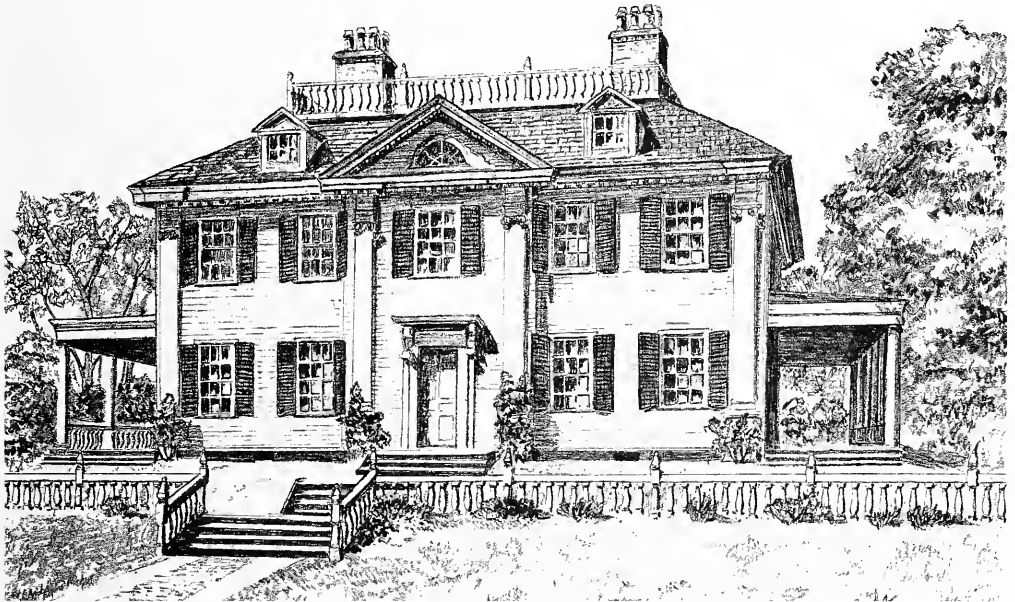


# The Flyleaf

Friends of Fondren Library Vol. 46, No. 3

Spring 1996

What's in a House?



Fondren Library Gala Honors Harris Masterson

Rice Authors' Night



## A LETTER TO THE FRIENDS

Dear Friends,

We hope you will join us on Saturday, April 20, 1996, at Cohen House for a gala event, *Ex-Libris Harris Masterson*, honoring Mr. Harris Masterson III. This is the sixteenth annual Fondren Saturday Night and we have planned a full evening of delicacies and delights for your enjoyment.

Mr. Masterson and his late wife, Carroll, have made many generous donations to the people of Houston and to charitable causes in this area. Among these have been gifts to the Wortham Center, Houston's Grand Opera, Symphony, and Ballet, the Society for the Performing Arts, the Museum of Fine Arts, the Alley Theatre, the Preservation Alliances of both Houston and Harris County, and St. Joseph's Hospital. Their support of Rice University has included their donation of an extensive Texana Collection and many of the Mastersons' personal papers to the Woodson Research Center located in Fondren Library.

Items in their Texana Collection date from the early Spanish exploration and the establishment of forts and presidios. Numerous books and documents describe the struggles of the early Texians with both the Mexican government and the various indigenous hunters and farmers of these lands.

We are indeed grateful to the Mastersons for sharing their collection and hope you will be with us as we celebrate the exemplary philanthropy of the honoree on this festive evening.

Sincerely yours,



Texas Anderson  
Gala Chairman

### FONDREN LIBRARY

Founded under the charter of the university dated May 18, 1891, the library was established in 1913. Its present building was dedicated November 4, 1949, and rededicated in 1969 after a substantial addition, both made possible by gifts of Ella F. Fondren, her children, and the Fondren Foundation and Trust as a tribute to Walter William Fondren. The library celebrated its half-millionth volume in 1965 and its one-millionth volume on April 22, 1979.

### THE FRIENDS OF FONDREN LIBRARY

The Friends of Fondren Library was founded in 1950 as an association of library supporters interested in increasing and making better known the resources of Fondren Library at Rice University. The Friends, through members' contributions and sponsorship of a program of memorials and honor gifts, secure gifts and bequests, and provide funds for the purchase of rare books, manuscripts, and other materials that are needed to support teaching and research at the university.

### THE FLYLEAF

Founded October 1950 and published by the Friends of Fondren Library - MS - 44-F, Rice University, 6100 Main Street, Houston, Texas 77005-1892, *The Flyleaf* is a record of Fondren Library's and Friends activities, and of the generosity of the library's supporters. Beginning Fall 1995 *The Flyleaf's* publication schedule will correspond to the academic calendar year.

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Illustrations of writers' homes in Concord courtesy of the artist, David Rubel.

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## Harris Masterson III is 1996 Friends of Fondren Honoree

by  
Dorothy Knox Howe Houghton



Mr. and Mrs. Harris Masterson III

On Saturday, April 20, 1996, the Friends of Fondren Library will honor at its annual gala one of Houston's most respected civic leaders and philanthropists, Rice alumnus Harris Masterson III. As native Houstonians, Mr. Masterson and his late wife, Carroll Sterling Masterson, invested their lives and their fortune for the benefit of their city and their fellow citizens. On September 10, 1990, the Mastersons received the National Medal of Arts from President Bush at the White House. The program read in part, "Generous both in the support they have offered and the time they have devoted to the arts in the Houston area, Mr. and Mrs. Masterson stand as examples of what private citizens can do to nurture and strengthen the cultural resources of their community." Other recipients of the award that year included artists George Abbott, Hume Cronyn, Jessica Tandy, Merce Cunningham, Beverly Sills, and Jasper Johns.

Harris Masterson has served in leadership positions, usually president and/or chairman of the board, in all of Houston's major arts organizations: the Houston Symphony, Houston Grand Opera Association, Alley Theatre, Houston Ballet Foundation, Society for the Performing Arts, Theatre Under the Stars, Museum of Fine Arts, Bayou Bend, and the Contemporary Arts Museum. He was a director of the American National Theatre Academy, chairman of the Miller Theatre Advisory Committee, a member of the advisory board of the Houston Youth Symphony and Ballet, a member of the Mayor's Municipal Arts Commission, a director of the Texas Fine Arts Society and served on the Arts Advisory Council at Rice University. In 1977, he became the founding president of the Houston Lyric Theater Foundation, the non-profit organization which planned and raised the funds for the Wortham Theater Center which opened in 1987. He remains its

## Masterson cont'd.

president. Over the years the Mastersons have encouraged their fellow Houstonians to support all of these institutions and many others, leading the way with major gifts of their own.

Mr. Masterson's mother, Libbie Johnston Masterson, was a good friend of Ruby Blake Hargrave, owner of The Shabby Shoppe, Houston's first store to specialize in fine eighteenth and early nineteenth century antiques. It was this relationship which first piqued his interest in the decorative arts. In 1948, he left the insurance business to open Westmoreland Importers, which for nearly twenty years carried antiques, accessories, and fabrics. Since then he has assembled one of the most outstanding collections of eighteenth century English and European decorative arts in the United States, including furniture, porcelain, and silver. His seven hundred piece collection of first period Worcester porcelain is considered to be the finest outside of England. He and Mrs. Masterson donated it to the Museum of Fine Arts in 1984. His outstanding collection of European paintings and drawings spans the seventeenth, eighteenth, and nineteenth centuries.

The Mastersons could have commanded the interest of world famous architects when the time came to design Rienzi, their Palladian style home on Kirby Drive overlooking Buffalo Bayou, which is the setting for these magnificent collections. Instead, they demonstrated their confidence in Houston talent, commissioning John Staub to design the house in 1952 and Ralph Ellis Gunn to design the four and a half acre garden. In 1974, they commissioned another Houston architect, Hugo Neuhaus, to design a large ballroom addition. In 1991, the Mastersons announced their plan to will Rienzi and its collections to the Museum of Fine Arts, Houston where it will become the Museum's European decorative arts wing. They also announced that they would provide an endowment to maintain the house and collections and fund a curatorial chair for it. Located within walking distance of Bayou Bend, Rienzi will perfectly complement the latter outstanding collection of American decorative arts. It is the largest single bequest to the Museum since Miss Ima Hogg's donation of Bayou Bend in 1966.

Although probably best known for their involvement with the arts, Mr. and Mrs. Masterson have given of their time and resources to many

other causes, usually in leadership positions. These include the YWCA, the vestry of Christ Church Cathedral, Trinity Episcopal Church, the Harris County Society for Crippled Children and Adults, the Texas Society for Crippled Children and Adults, the University of Houston Interdisciplinary Committee, the Episcopal Theological Seminary of the Southwest, the Hodgkins Disease Research Center, Riverside General Hospital, the Harris County Center for the Retarded, and the Houston Livestock Show and Rodeo.

Mr. Masterson is a sixth generation Texan and a third generation Houstonian. His great grandfather, Thomas Gilbert Masterson, came to Texas from Tennessee in 1832 and settled on a plantation in Brazoria County. In 1835 Thomas returned to Tennessee to bring back his wife, the former Christiana Roane, whose grandfather had been governor of Tennessee. In 1894, this couple's youngest son, Judge Harris Masterson, came to Houston where several of his brothers already were living. Judge Masterson became prominent in the fields of law and real estate among many other business enterprises. One of Judge Masterson's sons was the Rev. Harris Masterson, Jr., who became the first chaplain at Autry House and was a missionary in China. In 1953, the Harris Masterson, Jr. professorship in history was established at the Rice Institute with funds provided in his will. Another son of Judge Masterson was Neill Turner Masterson, father of our honoree, Harris Masterson III.

In 1966, Harris Masterson III donated the papers of his grandfather, Judge Harris Masterson, to Rice University. The bulk of the papers cover the years 1880-1926. They include land development in south and southeast Texas, oil and gas investments in the early years of the Texas petroleum industry, the early development of the Texas Republican Party, the evolution of financial institutions in Texas, the development of Texas land and banking laws, and the development of social and cultural life in Houston.

Along with these family papers, Harris Masterson III donated in 1966 about 935 rare books on Texas history. These books were combined with approximately 120 volumes which had been donated to Rice in 1937 by Elizabeth Simpkins Masterson, widow of the Rev. Harris Masterson,

## Masterson cont'd.

Jr. They provided the significant nucleus for further acquisition of Texana by the Fondren Library. Collected primarily by Harris Masterson III, they also include Judge Masterson's library and a number of books from the personal library of Judge Clarence R. Wharton including some drafts and proofs for books authored by Wharton.

They include works about Texas and the Texas Revolution from the Mexican point of view, laws printed in Spanish by which Texas was governed as part of Mexico, the first book printed in the Republic of Texas, rare issues of the *Telegraph and Texas Register*, contemporary accounts of travelers in the Republic of Texas, and manuscript and documentary materials such as accounts of life in early Texas by early settlers.

The papers of the Rev. Harris Masterson, Jr. covering his life as a theology student at Sewanee and his experience in China make up part of the Masterson family papers as do the papers of Harris Masterson III. The latter include both

personal business and his and Mrs. Masterson's involvement with community organizations.

Mr. Masterson's maternal grandfather, Rienzi Melville Johnston, for whom his home Rienzi is named, was the founder and for many years the editor of *The Houston Post*. Mrs. Masterson was the daughter of Frank Prior Sterling, a founder and the first vice president of the Humble Oil and Refining Company which later became Exxon. She was a niece of the late Texas Governor Ross Sterling. Thus the Masterson papers at Rice document the business and personal lives of three generations of a family which was intimately involved in the development of twentieth century Houston and Texas. As scholars study these papers, the insight they give into more recent Texas history may be as significant as the insight provided by the Masterson Texana Collection. It is most fitting that the Friends of Fondren Library honor the donor of both of these collections, Harris Masterson III.

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## Jonathan Miller, M.D. to Speak

Jonathan Miller, M.D., director, physician and author will speak on Sunday, October 6, 1996, in Stude Concert Hall, Alice Pratt Brown Hall, at 5:00 p.m. The title of Dr. Miller's talk is *The After-life of Plays*.

Trained as a neuropsychologist at University College, London, Dr. Miller came on the theater scene when he appeared in *Beyond the Fringe* which he also co-authored. He is well known for his many Shakespeare productions, mainly for the National Theater, as well as Chekhov's *Three Sisters*, *The Seagull*, Eugene O'Neill's *Long Day's Journey into Night* with Jack Lemmon and *The Emperor at the Royal Court*. His operatic productions include Donizetti's *Maria Stuarda* and *Anna Bolena* for the Monte Carlo

Opera and *Capriccio* at the Deutsche Staatsoper, Berlin. He directed the semi-staged performances of Bach's *St. Matthew Passion* in London to great critical acclaim. Recently, he has been involved in two major television series in co-production for the BBC *Born Talking* and *Madness*.

Dr. Miller is author of *McLuhan, The Body in Question* and editor of many works including *The Don Giovanni Book: Myths of Seduction and Betrayal*.

He has held director positions at The National Theatre and the Old Vic. He has been a Fellow at University College, London, Visiting Professor of Medicine at McMaster University, Ontario, and Research Fellow in Neuropsychology at the University of Sussex. He received the CBE in 1983.

# Homecoming Brunch

by

Shirley Laughlin Hamner

Some 175 members of the Friends of Fondren Library, Rice Engineering Alumni, and their guests on December 2, 1995, gathered in Fondren Library to present service awards to John Baird and Orville Gaither.

Sally Reynolds, president of the Friends, welcomed everyone with the announcement that the Friends' endowment had surpassed one million dollars. A nine-volume reference work, *British Writers*, was presented to Fondren Library to commemorate this milestone. Dr. David Minter, Interim Vice Provost and University Librarian, accepted, with appreciation, this anthology of English writers.



Dr. David Minter accepts the Friends' gift from Sally Reynolds

John B. Baird III ('63), recipient of the 1995 Friends of Fondren Library Award, received a B. S. in Chemical Engineering from the University of Houston in 1964. He served as President of the Friends of Fondren Library from 1985 to 1987 and established the computer system for the Friends' office.



Sally Reynolds gives John Baird the Homecoming Award

His parents, John B. and Mildred Lucille Baird graduated from Rice in 1933 and 1936, respectively. John B. Baird served on the Board of Governors from 1978 until his death in 1979. John and his sister and brothers are honoring their father with a pledge to the computational engineering facility. The Harpsichord Room in the Alice Pratt Brown Hall was donated by John and his sister in memory of his mother. In addition, two of John's uncles and two cousins are Rice graduates. Tom Smith ('51), his cousin, is currently serving as a Governor Advisor on the Rice Board of Governors.

John is a member of the American Institute of Chemical Engineers and the American Society of Mechanical Engineers. He has two daughters, Lacy and Ashley. An avid bird-watcher, John travels all over the world pursuing his hobby and enjoys an aviary in his home.

Fred Russell, president of the Rice Engineering Alumni, presented Orville Gaither with the annual Outstanding Engineering Alumnus Award.

## Homcoming cont'd.

He graduated from Rice in 1949 with a B. S. degree in Mechanical Engineering and joined Amoco. During his career, Orville served as Chief Production Engineer and Production Manager of Amoco UK Exploration Co., as Chief Engineer and Production Vice President for a Worldwide Operation. At the time of his retirement in 1991, Orville was President of the Africa and Middle East Region of Amoco Production Co. He earned an M.S. in Petroleum Engineering from the University of Houston and attended Stanford Business School. He is currently President and Chairman of Gaither Petroleum Corporation in Houston.

During his career, Orville authored numerous technical papers and two books. He and his wife, Margaret authored a book, *A Handbook for Living and Working Overseas*, which they presented to Fondren Library. Orville's many awards include Honorary Life Membership in both the American Institute of Mining, Metallurgical, and Petroleum Engineers and the Society of Petroleum Engineers. He is a member of the American Petroleum Institute and serves on the Board of the AIME. He is a registered professional engineer in Texas and Louisiana.

Mr. Gaither has served as an Advisory Council Member for the Brown School of Engineering at Rice. His civic activities include work for the Odyssey House, Junior Achievement, Boy Scouts, and Houston Achievement Place. Orville and his wife are the parents of four children.



Dorothy Knox Houghton and Susan Merriman



Orville Gaither, REA honoree



Guests perusing books that the Friends placed in the collection



Carol Camacho, Shirley Hamner, and Zen Camacho



# What's in a House?

## *A Visit to Writers' Homes Illuminates the Secrets Inside*

by

Elizabeth Hutcheson Carrell

*"I came to your study to borrow a book,"  
Margaret Fuller confided in a letter to Emerson,  
"but felt so much soul there I do not need the  
book."*

Just as every page is, for better or worse, a reflection of its writer, so every home, however modest, records the habits, aspirations, and reversals of the people inside. If they are driven to display, value company, crave solitude, have a passion for bad paintings, sew their own clothes, collect books, or insist on a view, these instincts and a hundred others will find their objective correlative in the arrangement of the rooms and the relation of the house to the street.

Home is our public face and our first line of defense against a predatory world — a harbor in heavy weather, a consolation in grief. It is also the witness to family violence, cold wars, first words, conception, and sudden death. Between its covers we write pretty much everything we're going to say about our private selves, editing spouses and children to meet the requirements of a formidable text. "Pick up that room!" "You shouldn't...." "I'm amazed... (dazzled, delighted, chagrined, furious,... at the end of my rope.)"

No one knows the true value of a house better than a writer. For him it provides the model for his own work — an imaginary structure that will stand or fall on the basis of his discretion and skill. Should he add a chimney (not another subplot!), alter the roofline (the ending is weak...), eliminate the back parlor (abandon Chpt. 4)? Every line he deletes is an act of violence against the structure of language, every word he selects is carved out of living wood. He may hammer at a single page for the better part of a week, only to find that it won't support the chapter above it or provide access to his main character's speech.



Because he manipulates language for a living, because he thinks in terms of filling space, because he is necessarily drawn to the geometry of human relations, and because he prefers what is domestic, intimate, and private in our experience to what is public and institutional, a writer will make much of a house. Nine times in ten the writer will work out of his home, the place where he is most in touch with himself. I have never known a writer — even one who affects the simplicity of Gandhi — who doesn't care passionately about the arrangements of the room where he works.

## Homes cont'd.



*The Old Manse, home of Emerson, Ripley, and Hawthorne, on the edge of Concord Battlefield*

For some writers domestic architecture can carry the weight of a book. In those novels the house becomes a central metaphor or a device for moving the plot towards its conclusion. It may take on the importance of a major character, perform the function of a sympathetic bystander, or survive an emotional earthquake that destroys everyone else in the book. In *The Rise of Silas Lapham*, Howells makes Lapham's mansion the symbol of his greed and subsequent fall. In *The Great Gatsby*, Fitzgerald uses Gatsby's "huge, incoherent failure of a house" to render a judgment on the inverted promise of American life. In *Brideshead Revisited*, Waugh lets the house stand — magnificently — while the characters inside it kill one another off in a slow frenzy of destructive passion. Still the house stands, "couched among the lime trees like a hind in the bracken."

Like grammar, like language, the house endures where life fails. We build them to protect us from misfortune. But we rarely blame them when they don't. It is enough, more than enough, if we find them still standing when our life is in ruins.

Writers anticipate rejection and failure. Early on they develop a sense of vulnerability so profound that it can outlast the thrill of a Nobel Prize. No one knows why. Even when the critics are raving, there's the sense that they're down on their luck, misunderstood, doomed. In the flush of success they may feel overwhelmed by the desire to go home and hide.

So they retreat to Lamb House, Sissinghurst, Key West, a *palazzo* in Florence, a farm in Sommières. Even though they understand the principles of construction and use them in their own work, it is rare for a writer to purchase land with the idea that he will build something from scratch — unless, like Thoreau, he wants to use the experience to generate material for a book. Writers prefer to find their homes in the same way they corner the right word to fill out a line.

They come upon it and something *feels* right: It has a perverse history, a sloped porch, a fireplace in the study, afternoon light. It's ten miles from civilization or two blocks off Union Square. Whatever the particulars, there will be the sense that he's connecting with the heartbeat of his own life. "This is it," he'll say, feeling just as pure and clean and certain as the man who pulls up the equivalent of "Call me Ishmael" after a year on the rack.

Sometimes a writer inherits his house and he may choose to make much of the associations. Emerson moved into his grandfather's house in Concord in October of 1834, just a stone's throw from the old North Bridge. Is it any accident that the great apostle of self-reliance found his theme in the battleground that melded imperceptibly into his own backyard? Or that three years hence he would find the right words, the immortal words, to consecrate the moment that reshaped our history?

*By the rude bridge that arched the flood,  
Their flag to April's breeze unfurled,  
Here once the embattled farmers stood  
And fired the shot heard round the world.*

If a writer is hungry for that kind of material, it helps to have ancestors with a keen sense of timing or an instinct for heroic possibilities.

On the other hand, if a writer wants to hole up in bourgeois comfort and not find himself chronically over-challenged by the world outside his door, he can, like Proust, arrange to inherit a Paris apartment where only the generic sound of outdoor traffic punctuates the tedium of indoor routine. Here Proust selected the room where he had watched his uncle die -- slowly -- to be his writing studio, tempting the muse with his perversity, alternating frenetic evenings of socializing with days of tormented sleep. In between he worked from his bed, breathing vapors to clear his

## Homes cont'd.

pitifully constricted lungs, fueling his imagination with champagne and sweets.

Last month Proust's writing studio opened to an eager horde of literary pilgrims. The response was so intense that the *London Times* recently devoted a half-page to the subject of writers' homes and their growing significance to a public disenchanted with CD-ROMs and the language of mega-bytes: "Seeing the walls, the furniture, the knick-knacks and paraphernalia of the period conveys, almost subliminally, something of the period itself and the outlook of the writer: these were his favourite things, this is where his eye rested when he looked up from his manuscript."

Far more personal than museums with their acres of terrazzo floors and diverse inventories, a writer's home carries the stamp of individuality. The moment we enter his space we begin to absorb the tone, the color, the texture of his prose. Here he waged his daily struggles with language, whiskey, and despair. There he emptied his pipe, wound the clock, haunted the post box, reread *Paradise Lost*.

Writers' homes have never been hotter. An enterprising tourist can now book rooms at the Brownings' famous Casa Guidi in Florence for a family vacation. Here you can take in the atmosphere, tread the steps, hang your head from the upper windows, warm your feet by the fire. For a fragment of time you are the imaginary guest they expected but never saw.

An hour's visit with your favorite writer is even easier to obtain. Forget the hassles of passports and foreign currencies and hit the literary road in your car. I once enjoyed a very superior chicken pot pie in the kitchen of John Steinbeck's childhood home, a small cottage in Salinas now happily converted into a local restaurant and bookstore. If you've got the summer to yourself and a very good atlas you can also call on Edgar Allan Poe, Ring Lardner, Carl Sandburg, Washington Irving, James Thurber, and Pearl Buck. But if you have only *one* week and you want to mine the mother-love of American literature for maximum effect, go to New England.

Like an oldest child, New England maintains its place of pride and precedence — for it is certainly the old Puritan and his Yankee descendants who shaped the voice of this great sprawling country when it could not yet speak for itself.

*Here is a detailed literary itinerary that can be completed comfortably in a week:*

*Day 1* Fly to Boston's Logan Airport and motor directly to Salem. Plan a two night stay at the Hawthorne Hotel in the center of town. From here you can walk across the street to the Essex Peabody Museum, America's oldest continuously operating museum, established by sea captains bent on exhibiting the exotic curiosities they had retrieved from foreign ports. Founded in 1626, Salem is pure New England, spiced with the fragrance of the Far East. The collections of Asian export art, maritime art, and New England period furnishings in the Essex Peabody Museum are truly superlative.

Towards evening walk down to Pickering Wharf and proceed to the House of the Seven Gables complex. Built in 1668, the House of the Seven Gables overlooks Salem Harbor and served as the setting for one of Hawthorne's most popular novels. Just across the gardens, you'll find Hawthorne's birthplace, a fine red clapboard specimen built by the writer's seafaring grandfather in 1735.

Far smaller in its proportions than its famous neighbor, Hawthorne's childhood home is as tight as a ship. The plaster walls, exposed timbers, planked floors, narrow staircase and identical back-to-back parlors suggest the poetry of



The House of the Seven Gables

## Homes cont'd.

a well-built schooner, provisioned for an Atlantic crossing. Here Nathaniel was urged to a precocious maturity by the death of his seafaring father, an event that left him responsible for his mother and sisters while still a boy himself.

Paradoxically Hawthorne was late in coming into his own gifts as a writer, suggesting that this early loss may have left him becalmed at a critical moment in his creative development. Whatever the case, a visit to this childhood home and its neighbor, the Seven Gables, is well worth the brief and picturesque walk from the center of town.

You can get a very good dinner at a local restaurant, the Grapevine, or an equally good dinner at the Hawthorne Hotel.

*Day 2* After breakfast stop at the desk and pick up an architectural guide to Salem. Follow the markers for Chestnut Street, the site of one of the most richly historic residential areas in the country. The three storied Federalist architecture with its hip roofs, end chimneys, and ornate front entrances remains as impressive today as it was in the eighteenth century, before Boston surpassed Salem as New England's wealthiest port.

Before lunch, double back to the Customs House, where Hawthorne worked as chief surveyor, a job he immortalized in the *Introductory to the Scarlet Letter*. Here you will find that everything remains as he described it, preserved in the amber after-glow of a nineteenth-century lunch hour, as if Hawthorne and his lazy, incompetent cohorts had just strolled down to the wharf for a bite.

Now it's time to make a choice so difficult that you might consider retiring to Hawthorne's favorite restaurant, the Lyceum, while you debate literary preferences with your mate over a half-bottle of wine. If you're hooked on New England writers you will want to *a.)* drive across the border into Maine to visit Sarah Orne Jewett's home in South Berwick, *b.)* drive north to Derry, New Hampshire to visit Robert Frost's farm, *c.)* hop over to Cambridge to see Craige House, Longfellow's home on Brattle Street. (See cover illustration.)

Each of these makes a pleasant afternoon's excursion. But you can only do one. Since I have already disposed of this issue for a group who will be touring New England this fall, I will give you the benefit of my recommendation to them. Ignore

your prejudices against popular tastes in nineteenth century poetry. Go to Craige House and spend the remains of the day with Longfellow.

His is not just the superior house, it may be the indispensable house on any New England literary tour. Impressive in its proportions, opulent in its interiors, rich in architectural detail, it reminds us of the high privilege another age conferred on that long-extinct species, "A Man of Letters." Fluent in eight languages, master poet, distinguished Harvard professor, friend and counsel to the great writers of his time, Longfellow received the public acclaim from his culture that Steven Spielberg extracts from our own.

Suffice it to say that you will find much in this house to please the eye: elegant portraits, Persian carpets, marble mantels, and the finest eighteenth and nineteenth century furnishings. More than that, you will find that Craige House still breathes the atmosphere of Lowell and Emerson, Whittier and Sumner, the small dinner party, the extended conversation, the four hour stretch in the study, Boston in its morning splendor — before the Civil War sundered the Revolutionary promise in half. For this reason, which is reason enough, and for another: the love story of Longfellow and Fanny Appleton which reached its



The home of Ralph Waldo Emerson

## Homes cont'd.

tragic conclusion in this house, Craigie House is the place to go if you are confined to one afternoon.

*Day 3* This is the day to push on to Concord, the first inland settlement above tidewater in New England. Densely wooded, studded with fresh ponds, punctuated by dark green meadows and rolling farmland, Concord remains a pastoral paradise in spite of its proximity to Boston. In our collective imagination, Concord symbolizes American resistance to imperial rule. In reality, Concord suggests nothing so much as the quiet village life that prevailed in Europe from the Middle Ages to the present day. Everything that can be done in Concord can be done on foot and every stop is measured by its distance from the flagpole in the town square.

If you arrive around lunch-time, stop in at Walden Station, a local restaurant that occupies the old stone fire station, then walk up the street to Emerson's House on the Cambridge Turnpike. An elegant white frame structure with dark green shutters, this is the house Emerson purchased when he left the Old Manse adjacent to the Battleground.

There is a quiet simplicity to both the interior and the exterior of this home, a domestic repose, that suggests the restrained complacency of Emerson's second marriage. The doomed and passionate romance to Ellen Tucker had ended in her death when their marriage was barely a year old. From that point onward he would divide his affections between the competing claims of language, imagination, and a host of literary friends. His family was ballast and so, we suspect, was his home. It is weighted with books, bookcases, and busts, heavy sofas, velvet curtains, a portrait of Carlyle. Here and there we see an exotic accent that suggests a pre-verbal, visual curiosity, an off-beat interest in non-Western forms: a collection of seashells pridefully cultivated in an inland hide-away, a gilded statue of Buddha, and, most remarkably, a large lurid painting of Mount Vesuvius exploding into flames. It was, we are told, his favorite painting — the subtext that might have consumed the text had nature not intervened, dimming the extraordinary ardor of the first marriage with the measured constraints of the second.



*The Wayside, home of Nathaniel Hawthorne in Concord*

If you want to understand Concord and the literary culture that flourished there in the mid-nineteenth century, you should walk across the street and pay an hour's visit to the Concord Museum. A stunningly beautiful little museum, it contains the contents of Emerson's study and all of Thoreau's personal effects, in addition to Revolutionary artifacts and remnants from the Indian culture that preceded European contact in the seventeenth century. Afterwards, walk back towards town for a coffee and a visit to the local bookshops. Make dinner reservations at Aigo's. Take rooms at the Colonial Inn.

*Day 4* Here are three projects that you can comfortably complete on your second full day in Concord. *First*, right after breakfast walk back towards Emerson's house, but bear left at the fork in the road. Almost directly behind the Concord Museum, about a block further along, you'll find the Alcotts' plain brown home, Orchard House, standing next to Hawthorne's Wayside House, refurbished in 1994 by the National Park Service. The first is bursting with artistic personality, rich in personal detail. Even if the intimate domesticity portrayed in *Little Women* is a bit of a biographical stretch, it's no stretch to believe that a home like this one would have nurtured the four March sisters and the artistic ambitions of two of the girls. After taking a tour of the rooms, wander out back



*Orchard House, home of the Alcotts*

to peek through the windows of Bronson Alcott's famous School of Philosophy, a landmark for anyone interested in Transcendentalism and its peculiar place in our cultural history. Afterwards walk across the garden to Hawthorne's ochre-colored clapboard mansion with its wrap-around screen porch which served as the Hawthornes' home from 1852 until the writer's death in 1864.

*Second,* Make arrangements with the South Bridge Boathouse to rent a canoe. Purchase a picnic lunch and launch yourself on the Concord River. Paddle north to the Battleground. Here you must disembark, walk the grounds and stop in at the Visitors' Center, an excursion that is rewarding from every viewpoint. The land is lovely and beautifully preserved, the sense of history pervasive. Take lunch on one of the many terraces that lead up to the Visitors' Center and bookshop, then walk to the Old Manse, just on the edge of the battlefield.

Rich in literary associations, the Old Manse served as Emerson's first home in Concord and later as the honeymoon home to Nathaniel and Sophia Hawthorne who shuttled between Concord and Salem in the early years of their marriage. A deeply romantic couple, the Hawthornes inscribed love-notes to one another on the windowpanes, using Sophia's diamond engagement ring as a writing instrument. One hundred and fifty years later these intimate exchanges can still be read.

*Third,* Return your canoe and go back to the Colonial Inn for a mid-afternoon nap. Just make sure you're up and afoot before sunset, which is a very good time to visit Sleepy Hollow Cemetery, a block or two from your hotel. Here you will find two features of particular interest. The first is Daniel Chester French's Melvin Memorial statue, commissioned by a local resident who lost three brothers in the Civil War. It is as moving an expression of grief as I have ever seen, a great stone tablet proceeding out of the wooded slope behind it with a solemnity that appears to carve out of loss something grander than life.

Return to the path and climb the hill to Authors' Ridge. Here you will find the gravesites of Emerson, Hawthorne, Thoreau, and the Alcotts, marked by the handfuls of dried flowers left by



**The Concord Museum**

literary disciples from the week before. This is a good place to linger in silence, letting our words, and theirs, fade into a favorable twilight, merging the distinctions between life and after-life — securing to each of us the Transcendental moment every Concord pilgrim deserves.

*Day 5* This is the morning to wake up, check out of the Colonial Inn, shed your life of quiet desperation, and proceed to Walden Pond. Few American

## Homes cont'd.



Replica of Thoreau's hut at Walden Pond

writers can match Thoreau's meditative prose at its *best*, but you may not have the time or inclination to search it out. Find an abridged version of *Walden*, before you leave on your tour and give yourself permission to use it. If you do, you will need no other companion; the moment you reach the shores of Walden Pond, you will know that you have entered his home.

A marvelous footnote to the Concord experience can be found in Harvard, Massachusetts, a mere twenty minutes away. Here you can visit Fruitlands, the site of the Transcendental experiment in communal living. A collection of four museums and a delightful restaurant make this a rewarding stop as you leave Concord behind. But the most enchanting aspect of Fruitlands is its forever view of the Merrimack Valley, which is just about as blissful as it gets in this part of the world. If you stand at the summit and look across, you'll understand why Fruitlands failed in a year — the rigors of running a working farm lost out in less than a fortnight to the rewards of this spectacular view.

Leaving Fruitlands, head west towards the Berkshires. A two hour drive on the Mass Pike will bring you within striking distance of Deerfield, the seventeenth century Puritan outpost that has been beautifully preserved as an example of frontier village life. Deerfield is a thriving outdoor museum and you could easily spend two or three very

pleasant days wandering its streets and exploring the numerous homes that remain open to the public.

A stay at the Deerfield Inn is a must. The food is superb, the accommodations lovely, and the ambience utterly eighteenth century. If I were going to pick one place to read or work on a book, this would be it. The community of Deerfield offers as happy a blend of scenery, architecture, and history as I have ever run across.

*Day 6* Enjoy an ample breakfast at the Deerfield Inn and spend an hour or so exploring the village. Then drive west towards the town of Lenox, summer home of the Boston Symphony and a thriving cultural center during the warmer months. Your project will be to find Edith Wharton's extraordinary Italianate mansion, The Mount, on the outskirts of town.

When I first made this drive, I mistook the carriage house for its more imposing parent concealed a little further down the road — but then to my eyes the carriage house seemed sufficiently large to accommodate a fashionable house party, a lot of literary conversation, and a retinue of uniformed servants. That was before I saw the many-storied Mount in all its fading splendor of marble, damask, and crumbling plaster. The Mount has lost none of its charm — though one suspects it has



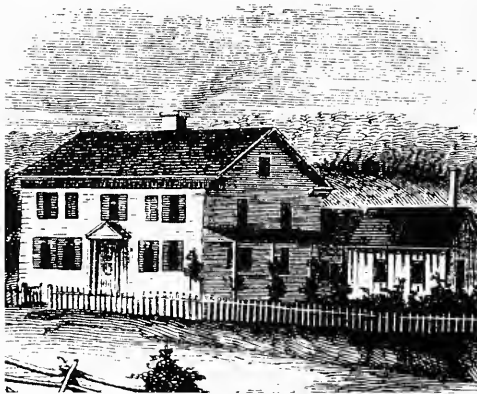
Edith Wharton's home in Lenox, *The Mount*

## Homes cont'd.

suffered much during the years it did service as a girls' school and a drama camp. In advanced age it remains an extraordinary beauty, a brilliant testament to Wharton's genius for architecture and decoration and her deep love of the New England countryside.

If breakfast now seems like a distant memory, head back towards Lenox and take lunch at the Church Street Cafe. An hour's stroll around the village will be sufficient to show off its charms. (If you can't get rooms at the Deerfield Inn, Lenox offers a host of pleasant alternatives.) Just north of Lenox you will find the city of Pittsfield, a commercial center that is of interest to us only because it is here that you will find Herman Melville's home, Arrowhead.

It was in Pittsfield, in the simplicity of a quiet and unremarkable farmhouse, that Melville lived with his wife, his children, his mother, and four sisters between 1850 and 1863. Here he wrote



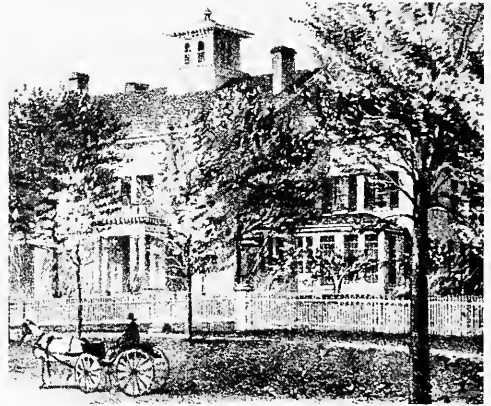
Herman Melville's farmhouse at Pittsfield

*Moby Dick*, pacing the north porch in a gale, closing his eyes against the ordinary evidence of an everyday farm life while he thrashed out a line. Upstairs in his second floor study, you can gaze out on Graylock Mountain, its double humped profile crowding the horizon, dead white in winter, his symbol for the great antagonist he chose to describe as a whale.

As in every home that once belonged to a writer, you will find the poetry is in the details: an ivory letter opener, spectacles that seem impossibly

tiny, a worn coin purse that says: poverty, careful spending, hard times. The whole house is eloquent with pain — as if the timbers of Melville's own home absorbed the conflicts that broke him, seizing the burden of anguish from the limitations of the written page.

*Day 7* This is a good day to sleep late, take a long walk, pass the morning in Deerfield, indulge yourself with a book. Towards noon drive south to Amherst and take lunch at the Lord Jeffrey. Again



The Dickinson Homestead, Amherst

everything you want to do in Amherst can be done on foot, including finding your way to Emily Dickinson's double-chimneyed brick house on the outskirts of the town square. The daughter of one of Amherst's leading citizens, Emily lived in prosperous seclusion, hiding from a world that would hardly have noticed her pale, slight presence if she had seized the podium and recited verse to a crowded room.

Today her bold genius, her enigmatic personal history, and her stunning poetic gifts bring hundreds of literary pilgrims to Amherst, hungry for the chance to spend ten minutes in the room where she crafted her verse. After touring the house, take a walk through her gardens, a mainstay for the extraordinary range of imagery she brought to bear on her work.



## Homes cont'd.



Twain's drawing room

Leaving Amherst, proceed south to Simsbury, Connecticut. Take rooms at the Simsbury Inn.

*Day 8* One of the interesting things about this tour of writers' homes is that every call you make renews you for the next visit. If you're worried that you'll be out of steam on the last day, the chances are that you won't. There is so much diversity in these homes that repetition and tedium are blessedly absent. Moreover, the intimate scale of a home and the personal details seem to replenish the visitor in a way that is impossible in the more institutional setting of a museum. Today you'll have a chance to visit the homes of our two great commentators on the Gilded Age: Mark Twain and Henry Adams. My guess is that once you see them, your energy level will rise to the requirements of the occasion and that you may be tempted to declare them the two best stops on the trip.

Twain's homes is a twenty minute drive from Simsbury, on the western edge of Hartford, in an area known as Nook Farm. Twain commissioned the New York architect, Edward Tuckerman Potter, to design the house in 1873 and moved in with his family the following year. Part over-sized Swiss chalet, part architectural folly, this enormous brick and timber residence is almost as outlandish as its owner. If you're attracted to the decorative arts, you'll find much to relish in the interiors which were designed by the pre-eminent New York firm, Associated Artists, and which feature work by Tiffany, Lockwood de Forest, and Samuel Colman. My favorite room is the magnificent conservatory, but in truth it's hard to declare a favorite when every room is so richly decorated, so playful, so ornate, and so redolent of the period in which it was built. Your favorite may well be the Billiard Room on the third floor which Twain used as his writing room, punctuating his prose with an endless succession of pipes and cigars.

If you want to get "things" back in perspective, stop in at Harriet Beecher Stowe's modest residence next door and linger over the sentimental pieties that informed *Uncle Tom's Cabin*.

Leaving Hartford, drive about an hour to Sturbridge. There you can take lunch in this historic village and still find yourself just an hour south of Quincy.



Adams' family homestead

## Homes cont'd.

As far as I know there is only one thing to see in Quincy, but that one thing is worth many. Here you will find the Adams family homestead, home to four generations of Adamsons, beginning with Abigail and John. Perhaps the most remarkable thing about the Adams home is that it remained in family hands until the twentieth century when Brooks Adams deeded it to a public trust. As a result, all of the family furnishings accumulated over time, from their Puritan beginnings to the period of enormous wealth that followed Charles Francis Adams' marriage to Abigail Brooks, remain intact. In the kitchen you will find the old clock, given to Abigail and John Adams on their wedding day by her parents, in the pantry you will see the blue and white Canton china sent to Abigail piece by piece while John was abroad and the "Blue Onion" Meissen that John Quincy sent home to his Louisa. Upstairs you will find Persian rugs, gilt mirrors, Delft tile tables and Dutch chairs — a sleigh bed given to Charles Francis Adams by Daniel Webster to pay off a debt.

Outside you must take time not only to view the gardens, but to visit the free-standing Richardsonian library added by Charles Francis Adams in 1870. If you are a true bibliophile you will regard this magnificent library, which holds some 12,000 volumes, as the high point of your trip. I have never seen a private library of this scale, or any library at all so beautifully rendered. With its arched windows, deep spaces, and air of impenetrable quiet, it has the feeling of a small cathedral.

I can't think of a better way to brace yourself for the rigors of Logan Airport, which, as the crow flies from Quincy, should be just about thirty minutes away.

*If you would like to take any part of the trip outlined above, it is important to contact writers' homes in advance to verify their hours of operation. Most homes are open from mid-April to late October. Some are open throughout the year.*

### Salem:

The House of Seven Gables and  
Hawthorne's Birthplace 508-744-0991

### Cambridge:

Longfellow's House 617-876-4491

### Concord:

The Old Manse 508-369-3909  
The Wayside 508-369-6993  
Orchard House 508-369-4118  
Emerson's House 508-369-2236  
Fruitlands 508-456-3924

### Lenox:

The Mount 413-637-1899

### Pittsfield

Arrowhead 413-442-1793

### Amherst:

Dickinson Family Homestead 413-542-8161

### Hartford:

The Mark Twain House 203-525-9317

### Quincy:

Adams' Family Homestead 617-770-1175

### Accommodations:

#### Salem:

Hawthorne Hotel 508-744-4080

#### Concord:

Colonial Inn 1-800-370-9200

#### Deerfield:

Deerfield Inn 413-774-5581

#### Simsbury:

Simsbury Inn 860-651-5700

### Recommended reading:

*A Guide to Writers' Homes in New England* by Miriam Levine and illustrated by Tom Siebert, Applewood Books, distributed by Consortium Book Sales and Distribution, 1984, 1-800-283-3572 or 612-221-9035.

# Rice Authors

by  
Peggy Mauk Barnett

Rice authors are honored every year at a reception given by the Friends of Fondren Library. On an unusually cold January night a large group of people gathered in the Grand Hall to honor some twenty authors from the Rice faculty, staff, alumni, and members of the Friends.

Guests had the opportunity to visit with the authors and to purchase the books which were provided by the Campus Store. The highlights of the evening were the entertaining presentations given by Robert Patten, T. Clifton Morgan, and Eric O'Keefe.

Robert Patten, professor of English and editor of *Studies in English Literature* at Rice University, opened the program. Traditional publishing, he informed his audience, is being challenged by digitized printing, which raises a totally new and different set of issues and problems for both writers and readers. Members of the academic community will be particularly hard hit. Many feel that books will no longer be the principal cultural medium. The downside is clear. Digital print is more expensive and does not have the shelf life of books. Moreover advances in technology are so rapid that each generation will have to be re-trained. On the other hand, an astounding number of people can be reached by digital printing, a development that should eventually offset these costs.

After allowing us to gaze into a crystal ball on the subject of academics and publishing, Dr. Patten left us with the thought that the year 2001 will most likely find us printing, buying and reading as we do today as well as partaking of the newer digitized method -- perhaps, allowing us to conserve the best of both worlds.

From the subject of printing we made a quantum leap to the subject of war. Dr. T. Clifton Morgan asked why some crises result in war and others are peacefully resolved. If this question can



Lynna Kay Shuffield, Joe Dan Austin,  
Anne Klein, and John Boles

be answered, he maintains, the occurrence of war can, almost certainly, be reduced. Issues under dispute are vital. Military strength may help a country win a war but it does not necessarily keep a country from war. A small, weak country with deep convictions can successfully stand up to a stronger country when there is little chance of winning. This is evidenced by the Poles standing up to Germany and Russia.

We are assured that all of the answers are not in his book, *Untying the Knot of War: A Bargaining Theory of International Crisis*. But Dr. Morgan's work attempts to give us a better understanding of why wars occur. Understanding the root of a problem is the first step in solving it. While we can't eliminate war altogether, Dr. Morgan suggests that we can minimize and reduce wars, a step in the right direction.

Eric O'Keefe, our third speaker, furnished us with a change of pace. Mr. O'Keefe, a 1985 Rice University graduate and executive director of the Alpine Chamber of Commerce, has traveled extensively in West Texas, visiting all the towns

## Authors cont'd.

and cities that are discussed in *Texas Monthly® Guidebook to West Texas & the Big Bend* and *Texas Monthly® Guidebook to El Paso*. Living and working in West Texas has served him well. He was able to draw on his friends, business contacts and relations to compile his books. These guides focus on the background and history of the area as well as opportunities for lodging and dining.

A list of the authors follows. Many of these publications can be purchased from the Rice University Campus Store located in the Student Center.

### Rice Authors

Abbott, Jeff. *The Only Good Yankee*. New York: Ballantine Books, Inc.

Anderson, Christopher. *Blaming the Government: Citizens and the Economy in Five European Democracies*. Armonk NY: M.E. Sharpe.

Austin, Joe Dan, coauthor. *Mathematics of Money, 2nd Edition*. St. Paul MN: West Publishing Company. (coauthored with Arthur C. Howard, R. D. Thomas and Susan Skanse)

Baker, III, James A. *The Politics of Diplomacy: Revolution, War & Peace, 1989-1992*, with Thomas M. DeFrank. New York: The Putnam Publishing Group.

Boles, John B., editor. *The Journal of Southern History*. Athens GA: The Southern Historical Association, University of Georgia.

Boles, John B. *Religion in Antebellum Kentucky*. Lexington: University of Kentucky Press. (reissue)

Boles, John B. *The South Through Time: A History of an American Region*. Englewood Cliffs NJ: Prentice-Hall.

Brosman, Catharine Savage, editor. *Dictionary of Twentieth-Century Culture: French Culture 1900-1975*. Detroit: Gale Research, Incorporated.

Chance, Jane. *The Mythographic Chaucer: The Fabulation of Sexual Politics*. Minneapolis: University of Minnesota Press.

Dutta, Addie, coauthor. *Skill Acquisition and Human Performance*. Thousand Oaks, CA: Sage Publications. (coauthored with R. W. Proctor)

Gilbert, Scott A. *Its All True! the Best of True Artist Tales*. Houston: Aphotos Studios Press.

Hillar, Marian, coeditor. *The Philosophy of Humanism and the Issues of Today: Anthology of Essays*. Houston: Humanists of Houston Chapter of American Humanist Association. (coedited with Frank Prah)l

Hofri, Micha. *Analysis of Algorithms: Computational Methods and Mathematical Tools*. New York: Oxford University Press.

Klein, Anne C., translator and editor. *Meeting the Great Bliss Queen: Buddhists, Feminists, and the Art of the Self*. Boston: Beacon Press.

Makris, Kathryn. *Crosstown* [Teleplay, CBS School Break Production]. New York: Avon Books.

Marcus, George E. *Rereading Cultural Anthropology*. Durham: Duke University Press. (reissue)

Marcus, George E., editor. *Technoscientific Imaginaries: Conversations, Profiles, and Memoires*. Chicago: University of Chicago Press.

Minter, David. *A Cultural History of the American Novel: Henry James to William Faulkner*. Cambridge: University Press. (reissue)

Moon, Elizabeth. *Winning Colors*. New York: Baen Books.

Morgan, T. Clifton. *Untying the Knot of War: A Bargaining Theory of International Crises*. Ann Arbor: The University of Michigan Press.

O'Keefe, Eric. *Texas Monthly® Guidebook to El Paso*. Houston: Gulf Publishing Company.

O'Keefe, Eric. *Texas Monthly® Guidebook to West Texas and the Big Bend*. Houston: Gulf Publishing Company.

Patten, Robert L., coeditor. *Literature in the Marketplace: Nineteenth-Century British Publishing and Reading Practices*. Cambridge: Cambridge University Press. (coedited with John O. Jordan)

## Authors cont'd.

Patten, Robert L., editor. *Studies in English Literature, 1550-1900*:35. Houston: William Marsh Rice University Press. (coauthored with Ronald Fagin, Joseph Y. Halper, and Yoram Moses)

Roediger, III, Henry L., coauthor. *Research Methods in Psychology, 5th Edition*. St. Paul: West Publishing Company. (coauthored with David G. Elmes and Barry H. Kantowitz)

Seed, Patricia. *Ceremonies of Possession in Europe's Conquest of the New World 1492-1640*. New York: Cambridge University Press.

Seed, Patricia. *The Dawn of the Age of Discovery and the Age of the Scientific Revolution* [Video recording]. Scientia Colloquium.

Shuffield, Lynna Kay. *Texas State Guard*. Topeka KS: Josten's Publications.

Stein, Robert, coauthor. *Perpetuating the Pork Barrel: Policy Subsystems and American Democracy*. New York: Cambridge University Press. (coauthored with Kenneth N. Bickers)

Strassmann, Diana, editor. *Feminist Economics*. London: Routledge Journals.

Stokes, Gale. *From Stalinism to Pluralism: A Documentary History of Eastern Europe Since 1945, 2nd Edition*. New York: Oxford University Press.

Tague, Nancy R. *The Quality Toolbox*. Milwaukee: ASQC.

Tannahill, Neal. *American Government: Policy and Politics, 4th Edition*. New York: HarperCollins.

Thomas, Emory M. *Robert E. Lee: A Biography*. New York: W. M. Norton & Co.

Thompson, Ewa M. *Understanding Russia: The Holy Fool in Russian Culture*. Hong Kong: Oxford University Press. (Chinese translation)

Thompson, James R., coauthor. *The Economics of Production and Productivity: A Modeling Approach*. Austin: Capital Book Company. (coauthored with Edward E. Williams)

Vardi, Moshe Y., coauthor. *Reasoning About Knowledge*. Cambridge MA: The MIT Press. (coauthored with Ronald Fagin, Joseph Y. Halper, and Yoram Moses)

Wade, Mary D. *Cabeza de Vaca, Conquistador Who Cared*. Houston: Colophon House.

Wade, Mary D. *Guadalupe Quintanilla, Leader in the Hispanic Community*. Springfield NJ: Enslow Publishers, Inc.

Wade, Mary D. *I'm Going to Texas*. Houston: Colophon House.

Wheeler, Sue. *Solstice on the Anacortes Ferry*. Vernon BC: Kalamalka Press.

Williams, Edward E., coauthor. *The Economics of Production and Productivity: A Modeling Approach*. Austin: Capital Book Company. (coauthored with James R. Thompson)

Wolin, Richard. *Labyrinths: Explorations in the Critical History of Ideas*. Amherst: University of Massachusetts Press.

Wolin, Richard, editor. *Martin Heidegger European Nihilism*, authored by Karl Löwith. New York: Columbia University Press.

Woodring, Carl, coeditor. *The Columbia Anthology of British Poetry*. New York: Columbia University Press. (coeditor James Shapiro)

Woodworth, Steven E. *Davis and Lee at War*. Lawrence: University Press of Kansas.

# The Friends Host a Book Sale

by  
Oscar D. Graham II

**D**espite ominous weather forecasts there was an excellent turnout for all three days of the Friends of Fondren book sale, making the event a great success. Persevering book hunters had the opportunity to choose from over 7,000 hardback books and a somewhat smaller number of paperbacks. It is evident that they found what they were looking for with sales from the books bringing in approximately \$8,500.

The members' preview, hosted by David Elder and Susie Glasscock, got the sale off to an excellent start with a great deal of interest (and buying) in the specially priced "better book" section as well as the general books which were priced at one dollar for hardbacks and fifty cents for paperbacks. Opening night enthusiasm notwithstanding, when the doors opened to the general public on Saturday there was still an enormous number of books available for them to select, but by Sunday afternoon it was clear that a large majority of the books had found new readers (much to the relief of the volunteers who had the responsibility of moving the few remaining books out of the Grand Hall that evening).



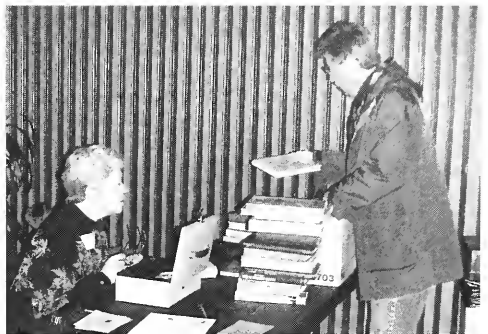
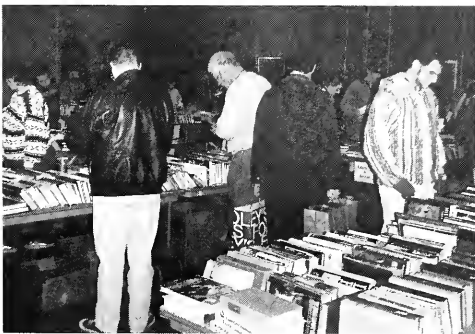
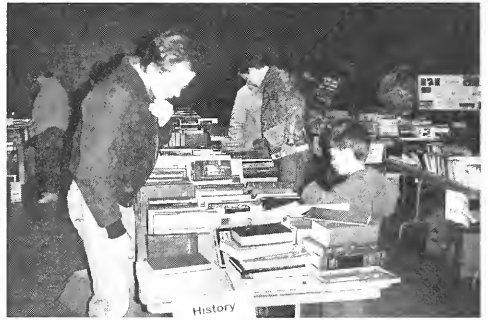
Susan and Bill Merriman discover a great find.



Elizabeth Kidd, Oscar Graham, and Karen Rogers

Karen Rogers, who coordinated the dozens of volunteers whose labor made the sale possible, was constantly on hand to fill in wherever needed as was Betty Charles, who was present throughout the entire function not only to staff the Friends' membership table but to field many questions and the handful of small complications that inevitably arose. Special thanks are also due to Lee Seureau who made Star Motors' facilities available to our organization for the storage and sorting of thousands of books and who worked enthusiastically in a number of capacities both before and during the sale. As anyone associated with the book sale knows, it would be literally impossible to individually mention all of the board members, friends, faculty, staff and students who gave their time and labor to this event but it is because of their contributions that it was so successful. They deserve great thanks for the terrific job they did and it is with their support that this annual event will continue to fulfill its twofold role of benefiting Fondren Library and encouraging the love and reading of books.

### Scenes from the Book Sale





October 1, 1995 - February 29, 1996

*We welcome the following new members.*

**Patrons**

David J. Beck  
Robert Ellison  
Lillie Robertson

**Sponsors**

Chris Bourne  
Dr. and Mrs. Hugh E. Hall, Jr.  
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John Rob't. Behrman  
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Ralph DeLeon  
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Allan Gor  
Tom Niemczura and Paula  
Greenberg  
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Lakshmi Gudimella  
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Mr. and Mrs. Joe Castro  
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Anna Marie Flusche

Kelcy Hahn  
Peter Hannon  
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Roger Maddox  
Galen McKinley  
Garrett F. Mitchell  
Dr. Khalid A. Mohamdeli  
Elizabeth Nguyen  
Alfred J. Philipson  
Steve Quach  
Udaya B. Sathuvalli  
Mike Swaim  
Cynthia C. Van Maanen  
Magdalena Villegas  
Anh-Tu Vu

*In addition, the following have up-  
graded their membership in the Friends.*

Mr. and Mrs. Charles M. Asfahl  
Mr. and Mrs. Clyde L. Bane  
Dr. and Mrs. John G. Barrett  
Dr. Mildred Bar-Sela  
Mr. and Mrs. George C. Blytas  
Grace Grierson Bunch  
William W. and Dorothy V. Burge  
Eleanor Blondeau Calkins  
Nancy C. Chamberlain  
Russell W. Cloessner  
P. Collins  
Mr. and Mrs. James Colthart  
Dr. and Mrs. Patrick M. Conoley  
James L. Conrad  
Dr. and Mrs. David C. Dankworth  
Ann L. Davis  
Jeanette DiCorcia  
John A. Dorsey  
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## News and Notes

• **Harris Masterson III to be honored** The Friends of Fondren will honor Harris Masterson III on Saturday, April 20, 1996 at 7:00 p.m. with a dinner and auction at Cohen House. Table prices range from \$1,500 to \$10,000 and individual tickets are \$100 each. For more information call 713-285-5157.

• **Annual Meeting** Stephen Klineberg, professor of sociology, will present a program on Wednesday, May 22, 1996, following a dinner at Cohen House. For more information, call 713-285-5157.



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Membership in the Friends of Fondren Library is open to everyone. It is not an alumni organization. Membership contributions are as follows:

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