

*The Philosophical Society of Texas*

PROCEEDINGS

1966

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PROCEEDINGS  
OF THE ANNUAL MEETING  
AT SALADO

DECEMBER 9, 10, 1966

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DALLAS  
THE PHILOSOPHICAL SOCIETY OF TEXAS  
1967

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McGRUDER ELLIS SADLER

1896-1966

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# The Philosophical Society of Texas

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THE SOCIETY RETURNED to Stagecoach Inn at Salado for its 1966 Annual Meeting, December 9 and 10. Our honorary Sutler, Dion Van Bibber, was host at cocktails before the Friday dinner and the Directors of the Society entertained members and guests pre-prandially on Saturday.

Acting President Kirkland called on Chancellor Moudy of Texas Christian University to pay tribute to the memory of McGruder Ellis Sadler, who preceeded him in that office. This he did feelingly, pointing out among other things that, characteristically, he had completed all details of the program for the Annual Meeting before his unexpected death in September. And so the *Proceedings* of 1966 are dedicated to the memory of the man who made it possible.

The address after dinner was delivered by William Ransom Hogan on the topic "Sin or Recreation?—How Southern Protestants Faced the Leisure Revolution." It was a delightful factual account of the slow process of lifting old taboos by most of the denominations, as reflected in church periodicals and other publications, and it was wittily presented. Mr. Hogan's completed study of this matter is soon to be published.

At the Saturday morning Symposium Lawrence C. Goodwyn shared with members and guests his findings in a study he is engaged in: "Texas as a Racial and Cultural Crossroads." It was an illuminating exposition of social changes in progress of which many were only dimly aware. After coffee break, Marvin Key Collie presented some observations on some implications of government proposals for Foundation reforms. Many of those present were personally and officially concerned with the problems involved, and discussion—principally in the form of questions—was lively.

The afternoon Symposium, moderated by Dean Frank C. Hughes of Texas Christian University, was concerned with the Development of the Fine Arts in Texas. Panelists were John Leeper of McNay Art Institute, Richard C. vonEnde of McMurry College

and Loren Winship of the University of Texas. During the discussion it was pointed out that a pioneer in bringing first-rate, European-trained, musicians to Texas was Mrs. Lucy A. Kidd-Key, who founded the Kidd-Key Conservatory of Music at Sherman in the early 1890s.

Benjamin Woodson spoke at the Saturday dinner, earnestly but whimsically "On the Foibles of Man." It was a compound of wisdom, humor, and tolerance which delighted those who heard it.

Loss by death of these longtime members was recorded with sorrow: Nathan Adams of Dallas, H. Bailey Carroll of Austin, William L. Clayton of Houston, Dan Moody of Austin, President McGruder Ellis Sadler, and Frank W. Wozencraft of Dallas.

New members elected were:

Herbert Allen of Houston  
Sterling C. Evans of Houston  
Peter T. Flawn of Austin  
Jenkins Garrett of Fort Worth  
Edward H. Harte of Corpus Christi  
Thomas Hart Law of Fort Worth  
James M. Moudy of Fort Worth  
H. Neil Mallon of Dallas  
Gail Whitcomb of Houston  
Ramsey Yelvington of Wimberley

Walter E. Long for himself and John S. Redditt and Henderson Shuffler moved the election of the officers for 1967; motion carried.

Adjourned, after President Kirkland expressed appreciation to all who participated in the programs arranged by his immediate predecessor, to reconvene December 8 and 9, 1967, at the Inn of the Six Flags.

## THE SOUTHWEST AS A RACIAL AND CULTURAL CROSSROADS

LAWRENCE C. GOODWYN

IT SOMETIMES HAPPENS to writers and, I suspect, to historians when they sit down to prepare a paper that a figure out of the past seems to be hovering over one's shoulder—commenting, appraising, perhaps dissenting—but in any event making his presence known. The figure is perhaps some former professor of one's youth. Though now departed, his presence is sometimes so real that he threatens to take over one's project and lead it off into *his* area of interest rather than into yours. One finds oneself having to resist this old mentor in order to reassert one's own independence.

But of course the effort can never be completely successful. The old gentleman has planted his ideas in your brain and even those thoughts you believe are your own are but disguised hand-me-downs—not original with you and perhaps not even original with him, but rather a part of the intellectual tradition of your country, or your province.

So I should report to you at the outset that Walter Prescott Webb, bless his irascible old soul, has been peering over my shoulder this past week as I prepared this paper. His rustic accents have sidled in out of the past, his twangy comments audible once again in my upstairs studio, admonishing me to say a little more on this point and a little less on that one, and otherwise conducting himself like a sly old professor.

I once was a fascinated bystander when Webb discussed with some of his students the editorial page of the *Dallas Morning News* and, particularly, a columnist named Lynn Landrum. For those not familiar with Mr. Landrum, may I explain that while he was alive, Lynn Landrum was a kind of country philosopher come to the big city. He was a no-nonsense sort of fellow, seemingly untroubled by the subtleties that harassed some of his contemporaries, but nevertheless an authentic in-the-grain oracle of the Southwest, a man steeped in our agrarian folk habits and our regional thought processes. He was fun to read. When some new scheme emerged from the think tanks of the New Deal or Fair Deal, Lynn Landrum could be counted on to denounce the errant ideology in clean, unmistakable prose and then to close the discussion with two words: "Next case!" And the doom of

another socialist was sealed. He really was great fun to read, whether one agreed with him or not. But of course to an impatient young student reformer—of the kind Webb seemed to attract with literally no effort at all—Lynn Landrum was none of these things. Rather, he was a hopelessly opinionated old mossback.

On this particular occasion, one of these young men launched into a violent denunciation of Lynn Landrum. Webb listened passively until the young man said, with that certitude that seems to come with being a junior history major: "What gets me about Lynn Landrum is that he betrays his heritage. He's always talking about how we conservative Texans think this . . . and think that . . . and he appropriates all sorts of nonsense to back up whatever goods he's selling that day."

Webb responded with a disarmingly nonchalant question: "Oh," he said, "Landrum betrays his heritage? How does he do that?"

Of course, this precipitated a most convoluted discussion of what Texans are . . . or should be . . . or appear to be . . . and as the contradictions and non-sequiturs and folk myths piled up, the students fell to arguing among themselves, Lynn Landrum was forgotten, and Webb had made his point: "What, indeed, are we?"

In a sense, Webb spent his entire adult life trying to answer that question. Do we have an identifiable heritage? Is it truly unique among the American states, or the Southern states, or the plains states, and if so, in what way? I think it is not too much to say that all of his books were progressively more ambitious attempts to answer that question to his own satisfaction. He dealt with Texas, then the Great Plains, then the South and the Nation, and finally the western world. In all of these works one could detect a passionate and skeptical man trying to nail down his identity within the confines of a logical historical rationale.

In the end he was not entirely satisfied with his own work. Nor could he have been; he was, after all, asking the ultimate question that besets provincial man whether he makes his home in Paris or New York or on the Friday Mountain Ranch in Central Texas: what, indeed, am I and what are we, these kinsmen of mine who, in my part of the world, are called Texans?

As so often happens, the events that impelled Webb to ask his questions touched the lives of many of his contemporaries, too. Many men began to make inquiries into the Southwestern past. Some merely accepted and repeated inherited mythologies. Others set out to test the legends against what could be ascertained as having been the reality of the time. In the 1930s and '40s, a number of remarkable books rolled off the university presses: books by

J. Frank Dobie; Joe Frantz's book on *The Cowboy, The Myth and the Reality*; and a slim little volume that concealed all the serenity of a time-bomb, with the quiet title: *The Texas Republic, A Social and Economic History*, by William Hogan. There is little need to catalogue these books—this list is long enough to make one hesitant to start naming them lest some deserving laborer be overlooked. All of them were the fruits of inquiring men who, as committed scholars, were content to let the answers they found speak for themselves. They were well-written books—low-key—by men who, I venture, could be, as a group, described as being quiet and unpretentious—scholars rather than politicians, non-activists rather than agitators.

Yet, I submit, their works were radical—in the true sense of that abused word—in the sense that their inquiries went to the *root* of the subject of what we are . . . and what *is* our heritage.

This was the valuable and adventurous task assigned to itself by Webb's generation and by the men, somewhat younger, who came along right after him. We are, I think, forever in their debt. They peeled back the curtains of folk legend, self-serving memories, and pure mythology; they filled in the embarrassing omissions of the abortive histories that, in an earlier time, had concealed as much as they revealed. As men of confidence and self-respect, they did not feel that they had to edit portions of what they found to be our past—to make it measure up to some fancied picture of what Texas school children should know. If Texans helped win the West, they would say it; if not, they would say that, too. If our grandfathers were rugged individualists, three cheers and if they were always pestering Washington for the internal improvements that alone could make economic life on the plains possible, they would duly note that fact, too. In short, they were historians, not taskmasters of the provincial romance. They have left us—in this generation and for the first time—with an authentic historical account of what the Anglo-Saxons have wrought upon the Southern plains.

Now, to this point in my remarks, let me express my belief that Webb's remembered hand has not intruded too often to alter the direction of my pen. I believe I detected a grimace in his craggy visage when I talked about him as a person rather than as an historian, but since my aim was to serve the purpose of historical inquiry, I think he subsided, though probably grumbling a bit. Of course he grimaced when the word "radical" was somehow made to apply to his efforts; it definitely is a word he would never employ himself, except perhaps to young students who were



blasting away in an unscholarly way at some target such as Lynn Landrum.

In any event, I have tried to stay in Webb's good graces thus far. But from this point, I must confess that I don't know how he would have responded. For I wish to venture into some new territory that he and I never discussed and, in truth, has not been much discussed by anybody, at least in public.

I propose to ask some questions. They are questions I would very much like to put to Webb, for they are implicitly involved in his recurring question: what are we, and what is our heritage?

For our heritage is not just what the Anglo-Saxons have wrought upon the Southern Plains . . .

If one is a Louisianan, one's heritage embraces not only the urban Frenchmen who built New Orleans and are remembered as Creoles, but also the rural Frenchmen whose modern descendants number some half of a million Louisianans—the people we call the Acadians, or Cajuns.

If one is an Oklahoman, his heritage is intimately involved in the past, the authentic past, of the plains Indians; not only the civilized tribes but those intrepid warriors, the nomad Comanches.

If one is a Texan, in numberless subtle, interrelated, and sometimes almost unfathomable ways, one's heritage is involved with Mexico and Mexicans (soon there will be two million Texans of Mexican descent), and involved with the South and the Negro (roughly a million and a half of us are both Texans and black).

Mexico and Mexicans, the South and the Negro. To this must be added the peasant traditions of 19th Century Europe and the German settlers who, by the thousands, came to Texas after 1870 and brought with them far different ambitions than those carried by their German predecessors, the middle-class intellectuals who came to Texas after the abortive bourgeois revolutions in Europe in 1848. And both groups differed in motivation from the earliest Germans of all who came here before Texas became part of the Union.

We find German intellectuals among the leadership, though not the top leadership, of the Populist movement in the Texas of the 1890's. But during that same period of radical agrarian dissent, we find German counties remaining steadfastly loyal to the orthodoxy. What is at work here? Who is influencing whom? There is evidence—how conclusive we cannot yet with certainty say—that the German farmers of the Hill Country were substantially

more ruggedly individualistic than their Anglo-Saxon neighbors. Yet their peasant tradition was one of steadfast acceptance of the prevailing continental "top-down" method of government and privilege. It was not they, after all, who raised the liberal banners of free speech, free assembly and economic justice that symbolized the middle class revolutions of 1848 on the continent. If anything, peasant apathy was instrumental in undermining the thrust of these reform movements.

But can't one surmise that these particular German farmers who came to Texas were not sedentary peasants but stout-hearted country folk who *did not* acquiesce in monarchy and showed it by leaving their fatherland and accepting the challenge of a harsh new land on the arid plains? One can surmise it, but do we know? In truth, the same thing could be said of their Anglo-Saxon neighbors—that they were not the crushed red-neck yokels of the rural South who passively accepted their plight of crossroads poverty and pellagra, but instead were hardy yeomen who left South and came to Texas after Civil War in response to the American faith in the frontier and in response, too, to that underlying optimism that has seemed to characterize our people through all adversities.

Yes, but why then, are the German towns of modern Central Texas—New Braunfels and Fredericksburg and the others—veritable models of rural affluence and order, while so many of the neighboring rural towns populated by the Smiths and the Joneses are suffused with decay—visible decay—and with some strange dislocation and despair? How does one sort out these contradictions?

And speaking of differences within a single ethnic group, how about the differences among Negroes? Millions of whites stayed in the South after the Civil War, living under the most hopeless conditions of landless tenantry and oppressive economic servitude; and million of others left for Texas and Arkansas and Louisiana. The population of Texas alone doubled from 800,000 to 1,600,000 in the ten years from 1870 to 1880. While this was going on, hundreds of thousands of Southern Negroes, made forcibly aware that their new freedom had become an illusion, similarly accepted their fate and remained in the South; but other hundreds of thousands packed up and came west—down the same rutted trails and plank roads, across the same Mississippi, to the same states of Texas, Arkansas and Louisiana.

If we are to invoke the mystique of the frontier in American history, with all its overtones of individualism and social egalitar-

ianism, if we are to do this for the Anglo-Saxons, are we to avoid doing it for the Negroes who participated in the same exodus, and for many of the same reasons? If we are to extend the Turnerian thesis to Negroes—as we are, perhaps, impelled to do by its own internal dynamic—then we have perforce conceded that Texas Negroes (at least the post-Civil War Negroes who migrated here) were different from the stereotyped Southern Negro; and to the extent this difference constitutes a tradition within the Texas Negro sub-group, then their descendants are the received inheritors of this same individualistic tradition. Does the evidence around us support one theory or the other? Who, with certainty, can say? All we can say with assurance is that we haven't looked. At least, not with the mobilized capacity of our universities to underwrite broad-based research.

Let me pause in this catalogue of questions to return briefly to our original starting point. Some thirty, thirty-five years ago, a score or more of Texas scholars, many of them working unknown to each other, launched what amounted to a deep and brooding inquiry into our regional heritage. The job they performed was, to my mind at least, a spectacular one. But I think it is important to remember that this was wholly an Anglo-Saxon inquiry for the simple and germane reason that these were Anglo-Saxons who had the questions and wanted the answers. To borrow, again, the sub-title of Dr. Frantz's classic monograph on the cowboy, we wanted to know what were the myths and what were the realities. But I submit to you that a strange thing happened. The more one dissects a myth, the more scar tissue it seems to produce. The thing gets tougher and grows. Those who participate in myth-dissecting are, of course the first to know its perils, so we are in no danger of being adventurous in pursuing this theme. The simple fact has been: the more devoted the attempt to uncover the roots of our Anglo-Saxon heritage on the plains, the more emphasis on the Anglo-Saxon aspects of the *total* heritage. One cannot, after all, very well inquire into Anglo-Saxon folklore by seeking out German documents in the Fredericksburg courthouse. Or the papers of Mexican-American leaders . . . or Negro leaders.

Once what actually happened has been all sorted out and agreed upon, then—in those regions where Anglo-Saxons are in the majority, such as Texas—the history of the place becomes the history of the Anglo-Saxons. Now, may I emphasize again, this development is not the result of the efforts of Webb, Dobie et al, for they did not write the general histories, but rather monographs that

reflected their particular area of inquiry. One can hardly blame, either, the historians who *did* write the standard histories. With all the exciting discoveries in regional historiography popping forth like land mines, they, being good mine detectors, picked them up and safely stored them within the pages of their textbooks. There was no sin of commission here but rather a natural one of omission. In contemporary parlance, they "went where the action was."

Now, all this is very easy to see from the vantage point of 1966. With thousands of Negroes marching in the streets, it is hardly a creative suggestion for someone to rise up and say: what about the history of these folks? The sound of these marching feet, like the tread of the valley farm workers resounding on the highway to Austin this spring, has penetrated into our consciousness—which is the necessary forerunner to its penetration into our history books. These people have, for a time—generations, centuries—been invisible to us in the only context that matters in history, that is, a context that is written about in a disciplined and scholarly way.

Now, in our time—not Webb's time, but in our time—they rise up out of their several agonies, they insist that we see them, that we see them even if the price is that we not like the way they act when they make us see them . . . but *see* them, so that at least they may no longer be invisible.

May I say, parenthetically, that in the course of my own haphazard and disjointed researches (which have to do with correlation between the white agrarian revolt of the 1890's in the South and the modern Negro revolt—from the standpoint that the two of them constitute the only open insurgent challenge in the history of the post Civil War South to the established orthodoxy of the party of white supremacy) these inquiries have naturally thrown me into historical contact not only with the insurgents of the 1890's but also into physical contact with their modern counterparts. Now, one virtue of youth, particularly indignant youth, is its absolute candor—I may even say stunning candor. I cannot help recalling, in this connection, what might be called the "Education of Robert Kennedy" on this very point. Sometime last year, a private conference was arranged in New York between Mr. Kennedy and a number of leading Negro intellectuals, James Baldwin, the novelist, among them. The exchange of views was not, shall we say, serene. People got up and walked out, others stormed around, saying something of the equivalent of "Man, you just

don't understand! You don't hear what we're saying." Mr. Kennedy came away with a new and *certain* knowledge of the gulf between his own brand of progressive racial views and those of militant Negro intellectuals. So much so—and some of you may have seen this recently on television—that when the courtly old Negro spokesman, A. Phillip Randolph, expressed a not dissimilar wonderment at the discontent of Negro youth at a Senate hearing, Mr. Kennedy was moved to say that he thought there was a greater distance between Negro youth on the one hand and people like Mr. Randolph and Mr. Kennedy on the other than existed between the Soviet Union and the United States. Whether that is true or not, before you conclude that it isn't, may I respectfully invite you to have a series of lengthy and quiet conversation with young Negro civil rights activists? The analogy is not as far-fetched as it might sound.

In any case, in shaping the form in which the question I want to put to you shall be advanced, perhaps it might be productive if I passed along the opinions of concerned non-Anglo-Saxon youth to this group. Let my own unspoken question mark be understood to apply at the end of each of their views. With the same care that Webb and his associates put on their armor plate when they launched their investigations nearly forty years ago, I invite you to join me in putting on armor plate now. What follows will be candid, though not necessarily pleasant.

They are saying, if I hear them right, that it is not enough that a book exists in the University of Texas Library, edited by a man with a Mexican name and entitled *The Mexican Side of the Texas Revolution*. If I understand them, they are saying that those portions of the Mexican side of the Texas Revolution which are relevant and historically accurate should be in Texas history books that Anglo children and Latin children can read. They say that Santa Anna made mistakes in his dealings with Stephen F. Austin—not least of which was leaving the fellow in prison—but that Anglos in Texas made mistakes, too.

In short they say that the Texas Revolution was an expression of the energy and dynamism and, yes, the expansionism of the American people, but that it was not a moral crusade in which all of the morality was on the side of the Gringos; that they, as Texans of Mexican descent, can take pride in the events before, during, and after the war. They will suffer those events they cannot take pride in—the execution of the 350 at Goliad—(if it is now a settled historical fact that it *was* an execution in violation of a

written amnesty agreement), but they will suffer this, they say, only if the Anglos will suffer the textbooks of our common history candidly setting down that many, or most, of the Mexican soldiers who died at San Jacinto six weeks after Goliad were also shot out of hand rather than slain in combat.

In short, they say—and they are saying it principally to the student Anglo-Saxons with whom they are in contact—all right, so your histories have de-fused many of the myths you Anglo-Saxons told each other about yourselves; but what about the myths you continue to tell yourselves about us? Where is our dignity as Americans in your textbooks? (They always say “your textbooks” rather than “our textbooks.”) “We are Americans, they say, and we are Texans, but we bring to this culture our own contributions in the form of our own heritage. It is a valuable one and you diminish yourselves and us when you ignore it.”

An Indian girl has said this to me in Lawton, Oklahoma; a graduate student named Cortés has said it to me in Austin; a Negro student said substantially the same thing to me only three weeks ago. I think it is not irrelevant to add that this young Negro was a good student who had just dropped physics after three years in order to major in history. As he explained to me: “I can’t stand to live in this time of change and hope and not study history. My father could be a scientist thirty years ago because for him it was an escape from the reality around him as well as a profession that gave him some measure of dignity. For me to do the same thing—to opt out of this struggle—would be a betrayal of my own instincts and the hopes of my own generation.”

I might say that as I hear this young man, he sounds rather frontierish to me. Certainly, his father thinks he is wildly frontierish. Again, I’m not sure who is influencing whom.

Mentioning the frontier in relation to Negroes brings to mind Ralph Ellison. If one had to write a cultural appraisal of the present-day Southwest, one would have to state that in the opinion of many of America’s most respected literary critics, Ralph Ellison of Oklahoma is the finest living novelist to emerge from our part of the world. Except for one powerful and unbelievably intense story about his youth in Oklahoma City, Ellison has not written much about his Southwestern heritage. But writers, like historians, brood about such things and Ellison’s concern seeps out in unexpected places in his prose. Once, in describing the atmosphere in Oklahoma City as viewed by a somewhat sheltered Negro boy of the upper middle class, he sketched the pitfalls and the fears, but he

also tells us he felt a sense of adventure. He characterized himself and his playmates as "frontiersmen."

Ralph Ellison, who also wanted to be visible, and who wrote a prize-winning novel entitled *The Invisible Man*, is being read by young people in Texas, black and white, and to the extent he makes sense, he is influencing them. He seems to make a lot of sense.

It is pertinent when we talk about a viable literary tradition that we have in America, I think, at least four separate literary heritages containing the kind of received values and customs that are the marrow in the bones of a writer. These four are the tradition of alienation of the civilized man in the deep South—that has fathered the so-called Southern school of writing, from Faulkner to Robert Penn Warren and includes Tate, Ransom, Capote, and Carson McCullers; the tradition of alienation of the Jewish community that has defined the special point of view of Saul Bellow, Bernard Malamud, Norman Mailer and a number of other major American novelists; the tradition of both affirmation and despair (the latter, of course, a kind of alienation also) by which one may characterize the several New England literary movements—from Thoreau and Emerson to Hawthorne and Lowell; and, finally, the heritage of the American Negro, embodying the greatest alienation of all.

Where do those Americans called Texans fit into this landscape? The Southwest: this ethnic crossroads, this vessel perpetually in mid-passage from the Old South to the Open Range of the West, this conformist land of contradictions, this home of Frenchmen, Spaniards, Mexicans, Germans, Negroes, Southerners, Plainsmen—all of them now in emotional transition from an agrarian past to an urban present—this massive conglomerate . . . it has all been too diverse, too elusive to enclose a fleshed-out tradition that could give sustenance to a writer. Or to brooding, creative historians like Walter Webb and his contemporaries who also asked the ultimate questions about man's identity.

This, I believe, is why the quest into our Anglo-Saxon past has been so intense. And yet, if we are to judge by the literary results thus far (as distinguished from the achievements in certain academic disciplines) this quest has not run its course or earned its sought-after results. Our finest writer is not an Anglo-Saxon but a Negro—a man securely writing out of his own tradition, so alien to us because so uninspected.

I submit for your consideration that the inquiry into what we

are, as white Texans, as Southwesterners, and into what our heritage is (this distinctive but elusive thing we have—which we all know we have, which New Englanders don't have, and Southerners don't have, and Jews don't have, and Negroes don't have—this special blend of the authoritarian, romantic South and the egalitarian, rough and tumble West; these sundry inquiries which constitute one inquiry) will not take on much meaning until the question is amended: not what are we? But what are *we all*? The answer, I submit, cannot be found solely in what our Anglo-Saxon heritage is, but in what our heritage is.

We must investigate the whole, here in this quixotic province lanced with so many cultures and fractured by so many nostalgias, of Southern verandas and cattle trails to glory, of vaqueros and remudas, of Huntsville prison songs written by men like Leadbelly, of strange, apocalyptic political movements, and the sad, instructive twilight of those swift cavalrymen who were called Comanches.

If I may invoke Webb one last time as a symbol of all those questioners who have gone before us, *this* is his great gift to us: that by helping to answer one question, he has freed us to ask a larger one.



## MUSIC IN TEXAS

RICHARD C. VON ENDE

IT SEEMS A HAPPY COINCIDENCE that the meeting place for this discussion of the fine arts should take place in Villa Salado, a name that is the Spanish equivalent of Salzburg, Austria's famous cultural center; Salzburg, where the 'sound of music' had its origins.

The first obligation of this fine arts panel and of this assembly is to ask why we should be spending an hour and a half of valuable time in considering the Fine Arts. If I may presume to answer, I believe it is because you and I feel a desperate need for ways to understandings of that which is above and beyond the finite, the measurable, the sensible, and the ponderable; we yearn for means of expressing our feelings, our divinations, (*unsere anschauende Erkenntnis*), our intuitions that defy verbalization. How often have you said—"I wish I could express to you what I feel . . ."

This panel, then, is here to *amuse* you. I use the term in its radical sense. The wise old Greeks, recognize the transcendental quality and the superrationality of the arts, designated nine muses, or goddesses, to preside over song and over the different kinds of poetry, the other arts, and astronomy. Our very word music derives from the term "Muse."

Man from early times has wooed the Muses in his need for expression beyond words, and for understanding beyond rational thought. This is the 'raison d'etre' of the arts.

We are here, then, with a difficult mission.

In addition to magnifying meanings, music has also the power to reflect, portray, and interpret the times in which it is created. The history of music in Texas is the history of Texas itself, under six flags.

It is an awesome experience to stand on the slopes of progress and to look back over the route of the slow climb to the present. If you are as much as 30 years old, you have lived through ten per cent of Texas musical development.

To understand the present and to foresee the future, we must know the paths of the past. Dr. Lota M. Spell has mapped these paths for us in her valuable book, *Music in Texas*. I acknowledge with gratitude this work as a considerable source for the historical phase of this report.

Before the coming of the white man, music had a place in the life of the Indian of Texas, but the Indian who led a hard life,

had not achieved a high level of music. His music was primarily associated with magic and ritual.

As the exploring Spaniards came north into the land of the Tejas Indians and other southwestern tribes, the missionaries found music to be a common meeting ground and an open sesame in their earnest and determined attempts to convert the Indians.

The first mission was established near El Paso del Norte in 1659. Here the first European music was taught to Indian boys. Toward the close of the seventeenth century other Spanish expeditions came north. The Mendoza expedition included Father Lopez, who brought with him a portable organ. Missions were formed along the Trinity River and also the San Antonio River. Music was always important part of mission life.

After these explorers came settlers from south of the Rio Bravo. Spanish-Mexican descendants of the Spaniards brought a heritage to Texas of centuries of church music. They also had a rich background of secular music, of folk-music, of children's singing games.

This relatively serene, pastoral Spanish-Mexican culture dominated the Texas musical scene until late in the 18th century. About this time there was a political awakening of the European peoples, with its concomitant conflicts and wars. Thousands of Europeans found it necessary or expedient to look for a new home for themselves and their children. Many of these immigrants found their way to Texas. Among the early groups of these arriving Europeans were the Germans. It would be difficult to over-estimate the influence they have had in the musical life of Texas.

Among these were trained musicians and instrument makers. The Kleburg family (of King Ranch fame) brought with them a good piano. (This instrument was destroyed when Santa Anna burned Harrisburg).

One of these Germans, important in Texas musical history, was Adolf Fuchs. He was a composer and also taught music at the girls school now known as Mary Hardin Baylor College. Many of his descendants were musical. Best known of these is a grandson, Oscar Fox. Note that the Germanic name Fuchs has changed to its English equivalent, Fox.

Franz van der Stucken was another of this Teutonic group. He was born in Fredericksburg in 1858. He showed a rare talent for music at an early age and was sent to Antwerp for a musical education. He became well known on the continent, then returned to America after some twenty years in Europe. Van der Stucken went first to New York, then became director of the historically

famous Cincinnati Conservatory. He is probably Texas' most famous musician.

The German loves to sing. The first of the *Deutschesängerbunde* was formed in New Braunfels, March 2, 1850. Soon after, similar groups formed in Austin, San Antonio, and Sisterdale.

On October 15, 1853, these four groups met in first Sangerfest at New Braunfels. By 1855 there were 13 German Singing Societies in Texas. The Civil War shortly precluded much activity by these singing groups. They were revived in 1869 and continued until the outbreak of World War I.

About ten years after the conclusion of World War I, an attempt was made to revive the *Deutschesängerbunde*. It was not very successful. The groups lacked the necessary young blood. These had become disassociated from, and disaffected with the nationalistic spirit of their fathers and grandfathers.

There were many other continental influences on Texas music. The French, reaching Texas via Louisiana, settled at Castroville and also near Dallas, where Oak Cliff now stands.

The Czecho-Slovak immigration started about 1830. This groups developed the remarkable number of 54 Czeck settlements, including Fayetteville, Dubina, Praha, and Hostyn. Their musical influence, with its Balkan-Hungarian flavor, has been strong.

The Swedish peoples settled around New Sweden and Round Rock. Their Nordic-Lutheran music has made some impact on our musical *pot-au-feu*. The Italians brought their love for music to Del Rio and Bryan.

Another strong influence has been that of Anglo-American Music. After Mexico seceded from Spain early in the 19th century, aggressive Anglo-Americans revolted, declaring Texas' Independence March 2, 1836.

They held conflicting views in regard to music, varying according to their social and economic status. The well-to-do tended to have a background in music. For them, playing and singing were common forms of diversion. As a rule the poor settler regarded music as the work of the devil. He was antagonistic to music except that which was suggestive of psalm tunes. In their Puritan heritage, dancing was an unforgivable sin.

Many ministers and church members bitterly opposed any form of music, and their influence prevented the encouragement of the art in various communities. The conference which selected the Methodist missionaries for Texas passed a resolution in 1838, saying that "The introduction of instrumental music and the conducting of music in our churches by choirs is injurious to the

spirituality of singing and is inconsistent with the directions of our Disciples.”

The history of the development of the orchestra in Texas is reminiscent of that of instrumental music itself. The earliest Texas orchestras were formed to *accompany* the *Deutschesängerbunde*. In 1877 in San Antonio, 34 instrumentalists performed at the Sängerbundfest. They played overtures and also played accompaniments for the chorus.

Other symphonic developments appeared as the 20th century opened. The San Antonio Symphony was born in 1904. The Dallas Orchestra, then called the “Beethoven Symphony Orchestra”, began in 1911. Two years later the Houston Symphony was started. Other cities,—Amarillo, Abilene, Waco, El Paso, etc., followed suit in the second quarter of this century.

Opera in excerpt form—mainly in arias, duets, choruses, etc., arrived in Texas as early as 1838. Galveston imported the first opera company in 1856. The extension of the railroad to San Antonio early in the eighties led to the importation of nationally famous opera companies. During the second decade of the 20th century, operas were produced in Plainview, Amarillo, Dallas, Houston, and Ft. Worth.

In the field of education only eight years after Public Schools music had its beginnings in Boston in 1837, Galveston employed a Mr. Hill to teach music in the schools. San Antonio signed a contract with Mr. Francis Heilig in 1853 to be their school music teacher.

In higher education a strong music program was started at the College of Industrial Arts—now Texas Women’s University—in the first decade of this century. The University of Texas, founded in 1883, waited 31 years before including music classes in its curriculum. Due to a budget cutback, music was dropped from the university curriculum in 1925 and was not reintroduced until the latter thirties.

Texas music was strongly influenced by American entry into World War I, but emphasis on our American patriotic music tended to destroy the enthusiasm of the foreign elements for their own music. The teaching of German and Spanish was prohibited by legislative action. (Not a very far-sighted move).

Even before World War I, some of our strong musical associations and organizations had their inceptions. The women’s clubs, so powerful in the development of the fine arts in Texas, had their beginnings in 1885. The State Federation of Music Clubs, was founded in 1915.

The Texas Chapter of the American Guild of Organists was formed in 1918. Four years later saw the beginning of The Texas Division of the American Band Masters Association. In 1936 the Texas Centennial was observed with many programs celebrating the history of Texas in music. The mid-thirties marked a beginning of a recovery from the Great Depression.

As the nation's and the state's economy improved, the fine arts slowly rallied. In the 30 years of development since the depression, tremendous advances have been made in the arts in Texas. A survey of our musical progress reveals an amazing expansion of musical activities. Three of Texas' symphony orchestras are classified as major symphonies, which calls for minimum annual budgets of over \$500,000. Only one other state can match this—New York. Our colleges and universities have performing bands and choirs that are exceptionally fine. Although not as numerous, the orchestras in some of our colleges are quite good.

The Texas Association of Music Schools represents 63 Texas colleges and universities with music programs. These are generally very good. The Texas Music Educators Association currently lists 1,215 band directors, 172 orchestra directors, 624 choral directors, 686 public school (elementary) music teachers, and 213 college music teachers. (I believe this last is much below the total number teaching in our colleges).

The Texas Federation of Music Clubs has a subdivision called "The Composers Guild." Comprised of those with published music, it numbers over 150. Some individual composers have as many as 100 published works. Among the better known are Sam Adler, until recently of Dallas; George Anson of Ft. Worth; Sister Mary Elaine of San Antonio; Jack Kilpatrick of Dallas; Lloyd Pfautsch of Dallas; Raymond Rhea of Corpus Christi. Mrs. T. A. Mitchell, Chairman of the Texas Composers Guild, makes special mention of composer Dr. Frank Hughes. Your present speaker claims as one of his principal compositions an opera based on the Texas scene,—“Mesquites Under Thunder.” Many others merit mention but time limitation precludes doing so.

Several years ago, when New York City wanted to employ a Fine Arts Director, they came to Texas to obtain the services of Dr. William Doty, of the University. Several weeks ago, Memphis, Tennessee, seeking a similar civic Fine Arts Director, came to Abilene and employed Texas John deFord. David Guion, born in Ballinger, is one of our better known American composers. Pianist, Van Cliburn of Kilgore has gained internationally fame. as has also the Texas Boys Choir, directed by George Bragg.

With all of these truly tremendous achievements, there is still a dichotomous musical culture in our state. It is somewhat like the bi-stratal social patterns of South America: the wealthy and the poor. If I turn on my car radio, the likelihood of hearing good music is negligible. Television offers little better choice.

We are living in a period of the "Tyranny of the Teen-ager." Our young people live in the period of the "Big Beat." This is a phenomenon that has lasted too long to be considered a fad.

I have formulated two possible analyses for youth's absorption in the "big sound": first, it is a desire to be wrapped up in an overwhelming blanket of sound, while dancing *solo*. It seems almost to be a Freudian wish for a return to musical womb.

The second possible interpretation is that, in this modern, chaotic world, where the sense of security is small, the teen-ager finds in the fixed, unchanging rhythm of the 'big beat', a sense of security, of solidity, and of predictability that fills for him a very basic need.

In another area of musical discrepancies, I find a gross inequity in the quantity and quality of music education given our school children. Some school systems have a rich offering. Others have *literally* nothing in music. In the past fifteen years, there have been noticeable improvement here, but there are still wide disparities in musical opportunities.

Fortunately, as Texas is borne along on the shock wave of our national cultural explosion, we find many more pulses than minuses on our fine arts balance sheet. The present, very rapidly expanding and ascending upper cultural stratum will furnish a musical leadership that will act as yeast in a chain reaction of cultural upgrading.

Texas in 1965, created and has activated in this year of 1966 a Fine Arts Commission. It is worthy of note, however, that the legislation creating the Commission specifically states that "no state funds shall be used by the Commission." It does empower the commission to "receive donations of money; property, and objects, etc. as may be offered." We will look forward to and work for the day when the State Legislature will consider the fine arts worthy of state financial support.

We need music and the sister arts today as never before. As we face this future, standing here in this Texas Salzburg, we can extend these historic lines, drawn from our fine arts beginnings to and through the present. This extrapolation into the coming years permits a reasonably valid forecast of our directions in music and the sister arts.

With the help of these guidelines, I make this prediction. Within two generations, or three at the most, Texas will have become an outstanding cultural center for the entire world. Texas has the talent, it has the wealth, it has the leisure time, and above all, Texas has that prime requisite for success, it has the *will* to be *first* and *finest*.

## DEVELOPMENT of DRAMA-THEATRE in TEXAS

LOREN WINSHIP

IN 1953 UNESCO COMPLETED a world survey of the theatre. It was discovered that in the United States during 1952-53 there were 35,600 non-commercial play producing units in which 2,850,000 persons participated in productions staged before audiences totaling more than 78,000,000, or more than saw all athletics contests combined during the same period. The contribution of Texas to these totals was disproportionately large. Since 1953 it has increased significantly.

There are three types of play producing units in Texas. One is the professional community theatre, of which the Alley Theatre in Houston is our best example. The remarkable success of this theatre under the directorship of the very capable Nina Vance is indicated by the fact that it will begin construction in 1967 of a new multimillion dollar theatre plant only twenty years after its humble beginnings in 1947.

A second type is the non-commercial community theatre, of which there were eighteen in 1952. Despite the lack of any substantial local, state or federal subsidization, there are now about fifty permanent, or semi-permanent, community theatres in Texas. Many have full-time directors and some of the more strongly established organizations have built their own theatres.

The largest amateur group is found in the state's educational theatres. Children's theatre and creative dramatics programs are becoming common in our elementary and junior high schools. Curricular, or extra-curricular, theatre is found in ninety-six percent of Texas secondary schools. There are one-hundred seven institutions of higher learning in Texas, only ten of which do not offer drama courses.

There are at least three reasons why drama-theatre has increased in importance as a part of Texas culture. One is a nationwide emphasis upon decentralization of the arts, including theatre. This movement is strongly supported by the American National Theatre and Academy, the American Educational Theatre Asso-

ciation, National Theatre Conference, and principal foundations.

Another reason is the work of the Texas Educational Theatre Association. Founded in 1950, it includes virtually all persons in charge of Texas college theatre programs and many teachers prominent in secondary school drama circles. The Association formulated quantitative standards which were later adopted by the American Educational Theatre Association. It was one of the first organizations to promote the establishment of the Texas Commission of Fine Arts.

The most important factor in the development of drama-theatre in Texas is the One-Act Play Contest program of the University of Texas Interscholastic League. This contest was founded in 1926 when eighty-nine of about 1,700 high schools competed for the state championship. In 1966-67 there were 733 of about 1200 high schools in the contest. Since 1926 twelve "generations" of high school students have been introduced to living theatre by their peers. Thousands have been actual participants in the play companies. Tens of thousands more have witnessed the plays. The demand for qualified directors caused colleges to increase their drama course offerings. Established civic theatres improved and new ones were founded because of the influx into communities of former students who had experienced actively or passively the pleasures of play production, and who now found leisure time for participating in, or attending, performances.

The future of the theatre and all of the fine arts in Texas has never been brighter. The program of the newly established Texas Commission in the state. Drama-theatre, the most human of the arts, has an important and promising part in that program.

The future of drama in Texas secondary schools is now assured. The Texas Education Agency, with the assistance of the Texas Educational Theatre Association, adopted plans in 1966 which established a drama teacher certification program. Drama, sometimes mistakenly listed as a part of the speech field, was removed from the Language Arts Program and placed in the newly formed Fine Arts Program along with art and music. Finally, the requirement that students must take a speech course before enrolling in drama was abolished.

The action taken by the 89th Congress to support the arts and humanities gives them the recognition and financial support which they have long enjoyed in most European countries. For the first time in the history of our nation and state, those who teach or perform in the fine arts can anticipate community and academic acceptance.



N E C R O L O G Y

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NATHAN ADAMS

1869 - 1966

NATHAN ADAMS, banker, philanthropist and civic leader, was born in Pulaski, Tennessee, November 26, 1869. He attended Giles College in Pulaski and began his business career as a bank messenger there. Moving to Texas in 1889, he entered the employ of the Texas & Pacific Railway in its headquarters in Dallas. He shortly transferred to the Exchange Bank of Dallas as a relief and general utility clerk. He had become cashier of this bank by the time of its consolidation with the American National to form the American Exchange National Bank, of which Adams was elected president. In 1929 upon the merger of the American Exchange and the City National into the First National Bank in Dallas, he was named its president. He became chairman of the board in 1944 and honorary chairman in 1954.

Adams' long career in the banking world included his presidency of the Texas Bankers Association, 1913-1914 and membership on the executive council of the American Bankers Association, 1916-1929. He was appointed by President Hoover to the board of the Federal Home Loan Bank. He was a vice president and director of the United States Chamber of Commerce.

During the Texas Centennial year of 1936 Adams served as chairman of the board of the Texas Centennial Central Exposition at Dallas. He served in the same capacity for the Greater Texas and Pan American Exposition in 1937.

Prior to American entry into World War II, Adams was a leader in the movement to aid the Allies, notably Great Britain. For his efforts in behalf of British War relief, he was cited by King George VI and awarded the King's Medal of Merit. After the United States became involved in the war he headed 15,000 volunteers in Texas and the Southwest who sold four and one-half billion dollars worth of United States bonds and other federal securities. A generation before, during World War I, he had directed Texas sales of more than \$75,000,000 war bonds.

Adams is credited with the late R. L. Thornton, Sr., with having originated and launched the Dallas Citizens Council, an unofficial body of civic leaders long instrumental in backing movements and

elected officials called upon to guide the modern development. For decades he shared in other civic activities in his city.

Chief among Adams' philanthropic interests was the Texas Scottish Rite Hospital for Crippled Children at Dallas. He was said to have built it "almost personally", having raised more than one million dollars with which to start and operate it in its initial years. He served as a member of its board for nineteen years. At the invitation of the board, he spent the last four of his 95 years as a resident of the hospital.

Adams was a leading member of the Masonic Order, being a 33rd degree Scottish Rite Mason, a Shriner and a former treasurer of the Texas Consistory of Scottish Rite bodies. He belonged to the Episcopal Church. His club memberships included the Brook Hollow Golf Club of Dallas. He married Miss Edith Ardinger of Dallas, November 4, 1891.

Nathan Adams died in Dallas June 17, 1966. He was survived by his daughter, Mrs. Kirtley Adams Watson, Dallas; one grandson, two great grandchildren and four great-great grandchildren.

He was one of the architects and builders of modern Texas.

—S.H.A.

## WARREN SYLVANUS BELLOWS

1889-1967

WARREN S. BELLOWS of Houston, born in Kansas City, Missouri, August 15, 1889, died in Houston, February 3, 1967 at the age of 77. He was a master builder in every sense of the word.

Mr. Bellows for almost fifty years was a leading general contractor who built many of the major structures in the Houston area. In this span of time from 1921 to 1967 he was also often a prime force behind key civic projects, lending his strong positive influence to the launching and successful operation of endeavors of note. Large and vigorous of mind, body and spirit, Mr. Bellows utilized his professional training and skill as an engineer and his innate ability as an administrator to organize and operate one of the great construction companies in the Southwest, the W. S. Bellows Construction Corporation. Buildings constructed by this corporation in the Houston area included everything from the old Auditorium Hotel of the 1920s to the ultra-modern Alley Theatre

nearby now under construction. A list of the buildings constructed by the company during this time would be too numerous to name here. However, some of the most important are the San Jacinto Monument, the world's tallest monument; University of Texas Administration and Library Tower; the University of Houston Ezekiel W. Cullen Administration Building; the Humble Headquarters Building, tallest building west of the Mississippi when it opened; the American General Insurance Company Building, Prudential Insurance Regional Headquarters Building; Tennessee Building; the First City National Bank and Bank of the Southwest buildings, and other buildings on the campuses of the University of Texas, Texas A. & M. University and Southern Methodist University.

Mr. Bellows was graduated from the University of Kansas in 1911 with a degree in Civil Engineering. He married the former Miss Anna Williams, also a graduate of the University of Kansas, who survives him together with their three sons, Warren S. Jr., Frank W., and George F., and a daughter, Mrs. Nicholas Williams of Dallas, and twelve grandchildren. One of the great satisfactions of his long and meaningful life was the fact that his three sons joined him actively in the construction firm and are well able to carry on its operations in the same highly successful manner.

Mr. Bellows' civic activities covered a broad field. He was a member of The Philosophical Society of Texas, Sons of the Republic of Texas, American Society of Civil Engineers, Texas Society of Civil Engineers, Sons of the American Revolution, Shrine and Scottish Rite Masonic bodies, Sigma Alpha Epsilon fraternity, Order of the Knights of San Jacinto, English Speaking Union, and the Texas Bill of Rights Foundation.

He was a director of the Gulf, Colorado and Santa Fe Railroad, the YMCA, the Houston Symphony Society; and a Trustee of the M. D. Anderson Foundation, the Texas Medical Center, Southwest Research Institute, Southwest Legal Foundation, and the Board of Visitors of the University of Texas Cancer Foundation.

Mr. Bellows had served as President of the Houston Chamber of Commerce; as a member of the Board of Governors of the University of Houston and of the Texas Board of Corrections; as Chairman of the Houston Port Commission and of the Houston Symphony Society; and as an Industrial Member of the War Labor Board.

Mr. Bellows during his life received many awards of distinction, including the rare Royal Order of Vasa from King Gustav VI of Sweden; the Distinguished Service Award, University of Kansas; First Annual Meritorious Award of the San Jacinto Chapter of

Texas Professional Engineers; the Good Citizens Award, Sons of the American Revolution.

Mr. Bellows' impact upon Houston and its citizenship was made clear to those who witnessed an overflowing crowd gathered at the First Presbyterian Church (his church) on a rainy, windswept, bitterly cold morning, of February 6, 1967, for his funeral services. The well-known epitaph of Sir Christopher Wren is probably more applicable to him than to any other builder since Sir Christopher's time: *Si monumentum requiris, circumspice* ("If you seek a monument, look about you").

—W.B.B.

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## HORACE BAILEY CARROLL

1903 - 1966

H. BAILEY CARROLL, son of J. Speed and Lena (Russell) Carroll, was born in Gatesville April 20, 1903. He attended successively Southern Methodist University, McMurry College and Texas Technological College (B.A., M.A., 1928) and the University of Texas (Ph.D., 1935). He began teaching history at Texas Technological College in 1928 and subsequently taught at Texas Wesleyan, Lamar State, Hillsboro, West Texas State, Eastern New Mexico and Arlington State colleges before returning to the University of Texas in 1942 as a member of the history department, director of research in Texas history and associate director of the Texas State Historical Association. In 1946 he became a professor of history and succeeded Walter Prescott Webb as director of the Association and editor of its *Quarterly* and *Junior Historian*.

Under his direction and editorship the two-volume *Handbook of Texas* was published in 1952. His first published work was *Guadal P'a*, 1941; the next year he edited *Three New Mexico Chronicles*; he compiled a bibliography of *Texas County Histories* in 1943; and wrote his definitive *Texan Santa Fe Trail*, 1951, followed by his checklist of *Texas History Theses*, 1955. These and twenty-six volumes of the *Quarterly* stand as a monument to his editorial skill and scholarly standards. Fourteen articles by him were published in learned journals, and he served six journals in various advisory capacities. He held honorary membership in a number of regional societies, including the Sons of the Republic of Texas, and was a member of the Mississippi Valley Historical Association (now Organization of American Historians), American Associa-

tion for State and Local History (vice president), Texas Folklore Society, Bibliographical Society of the United States and Canada, and The Philosophical Society of Texas. He was a fellow of the Royal Geographic Society of London and of the Society of American Historians.

His monument is in his published works; his influence will be felt for years through the work of his students who caught some of his zeal for history and respect for the canons of historical evidence and are now passing it on to their students throughout the state and beyond.

He received a Rockefeller research grant and wide recognition for his pioneer leadership in the junior historian movement, which originated in Texas and spread throughout the country.

He was over six feet tall, loose-jointed, and deliberate in movement and speech. If he had worn a mustache he would have resembled John Knott's drawings of Old Man Texas. He worked hard and effectively at teaching, editing, writing, and upbuilding the State Historical Association. His devotion to his task was infectious; he had the knack of making business and professional men see that history was their business too.

He had great capacity for personal friendship with all sorts and conditions of men and was a charming raconteur. His memory was prodigious and remarkably accurate.

He was married June 3, 1935, to Mary Jo Durning who, with their son, Joe Speed and his son, Charles Durning Carroll, survive him. A cerebral stroke in 1961 impaired his health permanently although he continued his work almost to the day of his death, May 12, 1966.

—H.G.

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## HERMAN GERLACH JAMES

1887 - 1959

HERMAN GERLACH JAMES, a member of this Society since 1939, died at his home in St. Petersburg Beach, Florida, November 26, 1959. Son of Edmund Janes James and Anna Margarett Lange James, he was born in Philadelphia while his distinguished father was a professor in the Wharton School of the University of Pennsylvania. He entered Northwestern University while his father was president and completed his undergraduate education at the

University of Illinois in 1906, during his father's long tenure there. He studied law at Harvard, took his J. D. at Chicago in 1909, his Ph.D. at Columbia two year later, then studied two years in Berlin. He began his teaching career at the University of Texas in 1912, organized the Bureau of Municipal Research, was chairman of the committee that drafted the Austin city charter in 1921, was a founder and first president of the Southwestern Social Science Association. In 1926 he moved to the University of Nebraska as professor, dean of the college and graduate dean until 1929 when he became president of the University of South Dakota. From 1935 to 1943 he was president of Ohio University. He was the author of many monographs and published books and after leaving Ohio taught at DePaul University, Chicago.

He later moved to Florida and served as mayor of his home town, thus putting into practice his life-long theories of municipal government. He was married in 1912 to Margaret Kuhy; they were parents of two daughters and one son.

Although he had no ties with Texas for a generation, members of this Society in gratitude for his pioneering work in the state, elected him to membership, which he accepted with pleasure.

—H.G.

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## HERBERT SPENCER JENNINGS

1868 - 1947

HERBERT SPENCER JENNINGS was born in Tunica, Illinois, April 8, 1868, son of Dr. George N. and Olive Jenks Jennings. After being graduated from the University of Michigan in 1893, he received his M.A. from Harvard in 1898 and the Ph.D. the next year. He studied a year in Jena and received honorary doctorates from Clark, Pennsylvania, California, Minnesota, and Chicago universities and from Oberlin College. He spent a turbulent year as assistant professor of botany at Agricultural and Mechanical College of Texas and later wrote an account of it for *Southwest Review*. He taught in institutions in various parts of the United States before he settled down at John Hopkins in 1906, where he remained during his teaching career. He held visiting professorships in Japan, at Oxford; lectureships at Yale, Princeton, Indiana, Pennsylvania; he was a fellow member of the American Academy of Arts and Sciences, and the Royal Society of Edinburg, to mention a few of his hundreds of honors. His first published work was

*Anatomy of the Cat* (1901); his last was *Genetic Variations in Relation to Evolution* (1935), with ten others in between.

His connection with Texas was brief, 1888-89, but he remembered it vividly and was delighted to accept charter membership in this Society when it was revived in 1937.

He died at his home in Los Angeles, April 14, 1947.

—H.G.

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## THOMAS MARTIN KENNERLY

1874 - 1962

THOMAS MARTIN KENNERLY, son of Joshua Harper and Hannah Hunton Kennerly, was born in Lee county January 24, 1874. He was admitted to the bar in 1893; served a few years as referee in bankruptcy, and was appointed United States district judge for South Texas in 1931. He was a Republican, a Baptist (trustees of Memorial Hospital since 1907), and a Rotarian. Among his partners in law practice before he went on the bench were George Sears and George A. Hill, Jr. A noted preacher used to say that he was such a good Baptist that he could forgive him for being a Republican. Lawyers who practiced in his court regarded him as one of the finest ornaments to the federal judiciary. He was a member of this Society for twenty-two years.

—H.G.

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## TOM L. McCULLOUGH

1869 - 1964

TOM LEE McCULLOUGH, son of Ed and Elizabeth Ann (Fisher) McCullough, was born May 31, 1869, at the family home on Cow Creek, twenty miles south of Waco. After attending "subscription" schools of the community, he entered Southwestern University from which he received his B.S. degree on his twentieth birthday. He settled in Waco, read law and was city attorney 1895-1899. He was county judge 1909-1913, then judge of the 19th district court, until he resigned in 1917. He became general counsel for the Praetorians Insurance Society in 1919, moved to Dallas, and was elected president in 1927. In 1947 he was given the title president emeritus.

But neither the law, public office, or executive duties occupied all his time. An omniverous reader from his youthful days, a gen-

uine lover of his fellow-man, a patron of culture in all its forms, a gifted orator, a philanthropist at heart, and something of a poet, he and his wife, Kate Orgain McCullough whom he married in 1897, quickly became a part of the civic and cultural life of Dallas, as they had in Waco. He was a longtime trustee of his alma mater (president of the board, 1916-18), succeeded G. B. Dealey as president of Dallas Historical Society in 1946, was president of the National Fraternal Congress, a member of the Texas Academy of Science and the American Academy of Political science, a Rotarian and a 32° Mason. Southwestern gave him the honorary degree of LL.D. He was master of ceremonies when Fleet Admiral Chester W. Nimitz attended the unveiling of his bust in the Hall of State in 1946, before addressing the Annual Meeting of the Society.

Judge McCullough was a handsome man, of courtly manner and ready wit. A lifetime Methodist, he was devoted to his church and its institutions, on the boards of many of which he served.

—H.G.

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## BUCKNER ABERNATHY MCKINNEY

1872 - 1939

BUCKNER ABERNATHY MCKINNEY was born January 16, 1872, in the town of McKinney, son of Thomas C. and Katherine Abernathy McKinney. After his father's death, his mother married Charles Carlton, president of Carelton College. As a youngster he worked as a printer's devil, then studied law and was admitted to the bar in 1902; he was city attorney of Bonham and Clerk of Fannin county. Moving to Dallas he headed banks there and in Oklahoma until 1922, when he became governor of the Federal Reserve Bank of Dallas. He resigned four years later to become a member of the Federal Advisory Council and serve on the Federal Reserve Board. In 1931 he was back at the Dallas bank as governor, then as president, until his death April 2, 1939. In 1906 he was married to Lucile Geers of Denison; they were parents of a son, who predeceased him, and a daughter.

He was a "bankers' banker", an authority of federal banking laws and practices. For years he an energetic collector of Texana and member of the council of Texas State Historical Association. Personally he was modest and soft-spoken, courteous but tenacious in his opinions. He was an early member of the revived Society.

—H.G.



## DAN MOODY

1893 - 1966

DAN MOODY, 29th Governor of the State of Texas, died at Austin May 22, 1966. He was 72 and had been out of the Governor's Mansion 35 years; yet his name and public record remained significant in Texas political history.

He came to the Governorship in 1927 with a colorful reputation. He was, at 34, the youngest man ever to hold that office; famous statewide as the fiery, redhaired district attorney who took on and beat the Ku Klux Klan at the peak of its political power; the State's youngest Attorney General who won important boundary suits with New Mexico and Oklahoma in the U.S. Supreme Court and broke up fraudulent contracting on the Texas highway system.

And he had just successfully challenged the most potent political organization of that day, beating the incumbent Mrs. Miriam A. Ferguson by 225,000 votes.

Despite Moody's swift and vivid dash to the summit, his administration was orthodox, conservative and moralistic. He maintained his belief in strict law enforcement and reversed the liberal Ferguson pardoning policies. He was on the "dry" side of the simmering prohibition question. He appointed as Highway Commission Chairman the man destined to succeed him, Ross Sterling of Houston, and the efforts of this "reform" team firmed up the foundations of a great state system. He supported legislation that set up the office of State Auditor and strengthened public education.

Moody was easily re-elected in 1928. Two years later he turned his back on officeholding. He was not quite 38; his public career had spanned a single decade dating from election as county attorney of his native Williamson County in 1920. Family responsibilities (he had married Mildred Paxton in 1929 and Dan, Jr., had been born during his Governorship) and the expenses of holding and running for office had put him \$75,000 in debt on his \$4,000 salary. He turned to legal practice, ambitious of improving his financial condition and becoming recognized as "a first-rate lawyer." During the next 30 years he was eminently successful in both respects.

Governor Moody took one last fling at personal politics in 1942 when he and another former Governor, James V. Allred, unsuccessfully tried to oust a third, W. Lee O'Daniel, from the United States Senate. Thereafter he confined his political activities to support of other candidates. He backed Allan Shivers and Price

Daniel for Governor. He became disenchanted with national Democratic Party policies and supported the Republicans Dwight D. Eisenhower in 1952 and Richard M. Nixon in 1960.

Governor Moody's entire career was based in the adjacent counties of Williamson and Travis. He died only 35 miles from his birthplace, Taylor. Survivors were his wife, son Dan Moody, Jr., daughter Nancy Moody Hudson, and a sister, Mary Moody. He was buried in the State Cemetery at Austin. —A.S.

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## HALLY BRYAN PERRY

1868 - 1955

HALLY BRYAN (Mrs. Emmett Lee) PERRY, was born in Galveston January 10, 1868, daughter of Guy M. and Laura Jack Bryan, but her roots went back to the 1820s; she was a descendant of the "First Family" of Texas. Her great-grandfather was Moses Austin who initiated the Anglo-American colonization of the neglected Mexican province; Stephen F. Austin, who carried it through, was her grand uncle. Her maternal grandfather, William H. Jack, a distinguished lawyer and Senator of the Republic, fought at San Jacinto, as did her father, who later became a famous orator and Confederate officer. She used to laughingly say that she had more history in her veins than others had in their Texana collections.

After schooling in Galveston, she attended Hollins College in Virginia five years. She was married to Emmett Lee Perry of Brazoria county in 1909. He died in 1921.

With her cousin Betty Ballinger, she founded the Daughters of the Republic of Texas in November 1891, but she consistently declined office in that and other organizations to which she belonged.

Her interest in Texas history was congenital and abiding. Her father, she used to say, was more concerned with the safety of the Austin papers than with the safety of his children. He preserved them intact, willed them to 'Miss Hally' who turned them over to the University of Texas. A year before her death the Hally Bryan Perry Fund for Research in Texas history was established there.

She was a great lady in her own right—cultured, gracious, vivacious, and witty. She was a vital, living link between the pioneer past and the modern present, and she loved them both. She became a member of this Society in 1940 and frequently enlivened its sessions. —H.G.

## NELSON PHILLIPS

1873 - 1939

NELSON PHILLIPS, a charter member of the Society, was born in Jefferson May 3, 1873, son of Charles Edward and Jennie Arrington Phillips, and was educated at Bingham Military Academy in North Carolina. He worked in his father's bank at Hillsboro, read law at night, and was admitted to the bar in 1895. In 1904 he was appointed district judge; next year he began practicing law with Yancey Lewis. Governor Colquitt appointed him associate justice of the Supreme Court in 1912 and he became chief justice in 1915. He resigned in 1921 to enter private practice in Dallas.

Among his many interests was the Texas Centennial Exposition of 1936, which he served as chairman of the board. He possessed an exceptional legal mind and many of the opinions he wrote while on the Supreme Court are well known to later generations of barristers.

His widow, the former Susie McFadden of Milford, whom he married in 1896, and his son and law partner, Nelson Phillips, Jr., survived him.

—H.G.

## GEORGE WASHINGTON PIERCE

1872 - 1956

GEORGE WASHINGTON PIERCE, son of George and Mary Elizabeth Gill Pierce, was born at Webberville, Texas, January 11, 1872 and died in Cambridge, Massachusetts August 25, 1956. This world famous physicist was graduated B.Sc. (1893) and M.A. (1894) from the University of Texas, proceeded to Harvard where he took another M.A., received his Ph.D. in 1900 and spent the next year at the University of Leipzig. He joined the Harvard faculty as assistant professor in 1907 and retired in 1940 as Gordon McKay professor of communication engineering, chairman of the division of physical sciences and director of the Craft high tension electrical laboratory.

A fellow of the American Academy of Arts and Sciences, member of the National Academy of Sciences, recipient of the distinguished award of the Institute of Radio Engineers, the Franklin Medal, he received many other honors. Among his published

works are *Principles of Wireless Telegraphy* (1910), *Electric Oscillations and Electric Waves* (1920), and *The Songs of Insects* (1948).

He was married to Florence Goodwin in 1904, and after her death to Helen Russell in 1946.

—H.G.

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## McGRUDER ELLIS SADLER

1896 - 1966

M. E. SADLER was unknown to the Texas Christian University's campus when he was chosen President in 1941, but it soon became clear that the Trustees had chosen a good hand. Personable and dedicated, he possessed perfect credentials in training and experience. Reared in a rural section of North Carolina, he completed his first college degree at nearby Atlantic Christian College. That he could successfully make the transition from a small struggling college to the graduate demands of Vanderbilt University, then of Yale University, gave a clear indication of the man's qualities. He earned the M.A. at Vanderbilt and both the B.D. and Ph.D. at Yale. In experience, he could show some years of staff work in church organization, additional years as Dean of Lynchburg (Virginia) College, and a period of research in Japan sponsored by the Carnegie Foundation. He had moved to Texas to become minister of the Central Christian Church, Austin, and it was there that he came to the attention of the TCU trustees.

He was to be sorely tested in his new position. Within half a year the nation was plunged into World War II. His initial plans had to be shelved, and he faced resolutely the departure of many male students, the setting up of military training programs for other male students, loss of faculty, and revised curricula.

Wartime problems were nothing compared with those which followed the war. Aided by the GI Bill, many veterans returned to school and finished work. To handle this mass of students meant getting enough faculty and buildings, rearranging curricula and classes, and finding resources. President Sadler led his staff magnificently. The building program began in earnest and has scarcely paused since. President Sadler was not one to dream up some artificial plan and stick to it. He intuitively capitalized upon every

opportunity and sensed the right decision. As a consequence, he achieved a decision-making batting-average which few administrators can match. The implicit goal was constant improvement.

Perhaps much of his success was due to his ability to work with staff and faculty. Staff relationships were kept flexible and never allowed to become rigid. He assigned tasks, then got out of the way. Toward his faculty he was unusually protective, absorbing criticism from within and without. He praised them when they did well, encouraged them when they did not. As a result, he achieved a level of respect among his faculty which amounted almost to an awe.

It was not only at the campus that he made this kind of impact. He moved easily among his fellow college presidents and developed a wide circle of intimate friends, so wide that no representative of TCU today can go to any educational meeting without many people asking about "Mac Sadler." He received the highest honor that can come to a college president: the presidency of the Association of American Colleges. In their meetings he taught as well as learned.

One cannot speak of a college president without saying something about money-raising. To hear him tell it, all he ever had to do was describe the high goals and expanded programs of TCU, and donors forced money upon him. It was not that simple, but he made it look so. When one looks at the results of his work and realizes how much of this was accomplished without pressure campaigns, one sees what he accomplished. Blessed not only with the physical stamina but also with an impressive bearing which helped him gain entree anywhere, he traveled to all parts of the country annually.

There will be few persons in the future who can equal him, and none will be exactly like him. All who knew him found him a faithful friend, an educational philosopher, an intuitive administrator, an extraordinary example, and a prince among men. He was one of a kind, one of a great kind.

Retired from the chancellorship but still busy as executive vice-president of the TCU trustees, he reluctantly accepted the presidency of this Society for 1966 and immediately began planning the program for the December Annual Meeting. Every detail had been attended to long before his unexpected death on September 11. He had become a member of the Society in 1945 and seldom missed an Annual Meeting. His contributions to the Society and to the region were manifold and meaningful.

## VICTOR HUMBERT SCHOFFELMAYER

1878 - 1962

VICTOR H. SCHOFFELMAYER, newspaper editor writer and an early advocate of industrial uses for farm products, was born in Stuttgart, Germany, in 1878, of thrifty Swabian ancestry. He was brought as a 17-year-old youth to the United States by his parents, who settled in Missouri. He had attended Heyer's Institute in Stuttgart and studied in New Engelberg College, Missouri; Josephinum Technical College, Ohio; and was a special student in Cornell University and Kansas State College of Agriculture.

He began his newspaper career as a reporter for the *St. Joseph (Mo.) Gazette*. He was a member, in turn, of the staffs of the *St. Louis Globe Democrat*, the *Minneapolis Journal* and the *Denver Rocky Mountain News* before joining the *Dallas Morning News* in 1917 as agricultural editor. He had also served as an agricultural agent for the Rock Island railway, as field secretary for the Southern Alluvial Land Association and had farmed briefly in Arkansas before joining the publication at Dallas.

In his 30-year career with the *News*, Schoffelmayer was instrumental in formulating policies and advocating causes of value to the farming and ranching interests of Texas. In 1924-1927 he managed the 4-year "More Cotton on Fewer Acres" contest sponsored by the paper, in which \$60,000 in prizes were awarded. This form of stimulus of higher cotton production per acre later spread to nine Southern states.

In the late 1930's Schoffelmayer became a principal factor in the realization of the first manufacture of newsprint from Southern Paper Mills at Lufkin. The result of research by chemist Charles Herter, the expansion of newsprint production into the field of Southern pine was a notable achievement, as the marriage of applied chemistry and the products of agriculture was denoted.

The Dallas Agricultural Club in 1939 chose Schoffelmayer as its "Man of the Year" in recognition of his three decades of service to the advancement of farming and ranching in Texas.

Schoffelmayer retired from the *News* in 1948, at which time he was designated its science editor-emeritus. He continued to serve as president of the Texas Chemurgic Council. At that time he joined the staff of the Southwest Research Institute at San Antonio as a consultant. The Texas A & M Research Foundation added him to its board of trustees. He also served as a member of the board of governors of the National Farm Chemurgic Council.

Blessed with an outgoing personality, Schoffelmayer had great zest for causes that attracted his interest. More than mere hobbies, these ranged from photography and piano music to the natural wonders to be found in geography. He had served for a time as music critic of the Minneapolis *Journal*. A skilled writer and speaker, Schoffelmayer had an inexhaustible store of enthusiasm which proved infectious in print and in speech in arousing the interest of both readers and listeners. In 1937 he served as president of the Texas Geographic Society, and was named a fellow of the American Geographic Society. He was a member of Sigma Delta Chi, honorary journalistic fraternity.

Among Schoffelmayer's writings were several books: *Here Comes Tomorrow*, *Texas at the Cross Roads*, *White Gold*, and his autobiography, *Southwest Trails to New Horizons* (1960).

Schoffelmayer was married first to Carrie Foster Fleming of St. Louis, who died in 1944. In 1949 he married Mrs. Aimee Worthen Friedgen of Los Angeles, a daughter of Charles K. Worthen, naturalist and ornithologist. Schoffelmayer died in Durate, California, April 30, 1962 and was buried in that city. —S.H.A.

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## FRANK WILSON WOZENCRAFT

1892 - 1966

FRANK WILSON WOZENCRAFT, son of General Alfred Prior and Virginia Lee (Wilson) Wozencraft, was born at Dallas, January 7, 1892. Educated in the local schools, he attended the University of Texas where he received a B.A. degree in 1913, and LL.B. in 1914. He began the practice of law in his father's office in Dallas, and served as an assistant general attorney in Texas for the Southwestern Bell Telephone Company from 1916 until 1919.

During 1913 Wozencraft visited Europe as a member of an American commission to study agricultural cooperation. He was elected a Democratic presidential elector from the Fifth Texas Congressional District in 1916, casting his ballot for the re-election of President Woodrow Wilson. On American entry into World War I, he volunteered and served in France as an Army captain.

In 1919 Wozencraft was elected mayor of Dallas. At 27 years of age he was the youngest chief executive ever named to the city government. His administration accomplished much in the period of Dallas' rapid growth in the years immediately following the war. He declined renomination for a second term in 1921. He took

a leading part in the then newly formed League of Texas Municipalities, serving as its head in 1920 and subsequently being elected honorary president for life.

Upon leaving the city hall in 1921, Wozencraft joined the Dallas law firm of Leake, Henry, Wozencraft and Frank, with which he remained for the next decade. In 1931 he joined the legal department of the Radio Corporation of America, serving successively in New York as its assistant general attorney, general solicitor, then vice president and general counsel. He resigned in 1942 to re-enter military service.

Wozencraft served in World War II as lieutenant colonel and colonel, AUS, from 1942 until 1945. He received the Legion of Merit and the Order of the British Empire for services, first with the Combined Chiefs of Staff in Washington, then overseas in the European Theater of Operations.

Upon his return to civilian life in 1945 Wozencraft resumed the practice of law in Washington, first in the partnership of Case & Wozencraft, then independently until 1965 when he and Mrs. Wozencraft returned to Texas to make their home again in Dallas. He had been married in 1921 to the former Mary Victoria McReynolds, daughter of Dr. and Mrs. John O. McReynolds of Dallas. Their sons are Frank M. Wozencraft, assistant attorney general of the United States, who with his family lives in Washington, and John Wozencraft, a member of the faculty of Massachusetts Institute of Technology, who with his family lives in Boston.

A member of the American, state and local bar of Dallas Wozencraft took an active part in various professional, educational and social organizations and movements. He established the Wozencraft Medal for the best drilled Dallas high school ROTC cadet in memory of his father, longtime adjutant general of Texas, and the family continues the annual award. He was long a member of the national executive board of the Boy Scouts of America and was chairman of its National Jamboree Committee in 1950-53. He was awarded the Silver Beaver, Silver Buffalo and Silver Antelope medals of the Boy Scouts of America. Throughout his years away from Texas he retained close interest in the Philosophical Society of Texas and was a vice president at the time of his death. An Episcopalian, he was also a member of the Masonic Order, being a 32nd degree Mason, Knight Templar and Shriner. His club memberships included the University (New York), Chevy Chase (Washington), the Dallas Country Club and the Rotary Club (Dallas). He died September 3, 1966 and was buried in Dallas.



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° 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 Hunt Ransom . . . . .	1961
Eugene Benjamin Germany . . . . .	1962
Rupert Norval Richardson . . . . .	1963
° Mrs. George Alfred Hill, Jr. . . . .	1964
Edward Randall, Jr. . . . .	1965
° McGruder Ellis Sadler . . . . .	1966

°Deceased

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- \* *Life Member*

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