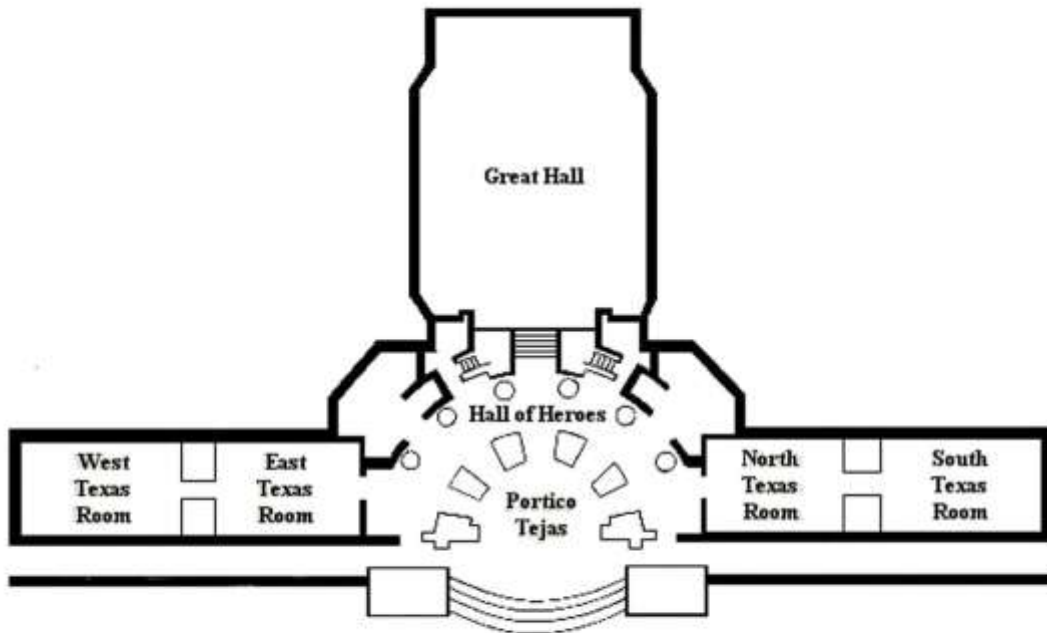


The Hall of State: A Symbol of Texas History

“The great moments of yesterday have given us Today”



Introduction

The story of the Hall of State began in 1935 as the people of Texas planned different ways to celebrate the 1936 Centennial. The 44th Legislature created a commission to spearhead various Centennial projects that included a memorial shrine at the Centennial Exposition in Dallas, Texas. Designed by Houston architect, Donald Barthelme, at a cost of \$1,200,000, the monument was to be “dedicated to the four centuries of Texas history, heroism, and achievement under the flags of six nations, enduring and inspiring in its patriotic symbolism.”

Doorway to Knowledge

The Hall of State (or, as it was originally known, the State of Texas Building¹) was constructed in 1936 by the State of Texas to commemorate the Texas Centennial. It is one of the nation’s great historical centers and reflects the physical, social and economic development of our region at that time. The structure mirrors not merely the political evolution of a Spanish province that became a State in the Union through the creative enterprise of immigrants and through trial by battle, but also the amazing natural resources – plant, animal and mineral – which made that development possible.

¹ Plaque on building exterior.

Building Shape

The Hall of State was built in the symbolic form of an inverted capital “T” by the State of Texas to commemorate the Texas Centennial of 1936.

Plaza-Court of Honour

A spacious plaza spans 360 feet across the impressive front of the building, this is the **Court of Honour**. The court is approached from the esplanade by a broad flight of Central Texas limestone steps. Great ornamental bronze lamps begin the story of Texas with their symbolic figures representing the six countries that have flown flags over our State.

The Hall of State’s setting is in the style of a raised terrace garden. The Court of Honour is a formal promenade walled by Texas limestone; within which are banks of shrubbery and white stone benches interspaced with great stone urns of classic design. At the north end of the terrace, the flag of the United States flies daily; at the south end, the flag of the Lone Star State.

Stone steps approach from either side of the front court. The stone wall buttresses adjacent to these steps contain the carved words: Romance, Fortune, Adventure, and Honour², which were chosen by the architects to signify Texas.

Portico Tejas

The building’s towering semi-circular central section , with its 76 foot tall creamy- white (Cordova Cream Texas limestone) pilasters silhouetted against Texas’ blue skies, looms from the Court of Honour, and is flanked by the lower colonnades of the side wings.

This grand entrance frames the five double bronze doorways (designed by Donald Barthelme) to the Hall of State. The doors are ornamented with figures representing the industry and agriculture of the time: ranching – cattle and cow ponies (descendants of the Spanish mustangs); farming – wheat and cotton; timber – saw blades and pine cones; and the oil industry – oil gushing up through the derricks.



Above the central doorway, backed by a field of blue mosaic tile (representing the State’s official flower, the bluebonnet) stands the Tejas Warrior, created by Dallas sculptor, Allie Victoria Tennant. The figure is bronze and gilded in gold leaf. It stands eleven feet tall and symbolizes the great diversity of the Native American Indians within Texas. The warrior’s upraised bow with no arrow symbolizes peace.

The carving at the top of the frieze, above the 76 foot high pillars, is the “Symbolic Seal of Texas” designed by Donald Barthelme (lead architect in

² Spelling of the word “Honour” reverts to the Latin spelling. The “U” was carved as a “V” on the walls. “V” is the Latin alphabet’s “U”. Hence, because “Honour” is spelled using the Latin alphabet rather than the English alphabet (the Latin alphabet does not include the letter “U”), the “U” appears as a “V”. There are many examples of this on the exterior of the Hall of State as well as on courthouses and governmental buildings around the country.

designing the State of Texas Building-Hall of State) and carved in relief³ by Harry Lee Gibson⁴; a local Dallas sculptor. The symbolic female figure of Texas kneels behind the Lone Star flag. She holds a torch which represents the fiery spirit of Texas patriotism. Branches of the State tree, the pecan, are in the background, and to the right is the owl of wisdom holding the keys to progress and prosperity.

The Frieze

A frieze is “an ornamental band that runs around a building. Friezes are usually on the exterior of a building and are often sculpted in bas-relief or high relief.”⁵

The frieze along the front, back and sides of the building contain the carved names of famous early Texans (soldiers and statesmen.) Over the loggias (a covered area on the side of a building, esp. one that serves as a porch - Fine Arts & Visual Arts / Architecture) are the names of early Spanish explorers: Alvar Nuñez Cabeza de Vaca, de Leon, Francisco Vasquez de Coronado, and Pineda.

The flora next to each name was researched by Barthelme and carved in high relief. He sent an assistant to the library to find books on native Texas flora and fauna to use in the frieze and other aspects of the building. Donald Barthelme signed his name in the frieze; beginning at the far left on the front of the building, the first letter of each carved name spell the name “Barthelme”, except for the final “e.”



Hall of Heroes

The bronze front doors open into a semi-circular hall that holds six bronze statues. These six statesmen and soldiers, creators of the Texas Republic, typify the true Texas spirit. The names of Austin, Houston, Lamar, Fannin, Rusk, and Travis, like their deeds, live on in the memory of Texans. Sculptor Pompeo Coppini captured each in a characteristic stance or at a decisive moment in his life.

Stephen Fuller Austin: In 1821, he led the first Anglo-American settlers into what was then an unknown and foreign wilderness. This group became known as the “*Old Three Hundred*” and originally settled in what became known as the Austin Colony. Austin was a man of vision and patience; he was willing to suffer so that many might prosper. He was literally the “Father of Texas.”

³ Barthelme says he designed the ornamental relief above the Tejas Warrior by using the face of a dime, (circa 1936).

⁴ Harry Lee Gibson also carved the century plants, of what were once fountains, on either side of the entrance steps to the building, as well as the sculpted heads of five examples of domestic and native Texas fauna over the balcony doors of the Hall of State. (steer, pronghorn antelope, mountain lion, bighorn sheep, and bison.) Gibson probably also did the two carved Indian profiles in low relief over the exterior doors leading from the rear of the Lecture Hall.

⁵ Architectural Dictionary.

Sam Houston: He earned the title “*Savior of Texas*” when he led 910 Texans to victory at San Jacinto, April 21, 1836. Houston was both Congressman and Governor of Tennessee, a naturalized Cherokee Indian, President of Texas twice (first and third elected⁶ President of the Republic of Texas), United States Senator, Governor and is, even now, the best known Texan.



Mirabeau Buonaparte Lamar: He is known as “The Father of Texas Public Education” and his career as soldier, President of the Republic of Texas, diplomat and man of letters left an enduring mark. It was he who declared, “The cultivated mind is the guardian of democracy.”

James Walker Fannin: He led the Texans in the Battle of Concepcion and commanded the regiment that was massacred with him at Goliad. He is portrayed at the moment when he supposedly made his famous last three requests⁷. Fannin typifies the men who gave their lives for Texas liberty.

Thomas Jefferson Rusk: He was Secretary of War and fought at San Jacinto, then took command of the Army. Rusk was a Congressman, Chief Justice of the Supreme Court, President of the Annexation Convention in 1845, and he represented Texas in the United States Senate until his death. He was also one of the signers of the Texas Declaration of Independence.

William Barret Travis: He stands with his sword in hand at the very moment where legend says that, using the point of his sword, he drew a line in the soil of the Alamo courtyard and challenged defenders to stay. He commanded the men in the Alamo who, through thirteen days of alternate hope and despair, fought to the last man. In this battle for “God and Liberty,” he refused to surrender or retreat; he chose victory or death.

These are but six of the many men who stood firm in the battles of early Texas and proved their courage to the world.

In 1981, the Dallas Historical Society, who manages the Hall of State, erected a plaque in the Hall of Heroes for the Dallas Celebration of Texas Women that pays tribute to the Heroines of Texas “whose endeavors have contributed to the quality of life in Texas”.

The frieze in the Hall of Heroes records the battles of the Texas revolution: Anahuac, Harrisburg, Brazoria, Velasco, Washington, Refugio, San Patricio, Alamo, Concepcion, San Jacinto, Mier, Coleto

⁶ The first ad interim President of Texas was David G. Burnet. He served from March 17, 1836 to October 22, 1836. Sam Houston was the first *elected* President of the Republic of Texas.

⁷ Fannin’s last three requests were to be shot in the heart (as opposed to the head), to be given a Christian burial, and for his pocket watch to be returned to his wife and family.

Creek, San Antonio, Goliad, San Felipe, Gonzales, Salado River, and Victoria. Separate plaques explain the significance of the Alamo and San Jacinto.

Great Hall of the Six Flags---Great Hall

The Great Hall's interior height is as tall as a four-story building. It measures 46 feet high, 94 feet long, and 68 feet wide. The columns are reeded Cordova Cream Shellstone, a quarried Texas limestone.



Gold Medallion

The far wall is dominated by an impressive gold medallion⁸ measuring twelve feet in diameter. Joseph E. Renier, Yale artist and faculty member, created the design for this immense bas relief and finished it in three shades of burnished gold leaf.

The center portion of the medallion is a five-pointed star, the perpetual emblem of Texas. Bathed in a flood of rays from the star are six symbolic female figures, which unfold the history of Texas under the sovereignty of six nations.

At the upper left is the Union, an energetic figure, holding the seal of the United States of America. At upper right, Texas, in traditional frontier costume, gazes proudly at the seal of the Republic of Texas. The Confederacy, at center left, holds a garland of flowers with the seal of the Confederate states by her side. At center right, the artist used a Mayan motif for the figure representing Mexico whose shield reveals her country as sovereign of Texas in the nineteenth century. At lower left, France wearing eighteenth century costume, looks down at the shield with its fleur-de-lis of the Bourbon kings. In traditional costume at lower right, Spain holds the seal emblazoned with the arms of Castile and Leon, the two kingdoms whose united effort turned back the Moors in 1492 and financed the voyage of Christopher Columbus in that same year.

Ceiling of Great Hall

The underlying harmony which pervades the Great Hall is due, in part, to the fact that the three artists commissioned to execute designs in the room were all members of the art faculty at Yale University.

⁸ The cost of the gold was approximately thirty-six dollars in 1936, according to Carleton Adams the building contractor.

George Davidson, who was an instructor of landscape painting at Yale, created the hand-stenciled ceiling.

Two of the ceiling's four designs are stylized animals typical of the Southwest---a roadrunner with a rattlesnake in its bill and a nine-banded armadillo. The other two are abstractions, one representing the land and the other the sea, in which the artist used color alone to help viewers interpret their meaning. In one, we see the green of the mountains and the brown of the soil; in the other, the blue of the waves lapping against the tawny sands of the beach. The general feeling of the ceiling's design suggests motifs and colorings that are often found in Aztec design.

Floor

To the sides of the cathedral-like Great Hall, are the towering reeded columns of fossilized shellstone which frame Eugene Savage's sweeping murals. Two long silvery white bands of San Saba (Texas) quarried limestone are inlaid into the Verde Antique marble of the floor and run the entire length of the room. The white bands echo the colorful bands in Davidson's ceiling design, leading the eye to the magnificent gold medallion. Beautifully rendered mosaics showcasing examples of native Texas fauna out of the same San Saba limestone line both sides of the long room. They are from left to right beginning at the entrance to the Great Hall:

Tarpon (*Megalops atlanticus*)

The tarpon has long been celebrated as one of the most spectacular saltwater sport fish. It's fighting ability at the end of a fishing line results in arguably some of the most impressive aerial displays earning it the name, "The Silver King." Most megalops are released after they are caught.

Tarpons grow to about 5–8 ft. long and weigh 80–280 lbs. They have a bluish or greenish color back. Characteristics include large eyes, large flat scales up to three inches in diameter, an elongated dorsal fin, falcate anal fin, and large bony underslung jaw. It has been known to exceed 300 pounds, but the Texas record is 210 pounds, 86.25 inches, in 1973.

Texas Horned Lizard (*Phrynosoma cornutum*)

Texas horned lizards (also known as horny toads), one of three horned lizard species in Texas, were historically distributed across much of the State, with the exception of the far eastern edge of the State. They have long been popular icons of Texas culture, and many older Texans can recount personal experiences with horned lizards. However, recent studies⁹, as well as anecdotal accounts, show that the Texas horned lizard has declined in much of their range. Concern about declining numbers and over-collection led to listing the species as threatened in 1977.

Javelina (*Tayassu tajacu*)

In Texas, collared peccaries (often called "javelinas") occupy the brushy semidesert where prickly pear is a conspicuous part of the flora. They are commonly found in dense thickets of prickly pear, chaparral, scrub oak, or guajillo; also in rocky canyons where caverns and hollows afford protection, and in barren wastelands. Peccaries are active mainly in early morning and late afternoon and often bed down in dense brush or prickly pear thickets during the heat of midday.

Black-tailed Prairie Dog (*Cynomys ludovicianus*)

⁹ Donaldson *et al.* 1994, Henke 2003.

Black-tailed prairie dogs typically inhabit short-grass prairies. The term "prairie dog" is an unfortunate misnomer because the animal is not even remotely related to a dog. It is a ground squirrel with a superficial resemblance to a small, fat pup. These squirrels are sociable creatures and live in colonies, or "towns," that may vary in size from a few individuals to several thousand animals.

Northern Mockingbird (*Mimus polyglottos*)

Texas designated the mockingbird as official state bird in 1927. The Texas legislature, in 1927, noted that the mockingbird: "...is found in all parts of the State, in winter and in summer, in the city and in the country, on the prairie and in the woods and hills...is a singer of distinctive type, a fighter for the protection of his home, falling, if need be, in its defense, like any true Texan..."

Golden Eagle (*Aquila chrysaetos*)

The golden eagle is one of the best known birds of prey in the Northern Hemisphere. Golden eagles maintain territories that may be as large as 155 square kilometers (60 sq mi). They are monogamous and may remain together for several years or possibly for life. Golden eagles nest in high places, including cliffs, trees, or human structures such as telephone poles. They build huge nests to which they may return for several breeding years. Females lay from one to four eggs, and both parents incubate them for 40 to 45 days. Typically, one or two young survive to fledge in about three months.

In North America the situation is not as dramatic, but there has still been a noticeable decline. The main threat is habitat destruction which by the late 19th century already had driven golden eagles from some regions they used to inhabit. In the 20th century, organochloride and heavy metal poisonings were also commonplace, but these have declined thanks to tighter regulations on pollution. Within the United States, the golden eagle is legally protected by the Bald and Golden Eagle Protection Act. Available habitat and food are the main limiting factor nowadays. Collisions with power lines have become an increasingly significant cause of mortality since the early 20th century.

Turkey (two subspecies in Texas) :

Eastern Wild Turkey (*Meleagris gallopavo sylvestris*)

The natural range covers the entire eastern half of the United States. They were first named "forest turkey" in 1817, and can grow up to 4 feet (1.2 m) tall. The eastern wild turkey is heavily hunted in the Eastern USA and is the most hunted wild turkey subspecies.

Rio Grande Wild Turkey (*Meleagris gallopavo intermedia*)

This subspecies, native to the central plain states, was first described in 1879, and has relatively long legs, better adapted to a prairie habitat. Its body feathers often have a green-coppery sheen. The tips of the tail and lower back feathers are a buff-to-very light tan color. Its habitats are brush areas next to streams, rivers or mesquite, pine and scrub oak forests.

The wild turkey was a very important food animal to Native Americans, but it was eliminated from much of its range by the early 1900s. Introduction programs have successfully established it in most of its original range, and even into areas where it never occurred before.

Giant Roadrunner (*Geococcyx californianus*)

The legendary roadrunner is famous for its distinctive appearance, its ability to eat rattlesnakes and its preference for scooting across the American deserts. Because of its lightning quickness, the roadrunner is one of the few animals that preys upon rattlesnakes. Using its wings like a matador's cape, it snaps up

a coiled rattlesnake by the tail, cracks it like a whip and repeatedly slams its head against the ground till dead. It then swallows its prey whole, but is often unable to swallow the entire length at one time. This does not stop the roadrunner from its normal routine. It will continue to meander about with the snake dangling from its mouth, consuming another inch or two as the snake slowly digests.

Some Pueblo Indian tribes, such as the Hopi, believed that the roadrunner provided protection against evil spirits. Some Anglo frontier people believed roadrunners led lost people to trails.

Black-tailed Jackrabbit (*Lepus californicus*)

The black-tailed jackrabbit is a large, long-eared rabbit of the open grasslands and desert scrub of the West. Jackrabbits always seem to be on their guard. They are very alert to their surroundings and watchful of potential threats. They rely on their speed to elude predators. Black-tailed jackrabbits can be found on brushlands, prairies and meadows.

Jackrabbits are common throughout most of the western United States and in Texas except for the far eastern portions. Their food includes forage crops, cactus, sagebrush, mesquite, and numerous grasses and herbs.



Ninebanded Armadillo (*Dasypus novemcinctus*)

Recognized as the state (small) mammal of Texas.

Originally native to South America, the nine-banded armadillo is a cat-sized, armored, insect-eating mammal.

The common occurrence of this species in eastern Texas is a phenomenon that has developed largely since 1900. When Vernon Bailey published his *Biological Survey of Texas* in 1905, he mapped the distributional limits of the armadillo as between the Colorado and Guadalupe rivers with extralimital records from Colorado, Grimes, and Houston counties. By 1914, the armadillo had crossed the Brazos River and moved to the Trinity River, and along the coast had already reached the Louisiana line in Orange County. The northward and eastward range expansions continued, and by 1958 the armadillo was known in every county in Texas and is today abundant everywhere in the region.

Of special interest is the behavior of this animal in the water. Its specific gravity is high, and the animal normally rides low in the water when swimming. Apparently, it tires easily when forced to swim for any distance. If the stream to be crossed is not wide, the armadillo may enter on one side, walk across the bottom, and emerge on the other side. If the expanse of water to be traversed is of considerable extent, the animals ingest air, inflate themselves, and thus increase their buoyancy.

Western Diamondback Rattlesnake (*Crotalus atrox*)

In Texas, *Crotalus atrox* is found throughout the state, save the wettest eastern portions of the state. There are eight species of rattlesnakes common to Texas. Other species include the timber rattlesnake, massasauga and pygmy rattlesnake. The black-tailed, mojave, rock, and prairie rattlesnakes are found in the western regions of the state.

This is the longest rattlesnake in Texas with the record length over 213 cm (84 in). All rattlesnakes are venomous, and therefore potentially dangerous if approached or handled. Rattlesnakes are not generally aggressive and will most likely flee if given a chance to retreat. Found from the flatlands and prairies to the rocky hills and low mountains, the western diamond-backed rattlesnake is a key

participant in the food web; it is an important predator of many small rodents, rabbits, and birds. The western diamond-backed rattlesnake is, in turn, preyed upon by a variety of larger mammals and birds, such as coyotes, foxes, and hawks.

American Alligator (*Alligator mississippiensis*)

The American alligator is the largest reptile in North America. It has a rounded snout on a large head with long jaws, protruding eyes and nostrils. Adults can range in size from 2-5 meters (6-16 ft.) with the largest record being 5.5 meters (19 ft.).

It can swim with just its eyes and nostrils above the water and will bask on the land near water. During the colder months, it will hibernate in a burrow dug in mudbanks along the sides of the water. It will feed on crustaceans, snakes, fish, waterfowl, and small mammals. The alligator can drown larger prey by grabbing and holding it underwater. The American alligator is common in swamps, rivers, bayous, and marshes of the southern U.S., including the eastern third of Texas. While typically found in fresh-water, they can tolerate brackish water as well.

Conservation status of the alligator has been upgraded. Once on the verge of extinction, it has made a tremendous come-back over the past 30 years. They cannot be hunted or collected without a special permit issued from the Texas Parks and Wildlife Department.

Please note:

In 1936, several of these species were threatened with extinction; including the tarpon from over fishing, the turkey from over hunting, the golden eagle from hunting pressure, and the American alligator from hunting for its hide. Today, all have made a comeback due to the implementation of hunting and fishing regulations.

Flags

Also displayed are the flags of six nations. These flags further dramatize the stirring story of Texas. Left to right are the white and gold of France, Confederacy, Stars and Stripes, Republic of Texas, Mexican tricolor, and the brilliant red of Spain.

Murals

Eugene Savage's grand Byzantine-style murals span the north and south walls, recapturing the tale of Texas history from the 1500s through 1936, in a style as striking as the events. Great beams of light divide the murals to represent changes in time.

Early Texas: History of Texas (Mural on the left when facing Medallion)



Spanish Exploration

The story of Texas in the Great Hall murals begins with an element of adventure. In the top left corner of the mural we see a magnificent Spanish galleon sailing toward the New World on a voyage of discovery. It carried a large crew, one of whom was destined to bring alive the story of Texas through his journal.

Cabeza de Vaca and a number of other Spaniards (his crew) were shipwrecked on the Texas coast near Galveston, in 1528, and were enslaved by various Indian groups. In the lower left corner of the mural, we see Cabeza de Vaca cowering in fear as he is led away by the Native Americans. De Vaca and three companions, including a Moorish slave named Esteban, spent seven years among the Indians, first as slaves and then as medicine men and traders, before they made their way back to the Spanish settlements in Mexico in 1536. There they told of their adventures. One of their stories caught the attention of the Viceroy of New Spain and whetted his appetite for new treasure. A mounted expeditionary force to search for the fabulous *Seven Cities of Cibola* was soon underway.

Above and to the right of de Vaca, the artist has depicted two conquistadores on horseback: Francisco Vasquez de Coronado and Hernando de Soto. Coronado led an expedition to capture the seven cities of gold. De Soto's expedition entered Texas looking for gold also. The conquistadores did not find gold, but they established a Spanish claim to Texas. This claim was challenged more than 100 years later by the French explorer, La Salle, shown planting the fleur-de-lis of France on Texas soil.

French Exploration

As Spain's power slowly declined over the next two centuries, the Kingdom of France challenged their empire. The two nations vied continually to claim and control strategic areas. The King of France sent La Salle to find a colony at the mouth of the Mississippi River. In an effort to extend France's claim beyond the Mississippi River, the Marquis de la Salle established an ill-fated colony in 1685, landing near Matagorda Bay on the Texas coast. They built Fort St. Louis. You can see La Salle near the top of the mural, planting the fleur-de-lis of France on Texas soil. After many hardships it was decided that a group of men would travel up the river to Canada to get help. La Salle was killed by his men on the trip. Fort St. Louis was later found in ruins, with no survivors, by the Spanish explorer, Alonso de Leon.

Spain's Successful Colonization

Spain's colonization policy was by far the most successful. In the mural's next great interspace of time, Franciscan friars are shown with Native Americans against the background of a mission settlement. The

friars taught the Indians their religion, language, customs, how to plant and harvest crops, and a variety of skills and crafts.

The artist gave prominent placement above this scene to the three symbolic figures representing the Franciscan vows of Poverty, Chastity, and Obedience.

Far right-hand side of the left mural

Anglo-American Settlement

Entering the mural from the far right are people of Anglo-American descent whose courage and determination to remain as settlers in Texas would eventually change the course of history and create conflict.

In the small interspace of time at the top right-hand corner of the mural, artist Eugene Savage introduced a composition of three figures which symbolically depicts two basic elements of the Texas frontier, the elements of law abiding diplomacy and energetic adventurers.

Stephen F. Austin-Empresario

Standing in the forefront is the young Stephen F. Austin, holding in his hand the empresario contract that had been granted by the Spanish government to his father, Moses Austin. His decision to continue after his father's death and fulfill the terms of the contract brought a remarkable talent for diplomacy and cooperation to the leadership of the Anglo community on the Texas frontier. Under the terms of the grant, he had agreed to bring in only good, law-abiding people who would become loyal Spanish citizens. After Mexico won its independence from Spain, Austin continued to insist on working within the laws of the new Mexican government. His friendly personality and experience in law and business made him the ideal colonizer.

Filibusters

Behind Austin are two horsemen, perhaps filibusters Philip Nolan and Ellis P. Bean, who crossed illegally into Texas to hunt wild mustangs. Their steeds are full of the furious energy that characterized that fierce breed of pioneers. In the late 1780s Philip Nolan, a leader in the business of "mustanging," ventured into Texas to collect wild horses. Nolan made frequent trips to Texas and it was learned by the Spanish authorities that he had made a map of the territory with locations of Spanish troops. Orders were sent to capture Nolan. In 1800 near Waco, Nolan and his men set up camp and were surrounded and beaten by the Spanish Army. Nolan was killed. Bean took charge, was captured and sent to Mexico.

They represented a second element on the frontier---the rough, reckless energy of adventurers and fortune-hunters who continually sought ways of "proving" themselves. They were extremely patriotic supporters of the United States and its basic freedoms. Under pressure of growing conflict with the Mexican government, the two elements blended together to become the cutting edge for the new American frontier.

Revolt Against Spanish Authority 1812-1835

The next great interspace of time is packed with scenes that require the eye to move quickly from one event to the next.

These events symbolize those that led to the final decision of Texans to declare independence. From the top segment of the mural, the eye drops to the mission bells of La Bahia (Goliad) and a band of

armed men emerging from the old Spanish fortress at Goliad. The year is 1812, and the men were members of the "Republican Army of the North". This army was composed of Anglo-Americans who took part in the revolt against Spanish authority led by Father Hidalgo, the great Mexican nationalist. They were recruited by Bernard Gutierrez de Lara, a Mexican patriot who came to the United States and joined forces with Lieutenant Augustus Magee, a supporter of republicanism and a former honor graduate of West Point.

After capturing the fortress at Goliad, the men wintered behind its strong walls. In 1813 they marched to defeat the Royal Spanish Army at San Antonio. The trampled Spanish flag in the mural tells the story of this victory. The Hidalgo revolt ultimately failed. A year later, a Spanish army re-entered San Antonio, laid waste to the town, and drove out the Anglo-American and Mexican liberals who had been involved. The bloody outcome of the Gutierrez-Magee expedition is symbolized by a representative of death - a vulture.

The man you see on a rearing, dapple-gray horse is Dr. James P. Long, who was outraged over the 1819 Boundary Treaty between Spain and the United States which left a large area of land between the Sabine and Mississippi rivers in question. Long led a filibustering expedition "to invade Texas and establish a Republic."

Dr. Long left Natchez, Mississippi, with his wife, Jane, and infant child in 1819, heading for Nacogdoches. When he reached Texas, he had an army of 300 men. They easily took Nacogdoches, declared Texas a free and independent republic, and then Long was elected as President.

In 1820, Long led an expedition by sea along the Texas coast. Mrs. Long accompanied him with their two children. They built a fort at Point Bolivar, then Long took his men and marched to La Bahia (Goliad). The Spanish army forced him to surrender in 1820, and he was taken to Mexico City. While free on parole, he was shot, supposedly by accident.

In an attempt to halt armed invasion of its American territory, Spain decided to renew an old colonization policy that had worked well. They opened the borders which allowed Anglo-Americans to settle in Texas on the condition that they become Spanish citizens and swear loyalty to Spain. Moses Austin's request for an empresario grant coincided with this new policy.

Now began the "peaceful" invasion of Texas led by the first and most successful colonizer, Stephen F. Austin. We see his buck-skin clad figure on horseback in the mural riding beside a wagon train of pioneers in 1821. These settlers were the first of the "Old Three Hundred" who settled on land Austin had selected between the Brazos and Colorado rivers. Austin became known as the "Father of Texas" because his was the most successful of several colonization attempts.

Unknown to Austin, Mexico won its independence from Spain in the very same year, 1821, and established itself as a republic. The new Mexican government adopted a liberal constitution in 1824 and continued the policy of permitting empresarios to bring colonists from the United States. The Mexicans called a man who held a contract to establish a colony an "empresario."

Through the next few years, more and more Anglos moved to the fertile fields and valleys of Texas. As their numbers increased, and as the young American nation voiced its desire for "manifest destiny", the Mexican government began to fear that it would lose this border territory. Mexico closed the borders

of Texas in 1830 to any further Anglo-American colonization. It established new rules and regulations and made a show of sending soldiers to the old Spanish garrisons to enforce the new laws.

Second Columnar Space from right

Two former Americans employed by the Mexican government angered both the Mexican and Anglo colonists in Texas by their corrupt administration of the new policies. After their blatant injustices, disturbances erupted in Anahuac in 1832 which were too severe for the Mexican government to ignore. The Mexicans stepped in eventually and settled the matter peacefully, but not before the Texans had sent a call for help to friends in Brazoria. Not having heard about the successful outcome, the Texans living in Brazoria formed a small company of men, loaded three cannons onto a ship, and set out to help their friends in Anahuac.

In the mural you see the little schooner as it sets sail while flying *The Flag of the Bloody Sword*. The flag is red with white stripes; a raised arm holding a sword or machete is set against a field of blue. Although the flag on the mural does not have blood on the sword, the original did and was called the "Flag of the Bloody Sword." The creator of the flag felt that Texans should govern Texas even at the expense of bloodshed. It was a sign of things to come. As the ship tried to slip past Mexican forces at Velasco, it was intercepted and fighting broke out. After a bloody battle, the Texans won and re-captured the town. *The Flag of the Bloody Sword* would fly once more over Goliad.

The figures above the schooner represent Liberty, Equality, and Fraternity.

In 1824, Santa Anna won the Presidency of Mexico by leading a revolt in support of the liberal constitution of 1824. Texas colonists supported this constitution because it allowed them to circumvent Mexico's anti-slavery laws. It also gave them at least a meager representation in the Mexican legislature. Texans sent Austin to Mexico City in 1833, to petition for an independent state constitution. There Austin was arrested, accused of treason, and thrown in prison. Santa Anna seized absolute power at that time.

Santa Anna abolished the constitution of 1824, placed a general of the Mexican Army (his brother-in-law, General Martin Cos) in command of the Province of Texas and sent in additional troops and customs collectors. The colonists began to see themselves in the same position as the original thirteen colonies – taxation without representation, soldiers garrisoned in their towns, and a seat of government so far away it took six weeks by horse to reach it. Santa Anna precipitated a chain of events that led to open rebellion.

The first reaction to Santa Anna's new policies was hasty and ill-considered. By the time he was released in July 1835, William B. Travis led a small group of men, who were angered by the collecting of customs, to the military garrison at Anahuac. They forced the garrison to surrender and release all prisoners. This action alarmed many Mexican citizens of Texas and had the effect of polarizing sentiments for or against independence.

The population was divided between those citizens favoring peace and those citizens favoring war. When Stephen F. Austin returned to Texas in September 1835, he advocated complete independence and the dye was cast. Diplomatic as always, Austin recommended that a consultation of citizens meet to determine the course of action Texas should take as a government. Such was the quality of his

leadership that it was not until Austin advised breaking with Mexico that the Texans united in their efforts.

Center of Left Mural

Texas Revolution 1835-1836

In the mural to the left of the Alamo scene, the artist has depicted the major events of the revolution. Beginning in the lower right is the Battle of Gonzales, where fighting broke out in October 1835.

The Mexican government had presented the settlers in Gonzales with a cannon for use against Indian attacks. When tensions between the colonists and the government worsened, the Mexicans demanded the cannon's return. In late September, the Mexican governor of Texas, General Cos, sent a detachment of troops to Gonzales to retrieve it. We see two of the determined group of eighteen men who refused to give up the cannon depicted in the mural. They buried it in a peach orchard and sent out a call for reinforcements.

By the time the battle occurred, the Texans' ranks had swelled to 160 troops. Failing to come to an agreement with the Mexican commander after several hours of negotiations, the Texans decided to attack. They dug up the cannon, mounted it on wheels, and went to meet the advancing Mexican force of one hundred dragoons. They carried a waving flag that had a drawing of the cannon and the words COME AND TAKE IT printed above and below it. There was a brief encounter, the Mexican force was taken by surprise and then withdrew to San Antonio. The Texas Revolution had begun.

Second Columnar Space from Right

After the Battle of Gonzales, detachments of the volunteer Texas army engaged in a number of successful skirmishes and battles. They captured the Mission Concepcion, the old fortress at Goliad (La Bahia), and a number of other sites along the coast.

One engagement of great importance to Texas history occurred in December 1835, when Ben Milam led a group of about 200 men into "Old Bexar" (San Antonio) to recapture it from the Mexicans. Milam was killed on the third day. After four or five days of house-to-house fighting, General Cos surrendered rather than face total defeat. General Martin Perfecto de Cos surrendered and agreed to forfeit all money, weapons, and supplies, promising to leave Texas and never return. Ben Milam was the only Texan killed in this action.

During the winter of 1835, the Province of Texas was in the hands of the revolutionists. In February of 1836, a Mexican army led personally by the president of Mexico, Antonio Lopez de Santa Anna, crossed the Rio Grande with the intention of putting down the rebellion with fire and sword. They attacked San Antonio, where the poorly organized Texas volunteers retreated inside the old mission called the Alamo.

Alamo

The Alamo scene by artist Eugene Savage has central placement in the Hall of State mural.

The force at the Alamo included old Texas colonists like Jim Bowie, the son-in-law of a former Mexican governor of Texas, newly arrived adventurers like Davy Crockett, and native Texans like Gregorio Esparza. They were commanded by William Barret Travis.



Mr. Savage chose to depict the dramatic story that occurred toward evening on March 3, 1836 in the following way: "Travis mustered his men in the mission's courtyard to tell them the news that he had known since morning. Bonham returned from Goliad with the message that Fannin could not send reinforcements."

In his book, *Thirteen Days to Glory*, Lon Tinkle attributes the following words to Travis, "Our fate is sealed...Within a very few days—perhaps a very few hours—we must all be in eternity. This is our destiny and we cannot avoid it. This is our certain doom. All that remains is to die in the fort and fight to the last moment...we must sell our lives as dearly as possible." Travis, in the black jacket, then drew the sword he always carried and traced a line over the ground. "I now want every man who is determined to stay here and die with me to come across this line. Who will be the first?" Bowie, who was gravely ill, was supposedly carried over the line on his cot.

The 187 men in the Alamo held out from February 23 to March 6, 1836, (12 days) against the advance guard of the Mexican army. The walls were stormed and the defenders were slain when an additional 5,000 Mexican forces arrived. All the defenders' corpses were burned. The artist Eugene Savage is quoted, "and there Poised above it you can see a figure which represents the Republic of Texas, rising out of the ashes of these men."

They died without knowing that Texas had declared independence on March 2, 1836. Their heroic action had given the small group of delegates who gathered at Washington-on-the-Brazos enough time to function as a unified government.

Only the non-combatants were allowed to leave the Alamo, for Santa Anna wanted the news of what had happened to demoralize the Texas Army and strike fear into the hearts of the surrounding populace. Mrs. Suzanna Dickenson, who with her baby daughter had followed her husband, Almeron Dickenson, into the old fortress, led the survivors back toward her home at Gonzales. On March 11, Erastus "Deaf" (pronounced "Deef") Smith, Houston's most trusted scout, found the sad little group of women and children walking slowly along the road. It was from them that Houston learned of what had happened at the Alamo.

News of the Alamo disaster spread panic among the settlements just as Santa Anna had planned. Those settlers, who were directly in the path of the Mexican Army, hastily piled their belongings into wagons and left. This became known as the "Runaway Scrape".

Goliad

A courier was dispatched to La Bahia, the fortified mission at Goliad, where Col. James W. Fannin was in command of the main body of the Texas Army. Houston informed Fannin of the outcome at the Alamo. He ordered Fannin to destroy the mission after saving all of the cannons and to return to Victoria where Houston hoped to combine the two forces into one large army.

Fannin's six-day delay in carrying out these orders, however, gave Santa Anna a second victory. Struggling too late to outdistance the Mexican Army troops, under General Jose Urrea, the Texans were caught in an indefensible position on an open prairie. Hoping to save his men and to get help for the

wounded, Fannin surrendered and asked that his men be treated as prisoners of war. The men were marched back to the old mission fortress at Goliad where they were imprisoned for one week. There the Mexican general waited for orders from Santa Anna on what to do with the captives.

Santa Anna wanted an example made of the Anglo-Americans and of the liberal Mexicans who had sided with them to defy him. On the far right of the mural, we look again at the mission bells hanging silent on Palm Sunday, March 27, 1836, as the doors of the mission were thrown open, and the first group of Texans emerged. They were halted about one mile from the mission and massacred in a brutal slaughter with guns, swords, and machetes.

Not everyone was slain, however. A few of the Texans guessed what was about to happen and ran as soon as the firing started. Some of these men escaped. Others in the mission were too wounded to march out with their comrades and were saved by Senora Francisca Alvarez, the “Angel of Goliad”, who hid some of them from the Mexican officers.

Resistance

When the news of this terrible event spread, the effect was to galvanize Texas into a mighty resistance. Instead of the abject surrender that Santa Anna wanted, Texans hardened their resolve to stand and fight. “Remember the Alamo! Remember Goliad!” became the Texans’ battle cry.

Hovering high above this section of the mural are three figures symbolizing the guiding ideals of democracy and justice everywhere: Liberty, Equality, and Fraternity.

San Jacinto

There remains one last episode in the span of time covered by the mural of *History of Texas*. The historic surrender of General Santa Anna to General Sam Houston is above and to the left of the Alamo panel.

The fledging republic appointed Sam Houston as commander-in-chief of the regular army. Houston retreated across Texas in front of Santa Anna’s column, seeking time to drill his men and get the Mexican army in position where he would have the advantage. Finally, Santa Anna and a force of about 1,500 troops, hoping to capture the government of the Republic at Harrisburg became separated from the main Mexican armies. In the marshes along the mouth of the San Jacinto River, Houston and his force of 910¹⁰ men were able to defeat the Mexicans in an 18-minute battle following an afternoon attack that caught the Mexicans in total surprise. This was on April 21, 1836.

The details of Santa Anna’s capture at the Battle of San Jacinto, on April 21, 1836, spread like wildfire through Texas and were accepted as absolute fact. It was not until 1892 that Sion Bostick, one of three Texas privates who captured Santa Anna, wrote down the details as he remembered them. Bostick recalled that Santa Anna was “very dark,” of medium build, weighing 145 pounds, and was alone at the time of the capture. He was dressed in a rather soiled Mexican private’s uniform which included a Mexican soldier’s hat and black boots that came above the ankle.

¹⁰ In his official report of the battle, April 25, 1836, Houston said 783 Texans took part. Yet in a roster published later, he listed 845 officers and men at San Jacinto, and by oversight omitted Captain Alfred H. Wylly’s company. In a Senate speech February 28, 1859, Houston said his effective force never exceeded 700 at any point. Conclusive evidence in official records brings the total number at San Jacinto up to 910. [tamu.edu]

The Texan's illustrious prisoner (identified only after captured Mexican troops bowed as he passed, calling out *El Presidente! El Presidente!*) was led to General Houston, who was lying injured under an oak tree. With the aid of an interpreter, Santa Anna announced, "I am General Antonio Lopez de Santa Anna and a prisoner-of-war at your disposition." After a significant pause he added, "You have conquered the Napoleon of the West." He then produced a letter proving his identity.

Before Houston dismissed Santa Anna, he asked that he write a letter to Filisola to be delivered by his scout, "Deaf" Smith, who is shown in the mural kneeling beside Houston holding his hand to his ear. With Santa Anna's capture and Filisola's withdrawal, Texas had at last won its independence.

In the mural, Houston is shown on an Indian blanket, his foot bandaged. Santa Anna is depicted in a private's uniform. Beside Houston is his scout, Eratus "Deaf"¹¹ Smith, and behind him is the Republic's secretary of War, Thomas Rusk.

Near the center of the mural, the group of symbolic figures above and to the right of this scene represents the five nations who recognized Texas as an independent Republic. They were the United States of America, Great Britain, France, Holland, and Belgium.

The State of Texas---Texas Today (Mural on the right when facing Medallion)



From Republic to Statehood

The second mural to the right as one enters the Great Hall of Six Flags is *The State of Texas* in which artist Eugene Savage confined himself almost entirely to the economic development of the state. He introduced one last important scene, however, at the far left, where we see the annexation ceremony¹² in which the flag of the Texas Republic is lowered, while the Stars and Stripes of the United States of America is raised.

¹¹ Pronounced "Deef".

¹² The Republic of Texas lasted for almost 10 years. Texas was annexed to the U.S. in December of 1845; the flag raising ceremony occurred in February 1846, almost 10 years to the day of Texas' Declaration of Independence.

Annexation

Texas was a Republic for a little less than ten years, between 1836 and 1845. Annexation to the United States became a topic of political, diplomatic, and international concern during that time. Many people were involved in the effort, among them Sam Houston (not shown in the mural) who assessed the political situation and knew how to manipulate events in order to accomplish his dream of joining Texas to the Union.

Anson Jones, the last president of the Republic of Texas, is shown. On February 19, 1846, the Republic of Texas became the State of Texas. Anson Jones lowered the Texas flag saying, "The final act in the great drama is now performed; the Republic of Texas is no more."

In the painting we see J. Pickney Henderson, the first Governor of Texas, raising the United States flag; Ashbel Smith, Foreign Secretary of the Republic of Texas who played an important role in making annexation a reality; and Anson Jones, the last President of the Texas Republic and Architect of Annexation, who submitted the proposition of annexation to the Texas Congress. With the exception of one vote, it was accepted unanimously. On December 29, 1845, Texas was admitted to the Union as the 28th state¹³.

J. Pickney Henderson: He was the first governor of Texas. He is shown raising the United States flag. Others shown in the panel are:

With the exception of the pioneer women in the wagon train on the opposite mural, the five women we see in the annexation scene are the only historical women the artist chose to portray.

Jane Long: She is shown holding the Texas flag. Mrs. Long came to Texas first in 1820 with her husband, Dr. James P. Long. She gave birth to her second daughter, the first Anglo child born in Texas¹⁴, and is thus known as the "Mother of Texas." Mrs. Long lived to a very old age and saw her husband's dream of independence and statehood for Texas.

Ashbel Smith: Worked for the annexation of Texas to the U.S., leader in education, helped establish the University of Texas.

Rebecca Fisher: Immigrated to Texas in 1836 as a six-year old child with her family. Admired for her interest in the state's educational, political, and religious welfare, she helped in the preservation of the Alamo.

Suzanna Dickinson: Near the center of the annexation scene we see Suzanna Dickenson, survivor of the Alamo, who led the other survivors toward safety from the Alamo.

In the carriage is **Senora Francisca Alvarez**, Angel of Goliad, who saved many of the sick and wounded imprisoned in La Bahia (Goliad) by hiding them from Mexican officers.

After Annexation

¹³ Texas is the only state to fight separately for its independence and the only state to be an independent republic before it was admitted to the Union.

¹⁴ This was later proven false.

When the news of Houston's victory at San Jacinto reached the United States, thousands of Americans moved west. Most of these settlers did not own slaves, but nine out of ten people coming at this time were from states in the deep south or the border states. They had lived in areas that permitted slavery¹⁵ to exist legally, and most saw nothing wrong with it.

Next panel on the mural

Civil War

The Civil War period of Texas history is symbolized in the mural just inside the great interspace of time following the annexation scene. A column of gray-clad horsemen flying the Confederate battle flag rides away from the viewer toward the top of the mural. Almost 70,000 Texans served in the Confederate forces. The end of hostilities is symbolized by three female figures, the North and the South standing on each side of the restored Union and Columbia.

Cattle Industry

Texas has not been without cattle since 1682¹⁶, when the Spanish brought them for the first mission. These animals flourished. Following the war for Texas independence, many ranch owners of Spanish and Mexican descent returned to Mexico. The cattle, which they left behind, multiplied, and were running wild all along the Texas frontier.

Land-hungry Anglo-American settlers poured into the State after independence. They brought their own cattle with them which cross-bred with the Spanish cattle resulting in the famous Texas longhorn¹⁷.

¹⁵ In the years following annexation, Texans were caught up in the tensions, hatred, and political unrest over slavery that characterized the pre-Civil War period in the United States. The problem, however, began long before that, as it had in the rest of the country. Slavery was a major issue in Texas from the moment that Austin's colonists brought slaves with them. The newly formed Mexican government was unalterably opposed to slavery, and in formulating its policies, it tried hard to incorporate the enlightened thought of the eighteenth century French Revolution which celebrated the equality of man. Yet it wanted and needed Anglo colonists at the time, believing that they would develop the land, protect it, and extend the power and influence of Mexico.

Austin, also, was opposed to slavery regarding it as a moral evil, and he was fully aware of the Mexican government's attitude. However, the Anglo-American farmers, who agreed to settle in Mexican Texas, saw the fertile bottom lands of the Brazos and Colorado rivers as an opportunity to make their fortunes. Using the old argument of economic necessity, they claimed that it would be impossible to till the thousands of acres they had received without a sufficient labor force. Thus, both Austin and the Mexican officials in Coahuila and Texas found themselves collaborating to ensure an institution which they despised in order to make Texas successful economically.

So sensitive was the subject that – even as late as the 1930s when the Hall of State was built – the issue was totally ignored in the permanent features of the building. Historically, it was a sign of the times. However, it is important to remember that no one can judge history by the standards of today. Nothing should be ignored or omitted. Everything has its context even if it is outdated.

(Note: depictions of the cotton industry, long associated with slaves, are in the South and North Texas rooms.)

¹⁶ TSHA

¹⁷ *"It is not known who first brought cows to America, but it is known that Columbus brought cattle to the West Indies on his second voyage to the New World in 1493. Cortez brought Spanish cattle from Spain to Mexico in 1519, and these Longhorns spread from Mexico northward."* ask.com *"Over the centuries, the survivors of those first cattle multiplied from isolated bands to literally millions! Thus evolved the Texas Longhorn, imported by Spanish*

By the end of the Civil War, the prairies of south Texas were covered with thousands of longhorn cattle roaming wild. In Texas, these cattle were worth about \$4.00 each, but in the growing cities of the northern markets, their worth increased dramatically to over \$40.00 each. The law of supply and demand initiated one of the most unique periods in Texas history (that lasted only 10-12 years) and bound the State forever to the mythology of the cowboy.

Cattle drives¹⁸ similar to the one shown in the mural, emerging out of the dust of the trail and snaking its way upward across the canvas, started northward in 1866. In the early drives, rations were carried in saddle bags or on packhorses with one or two blankets tied behind the saddle for bedding.

Drives to northern markets began in the spring and continued through the summer. Daily travel distances were gauged by grass and water; the object was to fatten the cattle en route. Dependable lead steers were often used at the front of the herd, and many of these were not sold at the end of the drive but taken home and used time and time again.

Each cowboy took two to five horses with him on the drive, often switching horses to give his mount a rest. The Spanish had brought horses as well as cattle to the New World, and most of the cow ponies

explorers, refined by nature, and tested by time and the elements. Hard hooves and lethal horns equipped them for survival. Their spectacular color variations reflect pigmentation designs developed for ultraviolet protection.

Meanwhile, Mexico, California, Texas and what was then the Louisiana Purchase were witnessing the evolution of the history-making Texas Longhorn breed of cattle. In 1865, official estimates placed the Longhorn population in Texas at between 3,000,000 and 4,000,000 head. These wild, nature-developed cattle provided cash for their captors and multiplied rapidly. By 1889, an estimated 10,000,000 head of Longhorns had been trailed north, west and east out of Texas. Converting wild cattle into cash was the ultimate struggle. Longhorns could walk amazing distances, living off the land, swimming rivers, surviving desert heat and winter snow. From this clash between men, animals and the environment grew the world-famous American cowboy.

By 1930, much of the open range was fenced and southwestern cattle barons zeroed in on their favorite breeds of fat cattle. However, the historic Texas Longhorn was the time tested choice of some serious producers. Although later trading occurred between Longhorn producers, six unique strains were selectively perpetuated by private ranch families before 1931. Several early producers were instrumental in providing Longhorn genetics when the United States Government realized the near extinction of these creatures. The government herd, established in 1927 at the Wichita Mountains Wildlife Refuge, Cache, Oklahoma, was to become the seventh of the preserved Texas Longhorn families. These family genetics established in the early thirties and before are still maintained by family members and friends. Today producers of Texas Longhorns raise their favorite family bloodline in a pure state or mix and select combinations of several family bloodlines." ITLA

¹⁸ *"As early as the 1830s, opportunists drove surplus Texas cattle from Stephen F. Austin's colony eastward through treacherous swamp country to New Orleans, where animals fetched twice their Texas market value. After statehood, during the 1840s and 1850s, some cattlemen drove Texas cattle northward over the Shawnee Trail to Illinois, Indiana, Iowa, Missouri, and Ohio, where they were sold mostly to farmers who fattened them for local slaughter markets. The first recorded large cattle drive occurred in 1846, when Edward Piper herded 1,000 head from Texas to Ohio. Outbreaks of "Texas fever" during the mid-1850s caused both Missouri and Kansas legislatures to quarantine their states against "southern cattle." The gold rush to California created substantial demand for slaughter beeves, and during the early to mid-1850s some adventurous Texans herded steers westward through rugged mountains and deserts to West Coast mining camps, where animals worth fourteen dollars in Texas marketed for \$100 or more. During the Civil War some Texans drove cattle to New Orleans, where they were sold, but, mostly, animals were left untended at home, where they multiplied." Jimmy M. Skaggs, "CATTLE TRAILING," Handbook of Texas Online (<http://www.tshaonline.org/handbook/online/articles/ayc01>), accessed March 23, 2012. Published by the Texas State Historical Association.*

used on drives were descendants of wild mustangs¹⁹. Like the cattle, the horses had adapted and flourished in their new environment and were dependable, smart, and extremely agile.

The cowboy in the forefront of this scene turns expertly in the saddle, proudly displaying his horsemanship and his skill with the lariat. The reality of the trail drive was more like that portrayed by the other cowboy in this scene – a man plodding along with head down and body hunched with fatigue against the wind, but getting the job done. The cowboy plays a unique role that none of the historical characters in either mural have been allowed to play. The cowboy bridges the gap between his own time and that of the viewers.

The era of the long cattle drives came to an end as more and more farmers, also called sodbusters, settled on the western plains. These new pioneers bought up the open range that provided access to grazing and water along the way. The conflicts that developed are symbolized in the mural by the confrontation of cattle and sheep, and cowboy and farmer at the edge of a stream. Barbed wire²⁰ was the invention that finally brought an end to the open range. By 1883, both cattlemen and farmers had used it effectively to “fence in” the west, but not before a long series of bloody fence-cutting wars prompted stringent legislation. The laws making fence-cutting a felony still stand on Texas books.

¹⁹ *“The Colonial Spanish horse (also known as the Spanish Mustang) is a group of closely related breeds that descend from horses brought by Spanish explorers and colonists to the Americas beginning in the 1500s. Horses were an integral part of Spanish success in the New World, and both domestic and feral stocks spread far and wide. For centuries, Spanish horses were the most common type of horse throughout the Southeast and all of the regions west of the Mississippi. Ubiquitous in 1750 and 1850, the pure Spanish horse in North America was almost extinct by 1950.*

A few herds of pure Spanish horses remained in the Southeast and the Southwest, owned by traditional ranchers or Native American tribes, and a few were found in isolated feral herds. From these remnants, conservation programs began. Several groups of people have been involved. First among these has been the Spanish Mustang Registry, founded in 1957, followed by the American Indian Horse Registry, the Spanish Barb Breeders Association, and the Southwest Spanish Mustang Association. Today, these associations register more than 200 horses per year and the breed population numbers over 2,000. They are on the Conservation Priority List of the American Livestock Breeds Conservancy.” ALBC

²⁰ *“The first patent in the United States for barbed wire was issued in 1867 to Lucien B. Smith of Kent, Ohio, who is regarded as the inventor. Joseph F. Glidden of DeKalb, Illinois, received a patent for the modern invention in 1874 after he made his own modifications to previous versions. Barbed wire also emerged as a major source of conflict with the so called “Big Die Up” incident in the 1880s. This conflict occurred because of the instinctual migrations of cattle away from the blizzard conditions of the Northern Plains to the warmer and plentiful Southern Plains, but by the early 1880s this area was already divided and claimed by ranchers. The ranchers in place, especially in the Texas Panhandle, knew that their holdings could not support the grazing of additional cattle, so the only alternative was to block the migrations with barb wire fencing.*

Many of the herds were decimated in the winter of 1885, with some losing as many as three-quarters of all animals when they could not find a way around the fence. Later other smaller scale cattlemen, especially in central Texas, opposed the closing of the open range, and began cutting fences to allow cattle to pass through to find grazing land. In this transition zone between the agricultural regions to the south and the rangeland to the north, conflict erupted, with vigilantes joining the scene causing chaos and even death. The “Fence Cutters War” came to an end with the passage of a Texas law in 1884 that stated among other provisions that fence cutting was a felony; and other states followed, although conflicts still occurred through the opening years of the 20th century. A federal law passed in 1885 forbade stretching such fences across the public domain.” wk

Center panel of Right Mural

Education

In the great central panel of the mural *State of Texas*, the symbolic figure of education holds high the *Lamp of Learning*. Just to the left of this figure, Mirabeau B. Lamar, third president of the Texas Republic and the Father of Texas Education, holds the act he approved in 1839 which provided a public education system in Texas.

Lamar's education plan was based on the only real wealth Texas had at the time – land. It provided that the Texas Republic grant three leagues of land to each county for primary education. At the same time, fifty leagues of land were set aside to support colleges and universities. Any money derived from the land was to be used for public education. Oil was discovered later on some of this land which made the State's university system one of the wealthiest in the world.

From the top of this scene fruits and grains pour forth, providing a border which encompasses our plentiful land. Above it we see a figure representing the State of Texas. The youth of Texas come forth from obscurity, enlightened by Education's Torch of Learning. At the top of the mural the distinctive outline of three university buildings symbolize higher education in the State: the dome of Dallas Hall at Southern Methodist University, the tower at the University of Texas in Austin, and the main university building at Texas Christian University in Fort Worth.

Final 2 Panels, Right Mural

The final two panels of this side of the mural tell us about the economy of Texas. The development of the State's natural resources is presented in the next two sections of Savage's mural. A ship represents commerce and development of coastal cities. The railroad and airplane suggest the development of transportation.

Gulf of Mexico-Seaport

The busy port scene that we see next in the mural reminds us of the continuing economic impact of the Texas gulf on the state's economy. Today Houston has the largest seaport in Texas, and most of the oil produced in the State clears through Port Arthur. The bales of cotton that dock workers are loading onto a large ship can only remind us of Galveston, whose port was built by the Texas Republic specifically for the purpose of shipping cotton.

Cotton

Many of Austin's original colonists came to Texas with the idea of establishing large plantations. By the mid-1840s the fame of Texas cotton had spread from the factories of the East Coast to the textile mills of England. The young Republic now found itself an independent country with no deep water port of its own so they turned to a brilliant young man named Gail Borden. With remarkable inventive skill, Borden converted the Galveston harbor into a deep water port.

By 1852, Texas ranked eighth among the top ten cotton-producing states of the nation, and throughout the 1850s the lion's share of cotton cleared through Galveston. Cotton was the State's main cash crop until the 1950s, and is still one of Texas' major crops today.

Sulfur

The billowing cloud that seems to boil up around the yellow substance in the open mining car is sulfur, one of the State's extensive mineral resources. The method of removing it from the ground, by using hot water hoses, turns it into a yellow powder as it dries.

Culture and Transportation

At the top of this interspace of time, the artist turned his attention to the cultural development of the State with three symbolic figures representing Music, Literature, Science, Truth, and the Plastic Arts.



The woman in pink represents Polly Smith whose photographs are displayed in the East and North Texas rooms. The man with the painter's pallet is Polly Smith's brother, Will Smith, who worked with Savage on the murals in the Hall of State. Just above and to the left of Polly and her brother is the image of an airplane soaring in the sky. Their brother C. R. Smith, was the President and CEO of American Airlines, and the airplane was a tribute to him.

The last wide beam of silvery light leads the viewer's eye directly to a logging scene in the forests of East Texas, also known as the Piney Woods. The timber industry, which began in 1820, was one of Texas' earliest industries and it continues to be one of the State's major industries.

Oil industry

Above this scene, another type of forest, one of oil derricks, disappears on the horizon, carrying the viewer into the 20th century. The gusher of "black gold" that blew in at Spindletop in 1901 signaled the beginning of a new century and a new era in world history. Millions of dollars were soon invested in Texas in the production and refining of oil. Today, much of the State's wealth is due to its discovery.

The north and south wings of the Hall of State each contain two large rooms which are dedicated to four different geographical regions of Texas.

North Texas Room - Dynamism and Force

An atmosphere of beauty and wealth prevails in the North Texas room. Over the south doors of the room, two figures labeled "cotton" and "wheat" stand against a wide-carved panel of fitted dark wood scattered with low relieves of Texas flora. Below is a carved swag of agricultural motifs. These figures were created and executed by Lynn Ford, who also did the figures in the South Texas Room.

The profile heads carved in low relief on the double doors represent a rugged frontiersman (1836) and a latter-day Texan (1936).



The mural over the North Texas Room doors characterizes the life of North Texas and is a true fresco, executed by Arthur Starr Niendorff. The artist was a native Texan who grew up in Dallas. For several years before he accepted the Hall of State commission, he had been working closely with Diego Rivera, the great Mexican muralist, who was an accomplished fresco painter. Traditionally, fresco was used by Italian artists to designate wall decorations which were painted directly upon specially prepared fresh plaster applied to dry walls. He was assisted by Perry Nichols, whose job it was to rise at four o'clock every morning to mix the plaster and prepare the surface for the artist to use during the day.

Old Man Texas, a cartoon character originated by John Knott in 1906, dominates the center of the mural. The 1930's generation in the State easily recognized and loved Old Man Texas. Old Man Texas finds himself surrounded by the wonders of a modern age.

A huge bale of cotton holds center place in the mural's background. In front of this is a North Texas farm with its red silo, farmhouse, windmill, and water tower symbolizing the farm as the foundation of our civilization. The bundles of wheat and ears of corn are second and third to cotton in agricultural importance.

Across the top of the painting are the great white clouds that drift across North Texas. They quickly turn to explosive rain clouds which shoot out bolts of lightning on either side and strikes two poles (positive and negative) suggesting harnessing of the elements and their future use. Reinforcing the jagged horizontal lines of the lightning bolts are two forms of transportation, a "modern" plane and train. They streak through the painting, left and right, reminding us of their key importance to the development of the North Texas region.

On the lower right, is a great vault door, open with golden dollars pouring out representing the large banking interest of North Texas. Behind the vault is a ticker tape machine symbolizing the business life of this region. The wheat flows into the vault and out comes dollars representing the dependence of the city on the farm.

The books to the right and in front of the vault represent the importance of education and the educational facilities in North Texas.

On the left is a giant turbine symbolizing the great industrial and manufacturing interests of North Texas.

In the center forefront of the mural, Old Man Texas embraces the three figures who symbolize the key to the growth of North Texas – a mother and father with their child. Like Old Man Texas, they look toward the future. Old Man Texas embraces the skyscraper cities of Dallas (his left hand) and Fort Worth (his right hand), and a family with hands clasped.

The photographs by Polly Smith were taken in the North Texas area to represent the people and industry of the time (1936), and included children on a wagon, a farmer in a field, and even Polly herself walking through the pines.



South Texas Room - The Tranquil South

In this room, the charm of South Texas leads to the central mural which dominates the whole wing.

The mural is by James Owen Mahoney, Jr. The central figure is a beautiful girl who represents the region. In her flowing white gown and picture hat, with flowers in her hair and parasol in hand, she exudes charm and grace, even her mount, a snow-white steed, kneels; the mosaic canopy behind her is inspired by the patchwork quilts of South Texas, symbolizing home industries.

This painting is rich in symbolism²¹, with its motif representing the bounty of the land and sea, oleanders, magnolias, Spanish moss, banana trees, bluebonnets, grapefruit, watermelons, fish and shells. An oil can stopped with a potato represents the oil industry; a small bucket and shovel are symbolical of the beach; a small blue pennant recalls the sport of yachting. The golden balls are the fruits of the Huisache tree.

To the left in the distance is a steamboat carrying cotton bales; to the right is a building of the Spanish mission type. Written on the scroll at the bottom of the mural are the words “witness the land and sea enriching with prodigal hand the tranquil south.”



The carved figures representing “History” and “Romance” over the north doors of the room were created by Lynn Ford of Dallas, a reminder of the experience that awaits everyone who visits South Texas. The life of South Texas is depicted in eight figures spaced on shields between the windows. The enclosing shape of each design is in Spanish Baroque style, and each represents an important aspect of

²¹ The artist has painted three large white birds in this mural. They are whooping cranes. In 1936, they were nearly extinct, and five years later, in 1941, only 15 whooping cranes were known to still be in existence in Texas after decades of over-hunting (their feathers were used for women’s hats). It is possible that the artist wanted to bring attention to this to aid in the proposed protection of the birds. Today, whooping cranes have made a comeback in Texas, but are still considered to be endangered.

life in South Texas. The figures include a Franciscan priest, a farmer, stevedore, grapefruit picker, and a bathing beauty. The lady picking cotton is the only overt reference to slavery in the entire building²².

South Texas, like other regional designations, is an arbitrary and inexact term. It includes a long stretch of the Gulf coast; but the coast nearest to Louisiana is considered part of East Texas, and the region from Corpus Christi to Brownsville belongs in some respects to West Texas. Inland, Houston is the center of South Texas, but San Antonio, which is as far south as Houston, is classified as a West Texas city. Fertile soil and moist climate typify South Texas.

East Texas Room - Sleeping Giants

A wildcat well and a forest fill the East Texas room. Here carved doors and paneled walls of East Texas gum provide contrast to the other regional rooms.

The two murals in this room are by Olin Travis, an artist from Texas, whose assignment was simply to paint “East Texas of Today, Before and After Discovery of Oil.”



The first mural shows towering pine trees sheltering the agricultural and lumbering interests of East Texas even as they are being felled. The logs that are being loaded on a flat bed truck in the picture will soon be on their way to the lumber mill in the top-right corner.

On the left, a picturesque old mule-drawn wagon, full of cotton fresh from the fields, is on its way down the road to the cotton gin. The lumber mill, cotton gin, and corrugated metal storage sheds were all drawn from actual farm buildings existing at the time.

The dark-brown soil that makes up the foreground of the mural holds a hint of the sleeping resources hidden within it, but so cleverly had Olin Travis disguised the forms of the “sleeping giants” that visitors often miss them altogether.

The giants leap to life (or “wake up”) in the second mural. The discovery of oil completely changed the face of East Texas. Technology changed so quickly that Travis was able to show developmental changes within the industry by including an old type refinery and a new one.



The curious spider-like machine in the foreground was used to pump several adjacent wells at one time. The truck passing out of the picture at the left was the latest 1936 model. The power and energy of the giants are unforgettable in this mural.

The huge East Texas oil strike, which literally created the town of Kilgore, had been in existence only six years when Travis received the Hall of State commission.

²² The Hall of State should be thought of as a time capsule from 1936. When the building was built for the Centennial Exposition, they wanted it to be a shrine that showcased the proudest moments in Texas’ past. Slavery was not something to be proud of and, as a result, was all but ignored by those who designed the Hall of State. Again, it is important not to judge history by today’s standards. Instead we use this reference to slavery as an example of why it is important to study history – both good and bad – and learn from its mistakes to keep them from ever happening again in the future.

Polly Smith's photos line the walls of this room displaying the people of the region and its industry.

West Texas Room – The Moving Frontier

The West Texas room faithfully interprets the plains of the cattle country with its broken mountains. Its hand-hewn ceiling beams recall the region's Spanish architectural heritage, the branded adobe-like walls, the cactus motif of the tile floor, and a wall of cowhide laced with rawhide carry out the ranching theme of the room. The brands are those of the Frying Pan Ranch, XIT, the DDD, and many others.



The room's fixtures are of dull metal, cow tails hang from high window cornices and tile panels depict such West Texas types as the sheriff, the horse wrangler, the Comanche, the sheep herder, the pioneer woman, and the Mexican guitar player. The wood-carved figure of a cowboy by Dorothy Austin, from Dallas, stands in front of the cowhide wall.

The two murals were painted by Tom Lea, a native of El Paso. The mural above the cowhide wall is "The Texas Cowboy." The central figure of the painting is surrounded by horsemen and cattle. A windmill, tank, corral, and Texas hills in the background provide additional details to life on the range, but a close look at the details indicate that they were drawn literally from the actual objects. The whole mural was an experiment in painting from raw umber to get the dusty looks often seen in the West.

A mural on the opposite wall of the room is Tom Lea's "Three West Texas Folks in a Wagon." The man, woman, and child in their wagon offers a glimpse of early West Texas. The homesteaders are in near emptiness, except for a ranch house and a tank town. Barren mountains and open skies complete the scene. They were intended to look small against the vast open region of West Texas.

Mr. Lea included his family members, friends, and family horses in these murals.

West Texas has never been an exact term. During the colonial period, everything west of the Trinity River was referred to as West Texas. The little town of Dallas, for example, was in East Texas while what is now Oak Cliff was in West Texas. As settlers filled in the country and as agriculture replaced the range cattle industry, the differences between the way of life in East and West Texas almost disappeared.

Resources:

A Gathering Of Symbols, Texas History in the Hall of State, 1985

Ask.com website - Longhorns

A Texas Journey, The Centennial Photographs of Polly Smith, by Evelyn Barker

American Livestock Breeds Conservancy website - Spanish Mustangs

Architectural Dictionary website

Dallas Historical Society Centennial Collections

Desert USA website

Fine Arts and Visual Arts/Architecture website

"Hall of State Tour" document

"Hall of State Teacher Guide" document

Handbook of Texas website

International Texas Longhorn Association website in reference to Texas Longhorns

Mammals of Texas_Online Edition

State of Texas Building, Edited by Frank Carter Adams, 1937

Tamu.edu – Numbers in Houston's force

Texas Parks and Wildlife Department website

"This is Texas" document, 1944

Wikipedia website - Barbed Wire article