DIRECTOR’S LETTER

O
nce, when being interviewed on local television, I was asked to define “history”—not an easy task despite the Ph.D. I replied that, to a certain extent, history is the accumulation of scattered memories and thoughts—some shared, some private. A very small portion of history is committed to a recording medium such as paper, tape or disk drive. An even smaller portion is preserved as historical evidence.

The Briscoe Center is in the business of finding this precious commodity so that we can explore the past and learn from it. That is a vital public service because, so often, what a society remembers is different from what actually happened. The tension between history and memory is threaded throughout this issue of CenterPoints.

History and memory are at the heart of the StudioEIS Archive (page 2), a significant acquisition for the center. Over the past few years, I’ve sought to create a new collection strength around symbolism and imagery (which includes commemoration and memorialization). As the most prodigious design studio for historical sculpture in the country, StudioEIS has spent close to four decades creating what the French historian Pierre Nora calls “lieux de memoire”: “sites” where memory, meaning and history are stored and secreted.

Such sites (or realms) don’t have to be sculptures or monuments; they can be many things including mottos, anniversaries, anthems or flags. What is important is that such places embody meaning for cultures and communities. Like the Whitney Smith Flag Research Center Collection, or the Weiby Map Collection (page 12), the StudioEIS Archive offers researchers a different perspective for studying how the past is collectively conceived.

The center’s music collections offer another route for those documenting the American experience (page 4). Much of the center’s energy this fall has been geared toward opening two extensive displays showcasing these collections. A major exhibit on Texas music at Austin-Bergstrom International Airport will run through January (page 5). Also, a permanent display of items from our Willie Nelson Collection is now open at the north end of UT’s Darrell K Royal–Texas Memorial Stadium. I was delighted that Willie joined UT Austin President Bill Powers and me for the opening reception in November (left.). I am grateful to the Jamail Family Foundation and the UT President’s office for providing financial support for the display.

Finally, 2014 is the centenary of the start of World War I and our exhibit, When Bevo Hit the Line: World War One Selections from the Briscoe Center, is currently on display at the Bass Concert Hall on campus. The war has faded from historical memory in the United States, but for a generation of Americans it was the defining experience of their lives. The Texas War Records Collection (page 11) is one of the ways that Texans sought to memorialize the conflict.

Looking ahead to next semester, I’m exited to see how our collections will be brought into focus by a number of important anniversaries. 2015 is the 150th anniversary of the end of the Civil War and the 50th anniversary of the Voting Rights Act. 2015 will also mark 70 years since the end of the Second World War and 20 years since the Oklahoma City bombing. For Pierre Nora, the 1990s were an “age of commemoration” in Europe. The same could be said for America right now; the Briscoe Center is poised to help scholars, students and the public make sense of it all.

P.S.: Students and campus visitors may notice that the outside of our Research and Collections division has changed. As part of our renovation of Sid Richardson Hall Unit 2, the center has finished the exterior signage portion of the project. The new signs, landscaped gardens and seating area give the Briscoe Center some much-needed visibility for those coming to campus, especially for the 300,000 people who visit the LBJ Presidential Library each year. I’m grateful to our donors—spread across 89 cities and 21 states—who have contributed to the renovation campaign.
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Divisions
In 1935, sculptor Robert Aitken finished work on The Future. The statue, positioned on the Pennsylvania Avenue side of the National Archives Building in Washington, D.C., shows a young woman gazing out from the present, holding a tome dedicated to the past. Carved into the base are words from Shakespeare’s famous phrase, “What’s past is prologue.”

“If ‘What’s past is prologue,’” says Ivan Schwartz, co-founder of America's most prolific studio for historical sculpture, StudioEIS, “then we hope in some small way our archive finds useful future purpose.”

The Briscoe Center has acquired the StudioEIS Archive, and there is no doubt it will find useful future purpose. During the past 40 years, StudioEIS has produced more historical sculptures than any studio in the United States, making the record of its work part of America’s cultural history.

StudioEIS has covered a wide variety of topics, including civil rights, Native American history, celebrity and the presidency. Its artists have sculpted many iconic figures, including Abraham Lincoln, Frederick Douglass, Elvis Presley and Albert Einstein.

Most of these projects represent attempts by Americans to make new sense of the past. “Historians are rightly interested in the relationship between symbolism and memory in American culture, and the StudioEIS Archive speaks powerfully on this subject,” says Don Carleton, executive director of the Briscoe Center.

At the heart of the collection are detailed project files that outline StudioEIS’s relationship with clients, painters, costume and model makers, anthropologists and historians. By documenting the creative process of countless historical projects, the archive lifts the veil on how public commemoration is conceived, initiated and realized.

StudioEIS was founded in 1977 during a time “when America began building museums at an unprecedented rate,” recounts Schwartz. While varied in scope and size, the majority of projects have sought to “put a face to history” by creating lifelike sculptures that engage museum visitors.

Sculpting lifelike historical figures is no easy task. At Philadelphia’s National Constitution Center, StudioEIS artists were tasked with sculpting all 42 signers of the U.S. Constitution—even the ones who never sat down for a portrait. In order to create statues of George Washington (at several stages in life) for the Mount Vernon Estate, StudioEIS worked with forensic experts to make computerized models that informed the final work.

However, historical sculptures are not simply about re-creating physical appearances. “Some of our projects were attempts at revisionist history,” says Schwartz. For example, the statue of Lincoln at Gettysburg National Military Park shows him half-smiling, gazing optimistically at the horizon. This is a far cry from the stoic, somewhat awkward figure that photographs of Lincoln
Ron Bennett

Photographer Ron Bennett was on the scene in June 1968 when Sen. Robert F. Kennedy was fatally shot. He documented many other historic events including Richard Nixon’s resignation in August 1974, the nuclear accident at Three Mile Island in March 1979 and the Camp David Peace Accords in September 1978.

“Photojournalism is covering history in the making,” says Bennett. “I think of myself as a historian. I’m honored to have worked with some of the most dedicated photographers in the business in some of the most historic times.”

Spanning six decades, the Ron Bennett Photographic Archive includes photographic prints, film negatives, transparencies and printed materials. The bulk of the material is from Bennett’s work for United Press International between 1968 and 1988.

Alexander Cockburn

Over five decades, Alexander Cockburn became one of the most popular intellectual columnists in Britain and America, writing for many publications including *The New Statesman*, *The Atlantic Monthly* and *The Wall Street Journal*.

Cockburn’s importance is not easily appreciated in an era of endless polemical commentary. He was an early pioneer of a now common form of journalistic writing that made the press itself the heart of the story. He also founded the website *CounterPunch* and often wrote scathingly about his peers, including highly publicized spats with Christopher Hitchens and Thomas Friedman.

The papers include column drafts, correspondence, research files, postcards and notes. Several documents refer to his father, Claud Cockburn, a reporter who covered the Spanish Civil War in the late 1930s. The papers add to the center’s growing resources on the history of journalism as well as intellectual history, which include the papers of Norman Birnbaum, Walter Prescott Webb and C. Wright Mills.

portrait. The statue’s peaceful impression—imparted by the subtle curl of a lip and a slight angling of the eyes—is a symbolic statement that enhances the debate about Lincoln as well as challenging the public’s perception of him.

The Briscoe Center is home to numerous collections related to public remembrance, imagery and memorialization. In 2013, the center acquired the Whitney Smith Flag Research Center Collection, which documents the symbolism and significance of flags and heraldry. The center is also home to the Coppini-Tauch Papers, which detail Pompeo Coppini’s historical sculpture projects including George Littlefield’s World War I memorials on the UT Austin campus. Furthermore, the UT Office of Community Relations Records include material related to campus statues of Martin Luther King Jr. and Barbara Jordon.

“UT is no stranger to the disputes that public sculpture can arouse. Campus is home to statues of Confederate leaders as well as civil rights heroes, which has caused ongoing discussion about the symbolic message being conveyed to students,” says Carleton. “Wherever one falls on such debates, they undoubtedly show the power of symbols, history and imagery at work in our culture—power that the center is keen to document through archival acquisitions.”
In June 1949, Lead Belly closed his final concert with his signature tune “Goodnight Irene.” The song would go on to be a huge hit for Pete Seeger and the Weavers during the following year. But at the time, it was popular enough for the crowd to sing and sway in time.

The concert took place on the UT Austin campus in the music department’s new building, which featured state-of-the-art recording equipment. As Lead Belly and the crowd sang, a diamond needle cut into a 16-inch vinyl disk, capturing the moment in time.

The disk, now digitized by the Briscoe Center, recorded Lead Belly thanking the crowd as well as a UT alumnus dear to his heart, John Avery Lomax, whose papers are held at the Briscoe Center.

Lomax met Lead Belly, whose real name was Huddie Ledbetter, on a field-recording mission to Angola Prison, Louisiana, in 1933. During the Great Depression, Lomax visited prisons across the Deep South as a folklorist for the Library of Congress. He was searching for an endangered species—early blues music.

“In the 1930s, prison farms in the South were more like slave plantations than anything else,” says John Wheat, sound archivist at the Briscoe Center. “Living conditions, food and health care were atrocious.”

When Lomax met Ledbetter, he was close to parole, having served most of a minimum sentence for attempted murder. The two corresponded during the next year, and Lomax returned to record Ledbetter several times, including his song “Irene.”

Upon his release in 1934, Ledbetter went to work for Lomax, who was by then touring the country giving lectures on American folklore. Ledbetter assisted Lomax with menial chores but also played songs as part of Lomax’s lectures. The exposure he received launched Ledbetter along the path to a successful career as a blues musician, recording and performing the same songs he had either written or encountered in prison.

Disagreements about money and career direction led Lomax and Ledbetter to part ways in 1935. Though Lomax could be paternalistic in his relationship to the younger man, Ledbetter’s career might not have been possible without him.

For musicologists of the day, prisons were lonely, isolated places where songs and other oral traditions were passed around, modified and ultimately preserved.

William Before He Was Willie

In 1970, Willie Nelson was best known as a songwriter for stars such as Patsy Cline (“Crazy”) and Faron Young (“Hello Walls”). Becoming restless in Nashville—and getting pushback from the music industry for wanting to branch out in different directions—Nelson considered coming home to Texas.

His mind was made up for him in December 1970 when his Nashville home burned down. Nelson moved to Austin and was soon playing in local venues such as the Armadillo World Headquarters, the records of which now reside at the Briscoe Center.
Collections & Exhibits

In 1980, the Briscoe Center began actively building its music collections as part of its mission to document the historical experience of the American people. Today, the center’s resources include about 50,000 commercial and field recordings; the papers of early folklorists, musicologists and music producers; records related to key music venues; hundreds of early hand-illustrated posters; and many concert images captured by local and national photojournalists.

To publicize these collections, a major exhibit on Texas music will run through January at Austin–Bergstrom International Airport. Additionally, Willie Nelson: Texas Icon is now open to the public in the north end zone of the Darrell K Royal–Texas Memorial Stadium on campus.

The center has also digitized a number of items from the Bob Johnston Collection for the Country Music Hall of Fame Museum in Nashville, Tennessee. Johnston, who was born in Hillsboro, Texas, began life as a musician but later produced a string of hit records, bringing stars such as Johnny Cash, Bob Dylan and Leonard Cohen to Nashville in order to record with the veteran session musicians who lived there. Items digitized include letters written by Cohen to Johnston and chord charts used on Cohen’s 1970 European tour.

In order to raise awareness of its extensive music collections, the Briscoe Center launched two exhibits this fall.

Music Collection Highlights

UT Folklore Center Archives: Correspondence, manuscripts, field recordings and photographs created by folklorists between 1928-1981. Includes 2,000 reels of tape, with field recordings made by John Lomax, Américo Paredes and John Henry Faulk.

Natchez Trace Collection: Includes more than 4,000 pieces of sheet music published between 1850 and 1920.

Texas Poster Art Collection: Hundreds of posters and flyers (some pictured above) documenting the musical and cultural life of Texas communities, with a focus on the Austin music scene.

Soap Creek Saloon Archives: Business records, contracts, talent files, photographs, clippings and promotional recordings documenting the fabled Austin venue.

Texas Music Collection: Thousands of commercial recordings that were produced by Texas record companies, feature Texas musicians, or relate thematically to the Lone Star State.

“A revealing photograph by Burton Wilson from this period shows a short-haired, clean-shaven Willie, with a somewhat anxious look on his face, at the mic as if asking, ‘Am I in the right place? Are you digging this?’” says John Wheat, sound archivist at the Briscoe Center.

Eventually, the Austin scene’s combination of country roots, experimental venues and hippie counterculture launched Nelson into the spotlight. However, Wilson’s photo eloquently captures a moment of transition and uncertainty in Nelson’s career.
**Gavels Galore, Garner’s Birthday**

In 1931, before U.S. Rep. John Nance Garner became vice president under Franklin D. Roosevelt, he accidentally shattered a gavel while presiding over the U.S. House of Representatives. News coverage of the incident prompted people across the nation to send him replacement gavels for fun. Gavels arrived weekly, and Garner showed his appreciation by using them in Congress as close to the date of their receipt as possible.

The Briscoe–Garner Museum in Uvalde, Texas, has approximately 170 of Garner’s gavels made from a wide variety of materials. This fall, museum staff put together an exhibit showcasing 40 of them. The exhibit was featured in two open-house events, one celebrating the winter holidays and another commemorating Garner’s birthday.

**Seeing Double at Winedale**

The Winedale Historical Complex in Fayette County, Texas, is gearing up for its annual quilt exhibit. *Seeing Double: Paired Versions of Popular Quilt Patterns* is drawn from the richness of the Winedale Quilt Collection, featuring pairs of quilts constructed years apart but based on the same pattern.

Certain patterns have attracted quilt makers for decades, such as mosaic quilts based on pieced hexagons. By pairing quilts, the exhibit invites comparison on many levels, including artistic style, needlework proficiency and pattern interpretation. Quilts on display date from 1845 to 2009. Many of them have never been exhibited.

Right: Streak of Lightning quilts, ca. 1880s (l) and 1940s.

**Restoration at Rayburn**

The Briscoe Center is finishing up a significant art conservation project at the Sam Rayburn Museum in Bonham, Texas. Eight gold medallion presidential portraits, a portrait of Rayburn and one of Rayburn’s sister, Miss Lou, have been professionally restored. The presidential portraits were made by Victor Laillier and were given to the Rayburn Museum in 1962.

The museum also welcomed Pete Geren as the new chairman of the Rayburn Foundation. Created in 1949, the foundation ran the Rayburn Museum until 1991, when it transferred ownership to the Briscoe Center. The Rayburn Foundation continues to work as a charitable trust.
Gene Autry’s Boots

“We always worry a little about styling and colors when they must be put together over the phone,” wrote Sam Lucchese, the son of legendary boot maker Cosimo Lucchese. “It was awfully nice of you to let us know that you liked them.”

Sam Lucchese was writing to Gene Autry’s wife, Ina, who in 1954 had ordered several pairs of boots for her husband, the famed singing cowboy, as Christmas presents. The boots were a great success. “I don’t think there’s been more than one day since that he hasn’t worn one or the other pair,” wrote Mrs. Autry.

In order to get the boots made, Mrs. Autry had written a detailed letter and followed up with a phone call. She also sent three pairs of old boots to help Lucchese get the colors right.

The boots were later given as a personal gift to Willie Nelson. They are now part of the Briscoe Center’s display, Willie Nelson: Texas Icon, located at the North End Zone in the Darrel K Royal-Texas Memorial Stadium on campus.

More information: www.briscoecenter.org/willienelson
Barker and Garrison: Still Working Together

Each year Briscoe Center fellowships support doctoral research at UT’s Department of History. This year’s recipients are Nicholas Roland and Henry Wiencek, both of whom became interested in the history of the South while taking Professor Jacqueline Jones’ graduate research seminar at the Briscoe Center. Roland is researching a history of the Civil War in the Texas Hill Country. Wiencek is writing a dissertation about Standard Oil in Louisiana during the early 20th century. Previous Briscoe Center Fellow Ava Purkiss (pictured further down) describes her experiences at the center as “vital to my graduate career” and the fellowship as “crucial to getting my dissertation off the ground.”

The Briscoe Center also contributes to the history department’s award-winning website Not Even Past and its chart-topping iTunes podcast 15 Minute History.

Rapoport died in 2012. Shortly before that, he committed to paper his thoughts on the state of affairs in America today. These thoughts have been reworked into a new epilogue for the memoir.

Being Rapoport Online

The Briscoe Center has launched a special digital edition of Being Rapoport: Capitalist with a Conscience. The e-book, which is freely available online, is the enhanced memoir of businessman and philanthropist Bernard Rapoport. The memoir has been reinvented as a Web portal synchronized to 1,500 hyperlinked archival documents from the center’s collections. These documents leap out from the text, shedding light on the story of this monumental Texan. The project was made possible by funding from the Bernard & Audre Rapoport Foundation, and many other donors.

Bernard Rapoport was born in San Antonio in 1917. His father had fled to the United States from Russia following his involvement in the revolution against the Czarist regime in 1905. Rapoport graduated from UT Austin with a degree in economics in 1939 and married Audre Newman three years later. Rapoport founded the American Income Life Insurance Company in 1951 and moved its headquarters to Waco in 1958. Under Rapoport’s leadership, the company spread into

Smith Travel Awards

Through the Madeline Welder Smith Research Travel Award, the Briscoe Center assists graduate students who need to conduct in-depth research at the center’s holdings, but who reside outside of the Austin metropolitan area. Six doctoral students received awards this year. Research topics include race in postwar Houston, the history of television, and 19th-century German emigration.

For more information visit www.briscoecenter.org/smithtravel
Rapoport, who served as chairman of the UT System Board of Regents from 1993 to 1997, established or contributed to numerous endowments for scholarships and chairs at the university. The UT campus is also the proud home of the Bernard and Audre Rapoport Center for Human Rights and Justice. Rapoport’s memoir, as told to Don Carleton, was originally published in 2002 by the University of Texas Press. However, Rapoport first became associated with the Briscoe Center in 1992, when he donated his papers. This massive 220-foot collection includes correspondence, meeting notes, diaries, political files, photographs and personal items that document his career, his support of progressive politicians and his philanthropic activities in education, health care and social justice. This collection, which spans nearly 100 years, is the primary source for the bulk of the e-book’s hyperlinked documents.

For more information visit www.beingrapoport.org

Open for Research:
The Clifford Irving Papers

The papers of controversial novelist Clifford Irving have been comprehensively cataloged and are now open for research. A highly regarded writer, Irving may be best known for his 1972 conviction for fraud after elaborately faking an autobiography of reclusive billionaire Howard Hughes.

Irving worked with Richard Suskind (pictured above) to produce a manuscript based on forged documents and audio interviews. They persuaded a publisher, McGraw-Hill, to forward an advance of $765,000, which was placed into a Swiss bank account. Two months before the manuscript was due to be published, Hughes held a telephone press conference to denounce the work. Irving was convicted later that year and spent 17 months in federal prison (pictured below).

The Irving Papers include correspondence with lawyers, publishers and colleagues; personal diaries; lawsuit documents; prison journals; drafts and notes related to Irving's literary works; portions of the Hughes manuscript; childhood drawings and school report cards; photographs; and restricted documents that Irving battled to obtain from the U.S. State Department.

“Having been processed by archival staff at the center, I’m hopeful that the imposition of some order will help make sense out of what often seems to me a chaotic, disordered, and amoral life,” says Irving. “It’s not for me to say what students can learn from such a tale. It’s for them to say and for me to learn. Ancora imparo, as Michelangelo said.”
“Diabolical Perfidy,” roared the Bryan Daily Eagle. “Washington stirred to depths by German plan for Mexican invasion,” declared the Abilene Daily Reporter. These were some of the headlines that Texans woke up to on the morning of March 2, 1917, when news of the Zimmerman telegram became public.

Instantly, the nation was consumed with what Houston-born U.S. Rep. Thomas Blanton called Germany’s plan to “Belgiumize the people of Texas and Mexico.” The Zimmerman telegram, decoded by the British government, detailed an offer by Germany to help Mexico “reconquer” Texas, Arizona and New Mexico in exchange for a military alliance against the United States, Great Britain and France. The telegram’s publication galvanized national support for the United States to enter World War I, but it had particular resonance in Texas.

Texans had been anxiously watching the Mexican Revolution, which began in 1910, descend into civil war. In March 1916, Pancho Villa’s revolutionary forces raided the town of Columbus, New Mexico. In response, the U.S. Army, under Gen. John Pershing, led a punitive expedition into the Mexican interior. As border skirmishes between Pershing’s forces and the “Villistas” escalated, the Texas National Guard was called up and troops from across the country mustered at Fort Brown in Brownsville.

Troops stationed in South Texas erected makeshift camps, conducted patrols, dug trenches, learned new military techniques, posed for postcards and generally dealt with boredom as they waited for an encounter that never materialized.

Mexico’s government had flatly rejected what The Dallas Morning News called Germany’s “temptation.” By the time the Zimmerman telegram was made public, tensions with Mexico had begun to wane. However, Mexican stability appeared tenuous, and it was hard to discount the possibility of a pro-German (and possibly German-funded) regime coming to power there.

The troop buildup in the Rio Grande Valley offered the U.S. Army a vital opportunity to prepare for Europe’s western front. Generals and officers gained valuable experience commanding troops and
maneuvering large quantities of men and supplies. Soldiers’ training included trench warfare, encampment and machine gun operation. Later when fighting in France, the 36th division of the American Expeditionary Force (made up mostly of Texas National Guardsmen) quickly earned a reputation for professionalism and valor.

Arguably, the United State’s involvement in World War I started with the Lone Star State. Texas was both the training ground for many soldiers from across the country and a geopolitical pawn that brought America and Germany into direct confrontation.

By the fall of 1918, more than a million American troops were in Europe, either training or fighting. These troops would have been part of major offenses planned for the spring of 1919. However, in November 1918 an armistice was brokered between the major powers. Nevertheless, Texas troops did not return home until the summer of 1919 because many of their units were sent to occupy parts of Germany as a provision of the peace deal.

More than 5,000 Texans died in the war. To commemorate them, Austin and the UT community responded by dedicating one of the largest structures in the city, both then and now, in their honor: Darrell K Royal–Texas Memorial Stadium, which was originally known as War Memorial Stadium when it opened in 1924.

**World War I Background**

On June 28, 1914, Austria declared war on Serbia, and Germany (Austria’s ally) soon invaded Belgium, in order to use it as a springboard to knock France into quick submission. This was deemed necessary as German strategists anticipated conflict with France’s ally Russia as well, and wanted to avoid a two-front war.

However, French and Belgian resistance, aided by Great Britain, ensured an attritional, entrenched conflict in the West. Meanwhile, Russia mobilized more quickly than Germany and Austria expected, leading to a chaotic war in the East.

The United States had intended to stay out of the conflict. However, a British naval blockade of Germany left little choice but to direct most American trade to France and Britain. Germany, now fighting the two-front war it feared, responded with a policy of submarine warfare to disrupt the flow of trade and supplies to its enemies.

In 1915, a German U-boat sunk the Lusitania, a trans-Atlantic passenger ship, killing more than 100 Americans and causing public outrage. The Texas Legislature reacted by petitioning Washington to sever diplomatic ties with Berlin. By 1917, relations had further deteriorated and Germany was resigned to recruiting allies against the United States rather than preventing its entry into the war.

America declared war on Germany on April 6, 1917—a month after the Zimmerman telegram became public.

The Texas War Records Collection is a massive assortment of documents related to both world wars. From 1918, with Board of Regents funding and under the leadership of Professor M.R. Gutsch, the university began collecting posters, official documents, personal letters, government records and newspapers.

Citing the lack of good Civil War-related archival holdings in Texas, Gutsch argued that the university should act immediately because World War I records would only become scarcer and more expensive as time went on. Gutsch traveled throughout Texas collecting materials, hosting exhibits, speaking with teacher associations and being interviewed by reporters. He even worked with American embassies to acquire copies of foreign journals.

Eventually Gutsch became chair of UT’s history department, succeeding the Briscoe Center’s progenitor, Eugene C. Barker, who actively supported Gutsch’s efforts.

“Structures of stone and bronze dedicated to our heroes are proper means to keep alive the memory of glorious deeds,” Gutsch told The Daily Texan. “But even more important, it is to make a complete record of the deeds themselves. The archives of the Texas War Records Collection will be the greatest memorial which can be created to the work of our citizens.”
Dr. T. Karman Weatherby was a proud Texan with an ambitious hobby—collecting maps of every Texas county. A busy man, he found that new websites (such as eBay) made research and acquisitions easier. Emboldened, his ambition grew to include many places, cultures and periods. Soon, there weren’t many days when UPS didn’t leave cardboard cylinders on the doorstep of his San Angelo home. Before his untimely death in 2010, Dr. Weatherby had amassed a stunning collection composed of maps, engravings and orphaned pages.

A testament to his professionalism as a general practitioner, Weatherby treated his growing collection as he would treat his patient: with care, organization and attention to detail. Stored in sturdy flat-file cabinets and acid free sleeves, the collection brims with vibrancy—colorful illustrations of famous battles, impressionistic representations of frontier states, or the outline of some forgotten empire half the world away.

Maps have existed for centuries, but their production and creation exploded with the development in Europe of the printing press after 1440. According to Benedict Anderson, a historian of nationalism, maps were one of the technological innovations that (along with others such as newspapers and navigation) made it possible for large groups of people to imagine themselves as national communities.

In a wash of colors and fonts, the Weatherby maps imagine communities from across the globe. They also enable historians to perform something akin to psychoanalysis on a culture—boundaries, key terms, decorative emphasis and omissions all reflect the hidden ways in which peoples thought about themselves, their environs and their neighbors.

If you are interested in supporting the Briscoe Center, seeing sample bequest language, creating an endowment, or providing support for a particular program, please contact the center’s chief development officer, Lisa Avra, CFRE, at (512) 495-4696 or l.avra@austin.utexas.edu.
“Dan and I are pleased to chair the Briscoe Center’s annual campaign. We hope you will join us in giving generously, ensuring that the center has the resources it needs to respond quickly to unique opportunities.”

Penny and Dan Burck have served The University of Texas at Austin both professionally and personally for decades.

“As a former chancellor, I had the opportunity to see many excellent programs across The University of Texas System. When I left the university system, Penny and I carefully considered which of these programs we would continue to support personally. We were especially interested in a gem that was doing outstanding work but was not known to many. The Briscoe Center is just such a treasure, ensuring future generations can learn from our past.”

Support the Briscoe Center’s Annual Fund

In 1847, future president Zachary Taylor was commanding U.S. forces in the Mexican-American War. From his base in Monterey, Mexico, he wrote to his employee Thomas Ringgold, responding to news about flooding on his Cypress Grove plantation, 40 miles northeast of Natchez. The letter, recently acquired by the Briscoe Center, is rushed and covers many topics, including troop preparations, the need for regulation of levees and Taylor’s hopes for peace.

The letter is a wonderful addition to the center’s holdings, connecting collections from the Mississippi to the Rio Grande. It was acquired using unrestricted funds. The annual fund enables the Briscoe Center to be both nimble and forceful in the market for archival collections. More information: www.giving.utexas.edu/briscoe
The Fall of the Berlin Wall

In 1989, two years after President Ronald Reagan had demanded “Mr. Gorbachev, tear down this wall,” Berliners took matters into their own hands, precipitating a wave of revolutions throughout central and eastern Europe. Photojournalists Flip Schulke, Dirck Halstead and Frank Johnston visited Germany on numerous occasions in the late 1980s, capturing history as it happened. Their archives are now housed at the Briscoe Center and are open to the public. A quarter of a century later, the power of their images remains undiminished, and Berlin is a united city at heart of the European Union.