

CONTENT PACKAGE

**Kinsolving Hall,
The University of Texas at Austin
Great Texas Women**

Work Order # 250134

Produced by



Contents

Introduction	1
Narrative Texts	3
Photo Images	57
Photo Captions	65
Credits	68
More Quotations	69

INTRODUCTION

The Great Texas Women’s Lounge will celebrate significant Texas women and their historic accomplishments by displaying their individual stories and photographs. This opportunity to honor the achievements of Texas women will help to expand a sense of what is possible and inspire the students, faculty, staff, and visitors to The University to strive for excellence.

Theme Song

“Standing before Us”

These are the women who throughout the decades have led us and helped us to know where we have come from and where we are going, the women who’ve helped us to grow.

(Chorus) Standing before us, making us strong, lending their wisdom to help us along, sharing a vision, sharing a dream, touching our thoughts, touching our lives like a deep-flowing stream—touching our thoughts, touching our lives like a deep-flowing stream.

These are the women who joined in the struggle, angry and gentle and wise. These are the women who called us to action, who called us to open our eyes.

These are the women who nurtured our spirits, the ones on whom we could depend. These are the women who gave us their courage, our mentors, our sisters, our friends.

These are a few of the women who led us. We know there have been many more. We name but a few, yet we honor them all, those women who went on before.

NARRATIVE TEXTS

NARRATIVE TEXTS

Christia V. Daniels Adair, Teacher and Activist, 1893-1989

In the Daniels household, it was an “unwritten law” that the children would gather round the dinner table and listen to their father talk about the events of the day, about “politicians and law enforcements.” It was an “unwritten law” their daughter would obey through a lifetime of caring very much about “politicians and law enforcements.” After graduation from Prairie View Normal (now Prairie View A&M) and several years of teaching, Christia Daniels married Elbert Adair, a Missouri Pacific brakeman, and the couple settled in Kingsville. There she learned that a local gambling house was employing teenage boys. To get the district attorney to close down the operation, Mrs. Adair had to organize white and black women to work together. Then she united Negro women with white women to acquire the vote in 1919, only to learn that she still could not vote in the primary because political parties were, at that time, white only.



True to Lincoln, Christia Adair was a Republican. One day in 1920, her husband phoned that his train was bringing Republican candidate Warren G. Harding to Kingsville. Having met the train many times, she knew exactly where to align her Sunday school class for a front-row view. The candidate appeared—but reached over her children to shake the white children’s hands! It was at that moment that Christia Adair became a Democrat!

In 1925, when the couple moved to Houston, Mrs. Adair joined all her favorite religious and civic groups and worked energetically with the National Association for the Advancement of Colored People. In 1944, after the Houston NAACP won a case opposing all-white party organizations, she was among the first black women to vote in the primary. As Executive Secretary, she led campaigns to achieve minority access to public schools, libraries, transportation, and hospitals in the city. When the NAACP came under fire in the 1950s, she refused to turn over their membership roles, enduring over two years of persecution until her position was upheld by the Supreme Court.

A voter to the end, in November of 1989, before her death in December, Christia Adair cast her final vote. Instead of mailing in her ballot as was allowed, she asked some friends to carry her from her bed to the polls so that she could vote in person.

Quotations

When (Harding) came out, he was facing my children, and do you know what he did? He reached over their heads to shake hands with some white children behind them. I was offended and insulted at what he did to my children.

I told the Negro women who were working with me, I said “We just can’t do it alone, and white women who have sons and daughters ought to be interested in this project.”

Back in 1918 Negroes could not vote and women could not vote either. The white women were trying to help get a bill passed in the legislature where women could vote. I said to the Negro women, “I don’t know if we can use it now or not, but if there’s a chance, I want to say we helped make it.”

Photo

Willie Lee Gay and Texas Woman’s University.

Sources

Note: Some sources give her death as 1990. She died December 31, 1989; her memorial service was held January 7, 1990. Bernstein, Ellen, “Christia Daniels Adair’s lifelong crusade for black civil rights in Texas began in Kingsville.” *Corpus Christi Caller Times*, Sunday, February 21, 1999, Section H. p. 1 ff.; Davis, Alecia, “Christia V. Adair: A Servant of Humanity.” *Texas Historian*, September 1977, vol. xxxviii, no. 1, pp. 1 ff. ; *Handbook of Texas Online*, s.v. “Adair, Christia V. Daniels,” <http://www.tsha.utexas.edu/handbook/online/articles/AA/fad19.html> (October 10, 2005); Rogers, Mary Beth, et al, *We Can Fly: Stories of Katherine Stinson and Other Gutsy Texas Women*. (Austin: Ellen C. Temple, 1983), pp. 113-25; Winegarten, Ruthe, *Black Texas Women: 150 Years of Trial and Triumph* (Austin: University of Texas Press, 1995), pp. 244-46.

NARRATIVE TEXTS

Suzanne Ahn, Neurologist and Activist, 1952-2003

In 2002 Dallas neurologist Suzanne Ahn shocked a convention of the Asian American Journalists Association by announcing that she had incurable lung cancer, and she was presenting their organization with a \$100,000 endowment. “Only by encouraging diversity in the newsroom can we ensure that all voices can be heard.”¹ As journalists, the doctor told them, they could affect an entire society. “As long as you have your life and health, you can achieve anything. You can speak up and fight for justice and fairness. You can reach your dreams.”²

According to family members, Suzanne’s whole life was one of giving back to the community. The family emigrated from Korea when Suzanne was seven. Although stung by discrimination, she excelled in school; after graduating from high school in Tyler, she earned degrees from The University of Texas at Austin and The University of Texas Southwestern Medical School in Dallas. As a practicing physician, she opened an after-hours clinic to serve working people. She took the helm of civic organizations devoted to rights of Asian Americans and of women physicians, and she started a Dallas chapter of the American Medical Women’s Organization, co-founded National Doctors for ERA, and campaigned for Governor Ann Richards. She was the youngest physician and second woman to be appointed to the Texas Board of Medical Examiners. She filed for 23 medical patents.³

When Dallas nightclubs tried to ban Asian Americans, Dr. Ahn organized a protest march. When the 1991 Civil Rights Act specifically excluded Filipino and Native American cannery workers in Alaska, she flew to Washington to confront legislators.⁴

The diagnosis of lung cancer was ironic, for she had never smoked and had served on the Texas Air Control Board. Ten months after addressing the journalists, Suzanne Ahn died at age 51.



Quotations

*I realize now that, compared to incurable lung cancer, all the challenges of my past were so easy. If I had only known it was this easy, I would have done more, taken more risks.*⁵

*I want my children to know what I stood for. I want everybody to remember me as a person who fought injustice.*⁶

Photo

Still searching

Endnotes

¹ “AAJA receives \$100,000 endowment: Dallas neurologist wants donation to aid diversity,” *AAJA Link*, Asian American Journalists Association, Aug. 10, 2002, online <http://www.aajalink.com/news/0809/endowment9.shtml> (May 24, 2005).

² Sam Chu Lin, “Proud to be Korean American,” *AsianWeek*, Jan. 10-16, 2003, online http://www.asianweek.com/2003_01_10/feature_proud.html (May 24, 2005).

³ Information in this paragraph from Ibid; also from Susan Schrock, “Suzanne Ahn, neurologist, community activist, 51,” *Fort Worth Star-Telegram*, June 23, 2003, online <http://www.dfw.com/mld/startelegram/news/local/6150662.htm> (May 24, 2005); and Lance LaPine and Sharon LaPine, “Remembering Suzanne: Dr. Suzanne Ahn Hays, 1952-2003,” *AsianBeat*, <http://www.asianbeatnews.com/media/publications/read.asp?ArticleID=166> (May 24, 2005).

⁴ Sam Chu Lin, “Proud to Be Korean American,” *Asian Week*, Jan. 10-16, 2003, online http://www.asianweek.com/2003_01_10/feature_proud.html (May 24, 2005); “AAJA Receives Largest Donation to Date,” Asian American Journalists Association press release, August 9, 2002, http://www.aaja.org/news/releases/020810_donation/ (July 15, 2005).

⁵ Sam Chu Lin, “Proud to Be Korean American,” *Asian Week*, Jan. 10-16, 2003, online http://www.asianweek.com/2003_01_10/feature_proud.html (May 24, 2005).

⁶ Ibid.

NARRATIVE TEXTS

Consuelo “Chelo” González Amezcua, Artist, 1903-1975

Untutored in art, Consuelo “Chelo” González Amezcua produced fantastical, intuitive imagery with an unlikely instrument—a ballpoint pen. “I was always a dreamer, and I am still painting my dream visions,” she explained.¹

Chelo was born in Piedras Negras, Mexico. Her family immigrated to Del Rio, Texas, when she was ten. In the 1930s she wrote to the President of Mexico requesting funding to study at the Academy of San Carlos. He arranged for a scholarship, but the death of her father impelled Chelo to cancel her enrollment. She lived in Del Rio for the rest of her life.



Chelo worked selling candy at the local Kress 5 & 10 Cent store. Her supervisor recalled that “managers of the store were always getting after Chelo for stretching out her hourly wages to arrange the candy in figures and other pictures.”² During summers Chelo traveled to Mexico for artistic inspiration. She began creating what she termed “filigree art” after the intricate Mexican jewelry that she loved to wear. These were intricate ink drawings of tiny lines within curving patterns. She drew upon Mayan, Aztec, and Egyptian history to create fluid images of women, hands, birds, flowers, and architectural elements like columns and arches.

For Chelo art was a sacred process. Upon completing a piece, she would meditate in thankfulness, sometimes inscribing words of explanation or poetry on the reverse side.³ In her later years, she experimented with color in her drawings. Artistic recognition was slow in coming, but in 1968 Chelo was honored with a one-person show in the McNay Art Museum in San Antonio, followed by exhibitions in Mexico and the East Coast.

Her drawings never lost their mystical, other-world quality. They mean different things to different people, and each viewer takes away a personal interpretation of them.

Quotations

Chelo’s work is of no single school, for it encompasses and transcends them all.—Dr. Amy Freeman Lee, humanist, artist, and lecturer⁴

Soy americana de descendencia mexicana, y por doquiera que voy se lleva con dignidad el nombre de los Estados Unidos y de México. I am an American of Mexican descent, and wherever I go, I take with me the dignity of the United States and Mexico.—Chelo González Amezcua⁵

Photos

Caption: “Chelo Amezcua, c. 1930, and her ‘Queen of Sheba.’” Both from the Anthony Petullo Collection of Self-Taught and Outsider Art.

Endnotes

¹ Quote is from “Consuelo González Amezcua,” *Smithsonian American Art Museum*, http://americanart.si.edu/search/artist_bio.cfm?StartRow=1&ID=5910 (May 5, 2005). Other sources for biographical information in this article are “Consuelo ‘Chelo’ González Amezcua,” *The Anthony Petullo Collection of Self-Taught and Outsider Art*, <http://www.petulloartcollection.com/artistprofile.asp?refArtistID=7> (May 4, 2005); María-Cristina García, “González Amezcua, Consuelo,” *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/GG/fgohg.html> (April 26, 2005); and “Chelo González Amezcua, *Webb Gallery*, <http://www.webbartgallery.com/artist/chelo/chelo.html> (May 4, 2005).

² Quote is from “Chelo González Amezcua,” *Webb Gallery*, online.

³ “Consuelo ‘Chelo’ González Amezcua,” *The Anthony Petullo Collection of Self-Taught and Outsider Art*, online; and “González Amezcua, Consuelo,” *The Handbook of Texas Online*.

⁴ Quoted in “Consuelo ‘Chelo’ González Amezcua,” *The Anthony Petullo Collection of Self-Taught and Outsider Art*, online.

⁵ Quoted in “González Amezcua, Consuelo,” *The Handbook of Texas Online*.

NARRATIVE TEXTS

Angelina, Translator for Explorers, born 16__, active 1712-1721

Angelina's life flickers briefly through the shadows of history. Mentioned in five explorers' accounts, she appears as a sage, translator, and healer among the Caddo people at the time of European contact. Sadly, we lack any record in her own words to impart her perspective or settle questions. How did she learn Spanish? Was she raised in Mexico, in a frontier mission, or in the woods of East Texas, where Europeans encountered her? Why did she translate for the newcomers?

With her wisdom and compassion, Angelina so impressed 18th century contemporaries that they named a river for her.¹ The Angelina River still flows through East Texas today.

Quotations

In this village we found a woman named Angélique, who has been baptized by Spanish priests on a mission to their village. She spoke Spanish, and as M. de St. Denis too spoke that language fairly well, he made use of her to tell the Assaias chiefs to let us have some guides for hire.—André Pénicaut, accompanying St. Denis, 1712²

[The expedition] *had recourse to a learned Indian woman of this Assinai tribe, reared in Coahuila.*—Father Espinosa of the Ramón expedition, 1716³

Later the governor [Alarcón] proceeded to distribute clothing to all of the family of those baptized, among whom is found the sagacious Indian interpreter who at the persuasion of the said governor came to live with her entire family near the village.—Fray Francisco Céliz of the Alarcón expedition, 1718-1719⁴

[A Spanish-speaking woman] *served me all the best she had, and she had as much love for me as if I had been her child. . . . This Indian woman, called Angelica, had lived with the Spaniards since her childhood. That is why we understood each other so well.*—Simars de Belle-Isle, a Frenchmen rescued by the Assinai Caddo after suffering ill-treatment on the Texas coast, 1720⁵

[Alongside the Caddo chief] *was Angelina. . . . She served as the interpreter because she could speak the Castilian language as well as the Texas.*—de la Peña of the Aguayo expedition, 1721⁶

Graphic

Painting by Ancel Nunn. Courtesy Claude Smithheart, Lufkin.



Note: We have an 18x23" color print of the whole painting by Ancel Nunn with much symbolism. I think we should use that instead of cropping out just this portrait oval.

Endnotes

¹ The Angelina River is first recorded by that name in Solis's diary of 1768 and Lafora's map of 1771; see Diane H. Corbin, "Angelina," in Francis Edward Abernethy, ed., *Legendary Ladies of Texas* (Dallas: E-Heart Press, 1981), p. 17.

² R.G. McWilliams, ed., *Fleur de Lys and Calumet, Being the Pénicaut Narrative of the French Adventure in Louisiana* (Baton Rouge: Louisiana State University Press, 1953), pp. 150-51.

³ Gabriel Tous, ed. and trans., *The Ramón Expedition: Espinosa's Diary of His Expedition into Texas in 1716*, Preliminary Studies of the Texas Catholic Historical Society 2:5 (April 1933).

⁴ Fray Francisco Céliz, *Diary of the Alarcón Expedition into Texas, 1718-19*, trans. Friz Leo Hoffman (Los Angeles: Quivira Society, 1935; rpt., New York, Arno Press, 1967).

⁵ Henri Folmer, "De Bellisle on the Texas Coast," *Southwestern Historical Quarterly* 44:2 (October 1940), pp. 223-25.

⁶ Richard G. Santos, *Aguayo Expedition into Texas, 1721: An annotated translation of the five versions of the diary kept by Br. Juan Antonio de la Peña* (Austin, Tex.: Jenkins Publishing Co., 1981), p. 54.

NARRATIVE TEXTS

Gloria Anzaldúa, Author and Activist, 1942-2004

In various contexts Gloria Anzaldúa referred to herself as a “mestiza, Chicana, Tejana, dyke, feminist, cultural theorist, third world warrior, and patlache poet.”¹ She broke with conventions of academic writing, instead combining personal experience, poetry, and historical analysis into riveting insights. Her works have become textbooks in minority studies programs throughout the country.²

Gloria was born to seventh-generation inhabitants of the Rio Grande Valley. As a youth she worked in farmers’ fields alongside her family. Upon graduating from Pan American University, she taught bilingual classes and special education in Valley schools. In 1973 she earned a master’s in English and education from The University of Texas at Austin.³

In 1975 her dissertation work in Chicano and feminist studies was not accepted by The University,⁴ so, shouldering disappointment, Gloria moved to California. Here she found stimulating ideas in a circle of feminist scholars. She co-edited the anthology *This Bridge Called My Back: Radical Writings by Women of Color* (1981). This book was groundbreaking in its broad inclusion of lesbian voices.

In 1987 she published her seminal *Borderlands/La Frontera: The New Mestiza*. In a mixture of prose and poetry, the book addresses boundaries and intersections of gender, class, race, ethnicity, and sexuality.

Gloria produced subsequent anthologies and bilingual children’s books. She was finishing her Ph.D. at the University of California-Santa Cruz when she died suddenly from diabetes. Her death sparked an outpouring of tributes from readers whom she had inspired and affirmed.

She made liminal spaces less frightening and taught us to respect and navigate our borderlands, and she began to ease us out of isolation.—Iobel Andemicael⁵

I learned to claim, with her, the fullness of my whole self, the shape of my multiple identities.—Graciela Sánchez⁶

Quotations

*By focusing on what we want to happen, we change the present. The healing images and narratives we imagine will eventually materialize.*⁷

*Voyager, there are no bridges; one builds them as one walks.*⁸

*To survive in the Borderlands you must live sin fronteras, be a crossroads.*⁹

Photo

Still searching



Endnotes

¹ “Gloria Anzaldúa, b. 1942,” Voices from the Gaps: Women Artists and Writers of Color, University of Minnesota, http://voices.cla.umn.edu/vg/Bios/entries/anzaldua_gloria.html (May 27, 2005); Maylei Blackwell, “Tongues of Fire: Lessons Learned from the Life and Works of Gloria Anzaldúa,” *La Voz de Esperanza*, May 2005, p. 7.

² Institutions sometimes disregarded her scholarship, but Chicana academics regularly assigned her books in their classes and discussed them in seminars. See Blackwell, “Tongues of Fire,” p. 7; Deena J. González, “Remembering Gloria,” *La Voz de Esperanza*, July/August 2004, p. 21; AnaLouise Keating, “Remembering Gloria Anzaldúa (1942-2004),” *The Women’s Review of Books*, October 2004, online <http://www.wellesley.edu/WomensReview/archive/2004/10/highlt.html> (August 1, 2005).

³ Biographical information from “Gloria Anzaldúa, b. 1942,” Voices from the Gaps, University of Minnesota, online; from “Gay Chicana writer Gloria Anzaldúa dies,” *Contra Costa Times*, May 22, 2004, online <http://www.contracostatimes.com/mld/cctimes/news/state/8731238.htm> (April 8, 2005); and from Cordelia Candelaria, “Una vela para Gloria/A Candle for Gloria,” *Frontiers* 2004, University of Nebraska Press, online http://www.findarticles.com/p/articles/mi_qa3687/is_200401/ai_n9473435 (April 8, 2005).

⁴ The University of Texas at Austin rejected her dissertation proposal as “unsuitable.” See Blackwell, “Tongues of Fire,” p. 7; “Gay Chicana writer Gloria Anzaldúa dies,” *Contra Costa Times*, May 22, 2004, online; Ellie Hernández, “Memory of the Mestiza Consciousness,” *La Voz de Esperanza*, July/August 2004, p. 22.

⁵ Iobel Andemicael, “Los Ojos de Gloria,” *La Voz de Esperanza*, July/August 2004, p. 8.

⁶ Graciela Sánchez, “Patlache Warrior,” *La Voz de Esperanza*, July/August 2004, p. 9.

⁷ Gloria Anzaldúa, quoted in AnaLouise Keating, “Almas Afines,” *La Voz de Esperanza*, July/August 2004, p. 8.

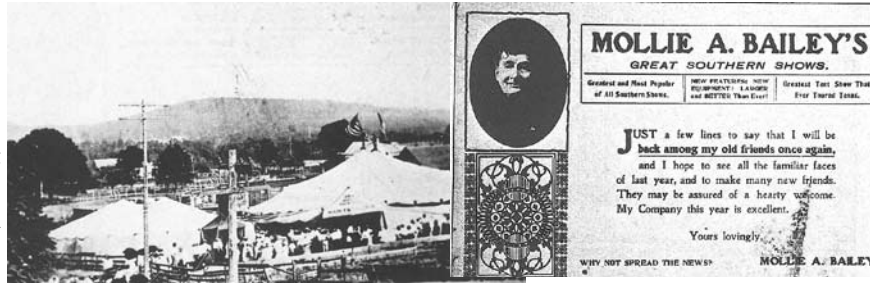
⁸ Gloria Anzaldúa, from preface to 1983 edition of *This Bridge Called My Back*, cited in AnaLouise Keating, “Remembering Gloria Anzaldúa (1942-2004),” *The Women’s Review of Books*, October 2004, online <http://www.wellesley.edu/WomensReview/archive/2004/10/highlt.html> (August 1, 2005).

⁹ Gloria Anzaldúa, from the poem “To live in the Borderlands means you....” *Borderlands/La Frontera: The New Mestiza* (San Francisco: Spinsters/Aunt Lute Book Co., 1987), p. 195.

NARRATIVE TEXTS

Mollie Bailey, Circus Owner, 1844?-1918

Born to an Alabama plantation owner, Mollie Bailey seemed headed for the life of a Southern belle. Instead, she eloped at age 14 with a circus musician whose father's troupe was passing through town. Mollie and Gus Bailey soon formed their own vaudeville singing-and-dancing troupe, joined by Mollie's sister and Gus's brother. They performed in Alabama, Mississippi, and Arkansas, but with the outbreak of the Civil War, Gus joined Hood's Texas Brigade.¹



Mollie traveled with the soldiers as a nurse. According to tales, she also served as a spy, going behind enemy lines disguised as an old woman selling cookies or smuggling quinine buried in her pompadour hairdo.² At war's end the Baileys had several small children to feed, and Gus was sick with tuberculosis.³ They operated a showboat on the Mississippi River, performing Shakespeare as well as vaudeville, all the while seeking to relocate in Texas. Most days they flew the Texas flag to honor their Civil War service.⁴

In 1879 they traded their showboat for a circus. By this time their children (they eventually had nine) were old enough to perform. In 1885 the Baileys purchased a winter house in Dallas and could finally make Texas their base. They billed their enterprise as "A Texas Show for Texas People."⁵ The caravan departed in spring for the sawmill towns of East Texas, then traveled to the Rio Grande region, back through Dallas and the cotton section to the Panhandle, then far southwest, finally home in December for the winter. Their acts included trapeze, birds, African mammals, blackface comedy, singing, dancing, and band and orchestra. For many small-town Texans, the arrival of the circus was the highlight of the year, an event that quickened the heart and forged community.

Mollie had always been the organizational force behind the traveling show. After Gus's retirement in 1890, Mollie ran it entirely. To avoid paying rental fees when the circus came to town, she purchased town lots. She eventually donated these for use as parks. Mollie welcomed veterans and poor children to attend the show for free. When the circus began traveling by rail in 1906, she entertained famous people in her opulent observation car—governors, state senators, even Comanche chief Quanah Parker.⁶

Quotation

*It was cotton-picking time down in Texas
And the leaves of all the trees a golden brown.*

*The children and the old folk all were happy
For the Mollie Bailey show had come to town.*

—stanza from a poem by Frank W. Ford⁷

Photos

ITC 79-278. Caption: "Local patrons stream into Mollie Bailey's circus.;" ITC 79-275. Caption: "Poster advertising the upcoming Texas tour." Both from the Dallas Historical Society.

Endnotes

¹ Major sources for biographical information in this article are Martha Hartzog, "Mollie Bailey: Circus Entrepreneur," in Francis Edward Abernethy, ed., *Legendary Ladies of Texas* (Dallas: E-Heart Press, 1981), pp. 107-14; John Troesser, "Mollie Bailey: Circus Queen of the Southwest," *Texas Escapes Online Magazine*, <http://www.texasescapes.com/They-Shoe-Horses-Dont-They/Mollie-Bailey.htm> (April 14, 2005); Diana J. Kleiner, "Bailey, Mollie Arline Kirkland," *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/view/BB/fba12.html> (April 14, 2005); Narcissa Martin Boulware, "Following the Mollie Bailey Circus, Up Close and Personal, Part III," *Montgomery County News*, March 5, 2003, online <http://www.montgomerycountynews.net/ivebeenthink03-05-03.htm> (April 14, 2005); and Narcissa Martin Boulware, "Following the Mollie Bailey Circus, Up Close and Personal, Part IV," *Montgomery County News*, March 12, 2005, online <http://www.montgomerycountynews.net/ivebeenthink03-12-03.htm> (April 14, 2005).

² Hartzog, "Mollie Bailey: Circus Entrepreneur," p. 109; "Bailey, Mollie Arline Kirkland," *Handbook of Texas Online*.

³ That Gus had tuberculosis is surmised from a description of his symptoms, which lingered for many years. However, the diagnosis is not explicitly stated. See Hartzog, "Mollie Bailey: Circus Entrepreneur," p. 109.

⁴ Boulware, "Following the Mollie Bailey Circus, Part III."

⁵ "Bailey, Mollie Arline Kirkland," *Handbook of Texas Online*.

⁶ *Ibid.*; Troesser, "Mollie Bailey: Circus Queen of the Southwest."

⁷ Quoted in Hartzog, "Mollie Bailey: Circus Entrepreneur," p. 113.

NARRATIVE TEXTS

Annie Webb Blanton, Teacher and Politician, 1870-1945

Annie Webb Blanton was the first woman to win election to statewide office in Texas, at a time when women had newly gained the right to vote in primaries but were still barred from voting in general elections. With a teacher's verve and moral stature, she filled the office of State Superintendent of Public Instruction from 1918 to 1922, instituting free distribution of textbooks, revising certification requirements, raising educators' salaries, and expanding the scope of rural education.¹

Annie had graduated from high school in La Grange and supported herself by teaching in public schools while attending The University of Texas at Austin. She graduated in 1899, then joined the English faculty of North Texas State Normal College in Denton. While in Denton she authored several grammar textbooks, joined women's organizations, and rose to head the Texas State Teachers' Association. When Texas suffragists realized that they had a political friend in Governor William Hobby, they sponsored Annie's candidacy for superintendent. After a hard campaign, she defeated her opponent in the Democratic primary and subsequently sailed to victory in the general election.

Annie served two terms as state superintendent, followed by an unsuccessful run for U.S. Congress. In 1922 she returned to The University of Texas at Austin to enroll in a master's program. A year later, with the degree in hand, she began teaching at this institution. Annie took a year's leave of absence (1926-1927) to complete her Ph.D. at Cornell but afterwards came home to UT Austin, where she taught in the Education Department for the rest of her life. She achieved the title of full professor, only the third female UT Austin faculty member to garner that distinction.²

In 1929 Annie founded Delta Kappa Gamma, an honor society for women teachers. She stressed professionalism to the group, calling for leaders "of strong personality, unimpeachable honor, unselfish nature and fine professional attitude."² Annie is remembered as a warm, caring teacher who inspired her students by example.³



Quotations

The personal qualities most impressive in Miss Blanton's character—sincerity, candor, courage, loyalty—were matched by her remarkable power of concentration. . . . It was this quality of true friendliness that endeared her to her students.—From a commemoration of Annie Webb Blanton the year following her death⁴

Everything that helps wear away age-old prejudices contributes to the advancement of women and of humanity.
—Annie Webb Blanton⁵

*Women teachers to the calling
Firmly rally, never falling
Duty ne're upon us palling
Staunch, courageous, we!
Loyalty and trust e'er heeding,
Mindful of our sisters needing
Aid and guidance from those leading,
Helpful we may be!*

*To Delta Kappa Gamma
Faith we pledge forever!
Hand in hand, our loyal band,
Forward moving ever!
Onward! 'tis our sisters need us,
Courage, Faith and Honor lead us!
Wrongs in truth and justice heed us!
Firmly we shall stand!*

—Anthem of Delta Kappa Gamma honor society
Words by Annie Webb Blanton⁶

Photo

University of North Texas, Denton
(formerly North Texas Normal College).

Endnotes

¹ Sources for biographical information in this article are "The Battle Lost—And Won," *Votes for Women: The Women's Suffrage Movement in Texas*, online exhibit, Texas State Library and Archives Commission, <http://www.tsl.state.tx.us/exhibits/suffrage/victory/page2.html> (April 27, 2005); Debbie Mauldin Cottrell, "Blanton, Annie Webb," *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/view/BB/fbl16.html> (April 27, 2005); Lisa Woods, "Scaling Walls," *The North Texan Online*, Summer 2002, University of North Texas, <http://www.unt.edu/northtexan/archives/s02/scaling.htm> (April 27, 2005); "In Memoriam: Annie Webb Blanton," General Faculty of The University of Texas, filed June 11, 1946, www.utexas.edu/faculty/council/2000-2001/memorials/SCANNED/blanton.pdf (April 27, 2005).

² Quote by Annie Webb Blanton found in Dr. Elizabeth Tarner, "Remarks to Second General Session: Revival Within—Professionalism," Virginia Iota State Board Meeting, Sept. 30, 2003, online <http://www.iotastate.org/Professionalism.pdf> (January 9, 2006).

³ Dr. Margaret C. Berry, "Professors Who Made a Difference," *Discovery Magazine* 14:4 (July 16, 1997), online <http://www.utexas.edu/opa/pubs/discovery/disc1997v14n4/disc-profs.html> (January 9, 2006); "Founders," Delta Kappa Gamma Society International, <http://24.221.80.67/www-dkg/founders.htm> (January 9, 2006).

⁴ "In Memoriam: Annie Webb Blanton," General Faculty of The University of Texas, online.

⁵ Quote found in Wood, "Scaling Walls," *The North Texan Online*.

⁶ "The Delta Kappa Gamma Song," Delta Kappa Gamma Society International, pub. 1960, online <http://www.deltakappagamma.org/NJ/song.html> (May 3, 2005).

⁷ "In Memoriam: Annie Webb Blanton," General Faculty of The University of Texas, online.

NARRATIVE TEXTS

Mary Bonner, Artist, 1887-1935

Mary Bonner enthralled Parisian art circles with her lively Texas motifs. She was born on a genteel Louisiana plantation. After her father's death, her mother moved the family to San Antonio in 1897 so that the children could pursue a good education. Mary and her two older siblings spent summers on a ranch near Uvalde, where Mary keenly observed cowboys at work amid native Texas flora and fauna, committing precision images to memory.¹

From 1901 to 1904, Mary attended San Antonio Academy, a coeducational school at that time. Upon graduating from high school, she entered The University of Texas at Austin and attended through spring term 1906. The course of her actions for the next 16 years is unclear, but she appears to have studied art in Switzerland and Germany and returned to Texas fluent in French.²

Her career began in earnest in 1922, during a visit to the art colony at Woodstock in upstate New York. One day Mary walked four miles to confer with an expert in lithography. She arrived exhausted, and the master advised her to engage in a craft less physically demanding—something like etching. Henceforth, Mary spent her life perfecting that skill.

Moving to Paris, she apprenticed under renowned printmaker Édouard-Henri Léon, took up lodging in bohemian Montparnasse, and began submitting etchings to art shows. Her work drew acclaim for its images of broncos bucking, cowboys roping, mesquite, cactus, rattlesnakes, scorpions, weathered missions—motifs exotic and exciting to French audiences.

With several prestigious medals in hand, Mary toured the U.S. with her mentor Léon in 1927. The duo had shows in Houston, San Antonio, New York, Philadelphia, and elsewhere, becoming the talk of art salons. Although Mary traveled to Paris again, she increasingly devoted her energies to funding and preserving arts in San Antonio. The accomplished artist freely donated her works to support causes during the bleak years of the Great Depression.³

Quotations

I walked and walked for nearly two hours before I found his little house, and when I arrived and he saw my exhausted state, he declined to teach me because he said I wasn't strong enough to handle the material and implements required. "Why don't you try something light and easy, like etching?" he advised me kindly. That seemed reasonable enough.
—Mary Bonner, explaining why she took up etching⁴

*My aunt showed me a trunk full of drawings and paintings by a group of artists then not widely known called Impressionists. She felt they would be valuable in time. I often wonder what happened to them.*⁵ —William Bonner Jr., about an incident at age 9, when he was visiting his aunt Mary Bonner in her San Antonio home in the winter of 1923-1924

She was as unpretentious in manner and costume as she was in her work, and in that work she went to her own roots in Texas. . . . She was like the flavor of San Antonio.—Emily Edwards, artist friend and co-founder of the San Antonio Conservation Society⁶

Image

Caption: "Édouard Léon and Mary Bonner in his Paris studio with some of her etchings, c. 1930." Mary Carolyn Hollers George, *Mary Bonner: Impressions of a Printmaker*, and Witte Museum.



NARRATIVE TEXTS

Endnotes

¹ By far the most complete source for Mary Bonner's life is Mary Carolyn Hollers George, *Mary Bonner: Impressions of a Printmaker* (San Antonio: Trinity University Press, 1982). Mary's childhood is discussed in pages 3-8. Other sources for biographical information include "Mary Anita Bonner," *AskART*, http://www.askart.com/askart/b/mary_anita_bonner/mary_anita_bonner.aspx (December 2, 2005); "Mary Anita Bonner," *Fine Arts of Texas, Inc.*, <http://www.texaspaintings.com/bonner.htm> (March 15, 2005); "History of Bonner Garden," *Bonner Garden Bed and Breakfast*, <http://www.bonnergarden.com/history.htm> (March 15, 2005); and Mary Carolyn Hollers George, "Bonner, Mary Anita," *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/BB/fbo18.html> (March 15, 2005).

² This period is briefly discussed in George, *Mary Bonner: Impressions of a Printmaker*, p. 8, and in "Bonner, Mary Anita," *Handbook of Texas Online*.

³ For example, she produced woodcuts of the Alamo and other missions which were sold as postcards to benefit the San Antonio Conservation Society; made copies of her etchings to fund a San Antonio Art League purchase; provided limited edition prints as a bonus to donors to the Southern States Art League; and supplied a sketch of the Spanish Governor's Palace to raise funds for its maintenance. See George, *Mary Bonner: Impressions of a Printmaker*, pp. 55-58.

⁴ Penelope Borden, "Found an etcher's career at the end of a four-mile walk: Fame came quickly to Mary Bonner, San Antonian," *San Antonio Express*, February 7, 1926, cited in George, *Mary Bonner: Impressions of a Printmaker*, p. 23.

⁵ Letter from William F. Bonner Jr. to Mary Carolyn Hollers George, n.d., quoted in George, *Mary Bonner: Impressions of a Printmaker*, p. 18.

⁶ Interview, Emily Edwards to Mary Carolyn Hollers George, November 20, 1978, quoted in George, *Mary Bonner: Impressions of a Printmaker*, p. 55.

NARRATIVE TEXTS

María del Carmen Calvillo, Rancher, 1765-1856

María del Carmen Calvillo was an early ranchowner who became a local legend. Residents near Floresville say they sometimes see a ghostly figure on a white stallion gallop over the plains, inspecting her holdings, with her long hair flying in the wind.¹

María displayed determination to hold onto land during tumultuous times, as well as the savvy to use Spanish laws to her advantage. She grew up on ranchland her father leased and eventually owned. Married by age seventeen, she gave birth to a son in 1783 and another a year later. When her boys died young, María adopted three infants to raise.²

During the Mexican War of Independence, her husband joined the short-lived Casas Revolt of 1811 and subsequently was declared a rebel against the Spanish Crown. Perhaps to protect her land entitlement, María separated from her husband. Her father died during a raid on his ranch in 1814, and María inherited the property.³

María preserved title to the land amid upheaval and four successive political administrations: Spain, Mexico, Republic of Texas, and the United States. She petitioned the court for return “of property lost in the Anglo-American invasion,” demanded surveys to determine property lines, won confirmation of her inheritance, and received additional land grants. She organized her neighbors to construct a granary, sugar mill, and irrigation canals. She grazed 2,000 head of livestock and kept marauding Indians at bay by releasing “beeves” (cattle) to them.⁴

Through efforts of women like María del Carmen, Spanish laws protecting women’s rights to inherit and manage property became part of Texas law.



Graphic

ITC 82-19. Drawing by Thom Ricks.

Endnotes

¹ Mildred Burrows Garret, “Mission Valley, of San Antonio River, cradled many Texas heroes,” *San Antonio Express*, May 21, 1933, pp. 1-3D; Robert Alexander Fromme, “Las Cabras and Doña María del Carmen Calvillo,” e-mail to Dillo List, August 27, 1995.

² Biographical information from ecclesiastical records and from María Calvillo’s will; see Nora E. Ríos McMillan, “María del Carmen Calvillo: How an Independent Spirit Emerged,” *Journal of South Texas* 13:2 (Fall 2000), pp. 175-76, 178; Robert García, “María del Carmen Calvillo de Delgado and the Two Children in Her Will,” *Los Bexareños Genealogical Register*, 21:1 (March 31, 2004), pp. 7-9.

³ McMillan, “María del Carmen Calvillo: How an Independent Spirit Emerged,” pp. 174-77, 178; I. Wayne Cox, “Calvillo, María Del Carmen,” *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/view/CC/fcabz.html> (March 29, 2005).

⁴ Legal matters, organizing neighbors, and appeasing Indians, from McMillan, “María del Carmen Calvillo: How an Independent Spirit Emerged,” pp. 178, 180-82; legal initiatives in Adán Benavides, Jr., *The Bexar Archives (1717-1836): A Name Guide* (Austin: University of Texas Press, 1989), p. 149; legal matters and appeasing Indians, in Dee Jacques Moynihan, “Doña María: Rancher of Las Cabras,” *Texas Highways* 49:8 (August 2002), pp. 28-29; number of livestock from Teresa Palomo Acosta and Ruthe Winegarten, *Las Tejanas: 300 Years of History* (Austin: University of Texas Press, 2003), p. 19.

NARRATIVE TEXTS

Kalpana Chawla, Astronaut, 1961-2003

With an honors degree from an engineering college in India, Kalpana Chawla hoped to attend graduate school at The University of Texas at Arlington, but her father was away on an extended business trip and could not give permission. Only days before fall term 1982 began, he returned to find her in tears. “Papa, you have destroyed my career. You never have time for me!”¹

He quickly arranged for a passport and visa, and his headstrong daughter flew to Texas to begin a brilliant career. Kalpana earned a master’s degree in aeronautical engineering from The University of Texas at Arlington, married a flight instructor whom she met in Texas, completed a Ph.D. from the University of Colorado, passed her pilot’s exams, and received U.S. citizenship. Her first job was with NASA conducting research into fluid dynamics.

In 1995 Kalpana entered the astronaut training program in Houston, one of 19 candidates accepted from 2,962 applicants.² Within three years she flew as a mission specialist on Space Shuttle Columbia, the first woman from India in space. Kalpana performed complex research duties onboard, but described the flight in terms of wonder:

*In the pre-sleep period, when you’re looking out the window, you’re floating. You see the continents go by, the thunderstorms shimmering in the clouds, the city lights at night. The Nile River looks like a lifeline in the Sahara. And we looked down on Mount Everest. Earth is very beautiful. I wish everyone could see it.*³

Assigned to a second space mission in 2003, Kalpana exclaimed, “Doing it again is like living a dream, a good dream once again.”⁴ She perished along with the rest of the crew when Space Shuttle Columbia disintegrated over Texas as it re-entered the earth’s atmosphere.

A vegetarian, Kalpana felt special affinity for creatures that fly and left \$300,000 to the Audubon Society.⁵



Photo

NASA.

Endnotes

¹ Banarsi Lal Chawla, interviewed in Josy Joseph, “The Chawlas’ Odyssey,” *The Rediff Special*, February 7, 2003, <http://www.rediff.com/news/2003/feb/01spec.htm> (May 18, 2005).

² Kalpana Chawla: Destined for the Stars,” *Trinetizen Media*, February 4, 2003, <http://www.trinetizen.com/modules.php?name=News&file=article&sid=354> (May 18, 2005).

³ “Out of This World: Space Shuttle Columbia crew member Kalpana Chawla is the second University of Texas at Arlington graduate to travel in space,” *University of Texas at Arlington Magazine*, Spring/Summer 1998, *UTA College of Engineering E-News*, <http://www.uta.edu/engineering/news/astronauts/chawla/chawlaalong.php> (May 18, 2005).

⁴ “Kalpana Chawla: Destined for the Stars,” *Trinetizen Media*, February 4, 2003, <http://www.trinetizen.com/modules.php?name=News&file=article&sid=354> (May 18, 2005); also in “National Audubon Society establishes the Kalpana Chawla Fund for Environmental Stewardship,” National Audubon Society press release October 29, 2003, http://www.audubon.org/news/press_releases/1003-KalpanaChawla.html (May 18, 2005).

⁵ “National Audubon Society establishes the Kalpana Chawla Fund for Environmental Stewardship,” National Audubon Society press release October 29, 2003, http://www.audubon.org/news/press_releases/1003-KalpanaChawla.html (May 18, 2005).

NARRATIVE TEXTS

Mother Madeleine Chollet, First Superior General of the Sisters of Charity of the Incarnate Word of San Antonio, 1846-1906

It was 1846, Texas's first year of statehood, when Louise Chollet was born in faraway Roanne, France. In 1867 she entered the Monastery of the Incarnate Word and Blessed Sacrament in nearby Lyons, where she received the habit and the name Sister Marie St. Madeleine of Jesus.

Within months she and two other youthful nuns set sail for the diocese of Texas at the behest of Texas Bishop Claude-Marie Dubuis. She professed her vows to a new order, the Sisters of Charity of the Incarnate Word, founded by the bishop for the three sisters from Lyons. Fairly soon thereafter he sent them to the frontier village of San Antonio, where a hospital was being built for them, but just as they left, they learned the structure had been destroyed by fire.

Nevertheless, the women persisted through the rough 24-day, 280-mile stagecoach trip, perhaps practicing what Sister Madeleine later required of other nuns, "when traveling not to use mended or torn guimpes...and to be provided with a change.... It is not proper for anyone to see the Religious Habit soiled."

In San Antonio the sisters labored side by side with workmen to build Santa Rosa Infirmary on a muddy street near the town's polluted river. With long hours of work and adequate response from their regular urgent appeals for financial aid sent to the newspaper, they were able to move into their living quarters in October, and on December 3 they opened the first private hospital in the city to have a nursing staff—themselves. Eight of their nine beds were filled the first day.

Serving first as superioress, Mother Madeleine Chollet became a skilled business executive, answering pleas from Fort Worth, Amarillo, Corpus Christi, and Paris, Texas, to establish hospitals and staff them with nuns. By the time of her death in 1906, the order numbered 452 sisters, and they had established 12 hospitals, 34 academies, and four residences for orphans or the aged in five states and Mexico.

Quotation

We depend on you all, my dear Sisters, to aid us both by your prayers and by being as economical as possible that every cent may be put to profit for the continuance of our work.

Photo

University of the Incarnate Word, San Antonio.



Sources

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NARRATIVE TEXTS

Maud Cuney-Hare, Musician, Author, and Playwright, 1874-1936

Raised by educated black parents in post-Civil War Texas, Maud Cuney-Hare learned to resist segregation graciously but firmly. She enrolled in the New England Conservatory—one of only two black students—and graduated to become a concert musician, playwright, and scholar of music. Once she was in a restaurant awaiting her politician father when the cashier approached.

She began the conversation by asking if I was waiting for my husband. To my laughing exclamation that it was my father whom I was with, she said: "Oh, Spanish girls marry so very young, we in the hotel thought you were a little Spanish girl-bride." When I declared my race, she cried in astonishment: "But you and your father must be Spanish! No? Then Creole—surely you can not be colored."

Then continued an expression of bewildered, hazy ideas concerning the results of race admixture—texture of hair and shade of complexion, which led to a serious discussion of the Negro problem.

When father came to the table, I told him of the incident. He said; "You did right in declaring your race." He abhorred above all things the supposedly easier way of "passing for white."¹

Maud Cuney-Hare is best known for her groundbreaking book *Negro Musicians and Their Music*.

Photo

Maud Cuney-Hare, *Norris Wright Cuney* (New York: Crisis Pub., 1913).

Source

¹ Maud Cuney-Hare, *Norris Wright Cuney: A Tribute to the Black People*, facsimile reproduction of the 1913 first edition (Austin: Steck-Vaughn Co., 1986), p. 154.



NARRATIVE TEXTS

Clara Driscoll, Philanthropist and Author, 1881-1945

Daughter of a prominent Texas ranching family, Clara Driscoll managed her own bank account from an early age. She resolved to leave a legacy by funding the causes in which she believed.

In 1900, fresh out of finishing school in New York and Paris, Clara learned that the Alamo faced grave danger. Outside investors intended to purchase the grounds and build a hotel next to the chapel. Clara mobilized the DRT, wrote editorials, lobbied legislators, and solicited support from schoolchildren. When these efforts failed to raise enough money, Clara signed a personal check and promissory notes for the property, then promptly turned over her purchase to the State of Texas.¹ She became known as “Savior of the Alamo.”

For the next few years, Clara pursued a writing career. She published a romantic novel and short stories set in the South Texas ranchlands of her childhood. Relocating in New York, she wrote a play that enjoyed a three-month run on Broadway. Clara married Hal Sevier, financial editor of the New York *Sun* and a former Texas state legislator whom she had met during her campaign to save the Alamo.

Upon the death of Clara’s father, the couple moved back to Texas. Hal founded the Austin *American* newspaper, while Clara dedicated herself to designing and entertaining at their Italianate mansion, Laguna Gloria. When her older brother died, Clara moved to Corpus Christi to assume her family’s financial interests. She capably managed ranch and oil properties and presided over the Corpus Christi Bank. Keenly involved in Democratic Party politics, Clara gained a reputation for rowdy language and decisive action.²

After a two-year ambassadorship in Chile, the couple dissolved their 31-year marriage, with Clara reclaiming her maiden name. She continued to underwrite conservation at the Alamo as well as other civic causes. Clara donated Laguna Gloria to become an art museum, paid off the building debt of the Texas Federation of Women’s Clubs, and financed a luxury hotel in Corpus Christi, boosting the town’s economy. When she died, Clara left her entire estate to establish a children’s hospital in Corpus Christi.³



Quotations

The Alamo, weather-beaten by time, is what will endure in the memory of all who have seen or heard of the old city of San Antonio.—Clara Driscoll⁴

Politicians learned to respect her. She could drink, cuss, and connive with the best of them and outspend practically all of them.—*Time* magazine commemorating Clara Driscoll⁵

Photo

Driscoll Foundation, Corpus Christi; image from Texas Woman’s University.

Endnotes

¹ Major sources for biographical information in this essay are Ann Fears Crawford and Crystal Sasse Ragsdale, *Women in Texas: Their Lives, Their Experiences, Their Accomplishments* (Austin: State House Press, 1992), pp. 168-81; and Mary Beth Rogers, Sherry A. Smith, and Janelle D. Scott, *We Can Fly: Stories of Katherine Stinson and Other Gutsy Texas Women* (Austin: Texas Foundation for Women’s Resources, 1983), pp. 63-73.

² Crawford and Ragsdale, *Women in Texas*, pp. 176-77; Rogers et al., *We Can Fly*, p. 69.

³ Crawford and Ragsdale, *Women in Texas*, p. 179; Rogers et al., *We Can Fly*, pp. 70-73; Dorothy D. DeMoss, “Driscoll, Clara,” *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/view/DD/fdr4.html> (April 4, 2005).

⁴ Quoted in Crawford and Ragsdale, *Women in Texas*, pp. 169-70.

⁵ This quote appears in Ruthe Winegarten, *Texas Women: A Pictorial History from Indians to Astronauts*, (Austin: Eakin Press, 1986) p. 103; and in Mary Beth Rogers, Ruthe Winegarten, and Sherry Smith, *Texas Women: A Celebration of History* (Austin: Texas Foundation for Women’s Resources), p. 22.

NARRATIVE TEXTS

Almetris Marsh Duren, Mentor and Adviser, 1910-2001

For 25 years Almetris Marsh Duren was housemother, mentor, and adviser to black students at The University of Texas at Austin. She guided and advocated for them during the troubled early years of integration on campus.

Originally from Oklahoma, Almetris enrolled in Huston-Tillotson College on Austin's East Side after her husband's death. She earned a bachelor's degree in 1950, then stayed on as a teacher of home economics. Meanwhile The University was experiencing a tidal change. The Supreme Court ruled in 1950 that the school must admit qualified black students. In 1956 the first black undergraduate freshmen arrived. Almetris Duren changed jobs to become housemother to the women of this group.¹

Because The University would not allow them to reside on campus, they settled into co-operative housing ten blocks away. Two years later their house was torn down to make way for the construction of I-35. The university moved them to a unit on campus where the communication building now stands. It did not take the students long to propose naming their co-op after Almetris. She provided inspiration and encouragement to stay in school. Black men as well as women took meals and attended events at the co-op, one of the few places where they could socialize comfortably.²

In 1968 "Mama Duren" was promoted to student development specialist for minority affairs. The revered Almetris Co-op was torn down, but its housemother took up residence in Jester Center, where she could influence a wider circle of students. In 1974 a group of Jester residents habitually gathered in the lounge to sing around a piano. They approached Mama Duren about starting a gospel choir, and with her guidance the Innervations of Blackness Choir was launched. Almetris also organized Project Info, The University's first minority recruitment program. In 1979 she published her book about the history of black integration at The University of Texas at Austin—a slender, factual volume that is required reading for all orientation advisers. After she retired in 1981, four decades of UT Austin students continued to write to her and thank her for their success.



Quotations

The co-op was also a dormitory, boarding house, social center, and even Sunday school for black students.—Almetris Duren³

[She knew] how lonely and isolated young black students could be. They needed to find solace and reinforcement with other African Americans, and she certainly supplied that.—June Brewer, one of the first five black students to attend The University of Texas at Austin⁴

[She] helped crystallize in my mind that I was really capable, that I could compete, that my work was really as good as the white students.—Rodney Witcher, '75⁵

[I] wouldn't have stayed at UT without Innervations. We're all from the same background, trying to do the same thing. We're in this together. . . . We don't let you flunk out.—Canditha Selders⁶

She made me develop an awareness of what my real job was at UT: to go to class every day, to do well at UT, and to graduate. This, she told me, would be one of the biggest contributions I could make to breaking down barriers for myself and others.—Rodney Witcher, '75⁷

Photo

To come from Center for American History, UT Austin.

NARRATIVE TEXTS

Endnotes

¹ Biographical information in this article is from Peter Partheymuller, "Almetris Duren: This Remarkable Woman," *The Alcalde*, July/August 2001, online at *Utopia—History & Culture*, The University of Texas at Austin, <http://utopia.utexas.edu/articles/alcalde/duren.html?sec=history&sub=race> (April 27, 2005); from "A Gift of Love: A Celebration of the Life of Almetris Marsh Duren, 1910-2000," exhibit of the Center for American History, The University of Texas at Austin, <http://www.cah.utexas.edu/exhibits/DurenExhibit> (April 27, 2005); from "UT mourns loss of women influential during UT integration," *The Daily Texan*, October 23, 2000, http://tspweb02.tsp.utexas.edu/webarchive/10-23-00/2000102306_s01_UT.html (April 27, 2005); from "UT Black Alumni celebrate life and contributions of Almetris Duren," Office of Public Affairs, The University of Texas at Austin, news release April 4, 2001, http://www.utexas.edu/opa/news/01newsreleases/nr_200104/nr_duren010404.html (April 27, 2005); and from "UT honors 'legacy to the African-American community': Alumni, students and faculty remember Almetris Duren during memorial," *The Daily Texan*, April 9, 2001, http://tspweb02.tsp.utexas.edu/webarchive/04-09-01/2001040901_s01_Alumni.html (April 27, 2005).

² Partheymuller, "Almetris Duren: This Remarkable Woman," online.

³ Quoted in Ibid.

⁴ Quoted in "UT Black Alumni celebrate life and contributions of Almetris Duren," OPA news release, online.

⁵ Quoted in Partheymuller, "Almetris Duren: This Remarkable Woman," online.

⁶ Quoted in Ibid.

⁷ Quoted in Ibid.

NARRATIVE TEXTS

Catherine Munson Foster, Author and Storyteller, 1908-1995

After growing up in tiny East Columbia and attending Texas Woman's University, Catherine Munson Foster spent her early adult years writing for the *Fort Worth Record-Telegram* and the *Houston Press*, then returned to Brazoria County in 1944 to write for *The Angleton Times* more stories than Scheherazade ever told.



In truth, memories of Catherine Foster are based more on her kinship with that ancient storyteller than on her published writings. She spent the last years of her working life at the Brazoria County Library, caring for the county's books and its own stories as well—especially its ghost legends. Even after she retired in 1970, she continued to visit Brazoria County schools.

Three generations of students remember how the fourth grade teacher would turn off the lights and lower the shades on the big school windows, and they knew what was in store for them—they'd heard from the older children. "The Ghost Lady" was coming! Foster would begin her tale of Brit Bailey, an early settler who still searches by lantern light for his jug of whiskey, or the ghost dogs who foiled Santa Anna's escape from Orozimbo Plantation, or the headless ghost of John Jackson, who may still be seen some moonlit nights in December, wading in Lake Jackson, searching for his head.

A lover of history, she helped write and edit *A Narrative History of Brazoria County* as well as a pictorial history and a cookbook of historic recipes. She was instrumental in the formation of the Brazoria County Historical Museum, but it was her ghost stories which were her unique contribution to her beloved community. One who bloomed where she was planted, Catherine Foster was, perhaps, that rare blossom, the ghost lily.

Quotations

So there you have it. I am the sort of person who scares little children.

The doorbell rang and I answered it, prepared to go into my usual act of being scared to death of the trick-or-treaters and ready to pass out the goodies. When my visitor saw me, he or she (I couldn't tell which under the mask and costume) gasped out, 'You!' and turned and ran.

Photo

#1986.045p.0002 Caption: "Catherine Foster standing under trees where Brit Bailey is buried." Brazoria County Historical Museum.

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NARRATIVE TEXTS

Marsha Gómez, Sculptor, 1951-1998

Of Choctaw and Mexican-American descent, Marsha Gómez sought to explore her heritage through art and to use her art for social change. She was born in New Orleans and attended school in Arkansas, where she learned Native American pottery techniques. After earning a degree in art education, she moved to Austin in 1982¹ and immediately plunged into community service. Convinced that creativity lies within every person, she was a popular artist-in-residence in Austin schools and taught art to seniors in community centers. She co-founded the Indigenous Women's National Network to provide resources and share technical skills. She directed Alma de Mujer Center for Social Change, a 20-acre retreat complete with outdoor stage, meandering creek, herb garden, and sweat lodge.²



Marsha created pottery in the monumental style of women artists from Oaxaca and New Mexico. She is best known for her sculpture “Madre del Mundo,” an indigenous woman gazing contemplatively at a globe cradled in her lap. The work was commissioned for a Mother’s Day peace protest at the Nevada Nuclear Test Site. Federal agents confiscated the statue but later returned it, and Marsha placed it atop a knoll at Alma de Mujer. More commissions followed. She produced a second Madre del Mundo for the Peace Farm in the Texas Panhandle, across the road from the Pantex nuclear weapons plant. She made a third for Casa de Colores, an indigenous resource center and cooperative farm in Brownsville.

In 1992 Marsha’s friend Genevieve Vaughn purchased land outside the Nevada Test Site and donated it to the Western Shoshone, who had originally inhabited it. Women gathered on the site to construct a straw-bale temple to Sekhmet, ancient Egyptian lion-headed goddess of birth, fertility, and rage. Marsha created a life-sized Sekhmet statue for the temple as well as a fourth Madre del Mundo.

For many years Marsha struggled to provide adequate services for her son, who was diagnosed as schizophrenic and shuffled between home, psychiatric institutions, and the penal system. At age 24, days after his release from jail, Mekaya murdered his mother.³

Quotations

*The energy and spirit that go into my work result in a unique expression of respect and reverence for women, the Earth, and indigenous way of life.*⁴

*Working with clay as my dear companion for the past fifteen years, I have come closer each year to a deeper union with the Earth and closer to an appreciation of how all the elements in the universe work together. In turn, I myself have become a vessel to the vessels that are created through my heart and hands.*⁵

Photo

Sally Jacques, Austin.

Endnotes

¹ Main sources for this article are Mary Jane Garza, “Eagle Woman,” *Austin Chronicle*, Features 1998, online <http://www.austinchronicle.com/issues/vol18/issue06/xtra.gomez.html> (June 2, 2005); Teresa Palomo Acosta and Ruthe Winegarten, *Las Tejanas: 300 Years of History* (Austin: University of Texas Press, 2003), pp. 308-309; Marsha Gómez, “Women of the Earth: Art and Activism on Sacred Lands,” originally published in *Women of Power*, issue 23, reprinted in *La Voz de Esperanza*, November 1998, pp. 5-6; “Sekhmet Temple in Nevada,” <http://www.sekhmettemple.com> (August 29, 2005).

² Description of Alma de Mujer Center comes from “Best of Austin 1998—Best Place to Have a Gathering,” *Austin Chronicle*, <http://www.austinchronicle.com/issues/annual/bestof/98/critics.arch.html> (April 22, 2005).

³ Information about Mekaya Gómez is from Kyu-Heong Kim, “Gomez Exhibit Vibrates with Life,” *The Daily Texan*, April 14, 2004, online <http://www.dailytexanonline.com/news/2004/04/14/Entertainment/Gomez.Exhibit.Vibrates.With.Life-659294.shtml> (March 15, 2005); and “Court Ordered Medications and Mekaya’s Story,” *Capacity for Justice Newsletter* 2:4 (September 2003), online http://www.capacityforjustice.org/NewsLetters/Volume%20II/Issue%204/Newsletter_vol_II_Issue_4_Sept_2003.aspx (March 15, 2003).

⁴Marsha Gómez, “Women of the Earth,” p. 5.

⁵ Ibid.

NARRATIVE TEXTS

Bette Graham, Inventor and Businesswoman, 1924-1980

Bette Graham wanted to be an artist, but circumstances intervened. She dropped out of school to marry when her boyfriend was deployed in World War II. War's end found her divorced with a small son to support. Bette moved from San Antonio to Dallas, attended secretarial school, and rose to the rank of executive secretary in a bank.¹

She proved to be adept with the new electric typewriter, but fixing mistakes was a problem—hand-erasing left ugly smudges. Bette knew that artists often paint over unsatisfactory parts of their canvases. “I decided to use what artists use. I put some tempera water-base paint in a bottle and took my watercolor brush to the office, and used that to correct my typing mistakes.”² Soon every secretary in the office was begging for a bottle of the magic fluid.

Hoping to market her invention, she converted her house into a production facility. A high school chemistry teacher helped improve the formula into a faster-drying solution. Bette blended ingredients with her kitchen mixer. Using a catsup squeeze bottle, son Michael transferred the batch into tiny bottles to sell as Liquid Paper.

Bette's break came in 1958, when an office magazine featured Liquid Paper as a “new product of the month.” A flood of orders followed from major corporations including General Electric, General Motors, and Bethlehem Steel. Production increased fifty-fold from 100 bottles per week in 1958 to 5,000 bottles per week by 1964. As it outgrew its home base, the operation expanded into several portable buildings. In 1968 Bette established a fully automated plant, and in 1975 she inaugurated a 35,000-square-foot international headquarters in Dallas that could churn out 25 million bottles per year.³

Bette was a millionaire but also a dedicated Christian Scientist who believed in corporate ethics. The new headquarters was designed as a comfortable work environment with airy corridors, potted plants, and art by Bette and others. Workers had access to an on-site library and child-care center. Bette retired as chair of the board in 1976 and set up two foundations, the Betty Clair McMurry Foundation and the Gihon Foundation, to promote women's welfare and support their efforts in business and the arts.

A side note: Bette's son, Michael Nesmith, became a member of the popular '60s pop group The Monkees.



Quotations

Most people in my income bracket build estates. I can't understand why. My estate will be what I can do for others. I want to see my money working, causing progress for people.⁴

I didn't have a fellow at that time. So I had to do it myself. I had to . . . appreciate that, as a woman, I was strong, complete, adequate.⁵

Photo

Sanford Corporation, Oakbrook, Illinois; photo from Texas Woman's University, Denton.

Endnotes

¹ Major source for information in this article is Mary Beth Rogers, Sherry A. Smith, and Janelle D. Scott, *We Can Fly: Stories of Katherine Stinson and Other Gutsy Texas Women* (Austin: Ellen C. Temple, 1983), pp. 89-97. Other sources include Nancy Barker Jones, “Graham, Bette Clair McMurray,” *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/GG/fgr90.html> (March 30, 2005); Lori Grossman, “To Err Is Human, to Correct, Divine,” *Texas Highways—Speaking of Texas*, <http://www.texashighways.com/currentissue/department.php?dept=speaking&id=160> (October 12, 2005); “Spotlight on Bette Graham,” <http://www.geocities.com/stephanieslight/bettegraham.html?200511> (October 11, 2005); and “Who was the inventor of Liquid Paper?” *Essortment*, http://tntn.essortment.com/inventorliquid_ridn.htm (October 12, 2005).

² Quote by Bette Graham appears in Rogers et al., *We Can Fly*, p. 90; in Grossman, “To Err Is Human,” *Texas Highways Online*; and in “Spotlight on Bette Graham,” *Geocities* online.

³ Dates and statistics are from Rogers et al., *We Can Fly*, pp. 92-93, 98.

⁴ Quote by Bette Graham appears in Rogers et al., *We Can Fly*, p. 97; and in “Spotlight on Bette Graham,” *Geocities* online.

⁵ Quote by Bette Graham from Rogers et al., *We Can Fly*, p. 91.

NARRATIVE TEXTS

Oveta Culp Hobby, Journalist, Commander of the WAC, Cabinet Member, and Philanthropist, 1905-1995

From an early age, Oveta Culp Hobby approached governance with ease and assurance. When her father was elected state legislator, 14-year-old Oveta eagerly accompanied him to Austin. She missed many school days watching the legislative sessions but still managed to graduate at the top of her class. Oveta briefly attended college before jumping at the chance to be parliamentarian of the Texas House. She continued her education with tutors and classes at The University of Texas at Austin.¹

In 1929 she joined the staff of the *Houston Post*. Here she became reacquainted with her father's friend William Hobby, a former governor now newspaper publisher. In February 1931 they wed, when he was 53 and Oveta was 26.



NOTE: The final photo may be different. Don't know yet what we can get.

Oveta quickly learned the newspaper business, rising from research editor to book editor to assistant editor. She worked alongside her husband in both his newspaper and radio enterprises. Twice she gave birth on her birthday (January 19)—to a son in 1932 and a daughter in 1937.

Oveta was in Washington on business when she was asked to organize a women's interest and public relations division for the army. After some hesitation she accepted and set about persuading mothers that the army would watch over their sons' well-being.

After the bombing of Pearl Harbor, Oveta was put in charge of the brand-new Women's Auxiliary Army Corps. She insisted on removing the word "auxiliary" and elevated the corps to a full-status component of the military. She expanded the jobs women were certified to fill from 59 to 239. Prompted by Colonel Hobby, over 150,000 women volunteered to serve during World War II.²

At war's end Oveta came home to a hero's welcome in Houston and resumed her newspaper work. After she had campaigned nationally with Democrats for Eisenhower, the president appointed her first Secretary of Health, Education and Welfare. Again Oveta embarked on organizing a new branch of government. She resigned in 1955 to take care of her ailing husband and assume full management of the *Houston Post*. She served on numerous civic and business boards during nearly 50 years in public life.

Quotations

Any thoughtful person knows that we are in this war. Every one of us is going to have to do whatever we are called upon to do.—Former Governor Will Hobby, urging his wife to take a position with the War Department, Summer 1941³

It would never have crossed my mind to command an army of women. I never did learn to salute properly or master the 30-inch stride.—Oveta Culp Hobby⁴

Women who stepped up were measured as citizens of the nation, not as women. This was the people's war, and everyone was in it.—Oveta Culp Hobby⁵

Photo

To come from Rice University in February.

Endnotes

¹ Sources for biographical information in this article are William P. Hobby Jr., "Hobby, Oveta Culp," *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/view/HH/fho86.html> (April 4, 2005); Anne Fears Crawford and Crystal Sasse Ragsdale, *Women in Texas: Their Lives, Their Experiences, Their Accomplishments* (Austin: State House Press, 1992), pp. 273-83; "Oveta Culp Hobby," Texas Women's Hall of Fame, Texas Woman's University, online <http://www.twu.edu/twhf/tw-hobby.htm> (March 4, 2005); "Hobby, Oveta Culp," *Columbia Encyclopedia*, 6th ed. (2005), online www.encyclopedia.com/html/h/hobby-o1v.asp (April 5, 2005).

² Statistic on number of jobs from William P. Hobby Jr., "Hobby, Oveta Culp," *Handbook of Texas Online*, and from Mary Beth Rogers, ed., *Texas Women: A Celebration of History* (Austin: Texas Foundation for Women's Resources, 1981), p. 71. Statistic on number of women from "Oveta Culp Hobby," *Famous Texans*, <http://www.famoustexans.com/OvetaCulpHobby.htm> (March 3, 2005).

³ Quoted in William P. Hobby Jr., "Hobby, Oveta Culp," *Handbook of Texas Online*.

⁴ *Ibid.*

⁵ This quote is inscribed on the World War II Memorial, National Mall, Washington, D.C.

⁶ Crawford and Ragsdale, *Women in Texas*, p. 277.

NARRATIVE TEXTS

Ima Hogg, Philanthropist, 1882-1975

At age eight Ima Hogg had a room of her own in the governor's mansion and a startling name. Her father, Texas governor Jim Hogg, had named her after the heroine of an epic poem by his brother. The name did not hinder her—after a lifetime of philanthropy, she was known simply as “Miss Ima” by grateful Texans.

The governor took his daughter with him on visits to state hospitals and prisons. As a result she developed empathy for people in emotional straits. Ima lost her mother when she was just 13, but she followed her mother's example by filling her home with music.¹ In 1899 she entered The University of Texas at Austin. She left The University after two years to study piano in New York and then in Europe.

Ima's father died in 1906 and left a plantation south of Houston where oil was eventually discovered, making Ima and her brothers very wealthy. Ima considered her inheritance a public trust and determined to use it to benefit the community. In 1909 she was back in Texas teaching piano. In 1913 she helped found the Houston Symphony, a cause she continued to support for the rest of her life.

Ima's fiancé was killed during World War I. Struggling with depression, she secured treatment from a specialist in Philadelphia.² When she returned to Texas, Ima established the Child Guidance Center in Houston (1929). Her brother Will died in 1930, and Ima carried out his bequest to establish the Hogg Foundation for Mental Health at The University of Texas at Austin, contributing additional monies of her own.³ And, elected to the Houston School Board, she arranged symphony concerts for schoolchildren.

For many years Miss Ima avidly collected fine art and American antiques. She always intended this collection for the people of Texas, but no museum was large enough to house it. Consequently she donated her entire estate at Bayou Bend to the Museum of Fine Arts, Houston. She restored the plantation her father had bought and transferred it to the State of Texas as the Varner-Hogg Plantation State Historical Park, and she repaired her parents' first home in Quitman, Texas, in which the town subsequently opened a museum. She also refurbished a stagecoach inn in Winedale and presented it to The University of Texas.⁴ Active to the last, she died at age 93 while on a trip to London to visit museums. Ima Hogg was the first woman to receive a Distinguished Alumna award from The University of Texas at Austin (1963) and the first recipient of its Santa Rita award (1968), highest honor that The University can bestow on an individual.⁵



Quotations

*Most of my compulsions are rooted and grounded in the University of Texas.*⁶

*While I shall always love Bayou Bend and everything there, in one sense I have always considered that I was only holding my collection in trust.*⁷

*Many people assume that if one has plenty of money, one's situation is ideal. They forget that I have no husband, no children, and no close relatives in Houston. On Sundays the servants are off, and if you had not called, I would have been alone all day in that empty house.—Ima Hogg to a friend coming to take her for a drive*⁸

Photo

Caption: “Ima Hogg, c. 1910.” To come from Center for American History, UT Austin.

Endnotes

¹ Information about Ima's parents comes from Jamie Ross, “Hogg, Ima, informational paper,” Center on Philanthropy at Indiana University, <http://www.learningtogive.org/papers/index.asp?bpid=104> (November 18, 2005), and from Ann Fears Crawford and Crystal Sasse Ragsdale, *Women in Texas: Their Lives, Their Experiences, Their Accomplishments* (Austin: State House Press, 1992), pp. 142-55. Additional biographical details in this article are from Virginia Bernhard, “Hogg, Ima,” *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/view/HH/fho16.html> (March 31, 2005); from “Miss Ima Hogg,” *Historic Houston: Great Houstonians*, online <http://www.houstonhistory.com/ghoustonians/history8ff.htm> (November 18, 2005); and from “The Life of Ima Hogg,” Museum of Fine Arts, College of Education, University of Houston, <http://www.fm.coe.uh.edu/comparisons/ima1.html> (November 18, 2005).

² Fiancé's death in “Miss Ima Hogg,” *Historic Houston: Great Houstonians*, online; and from David Westheimer, “High on the Hogg,” *Senior Women Web*, <http://www.seniorwomen.com/articles/david/articlesDavidIma.html> (November 18, 2005). Mental health treatment from 1918 to 1920 in “Hogg, Ima,” *Handbook of Texas Online*.

³ “Miss Ima Hogg,” *Historic Houston: Great Houstonians*, online; Crawford and Ragsdale, *Women in Texas*, p. 151.

⁴ This enumeration of Ima Hogg's accomplishments is from “Hogg, Ima,” *Handbook of Texas Online*, and from “The Life of Ima Hogg,” Museum of Fine Arts, online.

⁵ “Miss Ima Hogg,” *Historic Houston: Great Houstonians*, online.⁶ Ima Hogg, quoted in Crawford and Ragsdale, *Women in Texas*, p. 151.

⁷ Ima Hogg, quoted in “The Life of Ima Hogg: The Collector,” Museum of Fine Arts, Houston, online.

⁸ Quoted in “Miss Ima Hogg,” *Historic Houston: Great Houstonians*, online.

NARRATIVE TEXTS

Jovita Idar, Journalist and Activist, 1885-1946

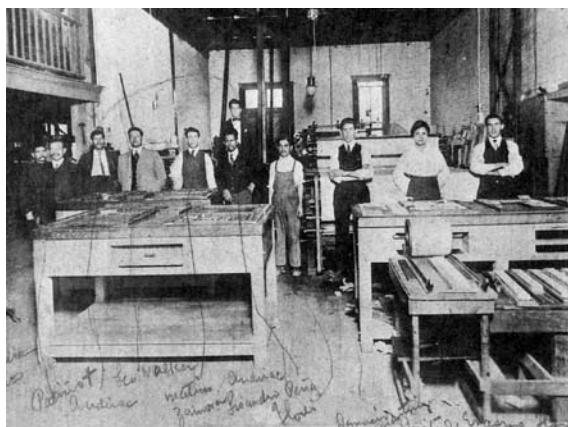
Jovita Idar was born in 1885 into a Laredo family of journalists. She and her brothers worked for their father's newspaper, *La Crónica*, writing articles that condemned racial prejudice and violence. When the Idars arranged for the First Mexican Congress in 1911, Jovita organized the women who attended. From their efforts sprang the Mexican Feminist League, which provided free education for Tejano children.

The Mexican Revolution of 1910 to 1920 incited fear and tension in South Texas.

Jovita and her friend Leonor Villegas de Magnón crossed the border into Mexico to nurse the war-wounded. In 1914 Jovita was working for the Laredo newspaper *El Progreso* when it published an article critical of President Wilson.

Incensed by the editorial, Texas Rangers arrived to close down the print shop. They found Jovita alone. She faced them squarely in the doorway and convinced them to depart.

In her later years, Jovita married and moved to San Antonio, where she started a free kindergarten and volunteered as an interpreter in a hospital. She remained an active voice for reform throughout her life.



Quotations

Mexican children in Texas need an education.... There is no other means to do it but ourselves, so that we are not devalued and humiliated by the strangers who surround us.¹

Working women know their rights and proudly rise to face the struggle. The hour of their degradation is past.... Women are no longer servants but rather the equals of men, companions to them.²

Photo

ITC 84-592. Caption: "Jovita Idar (*second from right*) and other employees of *El Progreso*, Laredo, 1914."

Endnotes

¹ Jovita Idar writing under pen name A.V. Negra, "Por la Raza: La Niñez Mexicana en Texas," *La Crónica* (Laredo), August 10, 1911, p. 1, translation McKenzie.

² Jovita Idar writing under pen name Astraea, "Debejamos trabajar," *La Crónica* (Laredo), December 7, 1911, translation McKenzie.

NARRATIVE TEXTS

Lizzie Johnson (Williams), Cattle Baroness, 1840-1924

Lizzie Johnson stepped confidently into a man's world of trail drives, cattle brokerage, and real estate investments, accumulating a gilded-age fortune. She was capable of both secret hoarding and lavish expenditures. She dressed in high fashion and kept her own counsel. Few people could claim to know her well, even the husband whose ventures she financed and rescued.

Lizzie came to Texas from Missouri as a child. Her parents opened a boarding school southwest of Austin, where Lizzie was first a student, then a teacher. After the Civil War, cattle drives to Kansas rapidly swelled in number. Routes converged and passed through Central Texas, and Lizzie spotted a chance for making money. Always good with numbers, she began keeping records and tallies for cattlemen. She also submitted stories to *Frank Leslie's Illustrated Weekly* in New York City. Because Lizzie kept her pen name secret, it is impossible to identify which stories are hers. But she earned enough from her writing to begin investing. She bought \$2,500 worth of stock in a Chicago cattle company that paid 100% dividends for the next three years, then sold it for \$20,000.¹ She registered her own brand, laid claim to stray longhorns, and purchased both herds and real estate.

In 1879, at age 39, Lizzie married Hezekiah Williams. They signed a prenuptial agreement declaring that Lizzie's income during marriage would remain her property. Several times the couple drove herds together up the Chisholm Trail, but they always kept separate accounts. They traveled to St. Louis and New York, where Lizzie purchased silks, velvets, brocades, diamonds, and emeralds. She bailed out Hezekiah when his business enterprises failed, so in 1896 he signed a deed conveying all his stock, land, and cattle to her in exchange for \$20,000.²

After Hezekiah's death in 1914, Lizzie became something of a recluse who hoarded firewood and refused to pay more than ten cents for home-delivered soup. When she died, relatives found thousands of dollars stashed into crevices, untouched bolts of luxury fabrics, and the fabled jewels hidden in a scorched cloth.³

Photo

ITC 82-678. Caption: "Lizzie Johnson on her wedding day in 1879, wearing a fashionable two-piece silk dress that showcases her tiny waist (reported to measure 18)".⁴ Mrs. Polk Shelton, Polk-Shelton Rd., Austin, Texas.



Endnotes

¹ Investment figures reported in *American-Statesman* (Austin), April 25, 1926, cited in Emily Jones Shelton, "Lizzie E. Johnson: A Cattle Queen of Texas," *Southwestern Historical Quarterly* 50:3 (January 1947), p. 353. Other sources for biographical information in this article are Ann Fears Crawford and Crystal Sasse Ragsdale, *Women in Texas: Their Lives, Their Experiences, Their Accomplishments* (Austin: State House Press, 1992); Dick King, "Two Austin Women and the Chisholm Trail," *The Cattlemen* 62:6 (November 1975); Sara R. Massey, "Elizabeth Ellen Johnson Williams," unpublished manuscript, forthcoming chapter in *Texas Women on the Cattle Trails*, expected publication 2006, Texas A&M Press.

² Deed record, Hays County Book 66, Hays County Courthouse, San Marcos, Texas, p. 258, cited in Massey, "Elizabeth Ellen Johnson Williams," p. 26.

³ Mrs. John F. Shelton, "Statement Concerning Elizabeth E. Johnson Williams," Johnson file, Center for American History, University of Texas at Austin, March 30, 1946; and Estate of Lizzie E. Williams, Probate Minutes of Travis County, Vol. 54, p. 399. These are cited in Massey, "Elizabeth Ellen Johnson Williams," pp. 29-30, and in Emily Shelton, "Lizzie E. Johnson," *Southwestern Historical Quarterly*, p. 365. Mrs. John F. Shelton was Lizzie's niece who took care of her during her declining years and who settled her estate. Her statement in the Center for American History is the sole testimony that Lizzie drove cattle up the Chisholm Trail—see Massey, "Elizabeth Ellen Johnson Williams," endnote 42, p. 35.

⁴ Emily Shelton, "Lizzie E. Johnson," *Southwestern Historical Quarterly*, p. 355.

NARRATIVE TEXTS

Janis Joplin, Singer, 1943-1970

With startling intensity Janis Joplin burst onto the music scene of the late 1960s. Many consider her to be the most original and electrifying singer of the era.¹

Born in the oil refinery town of Port Arthur, Janis grew up playing records by Odetta, Leadbelly, and Bessie Smith. She suffered a miserable adolescence, feeling rejected by classmates on account of her affinity for black artists and her acne and body size. She responded with flamboyance and disdain. During her junior year, Janis fell in with a group of “wild” boys, and together they roamed nightspots in nearby Louisiana, mining a mother lode of American folk music.²

Upon graduating from high school, Janis enrolled at Lamar College in Beaumont. After an unhappy year, she traveled to California and was instantly drawn to the beatnik counterculture. Back in Texas in 1962, she enrolled as an art student at The University of Texas at Austin. Here Janis found her musical voice. With a group called the Waller Creek Boys, she performed regularly in the student union and in Threadgill’s, a gas station converted into a bar on North Lamar. Rejection stabbed her again when, in a fraternity prank, she was named “Ugliest Man on Campus.” Soon afterwards she hitchhiked to California.³

Taking up lodging in the San Francisco Bay area, she sang sporadically in bars and coffeehouses. Drugs permeated this milieu, and in 1965 Janis came home to Texas in poor health. For a year she alternated between Port Arthur and Austin, then received an invitation to audition for a band in San Francisco—a siren call that proved irresistible.⁴

Janis got the job with Big Brother and the Holding Company. From there her career steamed full-throttle ahead. Her raspy, belting voice and stomping performance stopped the show at the Monterey Pop Festival in 1967. She played concerts in Madison Square Garden, Paris, London, Woodstock, and Harvard Stadium. She changed bands twice, garnered two gold record albums, and was working on another album when she died of a heroin overdose in a Los Angeles motel. Her album *Pearl*, issued posthumously, contains two of her biggest hits: the rollicking, haunting “Me and Bobby McGee” and the *cappella* satire “Mercedes Benz.”⁵



Quotations

*After you reach a certain level of talent (& quite a few have that talent) the deciding factor is ambition, or as I see it, how much you really need. Need to be loved & need to be proud of yourself. . . & I guess that’s what ambition is—*Letter to her parents upon her California successes⁶

Without the music, I might have destroyed myself. Now my feelings work for me. . . . Maybe I won’t last long, but if I hold back I’m no good now.—Response to concerns about conserving her voice⁷

[We] were holding our throats and watching, and being singers, it was hurting just to watch, and we were going, “Oh no, how can she do that?” I was fascinated by someone who could give so much.—Melanie Williams recalling a Joplin concert⁸

Photo

Caption: “Janis Joplin, 1968 Newport Folk Festival, Rhode Island.” Source unknown.

Endnotes

¹ For discussions of Janis’s significance, see Richard B. Hughes, *Handbook of Texas Online*, s.v. “Joplin, Janis Lyn,” <http://www.tsha.utexas.edu/handbook/online/articles/view/JJ/fjo69.html> (March 4, 2005); Jerome L. Rodnitsky, “The Southwest Unbound: Janis Joplin and the New Feminism,” *The Feminist Art Journal*, winter 1976-1977, online <http://www.janisjoplin.net/articles/13.html> (August 22, 2005); Jessica R. Powell, “Janis Joplin,” *Janis Joplin’s Kosmic Blues*, <http://www.janisjoplin.net/articles/3.html> (August 25, 2005); *Wikipedia, the Free Encyclopedia*, s.v. “Janis Joplin,” http://en.wikipedia.org/wiki/Janis_Joplin (August 26, 2005).

NARRATIVE TEXTS

² Janis's childhood and school years are discussed in *Handbook of Texas Online*, s.v. "Joplin"; in Margaret Moser, "Janis Joplin, Texas, and the Big Beat: How East Texas Shaped Rock's First Female Superstar," *Janis Joplin's Kosmic Blues*, <http://www.janisjoplin.net/articles/5.html> (August 22, 2005); in "Comments from Janis," *Hit Parader*, September 1970, online <http://www.janisjoplin.net/articles/41.html> (August 25, 2005); in Stephen Foehr, "Piece of her heart: Laura Joplin makes peace with her sister's tragic life," *Chicago Tribune*, October 18, 1992, online <http://www.janisjoplin.net/articles/40.html> (August 25, 2005); in "Laura Joplin Interviewed by Terri Gross," "Fresh Air" on American Public Radio, December 1996, online <http://www.janisjoplin.net/articles/20.html> (August 22, 2005); in Chris Watson, "Janis Joplin: Updated book reveals more from the first queen of white soul," *Santa Cruz (California) Sentinel*, August 14, 2005, online <http://www.santacruzsentinel.com/archive/2005/August/14/style/stories/01style.htm> (August 22, 2005).

³ College and Austin experiences are described in *Handbook of Texas Online*, s.v. "Joplin"; in Rodnitzky, "The Southwest Unbound"; in Paul Hendrickson, "Janis Joplin: A Cry Cutting through Time," *Washington Post*, May 5, 1998, online <http://www.washingtonpost.com/wp-srv/style/features/joplin.htm> (August 22, 2005); in Lindsay Scottoline, "Janis Joplin: A True Diva," Penn State University, <http://www.personal.psu.edu/users/l/a/las420/joplin6.html> (August 22, 2005).

⁴ This period is described in *Handbook of Texas Online*, s.v. "Joplin"; in Watson, "Updated book reveals more from the first queen of white soul"; in Scottoline, "Janis Joplin: A True Diva"; in Laura Joplin, "Janis Joplin Biography," [officialjanis.com, http://www.officialjanis.com/bio.html](http://www.officialjanis.com/bio.html) (August 22, 2005); in Les Kippel and Robert Bromberg, "Big Brother Speaks: An Interview with Peter Albin," *Relix*, October 1992, online <http://www.janisjoplin.net/articles/45.html> (August 25, 2005); in Gene Sculatti and Davin Seay, "San Francisco Nights: The Psychedelic Music Trip, 1965-1968," (New York: St. Martin's Press, 1968), online <http://www.janisjoplin.net/articles/35.html> (August 25, 2005).

⁵ Ascending career and death described in *Handbook of Texas Online*, s.v. "Joplin"; *Wikipedia*, s.v. "Janis Joplin"; in Foehr, "Piece of her heart: Laura Joplin makes peace with her sister's tragic life"; in Hendrickson, "Janis Joplin: A Cry Cutting through Time"; in John McDermott, "Janis Joplin Considered 25 Years Later," *Relix*, August 1994, online <http://www.janisjoplin.net/articles/42.html> (August 25, 2005); in "Janis Joplin," Kenn's Artist Pages, <http://homepages.gs.net/~kgros/janicej.html> (August 22, 2005).

⁶ Quoted in Hendrickson, "Janis Joplin: A Cry Cutting through Time."

⁷ *Ibid.*

⁸ "Quotes," *Janis Joplin's Kosmic Blues*, <http://www.janisjoplin.net/kozmik/quotesll.html> (August 26, 2005).

NARRATIVE TEXTS

Barbara Jordan, Politician, 1936-1996

“‘We the people.’ It’s a very eloquent beginning,” intoned the freshman representative from Texas at hearings to impeach the President of the United States. “But I was not included in that ‘We the People.’ I felt somehow for many years that George Washington and Alexander Hamilton just left me out by mistake.”¹ Barbara Jordan was the first African American woman from the South to sit in Congress.²



A passionate defender of the Constitution, she broke numerous barriers to achieve political firsts. Barbara grew up in Houston’s neglected Fifth Ward, attended public schools, garnered debate awards, graduated with honors from the all-black Texas Southern University, then enrolled as the first woman law student at Boston University.³

With her LL.B. degree in hand, Barbara opened a law practice in Houston and campaigned for the Kennedy/Johnson ticket of 1960. Her resounding oratory attracted much attention.⁴ After two unsuccessful campaign runs for state representative, she won a 1966 election to the Texas Senate. Barbara was the first African American since Reconstruction and the first woman of her race to hold a seat in that chamber.⁵

Barbara Jordan became an expert in parliamentary procedure. In 1972 the Texas Senate selected her unanimously as president *pro tempore*. She promoted legislation for minimum wage and workers’ compensation. In November 1972, campaigning from a newly drawn Congressional district, she secured a seat in the U.S. House of Representatives.

In the 1974 hearings to impeach President Nixon, Barbara Jordan gave what many consider to be the finest speech of the proceedings, for she articulated the Constitutional principles involved. When the Voting Rights Act of 1965 came up for renewal, Barbara championed expanding its coverage.⁶ She delivered a unifying speech at the 1976 Democratic National Convention, the first African American and first female keynote speaker at a major political convention.⁷

Contending with multiple sclerosis, Barbara Jordan resigned her Congressional post in 1979. For the next 17 years, she was a professor at the LBJ School of Public Affairs at The University of Texas at Austin. Even in death she achieved a first—the first African American woman buried in the Texas State Cemetery in Austin.⁸

Quotations

*I’m neither a black politician, nor a woman politician, just a politician. . . . I am here simply because all those people in the 18th District of Texas cannot get on planes and buses and come to Washington to speak for themselves. They have elected me as their spokesman, nothing else, and my only job is to speak for them.*⁹

My faith in the Constitution is whole, it is complete, it is total. I am not going to sit here and be an idle spectator to the diminution, the subversion, the destruction of the Constitution.—Barbara Jordan at impeachment hearings for President Richard Nixon, 1974¹⁰

What the people want is very simple. They want an America as good as its promise.—Harvard commencement address, 1977¹¹

The majority of the American people still believe that every single individual in this country is entitled to just as much respect, just as much dignity, as every other individual.—University of Texas symposium, 1990¹²

Photo

Still searching.

Endnotes

¹ “Barbara Jordan Statement at the U.S. House Judiciary Impeachment Hearings, July 25, 1974,” *American RadioWorks*, <http://americanradioworks.publicradio.org/features/sayitplain/bjordan.html> (November 28, 2005).

² “Barbara Jordan,” *TxTell UT Stories*, text provided by LBJ School of Public Affairs, <http://xtell.lib.utexas.edu/stories/j0001-full.html> (April 7, 2005).

³ First woman law enrollee, from Ann Fears Crawford and Crystal Sasse Ragsdale, *Women in Texas: Their Lives, Their Experiences, Their Accomplishments* (Austin: State House Press, 1992), p. 322. Other sources for biographical information in this article are “Barbara Jordan,”

NARRATIVE TEXTS

TxTell UT Stories, online; Mark Odintz, "Barbara Jordan," *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/view/JJ/fjoas.html> (March 9, 2005); "Barbara Jordan," *Wikipedia, the free encyclopedia*, http://en.wikipedia.org/wiki/Barbara_Jordan (November 28, 2005); and "Barbara Jordan was the first Black woman to serve in the U.S. Congress from the South," *BeeJae's Little Piece of Cyberspace*, <http://www.beejae.com/bjordan.htm> (April 7, 2005).

⁴Crawford and Ragsdale, *Women in Texas*, p. 322.

⁵*Ibid.*, p. 324; and "Barbara Jordan," *Wikipedia, the free encyclopedia*, online.

⁶Crawford and Ragsdale, *Women in Texas*, p. 328; and "Barbara Jordan was the first Black woman to serve..." *BeeJae's Little Piece*, online.

⁷"Barbara Jordan," *TxTell UT Stories*, online; and "Barbara Jordan was the first Black woman to serve..." *BeeJae's Little Piece*, online.

⁸"Barbara Jordan," *Wikipedia, the free encyclopedia*, online.

⁹Barbara Jordan, quoted in Crawford and Ragsdale, *Women in Texas*, pp. 327-28.

¹⁰"Barbara Jordan Statement at the U.S. House Judiciary Impeachment Hearings," online.

¹¹Quoted in "Barbara Jordan," *Teacher Vision*, <http://www.teachervision.fen.com/page/4593.html> (November 29, 2005).

¹²Quoted in "About Barbara Jordan," *The Barbara Jordan National Forum on Public Policy*, Lyndon B. Johnson School of Public Affairs, http://www.utexas.edu/lbj/barbarajordanforum/aboutbj_quotes.htm (November 29, 2005).

NARRATIVE TEXTS

Henrietta King, Rancher, 1832-1925

For 40 years Henrietta King was sole owner of the largest ranch in North America, presiding with both moral authority and business acumen.

Henrietta was the daughter of a Presbyterian minister who moved his family from Tennessee to Brownsville. They were living on a houseboat when it was nearly rammed by steamboat captain Richard King. King let loose a volley of cuss words until 17-year-old Henrietta stepped on deck to reprimand him. From this encounter sprang a four-year courtship between the seasoned frontiersman and prim Victorian lass. In December 1854, Reverend Chamberlain officiated at his daughter's marriage to Richard King.¹



King brought his bride to inhabit his newly claimed tract on Wild Horse Prairie. Their first home was a mud-and-stick *jacal* so small that they hung their cooking pots outside the door. Wild Horse Prairie in that era was dangerous and disputed territory. On one occasion Henrietta looked up from bread-making to see an Indian brandish his tomahawk above her sleeping baby. She hastily handed him some bread, and he left.²

During the Civil War, King was involved in smuggling Confederate cotton to Mexico. Told that Union troops were marching to arrest him, King fled forthwith, enjoining a Mexican man to protect his family. Soldiers shot the guard dead on the porch, then proceeded to ransack the dwelling before Henrietta's eyes. Soon thereafter she gathered the children and took shelter in San Patricio, where she gave birth to a son.³

When Richard King died in 1885, Henrietta, age 53, took the helm of the ranch. For the rest of her life, she wore widow's black. As before, she made arrangements for health care and education of the Mexican ranch hands. She adopted many Mexican folkways and spoke Spanish on the range. True to her Presbyterian heritage, she forbade drinking, swearing, and card-playing among the *Kineños*.⁴

With son-in-law Robert Kleberg as manager, the ranch expanded its holdings to more than one million acres and developed a new breed of cattle that could withstand Texas heat. Henrietta eventually moved to Corpus Christi, where she donated to churches, schools, and railroads. At her funeral, 200 ranch hands rode round her coffin in salute.⁵

Quotation

*I doubt if it falls to the lot of any a bride to have so happy a honeymoon. On horseback, we roamed the broad prairies. When I grew tired, my husband would spread a Mexican blanket for me, and then I would take my siesta under the shade of the mesquite tree.*⁶

Photo

ITC 88-231. Mary Fearey, San Antonio, Texas.

Endnotes

¹ Henrietta's youth is discussed in Ann Fears Crawford and Crystal Sasse Ragsdale, *Women in Texas: Their Lives, Their Experiences, Their Accomplishments* (Austin: State House Press, 1992), pp. 90-91; in Edgar P. Sneed, "King, Henrietta Chamberlain," *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/view/KK/fki16.html> (April 13, 2005); in David Uhler, "In a barren place, a legend grows," *San Antonio Express-News*, October 19, 2003, online <http://www.mysanantonio.com/salife/stories/1071809.html> (December 19, 2005); in Dr. James Lewis MacLeod, "Henrietta Chamberlain King," *The Presbyterian Tradition in the South*, 1978, online <http://faithinwriting.com/Tradition/Pioneer/index.htm> (December 19, 2005); and in "King Ranch," *Wikipedia, The Free Encyclopedia*, http://en.wikipedia.org/wiki/King_Ranch (December 19, 2005). Other sources for this article are Murphy Givens, "King's fortune was made during the Civil War," *Corpus Christi Caller-Times*, August 19, 1998, online <http://www.corpuschristi.bbb.org/mgivens/single19.html> (December 19, 2005); Jane Clements Monday and Betty Bailey Colley, *Voices from the Wild Horse Desert: The Vaquero Families of the King and Kenedy Ranches*, 1997, online <http://www.utexas.edu/utpress/excerpts/exmonvoi.html> (April 13, 2005); "King Ranch: A Living Legend," King Ranch, <http://www.king-ranch.com/legend.htm> (December 19, 2005); and Gene Fowler, "Speaking of Texas: King Ranch," *Texas Highways*, September 2001, online <http://www.texashighways.com/currentissue/departments.php?dept=speaking&id=121> (December 19, 2005).

² The incident with the Indian is described in MacLeod, *The Presbyterian Tradition in the South*, online; and in "King Ranch," *Wikipedia*, online.

³ King's smuggling during the Civil War and his wife's encounter with Union troops are described in Crawford and Ragsdale, *Women in Texas*, pp. 93-94; in "King, Henrietta Chamberlain," *Handbook of Texas Online*; in MacLeod, *The Presbyterian Tradition in the South*, online; and in Givens, "King's fortune was made during the Civil War," online.

⁴ For Henrietta King's management style and relations with employees, see particularly Crawford and Ragsdale, *Women in Texas*, pp. 92-97; Monday and Colley, *Voices from the Wild Horse Desert*, online excerpt pp. 5-6; and MacLeod, *The Presbyterian Tradition in the South*, online.

⁵ The salute at her funeral is described in Crawford and Ragsdale, *Women in Texas*, p. 89; in "King, Henrietta Chamberlain," *Handbook of Texas Online*; in MacLeod, *The Presbyterian Tradition in the South*, online; and in "King Ranch," *Wikipedia*, online.

⁶ This quote appears in Uhler, "In a barren place," online; in MacLeod, *The Presbyterian Tradition in the South*, online; and in "King Ranch," *Wikipedia*, online.

NARRATIVE TEXTS

Olga Bernstein Kohlberg, Activist and Civic Leader, 1864-1935

Olga Bernstein grew up in German Prussia at a time when reformers stressed the importance of early childhood education. Kindergartens originated in Germany, offering protective havens of art, music, play, and physical activity for young children.

While still in her teens, Olga married Ernst Kohlberg, a young man who had emigrated from Prussia some years earlier and established a cigar factory in El Paso, Texas. Olga willingly followed her husband to this new home. In El Paso she set about learning English and Spanish. As her own children were born, Olga thought about the educational system in Germany and its focus on early childhood. She marshaled together a group of 17 women to form the Child Culture Club. In 1893 they won approval for a free kindergarten in El Paso, the first public kindergarten in Texas.¹



Compelled by a strong sense of civic responsibility, Olga steered women's organizations toward building community. In 1892 a man died before her eyes on a train station platform. Horrified that anyone should experience such a fate, Olga organized the Ladies' Benevolent Association. The women soon arranged for a hospital to open nearby.

Olga was a founding member of the Library Association, which operated and funded the first El Paso public library. She served as president of this organization for 32 years. Through the Woman's Club, she worked to improve hygienic and aesthetic conditions in schools and public places. This group implemented the first municipal clean-up day in the city. After a hard day's labor, Olga declared, "Our thrifty women dug and sowed and planted and weeded, making quite an impression on the parks."²

Concerned about the impact of desert heat on infants, Olga established a Baby Sanitarium in nearby Cloudcroft, New Mexico. She and her family helped found the Mount Sinai Jewish Congregation and helped fund construction of a temple. Olga took a leadership role in the Jewish Welfare Association. She was widowed unexpectedly in 1910, when her husband was shot by a man who owed him a debt. Yet throughout her life, she never wavered in devotion and service to her adopted community.

Photo

ITC 74-1032. El Paso Public Library.

Endnotes

¹ Biographical details and information about Olga Kohlberg's accomplishments are from Alaine Bracken, "Olga Kohlberg Pioneered Many Local Organizations," *Borderlands*, an El Paso Community College Local History Project, http://www.epcc.edu/fip/Homes/monicaw/borderlands/20_kohlberg_olga.htm (April 15, 2005); from "Guide to MS 369, the Kohlberg Family Papers," University of Texas at El Paso Library, <http://libraryweb.utep.edu/special/findingaids/Kohlbergfamily.cfm> (April 15, 2005); from Martin Donell Kohout, "Kohlberg, Olga Bernstein," *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/view/KK/fko9.html> (April 15, 2005); from Martin Donell Kohout, "Kohlberg, Ernst," *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/KK/fkohd.html> (April 15, 2005); from Ruthe Winegarten and Cathy Schechter, *Deep in the Heart: The Lives and Legends of Texas Jews* (Austin: Eakin Press, 1990), p. 71; and from Ruthe Winegarten, *Texas Women: A Pictorial History from Indians to Astronauts* (Austin: Eakin Press, 1986), p. 48.

² Quoted in Bracken, "Olga Kohlberg Pioneered Many Local Organizations," online.

NARRATIVE TEXTS

Ninfa Lorenzo, Restaurateur, 1924-2001

The sizzling Tex-Mex dish known as *fajitas*—grilled marinated meat inside a flour tortilla—jumped in popularity after being served in the Houston restaurant of Ninfa Lorenzo. Ninfa grew up in the Rio Grande Valley and married an Italian American. Beginning in 1948, she and her husband operated a pizza dough and tortilla factory on Houston’s east side. At age 46 Ninfa found herself a widow with five children to support. She converted a section of the wholesale factory into a 10-table restaurant and, with her offspring’s help, began serving home-cooked meals in 1973.¹

The rest, as they say, is history. The little restaurant soon gained fame for its tasty fajitas—called *tacos al carbon* in the early days—as well as for its signature green sauce and parrot décor. Ninfa opened a second restaurant in 1976 and eventually expanded her business to a chain-restaurant empire with 51 outlets in Houston, Dallas, San Antonio, Austin, and Germany. But, along the way, the cheerful family presence and “from-scratch” menu were lost. Overextended, the business filed for bankruptcy in 1996. Another corporation bought the rights to the Ninfa name and logo, although Mama Ninfa and her children and grandchildren continued to operate a cantina called El Tiempo in her later years.²

Ninfa had lost three sisters to breast cancer, including her twin.³ When diagnosed with the disease herself, Ninfa took the offensive in breast cancer prevention. She chaired the Tell-a-Friend campaign, urging women to get annual mammograms. She served on numerous boards and foundations and gave a speech seconding the nomination of George Bush at the 1988 Republican National Convention. The stalwart entrepreneur received many honors including “Woman Restaurateur of the Year” from the Texas Restaurant Association, “Business Woman of the Year” from the National Hispanic Chamber of Commerce, and induction into the Texas Women’s Hall of Fame.⁴



Quotations

I can sleep anywhere. I think if you have a clean conscience and you have faith, there is no need to stay awake.⁵

There is an attitude in Texas that makes you feel you can do anything you want to do. I admire so many women who have come out of Texas and done well. I like the image Texas brings to mind—that of bigness, of strength, of goodness.⁶

Photo

Texas Woman’s University, Denton.

Endnotes

¹ Information is from “Ninfa Lorenzo,” Texas Women’s Hall of Fame, Texas Woman’s University, <http://www.twu.edu/twhf/tw-laurenzo.htm> (March 4, 2005); Virginia B. Wood, “Ninfa-maniac,” *The Austin Chronicle*, Food, June 5, 1998, online <http://www.austinchronicle.com/issues/vol17/issue39/food.ninfas.html> (May 4, 2005); Virginia B. Wood, “Food-o-File: In Memoriam,” *The Austin Chronicle*, Cuisine, June 29, 2001, online http://www.austinchronicle.com/issues/dispatch/2001-06-29/food_foodofile.html (May 4, 2005); and Brad Tyer, “Mama Ninfa and Her Comeback Kids,” *Houston Press*, Aug. 6, 1998, online http://www.houston-press.com/issues/1998-08-06/news/feature_print.html (May 4, 2005).

² Financial problems of the Ninfa enterprise are detailed in Tyer, “Mama Ninfa and Her Comeback Kids.” Statistic of 51 total restaurants comes from Bill Schadewald, “Mama Ninfa, the mother of all entrepreneurs,” *Houston Business Journal*, June 22, 2001, online <http://www.bizjournals.com/houston/stories/2001/06/25/editorial1.html?t=printable> (May 4, 2005). Locations of Ninfa’s restaurants from “Ninfa’s restaurants’ founder dies of cancer,” *Corpus Christi Caller-Times*, June 19, 2001, online <http://www.caller2.com/2001/june/19/today/business/3218.html> (May 4, 2001), and Wood, “Ninfa-maniac.” Trademark foods and décor from Tyer, “Mama Ninfa and Her Comeback Kids,” and Wood, “Food-o-File: In Memoriam.”

³ “Mama Ninfa Promotes Tell-A-Friend Campaign to Save Lives,” *Texas Medical Center News*, Oct. 15, 2000, online http://www.tmc.edu/tmcnews/10_15_00/page_06.html (May 4, 2005).

⁴ Honors and activities from “Ninfa Lorenzo,” Texas Women’s Hall of Fame.

⁵ Susie Kelly Flatau and Lou Hadsell Rodenberger, *Quotable Texas Women* (Abilene: State House Press, 2005), p. 48.

⁶ *Ibid.*, p. 142.

NARRATIVE TEXTS

Jane Long, “Mother of Texas,” 1798-1880

Orphaned as a child, married at age 16, a mother at 18, and a widow at 23, Jane Long survived by pluck and perseverance as Texas emerged onto the world stage. In 1819 her husband led a filibustering expedition from Mississippi with the goal of wresting Texas from Spain. Pregnant Jane stayed behind until her baby was born, then set out to follow him with infant Rebecca, toddler Ann, and slave girl Kian.¹

Along the way Jane fell ill and reluctantly left her daughters with relatives in Louisiana. She finally caught up with her husband at Nacogdoches, Texas, but baby Rebecca died before the couple could return to claim their children.

James Long soon departed on a mission to recruit the pirate Lafitte. Jane remained at Nacogdoches but fled in alarm at the sign of approaching Spanish troops. For a brief time, the family reunited, then James resolved to seek more volunteers for his cause. He left Jane, Ann, and Kian in a fort on Bolivar Peninsula near Galveston Island.

The quest went awry when James was captured, sent to Mexico City, and killed. Pregnant again and awaiting his return, Jane insisted on staying at the fort through the winter even as other occupants drifted away because of lack of food. She was alone except for Kian and Ann when she gave birth to her third daughter on December 21, 1821. An immigrant party passing nearby rescued the starving refugees. Little Mary James Long lived only until age two.

Jane was granted land in Texas as part of Austin’s colony. In 1832 she purchased an inn in Brazoria and ran it with the help of her surviving daughter and Kian. Prominent leaders of the Texas Revolution met here to discuss politics. Five years later Jane opened another inn and developed her land grant into a prosperous plantation. By 1861 she managed more than 2,000 acres.²

An ardent Confederate supporter, Jane rejected products of Northern manufacture and wore cotton clothes made on her own plantation during the Civil War.³

Jane was not, as sometimes claimed, the first English-speaking woman to give birth in Texas.⁴ Yet by her unwavering tenacity, she earned the title “Mother of Texas.”



Quotation

In person she is tall . . . a beautiful figure . . . with the energies of masculine vigor yet moving with a grace that is wholly and truly feminine . . . she will fascinate her auditor by the ease and fluency with which she can descant on general topics.—An admirer describing Jane Long at age 30⁵

Photo

ITC 74-263. Dudley G. Wooten, *A Comprehensive History of Texas*, vol. 1, Dallas: Wm. G. Scarff, 1898.

Endnotes

¹ Long’s history depends primarily on her own story told to Mirabeau B. Lamar in 1837, when he was gathering material for a history of Texas. Sources consulted for biographical information in this article are Anne A. Brindley, “Jane Long,” *Southwestern Historical Quarterly* 56:2 (October 1952), pp. 211-38; Margaret Swett Henson, “Long, Jane Herbert Wilkinson,” *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/view/LL/flo11.html> (March 30, 2005); Anne Adams, “Jane Wilkinson Long, Mother of Texas,” *History’s Women: The Unsung Heroines*, online <http://www.historyswomen.com/earlyamerica/JaneWilkinson.html> (August 10, 2005); “Jane Long,” Texas Living History Association, online <http://www.texaslivinghistory.org/longbio.html> (April 8, 2005); “Jane Long,” East Texas Historical Association, <http://www.easttexashistorical.org/programs/gone/long.html> (April 8, 2005); Ruthe Winegarten, *Texas Women: A Pictorial History from Indians to Astronauts* (Austin: Eakin Press, 1986), p. 15.

² Henson, “Long, Jane,” *Handbook of Texas Online*.

³ Brindley, “Jane Long,” *Southwestern Historical Quarterly*, p. 237.

⁴ Censuses between 1807 and 1826 show a number of children born in Texas to Anglo-American mothers prior to 1821. See Henson, “Long, Jane,” *Handbook of Texas Online*.

⁵ “J.C. Clopper’s Journal and Book of Memoranda for 1828,” *Quarterly of the Texas State Historical Association* 13, pp. 59-60, cited in Brindley, “Jane Long,” *Southwestern Historical Quarterly*, pp. 235-36.

⁶ Mrs. Charles Milby to Marie Doncy, *Houston Post*, February 24, 1924, cited in Brindley, “Jane Long,” *Southwestern Historical Quarterly*, p. 238.

NARRATIVE TEXTS

Jane Y. McCallum, Suffragist, Politician, and Author, 1877-1957

Deeply committed to winning the vote for women, Jane McCallum organized rallies, wrote newspaper columns, made speeches, distributed literature, lobbied legislators, and directed campaigns. Yet she insisted on making time for her family—she cooked dinner for them each evening, attended school functions, sewed curtains for the boys' room,¹ sharing the dilemma of today's working mothers who juggle multiple responsibilities.

Originally from La Vernia, Jane settled in Austin with her husband and children. Here she grew interested in women's suffrage and prohibition. By 1915 she held leadership roles in city and state suffrage associations, using her organizational skills to manage publicity.

During World War I, suffragists raised funds and volunteered on the home front. At war's end they pressed for the vote with renewed vigor. In March 1918 the Texas legislature approved a bill allowing women to vote in primary elections. The next year the U.S. Congress passed a women's suffrage amendment extending the vote to *all* elections. Jane personally lobbied state legislators to ratify this measure, and in June 1919 Texas became the ninth state and first Southern state to do so.

During the 1920s Jane headed the Petticoat Lobby, a coalition of women's groups pressing for laws to benefit women and children. Nearly all of their legislative agenda was enacted: school funding, prison reform, maternal/infant health care, restrictions on child labor, stricter prohibition laws.

The Petticoat Lobby supported the campaign of Dan Moody for governor. When he won, he appointed Jane McCallum as Texas Secretary of State. She served from 1927 to 1933. While in office, she discovered the original Texas Declaration of Independence hidden in a vault. In later years Jane continued to write and participate politically, with support from her loyal family. She penned a weekly newspaper column, profiled the sculptor Elisabet Ney, and published a book of biographical essays, *Women Pioneers*.



Quotations

Jane McCallum and a Texas senator are reported to have had the following exchange in a corridor of the legislature:

Senator: You ought to get married.

McCallum: But I am married.

Senator: Then you ought to be having children.

McCallum: I have five. How many do you suggest I have?

Senator: Then you should be home taking care of them.

McCallum: They're in school, and their grandmother is there.

Senator: Then you should be home darning stockings!²

Photo

Betty Jane McCallum, Austin; image from the Texas Woman's University, Denton.

Endnotes

¹ Sources for biographical information in this article are Anne Fears Crawford and Crystal Sasse Ragsdale, *Women in Texas: Their Lives, Their Experiences, Their Accomplishments* (Austin: State House Press, 1992), pp. 231-43; Mary Beth Rogers, Sherry A. Smith, and Janelle D. Scott, *We Can Fly: Stories of Katherine Stinson and Other Gutsy Texas Women* (Austin: Texas Foundation for Women's Resources, 1983), pp. 99-111; and Roberta S. Duncan, "McCallum, Jane Legette Yelvington," Handbook of Texas Online, <http://www.tsha.utexas.edu/handbook/online/articles/view/MM/fmc7.html> (March 31, 2005).

² Quoted in Ruthe Winegarten, *Texas Women: A Pictorial History from Indians to Astronauts* (Austin: Eakin Press, 1986), p. 116.

NARRATIVE TEXTS

Martha McWhirter, Women's Advocate, 1827-1904

With staunch certitude Martha McWhirter founded a religion that inspired women to leave abusive husbands, join communal living, and run commercial enterprises. Raised as a Methodist, Martha moved to Texas from Tennessee with her husband and children in 1855. The McWhirter family settled in Belton, where Martha organized a women's prayer group at an interdenominational Sunday School. In 1866 she had a revelation: What she described as the voice of God urged her to re-examine her activities and subsequently "sanctified" her, filling her with purity and holiness. Martha encouraged members of her prayer group to seek a similar experience, and many succeeded.¹



The Sanctificationists believed that a married woman should attempt to live celibately with her unsanctified spouse, but if he abandoned her or treated her badly, she need not take him back. The town of Belton soon swelled with refugees from alcoholic and tyrannical marriages. For mutual support Martha urged wives to sell surplus eggs and butter. The women did this and raised additional funds through menial chores: They hired out as maids and cooks, took in home laundry, and cut and peddled firewood.²

For a long while, George McWhirter tolerated strangers living under his roof and a celibate marriage, but he ultimately secured separate lodging. The Sanctificationists were moving closer to their goal of communal living. Women who inherited property donated it to the group. The team converted a home into a boardinghouse, operated a steam laundry, purchased three farms, and constructed a hotel that gained fame for its clean beds and fresh food. The women rotated the chores involved in running the hotel. They relied on dreams for guidance and reached decisions by consensus.³

In 1899 Martha and the Sanctificationists retired to a large house in Washington, D.C. The group remained chartered until its last member died in 1983.⁴

Quotations

God makes his revelations to me by his Spirit direct. . . . This Spirit makes us new creatures. I know that what we teach is right. We are perfect.—Martha McWhirter⁵

I have advised wives to live with their husbands when they could, but there is no sense in obeying a drunken husband.—Martha McWhirter⁶

Men are welcome if they are willing to do the work we do. But . . . it is in the nature of men to want to boss, and, well, they find they can't.—Belton Sanctificationists to a reporter, 1902⁷

Photo

ITC 79-101. Caption: "Belton Sanctificationists, c. 1895; Martha McWhirter is second from left." Margarita Spalding Gerry, "The Woman's Commonwealth of Washington," *Ainslee's*, September 1902.

Endnotes

¹ Facts in this paragraph from Eleanor James, "The Sanctificationists of Belton," *America West*, summer 1965, pp. 66-68; Frieda Werden, "Martha White McWhirter and the Belton Sanctificationists," in Francis Edward Abernethy, ed., *Legendary Ladies of Texas* (Dallas: E-Heart Press, 1981), pp. 115-16; Joe Holley, "Sanctified Sisters," *Texas Co-op Power*, July 2004, p. 12, online <http://www.texas-ec.org/publications/texascoopower/documents/407-tcp.pdf> (July 26, 2005).

² Eleanor James, "Martha White McWhirter (1827-1904)," in Evelyn M. Carrington, ed., *Women in Early Texas* (Austin: Pemberton Press, 1985), pp. 183-84; James, "The Sanctificationists of Belton," pp. 68-69; Werden, "Martha White McWhirter and the Belton Sanctificationists," pp. 116-19; Jayme A. Sokolow and Mary Ann Lamanna, "Women and Utopia: The Women's Commonwealth of Belton, Texas," *Southwestern Historical Quarterly* 87:4 (April 1984), pp. 378-81.

³ George Pierce Garrison, a history professor, stayed at the hotel and interviewed the Sanctificationists in summer 1892. He described their economic ventures and decision-making process in his article "A Women's Community in Texas," *Charities Review*, November 1893. For discussion of Garrison's report, see James, "The Sanctificationists of Belton," pp. 71-72; James, "Martha White McWhirter (1827-1904)," pp. 187-88; Sokolow and Lamanna, "Women and Utopia," pp. 383-85; Werden, "Martha White McWhirter and the Belton Sanctificationists," pp. 120-21. Information about Mr. McWhirter is from George W. Tyler, *The History of Bell County* (San Antonio: Naylor Co., 1936), p. 395.

NARRATIVE TEXTS

⁴ Joe Holley, "Sanctified Sisters," *Texas Co-op Power*, July 2004, p. 16, online

<http://www.texas-ec.org/publications/texascooppower/documents/407-tcp.pdf> (July 26, 2005).

⁵ Belton *Journal*, February 26, 1880, quoted in James, "The Sanctificationists of Belton," p. 68, and in Sokolow and Lamanna, "Women and Utopia," p. 377.

⁶ Belton *Journal*, February 26, 1880, quoted in James, "The Sanctificationists of Belton," p. 68, and in Sokolow and Lamanna, "Women and Utopia," p. 377.

⁷ Margarita Spalding Gerry, "The Woman's Commonwealth of Washington," *Ainslee's Magazine* 10 (September 8, 1902), p. 139, cited in Sokolow and Lamanna, "Women and Utopia," p. 372, and in Holley, "Sanctified Sisters," p. 14.

NARRATIVE TEXTS

Adah Isaacs Menken, Actress, 1835?–1868

Adah Menken dazzled stage audiences across two continents with her daring and beauty. Enhancing her mystique were conflicting tales about her background—rumors of Creole parentage, circus horsemanship, a young romance in Cuba, Indian captivity, and rescue by Texas Rangers.¹

Most likely she was raised as Ada Bertha Theodore in New Orleans. Certainly she was living in Texas by 1855, when a Liberty newspaper published poems and essays and announced Shakespeare readings by her.² In 1856 Adah married Alexander Menken, a traveling musician, in Livingston, Texas. She moved with him to Cincinnati, where she plunged into Jewish issues. Adah claimed to be Jewish by birth. She wrote for *The Israelite*, fervently advocating for Jewish communities worldwide.³

Lured by the stage, Adah played roles in Louisiana and New York. When she and Menken divorced, she retained his name through three subsequent marriages. Adah's career break came in 1860, when she was cast in *Mazeppa*, a dramatization of Lord Byron's poem. In the grand finale, she rode bareback across the stage apparently nude (actually wearing a body stocking).

It was a sensation. Adah performed to packed houses in New York City, Virginia City, Salt Lake City, San Francisco, London, and Paris. But she craved esteem as an intellectual and writer. Most of Adah's poetry seems flamboyant today, yet she counted among her friends such notables as Walt Whitman, Mark Twain, Bret Harte, Henry Wadsworth Longfellow, Charles Dickens, George Sand, and Alexandre Dumas.⁴

Adah fell ill after a performance in Paris and died at the age of 33. From her deathbed she wrote, "I am lost to art and life. Yet when all is said and done, have I not at my age tasted more of life than most women who live to be a hundred?"⁵



Quotations

The unshrined ghosts of wasted hours and of lost loves are always tugging at my heart. . . . The body and the soul don't fit each other.—Adah Isaacs Menken⁶

She was a vision of celestial harmony made manifest in the flesh—a living and breathing poem that set the heart to music. . . . I saw her as a boy.—Charles Warren Stoddard⁷

Photo

ITC 68-2503. Caption: "Adah Isaacs Menken in costume, 1866." Harry Ransom Center, University of Texas at Austin.

Endnotes

¹ Robert Wallace, "How the West Was Won, Part IV: The Frontier's Fabulous Women," *Life Magazine* May 11, 1959, pp. 66-86 (excerpts), online http://www.walnet.org/csis/news/usa_59/life-590511.html (June 2, 2005); Jack Maguire, "Stage Sight: Adah Menken of Nacogdoches became America's first sex symbol," *Southwest Airlines Magazine* 9:11, June 1980, p. 22; Peter Dollard, "Passing for Jewish: the life and writings of Adah Isaacs Menken," *Judaism*, Winter-Spring 2004, online, http://www.findarticles.com/p/articles/mi_m0411/is1-2_53/ai_n8964755 (April 13, 2005).

² "Adah Isaacs Menken," Oldpoetry Archive, Underground Poetry Society, <http://oldpoetry.com/authors/Menken> (April 13, 2005); Pamela Lynn Palmer, "Adah Isaacs Menken: From Texas to Paris," in Francis Edward Abernethy, ed., *Legendary Ladies of Texas* (Dallas: E-Heart Press, 1981), p. 89.

³ "Adah Isaacs Menken," Jewish Virtual Library, American-Israeli Cooperative Enterprise, <http://www.jewishvirtuallibrary.org/jsource/biography/AMenken.html> (April 13, 2005); Leo Shpall, "Adah Isaacs Menken," *Louisiana Historical Quarterly*, 1943, pp. 162-66.

⁴ Pamela Lynn Palmer, "Adah Isaacs Menken: From Texas to Paris," in Francis Edward Abernethy, ed., *Legendary Ladies of Texas* (Dallas: E-Heart Press, 1981), p. 91; "Menken, Adah Isaacs," *Encyclopedia Britannica* from Encyclopedia Britannica Online, <http://search.eb.com/eb/article?tocId=9052026> (July 14, 2005).

⁵ Clayton Rand, "Adah Isaacs Menken," *Stars in Their Eyes* (Gulfport, Miss.: Dixie Press, 1953), p. 157.

⁶ Charles William Stoddard, "La Belle Menken," *National Magazine*, February 1905, online, http://www.cadytech.com/dumas/related/la_belle_menken_by_stoddard.php (June 2, 2005); Samuel Dickson, "Adah Isaacs Menken," Virtual Museum of the City of San Francisco, <http://www.sfmuseum.org/bio/adah.html> (April 13, 2005).

⁷ Charles William Stoddard, "La Belle Menken," *National Magazine*, February 1905, online, http://www.cadytech.com/dumas/related/la_belle_menken_by_stoddard.php (June 2, 2005).

NARRATIVE TEXTS

Carrie Marcus Neiman, Businesswoman, 1883-1953

In an era when few women worked outside the home, Carrie Marcus took a job as blouse buyer for a Dallas department store. She proved herself to be a conscientious employee and by age 21 had become one of the highest-paid female workers in Dallas. Carrie married a coworker, Abraham Lincoln Neiman, around 1906. Teaming with Carrie's brother, Herbert Marcus, they ran a successful sales promotion campaign in Atlanta, Georgia. With the \$25,000 earnings from this venture, the trio planned their own business enterprise and in 1907 opened the first Neiman Marcus store in Dallas.¹

From the beginning their establishment was billed as "a store of quality and superior values."² It was Carrie's job to convince wealthy patrons that women's ready-to-wear could match the caliber of custom-made clothes. With an intuitive sense of fashion, she insisted upon excellence in craftsmanship and materials. She purchased an initial inventory of fine silks, satins, woolens, and furs, advancing over \$17,000 to New York wholesalers. Her selections sold out within the first month.³ Soon she was making seasonal buying trips to Paris.

During her furloughs in Dallas, Carrie insisted on waiting upon customers herself, offering advice and doing fittings. By her personal actions, she implemented her brother's motto, "It's never a good sale for Neiman Marcus unless it's a good buy for the customer."⁴ Clients looked to her as an exemplar of style. She dressed in understated elegance, typically a black dress with a strand of pearls and two gold bracelets.

In 1928 Carrie divorced her husband, prompting her brother, Herbert, to buy out his share in the business. In 1950 she became chairman of the board. Even in the head position, she frequently interrupted meetings to wait on favorite customers.⁵ Carrie encouraged the company to institute weekly fashion shows, fall fashion expositions, and the annual Neiman Marcus awards for distinguished design.

Gracious and intense, Carrie built the Neiman Marcus reputation for quality and service. For 50 years she set standards of good taste.



Photo

Caption: "Carrie Marcus, c. 1903." Richard C. Marcus for the Marcus Family.

Endnotes

¹ Biographical details in this article are from Ruthe Winegarten and Cathy Schechter, *Deep in the Heart: The Lives and Legends of Texas Jews* (Austin: Eakin Press, 1990), p. 108; Dorothy D. DeMoss, "Neiman, Carrie Marcus," *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/view/NN/fne30.html> (March 30, 2005); and Alan Lee Haworth, "Neiman, Abraham Lincoln," *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/NN/fne32.html> (October 14, 2005).

² "Neiman, Carrie Marcus," *Handbook of Texas Online*.

³ Winegarten and Schechter, *Deep in the Heart*, p. 108.

⁴ "Company History," *Neiman Marcus Online*, <http://www.neimanmarcus.com/store/service/nmAbout.jhtml> (October 13, 2005).

⁵ Winegarten and Schechter, *Deep in the Heart*, p. 108.

NARRATIVE TEXTS

Elisabet Ney, Sculptor, 1833-1907

Elisabet Ney baffled her neighbors in Hempstead, Texas. She was German, aloof, and unsociable. She wore odd clothes—long, flowing robes like a goddess of antiquity, bloomers, even trousers for horseback riding around her plantation. She liked to sleep outdoors in a hammock. She would not eat meat. She and her male companion went by different last names, although they appeared to be the parents of two little boys.¹

Gossip did not bother Elisabet. Few realized that in Europe she had sculpted the images of famous men: Schopenhauer, Garibaldi, Bismarck, King Ludwig II of Bavaria. In Heidelberg she met Edmund Montgomery, a Scottish medical student who shared her liberal philosophy. The two married legally but kept their status a private matter. Elisabet apparently was participating in political intrigue when events forced the couple to leave Europe hastily in 1870.²

They settled first in Georgia, where their first son was born, then traveled through the upper Midwest seeking a more compatible milieu. They had a second child and were living in Texas by 1873, where little Arthur, not quite two years old, died of diphtheria. Elisabet made a plaster death mask, then burned his body to prevent the spread of disease. This incident gave rise to dark rumors about her behavior.³ For 20 years Elisabet devoted herself to raising her younger son, Lorne, but he ultimately disappointed her by marrying a young woman whom Elisabet considered unworthy.⁴

Finally she received commissions to sculpt again. The artist created heroic life-size statues of Sam Houston and Stephen F. Austin for the Chicago World's Fair of 1893. Marble versions of these statues now stand in the Texas capitol rotunda and in the U.S. Capitol. Needing larger workspace, Ney had a studio of classic design built in the Hyde Park neighborhood of Austin. She sculpted the Confederate general Albert Sidney Johnson and what is considered her masterpiece, *Lady Macbeth*.

Elisabet sought to establish an academy of fine arts at The University of Texas at Austin, offering to teach for free. Her proposal was rejected, but, four years after her death, friends founded the Texas Fine Arts Association in her honor and converted her studio into a museum.

Quotations

She wears bloomers and other outré costumes that she calls practical.—A neighbor of Ney and Montgomery in Georgia⁵

Women are fools . . . to be bothered with housework. Look at me. I sleep in a hammock which requires no making up. I break an egg and sip it raw. I make lemonade in a glass and then rinse it, and my housework is done for the day.—Elisabet Ney⁶

I was busy with a more important art, the art of molding flesh and blood.—Ney explaining why her artistic output diminished while her child was young⁷

*Though I had not come to this country ever to work in my art again, I took it up at last as a consolation—only I experienced deeper and more cruel disappointment. And my present work, *Lady Macbeth*, comes as a result of these experiences.*—Letter from Ney to a friend⁸



NARRATIVE TEXTS

Photo

ITC 68-0706. Caption: "Ney self-portrait at age 30." Ney Museum, Austin, Texas.

Endnotes

¹ Sources for biographical information in this article are Mary Elizabeth Nye, "Elisabet Ney: Texas' First Lady of Sculpture," in Francis Edward Abernethy, ed., *Legendary Ladies of Texas* (Dallas: E-Heart Press, 1981), pp. 95-105; Marian L. Martinello, Emily Cutrer, and Al Lowman, *Elisabet Ney: Artist, Woman, Texan*, study guide for use with audiovisual program (San Antonio: Institute of Texan Cultures, 1983); Ann Fears Crawford and Crystal Sasse Ragsdale, *Women in Texas: Their Lives, Their Experiences, Their Accomplishments* (Austin: State House Press, 1992), pp. 128-41.

² Bismarck hoped to annex Ludwig's kingdom to Prussia. It has been suggested that he contracted with Ney to spy in Ludwig's court, an assignment that she failed to perform satisfactorily. See Nye, "Texas' First Lady of Sculpture," pp. 96-97; Martinello et al., *Elisabet Ney: Artist, Woman, Texan*, pp. 25-26.

³ The circumstances surrounding Arthur's death are discussed in Nye, "Texas' First Lady of Sculpture," pp. 98-99; in Crawford and Ragsdale, *Women in Texas*, p. 136; and in Martinello et al., *Elisabet Ney: Artist, Woman, Texan*, p. 27.

⁴ Ney's estrangement from Lorne is described in Martinello et al., *Elisabet Ney: Artist, Woman, Texan*, p. 27; in Crawford and Ragsdale, *Women in Texas*, p. 137; and in Nye, "Texas' First Lady of Sculpture," p. 100.

⁵ Quoted in Nye, "Texas' First Lady of Sculpture," p. 97.

⁶ Quoted in Ruthe Winegarten, *Texas Women: A Pictorial History from Indians to Astronauts* (Austin: Eakin Press, 1986), p. 39.

⁷ Quoted in Martinello et al., *Elisabet Ney: Artist, Woman, Texan*, p. 27.

⁸ Elisabet Ney, letter to German singer Schumann-Heink, quoted in Martinello et al., *Elisabet Ney: Artist, Woman, Texan*, pp. 17, 30.

NARRATIVE TEXTS

Lucy Parsons, Labor Organizer, 1853?-1942

Lucy Parsons rose to international fame as a labor organizer, yet her beginnings are shrouded in mystery. She was born in Waco about 1853, quite likely a slave. In 1871 she married or allied with Albert Parsons, a white Confederate Civil War veteran turned Reconstruction journalist. Interracial marriage was illegal. When contemporary newspapers called her a “Negress,” Lucy insisted that her dark complexion resulted from Hispanic and Native American ancestry.¹

Facing discrimination and threats in Texas, the couple moved to Chicago. Both embraced anarchism, wrote for radical publications, and rallied workers. They operated a dressmaking business to support their two young children. In May 1886 Albert Parsons was charged with complicity for a bombing in Haymarket Plaza, although he and Lucy had left the rally scene before the incident occurred.²

Lucy traveled and campaigned extensively to save her husband but was unable to prevent his execution by hanging. Undaunted, she continued to write, speak, and organize against inequities. Chicago police described her as “more dangerous than a thousand rioters.”³ Lucy Parsons was a founding member of Industrial Workers of the World, led hunger demonstrations, championed family and women’s rights, and defended nine African Americans in Scottsboro who were falsely accused of rape. When she died in a house fire, her library and personal papers were confiscated.⁴



Quotations

*There is no power on earth that can stop men and women who are determined to be free at all hazards. There is no power on earth so great as the power of the intellect.*⁵

*Shoulder to shoulder with one accord, you should arise and take what is yours.*⁶

*When woman is admitted into the Council of Nations, war will come to an end, for woman more than man knows the value of life.*⁷

Photo

Chicago Historical Society; image from Texas Woman’s University, Denton.

Endnotes

¹ Carolyn Ashbaugh, “Parsons, Lucy Eldine,” *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/view/PP/fpa68.html> (March 30, 2005); “Lucy Parsons: Woman of Will,” Industrial Workers of the World, <http://www.iww.org/en/culture/biography/LucyParsons1.shtml> (July 11, 2005).

² Leigh Bienen, “1886: Haymarket Affair,” Northwestern University School of Law, <http://homicide.northwestern.edu/crimes/haymarket1/> (April 25, 2005).

³ Carolyn Ashbaugh, “Parsons, Lucy Eldine,” *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/view/PP/fpa68.html> (March 30, 2005).

⁴ “Lucy Parsons: Woman of Will,” Industrial Workers of the World, <http://www.iww.org/en/culture/biography/LucyParsons1.shtml> (July 11, 2005); Libero Della Piana, “Lucy Parsons: The Life of a Revolutionary,” *Dynamic Magazine*, February 2001, online <http://www.yclusa.org/article/view/1484/1/284> (July 5, 2005).

⁵ Lucy Parsons, address to founding convention of Industrial Workers of the World, Chicago, 1905, reprinted William Loren Katz, “Lucy Gonzales Parsons,” *The Black World Today*, June 29, 2005, online <http://tbwt.org/index.php?option=content&task=view&id=504&Itemid=41> (July 5, 2005).

⁶ Lucy Parsons, quoted in Caili Thibeault, “Lucy Parsons: A Life Dedicated to Justice,” *Illinois History*, April 1998, online through Illinois Periodicals Online Project, Northern Illinois University Libraries, <http://www.lib.niu.edu/ipo/ihy980450.html> (July 5, 2005).

⁷ Lucy Parsons, quoted in Ruthe Winegarten, *Black Texas Women: 150 Years of Trial and Triumph* (Austin: University of Texas Press, 1995), p. 79, referencing Carolyn Ashbaugh, *Lucy Parsons: American Revolutionary* (Chicago: Kerr, 1976), pp. 217-19.

NARRATIVE TEXTS

Anna Pennybacker, Teacher, Author, Activist, 1861-1938

Pioneering teacher Anna Pennybacker made Texas's history come alive by sprinkling it with tantalizing stories. She wrote the first Texas history textbook, used by four decades of Texas students.

Daughter of a Baptist minister, Anna arrived in Texas with her family at age 17. She won a competitive scholarship to attend the new Normal Institute in Huntsville, and in 1880, after a year of instruction, she graduated with a teacher's certificate. She taught first in Bryan grammar school, where her stories won smiles and acclaim from the children. While her fiancé studied abroad, Anna taught in Missouri. He returned in 1884 as superintendent of Tyler schools and appointed Anna to be history teacher and principal at Central High, a post that she filled for nine years. In 1888 she published *A New History of Texas for Schools* complete with illustrations, footnotes, and teaching guides. The book found its way into classrooms throughout the state. The Texas legislature responded by adopting it as the official text for public schools.¹



In 1893 Anna followed her husband to his new position in Palestine, Texas. He died six years later, and she moved with her three young children to Austin. From here she became increasingly involved in the women's club movement. She headed the state Federation of Women's Clubs 1901-1903 and rose to president of the national Federation 1912-1916. As a club member, she spoke artfully to raise scholarship money for women at The University of Texas at Austin and to persuade the legislature to build a women's dormitory there. She embraced causes such as child welfare, immigrant status, women's suffrage, and the Chautauqua Women's Club. A pacifist and friend of Eleanor Roosevelt, she supported the Great War reluctantly. Afterwards she set her goals on international peace and disarmament by working as a special correspondent to the League of Nations. She urged the United States to join the World Court and to sign the Kellogg-Briand Pact, renouncing war as an instrument of national policy.²

At age 76, still devoted to education, Anna gave the commencement address for Houston's combined high school graduation, the first woman ever to do so.

Quotations

[My book] attempts to picture the principal events in our history in a style easy and natural, yet vivid. It was written from the standpoint of a teacher, who believes that success in teaching history demands not only a live instructor, but also a live text-book.—From preface to first edition, *A New History of Texas for Schools*, by Anna Pennybacker³

I gasp even yet when I remember the astonishment I felt, and the thrill over the daring of it. A story in school! . . . I stepped into the outer edge of freedom of thought. For here was history!—A student of Mrs. Pennybacker⁴

I feel with all the strength of my woman's being that war is a relic of barbarism.—Anna Pennybacker, 1918⁵

Photo

#1440-I. ITC San Antonio Light Collection.

Endnotes

¹ Major source for biographical information in this article is Johnnye Pierce Kennedy, "Anna Pennybacker, Historian of Texas," *Chronicles of Smith County, Texas* 11:2 (Fall 1972), pp. 73-80. Other sources are Stacey A. Cordery, "Pennybacker, Anna J. Hardwicke," *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/PP/fpe30.html> (April 14, 2005); Ruthe Winegarten, *Texas Women: A Pictorial History from Indians to Astronauts* (Austin: Eakin Press, 1986), p. 100; and "A Guide to the Mrs. Percy V. Pennybacker Papers," Center for American History, University of Texas at Austin, <http://www.lib.utexas.edu/taro/utcah/00043/00043-P.html> (April 14, 2005).

² Pennybacker's political activities are discussed in Winegarten, *Texas Women: A Pictorial History*, p. 100.

³ Anna J. Hardwicke Pennybacker, *A New History of Texas for Schools* (Tyler: Published for the author, 1888), pp. v-vi, cited in Kennedy, "Anna Pennybacker," *Chronicles of Smith County, Texas* 11:2, p. 76.

⁴ Student quoted in Helen Knox, *Mrs. Percy V. Pennybacker: An Appreciation* (New York: Fleming H. Revell, 1916), p. 56, cited in Kennedy, "Anna Pennybacker," *Chronicles of Smith County, Texas* 11:2, p. 75.

⁵ Quoted in Winegarten, *Texas Women: A Pictorial History*, p. 100.

NARRATIVE TEXTS

Katherine Anne Porter, Author, 1890-1980

Ambitious and austere, Katherine Anne Porter was Texas's first novelist to win the Pulitzer Prize. Texas inspired the setting of much of her finest fiction, yet she maintained an uneasy relationship with her native state.

Born in Indian Creek, she lost her mother at age two and was raised largely by her grandmother in Kyle—a strong-willed woman who regaled the grandchildren with vivid tales of her plantation past. Katherine married at age 16—the first of four marriages—and embarked on what she termed a “nomadic life.”¹ She was a movie extra in Chicago, performed onstage in Texas and Louisiana, then left her first husband.² In 1918, while working as a journalist in Denver, she nearly died in the flu epidemic.

Katherine Anne characterized her endeavors during the 1920s as “running back and forth between Mexico City and Greenwich Village.”³ In Mexico she met leaders of the revolutionary government, immersed herself in that country's cultural renaissance, and began to write in earnest. Mexico, she asserted, “gave me back my Texas past.”⁴ She published several stories with nuanced settings in Mexico and Texas.

In 1931 a fellowship enabled her to make a long-desired trip to Europe. She set sail on a German ship, keeping notes of the voyage that would one day prove useful. After five years she returned to the U.S., shuffling residences among Pennsylvania, New York, Houston, and New Orleans. During this time she wrote long stories based on her own life and her grandmother's tales. Three of these were collected in her book *Pale Horse, Pale Rider*, published in 1939 to critical acclaim. The book explores the conflicts between a romantic past and the harsh realities of the present.⁵

In later years Katherine traveled as a visiting professor and lived in an artists' colony in upstate New York before ultimately settling in Maryland. She spoke out against threats of totalitarianism and McCarthyism.⁶ Her masterpiece and only full-length novel, *Ship of Fools*, was released in 1962 after 25 years in progress. The book traces the origins of evil and rise of Nazism among allegorical characters aboard ship.⁷ Katherine based it on notes from her voyage to Germany in 1931. Her final publication in 1977 addressed the infamous Sacco-Vanzetti trial and executions.

Katherine bequeathed her personal papers and photos to the University of Maryland.⁸

Quotations

*I don't imagine I'll ever be a popular writer. I simply want to be free to say what I feel and think exactly as I am able—leave my testament, if you like, offer my evidence of what I found in this life and how it seemed to me, and what I was able to make of it.*⁹

*Human life itself may be almost pure chaos, but the work of the artist is to take these handfuls of confusion and disparate things, things that seem to be irreconcilable, and put them together in a frame to give them some kind of shape and meaning.*¹⁰

*Experience is what really happens to you in the long run, the truth that finally overtakes you.*¹¹

*Death cancels our engagements, but it does not affect the consequences of our acts in life.*¹²

Photo

George Platt Lynes.



NARRATIVE TEXTS

Endnotes

¹ Nomadic life from Sara E. Wilson, "A Writer's Writer: Preserving the Archives of Katherine Anne Porter," *Humanities* 19:5 (Sept./Oct. 1998), online at National Endowment for the Humanities, <http://www.neh.gov/news/humanities/1998-09/porter.html> (June 1, 2005).

Other sources for biographical information are Darlene Harbour Unrue, "Porter, Katherine Anne," *Literary Encyclopedia*, <http://www.litencyc.com/php/speople.php?rec=true&UID=3608> (June 1, 2005); "Guide to the Papers of KAP: A Biography," University of Maryland Libraries, <http://www.lib.umd.edu/ARCV/kap/kapbio.html> (June 1, 2005); Petri Liukkonen, "Katherine Anne Porter," *Authors' Calendar: Books and Writers*, <http://www.kirjasto.sci.fi/kaporter.htm> (March 4, 2005); Joan Givner, "Porter, Katherine Anne," *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/view/PP/fpo40.html> (April 15, 2005); "Katherine Anne Porter," *Famous Texans*, <http://www.famoustexans.com/katherineanneporter.htm> (March 3, 2005); and "Chap. 13: Southern Renaissance/Authors: Katherine Anne Porter,"

American Passages: A Literary Survey, <http://www.learner.org/ameripass/unit13/authors-4.html> (June 1, 2005).

² Darlene Harbour Unrue, "Porter, Katherine Anne," *Literary Encyclopedia*, <http://www.litencyc.com/php/speople.php?rec=true&UID=3608> (June 1, 2005).

³ "Porter, Katherine Anne," *Handbook of Texas Online*.

⁴ Petri Liukkonen, "Katherine Anne Porter," *Authors' Calendar: Books and Writers*, <http://www.kirjasto.sci.fi/kaporter.htm> (March 4, 2005).

⁵ Themes of her writing are discussed in Unrue, "Porter, Katherine Anne," *Literary Encyclopedia*, online.

⁶ Unrue, "Porter, Katherine Anne," *Literary Encyclopedia*, online.

⁷ *Ship of Fools* is discussed in Ibid. and more completely in Liukkonen, "Katherine Anne Porter," *Authors' Calendar: Books and Writers*, online.

⁸ "Porter, Katherine Anne," *Handbook of Texas Online*; "Katherine Anne Porter," *Famous Texans*, online.

⁹ Quoted in Wilson, "A Writer's Writer: Preserving the Archives of Katherine Anne Porter," online.

¹⁰ "Katherine Anne Porter Quotes," *Brainy Quote*, http://www.brainyquote.com/quotes/authors/k/katherine_anne_porter.html (June 1, 2005).

¹¹ Ibid.

¹² Quoted in Susie Kelly Flatau and Lou Halsell Rodenberger, *Quotable Texas Women* (Abilene: State House Press, 2005), p. 39.

NARRATIVE TEXTS

Selena Quintanilla Perez, Singer, 1971-1995

The singing sensation known as Selena was an icon of contemporary Tejanos who move easily between two cultures. Her surging career seemed to know no bounds when she was murdered at age 23.

Selena grew up in a blue-collar neighborhood of Lake Jackson. Her father, a Dow Chemical employee and erstwhile rock musician, marshaled his three children into a family band. When her parents decided to invest in a restaurant, nine-year-old Selena had a venue in which to perform publicly.¹

The restaurant enterprise collapsed in the economic downturn of 1981. Embracing a new gamble, the Quintanillas refurbished an old van and took to the road. Selena y Los Dinos played at weddings, quinceañeras, dinner clubs, dance halls, and talent shows. They fused norteño, reggae, cumbia, and pop strands into a distinct Tejano sound.

Everywhere Selena drew attention for her resounding voice and fluid stage presence. She performed in jeweled bras and tight high-waisted pants. The band added new members and began recording albums. Selena was named female vocalist of the year by the Tejano Music Awards in 1987 and in each of the next seven years. In 1989 EMI Latin presented her with a six-figure recording contract. Her concert tour to Mexico met with a warm and responsive audience.

Trusting intuition, Selena made bold decisions. At age 20 she married the band's drummer, Chris Perez, without her parents' knowledge. She opened boutiques in Corpus Christi and San Antonio, showcasing jewelry and clothes of her own design. But Selena remained close to her family and practiced their Jehovah's Witness faith. She devoted many hours to anti-drug and stay-in-school campaigns.

In 1993-1994 Selena garnered an Emmy and Double Platinum and Quadruple Platinum awards for her music, and in February 1995 she performed to a record crowd of 60,000 in the Houston Astrodome. She was working on a crossover album in English when she was shot to death by the president of her fan club. Her grieving admirers took to the streets in an outpouring of vigils, memorials, and tributes.



Quotations

A reason that the whole family has been able to stay together and work is that since we were little, Dad has always taught us to share and to always treat people the way you want them to treat you. And he applies that in our family.—Selena in a 1993 interview²

I hope to make a lot of people happy with my music. . . . Words have a strong message, and somewhere out there somebody's going through something. And if I can touch somebody in that way, that's the ultimate.—Selena in a 1994 interview³

She was a humble, good-hearted person. It wasn't a façade. It wasn't an act. She was humble 24 hours a day. She knew where she came from. She never forgot that. Fame never came between her and her fans.—Jose Behar, EMI Latin Records⁴

She was one of us, a girl from the barrio, and we loved her as much as we were proud of her. . . . She sang with conviction and feeling that hit our heart.—Tino González⁵

Photo

ITC San Antonio Light Collection (unnumbered) published 11/12/91. ITC San Antonio Light Collection.

Endnotes

¹ Major sources for biographical information in this article are Rick Mitchell, "Selena Story," *Houston Chronicle*, May 21, 1995, online http://www.selenaforever.com/Selena/Houston_Chronicle_Selena.html (September 9, 2005); Joe Nick Patoski, *Selena: Como La Flor* (Little, Brown & Co., 1996), excerpted in "Tejano Idol Fashioned a Career," *San Antonio Express-News*, March 24, 1996; and "Selena Biography," http://www.selenaforever.com/Selenamusic/selena_biography.html (September 9, 2005).

² From an interview by Cito de la Torre and Nancy Rodriguez published in *La Prensa*, April 16, 1995, online http://www.selenaforever.com/SelenaInterviews/Selena_Interview_1.html (September 9, 2005).

³ From an interview by Walter Martinez published in *Latin Style Magazine*, 1995, online http://www.selenaforever.com/SelenaInterviews/Selena_Interview_2.html (September 9, 2005).

⁴ Quoted by Mitchell, *Houston Chronicle*, May 21, 1995, online.

⁵ From "Devoted fans recall the magic of a fallen star," *San Antonio Express-News*, March 31, 2005, p. 1F.

NARRATIVE TEXTS

Katherine Stinson, Pilot, 1891-1977, and Marjorie Stinson, Pilot and Instructor, 1896-1975

The diminutive young woman from Alabama had a goal: to become a piano teacher. But her parents could not afford the training in Europe that Katherine wanted. Looking for a way to make money, she noticed the new field of aviation. Pilots who flew stunts in fragile open-air biplanes earned as much as \$1,000 *a day!*



Katherine Stinson



Marjorie Stinson

Exhilarated after her first ride as a passenger, Katherine prevailed upon an instructor to teach her the controls. With just four hours of instruction, she was flying solo. Katherine proceeded to set a string of records that left the notion of teaching piano far behind.¹

When her instructor relocated to San Antonio and reported ideal flying conditions, Katherine and her family followed him there in 1913. With her mother and sister, Marjorie, she opened the Stinson School of Flying in that city. Marjorie earned her pilot's license on August 12, 1914, at the age of 18 and became flying instructor at the airfield. In 1916, with the war in Europe raging, she trained at least 100 cadets to fly and become known as "The Flying Schoolmarm." The school closed at the end of the war. Marjorie barnstormed the country doing stunt flying at county fairs and airports, then retired from flying in 1928 and became a draftsman for the U.S. Navy's Aeronautical Division.

Katherine Stinson was the first woman pilot to master the loop-the-loop, a stunt considered particularly dangerous. She was the first pilot of either sex to produce night skywriting with fireworks. She performed as far away as China and Japan, where crowds heralded her as the "Air Queen." In 1917 she set a world long-distance record by flying alone 610 miles from San Diego to San Francisco.

Katherine was an excellent mechanic who examined her plane before each flight, carefully cleaning its components. Such diligence contributed to her remarkable safety record: she performed the loop-the-loop over 500 times without an accident.²

When the U.S. entered World War I, Katherine volunteered as a pilot but was turned down because she was a woman. Seeking other ways to help, she raised \$2 million for the Red Cross through air shows and piloted airmail deliveries, the first woman in the U.S. to fill this role. On one such flight, she surpassed her previous endurance record by carrying mail 783 miles nonstop between Chicago and New York City.

Rejected again as a military pilot, Katherine volunteered as an ambulance driver in Europe. She was accepted, but brutal winter and wartime conditions took a toll on her health: she returned to the U.S. weak from tuberculosis. Settling in Santa Fe, she eventually became an award-winning designer of pueblo-style homes. Katherine never flew again, but her pioneering efforts lifted aviation to public awareness and acceptance.

Quotations

When you are flying toward a cloud, it does not seem as if you yourself are moving. The cloud seems to be rushing at you. And when you enter it, you are in the thickest fog you ever imagined. . . . I have been in clouds so dense I couldn't see my own hands operating the controls.³

They said I would ruin the cloth with my scrubbing, and that the oil didn't hurt the wires and joints anyway. . . . But I wanted to see the condition of things under all that dirt. And I did find a good many wires that needed to be replaced.⁴

Fear, as I understand it, is simply due to lack of confidence or lack of knowledge—which is the same thing. You are afraid of what you don't understand, of things you cannot account for.⁵

NARRATIVE TEXTS

It was easy to tell where I was all the time . . . towns, cities, farms, hills and mountains passed rapidly. . . . I never had any fear. The main thing was speed.—Katherine describing her historic flight from San Diego to San Francisco⁶

Photos

#851-G. Caption: “Katherine Stinson, c. 1910.” ITC *San Antonio Light* Collection; ITC #85-163. Caption: “Marjorie Stinson at the controls of a Curtiss Pusher plane, c. 1916.” UT Dallas History of Aviation Collection.

Endnotes

¹ Sources for biographical information in this article are Mary Beth Rogers, Sherry A. Smith, and Janelle D. Scott, *We Can Fly: Stories of Katherine Stinson and Other Gutsy Texas Women* (Austin: Ellen C. Temple, 1983), pp. 11-23, 176; Christine A. Keffeler, “Stinson, Katherine,” *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/view/SS/fst97.html> (March 9, 2005); Mary Beth Rogers, Ruthe Winegarten, and Sherry Smith, *Texas Women: A Celebration of History* (Austin: Texas Foundation for Women’s Resources, 1981), pp. 12-13; and Ruthe Winegarten, *Texas Women: A Pictorial History from Indians to Astronauts* (Austin: Eakin Press, 1986), p. 94.

² Accident-free record from Rogers et al., *We Can Fly*, p. 14. Katherine’s record firsts in flying are detailed in that source and in “Stinson, Katherine,” *Handbook of Texas Online*.

³ Quoted in Rogers et al., *We Can Fly*, p. 13.

⁴ Quoted in Rogers et al., *We Can Fly*, pp. 14-15.

⁵ Quoted in Rogers et al., *We Can Fly*, p. 23.

⁶ Quoted in Rogers et al., *We Can Fly*, p. 20.

NARRATIVE TEXTS

Emma Tenayuca, Labor Leader, 1916-1999

Emma Tenayuca was just 16 years old when she joined a strike of women cigar makers. Born in San Antonio in 1916, she grew up hearing fervent political debate at Plaza del Zacate. “If you went there, you could find a minister preaching. You could also find revolutionists from Mexico holding discussions. I was exposed to all of this.”¹

By 1937 Emma was leading sit-down strikes at City Hall and the Works Progress Administration (WPA) headquarters. Her fiery speeches inspired crowds of workers. In January 1938, when pecan shellers in San Antonio walked out of their jobs, they turned to Emma for support. She immediately joined their cause, rallied thousands, and was arrested along with many others. The shellers won a favorable settlement to the strike, but many lost their jobs soon afterwards to mechanization.

In 1939 the young leader was meeting with Communist Party members inside the new municipal auditorium. A crowd stormed the building, smashing windows and causing injuries. Blacklisted by employers, Emma moved to California and stayed for many years. In the late 1960s, she returned to San Antonio, where she earned a master’s degree and taught reading in public schools.

Today Emma Tenayuca is remembered as *La Pasionaria* for her fierce defense of the working poor.



Quotations

*It was a combination of being a Texan, being a Mexican, and being more Indian than Spanish that propelled me to take action. I don't think I ever thought in terms of fear.*²

*It's the women who have led. I just have a feeling, a very strong feeling, that if ever this world is civilized, it would be more the work of women.*³

Photo

ITC *San Antonio Light* Collection #1541E. Caption: “Emma Tenayuca leads Workers Alliance members at a sit-down protest in San Antonio City Hall, 1937.”

Endnotes

¹ Emma Tenayuca, address to 12th Annual Conference, National Association of Chicana and Chicano Studies, Austin, 1984, reprinted in *La Voz de Esperanza* 12:7, September 1999, p. 5.

² *Ibid.*, p. 8.

³ Emma Tenayuca, interview with Jerry Poyo, February 21, 1987, Oral History Program, Institute of Texan Cultures.

NARRATIVE TEXTS

Leonor Villegas de Magnón, Author and Founder of La Cruz Blanca, 1876-1955

Born into wealth, Leonor Villegas de Magnón could have lived a life of aristocratic ease but chose instead to follow her conscience. She became a champion to people on both sides of the Texas-Mexico border.

A native of Nuevo Laredo, Mexico, she attended schools in Texas and New York, married a Hispanic U.S. citizen, and settled with him in Mexico City. Here Leonor grew aware of a smoldering discontent against dictator Porfirio Díaz and began secretly writing for revolutionary publications.¹

Her father had immigrated to Laredo, Texas. When he fell ill, Leonor traveled there to attend to him. The sudden outbreak of the Mexican Revolution prevented her from returning to Mexico, so she opened a kindergarten in her family's Laredo house and penned editorials for newspapers.

In March 1913 fighting broke out across the river in Nuevo Laredo. Leonor quickly mobilized a group of women to assist. They pulled injured men from the battle, administered first aid, and got them to hospitals. Realizing the need for a more organized medical response, she founded and financed La Cruz Blanca (the White Cross).

On January 1, 1914, Nuevo Laredo again came under attack. Cruz Blanca volunteers helped wounded revolutionaries cross the Rio Grande. Leonor converted her home into a makeshift hospital. When U.S. authorities came to arrest the rebels, Leonor recruited sympathetic American friends to smuggle civilian clothes to patients and help them escape.

Afterwards Leonor and 25 nurses joined a revolutionary army at Juárez as medics. The Mexican government awarded medals to Leonor at the revolution's end, but she was concerned that the story of the nurses and the border inhabitants was being lost. Leonor wrote two narratives of their war experiences, one in Spanish and one in English. She was disappointed not to find a publisher for them in her lifetime. Arte Público Press in Houston published Leonor's two volumes in 1994 and 2004.

Quotations

*I write in praise of nurses, those selfless women devoted to our country. . . . Each had already proven her loyalty and effectiveness. The Rebel knew their hearts would never harbor treason.*²

*History purports to tell the facts. Yet it has forgotten the important role played by people of Laredo, Nuevo Laredo and other border towns who, in those times, drew together in fraternal accord.*³

Photo

ITC 84-597. Caption: "Leonor Villegas de Magnón (*left*) and Jovita Idar treat casualties of the Mexican Revolution, c. 1914." A. Ike Idar, San Antonio.



Endnotes

¹ Biographical details in this article are from Teresa Palomo Acosta and Ruthe Winegarten, *Las Tejanas: 300 Years of History* (Austin: University of Texas Press, 2003), pp. 75-78; Mary Beth Rogers, Sherry A. Smith, and Janelle D. Scott, *We Can Fly: Stories of Katherine Stinson and Other Gutsy Texas Women* (Austin: Texas Foundation for Women's Resources, 1983), pp. 81-87; Nancy Baker Jones, "Villegas de Magnón, Leonor," *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/view/VV/fvi19.html> (March 30, 2005).

² Leonor Villegas de Magnón, Spanish manuscript of *La Rebelde* (1920s), quoted in Clara Lomas, "Transborder Discourse: The Articulation of Gender in the Borderlands in the Early Twentieth Century," *Frontiers: A Journal of Women Studies* 24: 2 & 3 (2003), p. 68, translation McKenzie.

³ *Ibid.*

NARRATIVE TEXTS

Elise Waerenskjold, Author and Journalist, 1815-1895

The young Norwegian woman looked to be a freethinking, modern intellectual. At age 19 she founded a private school for girls. She married a sea captain without the customary reading of the banns in church, then, when they parted ways three years later, she reclaimed her maiden name. Advancing the precepts of her pastor father, she published tracts against excessive drinking. She pursued journalism—a highly unusual field for a woman—and became editor of a magazine promoting emigration.¹

Elise Waerenskjold (née Tvede) left this stimulating environment behind when she sailed for America in 1847. At age 32 she landed in Texas and immediately married a fellow passenger seven years her junior. The Waerenskjolds settled at Four Mile Prairie and began raising cattle. Elise adapted to the demands of frontier life without complaint. She parented three boys, ordered reading material from Norway, walked miles to share news with her neighbors. She built community among Norse immigrants, who welcomed her into their homes “like a bishop,”² and she continued to write letters and essays, speak out against slavery, and support opportunities for women.³

In 1866 tragedy struck. The couple lost their youngest son, Thorwald, age 7, in January.⁴ Elise wrote that he had been “the dearest thing we possessed on this earth.”⁵ In November her husband, Wilhelm, was stabbed to death by a neighbor Methodist preacher.⁶

Elise persevered in managing the farm. When money was scarce, she supplemented her family’s income by teaching school and selling books and seeds. She never stopped writing articles and letters. Elise lived long enough to see her dream realized of a Norwegian Lutheran pastor for the community.⁷ Today her writing provides a firsthand record and window onto the Texas immigrant experience.



Quotations

This is indeed a strange woman, my wife, who prefers reading books and writing down what she thinks.—Svend Foy, Elise’s first husband, a Norwegian sea captain⁸

*I am convinced that slavery will be abolished by gentle means or by force, because I believe that institutions founded on injustice cannot survive.*⁹

*Drinking, quarreling and fighting are common here [in Texas].*¹⁰

*In this country a tiller of the soil is respected as much as anyone else, be he official or merchant.*¹¹

*I believe to the fullest degree that human beings are born with equal rights.*¹²

Photo

ITC 68-2591.

Endnotes

¹ Sources for biographical details in this article are Lorraine Barnes, “Lady with a Pen,” *Texas Star*, January 30, 1972; Crystal Sasse Ragsdale, “Waerenskjold, Elise Amalie Tvede,” *Handbook of Texas Online*, <http://www.tsha.utexas.edu/handbook/online/articles/view/WW/fwa5.html> (March 23, 2005); Anne Fears Crawford and Crystal Sasse Ragsdale, *Texas Women: Frontier to Future* (Austin: State House Press, 1998), pp. 39-49; W.A. Frachmeier, “Elise Amalie Tvede Waerenskjold,” in Evelyn M. Carrington, ed., *Women in Early Texas* (Austin: Jenkins Publishing Co., 1975), pp. 263-69; Sherry A. Smith, “Elise Waerenskjold: A Modern on the Prairie,” in Francis Edward Abernethy, *Legendary Ladies of Texas* (Dallas: E-Heart Press, 1981), pp. 79-82; and Ruthe Winegarten, *Texas Women: A Pictorial History from Indians to Astronauts* (Austin: Eakin Press, 1986), pp. 27-29.

² This quote appears in Barnes, “Lady with a Pen,” *Texas Star*; in Crawford and Ragsdale, *Texas Women: Frontier to Future*, p. 48; and in Smith, “Elise Waerenskjold: A Modern on the Prairie,” p. 79.

³ “Waerenskjold, Elise Amalie Tvede,” *Handbook of Texas Online*.

⁴ Thorvald was born Oct. 4, 1858; see Crawford and Ragsdale, *Texas Women: Frontier to Future*, p. 46.

⁵ Quote appears in Smith, “Elise Waerenskjold: A Modern on the Prairie,” p. 81.

⁶ Crawford and Ragsdale, *Texas Women: Frontier to Future*, p. 47; Smith, “Elise Waerenskjold: A Modern on the Prairie,” p. 81.

⁷ Frachmeier, “Elise Amalie Tvede Waerenskjold,” p. 269; Crawford and Ragsdale, *Texas Women: Frontier to Future*, p. 45.; Smith, “Elise Waerenskjold: A Modern on the Prairie,” p. 80.

⁸ Quoted in Crawford and Ragsdale, *Texas Women: Frontier to Future*, p. 41.

⁹ Quote appears in Frachmeier, “Elise Amalie Tvede Waerenskjold,” p. 266; and in Winegarten, *Texas Women: A Pictorial History*, p. 29.

¹⁰ Quoted in Barnes, “Lady with a Pen,” *Texas Star*.

¹¹ Quoted in *Ibid*.

NARRATIVE TEXTS

“Babe” Didrikson Zaharias, Athlete, 1911-1956

“I knew exactly what I wanted to be when I grew up,” declared the scrappy girl from Beaumont. “My goal was to be the greatest athlete who ever lived.” In the eyes of many sports aficionados, Babe Didrikson Zaharias achieved exactly that.¹

Her first nimble forays into athletics occurred in her backyard, where her Norwegian immigrant father had built wooden gymnastics equipment. She smacked the ball so hard in sandlot baseball games that neighbor boys named her “The Babe” after Babe Ruth—an appellation she much preferred over her given name, Mildred.

She played every sport her high school offered: volleyball, tennis, golf, baseball, basketball, swimming. As the school’s basketball star, she attracted the attention of a recruiter for a company team in Dallas. Babe led his Golden Cyclones to a national championship and was named All-America basketball player for three straight years.

When her boss decided to organize a track-and-field team, Babe promptly competed in all events. She represented her team single-handedly at the AAU nationals of 1932, where she won the team championship, broke four world records, and qualified for the upcoming Olympics.

The champ stirred indignation with brash, exultant comments like “The Babe’s here! Who’s coming in second?”² Yet her Texas bravado lifted the spirits of Americans suffering from the Great Depression. In the 1932 Olympics, she won gold medals for javelin and hurdles. She took silver for high jump in a disputed decision, then came home to bouquets of roses, a shower of confetti, and a welcoming band.

Barred for a time from amateur athletics, Babe cheerfully did promo tours, performed vaudeville acts, and played harmonica to support her family. After some thought, she decided to make golf her next career. She proceeded to win 82 tournaments, including every women’s golf title in existence.³

The only battle Babe ever lost was to cancer. Following a colostomy, she defied medical predictions by returning to the golf circuit, but resurgent cancer claimed the life of “the world’s outstanding all-round feminine athlete”⁴ at age 45.



Quotations

*It’s not just enough to swing at the ball. You’ve got to loosen your girdle and really let the ball have it.*⁵

*You can’t win them all—but you can try.*⁶

*Winning has always meant much to me, but winning friends has meant the most.*⁷

Photo

Caption: “Babe Didrikson competing at the hurdles—As a child she had practiced by running and jumping over hedges in her neighborhood.” Texas Sports Hall of Fame, Grand Prairie.

Endnotes

¹ Quote appears in Susie Kelly Flatau and Lou Halsell Rodenberger, *Quotable Texas Women* (Abilene: State House Press, 2005), p. 133, and in “10k Truth Sports Quotes by Babe Didrikson Zaharias,” http://www.10ktruth.com/the_quotes/babe.htm (April 29, 2005). Major sources for biographical information in this article are Ann Fears Crawford and Crystal Sasse Ragsdale, *Women in Texas: Their Lives, Their Experiences, Their Accomplishments* (Austin: State House Press, 1992), pp. 295-306; Mary Beth Rogers, Sherry A. Smith, and Janelle D. Scott, *We Can Fly: Stories of Katherine Stinson and Other Gutsy Texas Women* (Austin: Texas Foundation for Women’s Resources, 1983), pp. 25-37; and Mary Kay Knief, “The Babe,” in Francis Edward Abernethy, ed., *Legendary Ladies of Texas* (Dallas: E-Heart Press, 1981), pp. 175-82.

² “10k Truth Sports Quotes,” online.

³ Golf accomplishments from Knief, “The Babe,” p. 180; and Mary Beth Rogers, Ruthe Winegarten, and Sherry Smith, *Texas Women: A Celebration of History* (Austin: Texas Foundation for Women’s Resources, 1981), p. 73.

⁴ *Dallas Morning News*, cited in Knief, “The Babe,” p. 178.

⁵ Rogers et al., *We Can Fly*, p. 36; Knief, “The Babe,” p. 181; “10k Truth Sports Quotes,” online.

⁶ *Quotable Texas Women*, p. 131; “10k Truth Sports Quotes,” online.

⁷ *Quotable Texas Women*, p. 56.

NARRATIVE TEXTS

Claudia Alva Taylor “Lady Bird” Johnson, First Lady and Environmentalist Extraordinaire, 1912-__

Lady Bird Johnson was born in Karnack, Texas, in an imposing 70-year-old mansion built by slaves. Her mother died from a fall when Lady Bird was five. Her father allowed the child to roam the manor at will, and she spent many hours in peaceful solitude with nature.¹

An excellent student, Lady Bird graduated from high school at age 15 and entered The University of Texas at Austin. She wrote for *The Daily Texan*, earned a history degree in 1933, then stayed another year to complete a degree in journalism. She anticipated a career in this field when she met Lyndon Baines Johnson, a Congressional aide visiting Austin in summer 1934. He wooed her with dogged persistence. Just 10 weeks after they met, the couple married in San Antonio.²



By 1937 Johnson was ready to run for Congress. Lady Bird funded his campaign with \$10,000 inherited from her mother. During World War II, Congressman Johnson enlisted in the navy. Lady Bird ran his office in his absence, discovering strong managerial skills in the process. On his return she used more of her inheritance to purchase an ailing Austin radio station that soon saw financial success.³

When Lyndon ran for senator in 1948, Lady Bird overcame her initial shyness and stumped for her husband’s campaign. Over the next 12 years, Johnson rose to the powerful position of Senate majority leader. He garnered the Democratic nomination for vice president in 1960. Lady Bird campaigned graciously and articulately for the Kennedy-Johnson ticket, prompting Bobby Kennedy to affirm, “Lady Bird carried Texas for us.”⁴

The fatal Dallas shootings of November 1963 catapulted her into the role of First Lady, “suddenly onstage for a part I never rehearsed.”⁵ Accepting the challenge, Lady Bird became an active presidential wife. She chaired the Head Start program for preschoolers and mobilized volunteers into planting a carpet of flowers across Washington, D.C. Appalled at the billboards and junkyards that cluttered the nation’s highways, she spearheaded the Highway Beautification Act of 1965.

Divisiveness in the country over the war in Vietnam took a toll on Lyndon’s health. Lady Bird was relieved when he announced he would not run for re-election in 1968. The Johnsons retired to their ranch near Stonewall, Texas. Lyndon died in 1973, but Lady Bird continued her efforts to infuse culture and natural beauty into everyday life. She was instrumental in establishing the LBJ Library, served on The University of Texas Board of Regents, led Austin’s Town Lake Beautification Project, and founded the national wildflower research center that eventually bore her name.⁶ For her contributions to public life, The University of Texas at Austin named Lady Bird Johnson a Distinguished Alumna.

Quotations

I would play outdoors; I would explore. I was utterly free to walk across hill and dale. I loved the world around me, and I loved to see the seasons change and see the first violets by the small tributary of a creek.—Lady Bird describing her childhood in East Texas⁷

There were huge, magnificent, big old Southern magnolia trees and tons and tons of jonquils—yellow ones and white ones. Every spring the yard would come ablaze with them. I would watch for the first ones and have myself a little ceremony, crowning the Prince of Spring.⁸

Ugliness is so grim. A little beauty can help create harmony which will lessen tensions.⁹

As I think back about my life, the things that surface are those which have given me pleasure and moments of quiet delight.¹⁰

You can’t espouse something that doesn’t make you happy. It has to make your heart sing before it can make anybody else’s sing.¹¹

NARRATIVE TEXTS

Photo

Lyndon B. Johnson Library, Austin.

Endnotes

¹ Lady Bird's childhood is discussed in "Lady Bird Johnson: The Early Years," Public Broadcasting System documentary, online http://www.pbs.org/ladybird/earlyyears/earlyyears_index.html (January 4, 2006); in Clay Smith, "Steel Magnolia: Jan Jarboe Russell's Lady Bird," *Austin Chronicle*, August 23, 1999, online <http://www.austinchronicle.com/issues/vol18/issue51/books.ladybird.html> (January 3, 2006); in Dr. Robert Breunig and Karen Louise Enyedy, "First Lady of the American Landscape," *Native Plants* magazine, Fall 2002, online from Lady Bird Johnson Wildflower Center, <http://www.wildflower.org/?nd=79> (January 3, 2006); in Ann Fears Crawford and Crystal Sasse Ragsdale, *Women in Texas: Their Lives, Their Experiences, Their Accomplishments* (Austin: State House Press, 1992), pp. 359-60; in Rita G. Koman, "...to leave this splendor for our grandchildren: Lady Bird Johnson, Environmentalist Extraordinaire," *OAH Magazine of History* 15 (Spring 2001), online from Organization of American Historians, <http://www.oah.org/pubs/magazine/firstladies/koman.html> (January 3, 2006); in "Lady Bird Johnson," National Park Service, <http://www.nps.gov/lyjo/gbird%20pdf.pdf> (January 3, 2006); in "Lady Bird's Story," Lady Bird Johnson Wildflower Center, <http://www.wildflower.org/?nd=biography> (January 3, 2006); and in Anne Adams, "Claudia Taylor Johnson: The First Lady Known as Lady Bird," *History's Women: The Unsung Heroines*, online <http://www.historyswomen.com/1stWomen/ladybird.htm> (January 3, 2006).

² Details of Lady Bird's college years and courtship are from "Lady Bird Johnson: The Early Years," Public Broadcasting System documentary, online; from Crawford and Ragsdale, *Women in Texas*, pp. 361-62; from "Lady Bird Johnson's Biography," Lyndon Baines Johnson Library, http://www.lbjlib.utexas.edu/johnson/archives.hom/biographys.hom/ladybird_bio.asp (January 3, 2006); from Smith, "Steel Magnolia," online; and from Koman, "...to leave this splendor for our grandchildren," online.

³ This period is described in Crawford and Ragsdale, *Women in Texas*, pp. 362-63; in "Lady Bird Johnson: A Political Wife," Public Broadcasting documentary, online http://www.pbs.org/ladybird/politicalwife/politicalwife_index.html (January 4, 2006); in Koman, "...to leave this splendor for our grandchildren," online; in "Claudia Taylor Johnson, the First Lady Known as Lady Bird," *History's Women*, online; and in "Lady Bird Johnson," National Park Service, online.

⁴ Quotation from Crawford and Ragsdale, *Women in Texas*, p. 367.

⁵ Quotation from "Lady Bird Johnson," National Park Service, online.

⁶ Retirement years and philanthropy described in "Lady Bird Johnson: Shattered Dreams," Public Broadcasting System documentary, online http://www.pbs.org/ladybird/shattereddreams/shattereddreams_index.html (January 4, 2006); in "Lady Bird Johnson: Winding Down," Public Broadcasting System documentary, online http://www.pbs.org/ladybird/windingdown/windingdown_index.html (January 4, 2006); in "Lady Bird Johnson's Biography," Lyndon Baines Johnson Library, online; and in "Lady Bird's Story," Lady Bird Johnson Wildflower Center, online.

⁷ Quotation from David Shribman, "Lady Bird's Beautification Continues," *National Perspective*, *uExpress*, February 20, 2001, online http://www.uexpress.com/davidshribman/?uc_full_date=20010220

⁸ Quotation from Ibid.

⁹ Quotation from "Lady Bird's Story," Lady Bird Johnson Wildflower Center, online.

¹⁰ Quotation from Breunig and Enyedy, "First Lady of the American Landscape," online.

¹¹ Quotation from Shribman, "Lady Bird's Beautification Continues," *National Perspective*, online.

PHOTO IMAGES

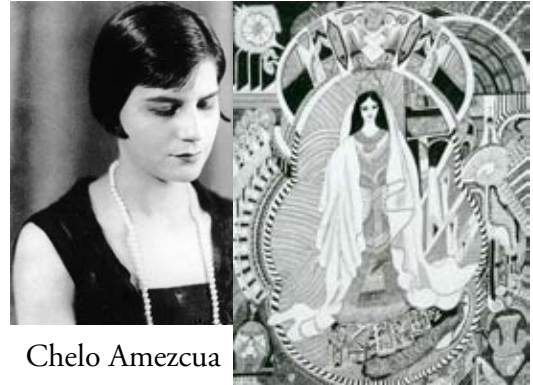
PHOTO IMAGES



Christia Adair



Suzanne Ahn



Chelo Amezcua

Queen of Sheba



Angelina—we have an 18x23” color print of the Ancel Adams painting from which this was cropped



Gloria Anzaldúa



Mollie Bailey's Circus poster and tents



Annie Webb Blanton



Mary Bonner in Paris with Édouard Léon



Maria del Carmen Calvillo (drawing by Thom Ricks for ITC children's book *Our Mexican Ancestors*)

PHOTO IMAGES



Kalpana Chawla



Rev. Mother Madeleine Chollet



Maud Cuney-Hare



Clara Driscoll



Almetris Duren



Catherine Munson Foster



Marsha Gomez



Bette Graham and son, Michael Nesmith
60

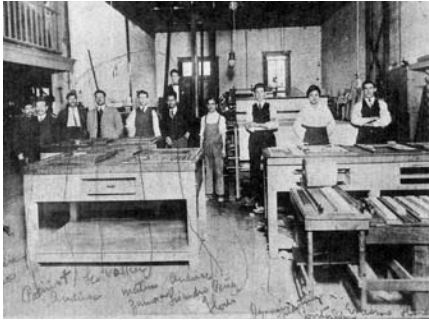


Oveta Culp Hobby



Ima Hogg

PHOTO IMAGES



Jovita Idar in printshop



Lizzie Johnson (Williams)



Janis Joplin



Barbara Jordan



Henrietta King



Olga Kohlberg



Ninfa Laurenzo



Jane Long



Jane Y. McCallum



Martha McWhirter and the Sanctificationists

PHOTO IMAGES



Adah Menken



Carrie Marcus Neiman



Elisabet Ney self-portrait



Lucy Parsons



Anna Pennybacker



Katherine Anne Porter



Selena Quintanilla Perez



Katherine Stinson



Marjorie Stinson in a Curtiss Pusher

PHOTO IMAGES



Emma Tenayuca with
Workers Alliance



Leonor Villegas de Magnon with
Jovita Idar (*left*)



Elise Waerenskjold



Babe Didrikson Zaharias



Claudia Alta Taylor
"Lady Bird" Johnson
(to be added to exhibit
upon her death)

PHOTO CAPTIONS AND CREDITS

PHOTO CAPTIONS

Chelo Amezcua, c. 1930, and her “Queen of Sheba.”

Local patrons stream into Mollie Bailey’s circus.; poster advertising the upcoming Texas tour.

Édouard Léon and Mary Bonner in his Paris studio with some of her etchings, c. 1930.

Catherine Foster standing under trees where Brit Bailey is buried.

Ima Hogg, c. 1910

Jovita Idar (*second from right*) and other employees of *El Progreso*, Laredo, 1914.

Lizzie Johnson on her wedding day in 1879, wearing a fashionable two-piece silk dress that showcases her tiny waist (reported to measure 18”).

Janis Joplin, 1968 Newport Folk Festival, Rhode Island.

In her elder years, Jane Long liked to smoke tobacco in a pipe while rocking on her front porch.

Belton Santificationists, c. 1895; Martha McWhirter is second from left.

Adah Isaacs Menken in costume, 1866.

Carrie Marcus, c. 1903.

Ney self-portrait at age 30.

Katherine Stinson, c 1910; Marjorie Stinson at the controls of a Curtiss Pusher, c. 1916.

Emma Tenayuca leads Workers Alliance members at a sit-down protest in San Antonio City Hall, 1937.

Leonor Villegas de Magnón (*left*) and Jovita Idar treat casualties of the Mexican Revolution, c. 1914.

Babe Didrikson competing at the hurdles—As a child she had practiced by running and jumping over hedges in her neighborhood.

PHOTO CREDITS

- Christia Adair—Willie Lee Gay; image from Texas Woman's University, Denton.
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Chelo Amezcua—Anthony Petullo Collection of Self-Taught and Outsider Art.
Angelina—Painting by Ancel Nunn. Courtesy Claude Smithheart, Lufkin.
Gloria Anzaldua—Photo by Annie Valva.
Mollie Bailey—Dallas Historical Society.
Annie Blanton—The University of North Texas, Denton (formerly North Texas Normal College).
Mary Bonner—Mary Carolyn Hollers George, *Mary Bonner: Impressions of a Printmaker*,
image from the Witte Museum, San Antonio.
María del Carmen Calvillo—Drawing by Thom Ricks.
Kalpana Chawla—NASA.
Mother Madeleine Chollet—University of the Incarnate Word.
Maud Cuney-Hare—Maud Cuney-Hare, *Norris Wright Cuney* (New York: Crisis Pub., 1913).
Clara Driscoll—Texas Woman's University, Denton, with permission of the Driscoll Foundation, Corpus Christi.
Almetris Duren—Center for American History, The University of Texas at Austin.
Catherine Foster—Brazoria County Historical Museum.
Marsha Gomez—Sally Jacques, Austin.
Bette Graham—Sanford Corporation, Oakbrook, Illinois, image from Texas Woman's University, Denton.
Oveta Culp Hobby—Rice University.
Ima Hogg—Center for American History, The University of Texas at Austin.
Jovita Idar—A. Ike Idar, San Antonio.
Lizzie Johnson—Mrs. Polk Shelton, Polk-Shelton Rd., Austin, Texas.
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Adah Menken—Harry Ransom Center, The University of Texas at Austin.
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Lucy Parsons—Chicago Historical Society; image from Texas Woman's University, Denton.
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Katherine Anne Porter—George Platt Lynes; image from the University of Maryland Libraries, College Park.
Selena Quintanilla Perez—ITC *San Antonio Light* Collection.
Katherine Stinson—ITC *San Antonio Light* Collection; Marjorie Stinson—The University of Texas at Dallas
History of Aviation Collection.
Emma Tenayuca—ITC *San Antonio Light* Collection.
Leonor Villegas de Magnón—Jovita F. Lopez, San Antonio.
Elise Waerenskjold—ITC.
Babe Didrikson Zaharias—Texas Sports Hall of Fame, Grand Prairie.

Lady Bird Johnson—Lyndon B. Johnson Library, Austin.

MORE QUOTATIONS

MORE QUOTATIONS

Suggestion for Design: Use some or all of these quotes as background wallpaper in the exhibit. A shadow effect would be effective, with quotes coming in and out of focus as visitor moves through the lighted room. These need to be in a special font to distinguish them from the quotes that accompany individual biographies. Quotes may be placed at varying angles to create visual interest. To the visitor they appear scattered at random, but they are actually grouped to complement exhibit themes.

NOTE: Unless otherwise specified, all quotations are from “QW”—Flatau, Susie Kelly, and Lou Hadsell Rodenberger, *Quotable Texas Women* (Abilene: State House Press, 2005).

Don't take yourself too seriously—we are likened to one grain of sand on a beach in the big picture.

Dot Woodfin, educator

QW p. 12

Sometimes it takes a step backwards to discover a new path

Diane Gonzales Bertrand, author

QW p. 9

Sing the birdsong that you were given, and know that that is enough.

Susan Murray, writer

QW p. 12

The ability to embrace my ordinariness makes me feel extraordinary.

Jana Kennon, educator

QW p. 46

We are still learning how to tell our cultural story through the lens of ordinary men and women and not just through the biographies of great men.

Betty Sue Flowers, poet, library director

QW p. 74

There are two choices in dealing with life. One can smile and make everyone's burden a little lighter, or one can frown and make everyone's burden even heavier.

Junette Kirkham Woller, children's author

QW p. 14

What can we do but laugh? It's better than crying!

Rose-Mary Rumbley, author, historian

QW p. 61

Laughing at yourself is the shampoo of the soul.

Artie Stockton, writer

QW p. 47

I learned early in life that humor diverts, energizes, and heals.

Liz Carpenter, political administrator

QW p. 65

MORE QUOTATIONS

Humor requires exaggeration and an element of surprise.

Sarah Weddington, attorney
QTW p. 63

Laughter is vital as the vital signs fade.

Liz Carpenter, political administrator
QTW p. 61

A major advantage of age is learning to accept people without passing judgment.

Liz Carpenter, political administrator
QTW p. 18

Beauty is a state of mind. Any woman of any age, weight, or fashion sense can be beautiful by believing it's so.

Diane Gonzales Bertrand, author
QTW p. 26

The truth is, at seventy-eight, I'm a little more, "whatever happens, happens." I've had the greatest life in the world.

Barbara Bush, Presidential wife
QTW p. 19

My mother's best advice was to always be able to look myself in the mirror with no regrets. Like a fine racehorse, never quit until you cross the finish line.

Electra Waggoner Biggs, sculptor
QTW p. 12

Texas women are like snowflakes. Individually, they might be pretty, but together, they can stop traffic.

Cathy Bonner, Women's Museum founder
QTW p. 136

Wallflowers are an unknown shrub in this part of the country; the men have too much gallantry to allow them to flourish.

Teresa Griffin Vielé, Army wife
QTW p. 26

Age is just a number, and mine's unlisted.

Larue Smith
QTW p. 16

Instead of looking at life as a narrowing funnel, we can see it ever widening to choose the things we want to do, to take the wisdom we've learned and create something.

Liz Carpenter, political administrator
QTW p. 117

There is a potential renaissance in all of us, whoever we are.

Rosa R. Guerrero, cultural ambassador
QTW p. 116

Nature, eternal, cradles the echoes of our youth.

Susie Kelly Flatau, author
QTW p. 20

MORE QUOTATIONS

I have a real soft spot in my heart for librarians and people who care about books.

Ann Richards, Texas Governor
QTW p. 28

I confess a great fondness for librarians. They are the quiet custodians of our most valuable treasure.

Evelyn Oppenheimer, agent, book reviewer
QTW p. 29

Children need to understand their own history so they can understand their own world.

Ramona Bass, conservationist
QTW p. 31

Children are apt to live up to what you believe of them.

Lady Bird Johnson, Presidential wife
QTW p. 30

There are no illegitimate children, only illegitimate parents.

Edna Gladney, children's home founder
QTW p. 32

Teachers open the door. You enter it by yourself.

Loula Grace Erdman, educator, novelist
QTW p. 43

One scrap of homemade fabric can tell us much about the realities and nuances of a woman's life, of a community's life, in nineteenth-century Texas.

Paula Mitchell Marks, history professor
QTW p. 23

These old things have not lost their usefulness. Our memories use them. They feed our lives with love.

Bonnie Bowman Korbell, poet
QTW p. 76

We are all of us dressed in each other's silks, woven together across time and universe in a garment of existence that assures us we are not alone.

Jan Epton Seale, writer
QTW p. 74

And what is art if it does not enchant?

Dominique De Menil, arts benefactor
QTW p. 21

Whenever I take my guitar and start to sing, I feel happy.

Lydia Mendoza, singer and guitarist
QTW p. 92

It has taken me a long time to understand that my memories largely shape the meaning of my life, and that sometimes memories are a trick you play on yourself.

Sandra Scofield, writer
QTW p. 77

MORE QUOTATIONS

The first rule of holes: when you're in one, stop digging.

Molly Ivins, columnist
QTW p. 15

Don't load the wagon and forget the mule.

Era Lee Caldwell, businesswoman
QTW p. 16

Always saddle your own horse.

Connie Douglas Reeves, riding instructor
QTW p. 122

The darn trouble with cleaning the house is it gets dirty the next day anyway, so skip a week if you have to. The children are the most important things.

Barbara Bush, Presidential wife
QTW p. 33

I am Woman—hear me roar. . . Or is that my vacuum cleaner?

Liz Carpenter, political administrator
QTW p. 141

The mildew in the shower won't go anywhere if you ignore it for a day, so you can pack your family up and go to a movie—or the beach—or just to the back yard and play catch.

Liz Carpenter, political administrator
QTW p. 51

Almost anything can be saved with whipped cream and powdered sugar.

Rebecca Rather, bakery owner, chef
QTW p. 52

If you win, be gracious. If you lose, be gracious. The important thing is that you strut your stuff.

Ellen Reid Smith, businesswoman, author
QTW p. 24

Foolish modesty lags behind while brazen impudence goes forth and eats the pudding.

Eleanor Brackenridge, suffragist
QTW p. 69

To deny we need and want power is to deny that we hope to be effective.

Liz Smith, journalist
QTW p. 153

Passion stored up over time can become so powerful it just blows everyone away when delivered as a song or speech.

Susan Murray, writer
QTW p. 80

How is success measured? By the amount of passion one experiences in life.

Sheri McConnell, founder of
National Association of Women Writers
QTW p. 136

MORE QUOTATIONS

That's all there is to life, anyway—doin' what you love to do. If you can.

Jackie Worthington, rancher
QTW p. 78

You can't win them all—but you can try.

Babe Didrickson Zaharias, athlete
QTW p. 131

If I have learned anything in business, politics, in state or national government, it is that we can do nothing unless we work as a team . . . seeing the goals together, working together, able to make small compromises to gain the greatest common good.

Oveta Culp Hobby, head of WAC
QTW p. 34

I know the value of getting good minds together to think. I have found you can move mountains when you have an army marching along with you.

Juliet Villarreal Garcia, university president
QTW p. 117

Any committee is only as good as the most knowledgeable, determined, and vigorous person on it. There must be somebody who provides the flame.

Lady Bird Johnson, Presidential wife
QTW p. 71

Leaders, as stars, illuminate and influence in all directions.

Sarah Weddington, attorney
QTW p. 71

The people we like best are oxygen givers. They're the leaders: the ones who give to family and friends, colleagues and clients.

Sarah Weddington, attorney
QTW p. 124

Human rights is not a temporary or transitory political issue. We have got to respect the humanity of each other and know that no one has the right to rule others.

Barbara Jordan, U.S. Congresswoman
QTW p. 113

To advance and lead, we must dare to go a little faster than we can control. We must also learn to get back up when we fall.

Sarah Weddington, attorney
QTW p. 103

I'd like to live long enough to see people not be surprised by the fact that a woman succeeded at something.

Oveta Culp Hobby, commander of WAC
QTW p. 140

The power I exert on the court depends on the power of my arguments, not my gender.

Sandra Day O'Connor, Supreme Court
QTW p. 111

MORE QUOTATIONS

The stakes are much too high for government to be a spectator sport.

Barbara Jordan, U.S. Congresswoman
QTW p. 112

It's an honor to be the first woman of the Supreme Court, but it will be even better when we get the second cowgirl on the Supreme Court.

Sandra Day O'Connor, Supreme Court
QTW p. 38

From the back of a horse, the world looked wider and the possibilities greater.

Joyce Gibson Roach, writer
QTW p. 36

Cowgirls are ordinary women who have done extraordinary things. It's a spirit they have.

Pat Riley, museum director
QTW p. 37

We were considered people. We were not considered little girls who can't do anything. We played dolls, but were certainly good with screwdrivers, nails, and roundups, too.

Flournoy D. Mango, cousin to Sandra Day O'Connor
QTW p. 38

Have you ever loved a dog? You can love a cow, too. It tears your insides out to sell them.

Marjorie Hague, dairy farmer
QTW p. 21

Sometimes sacred moments emerge out of a great darkness.

Susan Wittig Albert, author
QTW p. 68

Watch the stars burn across the galaxy, then dream a poem.

Carlyn Luke Reding, poet
QTW p. 40

A rainbow is only visible when you are standing in between the sunshine and the rain.

Susan Fisher Anderson, children's pastor, writer
QTW p. 103

Any path around the circle of the hero's journey is open to all of us.

Betty Sue Flowers, poet, library director
QTW p. 45

Heroism exists only within a storytelling community. Without storytelling, heroism becomes a cultural impossibility.

Betty Sue Flowers, poet, library director
QTW p. 97

MORE QUOTATIONS

Live your life in such a way that you have great stories to tell.

Jo Virgil, journalist
QTW p. 76

All adventures, especially into new territory, are scary.

Sally Ride, astronaut
QTW p. 10

Dress up your lives with imagination. Don't lose that purple mantle of illusion.

Mary Louise Cecilia Guinan, early Texan
QTW p. 42

Follow your bliss and don't be afraid, and doors will open where you didn't know they were going to be.

Betty Sue Flowers, poet, library director
QTW p. 9

We can't learn when we are making safe choices or choices others direct us to make. And we must get quiet and listen to discover that courage comes from the heart.

Sheri McConnell, founder of
National Association of Women Writers
QTW p. 135

While we're sleeping, the body repairs itself and grows. In fact, all growth takes place in silence.

Guida Jackson, writer
QTW p. 133

Fear is the static that keeps us from hearing.

Jo Virgil, journalist
QTW p. 49

Patience is about waiting and watching, giving our sometimes-hyperactive egos the time to slip back into alignment with our hearts.

Patty Speier, spiritual director
QTW p. 103

Keeping the goal in mind is important, but enjoying the process along the way is crucial.

Dot Woodfin, educator
QTW p. 60

Everyone has an invisible sign hanging from their neck saying, "Make me feel important." Never forget this message when working with people.

Mary Kay Ash, entrepreneur
QTW p. 118

If you win through bad sportsmanship, that's no real victory.

Babe Didrickson Zaharias, athlete
QTW p. 133

MORE QUOTATIONS

To belong to a hunk of land, a bit of soil, as if an arm or leg attached to a body, that is a gift. I have discovered that it is only in connection that we learn to be whole, and it is only in others that we discover ourselves.

Sherry Craven, university instructor
QTW p. 126

Each of us carries within him an imperishable core of regional memory.

Mary Lasswell, author
QTW p. 96

The sky is so much larger here and the stars like diamonds God spilled from a cup. They fill the heavens.

Janice Woods Windle, novelist
QTW p. 101

She used to tell how when they came finally to the homestead and the wagon stopped, she felt so lonely. There was an emptiness as far as the eye could see. How could a human endure?

Odessa Wilmon, West Texas pioneer
QTW p. 107

Living in a wild country under circumstances requiring constant exertion, forms the character to great and daring enterprise. Women thus situated are known to perform exploits which the effeminate men of populace cities might tremble at.

Mary Austin Holley, early Texas historian
QTW p.110

Mostly, Texas women are tough in some very fundamental way. Not unfeminine, not unladylike, just tough.

Molly Ivins, columnist
QTW p. 142

I developed a trait that has stood me in good stead all my life; just plain, mule-headed persistence.

Enid Mae Justin, bootmaker
QTW p. 105

I was always proud about being from Texas, and, you know, maybe that was part of fearlessness. I love the fact that Texas is so big, but you don't feel small because of that.

Sissy Spacek, actress
QTW p. 145

I get from the soil and spirit of Texas the feeling that I, as an individual, can accomplish whatever I want to, and that there are no limits, that you can just keep going, just keep soaring.

Barbara Jordan, U.S. Congresswoman
QTW p. 115

There's just something about women. We can do anything.

Patsy Bruner Palmquest, Women's Army Corps
QTW p. 138

Contents

Introduction	1
Narrative Texts	3
Photo Images	57
Photo Captions	65
Credits	68
More Quotations	69
Addenda	79

ADDENDA



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NARRATIVE TEXT—ADDENDUM #1

Jessie Andrews, Scholar and Poet, 1867-1919

Jessie Andrews, first woman graduate of The University of Texas, was a native of Mississippi. Her father concluded that Austin's climate would be good for his health and moved the family there in 1873, but he died within a year.¹ Jessie's mother opened a boardinghouse near the capitol to support her four young children. The family-run establishment gained the reputation of being the most respectable boardinghouse in town.²

Young Jessie attended Austin Graded School, the first public school in Texas. From the beginning she earned good grades and excelled in academics. At age 16 she received the Peabody Award as outstanding honor graduate of Austin High School. She completed entrance exams and enrolled in the new University of Texas when it opened in 1883, the first female student on campus.³

Three years later Jessie graduated with a B.Litt degree. She had majored in German but was also proficient in math. Phi Beta Kappa recognized and honored her with membership. At the commencement ceremony, she delivered an address, "Truth: The End of All Human Effort." Many universities of the era excluded women from alumni associations, but the University of Texas group presented her with a gold watch inscribed, "Welcome, Jessie Andrews, First Girl Graduate."⁴

In 1887 Jessie set another precedent: appointment as an instructor at The University, its first female faculty member.⁵ She taught in the German department for over 30 years and mentored many female students. After devoting nine summers to study at the University of Chicago, she completed her master's degree.⁶ She also wrote many poems that were published in magazines. One of her pieces appeared in the New York Times.⁷ In 1910 she published a volume of verse, *Rough Rider Rhymes*.⁸

In 1918, disenchanted with Germany's actions during World War I, Jessie resigned her teaching position and joined her sister in operating an antique shop. She died of pneumonia a year later.⁹ A residence hall on The University of Texas campus is named for this pioneering and indefatigable female scholar.



Quotation

Jessie loved everything in life. . . . I remember distinctly one. . . very early spring when she eagerly halted every student she met on the campus and insisted that he stoop and look at the grass. "Oh, my dear," she said, "until you look at it sideways, you can never see how beautiful it is!"—a classmate of Jessie Andrews.¹⁰

Photo

Caption: "Jessie Andrews, first woman to graduate from UT." Austin History Center, http://www.ci.austin.tx.us/library/ahc/begin/edu_rel.htm.

Endnotes

1 Audray Bateman, "UT's 'first lady': 1886 graduate Jessie Andrews went on to join language faculty, write verse," *Austin American-Statesman*, May 5, 1989, online <http://infoweb.newsbank.com> (July 31, 2006); *Handbook of Texas Online*, s.v. "Andrews, Jessie," <http://www.tsha.utexas.edu/handbook/online/articles/view/AA/fan20.html> (April 27, 2005).

2 Bateman, "UT's 'first lady.'"

3 *Ibid.*; *Handbook of Texas Online*, s.v. "Andrews, Jessie," <http://www.tsha.utexas.edu/handbook/online/articles/view/AA/fan20.html> (April 27, 2005).

4 Most information in this paragraph is from Bateman, "UT's 'first lady.'" B.Litt. degree attested to by *Handbook of Texas Online*, s.v. "Andrews, Jessie."

5 "Foundation and Growth: Images of the University's Early Years," exhibit of the Center for American History, University of Texas at Austin, <http://www.cah.utexas.edu/exhibits/EarlyYearsExhibit/page5.html> (April 27, 2005).

6 *Handbook of Texas Online*, s.v. "Andrews, Jessie"; Bateman, "UT's 'first lady.'"

7 Bateman, "UT's 'first lady.'"

8 *Handbook of Texas Online*, s.v. "Andrews, Jessie."

9 Description of final year from *Handbook of Texas Online*, s.v. "Andrews, Jessie."

10 Unnamed contemporary quoted in Bateman, "UT's 'first lady.'"

NARRATIVE TEXT—ADDENDUM #2

Margaret Heffernan Borland, Independent Rancher, 1824-1873

In 1829 Margaret Heffernan was a five-year-old passenger on the first ship bringing Irish colonists to Texas.¹ She grew up on the wild prairies of the Coastal Bend, where the Texas ranching industry was born. Her father died in an Indian attack in 1836.² With the outbreak of the Texas Revolution, Margaret's mother gathered up the children and fled the advancing armies.³ They may have sought protection in the fort at Goliad. A legend says that Margaret and her siblings escaped death in the Goliad massacre by speaking Spanish so fluently that Mexican officers believed they were native Mexican children.⁴

After the Battle of San Jacinto, the family was back home in San Patricio. Townspeople were compelled to lodge the retreating Mexican army. Officer José de la Peña, whose diary relates the execution of Davy Crockett, described spending a night in the Heffernan home.⁵

Margaret married at age 19 and gave birth to a daughter a year later.⁶ Soon afterwards her husband died in a gun battle in the streets of Victoria.⁷ Margaret's second husband succumbed to cholera in 1852, leaving her with two more young daughters to support.⁸ Within four years Margaret married the richest rancher in the county.⁹ She bore four more children and partnered in running the ranch until 1867, when a yellow fever epidemic spread along the Texas coast. Margaret ministered to her ailing family as best she could, but death relentlessly claimed her husband, four-year-old son, 15-year-old daughter, two daughters who had married the previous year, and an infant grandson.¹⁰

Now sole owner of the ranch, Margaret capably managed operations and enlarged its holdings. In 1873 she drove her own herd up the Chisholm Trail, accompanied by several ranch hands, her three surviving children, and her six-year-old granddaughter.¹¹ The group succeeded in reaching the booming cowtown of Wichita, Kansas, but Margaret fell ill with "trail fever" and died in a local boardinghouse before she could sell her cattle.¹²

Margaret Borland's life parallels the momentous social, political, and economic changes of 19th century Texas. She was earnest and resourceful until the end.

Quotations

She had, unaided, acquired a good education; her manners were ladylike and when fortune smiled upon her at last in a pecuniary sense, she was as perfectly at home in the drawing rooms of the cultured as if refinement had engrafted its polishing touches upon her mind in maidenhood.—Victor Rose, Margaret Borland's son-in-law, writing about her ten years after her death.¹³

Mrs. T.M. Borland of Texas, with three children, is stopping at the Planter House. She is the happy possessor of about one thousand head of cattle and accompanied the herd all the way from its starting point to this place, giving evidence of a pluck and business tact far superior to many of the 'lords.'—*Wichita (Kansas) Beacon*, June 4, 1873.

Educated in the school of adversity, and an intimate acquaintance of trials, Mrs. Borland was a woman of resolute will and self-reliance, yet she was one of the kindest mothers.—Victor Rose, Margaret Borland's son-in-law, writing in 1883, ten years after her death.¹⁴

Photo

ITC 82-719. Caption: "The only known photograph of Margaret Borland, taken about a year before she took her herd up the Chisholm Trail."



NARRATIVE TEXT—ADDENDUM #2

Endnotes

1 Margaret's birthdate of April 24, 1824, is engraved on her tombstone in Evergreen Cemetery, Victoria. The brig *New Packet* docked in Copano Bay October 1829. Its passenger list includes John Heffernan (Margaret's father) and his family.

2 William H. Oberste, *Texas Irish Empresarios and Their Colonies: Power & Hewetson, McMullin & McGloin* (Austin: Von-Boeckmann-Jones Co., 1953), p. 145-46. John Heffernan was still alive on February 1, 1836, for he signed a petition on that date; see Oberste, footnote 39, p. 183. Many years later Margaret's sister gave an account that "Indians and Mexicans" were responsible for killing her father, uncle, and uncle's family in an attack on the uncle's homestead; see narrative of Mary Heffernan Riggs in Mrs. I.C. Madray, *A History of Bee County* (1939), pp. 1-2. Some have claimed that John Heffernan died at the hands of General Urrea's advancing forces; see Sue Flanagan, *Trailing the Longhorns: A Century Later* (Austin: Madrona Press, Inc., 1974), p. 83. This is unlikely because Mexicans acting in an official capacity did not normally kill noncombatants, especially Irish colonists whom they considered citizens of Mexico; see Graham Davis, *Land! Irish Pioneers in Mexican and Revolutionary Texas* (College Station: Texas A&M University Press), p. 145.

3 Victor M. Rose, *Some Historical Facts in Regard to the Settlement of Victoria, Texas* (Laredo, Tex.: Daily Times Press, 1883, reprinted as *A republication of the book most often known as Victor Rose's History of Victoria*, ed. J.W. Petty Jr. and Kate Stone O'Connor (Victoria, Tex.: Book Mart, 1961), p. 130. Victor Rose was Margaret Borland's son-in-law and had known her personally.

4 Anecdote of Heffernan children passing for Mexicans is told in Mary Margaret Bierman, "A History of Victoria, Texas, 1824-1900 (M.A. thesis, University of Texas at Austin, 1948), p. 73, and repeated in C. Richard King, "Margaret Borland," *Texana* 10 (1972), p. 321. Both cite Rose, *History of Victoria* (1883) as their source, but the story does not appear in the reprint edition of Rose (1961). This incident seems improbable on several grounds: (1) No document from the period places Mrs. Heffernan and the children at Goliad; (2) surviving photographs of Margaret and Mary show them to be fair-skinned and light-eyed and thus not easily mistaken for Mexican children; (3) Urrea's soldiers did not execute children at Goliad, only adult men serving in the Texas forces. Perhaps this story was a later embellishment to curry favor with victorious Texans who questioned Irish loyalties during the Texas Revolution.

5 José de la Peña, *With Santa Anna in Texas: A Personal Narrative of the Revolution*, trans. and ed. Carmen Perry (College Station: Texas A&M University Press, 1975), p. 186. De la Peña writes, "I was quartered in the house of John Stefferman [Heffernan], a man who had unfortunately been murdered by the Indians last April together with his brother, the brother's wife, five nieces and nephews, and a cousin. Mistress Margaret was left with four orphaned children, among whom one's attention is drawn to Miss Mary, whose amiability and misfortune touched my sensibility."

6 Margaret married Harrison Dunbar in August 1843; Victoria County Marriage Records, vol. 1, 1838-1870. Their daughter, Mary, was born in 1844, the date carved on her tombstone in Victoria, Texas.

7 Dunbar's death in a pistol duel soon after the birth of their daughter is told in King, "Margaret Borland," pp. 321-22; and by Roy Grimes, ed., *300 Years in Victoria County* (Victoria, Tex.: Victoria Advocate Publishing Co., 1968), p. 377.

8 Rose, *History of Victoria*, pp. 131, 138.

9 Margaret Heffernan Dunbar Hardy and Alexander Borland were married February 11, 1856; Victoria County Marriage Records, vol. 1, 1838-1870. Victor Rose (*History of Victoria*, p. 35) compiled a list of the county's wealthiest ranchers in the year 1860. Borland heads the list, with 8,000 head of cattle.

10 Rose, *History of Victoria*, p. 131, writes that the entire family was stricken at nearly the same time. Margaret cared for them at home, as evidenced by an 1868 receipt crediting her payment for "a mattress, pillow and pillow slip, used by her in the epidemic of 1867." Margaret Borland Papers, Center for American History, University of Texas at Austin. Victor Rose believed that Rosa Hardy was in her 13th year when she died in 1867, but she was probably two years older—born about 1852, the year of her father's death. The U.S. Census of Victoria County lists Rosa as 8 years old in 1860.

11 Flanagan, *Trailing the Longhorns*, p. 83, describes the group. Rose, *History of Victoria*, p. 131, says that the trail drive took place in 1872. In fact, Margaret went up the trail in spring 1873, evidenced by announcements in Wichita (Kansas) newspapers and by the date of death on her gravestone. Rose, p. 131, says that Margaret's granddaughter (his daughter, Julia Rosa Rose) was six months old when her mother died of yellow fever in fall 1867. In that case, Julia would have just turned six when the trail drive commenced in spring 1873. Further evidence of Julia's birth in 1867 comes from U.S. censuses of Victoria County: they list her age as three years in 1870, 13 years in 1880.

12 Flanagan, *Trailing the Longhorns*, p. 83, says that Margaret died from trail-driving fever. A Wichita newspaper reported, "We regret to announce the painful news that Mrs. Borland, the widow lady who came up with her own herd of cattle about two months ago, bringing with her three little children, died at the Planter house Saturday evening with mania, superinduced by her long, tedious journey and over-taxation of the brain." *Wichita (Kansas) Beacon*, July 9, 1873. Another newspaper attributed Margaret's death to "congestion of the brain." *Wichita City Eagle*, July 10, 1873. Perhaps this vaguely understood illness was a form of meningitis.

13 Rose, *History of Victoria*, p. 131.

14 *Ibid.*

NARRATIVE TEXT—ADDENDUM #3

“Arizona” Juanita Dranes, Gospel Musician, 1894-1963

Blind from birth, Juanita Dranes grew up near Dallas’s Deep Ellum and was drawn to the foot-stomping, hand-clapping sounds emanating from the Church of God in Christ.¹ She joined fellow African Americans in the practice of this fervent Pentecostal faith. By her early twenties, she was pounding out spirituals on the piano and shouting out vocals to call-and-response choruses. Some musicologists credit Dranes with inventing the “gospel beat,” barrelhouse-style piano accompaniment derived from ragtime.²



Encouraged by a talent scout, she journeyed in 1926 from Dallas to Chicago and the recording studio of Okeh Phonograph Company. In her hand she clutched a letter of introduction from her church. The studio staff was impressed by her original compositions. They recorded six of them in a single day, paying her \$25 per track. No one had ever before recorded a sacred-singing female piano player.³ Dranes’s powerful, rousing delivery had enormous influence on musicians who followed her in “the golden age of gospel,” the 1940s to 1960s. She recorded additional spiritual songs in Chicago and Dallas, toured with an ensemble from 1926 to 1929, and provided piano accompaniment for other artists, among them gospel vocalists Rev. F.W. McGee and Jessie May Hill.⁴

The Great Depression curbed the visits of talent scouts and the enterprise of Southern music.⁵ Dranes made her last recording in 1929. After that she played widely for church services and conventions, traveling with near-missionary zeal. She is said to have lived, at various times, in Chicago, Memphis, Oklahoma City, and Cleveland. In each place she joined the Church of God in Christ. In 1948 Dranes relocated to Los Angeles, where she lived the last 15 years of her life, dying in obscurity.⁶

Quotations

Since she is deprived of her natural sight, the Lord has given her a spiritual sight that all churches enjoy. She [is] loyal and obedient. Our prayers ascend for her.—Letter of introduction from a Dallas church elder to the Chicago music recording company, 1926.⁷

When she sat at the piano and started thumping out a sinful rhythm, while wailing about the glories of salvation, Dranes made musical history.—Michael Corcoran⁸

She was a blind lady, see, and she’d let the spirit overtake her. She’d jump up from that piano bench when it hit her.—Helen Davis, attendee at a church convention where Dranes performed.⁹

Although the name Arizona Dranes is almost unknown to today’s general public, the style of music she is said to have pioneered continues in sanctified churches literally everywhere; such was her vast and important impact on American music.—“Uncle Dave” Lewis¹⁰

Photo

Congregation published in *Dallas Observer*, July 24, 2003, online at http://www.dallasobserver.com/issues/2003-07-24/music/music_print.html. Caption: “The only known photo of Juanita Dranes, seated at piano, right.”

NARRATIVE TEXT—ADDENDUM #3

Endnotes

- 1 Characterization of Pentecostal music and Dranes's connection to Deep Ellum from Michael Corcoran, "Holy Roller: Arizona Juanita Dranes died in obscurity, but she is remembered now," *Dallas Observer*, July 24, 2003, http://www.dallasobserver.com/issues/2003-07-24/music/music_print.html (July 18, 2006). Dranes was born blind, according to Uncle Dave Lewis, "Arizona Dranes Biography," *AllMusic*, <http://allmusic.com/cg/amg.dll?p=amg&sql=11:2267giwro6ip-T1> (July 27, 2006).
- 2 Corcoran, "Holy Roller"; Lewis, "Arizona Dranes Biography"; Craig Harris, "Arizona Dranes: Biography," *All Music Guide*, <http://shopping.yahoo.com/p:Arizona%20Dranes:192721466:page=biography> (July 18, 2006); Michael Corcoran, "Lift Him Up: The gospel truth about Christian blues pioneer Washington Phillips," *Dallas Observer*, February 13, 2003, <http://www.dallasobserver.com/issues/2003-02-13/music/music2.html> (July 27, 2006). All of these sources mention Dranes's groundbreaking style.
- 3 Corcoran, "Holy Roller," describes the recording session.
- 4 Details of Dranes's influence and career are in Lewis, "Arizona Dranes Biography"; in Harris, "Arizona Dranes: Biography"; and in Corcoran, "Holy Roller."
- 5 Corcoran, "Holy Roller."
- 6 Locations where Dranes lived: Chicago and Cleveland are noted by Lewis, "Arizona Dranes Biography" and by Harris, "Arizona Dranes: Biography." Memphis and Oklahoma City noted by Corcoran, "Holy Roller." Missionary zeal mentioned in "The Origins of Gospel Music," Musicians for Jesus, Invision Power Board, <http://www.musiciansforjesus.com/index.php?showtopic=341&pid=447&st=0&#entry447> (July 27, 2006). Information about Dranes' final years from Corcoran, "Holy Roller."
- 7 Letter from E.M. Page to Elmer Fearn, owner of Okeh Phonograph Company's Chicago branch, June 1926, quoted in Corcoran, "Holy Roller."
- 8 Corcoran, "Holy Roller."
- 9 Helen Davis at age 90 describing Dranes's performance in Oklahoma City, quoted in Corcoran, "Holy Roller."
- 10 Lewis, "Arizona Dranes Biography."