dallas Museum of Fine Arts, the Museum of Fine Arts in Houston, the Witte Museum in San Antonio, the Marion Koogler McNay Institute in San Antonio, all of whom from time to time produce catalogs for their exhibitions as well as catalogs for their collections, and you do have a substantial list of publications. For example, out of the Amon Carter Museum series which was in association to a very large extent with the University of Texas Press — I think it was very logical for fledgling institutions to associate with established institutions in their publishing program since it is so expensive — you have *Painting in Texas: The Nineteenth Century*. Looking outside the state's borders, you have the catalog of the Charles M. Russell collection, a book entitled *Appaloosa: The Spotted Horse in Art and History, Paul Kane's Frontier* (really the only book on that Canadian artist), and a book on Clara Williams McDonald called *Aunt Clara*. From the McNay Institute Series, published with the University of Texas Press, you have *A Seth Eastman Sketchbook* and *Jules Pasquene's Caribbean Sketchbook*. The Witte Museum in San Antonio has recently worked with the Trinity University Press to produce a fine book on Texas furniture and books on Texas pottery. Southern Methodist University Press has worked with the Valley House Gallery recently to produce a book on Voltan Tyler's lithographs and I believe the Meadows Museum at SMU has also worked with the press. So museums and university presses have gotten together and they have worked together fruitfully for a number of years now to produce probably the most influential and certainly the most outstanding examples of publishing of the arts in the state.

But museums have also sought other outlets for their catalogs, for their publications. The Amon Carter museum, for example, which I know best of course, has published under its own imprint such things as the *Velox Ward* catalog, Velox Ward being a living Texas artist. The museum has also worked with the Yale University Press, with the University of New Mexico Press, Morgan & Morgan, Harry N. Abrams in New York, and now we have a publication under way on the paintings of Arthur T. Lee with the new Texas A&M University Press, *Fort Davis and the West Texas Frontier*. Pollock Galleries at SMU has produced at least one hand-

some catalog under its imprint called *One i at a Time*, a study of five contemporary Texas artists. But then of course the Dallas Museum, the Houston Museum, the Institute of Texan Cultures also publish under their own imprint and a consortium of museums banded together for a show on Twentieth Century Texas art and produced probably the best document on that subject, "Texas Painting & Sculpture: The Twentieth Century," which was a touring exhibition several years ago.

So I think the horizon has broadened to include not only Texas publishers and Texas artists but now you have Texas publishers and Texas museums looking at art outside the state and doing exhibitions I believe that are of national importance.

Well, perhaps, from the present then a few observations. The statements I have made I think document the fact that there are a number of institutions and a number of individuals involved in publishing the arts in Texas, and so the situation has changed considerably since World War II. The future does, however, seem to be rather bright because, as Frank Wardlaw recently remarked, "On the whole, art books have been reasonably successful." The new Texas A&M University Press, as I mentioned, has a book on Arthur T. Lee's paintings in progress. They also have a book entitled *Ranches of the High Plains* in progress by Mondel Rogers, a Sweetwater artist, and they are planning another book called *Impressions of the Panhandle* which will include paintings by Michael Frary of Austin. They have a series in fact which will be dedicated to Texas art, sponsored by the Moore family.

But I think we have to stop at this point, now that it seems to be an established fact that there will be art publications in the state, and look to quality. Young Carl Hertzog began his fruitful printing career with a plea that there "be only one kind of typography — fine." And I think that's the sort of plea that we should make for the printing arts in Texas, because in many cases, reproductions. . . . We've always justified publication because at least it disseminates the material, but in many cases, poor reproductions of art work really do not disseminate the material. They only disseminate a bastard example of some artist's work which the artist himself might not recognize. So I think that in addition to paper quality, design quality, printing quality, we have to have fine reproductions because we are communicating the art, we are trying to show what these pictures look like and I think we must deal with the quality. I think it's a valid question as to how long the public

will continue to accept increasing prices. Will the public recognize the difference between a quality product? Will they recognize the difference between a 350-line, screen-produced Duo-tone book and a 150-line half-tone screen? Will they pay \$15.95 for a Duo-tone book versus \$9.95 for a book of lesser quality? I think it's our job to recognize the difference and I think we should strive to publicize the difference and accept fine books for just that and encourage those who might not yet recognize a fine book to try to do so. I think this is changing rapidly. There are several designers working in the state. One who is perhaps more prominent than others where design work is concerned is Bill Wittliff at Encino Press, and he designs not only for the Encino Press but for other publishers at one time or another. And this simply means to me that publishers are recognizing quality and do want quality and are going to the people who can provide it for them. So I think that means that our artistic heritage has been preserved, has been published for our own edification, and I think these books will form a lasting document by our state and our nation.

*Bryce Jordan:* Our next speaker will comment on her observations about the growth of professional and community theater in the state of Texas in the past 30 years. I am pleased to present to you Dr. Gaylan Collier, Professor of Theater Arts at Texas Christian University.

*Gaylan Collier:* When Dr. Jordan called me and asked me to participate on this panel, I must admit that I approached the task with some degree of trepidation. I am on the "firing line" this week with my production of *Summer and Smoke*, which is TCU's entry in the American College Theatre Festival. This meant that I had no time for research or preparation, so I told Dr. Jordan that this would have to be an off-the-cuff presentation of my views on the growth of theatre in Texas through having worked in the field as a student and teacher for more than a quarter of a century.

In the middle and late 1940's, when I was a student, if one wanted to see a dramatic production, it was necessary to view a rather wooden rendition of Ibsen's *A Doll's House* or popular "Warmed over Broadway" plays rather poorly performed at the college level. But all this has changed in Texas, and I am sure that much of the change was the result of World War II. There was, following the war, an opportunity for young dedicated theatre people to attend some of the finest universities and professional schools in the country on the GI Bill. At the time I went to the University

of Iowa for an advanced degree in theatre, I was surrounded by a group of veterans who have since taken their places in important theatre departments and professional theatres of the United States. These veterans had experienced viewing theatre in New York and Europe and when they got home they had standards of excellence in their art. When they returned, however, there was no advanced program of training in the home state. If one wanted good university theatre work, one went to Iowa or Northwestern. Good professional training meant a stint at the Pasadena Playhouse on the West Coast or the American Academy of Dramatic Art on the East Coast.

How has all this changed and what can we discover today as we reflect on these changes? I must admit that my viewpoint is going to be biased because I will spend most of my time in talk about University Theatre. This is what I know.

I must pause, however, to acknowledge the work of Margo Jones, an honored leader in theatre who was university trained but who established our first resident professional company after the war. It was called Theatre '47 and was in Dallas. Not only did she encourage the work of aspiring playwrights, but she also gave opportunities to young college actors who joined her group as apprentices. Nina Vance, at the Alley Theatre in Houston, did much the same thing for that area of the state. A later but influential event was the realization of the Dallas Theatre Center, professional in aim but university based at Trinity, in San Antonio. These three projects did much to foster the growth of theatre and theatre standards in our state.

The proliferation of community theatres and university theatres in Texas has been phenomenal in even the past ten years!

Forgive the personal reference, but let me talk with you a little bit about what we do at TCU, what our aims are, and what we are attempting to give the young people who walk out of the door of our academic institution with a degree in theatre. First of all, we know that as an academic institution we are heading for a dichotomous goal. We want to encourage the students to get a broad, basic knowledge of all the arts, the liberal arts included, and a decent overall education. We want them to be educated to pursue the abundant life, but we know that they must have enough solid training in their field to aid them in getting into a resident theatre company or to battle the competition in New York as a professional. Another goal that we have is the teaching of people

who will be the guiding forces in theatre, the directors. These people must be responsible for the entire concept of each play and to work with all the contributing artists of the theatre, actors, scene designers, lighting technicians, costumers and make-up artists, so that all work will blend into a harmonious whole, a unified style of presentation. We know, of course, that these goals sometimes work in opposition to each other and we often give professional expertise to the neglect and expense of overall education. If you are training a young person to be a teacher, all the performance orientation may or may not be helpful to him. So we attempt to work at individual goals in various ways. This means that a lot of attention must be paid to the individual student. But we do ultimately feel that the "proof of the pudding" is in the production. We have all sorts of classes in acting, directing, design, lighting, history, and criticism, plus the required core curriculum at TCU. But we believe that the students learn about play production as they work toward some aspect of its final realization. Our aim is the best we can get, or as near to professional quality as possible. Now we realize that when we say "professional" we must put the word in quotation marks. In other words, the professional show is not always the best show, so we should amend the statement to as near perfection as possible.

We are beginning to be able, more and more, to afford opportunities for our students to participate in professional and civic theatre endeavors. For example, I have a graduate class in acting which meets on Monday, Wednesday and Friday. We invited Bud Franks, the Managing Director of the Casa Mañana Musicals, to talk with us. He discussed what he is looking for as he auditions young actors. Following the class he indicated privately that he would like to have more exchanges with us. That night he attended a performance of *Summer and Smoke*. This gave him an opportunity of seeing our young players in performance and insight into the possibilities of casting them in the summer musicals. Bud took his M.F.A. with us in theatre and reflected that he felt that a strong purpose for Casa Mañana, in so far as is financially possible, is to give opportunities and training to young performance talents in this area of the country. Working with Bill Garber, Director of the Fort Worth Community Theatre, we give our students the experience of working in a civic theatre situation. We encourage their participation in community theatre as long as it does not deplete our ranks for a university based production. Bill and I agreed, in a casual conversation the other day, to do some exchange-

ing ourselves. So I shall very likely move down to the community theatre to direct a show this summer; Bill will probably do something for TCU Theatre in the future, probably in acting. He is an outstanding actor. So the growth of the university theatres in the state appears to mean more participation outside the academic situation and in professional and community based endeavors. It seems that we are amalgamating our efforts, working in all three areas, often simultaneously. Art Cole, well-known director of the Midland Community Theatre, has for a number of years had an internship for graduate students in management and play direction. TCU Theatre, at one point, strongly considered participation in that program. Such internships, as a practical device for training, will very likely proliferate in the state over the next few years.

I have a strong belief that theatre is on the move in the state, and despite all the gloomy pictures painted on the economic conditions, more people are attending plays than ever before, and more people appear to be eager to view varied types of theatrical presentation. This is an era which finds avant garde plays assuming a more important place and attracting a larger audience. We find this especially evident at TCU with our New Season productions. These plays are directed and produced by advanced students on a limited budget and often housed in a converted army barrack. The program, of necessity, is limited in scope. But people come, from both the university and the community, to view experimental plays and experimental staging.

It is my belief that the significant things in theatre in Texas will grow out of our work in the universities. We are freed, by being budgeted, from the financial pressures of making paying productions absolutely mandatory. We need scholarships, modern plants, and the strong support of our communities. We need financial bolstering from the state in order to aid students in achieving their goals. We believe that theatre is for an audience — not for ourselves alone. It is through the strong participation of all of us that we will achieve the artistic aims we have set for ourselves as proponents of what we consider to be the great public art — theatre.

*Margaret Hartley:* When I was asked to take part in this panel, adding the belletristic arts to the others being discussed under the general title, "The Desert is Blooming," it was suggested that I consider the period beginning in 1945, at the end of World War II. This thirty-year period seems highly appropriate to me, both because a new era in writing did, I believe, begin in Texas at that



time, and from my own particular point of view because, as it happens, I came to Texas in 1945. What I know of the literature of Texas before then is secondhand, but I have been watching it closely since that time. When I came to Texas, the writing for which the state was known was not fiction or poetry. Texas was known for two men, Walter Prescott Webb, the great historian, and J. Frank Dobie. Dobie . . . I am afraid that he will haunt me and that his spirit will strike me dead if I say this, but I'm going to say it anyhow . . . wrote fiction to a certain extent. That is, his folk tales did include dialogue which he could not know ever happened, and to that extent it is fiction. But he did not like fiction as such. He would have liked the *Southwest Review* to have omitted fiction completely. He told us that on a number of occasions. A couple of years later that pair of wonderful writers was joined by Roy Bedichek. The three of them were the grand old men of Texas. And Mody Boatright, the folklorist, was also with them in this. Unhappily, all of them are gone now.

But about that time, the Texas Institute of Letters began to give acknowledgment to the belles lettres in Texas. The Texas Institute of Letters, as I am sure you all know, was established before that, in 1936, and began to give awards in 1939. But at first these were not financial awards. In 1946 Carr P. Collins established a money prize for the best Texas book of the year, which has been given ever since; and year by year, more prizes were established for different types of writing. This sort of recognition has been a great help to writing in Texas.

Writing is the loneliest of the arts. I was thinking of that as all of the others were speaking. The fact is that the visual artist has the museum, the musician has the auditorium, the playwright has the theater. All these have beautiful places in which their work can be shown, and they have audiences. But the writer works alone, and often knows little of what comes of his work except from reviews. Therefore, it is a wonderful thing that the Texas Institute of Letters has had these awards.

In 1945 the Institute first gave a poetry award. And that leads me to a very sad fact: that my talk about poetry as it has developed in Texas over the last thirty years must today be a memorial for Arthur Sampley, who died just a couple of days ago, and who was one of the fine poets of Texas. His first book of poems, *Of the Strong and the Fleet*, was given the poetry award of the Texas Institute of Letters in 1947, and his two later books each received

the poetry award of the Institute for its year. Texas will miss him very greatly.

Then fiction was first acknowledged monetarily by the giving of a prize for the best first novel of the year by Elizabeth Anne McMurray's personal bookshop in Dallas, which was such a wonderful help to the arts for many years — and still is, under a different name. Young writers were encouraged by this award; the second one, for Fred Gipson's *Hound Dog Man*, gave the late Fred Gipson his start. Later on, he became perhaps better known when his *Old Yeller* became a moving picture. And this is something that strikes me too, about the loneliness of the art of writing — that probably people over the country are aware of Texas writers through their works having become another art, a different art, a visual art, a moving picture. *Old Yeller* was a Walt Disney picture which was very popular indeed. Tom Lea's *The Brave Bulls* won an Institute award that same year. In it Tom Lea was both artist and writer. In 1950, William Goyen's *The House of Breath* received the first novel award. This book, while it went out of print here in the United States, has stayed in print, as have others of Goyen's books, in Europe all during the years. This is something rather interesting to me that our Texas writers, several of them, are better known in England and on the Continent than they are here in the United States. But now William Goyen is coming into his own here with the 25th anniversary edition of *The House of Breath*, a collection of his varied works, and now a collection of his short stories, all being published in the United States last year and this.

William A. Owens is here today. His novel, *Walking on Borrowed Land*, received the Institute award in 1954. I think we all know Bill Owens' great contribution in belles lettres, in autobiography, in folklore, and in other genres in Texas literature since then. At that same time, a book of poetry, William Burford's *Man Now*, published by the SMU Press received the Institute poetry award. This is something too that interested me — that when Dr. Tyler was speaking of publishing of the arts, he didn't mention belles lettres at all. He was thinking of visual arts, and here again is the loneliness of the literary artist. He's not included very often when people speak of the arts. I'm not reproaching you, Dr. Tyler, it's just that it's a fact, because you're not alone. When people think of the arts, they very seldom think of poetry.

William Burford, the poet, lives here in Fort Worth, and he and his wife, Lolah Burford, have both become very well-known writers.

I am sure you know her books. The first one was published in 1971, I believe, *Vice Avenged*, which was a Literary Guild selection. All her books have been published in England and also have now been published in paperback. So the Burford family has made Fort Worth quite well known.

Then a little later on came Larry McMurtry with *Horseman, Pass By*, and he has likewise made Texas well known because of two of his books, *Horseman, Pass By*, which as you all know became the motion picture *Hud*, and his later work, *The Last Picture Show*, which also became a motion picture. Both have been very popular and are very well known — another example of the lonely writer finding acclaim when his work is transformed into a visual art form.

Katherine Anne Porter belongs to one of the older generations of Texas writers, but again I imagine the country knows her best because her novel, *Ship of Fools*, was also made into a motion picture. I think this is too bad — that so often we have to be turned into another art before we can become well known. But it is a fact.

More recent writers who have received recognition by the Texas Institute of Letters and also have become well known are Marshall Terry of the English Department of SMU, with his very beautiful novel *Tom Northway*. Vassar Miller, a Houston poet, three of whose books have received awards. And now most recently Michael Ryan whose book of poems, *Threats Instead of Trees*, was nominated for the National Book Award. Michael Ryan is not a native Texan, but he can't help that. He's now teaching at SMU.

The universities have in these 30 years begun to pay a great deal more attention to fiction and poetry. When I first came here in 1945, the creative writing program at SMU, which I know best, was a very slight matter and quite unsophisticated. Now we have poets and novelists working with the students and the interest has become so great that for several years now we have had a series of some of the country's best-known poets and novelists coming for lectures which have been extremely well attended. The interest in these things is growing. I am sure it's the same in other cities. I happen to know Dallas the best.

There is a center now for creative writing, the Texas Center for Writers, with a press in Midland — not in one of the three great cities, but in Midland, centered at the University of Texas of the Permian Basin — which has published just recently (and this has gone into a second edition because it was so popular) the *Bicen-*

*ennial Collection of Texas Short Stories*. The SMU Press has published one collection of short stories, *A Lion Unannounced*, by a single author, Leonard Casper, the publication of which was made possible by the National Council on the Arts. And the same press is about to publish, with the help of the Texas Commission on the Arts and Humanities, a revised edition of William A. Owens' *Texas Folk Songs*. So the governments of the United States and of Texas are doing something to help literature as well as the other arts in Texas.

One important book that did not receive an award from the Texas Institute of Letters simply because its author was too modest to submit it and the publishers were not knowing enough to do so, was *The Devil Rides Outside* by John Howard Griffin. It was published here in Fort Worth by a little organization called The Smiths that was dedicated to the publication of belles lettres in Texas. Unhappily the publishing firm did not live very long, but the reputation of the book, *The Devil Rides Outside*, and of its author, spread over the country in a rather unusual way. The book was impounded in Detroit and became the center of a very famous censorship trial which went up to the Supreme Court and was the subject of a landmark decision of the Court which has done much for freedom of writing since then.

I have tried to avoid bragging by talking about the *Southwest Review*, but it has been one of the magazines that has done a good deal to keep fiction and poetry alive in the interest of the state and growing at a time when facts and information seem to be much more emphasized. I notice that in discussions about libraries, they are often talked of as information storage and retrieval centers. Information is the thing! But while some people think that fiction is dying out, I don't believe that. I think that here in Texas it is very much alive and growing, and we intend to see that fiction and poetry continue to be a great part of the life of this state.

*Amy Freeman Lee*: The title of our panel discussion is, as you know, "The Desert is Blooming." Usually the word, desert, connotes a dry, hot, desolate, dead place. Thanks to the late Walt Disney, even many little children found out that the desert is actually teeming with life emanating from a variety of animate beings that have adapted themselves to the environment, and, in so doing, helped to substantiate the Darwinian theory of natural selection. On this occasion, let us accept the concept of the desert as a place

where life is not only extant but also potential of further growth and development.

Our specified title has another fascinating aspect, for it is all-encompassing. Without changing even one word, the meaning can be altered merely by the manner in which the title is read. For example, if one simply says with equal emphasis on each word, "The Desert is Blooming," one has made a simple statement of fact. If, however, one says, "The Desert is Blooming?", there is an obvious indication of incredulity. By placing the accent on the last word, "The Desert is Blooming?", one opens the door for the indication of the opposite meaning to enter via ridicule.

In this brief discussion, my intent is not to be a pessimist or an optimist but rather a realist. My aim is, through objective evaluation, to give consideration to the development, the evolvment, of our cultural status. Since this presentation is designed for an Annual Meeting of the Philosophical Society of Texas, it seems particularly appropriate to me that rather than take time to give a quantitative account, we should place the emphasis and spotlight on motivations and resulting trends relating to our cultural ambience. In summary fashion, I shall try to examine several aspects of our culture including economical, geographical, sociological, stylistic and criteriological ones.

During the history of mankind's artistic achievements, we have moved through the successive eras of sponsorship of the big C's: The Church; The Court; The Corporation. At the moment, we are growing out from under the patronage of The Corporation into that of the government, and as a result, a kind of civil war has developed in which one might say that "Grants took Rich-Man!" There are definite indications that general taxation will become the major financial source of support rather than corporate write-offs or gifts from affluent individuals. While I personally do not fear control by the federal government or bureaucracy, in some ways all the arts are suffering from an inflammatory condition called Grantitus! I do have some concern about the practice of trying to interest the business community in the arts by selling commercial leaders on the idea of the economic value of the arts as a source of attracting industry and providing general income. While it is certainly true that the arts have dollar value, this is, in my opinion, a poor motivation for persuading the community to support the arts. After all, not everything in life should be viewed and supported because of material values, for, as we know, ironi-

cally, the greatest values cannot be estimated in terms of money. Perhaps because I am involved in the process of formal education, the analogy that presents itself immediately is the current myth that the purpose of a college education is to help one learn to earn a living rather than to help one learn to live as a cultivated, compassionate, humane human being.

Before we leave the area of economics and turn our attention to other aspects of art's *status quo*, let us review in summary the basic findings of the National Committee for Cultural Resources comprised of national leaders in government, labor, education, industry and the arts as set forth in their current Report: The Committee recommended that each state should give at least 10% of the operating costs of its arts organizations and that the Federal Government should supply at least 10% of the total cost of national art organizations. Further, the Committee recommended that the government allocate 225 million dollars for the National Endowment for the Arts in 1976-77 instead of the 75 million it now receives. At present, some 80% of funds for the arts comes from local sources, including individuals, foundations, corporations, city and county governments. The Committee affirms that this support should continue to be local in origin and to increase as public subsidy grows.

When we view the past through decades of art from the geographical point of view, we find that one of the most noticeable changes was brought about by the passing of regionalism. The dark side of the cultural coin can be translated as resulting in some marked loss in local color as international styles took over. The bright side, however, reflects the fading of provincialism. To be accurate, however, there are the usual occasional retrogressions such as an exhibition entitled "Texas Tough" presented at a Texas museum recently under the false premise that the works included would be tough for the layman to understand. Actually, the only tough aspect to understand about the whole show was how anyone even remotely connected to the art scene could possibly suffer under the delusion that we are still in the bluebonnet stage!

There is at least slightly more evidence of interest on the part of the museum directors in local art and artists. In the main, however, the artist still has to be "discovered" other than on home base. A recent, blatant example is the "discovery" of a local artist by his hometown museum after he had been presented by the Whitney Museum in New York. Just how brave can a museum

director be!? After all, every artist has to be born and work somewhere; Rauschenberg was born in Port Arthur, Texas, but was, of course, "discovered" in New York. Museum directors and curators claim that personal friendships with artists cloud their objectivity. When carried to extremes, as is often the case, this attitude makes artists feel as though they should ring a leper's bell to warn of their coming!

The local artist, wherever he lives, is by no means the only member of the art world who has been made to feel unwelcome, for this basic geographical problem is seen reflected and refracted in the sociological aspects of contemporary art. Specifically, discrimination based on both ethnic origins and sex has been rampant. In San Antonio, we are fortunate to have at The University of Texas two champions of the Chicano cause in art: Dr. Jacinto Quirarte, Dean of Fine Arts, who has written a definitive book on the subject called *Mexican American Artists*, and Dr. Tomas Divera, Associate Dean, College of Multidisciplinary Studies, who has written and lectured extensively on Chicano literature. The November 15, 1975, issue of *Saturday Review* contains an incisive article titled "The Arts in Black America" by Robert F. Moss, Assistant Professor of English at the Camden campus of Rutgers University. Author Moss described the current position of black art accurately when he wrote, "The arts in America are at a halfway house between propaganda and fulfillment." We must remember, however, that only some, but by no means all, artists from ethnic minorities are involved in the arts from the point of view of ethnicity. While I may question the arbitrary categorization of the ethnic groups, certainly I understand their demands for opportunities.

In addition, to the numerous ethnic thrusts, women in the arts are beginning to come into their own. While I have been involved in art, which is a field notoriously prejudiced against women, I have tried never to use my awareness of this discrimination as an excuse or a crutch. To substantiate the fact that the prejudice has been and still is extant and operative, one has only to refer to the recent survey conducted under artist June Wayne's direction to get a comprehensive insight into the quantity and quality of this prejudice and the resulting deprivations in every aspect of art from opportunities to exhibit to the number of critiques devoted to exhibitions by women. Once again, San Antonio offers a bright exception, for as part of their Bicentennial Celebration both the

distinguished McNay Art Institute and the San Antonio Art League will present exhibitions by women. The former will concentrate primarily on women who have achieved national and international recognition, and the latter on women prominent in the local art scene. As we human beings mature, ideally we shall grow evermore androgynous, and certainly this belated recognition of the substantive role women have played in art is a step in that direction.

One of the most important art developments *per se*, as well as in the sociological area specifically is the overall direction away from elitism and toward egalitarianism that is already so evident. As a summary statement, one might well say that for a very long time the art world could be characterized as "The Emperor's New Clothes." Both the Emperor and contemporary art have been nude so long that they have developed pneumonia from the chill winds of coterie conformity. Further complications have arisen in the body art in the forms of psychological, ethical and spiritual anemia from cellular exclusivism. The name of the game has been and still is to prove that one is "reliable" by closing ranks, by never making waves or rocking boats. If and when a mistake surfaces, regardless of how drastic or destructive in effect, one encloses the commanding coterie in a protective network of denials. Of course, with egalitarianism comes the inevitable opportunity to make mistakes based on lack of experiential background, but since no one is infallible, even the elitist cannot lay claim to the status of infallibility. True, all transitions give rise to temporary difficulties and complexities, but in the end, they usually prove worth the extra trouble and challenge. In all of life and especially in art, the egalitarian direction offers opportunities to develop more democratic and humanistic approaches with goals that offer a widening of rendered services and cultural results.

Perhaps there is no better source of present trends than those indicated by current exhibitions. One of the first salient thrusts that is inescapable is the healthy growth in the number of drawing shows. In effect, they prove to be a revealing showcase of what really separates painters from true artists, for they spotlight interest in and mastery of fundamentals. Here in Ft. Worth at the Kimbell Museum last season, I was privileged to experience a show of "Venetian Drawings in American Collections," one of the most superb exhibitions I have seen in many years. A second obvious trend is the growing interest in and practice of photography. Long a stepchild in the arts, the photographer shares with women belated



discovery and praise, not only from the general public but also from painters and sculptors, who have been among photography's severest critics. My belief in photography as potentially a fine art bespeaks another facet of my affiliation with minorities! What difference do the materials or instruments the artist chooses to use really make, be they film, camera, clay or thread? As in the case of my view on photography, my objection to the classification of weaving and ceramics as crafts was also a minority opinion. To me, this is a ridiculous and arbitrary choice of categories, for every artist, regardless of his chosen medium, must master the craft of his art before he can hope to create a substantive form, much less to make a significant statement. Now there is more emphasis on weaving and ceramics and acknowledgement of their importance as a media of aesthetic expression. Nor can we fail to recognize the role that our ever-expanding technology is playing in the art world. The emphasis is now more than ever before on the holistic approach to human development resulting in *The Whole Human Being* as artist-scientist or scientist-artist. I have for some time been a member of *Experiments in Art and Technology* in New York and benefited from the expansion of my perception which it provides. There are already indications that we shall be working with computers, pure light (including the laser beam) and three-dimensional projected forms. Perhaps by far the most exciting and potentially creative direction lies in the immaterial areas provided by parapsychology by which we are adding multiple dimensions beyond our physical senses. This beckoning, mysterious parapsychological area can also provide an effective way to eradicate further sex discrimination and means to improve our *status quo* without destroying tradition by building on it and then proceeding to expand its base. We must not neglect to mention one other evident trend comprised of fewer presentations of juried exhibitions by museums as part of their regular exhibition schedule. While this means fewer opportunities for artists to seek the evaluation of their work by their peers and to exhibit, perhaps, this is just as well since so many artists lack a sensible attitude about competition. In principle, competition is an anathema to creativity in every aspect of life, but especially in that of the fine arts. My semanticist friend, Dr. Gina Cerminara, states the case succinctly and accurately when she wrote, "The only competition worthy of man is competition against one's own lesser self." At best, juried exhibitions are merely a form of gambling; to take them too seriously is extremely unwise! In summary, when one views a cross section of almost any exhibi-

tion with objectivity, there is still little, if any, indication that we are traveling the median line between rigid conformity and the worship of the ever-new; we are still bouncing somewhat belligerently between these extremes.

Finally, let us take a look at what is perhaps the least understood and practiced element in the entire aesthetic experience — criteriology. Potentially, it is a fine art as creative as the direct evocation of the art form itself. Sometime in the near future, I hope that Philosophical Society of Texas will devote an entire meeting to the challenging subject of criteriology. As it is now practiced, the method of many critics is subjective and the results are mere personal reviews of art works rather than genuine critiques based on objective evaluation. Of course, there is some substantive criticism in Texas emanating from such critics as Ann Holmes in Houston, Maurice Schmidt in Corpus Christi, Janet Kutner in Dallas and Ron White in San Antonio. One reason that criticism is in the doldrums nationally is because of our attitude about it. We classify it as a second-rate art if, indeed, as an art at all, and we often consider its practitioner as rejects from the really creative areas of art. The analogy that comes to mind immediately is our attitude about domestic service as a type of work for the ignorant and for the low man on the totem pole. As a result, while criticism and domestic service are not yet extinct, certainly, they are on the endangered species list. But then nationally we can scarcely be characterized as "A Philosophical Society!"

In summary, while we have irrigated some of the desert, a great amount of acreage still remains parched. Even in part of its blooming areas, one can see a scarecrow in the guise of the nude emperor, who was stripped of his robes by esoteric chicness. Perhaps the most fertile part of the desert garden is to be found in institutions of higher learning, which are developing not only practicing artists but also appreciators. These educated audience members will help to insure the fact that when children are taken to museums, they will not be merely counted and treated like herds of domestic animals.

I feel confident we can determine with accuracy continued fructification. We have a sporting chance to believe that artists are playing and will continue to play a major role in the development of mankind's enlightenment. The proof of their effectiveness will depend on to what extent we human beings become not only civilized, but also compassionate and humane. Then, the desert will be indistinguishable from the symbolic Garden of Eden!

*Address*

## THE STATE OF CULTURE IN TEXAS

STANLEY MARCUS

Ladies and Gentlemen —

It is a great privilege to speak before this august society which by its very existence and history might refute the slurs that have been cast upon the state of culture in Texas. The Philosophical Society of Texas, founded in 1837 by 26 Texans in the Capitol of the Republic in Houston, had as its charter members such distinguished citizens as Mirabeau B. Lamar, its first president, and among others, Anson Jones, Thomas Jefferson Rusk, and one Sam Houston. Its purpose was stated as "the collection and diffusion of correct information regarding the moral and social conditions of our country, its finances, statistics, and political and military history: its climate, soil, and productions, animals, aboriginal tribes, national curiosities, mines, and the thousand other topics of interest which our new and rising republic unfolds to the philosophers, the scholars, and the men of the world!" The founders urged that Texas make herself as resplendent for the acts that adorned civilized life as she was "glorious in military renown."

This encyclopedic declaration creates an umbrella covering a wide variety of subjects for philosophical contemplation and discussion — one even as large as the topic assigned to me tonight.

As a matter of fact, I have been thinking a lot about the cultural state of Texas for a long time, so I am grateful to your program chairman for giving me this opportunity. The matter of gratitude calls to mind a story I recounted in my book, *Minding the Store*. It had to do with an eminent French art dealer and an ex-Texan by the name of Albert Lasker who had moved from Galveston via Dallas to become the head of a great advertising agency in New York City. The dealer had come to New York as a refugee from Europe just prior to the war and set up a distinguished gallery on East Fifty-Seventh Street. When the draft went into effect, the dealer and his wife were panic-stricken lest their frail son be assigned by the armed services to a job beyond his physical capabilities. So the dealer called Albert and begged him to intervene and to get his son a job he could perform with honor. Albert told me, "It was a request I wouldn't have honored for my own son, but this man's family had undergone such tragedy in Europe that

I yielded to his importunities. After much effort, I succeeded. The dealer was almost hysterical with appreciation, asking, as a favor, if I would come to see him at his gallery. When I arrived, he said, 'Mr. Lasker, I know I imposed on you by my request, but you've saved my wife's and my life by the thing you've done. I want you to know that we shall always be indebted to you. By the way, do you remember the large Braque painting which hangs upstairs in my living room and which I have always refused to sell you?' And I said, 'Yes, I remember it very well.' 'Well, in gratitude, I just wanted to tell you that if I ever decide to sell it, I shall offer it to you first.' "

You have my gratitude for giving me the chance to share my thoughts with you.

As I stated, I've had a lot of thoughts about the subject, but until I started putting them on paper for this address, I hadn't really realized the gargantuan nature of what I had undertaken for a brief twenty-five minute presentation. My predicament called to mind a story told by my late good friend, the artist, author and humorist, Ludwig Bemelmans, whom I brought to this very city to see his first and possibly only rodeo. It was from his book, *My War With the United States* and he titled it "The Elephant Steak."

Once upon a time there were two men in Vienna who wanted to open a restaurant. One was a dentist who was tired of fixing teeth and always wanted to own a restaurant, and the other a famous cook by the name of Souphans. The dentist, however, was a little afraid. 'There are,' he says, 'already too many restaurants in Vienna, restaurants of every kind — Viennese, French, Italian, Chinese, American, American-Chinese, Portuguese, Armenian, dietary, vegetarian, Jewish, wine and beer restaurants — in short, all sorts of restaurants.'

But the chef had an idea. 'There is one kind of restaurant that Vienna has not,' he said.

'What kind?' asked the dentist.

'A restaurant such as has never existed before, a restaurant for steaks from every animal in the world.'

The dentist was apprehensive, but finally he agreed, and the famous chef went out to buy a house, tables, and chairs, and engaged help, pots and pans and had a sign painted with big red letters ten feet high saying: Steaks from Every Animal in the World.

The first customer that entered the door was a distinguished lady, a countess. She sat down and asked for an elephant steak.

'How would madame like this elephant steak cooked?' said the waiter.

'Oh, Milanaise, sauteed in butter, with a little spaghetti over it, on that a filet of anchovy, and an olive on top,' she said.

'That is very nice,' said the waiter and went out to order it.

'Jesus, Maria and Joseph!' said the dentist when he heard the order, and he turned to the chef and cried, 'What did I tell you? Now what are we going to do?'

The chef said nothing, put on a clean apron and walked into the dining room to the table of the lady. There he bowed, bent down to her and said, 'Madame has ordered an elephant steak?'

'Yes,' said the countess.

'With spaghetti and a filet of anchovy and an olive?'

'Yes.'

'Madame is all alone?'

'Yes, yes.'

'Madame expects no one else?'

'No.'

'And madame wants only one steak?'

'Yes,' said the lady, 'but why all these questions?'

'Because,' said the chef, 'because, madame, I am very sorry, but for one steak we cannot cut up our elephant.'

He solved my problem. In less than three hours, I cannot cut up the subject, and since neither you nor I have the disposition to listen to me that long, I shall merely make some observations on the current state of culture in Texas and to suggest one or two ways of improving it.

Ever since the discovery of Texas by the rest of the United States in 1936 (date of the Texas Centennial), it's been fashionable to kick Texas culture around. It is very easy to knock it and many of us have engaged in that parlor game. Larry McMurtry, one of our most successful novelists, still does. In last year's *Atlantic Monthly* tour de force on Texas, William Broyles did a two-page article entitled "A Brief Tour of the Arts" in which he capsuled the activity in writing, music, opera, and art museums in the state. He related the Al Meadows' involvement with fake paintings, but he neglected to point out that Mr. Meadows took his medicine like a man, and replaced both the spurious and questionable Spanish paintings at SMU in the gallery bearing his name with first class, top quality paintings — saying, "I made a mistake. Fortunately, I'm a wealthy man and I can afford to correct my errors." And he did. Broyles failed to recognize the important part that private

collectors play in the building of great museums when he wrote: "Most of the notable art bought by wealthy Texans remains in private hands, where it does as much to elevate the state's cultural life as a gold bar in a deposit box does to stimulate the economy."

The great museums of this country became great because wealthy collectors have loaned their art for public exhibition and have eventually given it to the public either in their lifetimes or by legacy. The Metropolitan Museum is the final repository for the Havermeyer, the Lewisohn, the Robert Lehman, the Nelson Rockefeller collections; the Museum of Modern Art for the Bliss and the Abbie Aldrich Rockefeller collections. Kay Kimbell's interest in collecting led to the establishment of the great Kimbell Museum in this city, McNay Institute in San Antonio by Mrs. McNay's interest in art, Gardner Museum in Boston by that wonderfully eccentric Mrs. Jack Gardner. The Houston Museum has been benefacted by numerous private collectors including Mrs. John Blaffer, Sr., who gave her beautiful group of impressionists and by Miss Ima Hogg, who had formed a noteworthy collection of American antique furniture. Without great private collectors, there can be no great public museums. I would imagine that most collectors live, for a brief time, with an illusion that they can take their collections with them, as did the Egyptians. They visualize a funeral procession with twenty Brink armored cars following the hearse carrying all their pieces of art. But eventually they realize that their only chance for immortality is to leave their collections to the community.

I do agree with Broyles in his comments about the audiences, when he stated, "The common element in any art is an audience, and until recently the arts in Texas had suffered from the lack of a tough critical climate. Good criticism is fundamental to good art, and . . . the arts suffer from an indiscriminating critical voice which hesitates to say whether a work is good or bad." On many occasions in the past, I've personally heard sensible people blame the poor support of the Dallas Symphony on negative reviews in the newspapers instead of putting the onus on the mediocre quality of the orchestra or its musical director.

Another commentary of Broyles was directed at the "generally woeful state of education; . . . few public schools muster individual talent, unless that talent is the ability to dodge tacklers or dunk a basket or lead cheers for same. Little attention is paid in Texas communities to genuine creative talent." This seems to me to be

a valid criticism, but one that is not germane to Texas alone, for it can apply to most of our other 49 states as well.

To properly understand Texas culture, we must constantly remind ourselves that this is a young country — as is most of the United States. It was colonized shortly after the birth of the industrial revolution in England, too soon to even foresee the effects of that great event — even if it was recognized as such, and I suspect it wasn't.

A pioneer society had many claims on its time and energy to survive against the elements, to grow crops, to defend itself against hostile natives. A true culture evolves slowly over 100 or 200 years; it is not created by law or edict. Education is probably the first conscious step taken and then entertainment and regional crafts come along with the first attainment of leisure time.

It seems to me that Texas never had time to develop a real indigenous culture with deep roots in the sense that we discuss the culture of the Indians or the Africans or the Europeans. Less than four decades after the founding of the Republic, railroads came in and linked the state to the rest of the country and brought in new settlers with their own cultural backgrounds and news from the rest of the world. All of these happenings superimposed foreign ideas on the generic culture that was trying to get a foothold.

In this century, we began to see evidences of emerging local cultural manifestations — painters, writers, who attracted national attention; orchestral music and opera companies which started to receive support. But it takes education to build audiences that understand what they are seeing and hearing, something our educational system did not provide.

As a boy growing up in the Texas public school system, I can recall when it was considered effete to be interested in art and poetry, sissy to play any instrument that wasn't used in the band. Then came the post-war revolution in communications that obliterated regionalism around the world. Movies and TV brought neon tubes to the Ginza, Coca-Cola signs to Singapore, levis to Lebanon, and the reports of the latest Dior fashions to Ennis the very day the new clothes appeared on the Avenue Montaigne. The regional costumes of the Swiss cantons and the Guatemalan natives were replaced by the clothes being worn in Montmartre, Soho, and Manhattan.

Artists in Hong Kong and Houston and Mexico, quick to sense the change, started working in the international style, instead of

painting sampans and bluebonnets and peons. Suddenly, being a regional artist or writer ceased to be an advantage — it became a liability in the market place. And like it or not, the market place for painting or literature is New York City. Bankrupt as it may be, it is still the capital city of the arts, just as Paris used to be. A few motion pictures may be made in Texas, but Hollywood is where the movie action is. These commercial magnates draw talent from all over the country in answer to the law of economic determinism, a term with which I first became familiar when the late E. L. De Golyer used it in an address at Trinity College in Hartford in 1947, titled "The Mines of Laurium." In it, he related the importance of the silver mines of Laurium, 25 miles from Athens, to the ability of that city-state to "win and for a long time maintain her supremacy in the ancient Greek world." He estimated that the silver value of these mines was some \$800 million over a period of three centuries or the equivalent of \$32 *billion* in terms of 1947 purchasing power. His inference was that the culture of Athens was directly affected by the high state of prosperity that existed there over such a long period of time. In briefer terms, it may be summarized as "money talks."

Texas was conceived in passion, born out of wedlock, and nurtured on the milk of bigness. Texans grew up with bigness in their blood and in their minds. The state was the biggest. We thought big and we accomplished big things because we knew no limitations. Eventually we created our own Texas jokes, the familiar Texas brags which amused the world for a while until everybody became bored with them and bored with Texans, or the stereotypes we created. No doubt about it, the nation was jealous of Texas; and when some of our arm-twisting, wheeler-dealer politicians fell from grace, the country was secretly glad. We became victims of our own publicity.

Well, what does all of this have to do with the state of culture in Texas? I think it has a lot, for it explains both our strengths and our weaknesses.

In the zeal of its pursuit of bigness, Texas has made it big in agriculture, in cattle, in oil, in making money. But it has been so busy that many of its leaders during the past hundred years have had little time to do anything else than to raise crops, breed cattle, and drill for oil — little time to think of its cultural institutions. We have every right to be proud of our achievements, but we should also face up to some of our less than notable accomplish-



ments. Texans have been proud of their ability to maintain low taxes, and while I don't like taxes any more than the next man, I'd like to look at what we're getting for our money. Texas has the dubious honor of having a higher rate of illiteracy than just five other states in the union. We rate 45th in our per capita expenditure for education. In 1973, we ranked 38th. Those statistics say a lot about our state of culture.

How do we evaluate our cultural institutions? By quantity, by size, by the international fame of our conductors, *or* by the degree of excellence that we achieve in the various fields? Here we have both good news and bad news, which reminds me of a story told to me by Monsignor O'Shay in San Francisco the other day.

The Pope was sitting quietly in his office one day when his executive secretary rushed in saying "Father, Father, I have the greatest news of all times, but there is also a bit of bad news." The Pope said, "Tell, me, tell me, I have never seen you so excited in all my life. What is the good news?" His executive secretary said, "Jesus Christ is calling you long distance." The Pope replied, "If Jesus is calling me long distance, what can possibly be the bad news?" The reply came, "He is calling from Salt Lake City."

The good news is that we have many colleges and universities in our state, the bad news is that few can be labeled excellent. Our state university, the one that might have been given a capital E, has been sabotaged by legislators, regents, and academic politicians, depriving it of a position of national pre-eminence. Unfortunately, intellectualism is still suspect in Texas.

The good news is that we have lots of symphonies, but the bad news is that we have too many — more than we can support financially. The good news is that the art museums are improving rapidly, attracting larger and larger numbers of viewers, but the bad news is that inflation is crippling them.

Andrew Carnegie, in his role of a successful business man and as a financial benefactor, probably did more for making the idea of free public libraries respectable than any single person has ever done for any other cultural institution. We are willing to accept the concept of a publicly supported library system, free to the public, whereas we still gag on giving similar complete financial support to museums or operas or ballets or symphonies.

The concept of state support for the arts has come very slowly to Texas. Last year was a record when the grand sum of \$410,454.00 was appropriated by the legislature and allocated to *all* of the arts —

ballet, opera, symphonies, museums for the entire state. And remember, we're the second largest state in the country. Municipal and county support varies from community to community. Federal grants from the Endowment for the Arts have shown steady growth through several succeeding administrations. The public sustenance through admission fees, memberships, foundations, and private benefactors make up the balance.

There has been a tendency for legislators and even some businessmen to regard the arts as a non-essential element in our society. This has been particularly true in some of the newer parts of the country, but that's out-of-date thinking as of today, for more and more of our citizens are looking for a rich cultural life as well as an economic one.

I am so convinced of the importance of the cultural enrichment of our state that I don't care what the motivation may be for increased support. Speaking of motivation, it was King Louis XVI who decided to send thousands of French troops under the very able General Rochambeau as well as 32 warships under the command of Admiral De Grasse to bring aid to General George Washington and his beleaguered forces. The King was less concerned with independence for the insurgent Americans than with weakening Great Britain. The motivation was pragmatic, but the aid helped nonetheless. Incidentally, the strain on the finances of France undoubtedly precipitated the French Revolution and the eventual overthrow of the King.

Some people support the arts because they enjoy them, others do so out of a sense of social snobbery, others because they think it's good for business, and there's some validity to all these notions. If we end up with better programs in all these institutions, greater standards of excellence—then everybody benefits. And I am personally not concerned about what motivates people to support them.

Only a few studies have so far been made of the economic impact of arts organizations on their communities. But the results of those that have become available show that the impact is substantial. For example, the New York State Commission on Cultural Resources has reported that non-profit arts organizations in the state spend \$350 million annually—more than half the operating expenditures of the state's agricultural business. They employ 33,000 people, more than the railroad industry in New York State, while

their assets of \$6 billion are equivalent to the national holdings of the Du Pont Corporation.

We know, too, that where inner-city decay has discouraged business, the arts can contribute substantially to any efforts to reclaim it. The transformation of an old movie house into an elegant center for the performing arts, a transformation strongly supported by Pittsburgh's business corporations, served as a major impetus for launching an extensive renewal of that city's midtown area.

For example, more than 50 percent of Lincoln Center's audiences come from outside of Manhattan, from other cities and states, and from abroad. All these people help to swell the economy of New York City. This year Lincoln Center and its components expect to reach audiences of well over four million. Shea Stadium last year had an attendance of only 3.4 million in a year when the Yankees, Jets, and Mets all used the same facility. As Lincoln Center Chairman Amyas Ames, former chairman of the United States Trust Company of New York and now Chairman of the National Committee for Cultural Resources, commented recently: "All around the country, state and municipal governments are spending large sums of money to maintain and build new sport facilities because they benefit the local economy. But there are more people cheering for the arts."

On the other hand, where a city's arts have been permitted to deteriorate, the effect on the city's business is direct and adverse. Recently, the French Ministry of Planning commissioned a study to find out why Paris had declined as an international business center. The conclusion of the 2,000-page report prepared by 200 individuals of international stature in the worlds of journalism, finance, business, civil service and the arts was that Paris had declined as a center of business and finance because the authorities had failed to take account of a crucial fact: The economic and political future of Paris was dependent on its cultural influence and heritage. The artistic life for which Paris was universally celebrated was waning and other European cities, notably London, were attracting the best of France's artists, craftsmen, and fashion designers.

How many in this room could tell me the five industrial products for which the city of Florence is famous — yet most of you know Florence as the city where the Michelangelo David is and where the Medici Library is. How many of you can tell me the address of Rothschild's bank or Maxim's restaurant — but all of you know

the address of the Venus de Milo and the Mona Lisa and Whistler's Mother is the Louvre. You may not know the name of the wealthiest man of Milan, but you know the name of La Scala and you tip your concierge generously to get yourself tickets for the night's performance when you are in Milan.

Patronage of the arts, therefore, can be out of philanthropy, selfishness, or altruism. It can be a uniquely effective instrument for protecting and extending a community's economic well being. It is, in short, and among other things, an investment for better business.

Throughout the country, performing arts organizations and museums peer into the gloom that has settled on our economy and study the prospects for surviving another year. Even in the best of times, arts organizations have rarely been strangers to adversity. Now inflation is making it even more difficult for them to balance their books. At the same time, audiences continue to grow and services to expand. As a result, administrators come up hard against the iron law of arts budgets: every expansion increases the income gap. The labors of Sisyphus and the perils of Pauline have become the common afflictions of most arts organizations. If the arts stand firm against adversity, it must be because people in the arts have an unshakeable belief in the efficacy of faith, hope, and above all, charity.

The time has come for Texans to think big about the state of culture in the Lone Star State!!!



## THE GAMBRELLS

By WILLIS TATE, LON TINKLE

WHEN HERBERT PICKENS GAMBRELL STARTED HIS SCHOOLING in the first grade of Dallas' David Crockett elementary school back in 1904, he cried all day long. "What's wrong?" his teacher asked. Said Herbert: "I am crying because I'm afraid I'll have to spend the rest of my life in school."

In a sense, so he did — but it hasn't been a matter for tears. All his life, like that of his brilliant wife Virginia, has been spent in the worlds of education, of public service to learning, of writing and of intellection. It is hard to think of any other husband-and-wife team of cultural tastemakers as useful and as important to Texas in our time. They are unique in personal quality, as they are in career achievement. At retirement, they will undoubtedly experience, as all purposeful and useful people must, the transience of the glories of this world, but it will be a long time before institutions and gifted people influenced and shaped by the work and the "presence" of Herbert and Virginia in this state cease to quicken and enhance the civilized life of the region.

Not the least of their contributions to our "life-style" has been the mutual joy in living and doing which they so splendidly example. Frank Tolbert, writing of Herbert Gambrell for the *Dallas Morning News*, first told the story of that first school day. He added that Herbert has "spent most of his awake hours in academic settings. . . . He hasn't done any more wailing about it, though . . . . In fact, he is probably the most cheerful and relaxed educator between the Rio Grande and the Sabine." Tolbert adds that "Gambrell is the owner of one of the best minds in these parts," but that some people think him "magnificently lazy," an impression Herbert has helped create "by never standing up when he can sit down and never sitting down when he can lie down." But this isn't laziness, it's the result of Herbert's towering 6-foot 5-inch frame and of his remarkable sense of sanity.

His hallmark is his unwavering and uncommon "common sense," his wonderful feeling for balance and equilibrium. His list of achievements, extremely diversified, would baffle anybody who supposed his self-proclaimed "laziness" at all real. The notion of the good life that Herbert and Virginia share is a life at once purposeful and full of delight. They mean to "be" as well as to "do," and "being" means vigorous mental activity — an activity best per-

formed in a state of stillness, another name for leisure. They take time to think. Both would probably nod approval to Oscar Wilde's definition of culture, "The ability to do nothing — significantly."

Both Gambrells are copiously endowed with the sense of humor — and their humor sometimes has a strain of quirky-ness, not so much off-beat as original. In a very real sense, their primary role in resuscitating Sam Houston's Philosophical Society of Texas springs from this very quirky-ness. The Society is one of the most interesting and most enjoyable institutions in the state — but it is an anomaly. In the best sense, the Philosophical Society is dedicated to an old tradition of the virtue of the "amateur" in human society. Nowadays, specialization has made the amateur old-fashioned. The fact remains that the "amateur" is one of history's hero-types, Thomas Jefferson and Benjamin Franklin in their many-sided interests outside of politics being supreme American examples. One great usefulness of the Society is precisely the respect and prestige it sponsors for the wide-ranging intellectual curiosity so apt to get lost in today's worship of professionalism, as though we had to hand over all thought to narrow specialists. Maybe to trust oneself, to turn to oneself to solve problems is amateur, but it's certainly human. The Philosophical Society of Texas, drawing together diversified minds, is a humanistic oasis of genuine significance to the state.

As scholars in history, Herbert and Virginia can lay claim to at least two books that would rank in anybody's list of the best Texas books of all time: Herbert's *Anson Jones: The Last President of Texas* (Doubleday; New York, 1948) on which Virginia served as "best friend and severest critic" and their collaborative *A Pictorial History of Texas* (Dutton; New York, 1960). J. Frank Dobie, for example, wrote in the *Saturday Review* that *Anson Jones* was the best biography of a Texan by a Texan ever written. The *Pictorial History* won the Summerfield Roberts \$1,000 award for the best Texas book of the year.

Two other Texas institutions have benefited mightily from the Gambrell team, most importantly the Hall of State and the Dallas Historical Society at Fair Park, and the influential Texas Institute of Letters, founded at the Hall of State, on Herbert's invitation, at the time of the Texas Centennial Celebration in Dallas. Their connection with the Hall of State and the Historical Society is well known; it is not so well known that Herbert — along with Frank Dobie — served the Texas Institute of Letters as president and for long terms as a member of the Institute's governing Council.

His leadership, seconded by Virginia, in making the Texas Institute of Letters a serious and important aspect of Texas cultural life is on the same level as that of Dobie, Webb, Bedichek and one or two others. Incidentally, Herbert has also served the literary history of the state as a mainstay for a long time of the region's most famous literary quarterly, *The Southwest Review*, and of the Southern Methodist University Press.

Both Herbert and Virginia have followed patterns of performance set by their parents. Herbert's father, editor of the *Baptist Standard*, was an outstanding Baptist minister, Virginia's was one of the state's more famous lawyers. Where did they get their quirky sense of humor? It's hard to say, but notice in passing a few more examples: Herbert at one time or another has fostered such zany "organizations" as a fictional Martha Sumner University (one of whose functions was to bestow "honorary degrees" on unlikely prospects for conventional schools), and the Trinity Valley Anti-Horse Thief Association and the Association of American Vice-Presidents, which was expected to be possibly "the largest organization in the world." On the other hand, he has been a champion "joiner" in many of the state's most solid organizations. Even the French government has awarded him its solemn honor of *Officier d'Académie*, entitling him to wear the famous decoration known as the Academic Palms.

His students remember him best for occasional unexpected acts in violation of academic propriety, as when he used to arrive in class on rainy winter days and calmly take off his shoes and socks to dry the latter on the steam radiator, and for his incomparable talent at bringing the classroom hour to life with an unsurpassed anecdotal gift. As a raconteur, or story-teller, he is in a class by himself, even in a state where the telling of tales, tall and small, has been a virtuosic specialty of the region.

Herbert was born in Tyler on July 15, 1898. Victor Hugo, born in 1802, later observed regally that "the century was two years old when I was born." They were nearly identical twins. Herbert might have observed, except the thought would never have occurred to him save as drollery, that he anticipated the twentieth century by a couple of years. His father moved the family to Dallas before Herbert reached school age, so Herbert got his early education in Dallas, some in Marlin, and his college training at Baylor, then at Southern Methodist, where he joined the history department in 1923, an association he retained until formal retirement from teach-



ing. He received both his B. A. and M. A. from SMU; his doctoral work was at the University of Chicago, the University of Mexico, and at the University of Texas, where he took his Ph.D. degree.

As an undergraduate at SMU, the wide range of his interests drew him into editorship of the student yearbook, into the managing editorship of the student newspaper, vice-president of the university "senate," manager of the Glee Club and membership in numerous honorary groups. While at Baylor, where he started college in 1917, he served as president of the freshman class. He joined the Student Army Training Corps at Baylor after American entry into World War I; he got the job of sergeant major of the battalion. After the war was over in 1918, he "retired" as sergeant major and transferred to Southern Methodist University.

While Herbert was teaching during his apprentice years at SMU, one student on the campus was a "small, intensely energetic girl with a rather formidably gifted mind" (the phrase is from an article by Paul Crume), Virginia Leddy of Greenville. After later study at the University of Texas at Austin, she returned to the SMU campus and became archivist for the Dallas Historical Society, whose collections were then housed at the university. The late Sam Acheson, long the secretary of the Philosophical Society of Texas and a sort of "unofficial" historian of Dallas, characterized Virginia as "a noted historian and archivist in her own right," as well as a museum director whose administration of the Texas Hall of State "had won international recognition." She and Herbert were married in 1940. Like Herbert, she has generously given of her time to outside activities, including a twelve-year stint on the board of the Texas Library and Historical Commission, part of the time as chairman of the board.

The "public" life of the Gambrells has been awesomely filled with duties and service; the demands made on them by public officials and institutions, by writers and historians, the obligations of their posts, all these have called for a great expense of energy. Yet, one thing their close friends most admire in them is their resolute determination to enjoy a "private" life, too, one in which the "couple" is sovereign. This life-style, in which two strongly individualized personalities have created and preserved their own notion of the good life, is as inspiring to those who know them well as their public and much publicized careers.

A man's avocation sometimes looms as large as his vocation, and that might be said of Herbert Gambrell. We have mentioned

his vocations: history professor, biographer, editor, museum director, successively or simultaneously — but from the 1930s his avocation was the Philosophical Society of Texas, its re-launching and development.

Herbert's contribution in the *Proceedings* of 1963 entitled "Something About This Society" gives his modest account of the re-birth of the Society after one hundred years of dormancy. Even reading between the lines, there is no doubt who invited "five citizens and five professors" to his home to resurrect the 1837 organization. Not only did he conceive the revived Texas cultural thrust, but, typically, persuaded others to do the organizing as he assumed the mid-wife role.

Some of us a wee bit younger watched the genesis and growth of Herbert's obsession. It was evident to us as undergraduates as he discovered that Lamar founded this earliest Texas Learned Society in 1837 (he was researching for his *Mirabeau Buonaparte Lamar, Troubadour and Crusader*, published 1934). He told everybody about it; later as colleagues at Southern Methodist University we observed his almost anonymous management of the Society and editing of its distinguished *Proceedings*.

One of his headquarters after 1935 was in the Hall of State, as historical director of the Centennial Exposition and then the Dallas Historical Society; his other headquarters was in the history department of SMU. From 1940 until 1975, a happy interlacing of boards of the Philosophers and the Historical Society provided the ancient Society a home, a depository, a mailing address, office supplies and assistance with little or no cost. In 1969 he gave up the secretaryship but continued editing *Proceedings* — and, surprisingly, he was elected president. Virginia Leddy Gambrell, reluctantly, publicly, but happy to be on the team, became one of the secretaries until 1975. She had long shared in the administration and as a member in her own right.

Now that the Society was healthily in its rebirth, the Gambrells babysat the Society for forty years, and, proud as they were of its robust development and firm as was their faith in its future, they yearned for the roles of bystanders after so many years of participation.

And Providence, veteran protector of institutions like this Society, obligingly raised up a successor fitted by vocation, avocation, training and personal qualities. His name is Dorman H. Winfrey, and he officially inhabits the Texas State Library in Austin, which is

the logical depository of the papers of the earliest Learned Society in Texas.

Providence also has a way of perpetuating the best and the worthy. These are the permanent marks of the Gambrells that the Society will always revere. Its present members are mindful of our Society's dual roots of history. The long line of future members will spin the legend of the history and never cease to be grateful for the Gambrells.



## N E C R O L O G Y

### JAMES PERRY BRYAN

1909-1975

JAMES PERRY BRYAN DIED IN HOUSTON ON JUNE 9, 1975.

Known to his many friends as "J.P.," he was a native of Brazoria County, born in Bay City on January 11, 1909, and was descended on the maternal side from Stephen F. Austin's sister.

"J.P." graduated from the University of Texas at Austin and served as a member of the Board of Regents from 1957 to 1963. He was a student of Texas history and served as president of the Texas State Historical Association and the Sons of the Republic of Texas. An avid collector of Texana, he was author of articles and books on Texas history. The Texas State Historical Association Book Auction in 1976 was dedicated to his memory. He edited *Texas in Maps* (1961) and *Mary Austin Holley: The Texas Diary, 1835-1838* (1965), and was at work on a historical volume at the time of his death.

Active in the development of his local area, Bryan gave of his time generously to the local school board, municipal government, and the 8th Regional War Labor Board during World War II. For two decades, he was general counsel for Dow Chemical Company in Freeport. Survived by his wife and two sons, he was buried in the family cemetery at Peach Point.

—D.H.W.

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### ROSCOE PLIMPTON DeWITT

1894-1975

FEW MEN HAVE THE PRIVILEGE OF ATTENDING WITH THEIR father their respective class reunions at the institution from which they both received their degree — still fewer accompany their father to his sixty-fifth reunion — but such was the lot of Roscoe Plimpton DeWitt. Space does not permit the telling of the many interesting events in connection with that reunion. Suffice it to say that there was quite an argument as to the mode of transportation, whether it should be by rail or by air. Roscoe's father, Edgar A. DeWitt, prevailed and they went by train.

Roscoe was born in Dallas, Texas, February 18, 1894, and received his AB degree from Dartmouth in 1914 (as had his father many years before) and his Master of Architecture from Harvard in 1917. Dartmouth awarded him an honorary MA degree in 1937.

Roscoe is survived by his widow, Elizabeth Boyd DeWitt (to whom he was married in 1943) and by two daughters by a previous marriage.

Roscoe was a perfectionist and was the architect on important buildings throughout the United States. Many of them are listed in his biographical sketch in *Who's Who in America*. However, it should be noted that he was Associate Architect of the Extension of the East Front of the Capitol in Washington, D. C. and the restoration of the original Senate and Supreme Court Chambers, as well as architect for the new James Madison Memorial Building of the Library of Congress. He was architect of the Sam Rayburn Library at Bonham, Texas. Among other noteworthy buildings were the downtown Neiman-Marcus Building and the Neiman-Marcus Preston Center, both in Dallas. In addition, he was the architect on the Southern Methodist University Administration Building and Fondren Library; Highland Park Methodist Church; and Parkland, Presbyterian and St. Paul hospitals as well as hospitals and schools throughout the South. He was the architect for the Dallas Museum of Fine Arts and associated on the Hall of State.

At the outbreak of the First World War he received his commission as Second Lieutenant in the Coast Artillery Corps at the First Officer's Training Camp at Leon Springs, near San Antonio, and served as Captain in the European Theatre. At the end of the war he remained in Paris for a year as a member of the Peace Commission. Those recruits who attended the First Officer's Training Camp had a camaraderie which resulted in their holding a reunion each year after the war. Roscoe was chairman of the reunion held in the spring of 1975 in Dallas.

In the Second World War he served as Lieutenant Colonel in Military Government, Monument and Arts Division in England and France.

Roscoe had a host of friends throughout the United States. Close friends on both sides of the aisle in the United States Congress included Sam Rayburn.

Roscoe was a man of broad interests, particularly the arts, having served on the Advisory Board of the Texas Commission on the Arts

and Humanities, the Board of Directors of Dallas Civic Opera, and other cultural organizations; he was a member of the American Federation of Arts and the Royal Society of Arts.

Roscoe had a keen sense of humor and was an excellent raconteur of anecdotes and events. He and his wife loved to entertain their friends and always did so in a most gracious and delightful manner.

He and his wife traveled in Europe frequently visiting museums, old buildings and new, and observing use of new materials and techniques.

Roscoe DeWitt was a delightful person with whom to have lunch or spend an evening or a week. One was never bored in his company.

Roscoe died November 2, 1975, in St. Paul's Hospital of which he was the architect.

—S.J.H.

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## IMA HOGG

1882-1975

MISS IMA HOGG'S LIFE SHOULD NOT BE MEASURED IN YEARS, BUT in ideas conceived and programs successfully launched. She, her brothers Will, Tom, and Mike, and their father, James Stephen Hogg, all devoted their personal energies and financial resources to enhancing the well-being of the people of the state. They were not satisfied just to help individuals, though no one will ever know how many scores of persons were aided anonymously by them.

They had the foresight to see that the culture of the state needed to be pointed toward goals and implemented by structures which would constantly enrich the emotional health of generations of people to come. Their idea of a positive, healthy outlook was both broad and practical. They wanted their fellow Texans to devote more time and resources to education, to artistic attainment, to natural and heritage preservation, and to the other values which can guide people of all ages in their own development and contribution to others.

Miss Hogg herself is responsible for the establishment of the Hogg Foundation for Mental Health. As a girl in her teens, she had gone with her father, the Governor, to visit the "eleemosynary institutions," the prisons, the schools, and the state's other provisions for dealing with human needs. Her father had fought for higher quality

education through the preservation of public lands for its support. Her brother Will won many battles for the freedom of higher education and for its outreach to more and more people of the state. Tom saw in the physical and animal resources of the area value to be preserved. Mike joined with Miss Hogg in deciding to give the residue of Will's estate to The University of Texas for the permanent establishment of a program of mental health. They saw in the University an ideal trust instrument. Later they and their brother Tom augmented that start with their own funds, confident that the creativity of the University could always keep the program serving the people in an optimum way.

Miss Hogg was as active in her 80s and 90s as in her earlier years. Each new dream was started in such a way as to be supported by the efforts of other people and to become established in the value system of the state. Ed Rotan expressed it this way, when the combined Rotary Clubs of Houston honored Miss Hogg in 1969:

History records many people who have earned distinction by their capacity to visualize and conceive constructive projects, others who have gained honor by their ability to carry out such projects, still others whose financial generosity in support of such projects has brought them widespread respect. Rare indeed, however, are those persons in whom all three of these essential proclivities are abundantly combined. Such a person is Miss Hogg.

Throughout her long and fruitful life she has, further, demonstrated a quality of conviction which has enabled her to inspire others to follow her leadership, to enlist in her undertakings, and to surpass themselves in performance — an exceptional combination of gracious firmness, insistence on seeking perfection, and impatience with obstacles or excuses, untainted by selfishness, and all mellowed by unfailing wit and feminine charm. She is the hardest lady of my acquaintance to say "No" to.

As a girl and young lady, Miss Hogg's chosen field of special preparation was music. She studied with various masters in this country and abroad and could have continued in concert work. Instead, she chose to help her state reach for the highest quality in music and other fine arts through the exposure of countless persons to the work of great composers and artists. She early realized that was not enough. Progressive and permanent achievement in these fields required organized effort. Just as she had helped provide

ongoing means of furthering mental health programs, so she helped her own city of Houston attain and maintain national excellence through the building of the Houston Symphony Society. She worked with many other people toward this goal.

Her desire to further the knowledge and appreciation of many people in a kindred field is also described by Mr. Rotan:

Miss Hogg's interest in decorative arts and beautiful furniture likewise began at an early age through her consciousness of the things around her in her Grandfather Stinson's home and other homes where she lived and visited. It was not until the early 1920's, however, that the idea of building a collection of Early American furniture came to her, but from the beginning her objective was ultimately a gift to a Texas museum.

Through the years that followed, her studies and searches brought her into contact and ultimately warm friendship with the most distinguished American authorities in the field. As her collection grew and grew at the magnificent family home here in Houston, Bayou Bend, far past the point where any existing fine arts museum could adequately accommodate it, Miss Hogg in 1956 conceived the idea of giving both the house and the collection to the Museum of Fine Arts of Houston. Ten years later, on March 5, 1966, after a decade of tireless preparation, rearrangement, and additions all at her own expense, Bayou Bend and the Bayou Bend Collection of Early American Decorative Arts were dedicated as a wing of the Museum of Fine Arts of Houston in an impressive ceremony participated in by the Governor of Texas and the Chancellor of The University of Texas, among others, and attended by a host of Miss Hogg's fellow collectors, friends, and admirers from far and near.

Elsewhere in the state, Miss Hogg initiated outstanding programs in restoration and preservation through the establishment of the Varner-Hogg State Park, where her father's home now provides, for the public, choice examples of furnishings of his period. Thousands of adult visitors from Texas, other states, and many other countries have already visited this museum which is beautifully maintained by staff members of the Parks and Wildlife Department. Many more thousands of school children visit the museum each year.

Miss Hogg also helped the northeast Texas community of Quitman in its preservation efforts related to her early childhood home. What is now called Jim Hogg State Park is the result.



At an advanced age when most people rest on their life's accomplishments, Miss Hogg established the Winedale Inn Properties which have been given to The University of Texas. They are a growing collection of beautiful buildings, art objects, and furnishings of one of the earliest periods of German culture in the state. Winedale is equipped as a performing arts and conference center. An advisory committee helps plan its use with staff members in charge of the varied week-by-week program of exhibits, performances, and conferences.

She appreciated the summer teaching of Shakespeare by a University of Texas professor at Winedale through the acting out by students of what that playwright means to them. She observed the two weeks of rehearsals and then was delighted when local people came together at Winedale to see the final performance.

As mental health programs, music and art, and preservation of our cultural heritage help many people know who and where they are and how their lives can be enriched, so does a love of nature. Again, Miss Hogg joined with many other people in establishing garden clubs and also in making certain that metropolitan areas would always have their green places for public enjoyment. She has warded off many pressure groups which have tried to encroach upon these public lands, and has succeeded.

Miss Hogg was an active member of the Philosophical Society of Texas and served as its president for one term. Though she shunned publicity, including public speaking, many of her friends still remember her exquisitely composed Presidential address.

Numerous biographies should and will be written about Miss Hogg. She was a complex person. As soon as one writer highlights a talent which she exemplified to a perfectionist degree, other abilities and attainments come to light. An overview of her contributions to Texas and of her personal charm is presented in a small volume just published. Its author is Louise Kosches Iscoe. The publisher is the Hogg Foundation. A copy was presented to each of some 700 persons who came together in Austin on May 2 and 3, 1976, to honor Miss Hogg and to confer about her philanthropies which are continuing as a living memorial.

—R.L.S.

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**MARK LEMMON**

1889-1975

MARK LEMMON WAS AN ARCHITECT BY TRAINING, AN ARTIST BY nature, a gentleman by instinct and by breeding. His gentle breeding was assured by the circumstances of his birth. He was born November 10, 1889, in Gainesville, Texas, but his parents moved almost immediately to Sherman, Texas, sometimes known as the "little Athens of the South" because of its many fine schools. He grew up the only child of parents who loved books and had a respect for learning. His mother, Cosette Lipscomb Lemmon, a stately beauty from Marshall, Texas, was a musician, the daughter of Garland Lipscomb, Chief Counsel for the Texas and Pacific Railroad in Texas. His father, William Leonard Lemmon, was a student and a teacher, the Superintendent of the Public School System of Sherman, and the author and publisher of textbooks used throughout the South. Mr. Lemmon died in 1909 when young Mark was a freshman at The University of Texas.

After graduation from The University of Texas in 1912, where he was an assistant in the Geology Department and a member of the Sigma Chi Fraternity and Friars, the honorary Senior Society, Mark Lemmon proceeded to the Massachusetts Institute of Technology to receive his degree in architecture in 1916. After a brief stint in the office of Warren Whitmore in New York City where he worked on such buildings as the Commodore Hotel and the Broadmoor in Colorado Springs, he enlisted and served as an officer in the 77th Engineering (New York) Division in France as the Commanding Officer of a Transport operation.

Upon his return from France along with his mother he settled in Dallas to begin a long and distinguished career in architecture. One of his first commissions, an elementary school in Dallas, was easily his most fortunate, for when he called to thank Mr. George Reynolds of the Dallas Board of Education, he met Mr. Reynolds' daughter, Maybelle. Their happy marriage lasted for more than fifty years, and there was born to them two sons, Dr. Mark L. Lemmon of Dallas, and George Reynolds Lemmon of Topeka, Kansas.

The professional career of Mark Lemmon falls roughly into two general categories. Although he designed office buildings such as the Tower Petroleum Building, now called Corrigan Tower; and the Southland Center in association with Welton Beckett of Los Angeles;

the Texas Hall of State, a joint venture of ten architects during the depression; and with John Danna the Museum of Natural History in Dallas, the main body of his work was in the designing of schools and churches. He was for twenty-three years the Consulting Architect for the Dallas Independent School District, directing a building program of \$250,000,000. For eight years he was consultant to The University of Texas System and all of its branches during one of its great periods of expansion, responsible among many others for the first building in the Southwestern Medical School complex in Dallas. As Consulting Architect for Southern Methodist University he designed twenty buildings on that beautiful campus, including the Perkins Theological Quadrangle.

Mark Lemmon could well be called the Dean of Ecclesiastical Architecture in Texas for there are scattered over the State sixteen examples from his hand of churches of five different denominations, eight of them in Dallas. The most dramatic of these is the Moody Memorial Methodist Church on the shore of the Gulf of Mexico in Galveston. The brilliant coastal sunlight streams through the rich hues of faceted stained glass which lines both sides of the Nave. This glass from the studio of Gabriel Loire of Chartres was here first introduced into this part of the world.

During World War II Mark Lemmon was requested by the United States government to draw plans for an \$18,000,000 bombardier school to be located in San Angelo, Texas, the plans to be delivered in twenty-one days. By working a team of seventy men around the clock he delivered the plans on time. Later he served as a member of the Renegotiation Board of the Eighth Service Command to review the contracts let during the war.

Mark Lemmon died December 22, 1975, at the age of eighty-six. Dr. William M. Elliott, his old friend and Pastor Emeritus, and Dr. B. Clayton Bell, Senior Pastor, conducted the services for him on Christmas Eve in the sanctuary of the Highland Park Presbyterian Church of which he was a founder and which he had designed. With its slender, delicate spire silhouetted against the Texas sky, it stands a monument to a good man and a great architect.

—R.P.S.

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## R. HENDERSON SHUFFLER

1908-1975

R. HENDERSON SHUFFLER, EXECUTIVE DIRECTOR OF THE INSTITUTE OF TEXAN CULTURES, was born on November 8, 1908, in Plainview, Texas. He died in San Antonio, Texas, on July 20, 1975, at the age of sixty-six. He is survived by his widow, Elnora Roach Shuffler; his son, The Reverend Ralph H. Shuffler, II, of Galveston; his daughter, Mrs. R. J. Case, Jr., of Corpus Christi; three grandchildren and two brothers.

Henderson Shuffler grew up in Young County, in the rolling prairies of north-central Texas. He was graduated from Olney High School in 1925, and subsequently enrolled at Texas A & M College. In 1929, he received the B.A. degree with a major in English. For the next fifteen years, in association with his father, Shuffler worked as a newsman in Odessa. In 1940 he founded and published *The Odessa American*, which is still the city's only daily newspaper.

In the years of the Depression, Odessa was a small oil boom town, and Henderson Shuffler was a crusading editor in the exemplary tradition of the populists. On one occasion he campaigned vigorously to thwart the designs of professional gamblers for gaining control of city hall. The opposition retaliated with violence, setting fire to his printing plant and hitting him in the head with a soda water bottle. In spite of setbacks, Henderson maintained a firm public stand, reinforced by the conviction that the voters, given the facts, would do their duty. On election day, the citizens of Odessa responded to Henderson's editorial leadership and rejected the opposition candidates. As Shuffler advanced in life to meet other challenges, he wore the knot on his forehead as a badge of honor won in an open struggle to keep local government in the hands of the people.

In 1945, Shuffler returned to his Alma Mater at College Station as Director of its Development Fund where he originated the Opportunity Awards Scholarship Program through which more than 5,500 students have since attended Texas A & M University. The continuing success of this program and the later achievements of those it enabled to attend the University were a source of great satisfaction to him throughout the remainder of his life. He continued the practice, begun earlier in the newspaper days, of contributing articles to *Southwest Review*, *Southwestern Historical Quarterly*, *Ford Times*, *Texas Bar Journal*, *Texana Magazine*, and *Texas Quarterly*. In 1947,

Henderson took charge of the Office of Information and Publications for the Texas A & M College System, remaining at the directional helm for fifteen years.

Henderson's record as an administrator with a penchant for writing, the extent of his knowledge of Texas history, his acquaintance with publishers and book collectors, and obviously his integrity were significant factors which influenced the administration of The University of Texas at Austin to appoint him Director of The Texana Program in 1962. In this capacity, Shuffler's role was to discover rare books and materials relating to Texas history, to evaluate such discoveries in terms of informational and instructional quality, and to prepare recommendations for their acquisition and utilization by The University.

The capstone of Shuffler's record of achievement was the Institute of Texan Cultures. Early in 1966, administrative aides of Governor John B. Connally met with him to discuss ideas under consideration for the State of Texas pavilion in San Antonio's HemisFair '68. The Governor's representatives adhered closely to the idea that the state's official participation should be a unique reflection of Texas history. It was not to duplicate exhibits in other sections of Texas; it was not to be an amusement park; and it was not to be regional in scope and purpose. Henderson Shuffler, aware that the cowboy-and-Indian theme was outmoded, recommended an innovative examination of "the amazingly cosmopolitan background of our people and our culture . . ." Out of such discussions emerged the concept of The Institute of Texan Cultures. Admittedly, Shuffler was extremely sensitive about the word *culture* and its connotations. He dismissed the term if it signified faked refinement or pseudo-intellectualism. To him, the only acceptable use of the word was in the context of historical development or cultural anthropology. Even before the Institute officially opened, he informed an audience that the name of the place was "over long and rather stuffy," expressing the hope that in time the title could be modified.

On April 15, 1967, Governor Connally appointed Shuffler to direct the Institute, and The University of Texas at Austin authorized an indefinite leave to give him sufficient time in which to implement the grand design. Within a month he organized a staff of fifty-five dedicated individuals of diverse backgrounds and qualifications, all imbued with enthusiasm about the project. Moving forward with the

construction of the interior facilities of the Institute, Henderson's concept for the pavilion emanated from four basic points contained in a memorandum to the Governor: (1) the multi-faceted program would be informative, entertaining, and exciting; (2) the facilities would differ dramatically from those of orthodox museums; (3) the Institute would not compete with other institutions for displays, documents, and books; and (4) the program at the Institute would be original and not a duplication of exhibits elsewhere.

When the Institute formally opened on April 6, 1968, at HemisFair, the result clearly reflected Henderson's idea of a communication center focusing on the variegated histories and accomplishments of the ethnic groups which contributed to the state's development. At the conclusion of the fair six months later, the Institute remained as a permanent attraction, retaining the innovative techniques and offering support services to the statewide educational community.

In 1969, the Texas Legislature, endorsing the educational thrust Shuffler had given to the Institute, transferred its jurisdiction to The Board of Regents of The University of Texas System. In turn, the Regents in 1973, assigned administrative responsibility for the Institute to The University of Texas at San Antonio. Shuffler acknowledged the changes as an extension of the basic legislation which defined the Institute's role as an educational communication center with a composite mission of researching and interpreting factual information relating to the history and culture of the people of Texas and of introducing multi-media techniques for the dissemination of accrued data. In carrying out the legislative mandate, Shuffler devoted considerable attention to the production of historical accounts of individuals who represented the numerous cultural, national and ethnic groups which he and the staff had identified.

During the HemisFair festivities, Shuffler discerned a shift in emphasis away from the once-dominant "melting pot" theory in American history toward a newer, more comprehensive many-peoples-one-nation concept. Aware of changing interpretations, in 1968, he accepted an invitation from the Smithsonian Institution for the Institute of Texan Cultures to co-sponsor a Festival of American Folklife in Washington, D. C. With his top assistants, Henderson escorted 125 Texans to the national capital to demonstrate folk skills of the Lone Star State. They returned with the idea that Texas should have a similar festival. It took three years of planning and \$35,000 of seed money from philanthropic foundations to produce

the first Texas Folklife Festival. Since then, the festival has developed into a self-sustaining annual event.

In the meantime, under Henderson's leadership, the staff selected the themes which highlighted the Institute's contribution to Hemis-Fair and transformed them into filmstrips, slides, tapes, posters, and publications. Equally important were the exhibits of contemporary artists in different media, such as José Cisneros' "Riders of the Spanish Borderlands," Tom Lea's "Selection of Paintings and Drawings from the Nineteen-Sixties," William D. Wittliff's "Vaquero: Genesis of the Texas Cowboy," and Buck Schiwetz's impressions of the Texas landscape. The Institute has further extended its influence to other cities and towns in Texas through the traveling exhibitions ("Highlights of Our Spanish Heritage," "The Texas Rangers: Their First 150 Years," "Texas and Her Constitutions," and for the Bicentennial "Texas and the American Revolution").

Henderson's personal interests were many and varied. He belonged to the Episcopal Church; his son, Ralph, entered the priesthood and became Associate Rector of Trinity Church in Galveston. At one time Shuffler was an active member of the Chili Appreciation Society, but withdrew his support when the activity lost spontaneity. He enjoyed a good story, and relished even more an opportunity to tell a good tale, such as recalling his newspaper days in Odessa when he wrote poetry to earn whiskey money, or when he suggested to friends the idea of sponsoring a jackrabbit roping contest.

When Henderson died, some of the state's leading newspapers published editorials to his memory, including *The Houston Chronicle*, *The Waco Tribune-Herald*, *The Dallas Morning News*, *The Austin American-Statesman*, *The San Antonio News*, and *The San Antonio Light*. According to these sources, Shuffler was one of those special persons endowed with imagination, determination, perspective, versatility, integrity, and an uncanny sense of timing. A friend and newspaper editor declared: "Seldom in the history of this state has one man done so much for posterity as did Henderson Shuffler."

—P.T.F.

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## PAST PRESIDENTS

* Mirabeau Buonaparte Lamar . . . . .	1837-59
* Ira Kendrick Stephens . . . . .	1936
* Charles Shirley Potts . . . . .	1937
* Edgar Odell Lovett . . . . .	1938
* George Bannerman Dealey . . . . .	1939
* George Waverley Briggs . . . . .	1940
* William James Battle . . . . .	1941
* George Alfred Hill, Jr. . . . .	1942
* Edward Henry Cary . . . . .	1943
* Edward Randall . . . . .	1944
* Umphrey Lee . . . . .	1944
* Eugene Perry Locke . . . . .	1945
* Louis Herman Hubbard . . . . .	1946
* Pat Ireland Nixon . . . . .	1947
* Ima Hogg . . . . .	1948
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