The Natural History Initiative at Texas Tech will offer potentially limitless possibilities for interdisciplinary partnerships throughout the Texas Tech System. Over the past two years, former Texas Tech Regent, James Sowell of Dallas has made generous contributions towards a program dear to his heart. The James Sowell Family Collection on Literature, Community, and the Natural World houses the papers of some of America’s best contemporary writers on place and nature. His funding of biological expeditions into little explored regions in South America, with the resulting discovery of new species of plants and animals, complements the University’s formulation of an innovative Honors College degree program to intertwine the sciences and humanities. These efforts speak volumes about Sowell’s and the University’s push towards national recognition in an area for which Tech is well suited (see previous issues, Southwest Chronicle).

President David Schmidly will consider earmarking Presidential Excellence Funds to meet the most difficult challenge to the Initiative, namely, the effective fostering of cooperation between the diverse components of the program. To bring the departments and colleges together, plans call for hiring a director or coordinator of the Initiative to handle administrative responsibilities, promotion, and fund raising. Additionally, the University will hire an environmental historian or geographer with research expertise on the Llano Estacado specifically, and the environmental history of the Southwest generally. The third plank of the plan will bring to the Tech faculty academicians in the fields of Creative Non-fiction and Literature of the Southwest. Finally, Schmidly envisions the creation of an annual lecture series on the natural world as a means to bring nationally prominent scholars and writers to Lubbock where they will visit classes and present readings on topics of interest to the broader Texas Tech community.
Naturalist Ernest Thompson Seton

(The following essay written by H. Allen Anderson is part one in a series. Anderson works in the Southwest Collection’s photo-processing unit. His biography of Seton is considered one of the best biographies of an American naturalist).

Ernest Thompson Seton was certainly one of the most remarkable artists and authors of wild America. In many ways he was a strange mixture of the western frontiersman and the cultured eastern gentleman. While born in a representative English industrial seaport and raised in the backwoods of the Canadian province of Ontario, Seton could never entirely rid himself of the trappings of his alleged Scottish noble ancestry. The Canadian historian Arthur R. M. Lower once stated, “Canadians are not as optimistic, as volatile, as imaginative, as experimental, as assertive, as egoistic or energetic as Americans. Those among them who have possessed such qualities have often become Americans.” Such a statement applies quite well to Ernest Thompson Seton, especially since he spent most of his productive years in the U.S. and eventually became a naturalized American citizen. A man of many hats—naturalist, artist, author, poet, lecturer, social reformer and, above all, master storyteller—Seton sought the wilderness as his place of refuge and revitalization.

Born Ernest Evan Thompson on August 14, 1860, Seton was the eighth of eleven surviving children of Joseph Logan Thompson, a wealthy ship owner, and his wife Alice Snowden, in South Shields, England. Joseph Thompson claimed descent from Scottish nobility, including a title (never legally established) derived from Lord Seton, Fifth
Few would argue that the task of bringing together so many seemingly disparate departments and disciplines is an easy task, yet the administration is quickly assembling the tools to get the Initiative underway. The Southwest Collection/Special Collections Library will play a major role in the Initiative, as will other units across campus. The Initiative may lead to the creation of a center or institute in its own right, say, The Llano Estacado Center for the Study of Community, Place and Environment, the staff of which would work closely with others across campus. The center could focus on the broad interpretive themes of nature, the natural world, the land, landscape, land use, regional studies, environmental history, conservation, and the literature of place and community.

Creation of such a center would undoubtedly include input from writer Barry Lopez. Last October, the renowned author read selections of his work to a packed house at the Museum of Texas Tech's Helen DeVitt Jones Auditorium. Lopez was here at the invitation of President Schmidly and William Tydeman, Director of the Southwest Collection/Special Collections Library where the author's papers are held. On previous visits, he spent time in West Texas, and visited Tech's Junction campus in the Texas Hill Country.

The Lopez papers are part of the Sowell Collection, and along with those of other prominent contemporary authors, will provide the nucleus for a growing body of work making the Southwest Collection the research archive of choice for researchers concerned about place and the natural world. Besides Lopez's papers, the collection includes the papers of Rick Bass, William Kittredge, Bill McKibben, Doug Peacock, David Quammen, Pattiann Rogers, Mac Crawford, and Annick Smith.

In a press conference held in the Southwest Collection's Formby Room, Lopez explained his rationale for depositing his papers at Texas Tech. Although contacted by any number of universities across the country, Lopez spoke of the keen interest shown by Schmidly, Tydeman, and Honors College Dean Gary Bell as primary reasons for selecting the University. That interest, and the devotion shown by University officials to create a viable interdisciplinary Natural History and Humanities Program were keys in the Lopez decision. Lopez was also swayed because the Museum of Texas Tech's Natural Science Research Laboratory has perhaps the best collection of biological specimens gathered from across North and South America. Tech also has one of the best field biology programs in the country. “The nature of the Southwest Collection’s facilities and professional staff were also a primary consideration for Lopez,” according to Tydeman, a longtime follower of the author's work. Lopez’s visit and ringing endorsement for more papers to be housed in the Collection bodes well for the archive and the University.

The Southwest Collection is already poised to play a major role in the Natural History Initiative at Texas Tech in the coming years. Ongoing partnerships with the Nature Conservancy of Texas, the Natural Science Research Laboratory, the Honors College’s Natural History and Humanities Program, and the newly established Bioinformatics Program along with collections housed in the Archive provide a natural corollary to the Southwest Collection’s historical strengths in ranching, agriculture and the environment.

Serving as an interdisciplinary research center, the Southwest Collection/Special Collections Library will be able to accommodate the research needs of scholars both in the sciences and humanities. Ideally, the Collection can serve as a bridge to the various disciplines and programs encompassed within the new initiative. Building on traditional strengths of the last seventy-five years, new partnerships and collections, and the endorsement of Barry Lopez and other writers, the Southwest Collection/Special Collections Library will become one of the finest repositories of natural history materials in the world.
Painting with words is something that eludes most of us, but certainly not Walt McDonald. In keeping with the adage of writing about what one knows, the Lubbock native and nationally recognized poet has the unmatched ability to describe the wide expanse of hardscrabble grass and broken sod which embodies the Llano Estacado. In terms at once clear and strong like the vistas he writes about, McDonald’s realism entwines both the wind and land with barbed wire and windmills and the people who have lived here. McDonald has been painting the American West and other vistas for decades. Last fall, the poet donated his papers to the Southwest Collection/Special Collections Library.

The Southwest Collection’s emphasis on collecting the papers of major contemporary American writers made McDonald’s decision to deposit his work at Texas Tech easier. A natural addition to the Collection’s holdings with its traditional emphasis on ranching and farming, “McDonald’s papers fit nicely alongside the materials of other writers who have focused on place, community and the natural world,” according to Bill Tydeman, Director of the Southwest Collection/Special Collections Library and a key member of the University’s Natural History Initiative.


The recipient of six awards from the Texas Institute of Letters including the Lon Tinkle Memorial Award for Excellence Sustained Throughout a Career in 2000, McDonald has also won four Western Heritage Awards from the National Cowboy Hall of Fame, was named Texas Poet Laureate for 2001, has received two National Endowment for the Arts Creative Writing Fellowships, and has received numerous outstanding teaching and distinguished research awards throughout his career.

McDonald has twice teamed with Southwest Collection Archivist Janet Neugebauer to produce illustrated books of poetry. All That Matters: The Texas Plains in Photographs and Poems was published in 1992. Whatever the Wind Delivers: Celebrating West Texas and the Near Southwest appeared in 1999. Both books are illustrated with photographs selected by Neugebauer from the Southwest Collection’s approximately 750,000 images.

McDonald’s poetry and fiction appear in more than sixty anthologies and texts, and his work has been the subject of numerous essays and book chapters, having made more than 125 appearances over the past three decades. And, as his many former and current students can attest, McDonald is truly one of those somewhat rare professors who enjoy both the art of teaching and writing.

According to Southwest Collection Archivist, Monte Monroe, the McDonald Collection will be processed and ready for use by researchers sometime in the coming months. The Southwest Collection plans to hold a reception honoring McDonald and his work early in the fall semester.

The McDonald Collection embodies the spirit of stark wide-open spaces, of El Llano Estacado. McDonald’s prose does more than capture that spirit. The poet exposes the rawness of the earth, the sun, and the wind, and of the people who stayed here despite the dust in their eyes and the grit in their teeth.
A successful collaboration

Shifting Landscapes: Considerations of Time, Place and Culture, an interdisciplinary symposium co-sponsored by the Southwest Collection/Special Collections Library and School of Art, was a rousing success. The three-day event held October 18-20 at the Southwest Collection, School of Art, and University Center recorded more than 120 conference registrants and additional participants at the conference, the first of its kind at Texas Tech.

The conference was organized as a way to discuss, debate and expand on the ideas generated by the Millennial Collection project. The on-going project is a collaboration between the School of Art and SWC/SCL that involves students in photographer Rick Dingus’s documentary classes. The goal of the project is to create and archive photographs that document our contemporary understanding of place.

The selection of presenters and presentations was designed to further investigate the questions being raised by the Millennial Collection project as well as to offer some new insights. Photographers, architects, historians, geographers, landscape architects and others with diverse interests, working on understanding the origins and evolutions of our sense of place, came together and discussed their ideas.

Fourteen sessions offered attendees a wide variety of presentations and topics. From a presentation about the remarkable life journey of a Wichita Falls custodian and his latent abilities as a documentary photographer and storyteller, to a screening of a film documenting the struggles of a man protecting his family’s personal liberties against the moral forthrightness of a small Texas town, the conference offered something for everyone. Besides presentations and panel discussions, the symposium offered an array of photograph exhibits at the Landmark Arts Gallery, in the Southwest Collection’s Formby Room, at the Lubbock Arts Alliance Gallery, and at the Buddy Holly Center.

From the opening keynote address by cultural critic Lucy Lippard at the Museum of Texas Tech’s Helen DeVitt Jones Auditorium to the final reception at the Depot District’s Buddy Holly Center, participants were escorted via university vans to each of the conference venues. Presenters and attendees came from New York, neighboring New Mexico and Oklahoma, Rhode Island, North Carolina, Nebraska, Arkansas, Michigan, Alabama, Colorado and Texas. The symposium served as an official meeting of the Society for Photographic Education and opens the door for future collaborative efforts at Texas Tech or some other meeting site yet to be determined.

Much of the success of the conference was due to the response by volunteers at the Southwest Collection and School of Art who manned registration tables, drove vans, and otherwise assisted in the event’s successful outcome.

A handful of Southwest Collection/Special Collections Library personnel showed their photographic prowess recently in exhibitions at Texas Tech and in area galleries. Richard Kyle and Steve Bogener both entered photographs in the Caprock Photography Club’s Annual Show held in late October and early November at the Regional Arts Center. Kyle’s image of a West Texas sunset was part of a large grouping of sunset images. His still life entry in last year’s show took third place. Bogener’s large format portrait of Juan Valdez, a man from Boquillas del Carmen in Coahuila, Mexico took third place in the color portrait category. A second version of the image was also part of the International Cultural Center’s Exhibit in November. Three additional images were juried into the Lubbock Arts Festival Show to be held in mid-May.

Exhibits & Outreach Team member Andrew Liccardo showed a large body of work both for the symposium, Shifting Landscapes: Considerations of Time, Place and Culture in October, and for his Master of Fine Arts Show in November. Liccardo’s November show, entitled Intersections included work selected from his three year stint as a graduate student in the Texas Tech School of Art’s Master of Fine Arts program. Liccardo’s chairman for the degree was Professor Rick Dingus. His work focuses on the vernacular culture of the High Plains of West Texas and Eastern New Mexico. Liccardo’s work was also featured in an exhibit entitled Looking Beyond which was shown at Kingwood College in Houston during Fotofest in March. Liccardo will participate in the International Photography Institute’s National Graduate Seminar in New York City this summer. He was selected from among seventy-six finalists at colleges and universities across the country.
Southwest Collection Offers Wealth of Expertise on Environment and Natural World

From trekking across the Guadalupe Mountains of the Trans-Pecos, to sighting a mountain lion while hiking the South Rim of Big Bend National Park, to chronicling the life of a noted naturalist, the staff of the Southwest Collection/Special Collections Library offers up a wealth of experience and expertise on the natural world. While many staff members of the Archive regularly visit some of the most remote and awe inspiring landscapes of the American Southwest, still others have documented pieces of environmental history closer to home.

Janet Neugebauer, in her book, Plains farmer: The Diary of William G. DeLoach, 1914-1964, discusses the trials and tribulations in the life of a West Texas farmer during the first half of the twentieth century. Her use of journals left behind by DeLoach captures the spirit and determination required to survive in a semi-arid land which scarcely a few decades before served as the dominion of Comanche and Kiowa.

Neugebauer deftly overlays the journal accounts of DeLoach with the context of the times in which he lived. Not only does the reader know what happened to the farmer, his family and his neighbors, but he knows why it happened. As editor of another diary, that of legendary cowman, Watt Matthews, Neugebauer published Lambshead Legacy: The Ranch Diary of Watt R. Matthews in 1997.

Neugebauer, a veteran archivist with twenty years experience at the Collection, has also collaborated with Texas Poet Laureate Walt McDonald (see article this issue) on two collections of poetry. Neugebauer, familiar with many of the 750,000 photographs in the Archive, selected images for both All that Matters: The Texas Plains in Photographs and Poems, and Whatever the Wind Delivers Celebrating Wet Texas and the Near Southwest. Her skills as an archivist and her keen sense of West Texas history have proven to be valuable assets over the years.

Southwest Collection Field Historian and Archivist for the Oral History Program David Marshall also lends his considerable talents to the Archive’s Natural History Program. Since re-instating the Collection’s field program in 1997, Marshall, who received his PhD in 1987, has conducted countless interviews with biologists, park rangers, farmers, irrigationists, naturalists, environmentalists, and conservation leaders in Texas, the Southwest, Mexico and even Alaska.

While on a trip to interview rangers at Big Bend National Park, Marshall was hiking the South Rim of the park when he came face to face with a mountain lion. Reticent to reveal who blinked first on this occasion, man or cat, Marshall skittered down the trail, conducted his interviews, and headed back to Lubbock, the Southwest Collection better for his experience. Currently, Marshall is conducting a study of United States Army naturalists and the Mexican American War.

Southwest Collection Archivist Monte Monroe, a relative newcomer to the Archive, is not new to environmental history. With both Monroe’s masters’ thesis and doctoral dissertation focused on environmental topics, he recognizes that the Southwest Collection encompasses a hidden goldmine of information relating to environmental and natural history.

Monroe conducted much of the research for his soon to be published biography of U.S. Senator Ralph W. Yarborough at the Southwest Collection. The biographical history, to be published by Texas A & M Press, will appeal to a broad spectrum of readers including environmental scholars, nature enthusiasts, public policy researchers, and a legion of former Yarborough political supporters. Yarborough, who served in the United States Senate from 1957 to 1971, was a leading proponent of environmental legislation and of preserving natural space in Texas (see Yarborough article, this issue).

Tai Kreidler, no stranger to anyone who has visited the Archive over the past couple of decades, has also conducted research encompassing issues related to the environment of Texas. Executive Director of the West Texas Historical Association, Kreidler has examined the issues surrounding toxic waste dump proposals for West Texas and he conducted an in-depth study of the early offshore petroleum industry in the state to complete his doctorate in 1997. Kreidler’s connection to the land goes back further to his days as an expedition leader at Philmont Scout Ranch where he took Boy Scouts into the wilds of Northern New Mexico near Cimarron.

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The Southwest Collection/Special Collections Library is the institutional sponsor for the Native American Student Association (NASA) at Texas Tech University. Last fall, the organization held a welcoming presentation for a newly purchased traditional drum.

From the free speech area east of the Southwest Collection, honorary drum bearers walked in a procession and carried the instrument to its new home at the archive. According to the association’s advisor, Brenda Haes, who is part Cherokee, “the drum is symbolic, sacred, serving many purposes in indigenous societies going back thousands of years.” About fifty people gathered behind the drum as it proceeded to the Collection’s Formby Room where the presentation continued for the better part of an hour.

The bearers chosen by members of the association are regarded highly for their contributions not only to indigenous society but to humanity in general. Provost Dr. John Burns, who is part Potawatomi, founded the group in the early 1990s. Originally scheduled to be one of the honorary drum bearers, Burns, who was in Austin on Tech business passed his position on to another member, Arlie Willis. Willis, a Chickasaw, is a Korean War veteran, a Chilocco Indian Boarding School alumnus, and former president of NASA. He retired as a senior tax auditor with the Texas State Comptroller’s Office, and is now a non-traditional honors student at Texas Tech.

Besides Willis, bearers included Chuck Brasfield, a Cherokee and one of the survivors of the Korean War’s Chosin Reservoir Campaign. Brasfield returned to the United States and became a Texas Department of Public Safety officer. Dr. Bill Skillman, a World War II seaman who holds a Ph.D in psycholinguistics, is now retired. His academic career spanned thirty-nine years and included five Masters degrees in various subjects. Skillman believes that education is the future for all Native Americans. Joe Dee Smith, a Cherokee, attended the Seneca and Chilocco Indian Boarding Schools in Oklahoma. A Korean War veteran who also served two tours of duty in Vietnam, Smith is now retired from the Air Force.

Once inside the Formby Room, the honor bearers placed the traditional drum at the center of a circle and stood alongside the attendees outside the circle. Lew Harmonson, a member of the West Texas Native American Association, spoke about the significance of the drum. Thereafter, Harmonson and his son, Sidney, Ernie Ebert, and Rene Mendoza, all members of the West Texas Native American Association, played a drum song written especially for the Texas Tech Native American Student Association. The song was played once as an honor and will never be played again. Harmonson noted that the traditional etiquette, singing and proper playing of the drum had been passed down over several generations of native peoples. The language of the drum is not a written language but experiential, learned through watching others play and sing.

Haes, who was instrumental in securing institutional sponsorship of the association, notes that the Southwest Collection which is steeped in preserving the past as part of its mission is a fitting sponsor because of the archive’s recent emphasis on collecting natural history materials. The Comanche and other peoples who inhabited the region prior to Anglo settlement had a deep appreciation for the land. They knew well the flora and fauna of the Llano Estacado as part of cultural necessity. They knew the locations of vital water sources across the great expanse of the Texas High Plains. The past includes a long history of Indian peoples on the Llano and in the canyons which trail south and east. Haes hopes the new drum will generate interest in NASA as well as in the natural history materials available for researchers at the Southwest Collection. She emphasizes that although many of the association’s membership is partly Native American, it is not a requirement to join. Important to membership is a deep respect for and interest in native peoples and their various cultures.
Preserving A Writer’s Life

When Edie Wishman came to Texas in 2000, she had no idea she would spend several months of her life meticulously organizing and placing into special blue boxes the writings, photographs, and assorted notes of a gifted writer. Wishman came to Texas from Iowa to pursue a degree in Museum Science. To her knowledge, the only connection she had with Lubbock, Texas, prior to 2000 was that her hometown, Mason City, was near where Buddy Holly's plane crashed into a field on a cold winter day after playing the Surf Ballroom in nearby Clear Lake, Iowa.

In late August, 2001 just before the fall semester began, Wishman plunged headlong into processing the Barry Lopez Papers. Her background prepared her for the task ahead. A graduate of Iowa State University, Wishman had worked for some six years in a variety of museums before going to work for longtime United States Senator Tom Harkin. Having observed Wishman's attention to detail in his Archives Administration class led Bill Tydeman, to tag her for the job. In late August, familiar with Lopez's attention to organization and detail, Wishman began what she believed would be the simple transfer of file folders to new archival boxes. Early on, she discovered the voluminous collection would entail a number of preservation tasks including the removal of thousands of metal paper clips and staples and the separation of paper documents from non-paper items including rocks, dried flowers, tapes, compact discs, and slides.

Despite such time-consuming roadblocks, Wishman credits Lopez with a keen sense of how his collection would be prepared for researchers, noting that the collection is an extension of the writer. According to Wishman, after Lopez realized his archive would one day be valuable, he began to save everything. “After all, a collection tells the world about you after you can no longer speak for yourself. Lopez was very aware of this, and believed, correctly, that every single last detail was important to the understanding of him and his work.” More broadly, his collection reflects American literature and the North American culture in a crucial period of cultural change.

While working on the project, Wishman often joked that she knew Barry Lopez better than Barry Lopez knew Barry Lopez. As she waded through countless interviews, notes, photographs and scribbles, Wishman began to see how others saw Lopez and what a difference he made in their lives, how he became a voice for just relations and the place in which we live.

Meeting the man whose life’s work she had helped organize was a strange experience. Wishman knew what Lopez looked like from hundreds of photographs and knew what he sounded like from tape recordings. She believed that she knew more about Lopez than many people she had met and known for years. Having spent time with dignitaries and well-known people in Senator Harkin’s office, Wishman felt at ease with the author. What amazed her the most about their meeting was Lopez’s keen recollection of details. He remembered details about unlabeled photographs, some more than thirty years old. Taking the opportunity to identify images from a large overflowing box, Wishman picked the author’s brain for over an hour and felt reassured that the project was on track.

By the end of the fall semester, Wishman had processed almost eighty boxes of material. She kept the collection as close to the original as possible for researchers interested in Lopez and his large body of work.
Earl of Winton, who had died without issue. Eventually (in 1901) Ernest legally adopted the Seton surname.

In the spring of 1866, a series of financial misadventures served to reduce the Thompson family fortune. Consequently, Joseph Thompson sold his ships and emigrated with his family to Ontario, Canada. He sought to establish a farm near the town of Lindsay, but within four years sold out to a neighbor, William Blackwell. The family then moved to Toronto, where Joseph became involved in banking, but young Ernest’s early experiences with country life had already convinced him to become a naturalist, an occupation that his autocratic, materialistic father scorned. While in Toronto Collegiate High School, Ernest became ill and was sent to stay at the Blackwell farm, where he soon recovered. His novel *Two Little Savages* (1903) is a fictionalized account of his adventures there.

In addition, young Ernest discovered that he had artistic talent. Returning to Toronto in 1876, he apprenticed himself to a portraitist, according to his father’s wishes that he become an artist. He also attended the Ontario School of Art and in 1879 won a gold medal. Delighted, Ernest’s father financed his first solo overseas trip to London, where he studied bird paintings and mammalian anatomy at the London Zoo and the British Museum Library (to which he was awarded a life membership ticket). Although he won a tuition scholarship in 1880 to the Royal Academy School of Painting & Sculpture, ill health, the periodic bane of his youth, soon compelled his return home in poor spirits.

During the 1880s, Seton resided briefly on his brother Arthur’s farm near Carberry, Manitoba, then later took up a claim of his own at nearby Duck Mountain. Over a five-year period he hunted, trapped, collected specimens, and made countless drawings of the Manitoba prairie fauna. During these “golden years” Seton became a self-taught field researcher and was appointed an official naturalist to the Manitoba provincial government. In 1884 he was invited to join the new American Ornithologists’ Union by its secretary, C. Hart Merriam, and began contributing articles and illustrations to its journal, *The Auk*. Merriam used one of Seton’s drawings in his *Mammals of the Adirondacks* (1884) and later commissioned several of them for various government publications on zoology. For three years, Seton lived at intervals in New York City, where he worked briefly for a lithographer and studied at the Art Students’ League. There he became acquainted with the likes of Dan Beard and William T. Hornaday (who utilized Seton’s buffalo drawings in his own studies of the animal). Seton published his first scientific work, *A List of the Mammals of Manitoba*, in 1886, followed in 1891 by *The Birds of Manitoba*.

Through a contract to make a thousand nature illustrations for the Century Dictionary (1889-91), Seton met the prominent American ornithologist Elliott Coues, the dictionary’s zoological editor. Coues, in turn, introduced him to Joel A. Allen, William Brewster, Robert Ridgway and other established ornithologists. Due to his eccentricity and petulance, Seton repelled some colleagues (namely Ridgway) of more conventional temperament. But he did befriend Frank M. Chapman, of the American Museum of Natural History, who commissioned Seton to help write and illustrate his *Handbook of Birds of Eastern North America* (1895) and *Bird Life* (1897).

In 1890 Seton went to Paris to study art at the French capital’s famed Julian Academy. The following year his oil painting of a sleeping wolf was among those chosen for display in the Grand Salon. Two subsequent wolf paintings were rejected by the conservative Salon judges partly because of Seton’s tendency toward Impressionism, a movement the Academy as whole shunned. Nevertheless, his Paris studies in anatomy led to his later work, Studies in the Art Anatomy of Animals (1896), which became a favorite text among students of veterinary medicine.

After returning to the U.S. in 1892, Seton achieved his initial literary success. Hired as a wolf hunter on Louis V. Fitz-Randolph’s eastern New Mexico ranch, Seton soon mastered the various tricks of eliminating these predators, which he, at heart, came to admire. His experiences resulted in the publication of his first animal story, “The King of Currumpaw,” in *Scribner’s Magazine* (November 1894). The plot of this tale became a general pattern for numerous others in which some animal successfully copes with various perils and dies introduced him to Joel A. Allen, William Brewster, Robert Ridgway and other established ornithologists. Due to his eccentricity and petulance, Seton repelled some colleagues (namely Ridgway) of more conventional temperament. But he did befriend Frank M. Chapman, of the American Museum of Natural History, who commissioned Seton to help write and illustrate his *Handbook of Birds of Eastern North America* (1895) and *Bird Life* (1897).

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By Monte Monroe
[Monroe's upcoming book will be published by A&M Press]

Ralph Webster Yarborough, Democrat from Texas, served in the United States Senate from 1957 to 1971. The environmental record of Yarborough has received scant attention in scholarly works. Historian Elmo Richardson believes that a need exists for studies on the legislators who shaped our national resource policies. An environmental legislative biography and case study analyzing the key preservation and pollution initiatives recommended by the senator in post-World War II America was needed to fill the void. The history of Yarborough’s personal and liberal ideological motivations shows how he emerged from a state consistently ranked very low in environmental record and sympathy, overcoming substantial political opposition to become one of the more activist environmental lawmakers of his era.

Yarborough crafted the laws that established Padre Island National Seashore, Fort Davis National Historic Site, and the Alibates Flint Quarries National Monument. He authored the Guadalupe Mountains National Park legislation. The Texan sponsored the Golden Eagle Protection law, as well as the 1966 and 1969 Endangered Species Acts. Yarborough cosponsored every major water, air, and solid waste pollution measure passed between 1961 and 1970, including the landmark Water Quality Improvement Act. As a member, and ultimately chairman, of the important Senate Labor and Public Welfare Committee, he authored, cosponsored, or ushered through committee landmark bills that impacted the human environment, such as the Lead-Based Paint Poisoning Prevention Act and the Occupational Safety and Health Act.

Yarborough passed a Big Thicket National Park bill in the Senate that failed in the House. Once out of office he became the most conspicuous grassroots agitator for what became the Big Thicket National Preserve. When Yarborough entered the Senate, national park selection and acquisition policies were evolving. Historian Alfred Runte argues that the selection criteria of the pre-World War II era perpetuated a sense of American cultural identity through setting aside monumental landscapes. The argument can be made that funding considerations, rather than an entirely aesthetic bias, shaped national park selection and acquisition policies, as well. The advent of federal funding, which Yarborough helped legislate, altered the equation.

While pushing legislation to establish the Guadalupe Mountains National Park project, Yarborough worked closely with a young Abilene real estate salesman named Glenn Biggs, whose papers are housed in the Southwest Collection. The Biggs records encompass a treasure trove of information relating to national park matters, as well as about the ecology and geology of the Trans-Pecos region of Texas. The Biggs Papers, however, are only a single illustration of the vast reservoir of materials archived in the Southwest Collection relating.

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Rediscovery & the Naturalist’s Moral Imperative

In early October, Barry Lopez stood in front of a packed house in Texas Tech’s Helen DeVitt Jones Auditorium to read selections from his work. The author had selected two pieces, one from Light Action in the Caribbean called “The Mappist” and another from the journal, Orion entitled, “The Naturalist.”

Lopez explained that “The Mappist” developed partially out of a journey in the Orient where he happened upon a shop full of old books and maps. Intrigued by his discoveries, he lingered in the shop for awhile, eventually purchasing some of the items. It occurred to him as he pored over the parchment of scribbled notations and icons that what he was touching may have been the tangible evidence of some obscure mapmaker’s life’s work. The experience became part of the basis for “The Mappist,” a selection which examines the conflict between what the narrator of the story believes his daughter ought to be, what she should do with her life—and letting go of his own wishes and desires for her, actually getting to know her and letting her choose her own path. The story revolves around the narrator, Phillip Trevino. This central character of the story was fascinated in college by a particular craftsman whose travel books were filled with beautiful maps of exotic cities and places. The author, Corlis Benefideo, is rediscovered years later by the narrator who finds that his role model from earlier days is a reclusive man living in a little house at the end of an obscure road in North Dakota, not much at all like the man he had envisioned all these years, not the image projected in his mind. Likewise, in an epiphany at the old man’s house, Phillip realizes that just as he does not really know the mappist as the living, breathing, tequila swilling hermit that he is, neither does he really know his daughter as an individual with her own character, and her own dreams.

“The Naturalist” is a selection that examines the concept of seeing nature as part of the whole, as part of a system in which humans often play a crucial role. The essay shows the difficult position in which those who study nature are placed, on the one hand as a scientist whose objectivity should outweigh any moral or emotional hang-ups about what Western man is doing to the earth; and on the other, as witnesses “acutely…depressingly aware of the planet’s shrinking and eviscerated habitats…fe[el]ing compelled to do more than merely register the damage.” Lopez sees today’s well-trained naturalists as crucial to the debate and political decisions which affect all of us as citizens on the planet. Lopez is concerned that “interlopers,” developers, government planners and other “apostles of change” rely too heavily on meager information from the field to make intelligent decisions. Firsthand knowledge, like that which Lopez has gathered watching the McKenzie River flow by his home in Western Oregon, takes time. Societies traditionally tied to the land know this. They become downright scared when confronted with plans to change a local ecosystem which they have spent generations figuring out.

Lopez warns that naturalists should be emissaries, should speak up about the direction in which we are headed environmentally. If not, then “the political debate will be left instead to those seeking to benefit their various constituencies.” Divorcing nature from political decisions is anathema to Lopez’s view of the world and its various ecosystems as an interconnected whole. According to Lopez, “a political platform in which human biological requirements form but one plank, is a vision of the gates of Hell.”

To read the newspapers today, to merely answer the phone, is to know the world is in flames. People do not have time for the sort of empirical immersion I believe crucial to any sort of wisdom. This terrifies me, but I, too, see the developers’ bulldozers arrayed at the mouth of every canyon, poised at the edge of every plain. And the elimination of these lands, I know, will further reduce the extent of the blueprints for undamaged life. After the last undomesticated stretch of land is brought to heel, there will be only records—strips of film and recorded tape, computer printouts, magazine articles, books, laser-beam surveys—of these immensities. And then any tyrant can tell us what it means, and in which direction we should now go.


At Left: Dig Site, Lubbock Lake Landmark
West Side Xeriscape
Inspired, Designed by Honors Students

Students in the Texas Tech Honors College last spring initiated the planting of an attractive and environmentally friendly xeriscape along the north and west sides of the Southwest Collection/Special Collections Library building. According to Susan Tomlinson, Science Coordinator in the College and one of the instructors involved in the team teaching which led to the project, the class of non-science majors were introduced to chemistry, physics, biology, and geological sciences over the course of two semesters. The class integrates the sciences into a hands-on format whereby non-science majors can grasp information and use it to make practical decisions in their lives.

Tomlinson, a geologist and paleontologist with a bachelor of fine arts in Art, sees the Southern High Plains of Texas as a wonderful laboratory where students from Dallas or Houston can observe many environmental processes taking place like wind erosion, the historical disappearance of the prairie, the diminishing Ogallala Aquifer, and the importance of playa lakes to ecosystems on the High Plains.

Along with learning about the biological, geological and other processes on the High Plains, Tomlinson's students then examined public policy and human effects on these processes including the economic impact of cotton monoculture to the High Plains, farm subsidies, water conservation measures in Texas, and the withdrawal of agricultural lands into the CRP program. According to Tomlinson, students who previously saw only a bland flat expanse became intrigued by the land and really started connecting to Lubbock and the High Plains as community and place.

Following Tomlinson, Tech biologists Ken Rylander and Mark McGinley teamed up to teach the second part of the course. The students, who came from diverse backgrounds including architecture, business, human development, and interior design selected one of three groups in which to work, research, grant preparation and design. All of the groups had to learn the science behind various ecosystems on the plains before they could proceed with the practical application of their knowledge. Those in the research group did the initial legwork and presented lectures to the other students in the class. Those in the grant proposal group put together proposals and presented them to their instructors and colleagues. The final group took the ideas presented in the proposals and created actual designs to put into action.

One of the ideas entailed planting a xeriscape outside the Southwest Collection/SCL building. Chad Davis, Tech's landscape architect, at the time, recommended the location as an ideal place to showcase plants which would have grown naturally on the High Plains or which would have thrived in the sometimes harsh environment of West Texas. Once students told Davis about their idea, he and class member Allison Keeling talked to members of the Plant and Soil Science Department as well as Chancellor Montford’s wife, Debbie, and others who saw merit in the plan.

Among those in the Landscape Architecture and Horticulture Departments, Jason Hodges enthusiastically endorsed the xeriscape concept. At the time an active member of Tech's Native Plant Society and the American Society of Landscape Architects, Hodges has since been appointed as Texas Tech’s Campus Landscape Architect. Like Tomlinson, Hodges sees the Collection Xeriscape as a way for students to make a small, yet beautiful statement about their natural surroundings. Hodges made the Southwest Collection the site for more ambitious planting of native plants during Arbor Day, April 26th. Hodges wanted to place a number of grasses around the building. “Grasses, though neglected, make a bold addition to xeriscapes by shaping the space around them,” says Hodges.

Before Arbor Day, the xeriscape included juniper, desert willow, various grasses, artemesia, verbena, and lechuguila. “Now [visitors and staff] who park on the west side of the building will have something of our native prairie flora,” quips Bill Tydeman, Director of the Southwest Collection who approved the xeriscape from the outset. Given the location of the Archive and University in a semi-arid landscape, most of the Collection staff agree with the concept. Although many of the trees and grasses in the Lubbock area are exotics, some of the plants located outside the back door of the building reflect species which in an earlier time thrived on the Caprock and in the nearby canyons, and serve to remind us of the important link between nature and place.
to the environment. For example, the Archive holds the papers of the famous naturalist John Muir on microfilm. Other manuscript collections relate to subjects including pre-settlement buffalo herds in West Texas, nuclear waste disposal, solar energy, water conservation, and weather modification, to mention a few. As a result, the Southwest Collection manuscript unit ranks among the premier archives in the nation useful to researchers studying environmental and natural history topics.

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H. Allen Anderson has also spent time in Northern New Mexico. The historian received his PhD from the University of New Mexico in 1983. The subject of his dissertation was the naturalist Ernest Thompson Seton, who himself spent much time in New Mexico and the American West (see article this issue). Anderson’s biography, published by Texas A&M Press in 1986, chronicles the life of the multi-talented writer, artist, and lecturer who believed that nature and not the technological innovations brought about by the Industrial Revolution represented a quality lifestyle. According to Seton, in the unsettled West of the 19th century, such a lifestyle could be achieved. Besides possessing a crisp narrative style of writing, Anderson’s talents also lie in his research skills. A good portion of the entries in the gargantuan New Handbook of Texas were penned by Anderson.

Steve Bogener and Bill Tydeman have both spent considerable time in the American West. Bogener, a former schoolteacher who has traversed many of the West’s “blue highways,” has worked for the Collection the past eight years and has written about issues surrounding water in Texas and New Mexico. Having completed his PhD in 1997, he is currently revising his dissertation, Ditches Across the Desert: A Story of Irrigation Along New Mexico’s Pecos River for publication by Texas Tech University Press. Bill Tydeman, Director of the Southwest Collection/Special Collections Library, was a longtime resident of the Rocky Mountain West and has interests ranging from photography to the literature of place. He is currently working on a collection of interviews and articles about the work of Barry Lopez.

Brenda Haes brings to the Collection a strong background in Native American cultures. Part Cherokee, Haes understands the strong connections between native peoples and the landscapes they inhabit.

Diane Warner, Tanya So, and Andy Liccardo also contribute to a staff laden with connections to environment and the natural world. Warner, who recently completed her PhD in Creative Writing and Poetry, is coordinating the Archive’s efforts to organize all natural history materials which enter the building. She has published her own poetry focusing on nature in several journals and has read selections of her work at various conferences across the West. She is also working on a bibliography of Barry Lopez publications. Tanya So is an entomologist specializing in insects and plants found in the Rocky Mountains, in the canyons of the southern High Plains and in Big Bend National Park, one of her favorite destinations. So, who is Assistant Conservator for the SWC/SCL’s Hoblitzelle Conservation Lab, is currently working on a guide to the insects of Big Bend National Park. Like So, Chicago native Andy Liccardo enjoys the wide open spaces of West Texas and New Mexico. The recent recipient of a Master of Fine Arts degree in photography, Liccardo specializes in vernacular culture, photographing everything from abandoned gas stations to signs with no reference point from Lubbock to Muleshoe and beyond.

Photographers, writers, historians, entomologists, and researchers make up a staff well equipped to handle the Archive’s role in the evolving Natural History Initiative at Texas Tech. They bring skills to a new dimension of the Archive’s collecting scope and mission.
MISSION STATEMENT
Southwest Collection/Special Collections Library

The Mission of the Southwest Collection/Special Collections Library is to provide uncompromising service:

To fellow staff members, in a cooperative effort that recognizes the dignity and worth of individuals and their potential for unique contributions, and therefore promotes more efficient operation and better service to patrons.

To patrons from the university community, by actively striving to determine the research needs of faculty, staff and students; by making resources available to the greatest extent possible; and by serving as a center for interdisciplinary activity.

To patrons from the larger regional/national community, by acquiring, preserving, securing and making available the resources that are considered useful for the present and posterity, and by offering outreach programs to inform the public of our resources and mission.

STAFF BRIEFS

Lyn Stoll’s Ginko Leaf earrings, ring and necklace of silver with blue moonstones has been selected to be included in a slide show of student work at the annual jewelers’ conference (SNAG) in Denver.

Graphic Design intern Robin Finlay will travel to Italy this summer to participate in a Study Abroad program with TTU affiliated program Mediterranean Center for the Arts & Sciences in Sicily, Italy.

Diane Warner received her PhD in English (Creative Writing/Poetry) from Texas Tech University in December 2001. Warner has published works in Borderlands Texas Poetry Review and in the Clackamas Literary Review and she has reviewed works in the Journal of the Midwest Modern Language Association. In September, 2001, she read selections from her work at the symposium, Redefining the West at New Mexico Highlands University and in February of this year she read for the Southwest Texas Popular Culture and American Culture Association meeting in Albuquerque.

On March 25, Brenda Haes was presented with a print of the Eagle, a print by artist Paul Pershica “in recognition of her tireless and sincere efforts and belief in the Native American students” by Arlie L. Willis, President of the Texas Tech Native American Student Association.

Tanya So will present two preservation workshops, one in Lubbock and another in Costa Rica. In June, she will be part of a workshop sponsored by the Lubbock Lake Landmark. Part of the workshop will be held at the Southwest Collection/Special Collections Library and will include presentations by So, Steve Bogener, and David Marshall.