The Philosophical Society of Texas

PROCEEDINGS

1989

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OF THE ANNUAL MEETING

AT SAN ANTONIO

DECEMBER 1 and 2, 1989

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AUSTIN

THE PHILOSOPHICAL SOCIETY OF TEXAS

1990

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 nonprofit, educational institution on January 18, 1936, by George Waverley Briggs, James Quayle Dealey, Herbert Pickens Gambrell, Samuel Wood Geiser, Lucius Mirabeau Lamar III, Umphrey Lee, Charles Shirley Potts, William Alexander Rhea, Ira Kendrick Stephens, and William Embrey Wrather. December 5, 1936, formal reorganization was completed.

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The Philosophical Society of Texas

THE LARGEST GROUP EVER TO ATTEND A PHILOSOPHICAL SOCIETY of Texas annual meeting gathered in San Antonio on December 1 and 2 to celebrate the Society's 152nd anniversary. More than 250 members, spouses, and guests assembled at the beautiful Marriott River Center Hotel which looked over San Antonio's famous Riverwalk.

Friday evening's brisk and rainy weather did not dampen the spirits of members and guests who enjoyed cocktails and dinner at the Institute of Texan Culture. A buffet dinner, representing the various cultures of the state, allowed guests to dine and stroll through the wonderful and creative exhibits at the Institute. Music and a social hour followed the dinner.

Saturday's program, "The Arts in Texas: Launching into the 21st Century," offered experts' perspectives on the arts and the exciting future in store for artists and patrons in Texas. Outstanding panelists led invigorating discussions in morning and afternoon sessions, accompanied by several musical performances.

Saturday evening's banquet was held at the McNay Museum. Members and guests viewed the museum's magnificent collection while enjoying cocktails. After an exquisite dinner, San Antonio musician George Smyer entertained with folk songs, offering a perfect ending to an inspirational and enlightening weekend.

President J. Chrys Dougherty announced that ten members died during the past year: Claude Carroll Albritton, Jr., Robert Bernerd Anderson, William Bennett Bean, Marvin Key Collie, Joe Ewing Estes, John H. Jenkins III, Kathryn Risher Randall, Willis McDonald Tate, Margaret Batts Tobin and Frank H. Wardlaw.

During the business meeting, the following officers were elected: Frank M. Wozencraft, president; William M. Levin, first vice-president; Dr. William D. Seybold, second vice-president; James Dick, treasurer; and Dorman H. Winfrey, secretary. New By-Laws were adopted by the members, and these are included in this *Proceedings*.

Those in attendance had great praise for the local arrangements provided by Baker Duncan and the outstanding program work done by Frank Wozencraft.

ATTENDANCE AT THE 1989 MEETING

Members registered included: Miss Cousins, Duff, Hayes; Mesdames Brinkerhoff, Huey, Kempner, Knepper, Lee, Pape, Randel, Rhodes, Rostow, Scott, Wilson; Messrs. Anderson, Barrow, Bell, Bennett, Blanton, Brown, Bryan, Caldwell, Carmack, Clark, Conger, Cook, Crim, Crook, Denius, Dick, Doty, Dougherty, Doyle, Dugger, Dunagan, A. Baker Duncan, Charles W. Duncan, Jr., Fehrenbach, Durwood Fleming, Jon H. Fleming, Frantz, Galvin, Garrett, Grant, Greenhill, Guest, Hall, Hargrove, Hershey, Hill, Hobby, Hoffman, Holtzman, Hook, Howe, James, Kelsey, Kelton, Kempner, Dan Kilgore, William J. Kilgore, King, Kozmetsky, Krueger, Lawrence, Levin, Lord, Madden, Maguire, Marcus, Margrave, McCall, McCorquodale, McKnight, Middleton, Mills, Moseley, Mullins, Pincoffs, Pope, Pressler, Provence, Edward Randall, Risher Randall, Reavley, Reynolds, Seals, Seybold, Sherman, Shilling, Shuffler, Frank C. Smith, Jr., Harlan J. Smith, Spence, Storey, Tritico, Trotti, Tyler, Walker, Weinberg, Wells, Whitcomb, Winfrey, Winters, Wozencraft, Charles Alan Wright, James S. Wright, William P. Wright, Jr., Yudof.

Guests included: Mrs. Thomas D. Anderson, Mrs. Thomas D. Barrow, Mrs. Paul G. Bell, Bob Brinkerhoff, Mrs. Jack S. Blanton, Mrs. John R. Brown, Mr. and Mrs. Joseph C. Brown, Mrs. J. P. Bryan, Lisa Caldwell, Mrs. Clifton Caldwell, Mrs. George Carmack, Martha Combs, Mrs. Roger Conger, Mrs. C. W. W. Cook, Mrs. William R. Crim, Elizabeth Crook, Mrs. William H. Crook, Mrs. Franklin W. Denius, Mrs. E. W. Doty, Mrs. J. Chrys Dougherty, Mrs. Gerry Doyle, Mrs. J. Conrad Dunagan, Mrs. A. Baker Duncan, Mrs. Charles W. Duncan, Jr., Mr. and Mrs. Lewis Ensign, Claire Eyrich, Mrs. T. R. Fehrenbach, Mrs. Charles O. Galvin, Mrs. Jenkins Garrett, Mrs. Joseph M. Grant, Mrs. Joe R. Greenhill, Mrs. William E. Guest, Mrs. James W. Hargrove, Mrs. Jacob Hershey, Susan Hildebrand, Mrs. John L. Hill, Jr., Mr. and Mrs. Earl Hite, Mrs. W. P. Hobby, Mrs. Philip G. Hoffman, Mrs. Wayne H. Holtzman, Mrs. Harold S. Hook, Mrs. John Howe, Mrs. Thomas N. James, Mrs. Mavis P. Kelsey, Sr., Mrs. Harris L. Kempner, Jr., Mrs. Dan Kilgore, Mrs. William J. Kilgore, Mrs. George Kozmetsky, Mrs. Robert Krueger, Mrs. F. Lee Lawrence, John Leeper, Carolyn Brown Legley, Bill Lende, Mrs. William C. Levin, Mrs. Grogan Lord, Dr. Elizabeth MacNaughton, Mrs. Jack R. Maguire, Anne Mallon, Mrs. John L. Margrave, Mrs. Abner V. McCall, Mrs. Malcolm McCorquodale, Gen. and Mrs. John McGiffert,

Mrs. Stanley Marcus, Mr. and Mrs. Alan Minter, Mr. and Mrs. Dan Moody, Mrs. John D. Moseley, Mrs. Charles Mullins, Curtis W. Owen, Mrs. Edmund L. Pincoffs, Mrs. Jack Pope, Mrs. Paul Pressler, Mrs. Edward Randall, Mrs. Risher Randall, Col. and Mrs. C. E. Ray, Mrs. Thomas M. Reavley, Mrs. Herbert H. Reynolds, Alec Rhodes, Walt Rostow, Mrs. Woodrow Seals, Ramona Seeligson, Mrs. William D. Seybold, Mrs. Max Sherman, Mrs. Roy B. Shilling, Jr., Mrs. R. H. Shuffler, Mrs. Ralph H. Shuffler, Mrs. Frank C. Smith, Jr., Mrs. Harlan J. Smith, Mrs. Ralph Spence, Mrs. Charles P. Storey, Jeanne Thompson, Dr. and Mrs. Bob Trotter, Mrs. Robert S. Trotti, Mrs. Ron Tyler, Dianne Vaughan, Mrs. Ruel C. Walker, Mrs. Steven Weinberg, Mrs. Peter Wells, Mrs. Gail Whitcomb, Will E. Wilson, Mrs. Dorman H. Winfrey, Mrs. Frank M. Wozencraft, Mrs. Charles Alan Wright, Mrs. James S. Wright, Mrs. William P. Wright, Jr., Mrs. Mark G. Yudof.

Panel One:

THE NINETIES: COUNTDOWN INTO THE NEW CENTURY

FRANK WOZENCRAFT, MODERATOR

IN ONE MONTH WE WILL ENTER THE LAST DECADE OF THE twentieth century. The nineties are here again, and they will provide again, the thrust for our rocket into the future. And the time that our arts are launched into the future will be starting in the next ten years. In a way, it is harder to realize, more awesome and beyond comprehension that this is also the countdown to the new millennium, not just a new century. Such a decade comes around only once every thousand years. We're lucky to be here. We're lucky, too, that this isn't the last millennium. The 990s were a decade of terror. By the year 1000 the end of the world could be at hand. The apocalypse was hard to plan for and hard to plan around, yet somehow the world rolled on. The values, the heritage of western civilization were preserved. So were the arts. As we look back on the last thousand years what have we most treasured centuries after it happened? As philosophers we can certainly be proud that philosophy has done its part and provided the seed for government, for religion, for science. But they change every century or so. Their fruits are the arts. The choicest of their fruits live on, long after vines are gone. In music, in literature, in architecture, in painting and sculpture, in all the arts. And by their fruits shall our children know them.

What will we bring with us into this new millennium? The cargo of our rocket will be our Texas treasure which encompasses all that we carry forward from western civilization, and all we have added to it. The crew will be those talented artists and administrators, and above all, the teachers who will sort out the past and project it into the future. The journey will be fueled and financed, as are all such journeys by the patrons and princes, the governments, businesses, and benefactors who have all seen the arts through trying times, and by the artists themselves who will not live without their art. To give us a preview of this journey as your program shows, we are fortunate to have with us today four diverse panels, selected from the most distinguished figures in the world of Texas art. Let me assure you from trying to get in touch with them personally, that they are among the world's very busiest people. Their attendance today without honoraria and at great personal inconvenience is a tribute to this society and to its members. We are also grateful to those members who are themsleves among those distinguished experts who are on our program. We've promised our speakers only that

this audience will be worthy of their talents and their efforts. We are deeply grateful to them all. Each speaker will make brief remarks, limited to ten or fifteen minutes, followed by panel discussion among the members of the panel. Then we will have the floor thrown open to discussion.

ANN HOLMES

JUST AS FRANK SAID IN THE COMMAND MODULE, WE ARE ON OUR journey. It might be interesting to see what happened before, in that other turn of the century, so, I just put together a few thoughts, a little day music. In exactly twenty-nine days and a few hours we will be plummeted into the nineties. That is the threshold decade of the new century. This time last century we were entering what was variously called the "Gay Nineties," the mauve or twilight decade, and we were enjoying what the French called the "belle epoque." Just up ahead was that magical moment called *fin du siécle*. It is a phrase in French which, of course, means turn of the century. Somehow, it had a different significance. It was freighted with meanings other than something that had to do with the flipping of a calendar. It is used all the time, not as an elitest thing, but it just seemed to be connected to all the things that were happening at that time. It represents an enormous excitement and energy in the arts and sciences that really was a quite remarkable accumulation of happy events: sometimes happy, and sometimes not so happy. Society, for example, on both sides of the Atlantic, was on a prolonged high. Everybody was having a super time, but change was everywhere. Scandals and outrages made every day worthwhile. Manet had long since stunned the world with "Luncheon on the Grass." A frock-coated gentleman having lunch on the grass with a nude lady who stared right at us and suggested "Doesn't everybody picnic this way?" Rodin, at that time, wrenched out of bronze the most powerful sculptures since the Renaissance. Gauguin and Van Gogh suffered rejection in their art. One went to Tahiti; the other to clinical despair. Picasso hit town, that is Paris, in 1890. He was soon to shock the world with "Demoiselles d'Avignon." It was a group of prostitutes from Barcelona. Nothing else. But the artistic language which broke forth from that painting changed the art world forever. The Avant Garde, too, had come upon the scene about in the 1863 era with "Salon De Refuse." That was a separate show opportunity for those artists who were rejected from the academic or conservative element in the academy. It was a time of high jinx among the artists. They wanted to kick the stale customs in

the pants, as it were. So, gleefully, on one occasion, a group of artists submitted a painting which was regarded by the critics as really wonderful. Then the artists gleefully said that was really done by a donkey whose tail was swishing across the canvas. There were really mischievous things going on in those times. Those were glories, and they were follies, and there was decadence. Hardly any of it seems picayune as we look back.

If we think of that belt of time, 1890 to the first World War, think of what was going on. I'm going to just pick out things randomly which took place in that period of time. The great Columbian exhibition in Chicago in 1893 influenced the urban look of America for years. Remember, Grover Cleveland assumed the Presidency that year, and he inherited a financial crisis — bank failures everywhere. Familiar? Lillian Russell, a shapely singer, became the toast of the town in light opera. But Nellie Melba won the honors in the heavy going. Paderewski gave, what was called, an unforgettable recital in Carnegie Hall in 1891. So, big names crossed the cusp of time. Carrie Nation, Rudyard Kipling, Anna Pavlova: all these come to mind. And events, too. The car was here. According to the *New York Times* there were 8,000 automobiles in 1900. In Galveston, the terrible tidal wave. The first zeppelin flies. The Wright brothers were working at that time in a little bicycle shop. It was three years before they hit the beach at Kitty Hawk. Freud came out with the interpretation of dreams, and that caused a tempest that hasn't really stopped. Max Planck came forward, hit us with the quantum theory which I'm not prepared to discuss or describe today. The Paris Metro started at that time. Think of that! How long ago that was, and we are still struggling with surface rail.

Well, so it went. In Amsterdam, Berlauga's magnificent stock exchange was underway. It's become a superb landmark, as we know. You wouldn't want to go to Amsterdam without seeing it. It was being built in those years. All of that and so much more came out of what was really the childhood of our era. We know what the twentieth century has brought, more or less, at least for now. Certainly, there is a surprise a minute. There is change in the air. A sense of adventure. Could it be that this force, this sense of the new century is, in fact, affecting the world around us. I don't know. This is sort of an off-the-wall idea, but magnificent things seem to happen at times of great change like this. Was the last century's blaze of activity at the turn of the century merely a historical accident? Was it psychologically brought on? These are questions that I want to think about.

So, we come to our own nineties knowing a few things. We can't call the gay nineties that, for sure. We know that freedom in the arts,

surprisingly, in 1989 is not foreordained. That's really a great American sadness right now, and it's ironic given the freedoms that are being demanded elsewhere. We see a new bigotism arising, a new academy, if you will. Perhaps that is the very thing that is going to cause the resurrection of the avant-garde which has been slumbering so long. We can't fail to acknowledge that our twentieth century has seen a parade of magnificence in the arts. There is no question about it — music, dance, theatre, painting, sculpture, architecture — everywhere. We have done wonderful things in our time, but the arts are now scratching for funds. They are now struggling again against a government which really doesn't want to support the arts. It's just one of those things. On our panel today are some experts who know the true complexities of all these matters, and they will perhaps discuss those. But with the government being more or less disinterested in that, and businesses and foundations being pressed for funds on all sides by health, science, and many other things, in addition to the arts, and individuals being taxed more and more when they give — these are troubling concerns for the arts and their future. So, philosophically, the question rides. Are the arts important to American life as we move to the century mark? What record will we leave? What pride can be taken in our national, state, or city shouldering of the arts? Will history record that, as a people, we required and nurtured the arts as the blossom of civilization? Houston was fortunate to get the Summit in July, but it took some sweetening, I read in the paper. Part of that was the promise of opera and theatre productions. Yet at home and in Houston, it is astonishing how little official support flows to these great assets in that city. It is the fourth largest city in the nation, and it has the fourth largest opera company, fourth largest ballet company. And yet these are too seldom mentioned as city officers boast about the city. They talk about NASA, oil, the port, all kinds of things, but do they mention the arts? Hardly at all. And yet during the time we were on somewhat of the skids, it was the opera productions of "Nixon and China" and other things that brought a world press, as many as 200 people to the city of Houston to write about the city and what it had. I am among many who have been disappointed that the city has not seemed to understand how important the arts are. That's just a little personal, localized part of you. So, as we go into the new century, the question is: what energy will we bring to the way that artists work? What experiments will we undertake or support in the undertaking? What guts are we going to show in the clutch? What visions are we going to have and develop? In fact, are we ready? What things in this century do we treasure, to have and hold, for the leap to this unknown future? This

Odyssey. Pray that we have the real stuff it takes, and pray that we sign off on the right note, which is a whole new subject. Over and out to module.

DR. RICHARD BRETTEL

BEING AN OLD COLLEGE TEACHER AND HISTORIAN I NEED TO USE slides. I gave a course at UT every year for the four years I was there called "Modern Art in the City of Paris from 1848 to 1925," and it took me a whole term to do what Ann Holmes did today in ten minutes. I think you've gotten a wonderful sense of what happens at the end of a century. I think that Frank Wozencraft gave you a sense of what happens at the end of a millennium. I think what is important in both of their remarks is that we not think of the next ten years as the last ten years of the century or the last ten years of the millennium, but as the beginning of the next millennium. The arts in Texas are enormously complex and diverse and rich. In fact, Texas has done more for the arts than any other state since the war. This is true not only in visual arts but across the board. Those of us looking at Texas from the outside are astounded by it. I'm going to share with you a few slides of the great art museums of Texas that have appeared on the international horizon in cities that have rebuilt themselves into towering international metropoli since World War II.

Here is the Dallas Museum of Art in 1936. Of course, the photograph was not taken in 1936 because that object in front of it was not made in 1936, but it was a nice, small, decorous and interesting building — a building that anyone who had seen it on a trip from New York or Paris or even Tokyo at that time would not have found remarkable. There were no postcards in the shop and one wouldn't have written to Aunt Bessie and talked about how wonderful the arts are in Texas in 1936. How different it is now. It is my favorite view in reverse from the parking lot of the Dallas Museum of Art which is now five years old in a splendid building by Larrabee Barnes. A building whose interior spaces are superb and extraordinary, and a building whose exterior galleries are as extensive as their interior ones, something which is very rare in American museums. Here one has a monument by one of the greatest architects alive. A monument which is going to be added to beginning this summer. On Columbus Day 1992 we are going to open the Museum of the Americas with a great permanent installation and a huge temporary exhibition space and a major educational facility for people above high

school age which will be one of the great glories of America. Across the way there is The Kimbell. The great masterpiece by Louis Kahn. A building which you read about once a week in the *New York Times* these days because of the additions that are planned by Armando Girgula from Philadelphia; additions which have created more controversy for the arts in Texas than any single thing that has happened in the last five years. It's odd that we think more about the buildings than what is in them. Here one sees the beautiful view of the galleries with masterpieces by Bouché. Across the way is an older architectural monument by Philip Johnson, again bringing great architects to Texas creating temples on hillsides with great ceremonial platforms where one can imagine Grecian maidens performing odd rituals around Henry Moore's statues in the light of Texas. Houston, I don't know of the Brown Pavilion, the last great monument by Mies van der Rohe in this country, but of its predecessor Cullen and Hall which was engulfed by the Brown Pavilion. This building from the '60s, is one of the neatest, most superbly articulated architectural spaces in America. This is the great hall where are now hanging giant masterpieces of Chinese painting, a space at once flexible and elegant. Finally, the newest addition of Texas museums is the Menil Foundation Collection in a building by McCanno. A building of incredible quality and serenity and beauty. A building in which vernacular materials of the neighborhood are combined with an incredibly sophisticated system of light and a series of galleries that are among the most restful and constrained of any in America. San Antonio is a little bit bolder and vernacular than other Texas cities in its choice of a building for an art museum because it chose a brewery. I think all the rest were a little bit too snobby to do anything so charming and wonderful. Here is the brewery which is now the art museum — an art musuem that has a kind of vitality and energy lacking in the elegant buildings of the other cities. It's jazzy; it's fun. It puts together new and old.

Now, that is all the slides I want to show, and I want to discuss a couple of things. I wanted you to see them because of the fact that it is important when one is talking about art institutions and art to remember that works of visual art are visual. Discussing them in the abstract is not correct. If one looks at these museums and thinks about what was accomplished in Texas and compares that to what was accomplished over the same period in the last generation in any other state in the country, then one will begin to change what we heard at the beginning of the lecture: the positioning of the arts amongst the thousand other curiosities of your charter. I would rather place the arts in another of the areas in which you are to be interested, and that is national curiosities.

Texas in 1840, after your society was chartered, was a nation. And, in many senses, Texas still is. It's a state of incredible size. When I came here I got the sense of its urban energy and of the importance of cultural institutions in binding it together. When one goes to Hobby or Love Field or the airport in San Antonio or Austin and one gets onto one of those little orange planes and chugs off to one of those other little cities, in half an hour one goes from one major metropolis to another. Those metropoli all are anchored by defining art institutions which have been built as essentially urban jewels. What is fascinating to me and what is a great challenge to us in the next decade is to bring those institutions together into a kind of thriving network which communicates forcibly among itself, as do the great business institutions and banks and other agencies and universities of this state. If we think in a fashion that is systematic, if our programming is statewide rather than local, if Dallas and Fort Worth dare to talk to each other, the Metroplex might be a good deal more interesting than it is now. And if Dallas and Fort Worth talk to Houston and San Antonio and Austin, if we brought the works of art in our storage room out into the state and began to populate the galleries in San Angelo and Amarillo and El Paso and Tyler and Austin with the treasures of western and non-western civilizations which fill our basements in Dallas and Fort Worth and Houston and San Antonio, we would be the most sophisticated state in the visual arts in the country. Our institutions are strong; they are in superb buildings. But we think too often as buildings. The best-selling postcards in the Dallas Museum, The Kimbell, and in the Amon Carter are not postcards of any single work of art contained in those museums, but of the building. We have learned our lessons from the *New York Times* that the greatest work of art in the public's mind in The Kimbell Museum is the Kimbell Museum, and none of the vaunted masterpieces within it have as great a public awareness within the world as does the building. We are not to forget about the buildings but to remember that the buildings are containers for the cargo, the cargo which is the topic of this session. And the cargo for the visual arts in Texas is incredibly rich and growing in spite of regressive tax laws, in spite of decreases in federal and state funding of the arts, in spite of the fact that foundations and private individuals are more strapped now than they were before. The collections of the museums of this state are growing apace. There is a sense of optimism that I feel very strongly. In my own institution we added more than 300 objects to our permanent collection yesterday in an acquisition meeting. That is an amazing adventure. Many of them are major masterpieces. So, in a time of dwindling funds when we wring our hands, we should remember that we can still grow. One of the cautionary notes I want to throw out

comes as a little bit of a critique of the charter of this organization, that in the end we do not live in a western world anymore. Western civilization is only one of the civilizations that is going to dominate the next century. Our institutions, fortunately, are cognizant of that fact. In my museum, in the Houston Museum of Fine Arts, in the San Antonio Art Musuem, the heritage of peoples who are not westerners are equally collected and equally shown. The importance of eastern civilization, of ancient civilizations, of the Americas, of the civilizations of Africa and the Pacific, all of these civilizations are as importantly represented in Texas as are the civilizations of the ancient Mediterranean and Europe. That is one of the major contributions of Texas museums to museum life in this century. We have created global institutions, and the collections of those institutions are incredible. We must learn to appreciate them ourselves more, and we can do that by networking and by sending our collections outside the boundaries of our own institutions around the state to create an awareness and a richness of the visual arts in Texas that is in no other state.

JOCELYN STRAUS

I THINK THAT IN COMING FROM WHAT I AM GOING TO GET OUT OF today, and I knew it when I said I would do this, I was going to learn a lot. That is one of the nicest things about being with a group like this, exchanging ideas and listening and learning from each other. I want to especially thank Ann and Dick for their remarks. Dick, thank you for taking me through so many museums because I, honestly, have been working so hard the last few years I don't even know what is going on. I don't even get to come and see some of the wonderful things that are happening under our very own noses. But as a layman I feel particularly privileged to be part of this crew that is going out on this rocket this morning. I'm going to talk a little bit about the performing arts, but before I do I'd like to make a comment and read to you a few remarks from this past November 17, when as a member of the National Council I had the privilege of attending a National Medal of Arts Awards the President and Mrs. Bush hosted graciously in the White House where twelve Medal Honor awardees received their medals —very distinguished people from all the disciplines in the arts. A few remarks that the President made, and I'm sure he would like to be with us this morning but he does have a few other important business matters going on. He did say that "The arts embrace our values in history and give meaning to our existence and illuminate the basic human truths which give us purpose. In a way, art defines our civilization. The diversity of art in this

nation is truly a product of the diversity of our democracy. We need to make this great diversity of art a part of our lives for all Americans, and we need to begin this effort in our schools so that our young people will have a sense of their heritage and the creativity of the present. As we approach the twenty-first century the arts are no longer just a symbol of wealth for the elite, but an important source of national wealth and essential for the good health for all the people."

Now, to get on to the performing arts a little bit. I, on a high side, think that we are all quite aware that throughout the United States we have seen a tremendous increase in the development of cultural arts districts. Some are on small levels, such as in Granbury, Texas, where they have taken a little building and turned it into a performing arts center. It's the hub of that community. It's the place where people now have self-esteem and take pride. I know that in Corpus Christi there is great activity going on in the cultural area. I heard from them the other day, and they want us to come down and talk to them about what we are doing in San Antonio. Del Rio took a fire station and turned it into their arts council. There's all kinds of exciting things happening from Portland, Oregon; to Memphis; Jacksonville, Florida; Greensborough, North Carolina; Boston; New York; Los Angeles; Cleveland's Playhouse Square with its three restored theatres that I visited this week; and Houston with its wonderful Wortham Center which has enhanced the Jones Hall they outgrew which is another cultural arts district and a major statement in the fact that there are these halls and these needs. We need spaces to perform. Dallas with its wonderful new Meyerson Symphony Hall which just opened in September, an extension of the Dallas arts district. San Antonio's cultural arts district which was just dedicated September 11 of this year with the cornerstone being the restoration of the magnificent Majestic Theatre. Fort Worth has plans on the drawing board for the twenty-first century. They are going to be doing some very exciting things with the cultural arts district. Galveston is doing a tremendous job. Mainstreet in Texarkana. This is something that is going on all over the United States, taking the main street of the town and concentrating on making it a cultural center for their city.

Why are these cultural arts districts being created? They are being created because they improve the quality of life for all the citizens in the community. They're revitalizing the inner cities. They're creating a renaissance. They're allowing the theatre, music groups, professional theatres, summer stock, children's theatre, dance classes and workshops to happen. A community is enriched and enhanced and bound together by cultural, social, and educational aspects of the arts. It's truly a source of interest in preserving and restoring these districts that have created

such an interest throughout the United States. But we look at Texas. We have nothing to scoff at. In a very tough economic time, somehow or other over $100 million was raised for the Meyerson Symphony Hall. Somehow or other in eleven months we raised $4.5 million to restore the Majestic Theatre. So, I think we have much to be proud of. I think $75 million was raised in Houston a few years ago to create the Wortham Center. While I was chairman of the Texas Commission on the Arts in 1984, we asked Peat, Marwick, and Mitchell to do an economic impact study, and it was apparent we needed to do this because we needed to educate our legislators as to why the Texas Commission was important. It was time for us to do this, and we were glad we did. Now, that was five years ago, and we estimated a direct economic impact from that study at over $510 million five years ago. It is believed that in 1984 the total economic impact of the arts in Texas was at least $1.7 billion per year. And every dollar in 1984 that was spent statewide by arts or arts related organizations generated an average of $3.35 in economic activity five years ago.

We don't want to just talk about economic parts of the arts. I realize that. But I think it is very important that we start telling our story, and perhaps we have not been as good at that because we are enjoying the beauty and the historical importance of the arts. We need sometimes to gear up and look at it from a practical point. We need to sell ourselves. I hate to use the word market, or promote ourselves, but I think we really do. Why are we important? We've talked a lot about that. Now, how are these cultural arts districts being created? Mostly, through public, private, and non-profit partnerships. This is something rather new. It's not something that has been going on for years, but it's very important we get the public, the cities; we get their commitment. We talk our elected officials into seeing how important this is. They're beginning to hear us. Then, we go out and find the private, and then we get the non-profit. And to sit around the table with these three entities and make something happen is, indeed, a great accomplishment.

Another thing I think we need to consider for the twenty-first century is what are we going to do with these spaces. We all know that tickets at the box office do not make the payments. We can't make it by just selling tickets. We're going to have to fill these beautiful facilities. How are we going to do that? I think we are going to have to concentrate on education. In our educational system arts and education are going to have to be strongly stressed, and then we're going to have to look at audience development. Arts and education have some promising signs right now, so I hope it increases. There's a lot of focus on arts and

education. There is an increased number of state high school requirements that include the arts. The Department of Education has included the arts as an essential. That's a good step. The National Endowment built a strong case for arts and education. The Texas Commission on the Arts has made a major commitment to arts and education. They've done a 1988-89 concentration on education in the arts, and there is not time to go into detail about it here, but they have done an excellent job.

Why should we care about audience development? Today's schools contain tomorrow's concert-goers and museum-attendees. They are the art consumers of the twenty-first century. A 1988 report on arts education to the President and the U.S. Congress entitled "Towards Civilization" states that we are producing another generation of cultural illiterates. An average of 67 percent of the parents of these children have never visited an art gallery, a museum, or attended a live musical or dance performance, or listened to classical music in their home. That is astounding. The personal development and quality of life for our students are very closely tied to the arts and education. It is very important that we focus on this as parents and grandparents. This is a major commitment we must make.

A word of warning about the arts as I see it is that we need to network the arts. We need to combine our limited resources. We need to share. We need to stop being so protective of our turf, and we need to reach out to communities that are not as fortunate as we are and share the wealth that we have in our larger communities. Our challenges are great. Timing is everything in life. We must seize the moment. We must consciously and consistently support and nourish the arts. They are a link to our past, our present, and our future. As we approach the twenty-first century let's help the arts focus on my favorite three C's: communication, cooperation, and collaboration.

Panel Two:

THE CARGO: OUR TEXAS TREASURE

JAMES DICK, MODERATOR

ON THE PLATFORM THIS MORNING ARE THREE DISTINGUISHED colleagues who have much to say and offer regarding the challenges facing Texas as we approach the twenty-first century. Someone once said, "Life is lived forward, and then understood backward." That is an interesting observation because this morning we are going to look back on some of our own cultural history in the arts that will hopefully help Texas move forward so that its citizens can live a fuller life of the mind and spirit in the twenty-first century. There are certainly musical treasures in Texas, both presently and to be found in our interesting history. But, I believe that we should challenge ourselves to make a better use of these treasures by rising above the mythology of Texas and re-examining our history. History has layered many diverse influences in Texas and we still have much to sort out and contemplate. I believe that Texas has a wonderful voyage ahead of it as we enter the twenty-first century, but it could be a better one. I think that the cargo for our voyage is not as full as we might wish for it to be. I think that our task and duty as an educated, generously blessed circle of Texans is to appreciate the success of our state and to also face the challenges and shortcomings. We cannot prepare for a successful future if we do not honestly confront the present. We must not wish ourselves a "Happy twenty-first century, Texas!" and let it go at that. It seems that each new century opens with that attractive optimism, but society soon finds that the party is brief and that the responsibilities and work are long.

Texas is not riding a rocket as much as a wave of change. That wave of change will include many of our old problems and challenges and it will also compel us to grasp the deeper meaning of what is occurring all about us, not only in Texas but throughout the world. We will need to successfully ride this wave of change by understanding it, rather than stand by and be engulfed by it.

Progress that is meaningful and progress to anywhere in particular is generally a slow journey with a lot of attention to detail. It is also generally expensive and not very appreciated by those who benefit from it most. As a result, many people whose commitment-span is briefer than it should be, find relief in scanning the skies of life for rocket solutions. It is attractive to imagine that the cargoes in these rocket futures would all be fresh, new starts — uncomplicated by the complexities of the present, burgeoning masses of people and even our own

unique history. But, that will not happen. Texas will wake up one day soon in the twenty-first century and will find out that the first day of the new century will be very much like the last day of the old one. Any progress we wish to make then must begin to be made now. Tomorrow will only be the culmination of today.

Texas does have conservatories and music schools. It has wonderful symphony orchestras that richly deserve broad support. Texas has chamber music, ballets, operas, festivals, concert halls and, in fact, an entire range of cultural resources. That these are treasures is easily comprehended. But, I submit that the hard part is ahead of us. The hard part is implementing a comprehensive, accessible, and attractive statewide program of arts education that will create, at long last, a culturally literate population who value creativity in all its aspects.

The real treasure of any society is always found in the hearts of its people and in the quality and competence of their own personal creativity. Texans must be educated to appreciate and value their creativity. Public education in Texas today too often addresses only what is presently considered the basics, that narrowly-defined practical aspect of things, and ignores the arts as impractical for the so-called ordinary man and woman. That attitude is wasteful and distorted and ignorant. Education in the arts must be integral to the entire curriculum in Texas and begin young, right along with the ABCs. Cultural literacy must become one of the priorities of our state and those of us who love, appreciate, and believe in the arts must never be apologetic about this.

We must take a stand, every one of us, and make it clear that cultural values and cultural expressions are part and parcel of the broad intellectual life of Texas, ranking with science, medicine, and research. Cultural values are both the foundation and the pinnacle of our intellectual existence and, most importantly, they are the ultimate source of all our values as a society.

I am convinced that the great age for Texas is ahead of us. Everything up until now has been but a preparation. I do not worry about Texas finding its place in the twenty-first century, if we will work to see that a culturally literate citizenry becomes the clear majority in that century and that what they inherit from our labors will be informed and inquiring minds, capable of ranging wisely over a broad spectrum of choices and values. We must labor to assure that cultural literacy is the standard and not the exception of our society. All of us, for some good time to come, must consider ourselves the servants, and not the beneficiaries, of the cultural treasures we may have even helped to create. We must all work to see that Texas can change, progress, and rise.

A very great musician and pedagogue, Arthur Schnabel, wrote some timeless words in 1934, which have always inspired me. He wrote, "Surely Bach's music cannot be derived from the instinct of self-preservation alone, hence there must be active in humanity an urge to change, progress and rise. Although our body cannot escape mortality, a work may, by comparision be incorporeal and imperishable." So let our work on behalf of the arts and cultural literacy create a legacy for the twenty-first century that is incorporeal and imperishable.

JOE B. FRANTZ

WHAT I AM HERE TO DO TODAY REMINDS ME OF THE BEGATS, WHICH has to be the dullest book written. I am going to tell you who begat whom and get over it the best I can. Beyond that I reject the begats comparison.

Texans must have been talking, else why are we so good at it? Certainly, long ago when the progenitors of future native Texans ceased their trekking from Asia to that vast emptiness to be called Texas, the tired travelers must have grunted and pointed and jabbed at each other as periodically their leaders must have said anticipating Brigham Young, "This is the Place," at which they laid down their ragtag burdens and started life in a new land — the first of millions of Texas aliens who are still coming. We know they lied to the Spanish; and we know they were misunderstood when they said Techas to the Spanish, meaning friends or allies, which the Spanish misunderstood to be their names and misunderstood the pronunciation to be Tejas which we substituted in good Mexican fashion the j for the x, and we became Texas. It has been one of the great things in our experience. Can you imagine the North Dakota chainsaw murders or the Connecticut chainsaw murders? The Texas chainsaw murders which happened in Kansas don't fit a marquee.

All you have to do in anybody's novel is mention somebody as Tex and you immediately get a picture of someone not looking like me, but being 6 feet 3 inches tall, skeleton thin and drawling, hell on wheels where bad women are concerned, and gentle and shy with good ones. That distinction isn't as big as it used to be, but it still pertains. That's the Texan, and we got a good name out of it. We've been grunting and pointing and jabbing just like the aborigines ever since. We think we are the most misunderstood people in the history of the world. The Indians made music. The Germans, with their gift for organizing everything in sight, started their singing clubs. And good old Saengerrunde up there in Austin where students and old folks, meaning people over twenty-two,

have lifted a billion toasts to foam and fun and friendship and futility. The Czechs sang and danced the Polka and Schottisched and toasted the bridal company by charging fees for the wedding party and giving most of it to the happy couple. The Protestants sang hymns, and the Catholics sang songs with words they did not understand. The blacks gave us the blues and future jazz, and the Mexicans retained remnants of their past with caritas that often lasted longer than the events they described. The cowboys sang to disinterested cows that were somehow soothed to the nasality of it all. Verses and verses often laced with profanity or with thoughts that prove obscenity did not commence with the California hippies of the 1960s. If you can derive any comfort from all of this, help yourself.

So, we danced our way into today except for those hard-shell Baptists and kindred souls who believe that dancing was invented by Satan. The Indians danced; the Mexicans danced; the blacks danced, ooh how they danced; and the Episcopalians danced until I would guess that in 1989 every town of more than 10,000 has some sort of organized senior dance club or a struggling ballet troupe in which 3- to 40-year-olds try to make their bodies and limbs stretch and twist in ways that not even an omniscient maker ever intended. We learned about composers; Tchaikovsky, which is the first word I learned to spell. We learned about Tchaikovsky and Stravinsky. And we drew. If anything, the Indians outdrew the more recent aliens. At least 200 sites in Texas testify to the Indians penchant for depicting whatever was on his mind or in his dreams. Primitive materials, primitive topics, primitive funding, no foundation or government grants or Jesse Helms sitting and sniffing in condemnation of humankinds' desire of expressing itself. The painter may not have had the materials of art and abundance, but he had an everlasting desire to record what had been experienced or ought to have been experienced. Georgia O'Keefe, bless her heart, painted in Canyon, Texas, of all places, or Salinas who painted San Antonio buses on his way to high-price landscapes. So, the Indians painted. Some of their depictions were tiny, as small as an inch high. Others were on the mural scale, as high as 18 feet. Many were painted at eye level. Others were drawn at heights impossible to reach by stretching. Undoubtedly, the Indians used scaffolding to reach their pictures. Naturally, they used earth colors, red and black especially, but white, yellow, orange, and brown are also found, frequently in combination. Subjects covered all phases of their experience: battle, weapons, animals, birds, reptiles, suns, or just geometric patterns. When the Spanish came, Indians painted the intruder, likewise for the Anglo. Maps, myths, even humor which did not come off well. The most impressive paintings reside at the

confluence of the Rio Grande and the Pecos River and where the Rio Grande encounters the Devil's River, both in Val Verde County. These were undoubtedly painted over generations in an isolated region, perhaps over 7,000 years or so, perhaps 6,000 B.C. to A.D. 600. Development and sophistication of techniques may be seen as well as regression as the times passed. This is both their literature and their art, and I need to talk a little bit about the literature and the music, in particular.

The Indians chanted. When they met a Spaniard or Texan, they wailed in greeting; when they parted, they wailed. When you were happy they wailed; when you were sick they wailed. It was a music of a sort. The Spanish, of course, are known for their songs. They mixed with the Indians in Mexico until you had a Mexican race which is 85 percent mixed blood. They came on into Texas and brought that past of singing and of theme music and of having ballads and dancing with them. Then came the Anglos. The Catholic church, being the church of Mexico, did not allow Protestant members into Texas, but they came anyhow. Instead of having churches, they met in homes, and they sang their hymns. The music continued. You can read the Houston papers of 1837 to 1840 and find constant repetitive announcements of plays to be given, but most particularly of concerts that were going to be given. You had concerts in Houston with a good bit of operas intermixed. In the 1830s, it was a raw town, nothing but a big mud heap at that time. People thought it had no future; they were, of course, wrong. They, nevertheless, hungered for culture. If you go throughout the whole West, the first building was, of course, the saloon, then the church right behind that, then the school and the Masonic building. After that you usually had an opera house in which a lot of things besides opera happened. But there was a thirst in the people. Somewhere down there is a spirit to hear something pretty.

So, they came to Texas, and we didn't do much with music in those days from a Texas standpoint. We were inheritors or transferers. We brought the people to Texas and gave them shows from the outside. Actually, the growth of music in Texas dates from when Sidney Lanier came to San Antonio. San Antonio, at one time, had more Germans than Mexicans, and all you have to do is go down to King William Street to see some of the outstanding architecture in Texas where the old Germans used to live. They had their little chamber music societies, and Sidney Lanier, the transplanted Georgian and poet, had several good years in San Antonio playing in these chamber music groups. You can be sure they took it seriously.

The coming of music, to a certain extent, dates from two church schools that antedate anything we did in the public sector. Baylor

University and Austin College vie to see which is the older. Southwestern in Georgetown is right behind them. It doesn't matter. You've got a professorial type and cluster, and they had some feeling for taste. They started teaching the people about music. The most notable place is no longer with us — that is Kidd-Key College. It was the school up in Sherman, not much of a school by current standards, but a strong Fine Arts Department. It was the place to go if you had any talent. The University of Texas with all this great enlightenment and oil money didn't get around to a school of fine arts until the beginning of World War II which is something shameful I will drop immediately, but it didn't. We did have a Texas Association of Fine Arts as early as 1911. This was in our blood, and we tried to do it. We have never put out a really great composer yet. We're just beginning to get novelists of national stature because we were too busy with making a life here. Texas was the world, the end of it all, and we didn't start producing people of national reputation until post-World War II days. We've been a long time coming, but our preparation has been thorough, and the line is continuous on the matter of music. We have put out some jazz greats; most notable old Teddy Wilson who usually is considered one of the Big three or four among influential pianists on the jazz scene. He ranks up there with Earl Hines and Art Tatum as two of the other greats. Sometimes they put another in there who is a local favorite, but Teddy Wilson came out of Austin, as did Gene Ramey who won a number of national awards for his bass playing. He came in right at the time they abandoned the tuba as the bass instrument and went to the string bass. He carved a considerable career for himself. He died about three years ago.

As I said, this is not going to be a begat, and I'm not going to give you a whole lot of names along the way. We've put out from Brownwood, which is not the place you look for a top musician, David Guion. He is best known for something he wishes he weren't. Well he's dead now, but he took an old cowboy song and refined it and came out with "Home on the Range." It haunted him all his life because someone asked Franklin Roosevelt, who had the musical taste of a politician, what he liked best. He thought a minute and said, "Home on the Range." It was played every time he moved, and we got twelve years of it. Guion wrote a number of serious pieces and had at least a minor reputation on the national scale as a composer. We have done very little since then. We have, as you know, out of Kilgore developed, over the objection of the basketball coach, Van Cliburn. He saw a 6′5″ boy and those hands. What he could do with a basketball. His mother said, "You touch him,

and I'll cut off your knees." He went on to win the Tchaikovsky competition and to be, in some ways, the foremost American pianist of his era before he went into isolation.

In other words, the feeling is there. I've always been very pleased. I used to travel up to Joplin, Missouri, and as you went through Commerce, Oklahoma, there was a big sign that said, "Commerce, Oklahoma. Birthplace of Mickey Mantle." Come down to Kilgore, and it says, "Kilgore, Texas. Home of Van Cliburn." I kind of felt that gave us a step up over other people, though that is not to knock Mickey, who could do his own knocking.

Well, this is basically what it is all about. That there is a very loose heritage there. It is a heritage that won't go away, and it is a heritage that has brought us in to where we are today. If I had two hours, I'd explicate. Thank you.

DENNIS HUSTON

WHEN FRANK ASKED ME TO TALK, HE ASKED ME TO TRY TO TALK about the relevance of the humanities, and particularly the written word of the humanities to the problem of what we were looking forward to in the future. How will the humanities be taught in the '90s and into the twenty-first century? What will the humanities be? Who will teach them?

I'm going to try to talk this morning very briefly about what I perceive them to be as we face the twenty-first century. I want to organize this speech narratively, because I'm an English teacher and need narrative to keep hold of it. I want to begin by making approximately four or five observations, borrowing one of them from Jocelyn Straus: in the present world we need to be conscious of the need to share with communities less fortunate than we; art embraces our values in history. We live in a time of great ceaseless, everpresent change.

I want to add to those observations two assertions about text, about written words as we study them in the humanities. One, that the reading of the same text changes with time and becomes a different text with different ages. I am presently teaching *Don Quixote* in a freshman class in humanities. For the seventeenth century Don was essentially a parody of romances, made fun of, mocked in comic ways, but in ways that captured the readers in the very world which it partly mocked. For the eigthteenth century, Don was a satire on the madness of imagination and fancy works celebrating reason and fact which confronted and shook up the madness of imagination and fancy. In the early nineteenth century romantics saw Don as a celebration of the imagination that the

eighteenth century had seen as a criticism of idealization, as opposed now to the prosaic reason and fact of the world which it contended, magnificently, though vainly against, as it tilted with its windmills. The twentieth century sees it in some way, earlier in this century, as a pessimistic, bitter reminder of the weakness of faith in the forge of human disappointment. The present age sees it as a series of dislocations in which reality constantly shifts under our feet as we try to stand on it. Readings change with time. Samuel Johnson's Shakespeare is very different from Samuel Taylor Coleridge's, which is very different from mine.

In addition, the text we read changed with time. Not always, of course. Some abide, but some go in and out of favor. I am a teacher of Shakespeare. We know that in the history of Shakespeare production, plays come and go. *Measure for Measure* was almost never performed in the nineteenth century. In the twentieth it is a play of profound and great importance because it focuses on sexual repression, among other things. Plays' texts change.

In my job at Rice I became involved in the process three years ago of trying to help design in the humanities a program for students who are not humanistically inclined, students who were primarily scientists or engineers, or students who, at least in their freshman year, plan to be scientists or engineers. The job that we faced as designers of this program was to try to find a way of making the humanities accessible to those students and making them understand what we thought the humanities to be. Our job was to choose texts and to have the students read them and discuss them in ways we thought were important. The fact that we wanted them to discuss them was of crucial importance because the study of the humanities is in some basic way the study of your own coming to grips with the world you live in, and that coming to grips necessarily involves discussion, debate and argument. Classes needed to be taught in discussion sections. What would be taught became a matter, which you might understand, of great debate. What would you do if you taught a course for a year in humanities to freshmen? As you all know, the problem of what is important in the humanities in the tradition of western culture, in the borrowings of eastern culture that we now more and more see are important, is an issue of great debate right now. Allan Bloom, as all of you know, has made a big splash on the best-seller list with a book which argued essentially what I was taught as an undergraduate and as a graduate student in the '50s and '60s and the sort of thing that at least part of my being wanted to do in a humanities course. That, in fact, crucial works in the humanities are in some way seminal works handed down to us through the ages,

read over and over again by scholars and intellectuals, which in some way talk to one another about universal problems because men and women, though in those days women were not included, men, in a kind of grand exclusive, though it claimed to be inclusive, focused on the same issues and lived lives which are in many ways the same. Who am I? What do I believe? Is there a God? If there is a God, how do we know it? Is there such a thing as justice? How do we achieve it? What are my obligations to myself? To my family? To my community? To my God? And what do I do when those obligations conflict with one another? Bloom laments the fact that we do not any longer, he thinks, pay enough attention to these great seminal works which speak in universal ways to the human condition, works which include most obviously, for Bloom, Plato, Aristotle, Locke, Hobbs, Rousseau and Newton. These are works of seminal importance in obvious ways in the western tradition and were taught for years and years in our universities as western civilization. These were in some ways the treasures of western civilization.

As we talked about what we would do in this course, however, we became more and more conscious, for obvious reasons which have to do with the way in which the speed of learning has changed, the way in which the communications revolution has changed the very nature in which we process information, has increased what we all have to know, has made available in our movie theaters "Batman" in July and in our homes "Batman" in November. Or in another context the citations in the "Modern Language Association International Biography" numbered 18,000. In 1987, 42,000. The amount of information which our students and we now have to process as important increases exponentially, and as a consequence of that we become aware of the fact that Bloom's argument about what we ought to read is an argument that ignores certain facts and changes of great importance. As you know, Allan Bloom's list of important books as I read them here are all Western. They are all European. They are all more than 300 years old, and they all exclude women writers. They all exclude minority writers.

As people preparing students to know about the humanities in the twenty-first century, we were very conscious of the fact that in some basic way and text you choose to read is a political document, is a document which speaks to particular privileges and excludes particular classes, people, groups. President Bush's argument that art embraces and values our place in history is, of course, absolutely correct. But what values does it embrace? And what values does it exclude? Allan Bloom would have us study Plato because Plato gives us an image of an ideal state built on justice, on deep questions that focus on what it is that man should value, on the importance of service to the state, on the intellect,

and on the service to the good as the ideal model for the ruler. But Allan Bloom's Republic, Plato's *Republic* also, is a document written in a state which, though we learned about it, I learned about it as a democratic state. What we selected to talk about in the '50s when we talked about ancient Greece was its democracy. All of its citizens had an opportunity to speak in the public forum. What we weren't told is who was disenfranchised. More than half the population was slaved. A very substantial portion of the population was women. They, of course, had no say in government. Pericles' great funeral oration in which he celebrates the glory of Athens, tells us that the job of women in that state was to be seen and not heard. That world is a deeply exclusive world, and, in addition to the things it teaches us as ideal, it is also, as those of you who know Plato's *Republic* know, built in some way, on the basic lie. Everybody in the state will be told a false story about where they came from. It is built on an act of injustice and aggression. For the state to be interesting it has to be large, and in order to be large it has to impose on the rights and territories of other states. It is a state which disenfranchises the whole concept of the family, making women and men relate sexually for selectively breeding purposes according to a false lottery. It is the most fascist of states in some obvious ways. Speaking to Ann Holmes' point earlier, it is a state which excludes poets and musicians from its ultimate form because they teach dangerous and seditious ideas, because they do not represent absolutely the voice of the political establishment which knows the truth. Allan Bloom's Republic and mine are very different worlds. Text change with time and with readers. Texts are in some ways political documents which express the values of that society, but in expressing the values of that society, they also express the limits. Those who are by implication, at least, excluded, and though the modern contemporary humanities student needs to be made aware of what in our western tradition has been excluded and in some way what we can do about it.

So, though we read Plato's *Republic* in this course, we read it differently than Allan Bloom might have us read it. And, in addition, we are very conscious of the fact that we need to address unheard voices from the past, that suddenly the canon, the crucial works in the humanities that the student of modern humanistic study must know are not only classics as they have been handed down to us by the ages, but also new works which we did not know about which speak to particular human problems of the disenfranchised, the slave narrative, the diary of the women. Those kinds of works now, suddenly, take on immense importance because they teach us about what other people in that world were thinking and doing, and as a consequence of that, what we know as we

prepare students for the 1990s and the twenty-first century is that though we are going to read many of the same books we read in the '50s and '60s, those books will be read with somewhat different perspectives and biases and addressing somewhat different issues and questions, different in the way that Samuel Johnson addressed different issues in Shakespeare than Coleridge did. And, in addition, we will read other books that we didn't read. In this humanities course, we read a slave narrative, a feminist novel, a feminist tract, the works of Martin Luther King in public as he speaks in his letter from the Birmingham jail, works of witnesses to the Holocaust, all of them events of huge importance in our culture, events which have been, in some way ignored in earlier visions of western civilization. We have a responsibility to share with communities not as fortunate as we by understanding what they experienced and how they were excluded and how we can include them in the present. We need to embrace as artists the values of history in such a way as to understand who was excluded and who was included. We need to understand that we live in a time of radical change when the whole nature of the canon we want to study is now richer, fuller, more exciting, and more exclusive than it has ever been before.

AMY FREEMAN LEE

TO DISCOVER TREASURES, ONE HAS TO HAVE LIGHT AND A PICK AND shovel, but we are not here to discover physical treasures. While this is a psychological, philosophical, rather than an archaeological dig, we still have to have light. We must have the light of the Inner Eye, of intuition, supplemented by objectivity. We must also have time for the excavation. Theologians tell us that it took the Creative Spirit six days to form the cosmos. Since I have only been given fifteen minutes to talk about Texas, which is larger than the cosmos, my comments will be indicative, not comprehensive. Obviously, you have provided me with one of the chief aesthetic challenges, the selection of details.

When Program Chairman, James Dick, organized the panel sequence by having a discussion on the visual arts follow that of literature, he placed a subtle spotlight on the bridge between the two art forms. If one reads properly, the eyes focus on a surface, the images are then carried to the optic nerve, and the imagination transfers the images into sound and back again into picture. Readers, therefore, are interior painters.

During my years of formal education as a liberal arts major, I was never drawn to science. Frankly, I never knew what the discipline was all about. However, I later came to have a great reverence for science for many reasons not the least of which is the fact that it substantiates the

intuitive conclusions of mystics. The ancients told us centuries ago that the human brain had two sides, but we did not know how they functioned. Thanks to the research of Dr. Richard Bergland, Dr. Roger Sperry and Dr. David Ottoson, we now know that the right side of the brain deals in images with feeling and a sense of unity, while the left side deals in facts and feeling. Obviously, the two sides must function simultaneously for an individual to be truly human.

Perhaps no one has done a more effective and persuasive job of pointing out the danger of failing to achieve this balance than Neil Postman in his challenging book, *Amusing Ourselves To Death.* Postman states that when we transferred ourselves from a verbal to a visual society, we damaged our memory, dulled our imagination and reduced our attention span. Today, allusions are lost on most people, especially students. Neil Postman says some people think that the life of Katherine Hepburn spans the history of the world. Recently a student surpassed this supposition by asking me, "Who is Katherine Hepburn"? Unrelated facts capture our attention today, especially those that we feel can be converted into ready cash. Pragmatism has reached its apogee in every aspect of life including politics. We no longer discuss issues much less their ethical aspects, but instead, we select a television image that convinces us that it will work to our advantage.

In contradistinction to this approach, the specific Texas entities I have chosen to salute have been selected because they stimulate the senses, stretch the mind, and refine the spirit. The last time I was with the late eminent archaeologist, Dr. Loren Eiseley, as we were parting he said to me, "Amy, remember we are still in the cave. If you take the amount of time that human beings have been on the planet and measure it in relation to the age of the planet, we are just a wink of the cosmos. You must, therefore, not become cynical or disillusioned". I responded by saying, "I know how we are going to get out of the cave. We are never going to get out of the dark through violence but rather by singing and dancing our way out. We shall burnish our spirits on the fine arts".

Let me share with you some of the superb manifestations and personations of Texas art. The Kimbell Museum in Ft. Worth is a prime architectural example of chiaroscuro at its best. The reflection of natural light throughout the structure enhances the substantive contents in subtle ways. Houston's de Menil Museum contains an art collection that is a potpourri of global proportions. In San Antonio, the McNay Art Museum is a true jewel in the crown of U.S. art museums. Viewers are surrounded by blooming exterior gardens and blossoming interior gardens of contemporary art. For a real surprise, try coming upon The

Old Jail Museum in Albany. What a triumph of restoration it is, which just goes to show you what a few well placed nails (Robert and Riley) can do.

Texas has had a plethora of artists over a long period of time. Among the eminent art pioneers was the late sculptor, Elisabet Ney. Tom Lea proved a living example of the noble balance of the verbal and visual in his equally distinguished careers as a writer and painter. Kelly Fearing, Professor Emeritus of The University of Texas in Austin, has mastered the problems of the visual arts through his sustained application of the classic, traditional approach, while Dorothy Hood of Houston has manifested her mastery of visual expression through abstract images. To round out the art scene, one must not forget the collector who chooses, preserves and shares. Robert Tobin's definitive collection housed in the McNay Art Museum is truly comprehensive. While the focus is on theater, the items span the seven lively fine arts.

When Robert was about to celebrate his fourteenth birthday, I had just returned from New York where I had the happy responsibility of choosing seventy-five contemporary paintings for the Seventy-fifth Anniversary Exhibition of the San Antonio Art League. Among the paintings were two by Eugene Berman with which Robert fell in love and got as a birthday present. This marked the beginning of his collection that he has shared graciously ever since.

As we all know, there is more to art than creating and collecting. Of the constituent elements of the aesthetic experience, the least understood and the most poorly practiced is that branch of philosophy known as criticism. In our society, many so-called critics are merely staff writers who are given an assignment to cover an art event, but who have neither the educational nor experiential background to prepare them for the task. Since the responsibility of the critic is to serve as a bridge between the artist, his art form and the public through objective evaluation, it is highly unlikely that the casual treatment the arts receive would be perpetrated on any other discipline. With apologies to Walt Whitman, "To have great artists, there must be great critics, too". While we have not developed many genuine critics, we certainly can point to Ann Holmes of Houston as a rare exception.

Before we part, let us take a quick look into the future and determine a prognosis. Actually, we are referring to children, the most obvious manifestation of the future. What is the hope for their development? One potential answer is education. Definitively, education has to do with learning how to live as a human being, not with how to make a living. Unfortunately, the term vocation no longer means to follow one's

bliss but to learn a trade. First, we must learn how to be caring, humane and loving so that we practice our chosen discipline as a ministry rather than as a mere profession.

In case this seems to be an unrealistic, impractical idea, let me assure you that the concept is alive and well. Ten years ago, my divine blueprint placed me in a position to discover a treasure that changed my life. For the past decade, I have been connected with a remarkable school in Houston called The Wilhelm Schole founded by an extraordinary educator, Marilyn Wilhelm. It is an ecumenical, egalitarian school, with an interdisciplinary, multilingual and multicultural approach. The children, who range in age from two to thirteen, are taught principles, and the individual disciplines which constitute the curriculum are unified, because they emanate from a central philosophic core based on the eternal verities. The walls of the school are covered with reproductions of master paintings and aphorisms from the great thinkers throughout history. The purpose is to provide the children with an ambience of visual and verbal examples of the highest quality. The verbal is further enhanced by a sustained study of etymology. How marvelous it is to observe children six years old handling abstract conceptions with facility. Proof that this approach works rests in a recent, random survey of one hundred alumni that found them achievers whether they are in colleges, universities or engaged in individual pursuits encompassing everything from art to science. They are being taught to be citizens of the cosmos and are ready for the twenty-first century. Would that every child could attend The Wilhelm Schole!

Finally, let me make a few suggestions. When we go out to ask for the necessary support of the arts, it is past time to stress the point that art will attract new business to the community and boost the economy. Instead, we should say that the arts help us to refine our spirit and to live on the human level. They also provide an insight into the innate order, harmony and unity of the universe without which we cannot grasp the essence of life. The arts, therefore, are not a tangent to life but a fundamental necessity of life. The basic reason we do not have the full support of the arts is mainly because we are primarily materialistic. A study of history reveals that the two major salient characteristics of a civilized, cultivated society are a spiritual foundation from which emanates a creative philosophy. A spiritual foundation deals not with sectarianism but rather with the eternal verities. As for a creative philosophy, the essence bespeaks the necessity to serve and to share rather than to compete and consume. My late friend, Dr. Gina Cerminara, in her poignant book, *Many Mansions,* wrote, "The only competition worthy of a human being is competition against one's own lesser self". Once we learn to cooperate rather than compete, we shall dance out of the cave and discover the greatest of treasures — enlightenment.

Panel Three:

THE CREW: ARTISTS OF THE NINETIES

LOUISE WEINBERG, MODERATOR

I'M DELIGHTED TO BE WITH YOU THIS AFTERNOON. OUR PANEL subject was given the enigmatic title "the crew," evidently referring to the artists of the '90s. Of course, we don't know who they are or what they are going to be doing. So in thinking about that, the interesting challenge of framing a panel discussion about the crew of artists of the '90s, it seemed to me what we were really talking about was changing styles. What kinds of art could we look forward to in the '90s? In thinking about changing styles I was reminded of a rather bizarre vision I had when a youngster about changing styles.

I used to envision the death of Louis XV. As he lay dying there in the Palace of Versailles all the courtiers in the Palace of Versailles must have been hovering around him waiting, because they knew the moment he died they would have to rush around the Palace changing all the furniture. I don't believe we will see any sudden grand cataclysm, but who knows with all of Eastern Europe breaking up around us and 1992 waiting around the corner and maybe in fact we will. To help us think about those things and changing styles as we head into the '90s we have a wonderful, distinguished panel with us today.

Suzanne Delehanty is the new director of the Contemporary Arts Museum in Houston. She has been the director of the Institute of Contemporary Arts at the University of Pennsylvania and has in addition directed the Neiberger Museum at the State University of New York. She is the author of numerous publications and has curated many exhibitions to wide acclaim. She is a consultant on several advisory boards and panels including the advisory council of the Chase Manhattan Bank and also for the art museum at the University of Princeton. She's going to help us penetrate the thicket of new trends in the plastic art for the '90s.

Now on the faculty of the University of Texas at Dallas, Professor Robert Rodriguez is one of the most important and versatile composers working today with important major work in operas, ballets, orchestral modes, as well as chamber and for keyboard. He is the distinguished recipient of numerous awards and prizes, including the Prix de Composition Palais Princier, Monte Carlo. He has been composer in residence with the Los Angeles Chamber Orchestra and the Dallas Symphony. The critic of the *Washington Post* commented, "he writes music with both performers and audiences in mind. A rare quality among his

contemporaries." He will be talking to us about what we can expect from music in the '90s.

Edward Hirsch is a poet who teaches creative writing at the University of Houston. Since 1981 he has published three volumes of distinguished poetry, *Sleepwalkers, Wild Gratitude,* and *Night Parade.* This work has garnered thus far, four prestigious awards including the National Book Critics Circle Award and an award from the American Academy and Institute for Arts and Letters. More than once Edward Hirsch has written about changing styles, especially in architecture. Through some serendipity, I came across one poem of his that struck me as remarkably apropos, because he was talking about the arts at a time of tremendous change closer to the 1890s than the 1990s, but you'll be able to see the analogy. In his poem, "When Skyscrapers were Invented in Chicago," he wrote "Who could have imagined that most of these buildings would be demolished to make way for newer, taller skyscrapers? Who would have believed that the streamlined future was about to be mortgaged and turned back into the past at the beginning of a new century? The return to gothic and the long classical revival that destroyed Sullivan's career." With that modernist sensibility it will be very interesting to hear what Edward Hirsch has to say to us about literature as we head into the '90s.

SUZANNE DELEHANTY

I'M ABSOLUTELY DELIGHTED TO BE HERE TODAY FOR CERTAINLY the 1990s, the new century, and the visual arts in general and for Texas in particular, have been on my mind since I arrived here in January of 1989. So I was really pleased to be a part of this study day and to hear what other people had to say on the topic of the future of the arts.

Louise asked me to talk about painting and sculpture and the bright new talents for the new century. Well, speculating on the new century and on the 1990s is a fascinating thing to think about and the way that I shaped it in my own mind was I imagined that I was on a time capsule in outer space. It was the year 2050 and I could look back into a container that would tell me all about the 1970s in the visual arts. I could also look back into another container and find out what was going on in the 1980s, the decade we're about to complete, and then, of course, I was looking back so I could see what had happened in the 1990s. So what we talk about today would be real rather than imagined.

In each time capsule there were six different things. In one was a map that marked the creative center of the globe where the most activity and

the greatest leadership in the arts was taking place. I'm a new Texan, so there was a spot for Texas, and there was an example of the key style of the period. There was also a small box that talked about the subjects of the artists. And there was another billboard that talked about the relationship of the fine arts as we define them to popular culture. So this is really ten minutes to leap through three decades.

During the 1970s American painters and sculptors enjoyed, as they did in the 1960s, the leading spot internationally. I think it's not chauvinistic to say that the discoveries and inventions of American painters and sculptors very much shaped the direction in creative experiments of artists everywhere, particularly in industrialized nations. It has commonly been said that during the '60s and '70s, New York was the Paris of the turn of the century. And this explosion in the arts in the U.S. certainly has a great deal to do with the kind of support it received from the National Endowment for the Arts, and it also gave a kind of new prominence to art centers outside of New York. It was a time when a lot of energy was feeding into the mainstreams of American art from artists living in Chicago, Texas, the West Coast, and in other parts of the world. So it was a real strong regional awareness.

In looking into the time capsule and imagining what the works of art looked like in the 1970s, one of the things that is certainly a characteristic of the art of that decade are works of art that are site-specific. These works often were housed in non-traditional spaces outside of museums and in the landscape and more often than not they were impermanent. This is very much against our general opinion of ingrained thinking that works of art are tangible and permanent objects. I think the reason that so many artists were attracted to working in an impermanent way during the 1970s was the understanding that we lived in an information age. They knew that what they did could be documented and kept permanent through its documentation. I think the other reason why artists looked to working in this way was that they were eager to turn back to the sort of early roots of art. I think if we were to put four or five images out from the '70s, one would see works of art that if you didn't know they were from the 1970s you might think that they had been made in some so-called primitive society in a non-Western culture. In this respect, artists of the 1970s were almost as romantic as the symbolist painters and poets of the 1880s.

One of the reasons American art took such a diversity during the 1970s is that artists were certainly inspired by and moved by the Vietnam War and its outcome and its impact on American society. I think my friends who are men would probably say first that probably the most significant factor in changing the shape of American art in the 1970s was

the result of the women's movement and the kind of new energy in imagination that women brought to their artwork. So it's very common during the '70s to see works of art that have as their subject matter autobiography, things that have to do with feelings and things that have to do very much with private content.

In the overall look of works of art in the 1970s, it would also be clear that the work had a handmade kind of look to it and that all kinds of new materials were being used.

In that little ball that was going to talk about public art, there was a great deal of public art that was created during the 1970s. It often took the form of a sculpture not unlike the red sculpture you saw in front of the Dallas Museum of Fine Arts in the 1930s. I think within the field, people referred to it as the large earring on the public plaza. In the domain of the relationship between the fine arts to popular culture, there was very much a clear demarcation.

Well, we took a break and then we looked at the time capsule documenting the 1980s — the decade that we are just about to complete.

The picture is really quite different. If we walk around in this time capsule and view the great international exhibitions where American artists held court in the '70s, we would see that the artists who were creating the greatest kind of energy, whose ideas were sparking the most people, came not from our own country but very much hailed from Western Germany and from Italy. Not that American artists certainly had lost place, but the new energy was definitely coming from Europe and not from the U.S.

Closer to home and particularly in our own state of Texas the kind of expansion going on in the arts was absolutely remarkable. I think that was very much pointed out by Rick Brettell this morning. Museums in Texas expanded six-fold in the last 15 years and certainly the great part of this took place in the '80s. Today there are more than 4,000 practicing artists in Houston alone making it one of the most concentrated gathering places for artists in the U.S. So it wasn't surprising that by the time the mid-'80s rolled around that *Art in America,* a national magazine, called Houston the art capital of the third coast, after New York and Los Angeles.

In the time capsule looking at the actual work of art from the 1980s, we would see that the dominant style was really the style of appropriation. That's very much a word that has been used in the critical discussions of art of the '80s. Rather than being handmade, it's often cool and machine-like. Rather than subject matters that are drawn from primitive cultures that are sort of arcadian visions of some ideal innocent pre-technological society, artists have looked at subjects drawn from

not nature but from media — television, the newspaper, and other things that are very much part and parcel of an information age. The kinds of subjects that artists have looked at in the decade of the '80s are difficult things like violence and child abuse — things that we all know from recent occurrences in Washington that have been as controversial today as Picasso's revolutionary portrayals of brothels in Barcelona or Marcel Duchamp's fountain was during the banquet years which Ann Holmes mentioned earlier.

In the area of public art the earring on the plaza disappeared and probably one of the great, great accomplishments of the '80s was that there was much more opportunity for artists, sculptors, architects, and landscape architects to work together. I think the outcome of some of these activities have produced some fairly remarkable public projects, such as the Equitable Center in Battery Park Redevelopment Authority in New York and the Minnesota Sculpture Garden, as examples of some rather remarkable public works that were created during the 1980s. Maybe the most remarkable work in terms of its ability to move people regardless of their background was a work that has its feet in the '70s but was realized in the '80s and that is the Vietnam War Memorial created by Maya Lin in Washington, D.C.

In the 1980s the old separation that we saw during the '70s of the distinction between fine and popular art forms was blurred. Many artists have actually made very successful commercial records. As a result the audience for works of art has vastly increased. This is something we are all very excited about. On the other hand, this crossover between fine art and popular culture in the marketplace has posed new temptations and challenges to artists and to the museum profession and, I think, to the public at large.

What will the time capsule from the 1990s hold? Imagining we are in the year 2050 and looking back on a decade that is about to be, I think we will see a great shift on our map and the creative center for contemporary art and the leadership for it won't come from the U.S. as it did in the '70s. It won't come from the industrialized countries of free Europe as it has in the 1980s, but we will see a lot of creative energy emerging from nations that we today refer to as emerging nations — Latin America, Asia, and Africa. In this respect, an exhibition called "The Magicians of the Earth", which many of you may have seen in Paris this summer, was certainly a signal event of what is going to happen in the 1990s.

The whole focus on regional art that was very much characteristic of art of the 1970s strengthened during the 1980s. I'm convinced it will continue, but I think that there will be a new dialogue and an important

one between what goes on regionally and what goes on internationally. I think for us in Texas, this is a particular challenge. I think we have to work very, very hard and from our vantage point from the year 2050 I see that we've succeeded in exporting artists who live and work in our own state. I use that phrase deliberately, rather than calling our artists here regional artists. I'd like to refer to them as artists who live and work in Texas. I think that we are going to be finding ourselves much more open and embracing to international artists and that there will be a mix between the two, hopefully through some fabulous sponsorship program from some benign and wonderful benefactor. I think we will see that we've achieved a balance between the uniqueness of our own region within a growable framework. Because surely in the 1990s and beyond, artists will very much be citizens of the world, not of a region, nation, or country. I think in the 1990s there will be much more diversity in art form and that's what we see in this time capsule. I think a good number of artists, fearful of the temptations of the marketplace, will once again turn to ephemeral material. They will make works of art that are not particularly saleable but that are meaningful and important to the public rather than focusing on appropriated images alone. But this will certainly continue. I sense that more and more artists will focus on the issues related to the environment. I think in the last few years one sees many more artists looking at topics that relate to the environment and its protection. Clearly artists will be using computers. They will be giving computers a whole new kind of existence. A number of artists will be working with people in works of art for outer space. Recently at the Contemporary Arts Museum we hosted a group of artists from West Germany and one of them secretly confessed to me that he would love to be part of a space voyage, and he'd like to create a work of art for another planet. This was said with total seriousness.

I'm convinced by the year 2000 he will have accomplished it. I think in terms of subjects for art, artistic freedom will also continue to be a major issue discussed and debated throughout the next decade.

In the realm of public art, we will see in our time capsule for the 1990s collaborative efforts from painters, sculptors, and architects focusing not on grand monumental public works but on issues of housing. In the zone of the relationship between popular art and fine arts, I think there will be even greater crossovers between those two worlds. I suspect that some of our best known artists will create objects for mass production. On the one side allowing a much broader public to have access to works of art and on the other side creating new critical and moral dilemmas in evaluating what is art and what is commerce, what is an aesthetic object and what is a product?

While the artworks of the 1990s will look decidely different from the works of any other time, as it should be because they do tell us where we are and what we are doing in our own moment in time, I know that we will still look to artists, as we have always done, to give order and shape to our changing world. They will still be our seers; they will still as Gertrude Stein noted in the opening decades of the century, "They will still spot and clarify our changing world and they will probably know it before we do." Thank you.

ROBERT RODRIGUEZ

IT'S IMPOSSIBLE TO TALK ABOUT THE MUSIC OF OUR TIME WITHOUT considering the role of music in our time. Our attitude about music has a great deal to say about where we are going and the music itself as we find ourselves at the end of this century. Two cartoons come to mind which I think sum up very well where we are and maybe where we are going.

The first cartoon I saw recently is of a symphony orchestra on the stage. The conductor is about to give the downbeat. He turns around to the audience and says, "Stop me if you've heard this one." I wish we could do this sometimes and demand the same kind of freshness of orchestras that we do of our jokes.

This cartoon points up some of the uphill battles that we composers have to face today. We think it's normal when we go to concerts that we're going to hear the music of dead composers who lived in other places. That seems perfectly normal to us. Whereas it's really in the history of music a relatively recent aberration. In Mozart's time when people went to concerts it was to hear the latest piece by people living not just in the same country but in the same city. It was considered an extraordinary event in the early nineteenth century when Mendelssohn resurrected a performance of the Saint Matthew Passion of Bach and for the first time an audience spent a whole evening listening to the music of somebody dead.

What's wrong with that we might ask today? Why can't we decide we've heard enough jokes and content ourselves with the supply we have. It sounds ridiculous to apply that to the sciences to close down the shop and deal with what we have — even movies or plays or books or paintings or sculptures.

We need, I believe, to turn around this unnatural attitude and to want more, to leave something behind for future generations. Something we feel very much obliged to do in just about every other art form except music. I think about the parable of the talents in the New Testament. We

have these many talents and what have you added to it? Well, nothing, but we've certainly polished the ones that we have and they are in very good shape. Here they are nice and shiny.

There's a quote of Copland's that I like to remember: "We as a nation must be able to put down in terms of art in its various forms what it feels like to be alive now in our own time and in our own country."

I also think of a quote from Peter Shaffer's play *Amadeus,* when Salieri talks about himself and all the other composers of Mozart's day who would write music to celebrate the leading citizens of their day, playing them into the world with celebratory anthems and playing them out of the world, immortalizing these people. Salieri looks out to the contemporary audience and says, "who in your day is going to immortalize you?"

Here we are with this situation now. The question is how is that situation going to change in the '90s and beyond. The good news is that I think it is getting better.

Another cartoon comes to mind. This one recently in the *New Yorker.* Two people are talking and one says to the other, "People used to call me old-fashioned; now I'm post-modern." I think that now we have and will have more in the future a second chance at communicating more closely with our audiences. In Bach's time after all, Bach wasn't writing music that some day people would appreciate. He was writing something for next Sunday's service for a specific need. It was music for then. In fact, after Bach died, forest rangers around Leipzig took many of his cantatas and wrapped the trees with them to keep the frost from damaging the far more important trees. So music was for a purpose right then and there. I think that was a healthy state. Not that people should wrap trees with cantatas, but that composers were in fact producing something for their public, that they communicated with their public. Yes, there were gaps. There were concerts at which Beethoven's music was not warmly applauded at first, but his public caught up with him very soon. Bernard Shaw once said that theaters should be marked "exit in case of Brahms," but he eventually changed his mind.

In the nineteenth century this, what I called aberration of the artist in the ivory tower, came about and I think it's Wagner's fault. Wagner, who said "If you don't like me then you're not good enough and I'm right and you're wrong." And so the gap between achievement and understanding got longer and longer. Longer still in the time of Schönberg at the beginning of the twentieth century when new techniques — surrealism and atonality — were considered necessary to find a way to express what it felt like to be alive then as Copland says composers must do.

But something didn't happen then. When all these changes came about there might have been a period that corresponded to so many previous periods when artists, after they developed a set of new tools, would consolidate their gains and give the audience a chance to catch up and learn what they hadn't yet come to appreciate. But I think composers in that time decided eagerly, because new ideas were so exciting and communication was so easy, to keep on discovering new tools, so the gap got wider and wider.

I think only now in the end of our present century are we finally saying "okay we've got enough tools for awhile, let's play with them and enjoy them." I think they're wonderful tools. I don't think atonal music is music for which composers need a tone. I think we are now at a time when we can use these wonderful tools in a vital, relevant way. That is again more user-friendly. I think we are seeing a return to the way things were before the Wagner aberration when elite culture and popular culture were not mutually exclusive one of the other. So I think ultimately the news is good and that it is an exciting time to be a composer.

EDWARD HIRSCH

IN AN ESSAY CALLED "THE OBSCURITY OF THE POET," RANDALL Jerell says that poets at gatherings of critics and philosophers are often treated a little bit like hogs at bacon judging contests. When the hog wanders over to the judge's booth, the judges say, "Get out of here, hog, what do you know about bacon?"

The other side of it I suppose is that it's hard to represent as Richard Wilber says, the published poet in his happiness, since so many poets have little in common with each other. Speaking about Jews, Franz Kafka said, "What do I have in common with other Jews? I hardly have anything in common with myself." Each writer imagines a world for himself and his own relationship to that world is unique unto himself. Writers have relationships to the places they live that are powerful and important, but they're complicated and not always easy to see. My model for a Houston writer is two-fold. When I think of Houston writing I think of two people: Larry McMurtry and my colleague, Donald Barthelme, who died this summer and who taught with me for several years at the University of Houston. When most people think of Texas literature around the country they mention Larry McMurtry's name. And, in fact, McMurtry has made Texas one of his major subjects, both the historical realm of Texas, and his own personal world.

But I hope I'm not shocking anyone to tell you that McMurtry has not, in fact, lived in Texas for many, many years, and that the world he has written about of Texas is a world that he has imagined back historically by doing a lot of research or remembered back from his own childhood. Writers construct lost worlds for themselves often out of their own past, and those worlds have a relationship to the places that they come from, but it's not a simple ethnicgraphic relationship. Similarly Donald Barthelme, who published 136 stories in *The New Yorker,* was often thought of as the quintessential New Yorker writer. But in fact, Barthelme always thought of himself as a man who had come from Houston to New York and had helped to describe New York to New Yorkers from the point of view of someone who had come from the outside.

Almost all of the great poets who flourished under Augustus' reign and who are known as the Roman elegiacs came from elsewhere, very few of them came from Rome. The archetypal situation of those writers is the provision comes to the big city and then describes that city to the people who live there. There will always be some dimension for these writers of disaffection. What Kierkegaard calls freedom is the role of the writer in relationship to its place which is to some extent oppositional.

In the last few years at the University of Houston, I've been involved deeply in helping to create a community of writers, first in Houston and then in Texas. In the creative writing program at UH we have 100 students getting master's and Ph.D's in literature with concentration in creative writing. That means they do all the requirements for an English literature degree but for their thesis they submit either a book of poems or a book of stories or a novel. We found that there is an enormous hunger for students around the country to study creative writing and literature, partially because there are no such places as coffeehouses as there were in the nineteenth century or centers of culture in the way that there once were. Now writing is such an isolated activity that younger writers and many older writers find that they need a place to come together to study it. Flannery O'Connor said that "Writing can't be taught, but it can be learned." It can be learned and there is a lot you can teach about writing although finally there are some things that you cannot.

The writing program per se is a fairly recent phenomena — it's a post-World War II phenomena. It's part of what we would call the democratization of literature in the U.S. Writers now come from a wider variety of social classes and ethnic backgrounds than was once thought to be the case. These writers represent a plurality of traditions and views of America. Of the writers that we graduate, some move to different

places in Texas, some of them stay in Houston, and many of them go to different places in the United States.

In the last few years we've begun to develop a program which is a sort of "writers in the schools" program. Our students were very hungry to teach writing. At the University of Houston their teaching fellowships only allowed them to teach composition. I taught in a program in New York and Pennsylvania called "writers in the schools" that sent poets around to different elementary schools and high schools to teach writing to kids. Invariably I would hear when I went into class, "We didn't know there were any poets alive," and secondly, "You're so big," which tells you something that's seeped into their consciousness.

We have begun, sort of out of our back pocket, a "writers in the schools" program in Houston, and we now send writers into 40 different schools in Texas teaching writing to kids. Our idea, of course, is that one of the reasons Americans have such a bad feeling about literature and about poetry in particular is because of the poor way in which it is taught to them. If we can help turn this around by making poetry writing and fiction writing the making of a living activity for them, it has worked very successfully.

It would be wrong for me to tell you that the life of a poet is easy in America or in Texas — it's not. It's very difficult. Writers in some ways are an endangered species, because we get so little back from the larger culture. Several years ago I addressed the National Council on the Arts about the life of the poet in the U.S. The two Reagan appointees in literature, Joseph Epstein and Samuel Lippman, had been attacking the program of grants to individual artists and wanted to do away with it. It's the only case where the appointees of a program wanted to abolish the program which they supposedly represented. But they are modernists who believe there aren't any living writers and that all living writing, that is writing by people who are alive today, is in some way a con job and that we shouldn't support it. I have been both the recipient of a National Endowment for the Arts grant as a writer and I've been on three of its panels in the selection process. The director at the time, Steven Goodwin, knows that I'm a great supporter of the NEA and in the process. The process is terrifically fair. Twelve writers come together and make decisions about anonymous writers and give out grants on the basis of what they've read. There's no consensus. There's an enormous amount of argument, but it is done in the best of faith. And although no single person could possibly agree with all of the decisions, because your viewpoint is never always represented, the process itself seems to be remarkably fair. I went to St. Louis to this meeting and presented my

case. I told them the NEA grants to writers were enormously successful and there was a thriving poetic life in our country. As my wife says, poets are like bugs under a leaf, you don't know they're there; then when you pick up the leaf, you discover there are thousands of them. Poetry is flourishing. Poets are thinking for the culture and about the culture. We are making an American literature in relationship to the country we live in as it is now. Everywhere I go I find enormous hunger for writing both among students and adults, and I have found very sustaining audiences for readings.

This speech which I have just summarized infuriated Lippman and Epstein. You'll be happy to hear that Epstein then wrote an article called "Who killed poetry?" It will be good for you to know that I'm one of the people who did it. As one of my friends said, "Someone had to do it." And I was the one.

If you have a nostalgia for high art of modernism, if you have the politics of authoritarianism of Ezra Pound and T. S. Eliot, if you have an exclusive canon that limits the force or the group who can be in the program or the canon of writing and if you don't think that writers should be thinking about culture now, then you're going to be against the kind of creative writing programs that exists in various parts of the country — some more successfully than others. But if you think that writers are important, that their job is to think about the lives that we actually lead now; if you think that it's important that we have to describe ourselves to ourselves, that out of the muck and the mire and the chaos of the world we live in there are a group of people, individually solitary people, trying to make sense of that world for themselves and finally for others, to leave something behind that describes it as it really is, as it truly is, and to try and make that beautiful; then I think you're in support of what people in creative writing and what literature are trying to do today.

I thought I'd close by reading you a poem since it seems appropriate. One of my friends recently gave a poetry reading at a junior college and said I'm going to read some of my poems. They said, "You wrote those yourself?" He said, "Yea." They said, "You expect us to listen to that?"

I wrote this myself. There's the fourth-grader who said to me, "Is that a real poem or did you just write it yourself?" It's not a real poem, I just wrote it myself.

This is called "Song."

This is a song for the speechless, the dumb, the mute, and the motley, the unmourned.

This is a song for every sofa that has been torn apart by the children or the dog or earmarked for the dump, every sheet that was lost in the laundry, every chair that has no arms or legs and can't speak English,

every car that has been stripped down and abandoned, too poor to be towed away, too weak and humble to protest.

Listen. This song is for you even if you can't listen to it or join in. Even if you don't have lungs. Even if you don't know what a song is or want to know. This song is for everyone who is not listening tonight and refuses to sing. Not singing is also an act of devotion. Those who have no voices have one tongue.

Thanks.

Panel Four:

FUELING THE THURST: FINANCING THE ARTS

J. CHRYS DOUGHERTY, MODERATOR

STANLEY MARCUS, OUR FIRST PANELIST, SPOKE TO US IN 1975 ON THE state of culture in Texas. It was an excellent talk, and he told us at that time that he had been thinking about Texas culture most of his life. Everything he has done since that time proves that that is true. Most recently he has been the moving force in a tremendous operation in Dallas to put across the new Meyerson Symphony Hall in Dallas. Stanley will tell us if culture has improved in Texas since 1975 and also how the fiscal side of the development in a symphony hall is instructive for the future.

ADRIENNE NESCOTT HIRSCH, ONE OF THREE DEPUTY CHAIRPERSONS of the National Endowment of the Arts, oversees the Office of Public Partnership which has an annual budget of $130 million and makes grants for the arts, matching state, national, and local funds, both public and private. That division provides field support to the Endowment state programs, local programs, and actions in the arts. She has much experience in public and private funding and, in another sense, with the Arizona and Illinois Legislatures. She has had profound experience and is about to have more with government funding.

GEORGE KOZMETSKY REALLY NEEDS NO INTRODUCTION TO members of this Society. We know him and his corporate background with Teledyne. We know him as the dean who put the University of Texas Graduate School of Business on the map and now as the founder of the Institute of Constructive Capitalism which is a major "think bank" for business and public policy issues. One of the business issues in the world is how do the corporations respond to the requests for gifts and what is current and choice in the area of corporate giving.

IN AUSTIN WE REGARD JOE MCCLAIN AS A MIRACLE WORKER — A modern day Houdini. Three or four years ago an opera in Austin was only a gleam in some of our eyes. Today we have a thoroughly active vital organization producing three operas a year to sellout crowds. Joe's experience as a producer, director and performing artist here and in Europe is in large part responsible for the success. He knows the full story of how that success was financed.

STANLEY MARCUS

THANK YOU, CHRYS. LADIES AND GENTLEMEN. THE DALLAS Symphony Hall, named the Morton H. Meyerson Symphony Center, opened in September some $40 million over budget. And yet at the time it opened, we had raised all but $5 million of the deficit.

The financing of the Dallas Symphony Center was a joint effort of the municipality and the private sector. We struck a deal with the city about twelve years ago for the city to participate on a 40-60 basis. They would pick up 40 percent of the cost of the structure. They would provide the site and the parking which would serve industry buildings in the neighborhood as well as the symphony. So the city's participation was actually more than 40 percent when you add in these very essential parts to it.

There was a great deal of criticism in the press the last six months prior to the opening. Everybody was trying to take a pot shot at a wounded duck. Prior to the opening I would say the symphony hall was a very unpopular subject. I've always contended, however, that people remember the price of a bad meal and they forget how much it costs for the best meal they ever had. That has been proved out since the opening of the symphony. The building itself far surpassed the anticipation of even those who were very close to its design and construction. The approbation of the outside world is always an important factor in any community. The fact that there were three hundred music critics from all parts of the world present for the opening gave the citizens of Dallas a great sense of satisfaction that the world, as expressed by these critics, gave it extremely high ratings. Out of three hundred critics, there were 299 positive ones and one man, one critic from London who didn't like anything about it, including the music, the acoustics, the design, and the city of Dallas.

I would be very skeptical whether a similar financial proposition could be worked out with the city municipality of Dallas today. Conditions have changed. This building was conceived in a period of boom and was born of a period of bust. You have a strong development of racial tensions in Dallas which are, I think, fairly typical in greater or lesser degree in all parts of the southern part of the country with the result that getting a bond issue passed by the whole voting elective is unlikely in my opinion. My strong recommendation to any institution planning to go through the process of financing is for them to build their foundation long before they get ready to build their building. We've got to realize that we are living in a democratic society and that for people to vote, to spend tax money on bonds, they have to be convinced that it's going to do something for them. No longer can you pass a bond program

by a Chamber of Commerce-organized campaign and expect to get out a minority vote. There are many votes in the minority and in some cases more votes in the minority communities.

Tonight the Dallas Museum of Art is opening an exhibition called "Black Art" which it initiated and has been working on for two years. It will circulate among other places in the country. This is the type of thing, I think, that is highly important for communities to recognize.

The new tax law is an unfriendly law, a law that was put through in answer to a number of abuses that were occurring in giving. The result is that art museums are finding a declining number of contributions of paintings and those paintings are going into the art market and the art auctions where they are being rewarded by very high prices, the highest prices in world history. So I would think that the likelihood of contributions from the private sector to art museums particularly is going to be very much in the negative.

You might be interested in knowing how we got the difference between the city's agreement and what we actually spent. We found that even though the art museums suffer from the new tax laws, symphony halls don't suffer quite as much because there was less in the area of gifts of kind being made to the symphony as compared to art museums. We were able to attract one starting gift of $5 million which occurred when a woman told me at lunch one day that she wanted to see a symphony hall built during her lifetime. I agreed with her that it was a wonderful idea, but there was only one way that was going to happen. And she said, "How is that?" I said, "If you give $5 million, I'll go out and raise the rest." I shocked her very badly. About a month later she did make a gift of about half that amount, and then as the job progressed, she gave the balance up to the $5 million.

We received very good support from corporations. I find that corporations are receptive to large funding requests when it can be spread out over a period of time. It's very difficult for many companies to be willing to put up a million or $2 million in cash today. When you say you can spread this over a five-year period, we are talking about $200,000 a year for five years which, of course, is not a million gift, it's less than a million dollar gift. But by spreading it, they find that they can do it; they want to do it; and they did do it. We received many gifts from corporations on a spread-out basis of half a million to $2 million.

We announced that we would be willing to name the building for any donor who was willing to put up $10 million. We had three contestants and the final contestant was Mr. Ross Perot who came up and said, "Well, I'll give the $10 million now." The rest of them wanted to give a million dollars a year for ten years. And, of course, on the basis of that

kind of gift, he won the opportunity. We asked how he wanted the building named, "Mr. and Mrs. Ross Perot," "Margot and Ross Perot." He said, "No, I don't want my name on it at all. I want it named for Morton Meyerson who was the president of my company and who made me successful." It has made it one of the unique gifts of all time that a man was willing to put up that kind of money and forego the glory or the pain of having his name on the building.

We received gifts from other individuals ranging from $50,000 to $2 million. I find that in a project of this size it cannot be done on the democratic basis of raising it in small clumps. There's just not enough time in the world for leaders to spend to raise money in small amounts even though you'd like to do it and theoretically it's the right way to do it. There just isn't the time. And so you have to go for sizable clumps of money. And even with the state of the economy, we were able to find people who had accumulated fortunes who were finally convinced that there was no way that they were going to be able to take it with them. Some of them had visions, I'm sure, of wagons following the hearse with their worldly goods and like an Egyptian ruler they were going in the grave with them. They finally got the idea that was not going to happen, and we did receive a very generous response from those individuals.

Dallas at the moment, and I could only speak about Dallas because I don't know what's going on in the rest of the state, has been the benefactor just recently of a $25 million gift to double the size of the museum. Originally it was contemplated that we would go for a public bond program to augment that, but in view of the conditions that I just discussed, we decided it wouldn't be prudent to make that attempt. Since the gift required the building be started in 1990, we had no choice but to commit ourselves to starting the building and hope to raise another $35 million from the private sector to complete this gift.

The public, I have found, is sympathetic to things that will enhance the quality of life in their community. They are receptive to ideas to memorialize families or individuals. That becomes a very important factor. We used to laugh at the way the hospital people learned to finance hospitals. Well, they were just dead right. That is the way you get public participation by giving public credit. And one of the ways of crediting them is the naming of important aspects of the building in memory of whomever they may designate. I think that about wraps up the story of how the Dallas Symphony was financed. Later on, if there are any questions you may have, I'll be happy to try and answer them. Thank you.

ADRIENNE NESCOTT HIRSCH

THANK YOU, CHRYS. IT'S INTERESTING TO ME THAT MUCH OF WHAT I have brought to share with you today has been touched on in one way or another throughout the day, so I hope in some way my remarks help bring that all together.

It's certainly a distinct pleasure to share this afternoon with you here in San Antonio — a place where the arts are alive and thriving, where we have cause to celebrate the years of dedication and successes achieved by all those who have contributed to Texas' vibrant cultural climate. On behalf of the National Endowment for the Arts, your federal partner in support of the arts, I'm delighted to join the gifted artists, dedicated administrators, and enthusiastic art advocates who make this historic city their home, and to thank the Philosophical Society for this year's theme.

I'm reminded that the ink on the Declaration of Independence was barely dry when Haydn wrote his "Toy Symphony" and Washington's troops mutinied in Morristown, New Jersey. The founding fathers were all cultured men who appreciated the arts and saw them as a necessity to a full life even as the battle for independence raged. For these men held a passion for excellence in commerce, agriculture, government, and, yes, the arts. Their work resulted in the passionate partnership as so exemplified today already by Jocelyn Strauss and recently Stanley Marcus' partnership examples here in Texas. One, in my estimation, we must reaffirm and rededicate ourselves to once again.

The coming century provides the natural benchmark to review our past, refine our present, and renew our vision for the future. Indeed, we must examine the full spectrum of our cultural profile. This examination should provide some context for understanding the structure of support for the arts in America and certainly in Texas. It does seem apparent that support for the arts in America has always been, and will continue to be, primarily private and local. But the very vitality and bounty of artistic format is dependent upon our unique pluralistic support of an extensive collaboration of artists and arts organizations, civic leaders and corporate and private entities, and of the various levels of government, that is federal, state, and local.

Public and private patronage makes up the earnings gap we all know, but approximately 85 percent of this contributed income is from the private sector — individual memberships and contributions — with 15 percent coming from the full complement of public sector partners. And if it's of some interest to you, the Endowment's portion makes up roughly 3 percent of that 15 of total government support. In fact, the

combined state appropriations in this nation — all the state legislatures including our six special jurisdictions and territories and the 56 state arts agencies have a combined appropriation level of $270 million. The National Endowment for the Arts' full appropriation from Congress is $171 million, so that gives you some idea of that relationship.

A smaller percentage of the whole public dollars must continue, in my estimation, to be used for the critical and catalytic role so the fullness of public-private partnership can continue to be realized for the arts. But beyond impressive statistics, we must pause and remind ourselves that it is not the GNP that constitutes the real measure of our public-private support system for the arts, but ultimately the levels of artistic excellence that are available to our citizenry. This is where the arts impact most meaningfully upon the culture, not quantitatively, but qualitatively; spiritual richness, not material well-being. Eudora Welty, one of our nation's gifted writers, in reflecting on what art public funding should support suggests, "Not a Gerber's puree to spoonfeed beginners with what might be thought simple enough fare for them to digest. Not a placebo to humor the long-hungry and the long-deprived in art on the wretched assumption that they will think something is good, because they've never seen nor heard anything better. But the real honest-to-God thing, the best we are capable of making and giving, the feast itself. They must be brought up to the table."

From my perspective, as stewards of the public's trust, our role in the public sector is to responsibly create conditions in which creative ideas can flourish, in which artistic vision can have opportunities for reaching audiences, all of our citizenry, both old and new, young and continuing. We must celebrate and give sustenance to quality at every juncture. But we have come to understand and interpret our public policy role, that is from the Arts Endowment's perspective, more broadly, not just to preserve our arts institutions and artists but to provide new venues and audiences for their work thereby extending civilization.

In 1985 Congress directed as part of the Endowment's reauthorizing legislation that arts education be explicitly added to our mandate and that we provide a report on the subject matter towards civilization in our report. The first one, incidentally, in 107 years on this subject matter required by Congress was submitted to Congress in March 1988. We chose the title "Towards Civilization" because we believe that education in the arts is essential to helping our young people gain a sense of what civilization is and how as adults they can and must contribute to it. There are four compelling reasons why we believe arts education is critical — none of them surprises to this audience I know.

One, arts education gives us a sense of civilization and those civilizations that have contributed to ours. Two, arts education helps to foster creativity especially in the sense of problem-solving and reasoning. Three, arts education teaches effective communication, both verbal and non-verbal. Four, arts education provides tools for critical and reasonable choices about excellence and discrimination between the good and bad products of the arts. Returning to education, the most recent call for quality education for all students emanates not from the education community but from the manufacturing industry. "Made in America, Regaining the Productive Edge" is a report resulting from an extensive two-year study by the MIT Commission on Industrial Productivity. The report focuses on the need for individual employees to be excellent problem-solvers and to work well together. It makes an urgent case for educational excellence as an imperative for America to regain the competitive and productive edge.

Further, in the March 1, 1989, *Chronicle of Higher Education,* Thomas King, governor of New Jersey, a preeminent spokesman for quality arts and education noted: "What then makes the arts so important? Why dedicate scarce time and money to their history, performance, and appreciation when children are struggling to learn how to read and write, add and subtract? Perhaps the foremost reason in this competitive age is that people who can communicate through the subtleties of the arts will have the skills and understanding that our twenty-first century economy will require. The thespian will move from the stage to the board room with self-confidence and range of intellect so vital to both. The engineer who has studied painting will grasp the utility of beauty in a world of increasingly sophisticated design. And the talented writer will stand astride our information age. Creativity and expressiveness will be valuable commodities and an economy that places a premium on adaptability. The thrill of art may well provide the best career training a solicitious parent could hope for. Artistic literacy is no less imperative than general literacy."

I suppose we all could and should rejoice at having such a valuable ally in an elected public official who has made the arts and education a cornerstone of his administration. Arts education provides the possibility that young citizens can emerge truly educated from high school, possessing the highest point of entry to society in order to contribute to it. That is where progress is born. That is where the future of a free and successful society lies. An arts education focus will produce a more vitalized, more informed, better enriched, and ennobled community. Citizens will become more involved, more productive stake-holders in

the future of their community. This emphasis will produce new generations of enlightened consumers who will demand higher quality productions and performances in the arts. The entire environment will be enriched by the presence of such consumers and by the potential of strengthened leadership from the coming generations. From a practical perspective, what plans make sense? How do we address the enormous issues that face us? In particular, what aspects seem reasonable for the National Endowment for the Arts, a very small agency, to undertake? Scope of deficiencies in arts education is beyond both the resources and the jurisdiction of the endowment alone to remedy. We've begun to analyze how with limited resources we can be most effective in continuing this pursuit. Wise counseling was received recently from members of our National Council on the Arts and the National Arts Education Advisory Board. I have but one short story from that group. Ray Campo, a visual arts specialist from Montana, suggested that we reject the notion that the arts are special for it implies a sense of separateness. Instead we should strive not to segregate them but to speak of their importance as vital and equal to our nation's health and progress.

Unquestionably the arts endowment can be a strong voice and help illumine the importance of arts education. We can and are continuing to support research, seed model curriculum development and dissemination, support pre-service and in-service training for teachers, forge collaborations with education and arts entities, strengthen partnerships with our state arts agencies on behalf of the cause, assist artists, and certainly cultural institutions in their vital role in this arena.

But the full bounty of hope rests with the influence each of you as concerned citizens can bring to bear on local decision-makers — no national mandate, no congressional report can begin to singularly accomplish what each of us must commit our energies to achieving collectively.

Someone once suggested that money is a tool, that vision must be supplied by people — a body such as this. I urge your involvement at the local level where the battle must be fought if it is to be won. That is where decisions rest, that is where resources are allocated, that is where advocacy counts.

Before closing there are two issues I feel merit considerable thinking and particular recognition. The first is that we recognize the culturally rich and diverse texture of this society in this country and be fully engaged in the arts and in our arts education efforts. To do less is to risk squandering one of America's most precious strengths. Secondly, the consensus building among the numerous arts and education sectors should be paramount in our activities. Fragmentation places us in a perilous situation. While recognition of our differing philosophies is

necessary, it is essential that we agree to march forward on common ground. The charge before us is mighty, the task awesome, but the time ripe. None of us can succeed alone at this mission. I urge that together we become shareholders in civilization's lasting vision. Above all, we must remember our responsibility to preserve our cultural heritage, to ensure a climate for creativity, to protect a society embued with the life of the imagination and to hope for a society based on human values. Perhaps then we will have heeded the warning of Ansel Adams, one of our foremost artists, who warned us not to become a nation of individuals who know the cost of everything and the value of nothing. Thank you.

GEORGE KOZMETSKY

PHILANTHROPIC FUND RAISING IS A SIGNIFICANT INDUSTRY IN THE United States. It is substantially larger than the venture capital industry. Philanthropic fund raising in 1988 amounted to $104.37 billion. Please note that no government funds are included in this amount. Venture capital funds raised in 1988 were approximately $3 billion. Americans invest thirty-five times more in philanthropy than in venture capital.

Put another way, philanthropic giving is more than 2 percent of the gross national product. Still another way of getting a feel for the magnitude of philanthropic fund giving is to compare its annual giving to the amounts invested in R and D.

United States private industry investments are about $60 billion. When government R and D funds are added to those of private industry (which then totals $116 billion), they then exceed philanthropic giving by only $12 billion. This means that Americans' annual private charitable giving for religion, education, health and hospitals, human services, arts and humanities, public society benefits, and other charities is about equal to that of the federal government and corporate annual investments in R and D.

Of the $104 billion of philanthropic giving, about $6.82 billion were destined for the arts and humanities. This is about the same dollars invested by the federal government, universities and colleges, and corporations in basic research. My best estimate of the sources of the funds for arts and humanities is as follows:

	Amount (Billions)	Percent
Individuals & Bequests	$3.280	48
Mail Order Influenced Contributions	2.090	31
Foundations	.710	10
Corporations	.740	11
TOTAL	$6.820	100

Clearly, the arts and humanities are dependent on individuals for about 79 percent of their fund raising. I have segregated the mail order influenced contributions for two purposes. First, such solicitation mechanisms are being successfully utilized for the arts, and second many corporations have established matching-fund programs to encourage individual employee giving. Corporate giving at the 11 percent mark is still a significant amount of support to the arts.

Historically, over-all corporate philanthropic giving in the past eleven years has risen from $1.8 billion in 1977 to over $6.8 billion in 1988. On the other hand, their contributions as a percentage of income before taxes rose from .89 percent in 1977 to just about 2 percent in 1986.

For the remainder of the time I have been allotted, I would like to comment briefly on corporate and business activities and giving to the arts and humanities from a personal perspective. First, from what I have seen develop between 1966-89. Second, the future challenges and opportunities for the arts and humanities for corporate and business fund raising.

Let me briefly personalize my own interests in the arts as a businessman. While as an executive, I began to collect old scientific books and instruments as well as Old Masters' etchings. In the process, I met many of the experts in the universities, galleries, and museums who educated me. In the process, I found myself more and more exchanging expertise between us. In other words, art expertise and knowledge for business expertise and knowledge. Shortly after my appointment to the deanship of the colleges of business at The University of Texas at Austin, the college initiated a field for the management of the arts.

At that time, there was a minimum of federal, state, and local government funding. Corporate support of the arts and humanities was unusual. On the other hand, it was clear that the arts needed to develop its own administrative and service functions created specifically to serve artists, art institutions, and audiences. It was also clear that the arts were poised for explosive growth without the required infrastructure for operational and financial success.

Universities could not develop in sufficient numbers or time the required administrators and service professionals. So in the next fifteen years we saw a growth of these functions initiated and sustained by volunteers.

Among these volunteers were many successful business executives especially from the Fortune 1000 companies. More often than not, the corporate and business executives were brought to deal with financial and other crises. Consequently, the initial contact between the art organization and the corporation was an individual and personal one.

Corporations like to support success. By the mid 1970s, these individual and personal involvements resulted in corporate funding to and affiliations with art organizations.

Individual executive involvement led to exchanges of expertise. Individual executives and corporations learned more about the arts, and art organizations learned more about business. The consequence of this exchange is that the arts picked up through their corporate involvement cash donations, in-kind contributions, selected partnership for specific productions, season underwriting, student support, feasibility and facility planning, long-range planning abilities, as well as training of the arts operations staff in budgetary controls, forecasting, and management science.

In the 1980s, it became clear to me that corporate and business funding for the arts shifted from allocations of the philanthropic budgets with no expectations for return to specific allocations from their advertising and promotional budgets with an expectation for return to increase their revenues as well as shareholders' values. These advertising and promotional budgets are in the several hundred billion dollar range versus much smaller corporate philanthropic budgets.

This shift raises the question of whether the arts get as much as they give. It clearly raises the question of artistic independence. Furthermore, it clearly focuses on the need for diversifying the funding for the arts so that no single source possesses the power of life or death over recipients. It also focuses on the need for sufficient building of arts endowment funds.

The 1990s will be a pivotal decade for the arts as it faces newer challenges and opportunities. As the decade of the 1980s ends, it is clear that the arts have enjoyed many successes through its affiliations with and support from the private sector. The private sector has also benefitted in terms of their social responsibilities and increased revenues.

The funding challenges are as always the need for annual operational funding and the building of substantial endowments. Most of the art institutions would like to have 15 percent of their budgets supported by corporate philanthropic giving. Corporations want to have their names associated with successful art organizations that give them institutional recognition as well as access to targeted customers and markets. Consequently, art organizations will have to find more effective ways to build strategic alliances that serve their needs as well as those of corporate supporters.

Technology poses a fundamental challenge to the way art is delivered to audiences. The power of cable television, video cassettes, HDTV, and global networks provides mobility. In other words, arts can go to the

audience; the audience need not go to the arts. This then raises the question of the potential obsolescence of some traditional functions of the arts organizations. This, in turn, will have an impact on confirmed funding of arts activities by business, government, and individuals.

Corporations have now become more involved in global markets for competitiveness. Their giving will be tied to this global marketing. Our domestic art institutions will need to become more aware and innovative in approaching corporations to find the balance between philanthropic budgets and the advertising and promotion budgets. At the same time, technology will make it possible to bring international arts activities to domestic audiences. It is imperative for art institutions to effectively assess and communicate their quality and reputation to corporations to ensure their continued success, and perhaps survival.

In my opinion, many executives will continue to devote their personal and individual efforts to helping art organizations make the transition and transformation required for the 1990s and beyond. They will continue to individually contribute funding as well as their expertise and seek to build alliances that assist their companies in their global affairs. Corporate philanthropic funding will be more and more related to their earning power. The merger and leveraged buy-outs (LBO) trend of the 1980s can and will reduce the relative amounts available for philanthropic funding, because the number of large corporations will be fewer than in the past. Art philanthropic fund raising will have to broaden its base to involve more and more medium and small business in their funding efforts. While such firms generally do not have philanthropic budgets, they do have budgets for advertising and promotion.

I am glad that Chris had me prepare these brief remarks for this panel. The preparation made me realize that the areas of technology, alliances, and globalization — on which I spend most of my working hours — are truly applicable to help promote the growth and financing of the arts for the 21st century.

JOSEPH McCLAIN

THANK YOU VERY MUCH, CHRYS, FOR YOUR VERY GENEROUS introduction. You are, of course, right: these first four years of the Austin Lyric Opera have been sensationally successful, and what is even more astounding is that it has all happened at a time of severe economic downturn. I think that speaks volumes about our Texas mentality of not giving up easily in the face of adversity. I feel very privileged to be here as a representative of one of the youngest Texas cultural institutions. And now, I want to take one step back and tell you more about exactly what

and how we did what we did, namely the founding of the Austin Lyric Opera.

As Austin was experiencing its own version of the great Texas boom, I came to the city, fell in love with it, and from my background as an opera professional began asking myself the question, "How is it that Austin has a thriving arts community, burgeoning in every respect, a wonderful symphony orchestra, a ballet company, museums, theater companies on virtually every corner, an enormous population of producing artists, and no opera company?" The thought really plagued me, I must tell you. We began talking with people around Austin about the possibility of an opera company. I must remind you that we were in the great boom. It was 1985, as a matter of fact. We put together a proposal and began taking it to certain individuals in our city and realized a modicum of support, not financial support at that time, but rather, and I think it's an important fact to remember, the kind of "green light support" that says . . . "Well, I think this would be good if we could somehow make it all happen." We formed plans to organize something that we called a steering committee. My idea was that if we could land about thirty-five prominent individuals of our city we would be on the way. Well, we organized a meeting for this steering committee which really, of course, did not exist and issued invitations to the people in Austin whom we really wanted to have involved. Lo and behold, they all showed up to the meeting. This is a vital component in the whole success story, I feel. We had done an enormous amount of preparation for this meeting. Indeed, the preparation had gone back almost two years to complete budget projections, programming proposals, organizational structures along with marketing and feasibility studies. This meeting was very important. As a matter of fact, we felt that our proposal for an opera company in Austin could live or die on the results of this afternoon and that proved to be true. At the end of the meeting we passed out cards and gave all of the attendees on that day a chance to sign up for various subcommittees. Collecting the cards at the end of the meeting, we found that only one person had left the meeting without signing up for subcommittees and that many people had actually signed up for multiple subcommittees and were ready to go to work. Along about that time our society columnist at the *Austin American Statesman* got wind that this movement was afoot and called me. "Well, well, what do I hear? We're going to have an opera company?" And I said, "No, nothing firm yet, just talk. Better wait on doing any publicity." Of course, the article appeared, despite my protests and support grew from many quarters. By the end of 1985, in just two months, the steering committee had grown to almost 90 very active and influential individuals in Austin.

At this point I want to divert our attention from the history of The Austin Lyric Opera and mention shortly several words which we consider to be of real importance in our organization. They are: roots and alliances, quality and excellence, and teamwork.

We realized early on that great things are not achieved without alliances. Of course, some alliances had to be avoided and others had to be fostered. Of immediate importance were alliances with the political, educational, and corporate sectors of our city. This important process of "alliance building" happened through the extraordinary leadership of our founding Chairman, Alfred King, and our founding Artistic/Music Director, Walter Ducloux. In short, we set out to become an integral part of the forces which drove the development of our region.

As for quality and excellence: From the beginning we committed to developing an artistic product which we felt Austinites could be proud of any time and any place. First of all, we said that when we got around to actually producing operas on the stage, they would be of a quality that the most experienced lover of opera would be proud of, that we may not be offering the enormous season of a Lyric Opera of Chicago or a Houston Grand Opera but that we would be striving for a national level of quality. We felt that this quality had to pervade everything we did, every printed piece, the way we wrote letters, the way we conducted board meetings, the way we gave interviews, the way we hired people and the kind of people we hired, and the way we treated them. We were unwilling to start out with the awful baggage that burdens so much of what we try to do in the arts through poor administration. We felt that we had to be good businessmen, and that if we did that we might also someday have the chance to produce great art on the operatic stage for Austin. So quality and alliances are of paramount importance.

But lets go back for a moment to the history of what we did. We are now, as Chrys told you, in our third season, the first with three full productions of opera. We play to a house, you must remember, that seats 3,000 people. Our season is 73 percent subscribed. Our *Carmen* production just opened in mid-November and was sold out three weeks before opening night. You who know Austin know that's an amazing fact because Austin is a very relaxed public and they like buying tickets very late. The other bit of good news on this front is that every night on the plaza in front of the theater scalpers were selling our tickets, which we thought was wonderful. So it is truly a success story. Chrys gives me a lot of the credit and I'd like to refute that. I do that because I would like to remind you of another important word mentioned earlier: teamwork. It is an important element of our success, this teamwork between our staff and our excellent Board of Trustees, the teamwork evidenced

within the staff itself and the vital teamwork between Walter Ducloux and myself. And one last word on alliances and roots: a very important set of roots we knew we had to develop was into the volunteer and philanthropic structure of our city.

Alfred King, our Chairman, said to me yesterday that he was thinking about forming a labor union for volunteers, and if they didn't get treated right they were all going to go on strike and then the cities of Texas could see where they would be without volunteers. It is really true. It would be truly disastrous for all of us.

We issued an invitation in the summer of 1986 for members to our new Austin Lyric Opera Guild. You have to remember at this time that we had not performed an opera yet. Nevertheless, we immediately gathered 400 members to the new opera guild, both men and women. That grew within the next two or three months to 600 and has maintained that number through these years. That's very important. We could not have done any of this without the help of numerous committed volunteers on many fronts.

I would like to comment on Adrienne's wonderful picture of bringing everyone to the feast, because it is also in this area that roots and alliances must be established. We must come to terms with the multicultural diversity of our population. We must make the table accessible. This has to do with another very strong belief of mine. Let me put it this way, that occasionally I get very upset in a fundraising call, not about being turned down flat, but about hearing the following statement: "Well, you see my available dollars are not going to the arts. They are going to important and essential activities such as human services." No one doubts the importance of human services, but, ladies and gentlemen, I submit to you that the arts are vitally important to our inner and outer welfare as individuals and as a civilization. Without art we do not survive as a civilization.

Adrienne's comments as to education are extremely important. From the beginning of our organization's life we have expended enormous resources to reach out to the children of our community. We are seeing the fruits of that now. We did a special preview for children, fourth through sixth graders, of *Carmen* and sold out our entire house. Three thousand kids were there. We are really proud of that. That meant, however, that we had to offer docents to every one of those school classes that attended. Docents were able to cover about thirty schools. This is an enormous expenditure of effort. Programs were developed. Curriculum was developed so that a teacher could take her class through the *Carmen* material with or without a docent. We have to bring art to the widest faceted spectrum of our population. This is our duty and it is

something without which I truly believe that our civilization cannot exist. I do not believe that the experience of great art is something that can be had only after everything else is taken care, put in order. We need to see our own lives and understand our own existence through the revealing mirrors of these great works.

Thank you very much for inviting me to be here, and I'll be glad to answer any questions you might have later. Thank you.

NECROLOGY

William Bennett Bean
1908-1989

Bill Bean was born in Manila in the Philippines where his father, Robert Bennett Bean, was director of the anatomical laboratory of the University of the Philippines. When Bill was a year old his family moved to New Orleans where father Robert taught anatomy at Tulane University. In 1916 Robert was appointed to the chair of anatomy at Thomas Jefferson's University of Virginia. It was here on the "lawn" of the beautiful rotunda where the houses of senior family faculty members were located that Bill Bean grew up. The gracious charm and gentility associated with such a setting characterized Bill Bean throughout his life. After college and medical school at the University of Virginia he served as intern at Johns Hopkins, as a resident in Boston at Harvard's fabled Thorndike Laboratory in Boston City Hospital, at the University of Cincinnati School of Medicine where he made an international reputation in the study of nutrition, in both theaters of World War II as a nutritional consultant, at the University of Iowa where he was appointed the William Osler Professor and Chairman of the Department of Medicine, and in Galveston, Texas, where he organized and directed the Institute of Medical Humanities, the first of its kind in the United States. Bill brought lustre to the University of Texas Medical Branch and also to the Texas Philosophical Society.

People and institutions were important to Bill. Among his most enthusiastic commitments was his service as Regent of the National Library of Medicine. Dr. Martin Cummings, who became director of the Library, quoted from Bill's remarks at the dedication of the new library building in 1961, "If we can avoid the apathy of those who claim to know that nothing matters and the shear folly of those who know that they personally matter immensely, we shall have been worthy successors to that silent company of physicians, our medical forebears, whose spirits watch over us here."[1]

Bill Bean understood the difference between leadership at which he excelled and administration which he saw as a housekeeping function and delegated to others. Jim Clifton, his successor at Iowa, described Bill's style as chairman: "His leadership was so informal, his mode of

operation so democratic, and he delegated so much that an image of him as the administrative head does not project clearly. Rather he is remembered as the intellectual chief, the one who set the intellectual tone for the department and established the pathways through which things could get done. . . ."[2]

Bean's contributions to the literature of medicine dealt mainly with nutrition and rare diseases. He also wrote many papers of informed commentary and critique. His biography of Walter Reed reflects years of careful scholarship. In addition, he wrote biographical sketches on many medical and non-medical greats such as Francois Rabelais, Francis Bacon, and Thomas Jefferson. His literary style was both elegant and meticulous. He was one of a rapidly dwindling generation of highly cultivated genteel physician-scientists.

With all his considerable erudition and strict conformance to high moral, intellectual, and literary standards Bill Bean radiated an ebullience, spontaneity, and almost childlike gaiety. When speaking from a podium, at a tavern, or in the living room he always had a comic tale or a clever limerick ready to be told or sung. Bill Bean contributed in one way or another to every setting in which he found himself. As his longtime close friend Dr. Byrd S. Leavell wrote about Bill Bean: "More talented than most, he has made the most of his talents."[3]

S.W.

PAUL CARRINGTON
1894-1988

PAUL CARRINGTON, A MEMBER OF THE TEXAS PHILOSOPHICAL Society since 1957, died on May 28, 1988.

Mr. Carrington was born in Mexico, Missouri, on September 24, 1894. He received his bachelor of arts degree from the Missouri State University in 1914 and his bachelor of laws from Harvard in 1917. During World War I, he served as a flight instructor in the Army Signal Corps, then the flying branch of the United States military forces.

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[1]Cummings, M.: A Comment on William B. Bean's Medical Writing. *Arch. Intern. Med.*, Vol. 134, Nov. 1974.

[2]Clifton, James A.: William B. Bean of Iowa. *Arch. Intern. Med.*, Vol. 134, Nov. 1974.

[3]Leavell, Byrd S.: William Bennett Bean. The Background. *Arch. Intern. Med.*, Vol 134, Nov. 1974.

He came to Dallas in 1919, where he practiced law for over sixty years and became an outstanding civic leader. At the time of his death he was Of Counsel to the firm of Carrington, Coleman, Sloman & Blumenthal. In his early years, he was associated in the practice of law with Charles T. McCormick, later a distinguished legal educator and dean of the University of Texas Law School, and himself a longtime member of the Society. Mr. Carrington's wife, Frances Dewitt Carrington of Dallas, and Dean McCormick's wife were sisters.

Mr. Carrington's extensive professional activities included membership in the House of Delegates of the American Bar Association; president of the State Bar of Texas and of the Dallas Bar Association; chairman of the Business Law Section of the ABA and a founder and chairman of the State Bar Section of Corporation Business Law; a director of the American Bar Foundation, and its chairman in 1965; a member of the American Law Institute, a member of the American Society of International Law; a director of the American Arbitration Association; adjunct professor at Southern Methodist University Law School; and a leader in numerous discrete projects that made everlasting contributions to the growth and perfection of the laws, including the primary authorship of the Texas Business Corporation Act. He received an honorary doctorate of laws from Southern Methodist University in 1980.

His civic activities included serving as president of the Dallas Chamber of Commerce and the East Texas Chamber of Commerce; chairman of the North Texas Committee on Economic Development; founder and president of the Greater Dallas Planning Commission; president of the Dallas YMCA; vice-president of the Circle Ten Counsel of the Boy Scouts of America; and chairman of the Dallas Transit Board. He was an elder emeritus of Northway Christian Church in Dallas, a thirty-second degree Mason, and a member of the Dallas Country Club.

Mr. Carrington is survived by his wife; a daughter, Frances C. Lee of Dallas; a son, Paul D. Carrington of Durham, North Carolina; eight grandchildren; and twelve great-grandchildren.

R.S.T.

WILMER ST. JOHN GARWOOD
1896-1987

THE IMPRESSIVE BALANCE OF DISTINGUISHED TEXAN, SCHOLAR, and gentleman formed the central features of the life of Wilmer St. John Garwood. He was a loyal friend, a man with the highest principles and vision, who remained always a devoted scholar in the service of state and nation. St. John was born in Bastrop on December 15, 1896, graduated in 1917 from Georgetown University, Washington, D.C., and was admitted to the Texas Bar in 1919. He received his L.L.B. from Harvard University in 1922 and was admitted to the New York State Bar in 1923. His legal career spanned a lifetime of service to law, education, and culture. He practiced law from 1922 to 1933 in New York, Houston, and Buenos Aires and returned to Houston in 1934. He had a private practice in Houston from 1945 until 1948, when he was appointed to serve on the Supreme Court of Texas. He served with distinction and dedication throughout his career. From 1948 to 1958 he served as Associate Justice and was counsel to Graves, Dougherty, Hearon and Moody in Austin from 1958 to 1984.

W. St. John Garwood's beliefs and personal values are suggested by the numerous professional, cultural, educational, and civic organizations that he served through the years. He served his nation in World War I and World War II. Judge Garwood drafted the charter for St. John's School in Houston and was one of its Founders. He served as a Trustee of Huston-Tillotson College in Austin. He was a Trustee of the University of Texas Law Foundation, a Fellow of the American Bar Foundation, and a member of the American Law Institute.

Judge Garwood was as strongly committed to his family as he was to his principles. In 1927 he married Ellen Clayton, the daughter of William Lockhart Clayton, who served as undersecretary of state for economic affairs, and was a founder of Anderson, Clayton and Company.

Texan, scholar, gentleman, St. John Garwood was a quietly convincing man who, throughout his life, made daily decisions that helped make the world a fairer place in which to live. He died at the age of 90 in Austin on January 15, 1987.

Judge Garwood was elected to the Philosophical Society in 1957 and served as president in 1959.

J. D.

GERALD C. MANN
1907-1990

"I AM NO MAN'S MAN — I WEAR NO MAN'S COLLAR."

THOSE WORDS WERE SPOKEN OFTEN BY GERALD C. MANN IN 1938 when he was campaigning for the office of Attorney General for the State of Texas. How true they were, and how true they proved to be in all that he did, both before then and forever thereafter.

They are applicable when he was a student at Southern Methodist University during the mid-1920s. He was an excellent student, and also as the quarterback for the SMU Mustangs, he received national recognition as an outstanding player. Through his leadership and that of coach Ray Morrison, the Mustangs were dubbed the "Aerial Circus" and Jerry, as the passer and running back, was titled "The Little Red Arrow." Due to his outstanding record, he was inducted into the National Football Hall of Fame in 1969 and the Texas Hall of Fame in 1962.

Equally impressive in his student years was Jerry's role as an SMU Ambassador. He spoke in churches and to youth groups throughout the state — not on football per se, but about SMU and the greater values of education, strong work ethics, discipline, and high moral standards. Following his graduation from SMU, he continued his education and graduated from Harvard Law School. During those years, he supported himself and his new bride as the minister of a church in Magnolia by the Sea, Massachusetts. Indeed, even throughout his student years, he was his own man.

On his return to Dallas, he practiced law briefly, but in 1933, responding to a desire to be of public service, he was named an Assistant Attorney General of the state and later served with distinction as Secretary of State. His two terms as Attorney General are remembered as firm and vigorous, but fair and unbiased in the enforcement of the laws of the state. His administration was marked by proceedings against loan sharks, antitrust violators, investigations of racketeering, and for the recovery of oil properties for the benefit of the Texas school fund. The General himself became the epitome of honest public service. As a public servant, and as pledged, he wore no man's collar.

He was charged with energy. He was a jogger and climbed the mountains of Colorado until shortly before his death. Moreover, after trying retirement for a short period, he again responded to his desire to be of public service and went to work for Henry Wade as an Assistant District Attorney where he served for the remainder of his life. Henry said of him that he was remarkable for his dedication and energy.

Other areas of service include The Dallas Council of World Affairs and Goodwill Industries, for each of which he was a former president. Southern Methodist University was always a high priority, and he was a longtime member of its Board of Trustees. He was also a former member of the Board of Trustees of The Dallas Museum of Art.

The General was born in Sulphur Springs, Texas, on January 13, 1907, and died on January 6, 1990. He is survived by his beloved wife of more than sixty years, Anna Mary Mars Mann; sons, Gerald, Jr., and Robert M.; and daughter, Lola Mann Easton. He and Anna Mary were lifelong members of The United Methodist Church. At the memorial service, the General's friend of fifty years, Bishop O. Eugene Slater, recited from the 8th Psalm:

> *O Lord, Our Lord, how majestic is thy name in all the earth!...*
>
> *When I look at thy heavens, the work of thy fingers, the moon and the stars which thou hast established; what is man that thou art mindful of him, and the son of man that thou dost care for him?*
> *Yet thou hast made him little less than God. And dost crown him with glory and honor.*

How fitting and appropriate for the General and for the Bishop's eloquent remarks regarding his life.

Harry A. Shuford

TRUEMAN EDGAR O'QUINN
1905-1990

TRUEMAN EDGAR O'QUINN WAS BORN IN VERNON PARISH, Louisiana, on May 7, 1905, and died in Austin on January 4, 1990.

Former Chief Justice of the Supreme Court Jack Pope said in his eulogy, "In his gentle, friendly, and unhurried manner, he crowded into his eighty-four years such a variety of interests and accomplishments that he had a common ground with and a mutual interest in every person he ever met. Books, languages, history, Texana, the written word, journalism, the military, private law practice, municipal law and public service, party politics, the art of drafting judicial opinions, a half century of research and effort to gather up the scattered works of O. Henry, the arts of conversation, whether around the camp fire or in an exchange of

ideas with professors or strangers — these were some of the ingredients that he brought to his good and useful life with us."

In time the public came to identify Trueman O'Quinn with his favorite author, O. Henry. A special room at the Austin History Center houses the O. Henry first editions, magazines, photographs, manuscripts, and furniture which the Judge drew homeward to their present setting from all over the world, over a period of fifty years. He did so out of a lifelong love of books, libraries, and the genius of O. Henry, William Sidney Porter (1862-1910).

Fortunately for us the Judge believed that the collection should remain in Texas, where Will Porter spent nearly a third of his life, and moreover, in Austin, where in a sense W. S. Porter died and O. Henry was born.

In April 1990 the Japanese equivalent of the BBC sent a television crew to Austin and to the O. Henry Room to film a twenty-minute program on O. Henry which will be shown all over Japan. Speaking to members of the Austin History Center Association at their annual meeting May 15, Texas poet Jenny Lind Porter said that the Japanese visit confirms what scholars have long suspected, that the Judge's collection is a *non pareil,* an archive of O. Henryana to be found nowhere else in America.

Trueman O'Quinn came to Austin from Beaumont in September of 1922. Back home he had been an actor in high school plays, a court reporter and columnist for the *Beaumont Enterprise,* and a greatly touched witness to his English teacher's tears when she read aloud O. Henry's "The Ransom of Red Chief." Once in Austin, exploring the avenues Will Porter had walked just 24 years before, Trueman began to interview persons who had known "his author." In H.P.N. Gammel's bookstore on Congress Avenue he bought his first O. Henry first edition, a magazine containing "The Hiding of Black Bill."

"Mr. O'Quinn is a real reader and lover of books," wrote Dr. Leonidas Warren Payne to the librarian, Mr. Ernest Winkler. "He wants to have the privilege of the stacks this year. I think he is worthy of the trust." Dr. Walter Prescott Webb tried to get Trueman to major in history. "You're a natural," he said.

Although he loved Latin and English and history, Trueman entered the Law School of The University of Texas in September 1926. He also became editor of the *Daily Texan* (1927-28), writing feature stories which were nationally syndicated, stories so good that UT Journalism teachers used them as examples of how to write. He covered federal and state trial courts for the *Austin American,* making $12.50 a week.

"Mr. O'Quinn, how many jobs do you have?" asked Dean Ira P. Hildebrand.

"Five."

"Goodness, gracious me," said the Dean.

By the time he received his law degree from The University of Texas at age 27, he had supported himself by his writing, taught fencing at the University, begun his O. Henry Collection, and served as one of the youngest members of the Texas Legislature. "Goodness gracious me" was right.

Starting out in private practice in the 30s, he became Assistant City Attorney in 1936 and City Attorney in 1938, a job he held until 1950, with the exception of four years in the army during World War II. "Trueman had the responsibility," said Justice Pope, "to establish the legal base for many new programs that undergird our municipality," including the acquisition of land for Bergstrom Air Force Base, the creation of health and retirement plans for city employees, and the expansion of parks and libraries.

A Judge Advocate and Colonel in World War II, Trueman O'Quinn was in four major European battles and was awarded the Bronze Star. A member of the 101st Airborne, he went across the Channel as co-pilot of a glider. When the war was over, he was in charge of processing out 90,000 German prisoners.

In private practice from 1950 to 1967, he served 14 years as Travis County Democratic Chairman and two years as U. T. Legal Counsel. In 1967 Governor John Connally appointed him as Associate Justice of the Third Court of Civil Appeals (1967-80). For 23 years he remained in the Army Reserves, retiring in 1965 with an Army Commendation Medal for "exceptionally meritorious service" as Commandant of the U. S. Army Reserve School and Director of Training, Judge Advocate General School.

Throughout his life Judge O'Quinn remained active in every phase of professional and civic endeavor. He was President of the Junior Bar of Texas, President of the City Attorneys Association of Texas, President of the Travis County Bar Association, a lecturer in the Law School of the University of Texas, a member of the Town and Gown Club, an early member of the Headliners Club, a life member of Sigma Delta Chi, a founder of the Heritage Society, President of the Friends of the Austin Library, and President of the O. Henry Museum Board. Because of him, a local school was named "O. Henry Junior High School."

In 1961 at the invitation of Walter Prescott Webb and J. Frank Dobie, he became a member of the Philosophical Society of Texas.

When Justice O'Quinn retired January 31, 1980, former Chief Justice Robert Calvert said, "I have known Trueman O'Quinn for more than half a century. Justice O'Quinn has been a virtual workaholic. I have seen him here on weekends, Saturdays, and Sundays." Judge Bob Shannon added: "I could remark on Judge O'Quinn's quiet dignity, his good humor, his generosity, and his never-failing courtesy. Though a judge may occupy high places, understand law, and possess the gift of knowledge, if he has not courage, he is nothing. Again and again, in tight places and in sensitive cases, I have seen Judge O'Quinn unflinchingly exercise the courage of his convictions. I have never known him to hesitate to cast his vote for a judgment or to shrink from signing an opinion because that judgment or opinion might receive less than popular acceptance from the bar or the public."

Chief Justice Jack Pope concluded his eulogy, "He heard courteously, answered wisely, considered soberly, and decided impartially. Judge O'Quinn possessed those qualities we would like to find in the judge who might sit in judgment of us. We would like to find the virtue of independence, the virtue of courtesy and patience, the virtue of dignity, with even a sense of humor, the virtue of open-mindedness, the virtue of impartiality, the virtue of thoroughness and decisiveness, and the virtue of an understanding heart. We found those qualities not only in the professional work of this judge; we found them in all of his life. He gave to the beautiful flag now displayed on this casket all that it symbolizes. Both in war and peace it represents the full devotion to duty. That has been the story of his life."

Among his papers was an envelope containing the Judge's own thoughts about death, a serene and beautiful leavetaking of us: "He was a creature of the millenniums who respected and held kinship with the infinite mysteries of nature, one able to live with such mysteries without dread or superstition, for after all he was, and knew that he was, a part of all nature. He knew that if he died it would be only as the turning of leaves in one fleet season within the eternity of nature. His part would be everlasting if he had been able to read a little of nature's tidings, or if without wholly understanding, he had truly loved her magnetic powers and charm."

Considered an authority on municipal law, Judge O'Quinn is the author of numerous articles in the *Texas Bar Journal,* the *Texas Law Review,* and other legal publications. He also wrote with co-author Jenny Lind Porter, *Time to Write: How William Sidney Porter Became O. Henry,* 1986. His wife of 58 years, Hazel Hedick O'Quinn, died in 1987. He is survived by their two sons, Kerry Hedick and Trueman, Jr.

J. L. P.

John Ben Shepperd
1915-1990

All Texans mourn the loss of John Ben Sheppard, a man whose life was devoted to the service of God and of man. He began his life in Gladewater, Texas, maintained his close ties and affection for his native community, and it was there he died on March 8, 1990. He lived many years in Odessa, Texas, and was an active and honored civic leader. In his many travels around the state on political campaigns, on business, and on his many civic responsibilities, he made myriads of warm friends and drew from them the best they had to offer their fellow man.

His civic involvement began at the age of 17 when he organized the Gladewater Junior Chamber of Commerce. He graduated from the University of Texas at Austin with bachelor's and law degrees. In 1949 he was elected president of the U.S. Junior Chamber of Commerce, the only man who had ever been elected unanimously to that position.

He was appointed secretary of state by Governor Allan Shivers in 1950 and elected attorney general of Texas in 1952 and 1954 by an overwhelming vote each time, and served through difficult investigations of veteran's land sales. After leaving public office, he served ably and notably in a series of civic organizations. He assumed the chairmanship of the lethargic Texas State Historical Survey Committee, now the Texas Historical Commission, and infused it with life and energy, making it a vital force in preservation in Texas. He is credited for its rapid growth in numbers and for instituting new programs, such as the highway marker program. He was singled out for his vital contributions with a special award at the twenty-fifth anniversary meeting of the Commission and the Texas Historical Foundation. He is credited with organizing the Texas Fine Arts Commission and was instrumental in the creation of the University of Texas-Permian Basin. He organized the Lone Star Drama Association of Galveston and served as its first president during its formative years.

In 1984 he was named Texan of the Year by the Texas Chambers of Commerce, and in 1989 on his seventy-fourth birthday, the city of Odessa renamed a major thoroughfare John Ben Shepperd Parkway. He was also installed as a Knight of San Jacinto by the Sons of the Republic of Texas and was a member of the Philosophical Society of Texas.

Mr. Shepperd served as counsel to El Paso Natural Gas and as vice chairman of Blue Cross and Blue Shield Insurance Companies.

John Ben Shepperd was characterized by his great enthusiasm and energy which made possible his enormous contributions to a large number of state and civic organizations. He also had a particular genius for recognizing potential in others, and drawing them into his various civic interests, encouraging and inspiring them to grow and serve as he did. Many remember ruefully but affectionately his extended working habits, which often resulted in late night phone calls and early morning meetings. He was never without an envelope or note pad and his heavy black pen with which he jotted notes — and never forgot to follow up on one. Associates can remember getting a note from John Ben concerning a question or a conversation weeks before — that they had forgotten. His memory and efficiency were unequaled, as were his wit and charm. We shall not see his like again.

He was preceeded in death by a son, John Ben Shepperd, Jr., and is survived by his wife, Mamie; son Alfred Shepperd; daughters Suzanne McCarver and Marianne Morse; nine grandchildren; and brother, Alfred Shepperd.

R. M. W.

WILLIS MCDONALD TATE
1911-1989

WILLIS TATE WAS BORN IN DENVER, COLORADO ON MAY 18, 1911 AND died in Creed, Colorado on October 1, 1989. He lived a truly remarkable life that for more than half a century was inextricably entwined with Southern Methodist University and the United Methodist Church. His accomplishments were legion but the overpowering impression which he made in life and left as a legacy in his passing was of his greatness and goodness.

To attempt a listing of his enormously deserved accolades would take countless pages, but the tone and tint of such would give substantial testimony that his life was literally lived for others . . . and advancing the causes of good in a world he loved and the people which inhabited it.

First he loved his family and he in turn was loved by them. He was married to Joel Estes in 1932. This union was blessed with two children, Willis M. Tate, Jr. and Jo Ann Tate Withers. Jo Ann in turn gave her parents three grandchildren, Joel Elaine Withers, John H. Withers, Jr.,

and Angela Withers Meyer. The Tates were the proud great-grand parents of Robert and Michael Withers. After Joel's death in 1987, Willis married Marian Cleary in 1988 who was his devoted wife at the time of his death.

Willis Tate loved Southern Methodist University. Perhaps no one in its history, save for Umphrey Lee, had a deeper and more profound influence on its life. Willis was a student at the University earning two degrees; the first a Bachelor of Arts in 1932 then the Master of Arts in 1935. He played football as a tackle and was elected to the All-Southwest Conference team of 1931.

After a distinguished career as a public school teacher and principal in San Antonio, he moved into the field of church administration. Dr. Paul Quillian, minister of the First Methodist Church in Houston, invited Willis to become his Executive Assistant. He remained in this position until the end of the Second World War.

In 1945 he returned to SMU as Assistant Dean of Students. In 1948 he became Dean of Students. In 1950 he was named Vice-President for Development and Public Relations of the University by President Lee. Shortly after Dr. Lee's death in 1954, Willis M. Tate, by unanimous vote of the Trustees, was elected the fifth president of Southern Methodist University. He served in this capacity until elected Chancellor in 1972. He was called back to the presidency in 1974 and served again until October 1975. He resigned as Chancellor of the University in 1976 and was named its President *Emeritus*.

There were many "hallmarks" of his administrations at SMU. Some say that it was under his quiet yet insistent direction that SMU made "University" in its name more than a word. That he oversaw and encouraged SMU's growth and development beyond a fine liberal arts college is true but, he remained equally insistent that the liberal arts and sciences be at the epicenter of the university's life. In the early 1960's he led the master planning process which became, with very few exceptions, the "blueprints" for the SMU of the 1990's and beyond . . . with the Dedman College of Humanities and Sciences at its center complimented in graduate professional studies by the world renown Perkins School of Theology, the Meadows School of the Arts, the School of Law, the School of Engineering, the Cox School of Business, the Institute of Earth Sciences, and the Southwest Banking Institute.

Willis Tate loved Southwest Conference Football. He always was "there". He would habitually wear one blue sock and one red sock to the games. One particularly memorable day stands out. SMU was playing the Air Force Academy at the Cotton Bowl (our home stadium in those days.) The time was the mid '60s just as the war in Viet-Nam was

beginning to intrude on our national consciousness. SMU was not very good at football during this period. In fact, those were the days when they shot the cannon when we made a first down. Several "wings" of Air Force cadets, resplendent in their brilliant cerulean blue uniforms, marched into the stadium. Their mascots were two hunting falcons (hawks if you will) named "Mach I" and "Mach II". At half-time (yes we were behind) the Methodist Student Movement set loose fifty or so white pigeons (doves of peace if you will) in the name of that elusive condition of the human community. The falcon handlers saw their chance and pitched "Mach I" and "II" into the air to pursue the circling pigeons. The falcons promptly started to bring back bloody pigeons and drop them at their handler's feet. The hawk handlers would then hold up the lifeless pigeons and shake them in a taunting fashion at the SMU student section. This of course, promptly started a riot. The cadets emptied their stands and the SMU students theirs and we met on the floor of the Cotton Bowl. It was a good brawl but only for a short time. Striding into its midst came "Uncle Willis". As loud and as stern as any of us ever heard his voice, he waded in. "You boys stop this NOW!" He was pulling people apart and holding them by their respective military and ivy-league collars. We stopped what we were doing and went back to our seats. I remember looking down. His hitched up pants clearly revealed the red and blue socks. He saw to the clearing of the field then had the band play "Varsity". He went back to his seat and that was that.

On a more serious note he set the tone for his administration at his inauguration in 1955.

> Only when a nation is dedicated to freedom can such an institution as this (university) endure. Just as surely a nation remains free only as universities are free in their quest for truth. Here, then, is our challenge and our commitment: to create and maintain an atmosphere of friendly cooperation, a fellowship of growing personalities, an environment of inquiry, a colony of democratic living, and a scene for adventures of the spirit.

From the late fifties well into the sixties Dr. Tate stood forcefully in the face of those who attempted to limit the free expression of ideas on our campus. He was attacked by the supporters of the "right" and "left" but never wavered in his commitment that all sides had a right to be heard . . . not necessarily accepted . . . but heard. That right, in the form of the free expression of ideas, was what made the academy great which in turn made the country great. He was right and if Southern Methodist University ever achieves a measure of greatness it will be because it was built on the certain and unassailable foundation of freedom and the constitutive freedom to share ideas.

On many occasions, we have heard him claim as his greatest prize the Alexander Meiklejohn Award given by the American Association of University Professors in support and defense of academic freedom. Willis received the Meiklejohn Award in 1965 in acknowledgement of his ceaseless efforts, over the life of his incumbency, in the defense of academic freedom and the free expression of ideas. His pride in the award was immensely enhanced by the fact that his own faculty nominated him as essentially worthy to receive it.

Willis Tate was a devoted lay member of the United Methodist Church. His membership, after moving to Dallas, was in the Highland Park Church of that denomination. He regularly preached on "Layman's Day" and often taught Sunday School classes. His devotion to the church was so complete that many of his friends thought he was an ordained minister. The late Dr. William H. Dickinson, Jr., for many years Willis' pastor at Highland Park, often remarked with a twinkle in his eye, "Willis is as close to being a preacher without being one as you can get . . . he's certainly more of a preacher than I am."

On numerous occasions he was elected to the General Conference of the Methodist Church (The highest body in the denomination). As an often elected member of the South-Central Jurisdictional Conference of the church he actively participated in, as he put it, ". . . turning mortals into mere Bishops". For ten years he served as a member of the Executive Committee of the World Methodist Council.

Willis' religion was always a joy to encounter. His faith was alive and happy. He took the student's side over dancing on the campus and the girls wearing pants. He took the side of reason and right when we wanted to see alcohol sold in the student center. (We got to dance, the girls got to wear jeans . . . we did not get to drink on campus).

Willis Tate was devoted to the Philosophical Society of Texas. One of his favorite people in the world was Herbert Gambrell who, along with Umphrey Lee, saw to his inclusion into the affairs of the Society. He faithfully attended its meetings and served as our distinguished president.

Willis Tate was a good citizen. He sat on numerous civic, state, and national commissions. He loved Dallas, the State of Texas, and the United States of America. He was chairman of the Select Committee on Public Education appointed by Governor Clements during his first incumbency. This committee laid critical ground work for the Select Committee on Public Education chaired by H. Ross Perot that confirmed Texas in educational reform that led the nation. His last task in service to Dallas was as chairman of the Intergovernmental Coordinating Council for Children and Youth. To the end, he was thus com-

mitted . . . to the children and youth. There is no telling how many boards and agencies he served *pro bono.* Not that it can be proven, but we doubt he ever turned a deaf ear to a call for help from a worthy organization or cause. When he joined in, he naturally and regularly emerged as the leader of those organizations and causes.

His labors on behalf of equal justice and equal rights among human brothers and sisters was a stabilizing and calming influence on a university, city, and state during those turbulent years of the sixties. We are all better people because Willis Tate took up causes on our behalf and helped us all see what was good about things rather than how bad they were.

His sense of humor, what with his ability to deftly turn a phrase, was well known to those who knew him. He used to tell the following, beginning in a soft and grave tone:

> I was in my office the other day and received a call from a nice church lady from Sulphur Springs. She brought me the news that her boy was going to come to SMU in the fall. She spent several minutes telling me about how happy she and her husband were that their youngest would be attending our fine Methodist school. She also felt it to be critical for his future life that he be protected from the evils of this world and there was no place better suited for such than SMU. 'Why Dr. Tate, the only time he's been away from home was the three years he was in the Marine Corps.'

Willis was not a philosopher in the truest sense of that term (as most of us are not.) University president that he was, he never claimed to be a scholar. However, he was a student who had a life long love of learning, a reverence for the academy, and a profound respect and toleration for the ideas of others. This is what made him great. He also loved his family, his friends, his country, and above all his God. This is what made him good.

He was an authentic and inspiring leader. He was perceptive and gifted with an uncommon vision. He was reasonable but firm, persuasive but not autocratic, and through his quiet and genteel strength, he resolved problems and always pointed SMU toward a brighter future.

One of his favorite hymns was "O God Our Help in Ages Past". Everyone knew that his favorite song was "Varsity", the *alma mater* of the university; one a majestic affirmation of our dependence on God's grace, the other a school song. In his love of the hymn and song was yet another profound revelation of Willis Tate.

Etched in the floor of the foyer of Florence Hall of the Law School (which was once Kirby Hall of the School of Theology) are the words of the Reverend John Wesley, A.M., the founder of the Methodist Church.

> "Let us now unite the two so long divided, knowledge and vital piety."

We don't suspect that Willis ever thought of his life in the fashion of these elegant words; urging the unification of knowledge and vital piety, but he certainly lived that way.

Requiescat in Pacem, Willis McDonald Tate. Oh, that you were still among us and that someday it will please God to send your likes our way again.

D. F. and J. H. F.

Frank H. Wardlaw
1913-1989

Frank H. Wardlaw was born in Indiantown, South Carolina in 1913. He was educated in the public schools of South Carolina and at the University of South Carolina, where he majored in journalism and was managing editor of the *Gamecock*. From 1933 to 1937 he was a reporter for the *Columbia Record* and for Associated Press.

In 1938 Mr. Wardlaw joined the faculty of the School of Journalism at the University of South Carolina and became director of the University News Service. In 1945 he participated in the establishment of the University of South Carolina Press and became its first director.

In 1950 Mr. Wardlaw was brought to Austin to organize the University of Texas Press and continued as its director until August 1974 when he went to College Station to found the new Texas A&M University Press. Over 1,000 books were published under Mr. Wardlaw's direction.

He came out of the Old South, a big, shambling, deep-voiced man with an accented cadence of Carolina. All those who knew him well knew he had no real poses; that he gave us all of him in that thoughtful prose and the pure tune-heisting voice that rang rich and recollective in direct ratio to fuel and feeling. He had a lot to give everyone, for he knew much, felt deeply, and cared for people, God's truth, and free minds.

Free minds he celebrated in common with his great crony Frank Dobie, but he had ever cherished unfettered thinking — from early times

in South Carolina when he ran the fledgling university press there, through the zestful Austin times, the high challenges at College Station, and on to the Fripp Island retreat and the last Austin muses.

Free Texas minds owe much to Frank Wardlaw. When he came to make a real university press in Austin, the university cherished a thin tradition of open-mindedness and a heavy strain of suspicion about thought in general. Dobie and Webb and Roy Bedicheck pretty well represented the campus thinking men, with a few stray scientists and others on the flanks. And they were under fire from dubious regents, legislators, even a tough cadre of alumni ironheads. Frank's refreshing bluntness, his quest for honest writers and writing, his uncompromising defense of good minds and thoughts made him, fairly soon, the fourth member of the literary Texas Trinity.

Frank had a professional editor's diffidence about his own writing, always sublimating his pen to his authors. That always bothered me, for Frank could write better than ninety percent of the population. But his deep voice and Biblical phrasing were an orator's — and hymnsinger's — delight. He had a rich gift of language that came from the King James version, from years of selective reading and editing. But I always thought his eloquence — spoken, sung or written — came from a deep poetry of soul, a poetry pulled from great currents of humor, pathos, anguish, and dreams that tuned him to us all.

Over the years Frank fought hard against censorship. When he headed the Texas Institute of Letters he helped create the Committee on the Freedom to Write and to Read. That committee joined me in a stand against the banning of *Long Day's Journey Into Night* at Baylor, and Frank supported John Henry Faulk in his campaign against the Hollywood Red Scare. He constantly opposed the censoring of Texas school books.

Style charmed Frank and he cherished it where found. That appreciation led him to make both the UT Press and TAMU Press centers of artistic publishing. The Betty and Joe Moore art series at A&M are lasting monuments to the taste of the donors and the art forms deep in Frank's psyche.

That dedication kept him for years on a quest for money to publish Henry C. Oberholser's classic — *The Bird Life of Texas* — a landmark in both ornithology and quality publishing.

At A&M, Frank's quest for excellence, skillfully aided by John Lindsey, Jack Williams, and Haskell Monroe, made the university's press a national model. Those who met Frank at the press knew that his influence stretched far beyond academic publishing; his judgment had force in the whole world of books.

My first meeting with Frank in 1951 rang old chords of memory and made me think I'd known him always — he had a magic of lasting friendship — and changed me forever.

No writer forgets his first real publisher, of course, but Frank proved far more than that — he took me into the world of writing and writers. I knew Dobie and Webb, but not the way I did with Frank. He and Dobie got me into the Texas Institute of Letters and into the different world of Paisano and its denizens. What I remember of that world is that it is the forever measure of the realm of letters and those who throng it. Weekends of Dobie, Webb, Bedicheck, Joe Frantz, Fred Gipson — the list could run for some time — lurk in a memory full of love and stories and comrades, whiskey, joking, and adventure.

As an editor, Frank taught constantly — a passion for good work, for integrity of product, for simplicity, and a devotion to art. He taught me the art of compassion — when my big book on John Pershing failed to charm commercial houses, he unhesitatingly said A&M would publish it "by the pound." Grateful, I imagined that Frank came to this weighty decision because of his father's pastoral experiences, but it may have come simply because of the Doughboys.

His deep caring for art can be glimpsed, not only in the art series he founded, in the writing he encouraged, but also in his gift for imagery. On one occasion, when he was at the South Carolina Press, he was about to publish a pictorial volume about the state — but the author had failed of a title. Presses poised, Frank locked himself in his office with volumes of southern verse and began reading. A line from Sidney Lanier filled Frank's heart — *Beneath So Kind a Sky*. It was no surprise that a southern poet saved the day for Frank.

He carried in his great big heart a Southern conjure-stone that made a world of writing peopled with his votaries. And he gave them — and all of us — something more than affection; he gave us a soul that touched our hearts and made us better.

F. E. V.

BY-LAWS

Adopted by the Founders December 5, 1837;
Revised by the Incorporators May 7, 1936;
Subsequently amended 1939, 1953, 1955, 1972, 1979, 1987, and 1989

ARTICLE I

Membership

There shall be three classes of membership in the Society:

1. Active members, the number of which shall not ever exceed 200; and
2. Emeritus members, the number of which will vary. The Directors shall have authority, at the request of an active member over the age of sixty-five (65) years, to transfer his name to the roll of Emeritus members, and if he has been a member of the Society for ten (10) years or more, the payment of dues shall be at the option of such member.
3. Associate members: Any member who encounters difficulty in regular attendance at the annual meeting of the Society may elect in writing to become an associate member. Any member so electing associate member status shall have the privilege of attendance at meetings of the Society and, upon payment of the annual dues, shall receive the annual *Proceedings*. Commencing with the 1987 annual meeting, any member who attends no annual meeting during any three (3) consecutive year period shall automatically be classed as an associate member. Return to active member classification shall occur only by vote of the Board of Directors upon written request of the associate member.

To be a member of the Society, whether active, associate or emeritus, the person shall reside in, have been born in, or have at some time resided in, the geographical boundaries of the late Republic of Texas and must be a person of distinction whose life and character have furthered the purposes for which the Society was organized. Only active members may vote.

All members shall be listed in alphabetical order in the *Proceedings* without indication of the class to which they belong.

ARTICLE II

Election of Members

Vacancies in the class of active members shall be filled by vote of such members, in accordance with the following procedures: Should there be one or more of such vacancies, the Secretary, not less than ninety (90) days prior to the next Annual Meeting of the Society, shall inform the active members of the number of such vacancies and invite nominations. Proposals for filling such vacancies may be made by the active members by letters sent to the secretary.

The Board of Directors and the Secretary shall constitute a Screening Committee to review and approve nominations received from active members.

A meeting for such purpose shall be called by the President or the Secretary for not later than the sixtieth (60th) day next preceding the Annual Meeting. The Directors shall consider qualifications, geographical locations, distribution among disciplines, and the needs and desires of the Society in approving a list of those whose names shall be proposed for membership. The names of those receiving approval of a majority of the committee present and voting shall be submitted to the active members for their votes. All votes to be counted must be received by the Secretary not later than the thirtieth (30th) day next preceding the day of the Annual Meeting. The Secretary shall count the votes and prepare a report to the Directors giving the names of such of those proposed for membership as have received favorable votes from a majority of the members who have voted and they shall become active members, except that where the number of persons receiving the requisite favorable votes of a majority exceeds the number of vacancies, then from such persons the Directors shall fill the vacancies. Approval by the Directors may be given by the exchange of letters with the Secretary.

ARTICLE III
Meetings of the Society

Section 1. *Annual Meetings.* The Annual Meetings of the Society shall be held in the City of Dallas, Texas, or at such other places in the State of Texas as the Board of Directors may select from time to time. The Annual Meetings shall be held on the weekend including the 5th day of December (such date being the date on which the Society was founded in 1837), if December 5 falls in a week-end. If not, on the week-end next following or on such other time as the Directors may determine.

Section 2. *Meetings.* The Society will be called to order at the time and place fixed for the meeting by the Directors. At least one session will be given over to a symposium on matters of interest to the members. The dinner and other usual proceedings will follow on the Saturday evening. The President, at a reasonable time before the Annual Meeting, shall appoint a Program Committee for the symposium and after hearing from this committee shall, through the Secretary, circulate the program among the members.

Section 3. *Called Meetings.* The Society shall meet at called meetings at such other times and places as the Board of Directors may decide. The Secretary shall notify, in writing, all active members of the Society at least ten (10) days before the time set for such meetings.

Section 4. *Quorum.* Ten per cent (10%) of the active members of the Society who are in good standing shall constitute a quorum for the transaction of business.

Section 5. *Expulsion.* A member may be expelled at the Annual Meeting for improper conduct by vote of a majority of the members present *if a quorum is present.*

ARTICLE IV
Dues

Each active member shall pay an initiation fee of Fifty Dollars ($50.00) and shall pay annual dues of Fifty Dollars ($50.00). There shall be no further dues

payable by any member of the Society. The Board of Directors may, by a majority vote, fix an assessment on all members.

All funds so received shall be used by the Directors for such purposes as they see fit, including, without limitation, the publication of the *Proceedings,* the cost of printing, mailing notices, etc. Should a member be in default in the payment of the dues owed by him for any twelve-month period, the Directors shall, if payment is not received on or before thirty days after due notice of such default by certified mail, and drop his name from the membership unless such defaulting member was eligible for Emeritus membership and, within such thirty-day period, elects such classification.

ARTICLE V
Directors

Section 1. *Number of Directors.* The management of the Society shall be vested in a Board of Directors of Eleven (11) persons, being the current President, the current First Vice President, the current Second Vice President and the eight (8) most recent preceding presidents who are active members of the Society.

Section 2. *Meetings of the Board.* An Annual Meeting of the Board shall be held on the date of the Annual Meeting of the society. Other meetings of the Board shall be duly held if called by the President or by any three members of the Board and notice of the time and place of the meeting is mailed by the Secretary to the Board members ten (10) days prior to the date of the meeting.

Section 3. *Quorum.* A majority of the Board shall constitute a quorum, and a majority of those present and voting shall be authorized to act.

ARTICLE VI
Officers

Section 1. *Officers.* The officers of the Society shall consist of a President, a First Vice President, a Second Vice President, a Secretary, and a Treasurer. If so recommended by the Nominating Committee, the officers may also include one or more Assistant Secretaries and one or more Assistant Treasurers. Each officer shall be elected by a majority of the members present at the Annual Meeting and shall be an active member of the Society at the time of balloting. Officers shall be elected and hold office for terms of one year or until their successors shall be elected.

Should a duly elected President vacate the office or be unable to serve, the First Vice President shall automatically succeed to that office, and this succession shall obtain with respect to the Second Vice President.

Section 2. *Nominating Committee.* The President, not less than thirty (30) days before an Annual Meeting, shall appoint a Committee consisting of such numbers as he may choose to submit at the Annual Meeting nominations for the various offices. Other nominations may be made from the floor.

Section 3. *President.* It shall be the duty of the President to preside at all meetings of the Society; to see that all its decrees and ordinances are faithfully executed; to lay before the Society all material communications that may have

been made to him; and to submit to the Society such business and matters as he shall deem deserving its attention. In case of a vacancy occurring in any office, he shall fill the same by appointment until the next Annual Meeting. He may suspend until the next Annual Meeting any officer who shall have conducted himself improperly in office.

Section 4. *Vice President.* In case of the death, sickness, or inactivity of the President, his duties shall devolve on the Vice Presidents in order of their rank.

Section 5. *The Secretary.* The Secretary shall keep a book in which he shall record the By-Laws of the Society, a list of the members and their addresses, a journal of the proceedings of the Society, and copies of such communications as may be ordered by the Society to be recorded. The Secretary shall be charged with all the correspondence of the Society and he shall keep copies of the same.

Section 6. *Treasurer.* The Treasurer shall have charge of the moneys belonging to the Society, which he shall pay out to the order of the President; or in compliance with an express order only of the Society. His accounts shall be rendered at the Annual Meeting, and be at all times subject to the inspection of any officer of the Society.

Section 7. *Publication Committee.* The officers of the Society shall be *ex-officio* a committee of publication, to act in conformity with such regulations as may hereafter be passed by the Board of Directors.

ARTICLE VII

Various

Section 1. *The Seal.* The Society shall use the seal now customarily used by it.

Section 2. *Certificate of Membership.* The Society shall use the Certificate of Membership now customarily used by it.

Section 3. *The Society as a Non-Profit Organization.* The Society was organized and is maintained exclusively for literary and educational purposes. No part of its funds shall inure to the benefit of any individual, and no substantial part of its activities shall be used in carrying on propaganda or otherwise attempting to influence legislation.

ARTICLE VIII

Amendments

The by-laws may be altered, changed, or amended by majority vote of the members present at any regular or special meeting ordered for that purpose or by majority vote of the members of the Society, evidenced by letters received by the Secretary, on any proposed alteration, change, or amendment submitted to all of such members.

OFFICERS OF THE SOCIETY

For the Year 1990

President

FRANK MCREYNOLDS WOZENCRAFT

First Vice-President

WILLIAM C. LEVIN

Second Vice-President

WILLIAM D. SEYBOLD

Secretary

DORMAN HAYWARD WINFREY

Treasurer

JAMES DICK

Directors

FRANK MCREYNOLDS WOZENCRAFT
WILLIAM C. LEVIN
WILLIAM D. SEYBOLD
J. CHRYS DOUGHERTY
JOHN CLIFTON CALDWELL
ELSPETH ROSTOW
WILLIAM PETTUS HOBBY
JOE R. GREENHILL
JENKINS GARRETT
WAYNE H. HOLTZMAN
ABNER V. MCCALL

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
*Albert Perley Brogan 1949
*William Lockhart Clayton 1950
*A. Frank Smith 1951
*Ernest Lynn Kurth 1952
*Dudley Kezer Woodward, Jr. 1953
*Burke Baker 1954
*Jesse Andrews 1955
*James Pinckney Hart 1956
*Robert Gerald Storey 1957
*Lewis Randolph Bryan, Jr. 1958
*W. St. John Garwood 1959
George Crews McGhee 1960
*Harry Huntt Ransom 1961
*Eugene Benjamin Germany 1962
*Rupert Norval Richardson 1963
*Mrs. George Alfred Hill, Jr. 1964
*Edward Randall, Jr. 1965
*McGruder Ellis Sadler 1966
*William Alexander Kirkland 1967
*Richard Tudor Fleming 1968
*Herbert Pickens Gambrell 1969
*Harris Leon Kempner 1970
*Carey Croneis 1971
*Willis McDonald Tate 1972
*Dillon Anderson 1973
Logan Wilson 1974
Edward Clark 1975
Thomas Hart Law 1976
*Truman G. Blocker, Jr. 1977
Frank E. Vandiver 1978
*Price Daniel 1979
Durwood Fleming 1980
Charles A. LeMaistre 1981
Abner V. McCall 1982
*Leon Jaworski 1983
Wayne H. Holtzman 1983
Jenkins Garrett 1984
Joe R. Greenhill 1985
William Pettus Hobby 1986
Elspeth Rostow 1987
John Clifton Caldwell 1988
J. Chrys Dougherty 1989

**Deceased*

MEETINGS OF THE PHILOSOPHICAL SOCIETY OF TEXAS

December 5, 1837 — Founded at Houston

January 29, 1839 — Austin

January 18, 1936 — Chartered

December 5, 1936 — Reorganizational meeting — Dallas

January 29, 1937 — Meeting and inaugural banquet — Dallas

December 4, 1937 — Liendo and Houston

1938 — Dallas

1939 — Dallas

1940 — San Antonio

1941 — Austin

1942 — Dallas

1943 — Dallas

1944 — Dallas

1945 — Dallas

1946 — Dallas

1947 — San Antonio

1948 — Houston

1949 — Austin

1950 — Houston

1951 — Lufkin

1952 — College Station

1953 — Dallas

1954 — Austin

1955 — Nacogdoches

1956 — Austin

1957 — Dallas

1958 — Austin

1959 — San Antonio

1960 — Fort Clark

1961 — Salado

1962 — Salado

1963 — Nacogdoches

1964 — Austin

1965 — Salado

1966 — Salado

1967 — Arlington

1968 — San Antonio

1969 — Salado

1970 — Salado

1971 — Nacogdoches

1972 — Dallas

1973 — Austin (Lakeway Inn)

1974 — Austin

1975 — Fort Worth

1976 — San Antonio

1977 — Galveston

1978 — Houston

1979 — Austin

1980 — San Antonio

1981 — Dallas

1982 — Galveston

1983 — Fort Worth

1984 — Houston

1985 — College Station

1986 — Austin

1987 — Kerrville

1988 — Dallas

1989 — San Antonio

1990 — Houston

MEMBERS OF THE SOCIETY

(NAME OF SPOUSE APPEARS IN PARENTHESES)

ADKISSON, PERRY L. (FRANCES), chancellor, Texas A&M University System, distinguished professor of entomology, Texas A&M University .... *College Station*

ALLBRITTON, JOE LEWIS (BARBARA), lawyer; board chairman, Riggs National Corporation .... *Houston*

ANDERSON, THOMAS D. (HELEN), lawyer .... *Houston*

ANDREWS, MARK EDWIN (LAVONE), president, Ancon Oil and Gas Company; former assistant secretary of the navy .... *Houston*

ARMSTRONG, ANNE LEGENDRE (MRS. TOBIN), former U.S. ambassador to Great Britain .... *Armstrong*

ASHWORTH, KENNETH H., commissioner of higher education, Texas College and University System .... *Austin*

BAKER, REX G., JR., lawyer .... *Houston*

BARROW, THOMAS D. (JANICE), vice-chairman, Standard Oil Company (Ohio) .... *Houston*

BARTON, DEREK HAROLD RICHARD (CHRISTIANE), professor of chemistry, Texas A&M University; Nobel Prize in chemistry .... *College Station*

BELL, HENRY M., JR. (NELL), chairman of the board and C.E.O., First City National Bank of Tyler; director, First City Bancorporation of Texas, Inc., Houston .... *Tyler*

BELL, PAUL GERVAIS (SUE), president, Bell Construction Company; president, San Jacinto Museum of History .... *Houston*

BENNETT, JOHN MIRZA, JR. (ELEANOR), member, University of Texas Centennial Commission and Texas Historical Records Advisory Board; director, Texas and Southwestern Cattlemen's Association; Major General, USAFR .... *San Antonio*

BENTSEN, LLOYD (BERYL ANN; "B.A."), United States senator .... *Houston* and *Washington, DC*

BETO, GEORGE JOHN (MARILYNN), professor of criminology, Sam Houston State University; former director, Texas Department of Corrections; former president, Concordia College .... *Huntsville*

BLANTON, JACK S. (LAURA LEE), president, Scurlock Oil Company .... *Houston*

BOLTON, FRANK C., JR., lawyer; former head of legal department of Mobil Oil Company .... *Houston*

BOYD, HOWARD TANEY (LUCILLE), retired chairman, The El Paso Company; College of Business Administration Council of Texas A&M University; regent emeritus, Georgetown University .... *Houston*

BRANDT, EDWARD N., JR. (PATRICIA), physician — medical educator; executive dean, Oklahoma City Campus — Health Sciences Center, University of Oklahoma .... *Oklahoma City, OK*

BRINKERHOFF, ANN BARBER, chairman, Liberal Arts Foundation, University of Texas at Austin .... *Houston*

BROWN, JOHN R. (VERA), judge, Fifth Circuit Court of Appeals .... *Houston*

BRYAN, J. P., JR. (MARY JON), president, Schroeder Torch; former president, Texas State Historical Association .... *Houston*

BUSH, GEORGE (BARBARA), president of the United States; former director, Central Intelligence Agency; former ambassador to United Nations; former congressman .... *Houston* and *Washington, DC*

BUTLER, JACK L. (MARY LOU), retired editor, Fort Worth *Star-Telegram* .. *Fort Worth*

CALDWELL, JOHN CLIFTON (SHIRLEY), rancher; former chairman, Texas Historical Commission; director, Texas Historical Foundation .... *Albany*

CARMACK, GEORGE (BONNIE), former editor, Houston *Press*, *Albuquerque Tribune and Travel*, and editorial writer San Antonio *Express — News* .... *San Antonio*

CARPENTER, ELIZABETH "LIZ," former Assistant Secretary of Education, Washington correspondent, White House Press Secretary; consultant, LBJ Library; author .... *Austin*

CARROLL, MARY JOE DURNING (MRS. H. BAILEY), lawyer; board member, *Texas Law Review*; ed. staff, *Handbook of Texas* (1952); former parliamentarian, Texas Senate; Governor's Committee, 1969 Codification of Texas School Laws .... *Austin*

CASEY, ALBERT V., former United States postmaster general; chairman and C.E.O., AMR Corp. and American Airlines, Inc.; director, Colgate-Palmolive Co. .... *Dallas*

CAVAZOS, LAURO F. (PEGGY ANN), Secretary of Education; former president, Texas Tech University and Texas Tech University Health Sciences Center .... *Washington, DC*

CISNEROS, HENRY G. (MARY ALICE), former mayor, San Antonio; faculty member, Trinity University.. *San Antonio*

CLARK, EDWARD, lawyer; former Secretary of State of Texas; former United States ambassador to Australia .... *Austin*

CLARK, RANDOLPH LEE (BERTHA), former president, University of Texas System Cancer Center M.D. Anderson Hospital and Tumor Institute .... *Houston*

CLEMENTS, WILLIAM P., JR. (RITA), governor of Texas; former chairman, SEDCO Inc.; former deputy secretary of defense .... *Dallas*

CONGER, ROGER N. (LACY ROSE), retired executive; former mayor of Waco; former president, Texas State Historical Association .... *Waco*

COOK, C. W. W. (FRANCES), company director, former chairman, General Foods Corp. .... *Austin*

COOPER, JOHN H. (DOROTHY), headmaster emeritus, KinKaid School; educational consultant .... *The Woodlands*

COUSINS, MARGARET, writer and editor .... *San Antonio*

CRIM, WILLIAM ROBERT (MARGARET), investments......................... *Kilgore*

CROOK, WILLIAM HERBERT, former U.S. ambassador to Australia; former president San Marcos Academy; commissioner U.S.-Mexican Border Development .... *San Marcos*

CUNNINGHAM, WILLIAM H. (ISABELLA), president, University of Texas at Austin .... *Austin*

DARDEN, WILLIAM E., president, William E. Darden Lumber Company; former regent, University of Texas .... *Waco*

DEBAKEY, MICHAEL E., surgeon; chancellor, Baylor College of Medicine ..... *Houston*

DECHERD, ROBERT W. (MAUREEN), president, A. H. Belo Corporation......... *Dallas*

DENIUS, FRANKLIN W. (CHARMAINE), lawyer; former president, University of Texas Ex-Students Association; member Constitutional Revision Committee .... *Austin*

DICK, JAMES, founder-director of the International Festival-Institute at Round Top; concert pianist and teacher .... *Round Top*

DOTY, EZRA WILLIAM (ELINOR), emeritus professor of music and founding dean of the College of Fine Arts, University of Texas at Austin .... *Austin*

DOUGHERTY, J. CHRYS (SARAH), attorney; Honorary French Consul in Austin; trustee, St. Stephen's Episcopal School, Austin; University of Texas Law School Foundation .... *Austin*

DOYLE, GERRY (KATHERINE), former chairman, foreign trade committee, Rice Millers Association .... *Beaumont*

DUFF, KATHARYN, communication consultant, author .... *Abilene*

DUGGER, RONNIE E. (PATRICIA BLAKE), publisher, *The Texas Observer;* author .... *Wellfleet, MA*

DUNAGAN, J. CONRAD (KATHLYN), president, Dunagan Foundation, Inc.; chairman, Permian Honor Scholarship Foundation, Inc. .... *Monahans*

DUNCAN, A. BAKER (SALLY), president, Duncan-Smith Company .... *San Antonio*

DUNCAN, CHARLES WILLIAM, JR. (ANNE), chairman, Duncan, Cook & Co.; formerly secretary of U.S. Energy Department, deputy secretary of U.S. Defense Department; president of The Coca-Cola Company, and chairman of Rotan Mosle Financial Corp. .... *Houston*

ELKINS, JAMES A., JR., chairman, First City Bancorporation of Texas, Inc.; trustee, Baylor College of Medicine .... *Houston*

ERICKSON, JOHN R. (KRISTINE), author, lecturer; owner of Maverick Books publishing company .... *Perryton*

EVANS, STERLING C., ranching and investments .... *Castroville*

FEHRENBACH, T. R. (LILLIAN), author, historian; chairman, Texas Historical Commission; chairman, Texas Antiquities Committee; member Texas Capitol Centennial Celebration Committee .... *San Antonio*

FINCH, WILLIAM CARRINGTON, retired dean, Vanderbilt Divinity School; former president, Southwestern University .... *Nashville, TN*

FISHER, JOE J. (KATHLEEN), chief judge emeritus of the U.S. District Court for the Eastern District of Texas, former district attorney and state district judge for the First Judicial District of Texas .... *Beaumont*

FLAWN, PETER T. (PRISCILLA), president emeritus, University of Texas at Austin .... *Austin*

FLEMING, DURWOOD (LURLYN), former president and chancellor, Southwestern University .... *Dallas*

FLEMING, JON HUGH (ANN), educator, consultant, businessman; former president, Texas Wesleyan College; former member, Governors Select Committee on Public Education .... *Dallas*

FONKEN, GERHARD JOSEPH (CAROLYN), executive vice-president and provost, University of Texas at Austin .... *Austin*

FRANTZ, JOE B., Turnbull professor of history, Corpus Christi State University; former director, Texas State Historical Association; former president, Texas Institute of Letters .... *Corpus Christi*

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HARRIS LEON KEMPNER
THOMAS MARTIN KENNERLY
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WILLIAM ALEXANDER KIRKLAND
ROBERT JUSTUS KLEBERG JR.
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ERNEST LYNN KURTH
LUCIUS MIRABEAU LAMAR III
MIRABEAU B. LAMAR
FRANCIS MARION LAW
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UMPHREY LEE
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DENTON RAY LINDLEY
EUGENE PERRY LOCKE
JOHN AVERY LOMAX
WALTER EWING LONG
JOHN TIPTON LONSDALE
EDGAR ODELL LOVETT
ROBERT EMMET LUCEY
WILLIAM WRIGHT LYNCH
LEWIS WINSLOW MAC NAUGHTON
JOHN LAWTON MC CARTY
JAMES WOOTEN MC CLENDON
CHARLES TILFORD MC CORMICK
IRELINE DEWITT MC CORMICK
MALCOLM MC CORQUODALE
JOHN W. MC CULLOUGH
TOM LEE MC CULLOUGH
EUGENE MC DERMOTT
JOHN HATHAWAY MC GINNIS
STUART MALCOLM MC GREGOR
ALAN DUGALD MC KILLOP
BUCKNER ABERNATHY MC KINNEY
HUGH MC LEOD
ANGUS MC NEILL
JOHN OLIVER MC REYNOLDS
HENRY NEIL MALLON
GERALD C. MANN
FRANK BURR MARSH
MAURY MAVERICK
BALLINGER MILLS SR.
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TEMPLE HOUSTON MORROW
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CHESTER WILLIAM NIMITZ
PAT IRELAND NIXON
MARY MOODY NORTHEN
JAMES RANKIN NORVELL
CHILTON O'BRIEN
CHARLES FRANCIS O'DONNELL

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