

the Southern Register

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THE UNIVERSITY OF MISSISSIPPI

REMEMBERING EUDORA WELTY

Eudora Welty recalled that as a young girl she would go for Sunday afternoon rides with her mother and her mother's friend. Young Eudora would sit between them in the back seat, and then she would say, "Now talk." Welty soaked up stories in just such everyday ways, then converted them into art through the power of her imagination. Welty's own voice was stilled on July 23, when she died at Baptist Medical Center in Jackson, Mississippi, at age 92.

At her funeral, eulogists spoke of her great capacity for friendship, and she was indeed a friend to the Center for the Study of Southern Culture. She was one of 10 members of the Center's early National Advisory Board, and the University formally launched the Center with the Eudora Welty Symposium, November 10-12, 1977. Welty read from her works and listened to scholarly papers and personal tributes from novelist Reynolds Price, poet William Jay Smith, archivist Charlotte Capers, and literary critics Cleanth Brooks, Michael Kreyling, Noel Polk, and Peggy Whitman Preshaw.

Welty's photographs are well known and honored today, but they were less so in 1977. As part of the symposium, Welty allowed the University Museums to exhibit 35 of her photographs. Welty's friend Patti Carr Black, then director of the State Historical Museum, assembled the exhibition and catalog. Another special event was the University Theatre Department's production of an adaptation of Welty's novel *The Ponder Heart*, with Welty's friend Jane Reid-Petty as Edna Earl Ponder, a role she originally performed at New Stage Theatre in Jackson.

Welty was already a patron saint in Mississippi, and she graciously consented to a press conference that her admirers and others attended as part of the tribute to her. When asked about her feelings hearing the analysis of her work during the symposium, she allowed that she was "completely moved by it all—to think that anyone would feel my work is something to cherish and value. . . . I cherish and value it all (the tribute)."

At the press conference, an English teacher from India asked Welty how she developed "that 'rattling' quality," referring to



Eudora Welty, photographed by Franke Keating in 1988

Welty's use of dialogue, and whether it was "Southern." Welty responded, "You're right, it is Southern; I grew up hearing people 'rattling.' It is a part of the way we live, and you have a right to use what is there (as a writer)." She added, "We don't go around in silence like the Northwest Mounted Police, though that would be a way of life too."

Charlotte Capers, who had been director of the Mississippi Department of Archives and History, gave a friend's view of Welty at the symposium. She was a member of an inner circle

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DIRECTOR'S COLUMN

The transition between summer and fall at the University is always made more interesting by the Faulkner and Yoknapatawpha Conference, which the Center sponsors with the Department of English. This year's meeting, the 28th in the annual series, focused on "Faulkner and War," and it attracted over 200 registrants, the largest number since 1997 when we celebrated the centennial of Faulkner's birth.

The conference had lectures by scholars from the United States, Germany, and Portugal, discussions by Faulkner friends and family, and sessions on "Teaching Faulkner." Thanks to the support of Saks Incorporated Foundation, the conference includes outstanding teachers from Alabama, Georgia, Louisiana, Mississippi, and Tennessee. They attend conference lectures and activities and have their own structured meetings to discuss ways to use Faulkner in the classroom. Joan Wylie Hall does a great job of insuring the program runs well. Carolyn Vance Smith, who is on the Center's Advisory Committee, coordinated the Faulkner Elderhostel program, whose participants similarly brought curiosity, intelligence, and excitement to the discussions at the conference.

Activities associated with the conference add variety and make it a special event that has drawn thousands of participants over the years, many of whom keep returning. This year, the Rivendell Theatre Ensemble of Chicago presented the play *Faulkner's Bicycle*, about a fictional family involved with Faulkner in 1962, shortly before his death. The University Museums hosted a reception for an exhibition of photographs entitled *River Walk* and exhibitions of Civil War materials and World War I posters. The Center's Gammill Gallery exhibited photographs by Arlie Herron, professor emeritus at the University of Tennessee at Chattanooga, who has come to almost every Faulkner conference since its founding and made thousands of photographs documenting Mississippi over the last three decades. Late Tuesday night, Oxford's Southside Gallery was the setting for "Faulkner on the Fringe," an open-mike "alternative Faulkner" session that in two years has become a lively part of the week's conversation on Faulkner.

My favorite moment of this year's conference was the Sunday afternoon opening session, which brought together past and present in Southern culture. I had the privilege of presenting the Eudora Welty Awards in Creative Writing to two high school students; the first place winner, Angela Fortner, said later that the award helped her decide to study literature when she begins college at Jackson State this fall. Campbell McCool, cochair of the Rowan Oak Society and a member of the Center's Advisory Committee, told the conference about fundraising efforts for Faulkner's home. The audience enjoyed a reading of the Faux Faulkner Contest winner (a wonderful Faulkneresque account of Quentin Compson's trauma on receiving a traffic ticket on the Oxford Square) and dramatic readings from Faulkner's fiction, arranged by George Kehoe and Betty Harrington, the beloved wife of the late Evans Harrington, who helped found the conference and directed it for many years.

That opening session rocked with a performance of the Rising Star Fife and Drum Band, starring legendary north Mississippi performer Othar Turner. Turner is in his 90s and still performing with his family, including a precocious and enormously gifted granddaughter who won the hearts of conference participants.

The Faulkner and Yoknapatawpha Conference has undergone a renewal this year. Twenty-eight years is a long time to continue such a meeting, but the Saks Fellowships for Teachers, the Faulkner Elderhostel, and the large crowd of participants this year suggest the conference is alive and well. Congratulations to all involved, especially Don Kartiganer, Joe Urgo, Ann Abadie, and Charlene Dye, who coordinate the meeting with such dedication. The conference is an example of the Center's work in bringing together academic scholarship with a broader public community, and we look forward to planning for next year's topic, "Faulkner and His Contemporaries."

CHARLES REAGAN WILSON

known as Friends of Eudora Welty, or the Basic Eight. "We used to meet regularly on birthdays and other special occasions," Capers recalled, "to break bread together and to wine, dine, and celebrate." She admitted that the group would celebrate almost anything, "including the opening of a moon flower one night." Robert Penn Warren once noted "a special kind of conversational flow among Southern women" that was a foundation of Southern literary accomplishment, and the gatherings of the Basic Eight must have given Welty much with which to work.

Realizing the importance of the birth-

day celebration, the Center hosted a birthday party for Welty on April 13, 1984. The party took place in Jackson, midway through the Southern Literary Festival at Millsaps. About 150 people gathered at the home of Mrs. Warren D. Reimers for a buffet dinner and a toast to Welty on her 75th birthday. *Time* magazine writer Gregory Jaynes reported the event, noting that Welty wore a "corsage as big as a catcher's mitt" and that the party's hosts "put the author in a prominent chair, and people came and knelt to share a word." Guests sang "Happy Birthday" as Welty sat before a birthday cake with three candles.

Welty came to the University for the 1987 Faulkner and Yoknapatawpha

Conference. The Center that year presented the first Eudora Welty Awards in Creative Writing to high school students, awards funded by Center Advisory Committee member Frances Patterson of Tupelo, and Welty was there to congratulate the students. She read from her classic "Why I Live at the P.O." and answered audience questions during the opening session at the conference. The next day she spoke on Faulkner's personal and literary postal connections, at a ceremony for the National Postal Service to issue its commemorative stamp of William Faulkner.

To honor Welty and to help celebrate her 90th birthday, the Center dedicated the Sixth Oxford Conference for the Book to her in 1999. The Mildred Nungester Wolfe portrait of Welty, from the National Portrait Gallery at the Smithsonian Institution, graced the cover of the program, and Noel Polk delivered the keynote for the meeting, "Living Near a Mountain": Welty, Faulkner, and the Mississippi Literary Landscape."

Welty had not been in good health in 1999 and was unable to attend the Oxford Conference for the Book. When she died of pneumonia in July this year, nearly 1,000 people came to pay their respects, as she became one of only four Mississippians in recent times to lie in

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Welty Memorial in Square Books Window

Eudora Welty Newsletter

The *Eudora Welty Newsletter* was established by William McDonald in 1977 at the University of Toledo as a necessary and long-overdue tool of scholarship, information, and homage to one of America's most beloved writers, Eudora Welty. Since that time, it has evolved to include bibliographic references to her works, textual analyses, news and queries about Eudora Welty and her works, and checklists of scholarship. After 20 years of leadership by McDonald, the *Newsletter* moved to a new home at Georgia State University under the direction of Pearl A. McHaney as

editor and Thomas L. McHaney as business editor.

The editors of the *Eudora Welty Newsletter* welcome new information about such Welty news items as adaptations of her works, forthcoming conferences of interest to Welty scholars, and awards given to Welty in acknowledgment of her contributions to American literature. The *Newsletter* also prints textual analyses, essays about her work, information about collections and acquisitions of Welty materials, and typescripts of awards ceremonies and speeches by and about the author.

The *Newsletter* makes an

invaluable resource for Welty scholars and lovers of Welty's work. The *Newsletter* maintains a Web site (www.gsu.edu/~wwweng/ewn/) with a selected bibliography, brief biography, current news, a sample issue, and a complete table of contents for the ordering of back issues. An annual subscription of two issues (Winter and Summer) for \$10 may be ordered online or by mail through Thomas McHaney, Managing Editor, Department of English, Georgia State University, University Plaza, Atlanta, GA 30303-3083. Telephone: 404-651-2900. Fax: 404-651-1710. E-mail the editor at engpam@langate.gsu.edu.

Elder Robert Atwater

November 15, 1908 - August 5, 2001

Elder Robert Atwater was born near College Hill, in Lafayette County, Mississippi, in 1908. His father, in his mid-fifties at the time of his son's birth, had been born a slave. As a young man, Elder Atwater stayed near home, where he did agricultural and construction work for wages that rarely exceeded 20 cents an hour. In 1938, he moved to St. Louis, where he could earn 75 cents an hour as a construction-site laborer. During World War II, he served in the armed forces, performing aircraft maintenance on air bases in Mississippi and Texas. After the war, he returned to St. Louis, where he lived a life he characterized as "in the world" and spent in pursuit of "worldly things." In 1964, while on a construction job, he "felt God's call" and began weeping uncontrollably. He later described that moment as "the

spirit of the Lord coming on me." He joined a Primitive Baptist Church in St. Louis and soon began to preach. In 1968, after a dream in which his late father, Elder Calvin Atwater, appeared to him and silently pointed south, he returned to Mississippi. He soon became pastor of Hurricane Creek Primitive Baptist Church, the church his father had founded around 1910 and pastored until his death in 1944. In 1971, he took on Rocky Mount Primitive Baptist Church as a second church, and he later became pastor of a third church in West Point. He served for many years as Moderator of the Cedar Creek Primitive Baptist Association, a coalition of Primitive Baptist churches in north Mississippi and west Tennessee. At the time of his death, he was one of the most widely respected and deeply beloved Primitive



Elder Robert Atwater

Baptist clergymen in the South. Everyone who knew him, as pastor or as friend, will miss him.

DAVID WHARTON

Remembering... (continued from page 3)

state at the Old Capitol in Jackson. Around 600 people later attended the funeral for Welty at Galloway Memorial United Methodist Church, where she had been a longtime member. It was a simple ceremony of Bible readings, hymns, eulogies by Governor William Winter and her agent-friend Timothy Seldes, and a sermon by retired Methodist Bishop Clay Lee. Winter recalled her as "the most gracious and generous human being any of us will ever know," and Seldes noted that no one he had known "ever surpassed her for the speed of her wit." Bishop Lee noted that all of the Bible readings were from the King James Version because she had so often praised the majesty of its language.

Welty died while this year's Faulkner and Yoknapatawpha Conference was taking place, and the conference held an impromptu memorial session that nicely reflected the power of her connections with people. Pearl McHaney, editor of the *Eudora Welty Newsletter*,

read from her work, as did Tom McHaney and Noel Polk. Actress Rebecca Jernigan performed a segment of "Why I Live at the P.O.," and Nancy Lippincott Ashley, from Dallas, Texas, delivered a testimonial to Welty's influence. Oxford's Becky Moreton told of her mother's friendship with Welty from the time they were young girls in Jackson, and teachers from Valdosta and Savannah, Georgia, talked of Welty, with one teacher reading a poem, "In Memoriam for Ms. Welty," written on news of her death. Perhaps most powerfully, University of Mississippi freshman Marcus Luton told of reading Welty's "A Worn Path" in the 10th grade of school in Belzoni, Mississippi. At first skeptical of what he might get from the story, he became devoted to her work. "I felt as if I knew her," Luton said. "She reminded me of my grandmother. I was so used to having my grandmother stand over me and tell me stories."

The world has honored Welty with awards. She received the Pulitzer Prize in 1973 for her novel *The Optimist's Daughter*, and she also earned the

National Book Critics Circle Award, the American Book Award, several O. Henry Awards, the Gold Medal of the National Institute of Arts and Letters, and the Medal of Freedom in 1980. She was also inducted into the French Legion of Honor. In 1999, she became the first living writer published in the prestigious Library of America series.

The occasion of her death showed the recognition of her literary achievement but also how she had come to transcend it. Center staff and faculty who appreciated her long support for our work knew her personal qualities, what Jackson State Professor Leslie B. McLemore called her "quiet dignity." She wrote of herself as a "privileged observer," but she shared generously her understandings of human sympathy. "Oh, what she was able to catch with her eyes, hear with her ears," said Bishop Lee at the funeral. "Would any of us deny the fact that Eudora had God-blessed eyes?"

CHARLES REAGAN WILSON

Church and Family the Focal Point of Gammill Gallery Exhibition through October 12

Primitive Baptist Church Elder Robert Atwater, an energetic 92-year-old Lafayette County native who led two small churches simultaneously before his recent unexpected death, would have admired *Old Ways: Church and Family*, a narrative photography exhibition that runs through October 12 at the Center's Gammill Gallery in Barnard Observatory.

The 55 framed and mounted black and white images, which feature poignant glimpses of Atwater and the members of two Primitive Baptist sister churches—Hurricane Creek in Lafayette County and Rocky Mount in Panola County—portray the long-lasting fellowship and, especially, faith that were the hallmark of Atwater's spirit.

The pictures and accompanying essays will be displayed at the gallery through October 12. The Gammill Gallery is open Monday through Friday from 8 a.m. to 5 p.m. The exhibition is free and open to the public.

"I wanted to show how people's deeply rooted values played very meaningful parts in their lives," said Director of Documentary Studies David Wharton, who photographed and arranged the exhibition. "I feel privileged to have been able to do this."

The photographs, which are part of a continuing project by Wharton, are sorted in three groups: the moments after church services, individual por-



Savannah Redmond (foreground) and Louise Ballentine - Hurricane Creek Primitive Baptist Church - Oxford, Mississippi

traits, and family reunions. The exhibition depicts such affecting scenes as Atwater and church deacons preparing for a baptism in a rural pond, Atwater resting inside a van between services, an assemblage of church mothers dressed in white, and a little boy ogling handfuls of freshly gathered eggs.

Wharton, who took the photographs over a one-year span that ended in June, said he was shocked by Atwater's recent death, calling it "crystallizing." "Elder Atwater was a central focus of everything," said Wharton. "He knew the Bible inside and

out. His sermons usually spoke of how good the Lord was and how good He made people feel."

In 1968, Atwater assumed the leadership of Hurricane Creek Primitive Baptist Church, which his father founded in 1910. The active membership at the two churches is very small, with about 30 to 50 people attending a typical service.

Wharton is the author of *The Soul of a Small Texas Town: Photographs, Memories, and History from McDade* (University of Oklahoma Press, 2000), which is his published dissertation. He has both a doctorate in American Studies and a master's of fine arts degree in photography from the University of Texas at Austin. At the University of Mississippi since 1999, Wharton has worked on several photographic projects, including *Local Legacies: the First Monday Sale and Trade Days in Ripley, Mississippi*, *Reconstructing Oxford: Development and Change*, and, in collaboration with Southern Studies graduate students, *Yoknapatawpha 2000: The Changing Face of Lafayette County*.

For more information, contact the Center at 662-915-5993.

DEIDRA JACKSON



Men talking after service - Rocky Mount Primitive Baptist Church - Sardis, Mississippi

David Wharton

Keating Exhibition Has Permanent Home

Last summer, in celebration of Bern and Franke Keating's gift of their photographic collection to the University's Southern Media Archive, the Center mounted *Words and Photographs*, an exhibition surveying the work of the dynamic travel writing-photojournalist couple from Greenville, Mississippi. After being displayed at the Center's gallery in July and August 2000, *Words and Photographs* went to the Keatings' hometown for a temporary showing at Greenville Art Council's Wetherbee House.

Now the exhibition has found a permanent home at the Greenville Higher Education Center, a new facility jointly operated by Mississippi Delta Community College, Delta State University, and Mississippi Valley University. The building was dedicated and the exhibition was opened on September 6 during ceremonies attended by local and state

officials and representatives of the Center for the Study of Southern Culture, which received thanks and praise for donating the exhibition to Greenville and its new facility for higher education.

Susan Lloyd McClamroch, Southern Studies M.A. graduate, is the curator of *Words and Photographs*. In preparation for the exhibition, she spent a year collecting and organizing thousands of images of the American South that the Keatings captured on photographic-film media over the course of a marriage and a professional partnership spanning more than half of the 20th century. *Words and Photographs* credits the range of publications illustrated by Keating photographs and chronicles the 50 years that Southern faces and Southern places captured by Keating cameras have appeared, nationally and internationally, in print media.



Shown with *Words and Photographs*: Bern and Franke Keating, an exhibition organized by the Center and donated for permanent exhibition in Greenville, Mississippi, are (from left) author-photographer Bern Keating; Marjorie Taylor, director of the Greenville Center for Higher Education; and Susan Lloyd McClamroch, curator of the exhibition.

Lynn & Stewart Gammill Gallery EXHIBITION SCHEDULE

August 16 - October 12, 2001
Old Ways: Church and Family
David Wharton

October 15 - December 21, 2001
**Family Trees: The Peach Culture
of the Piedmont**
Mike Corbin

January 7 - March 8, 2002
Black Rodeo
Ken Jones

March 11 - May 31, 2002
**Yoknapatawpha 2001:
Town and Country**

Southern Studies Documentary
Photography Students

June 3 - August 16, 2002
Ms. Booth's Garden
Jack Kotz

The Gammill Gallery, located in Barnard Observatory, is open Monday through Friday, 8:00 a.m.-5:00 p.m., except for University holidays. Telephone: 662-915-5993.

Ivey Gladin

1920-2001

When Ivey Gladin died on May 31 of this year in his hometown of Helena, Arkansas, the lower Mississippi Delta lost one of its most gentle and revealing chroniclers of everyday life. With more than a passing interest in photography as a young man, Gladin purchased a Helena photography studio in 1939 and with his wife, Morvene, began serving the photographic needs of Helena and Phillips County, Arkansas, for over 50 years. Ivey Gladin was far from your ordinary small town photographer, working and collecting with a keen sense of local history and culture, amassing a thorough rendering of Helena, West Helena, and the surrounding Delta area. Gladin was only 19 years old when he bought the studio with borrowed funds from his father, forgoing college to start his own business. He and Morvene married in 1940, unaware that soon after Ivey would be called up by the Navy for training in Indianapolis. Throughout his service in the Navy his mother and Morvene kept the town and surrounding areas supplied with the photographs they needed. Morvene continued her own photography long after Ivey returned from the Navy, retouching and hand coloring portraits and serving as staff photographer for the *Twin City Tribune* from 1974 to 1980.

I first met Ivey and Morvene in 1994 when I drove to Helena to talk with him about his photographic collection, what he intended to do with it once he closed his business, and whether he would consider the University of Mississippi's Southern Media Archive a favorable resting place for his and Morvene's work. His historic home in downtown Helena, which, like the Gladins, seemed to be edging toward retirement, housed images in nearly every room. Showing me files of prints and negatives, Ivey talked as much about history as he did about photography. When he showed me individual photographs he recounted stories not of himself or his photographic exploits, but rather would tell of the people and events memorialized in the image. For many years the editor of the *Phillips County Historical Review*, he understood the unique story of his river town and also was well aware of the historical significance of his own work.

He is best known for his 1940s photographs of Sonny Boy Williamson, Joe "Pinetop" Perkins, and fellow bluesmen playing on the *King Biscuit Time* radio program at KFFA studio (one of those images was printed on T-shirts many years later, without Gladin's permission). Now permanently housed in the Southern Media Archive at the University, the Gladin Collection is a rich, multidimensional treasure trove of pictorial history. Including many images of the railroad and Mississippi River commerce, the Gladin Collection provides thorough documentation of life and culture in the Delta in the mid-20th century.

"One of the most interesting aspects of being a photographer," Gladin said in an interview soon after the Center acquired



Ivey Gladin

his collection, "is to rise each day not knowing what you might be photographing before or even after dark. Almost every job was a new learning experience." Gladin never seemed to tire from the unpredictability of learning new ways of making pictures, meeting new people, or talking about his work. Like most studio photographers, he relied on portraits as the bedrock of his business, and he made pictures that reflected how clients saw themselves. Portraits, Ivey Gladin once said, were what he was most proud of. And it's not surprising, given that good portraits require a sincere and sensitive connection between the photographer and subject. Ivey Gladin warmed to people quickly, making for picture sessions of relaxed ease and naturally sympathetic portraits.

Susan Gladin, the daughter of Morvene and Ivey, now lives in Hillsborough, North Carolina. In her regular newspaper column in the *Chapel Hill Herald*, she wrote about the opening of a Gladin Studio exhibition at the Center. "The pictures [in the exhibition] subtly told the story of integration in our town, culminating in the one of the fishing rodeo from the '70s where a black child and a white child display their winning fish, side by side, equally proud."

One of the great strengths of the Gladin Collection is that it covers such a range of subject matter and a large stretch of time, from the images documenting the construction of the Helena bridge to the crowning of local beauty queens, from portraits of area blues and gospel groups to scenes of industrial life along the river. Ivey Gladin understood this fact profoundly, knowing that his life's work resulted from a well-lived career but also, if preserved, cared for, and archived, would provide us with a rich visual history of one small town in the Mississippi Delta.

TOM RANKIN

It's Your Fire Tower Radio-Hour, 6,000 Watts of Power... *Thacker Mountain Radio Is on the Air Again!*

These words are familiar to thousands of fans that regularly attend or tune in to Oxford's only live radio show aired from the Square Books annex, Off Square Books. The toe-tapping theme song, performed by the ever-popular House Band, beckons to passersby on the Square and leads them through the door of Off Square Books to enjoy an eclectic hour of author readings, visiting musicians plugging gigs, and local eccentrics telling stories. Named for the highest hill in Lafayette County, *Thacker Mountain Radio* serves up a show with all the down-home charm of the town it calls home.

Now in its fifth year of production, *Thacker Mountain* has begun another season full of 12 top-notch programs. From the fall premiere on September 13th, there are weekly shows through December 6th, excluding Thanksgiving Day. Just a few of the authors and musicians slated to appear on the show this fall include Aleksander Hemon, Allan Gurganus, Richard Buckner, and *Thacker Mountain* co-founder Caroline Herring. The hour-long program takes place every Thursday afternoon at 5:30 and is broadcast live on Oxford's oldies station, WOXD-Bullseye 95.5 F.M. For those not in the listening area but who have access to the Internet, log on to www.Bullseye955.com and hear the show anywhere in the world.

Thacker Mountain's growing popularity and its alignment with both Square



Marty Stuart, performing at *Thacker Mountain*

Books and the Center for the Study of Southern Culture have combined to draw headlining talent to the show. Authors Willie Morris, Larry Brown, Terry Kay, and Kathleen Norris have dropped by to read, and musicians such as the North Mississippi All-Stars, the Hackberry Ramblers, the Del McCoury Band, and Marty Stuart have performed to packed houses.

Although many authors and performers travel from distant places to participate in Oxford's well-known radio hour, the show has also proven to be an excellent venue for local talent. Executive

Producer Jamie Kornegay frequently incorporates talent from the Oxford and University communities to entertain the audience. For instance, this past spring brought elementary students to the stage in a performance of "Goldilocks and the Three Bears"—in Latin. High school music students are always a hit and bring in their own followings of dedicated fans. College groups often enliven the show and bring an unusual flair to the mix, including steel drums, gospel music, and improvisational performances. You never know what to expect from *Thacker Mountain*, and that's part of what makes attending such an exciting experience. Quick-witted local author Jim Dees hosts *Thacker Mountain* and puts the audience at ease with his casual style and spontaneity. Dees provides segue ways into the various performances and makes the program seamless from start to finish.

Because the show is free and open to the public, *Thacker Mountain* relies on local businesses and grants for the money required to operate. Sponsorships are available and offer advertising spots that enable sponsors to reach a large, diverse listening audience throughout north Mississippi. Additionally, the "Friends of *Thacker Mountain*" contribute tax-deductible gifts that keep the show afloat.

For questions, comments, or more information, send an e-mail to thacker-mountain@squarebooks.com.

SALLY WALBURN

Friends of *Thacker Mountain*

Thacker Mountain Radio • c/o Square Books • 160 Courthouse Square • Oxford, MS 38655

I would like to become a Friend of *Thacker Mountain* and am including a season donation of

\$40 \$10 (student) Other \$_____ (Please make checks payable to Friends of *Thacker Mountain*.)

Name _____

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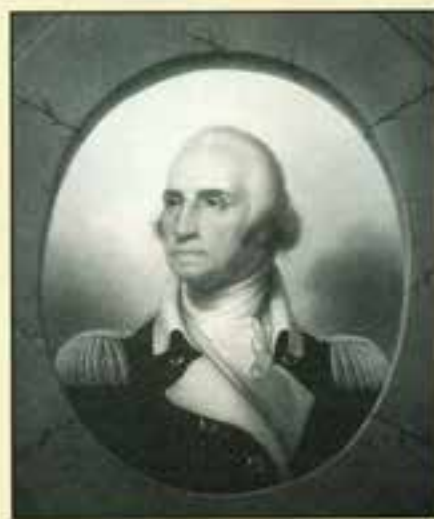
City _____ State _____ Zip _____

Telephone _____

- I would like to have my gift acknowledged in show literature.
 Contact me about having an announcement made during a show.

George Washington Scholars Institute for Mississippi Teachers to Take Place in Oxford in 2002

The George Washington Scholars Institute for Mississippi Teachers, a weeklong program for elementary and secondary teachers, offered in collaboration with the Education Department of Mount Vernon on Washington's estate in Virginia, will take place June 1-8, 2002, at the Center. This will be the fourth year that Mount Vernon has offered the institute for Mississippi teachers; however, it will be the first year that the institute will be held in Mississippi. For the first three years it was held at the Washington estate in Virginia. Holding the institute at the Center in 2002 will mean that more teachers can participate than in the past (Mount Vernon accommodations can house just 20 teachers); it will also give teachers from throughout the state an opportunity to make a direct and immediate connection between the founding of the nation and the pre-Civil War history of their own communities. Henceforth the institute will alternate between Mount Vernon and Mississippi every third year, with continuing funding provided primarily by a gift from the Phil Hardin Foundation of Meridian, Mississippi.



The institute will focus on all aspects of Washington's life as they relate to colonial history and the formation of the American Republic. Preeminent scholars will discuss various aspects of colonial history, including the Revolution, the Constitutional Convention, military life, slavery, farming, Federalists and Republicans, the Presidency (George Washington in effect invented the precedence for what we now know as the American Presidency, for which there was no previous model), Leadership, Character, the Relinquishment of Power, and Washington and the Founding Fathers' lasting contributions to the American Democracy.

Nationally known scholars in their fields, such as Dorothy Twohig, Peter Henriques, Dennis Pogue, John Riley, Dave Palmer, and Jack Warren, will immerse Mississippi teachers in various aspects of Washington's life as they related to colonial times and the outcome of the American Revolution. The teachers will be chosen on a competitive basis by the Mississippi Department of Education and the Mount Vernon Department of Education. After a week's intensive training at the institute, teachers return to their respective classrooms and prepare lesson plans, the best of which will be published on the Mount Vernon Web site, which can be accessed by teachers all over the world. Participants also conduct training sessions for other teachers in their schools.

For additional information and application instructions, teachers and educators may contact Wendy Clemons of the Mississippi Department of Education at 601-359-3778.

Mississippian Served as Summer Intern at Mount Vernon

Five students from across the country—including one from Mississippi—spent the summer as interns for the George Washington Pioneer Farmer site at the Mount Vernon Estate and Gardens in Virginia. The interns had the opportunity to live history as they, along with Mount Vernon staff, maintained an 18th-century farm and taught visitors about a lesser-known side of George Washington, that of an innovative farmer. The interns lived at Mount Vernon, dressed in 18th-century attire, worked in the fields, tended livestock, conducted wheat-treading demonstrations in a replica of the 16-sided barn Washington built in 1792, and told visitors about pioneer farming and Washington's agricultural innovations.

Daniel Cooper, the Mississippian selected from a national pool of applicants for the internship program, is currently studying history at Delta State University in Cleveland and plans to be a teacher. "At Mount Vernon, I had the opportunity to teach others and to learn in a way few people get to," said Cooper. "The knowledge of history gained here and the experiences of dealing with people will help me and my future students."

Mount Vernon has offered internships at its George Washington Pioneer Farmer site each summer since 1992. For more information about the program contact Mount Vernon at 703-780-2000 or visit online at www.mountvernon.org.



New Southern Studies graduate students pictured at Barnard Observatory are, left to right, front row: Jenna Johnson (undergraduate degree, Columbia University), Katy Vinroot (University of North Carolina, Chapel Hill), Amy Evans (Maryland Institute, College of Art); second row: Courtney Chartier (University of Texas, Austin), Shannon Payne (Mississippi University for Women), Sarah Alford (University of Mississippi), Tiffany Hamelin (University of Mississippi); back row: Joe York (Auburn University), Preston Lauterbach (Flagler College), Warren Ables (Louisiana State University), Molly Campbell (University of Virginia).

Center for the Study of Southern Culture

SEPTEMBER

- 5 "What I Learned about the American South in Germany: A Fulbright Scholar Comes Home"
Katie McKee, McMullan Assistant Professor of Southern Studies and Assistant Professor of English
University of Mississippi
- 12 "The So Red the Rose Tattoo Boomerang Tour of Literary Mississippi"
Patti Carr Black, Founding Director,
Old Capitol Museum
Jackson, Mississippi
- 19 "What Do Hoodoo Do?: Field Excerpts from a Mississippi Journey"
Phoenix Savage, Medical Anthropologist
University of Mississippi
- 26 "Britain and the American South: Encounters and Exchanges from Colonial Times to Rock 'n' Roll"
Joe Ward, Assistant Professor of History
University of Mississippi

OCTOBER

- 3 "The Turbulent 1860s: Columbus Decorative Arts and Preservation Forum"
Nancy Carpenter, Executive Director, Columbus Historic Foundation
Columbus, Mississippi



The University of Mississippi

Brown Bag Lunch and Lecture Series

Fall 2001

The Brown Bag Luncheon Series takes place each Wednesday at noon in the Barnard Observatory Lecture Hall during the regular academic year.

- 10 "Old Ways: Church and Family—A Discussion of Photographs in the Exhibition"
David Wharton, Director of Documentary Studies and Assistant Professor of Southern Studies
University of Mississippi
- 17 "Strawberry Plains Forever: The Audubon Society's Preservation of History and the Environment in Holly Springs"
Jesse Grantham, Executive Director, Audubon Society of Mississippi
Holly Springs, Mississippi

- 24 "Family Trees: The Peach Culture of the Piedmont"
Mike Corbin
Spartanburg, South Carolina
- 31 "The Inspiring Story of a Texas Widow Who Got to Greece Thanks to an Escort Service Run by a Lawyer"
Joe Hairston, Attorney at Law
Taylor, Texas

NOVEMBER

- 7 "Rising Tides: The Mississippi Delta in the 21st Century"
Luther Brown, Director, Delta Center for Culture and Learning
Delta State University
Cleveland, Mississippi
- 14 "A Worn Path on Pinehurst Street: Restoring Miss Welty's Garden"
Susan Haltom, Garden and Landscape Consultant
Mississippi Department of Archives and History
Eudora Welty Foundation
Jackson, Mississippi
- 28 "A Sinister Zone of Likeness: Journalists as Heroes and Villains"
Joe Atkins, Associate Professor of Journalism
University of Mississippi

Lessons Learned: Southern Studies Faculty Member and Fulbright Scholar Rediscovered the South Overseas

She specializes in Southern literature traditions, especially the work of women writers in the South. Yet, despite her critical Southern scholarship, Kathryn McKee, McMullan Assistant Professor of Southern Studies at the University and a recent Fulbright Scholar, it was a group of foreign students this summer that taught McKee her most memorable lesson about the South: that her personal and academic quest to really know the South will never end.

As a 2000-2001 Fulbright Junior Lectureship recipient, McKee in April began teaching Southern literature and culture classes at the University of Mainz in Germany. Informal discourses on literature, race relations, politics, and religion with students in the school's American Studies Program affected her own sensibilities and for the first time offered her a glimpse of the South from a radically different perspective, she said.

"The whole experience exceeded my expectations," said McKee, who also is an assistant professor of English on the Oxford campus. "In my role as a teacher, it made me think of how I present the South to different students; as a writer, it made me think of how I deal with issues of 'Southernness'; and, as a person, it made me think of how I have responded or failed to respond to my own Southernness. "It really was a powerful experience," McKee continued. "It was more eye-opening than I thought it might be."

A perpetual bastion of racism. Proselytizing Baptists warning of fire and brimstone. A region whose evolving history ceased with the end of the civil rights movement. These were the familiar Southern stereotypes that shaped most of her students' limited perspectives of the South, McKee said. Her German students—who all were fluent in English—wanted to know what distinguished the South from the rest of the United States and why it was singled out, she said. And their reactions to Southern literature readings fueled questions which centered primarily on the aspects of race.

"I found them to be curious and to have a lot of hard questions for me," said McKee, who was among some 2,000 U.S. Fulbright recipients to travel overseas earlier this year. "The students made me realize how far the South has come and how far it still has to go."

Tactfully, McKee drew a parallel between the South's intriguing and turbulent history with that of Germany's: "I tried to describe to them the history that a country or region often has trouble coming to terms with. That was really powerful for me."

While McKee spent much of her tour teaching the students about Faulkner, Eudora Welty, and other enduring Southern novelists, she also engaged them in lighter dialogues on Southern music and foods. "I didn't realize that there was so much left to explore about



Katie McKee

David Whisman

being Southern," said McKee, a Kentucky native. "There still seems to be this persistent strand of identity that my generation hasn't dealt with, as previous generations have."

McKee, who teaches three undergraduate courses this fall—Survey of American Literature to the Civil War, Introduction to Southern Studies, and Southern Studies Seminar I—kicked off the Center's weekly Fall 2001 Brown Bag Lunch & Lecture Series with her September 5 talk, "What I Learned About the American South in Germany: A Fulbright Scholar Comes Home."

DEIDRA JACKSON

Intern Rana Wallace Reflects on Summer at the Southern Cultural Heritage Foundation

I arrived in Vicksburg to start my summer internship at the Southern Cultural Heritage Foundation in June with a certain set of expectations and left with much more than I dreamed possible. I bargained for a summer filled with project deadlines and other assignments, hoping to gain practical experience in a nonprofit cultural organization and

complete a graduation requirement. As I reflect on my summer though, I realize just how much my stay in Vicksburg exceeded my expectations.

Eudora Welty once said, "Southerners love a good tale. They are born reciters, great memory retainers, diary keepers, letter exchangers, letter savers, history tracers and debaters, and out-

staying all the rest—great talkers." My evenings and weekends this summer were spent with Southerners like these. Charlie Gholson graciously offered her home to me during my stay. Evenings we spent together, sipping bourbon on the porch or at the kitchen table, talking

(continued on page 26)

Elizabeth B. Brevard Women's Council Scholarship Created to Benefit Southern Studies Students

The Brevard family of Tupelo, Mississippi, recently made a \$100,000 gift to the Ole Miss Women's Council for Philanthropy, establishing a scholarship to benefit the Center. The scholarship was made in honor of family matriarch Elizabeth Brevard. At this time, 21 named scholarships have been established by the Women's Council to benefit the University. The Brevard gift marks the first occasion of Women's Council support for the Center.

Beth Brevard has long been a friend to the Center, along with husband Henry, son David, and daughter Elise. The family's association with Ole Miss dates back over 50 years, to World War II when Henry was an undergraduate. Henry Brevard (Class of 1943) has served on the Center's advisory and executive committees for the majority of the past quarter century, and he and his family have supported a wide range of Center projects over the years.

Beth Brevard is a native of Shannon, Mississippi, and a graduate of the Mississippi University for Women. She met her husband while he was a sophomore at Ole Miss, and they married in 1946. Their son, David (Class of 1978), is past president of the University's Alumni Association.

Beth Brevard's commitment to helping the community has taken many directions. In addition to raising their children, she taught Sunday school at her church for nearly three decades. In recent years, she has done volunteer work in a hospital emergency ward. For the University, she and her husband have spent countless hours supporting University Foundation efforts, the Engineering School, and the Center.

"The Brevards are truly generous in many ways," Center Director Charles Reagan Wilson stated. "We're grateful that they've been interested in the Center, recognized the needs of our students, and supported the research we do. Their enthusiasm for the Center's work has made a significant impact on activities over the years."

The Elizabeth B. Brevard Women's Council Scholarship will provide funds to graduate students pursuing Southern Studies degrees. They and other Brevard Scholars will join the Women's Council's leadership training and mentoring program.



The Ole Miss Women's Council for Philanthropy offers donors interested in assisting with scholarship needs at the University the chance to dedicate funds in honor of women important to them. In addition, Women's Council scholarships insure that student recipients receive leadership and philanthropy training while they are students at Ole Miss.

There are many ways to contribute to the Women's Council efforts to fund scholarships for University students. In addition to the single donor approach (such as with the Brevard family), groups of people can join together to honor a former teacher, friend, or family member. One possibility is to have 20 individ-



Beth Brevard

uals unite to sponsor one joint scholarship, at the rate of \$5,000 per individual commitment, for a total of \$100,000. (\$100,000 is needed to establish a named scholarship line with the Women's Council).

If you cannot make such a financial commitment as this at this time, but would still like to advance the cause of creating Women's Council scholarships at the Center, consider hosting an informational gathering at your home or business. A University representative will attend your meeting, present funding options, and explain the work of the Ole Miss Women's Council for Philanthropy.

To inquire further about the partnership between the Center and the Ole Miss Women's Council for Philanthropy, please call Ellen Rolfes, Director of the Ole Miss Women's Council (662-915-1586), or contact her at her e-mail address (erolfes@olemiss.edu).

LESLEY URGO

Reading the South

Eudora Welty and Politics: Did the Writer Crusade?

Edited by Harriet Pollack and
Suzanne Marrs. Baton Rouge:
Louisiana State University Press,
2001. 268 pages. \$39.95.

Emmett Till's lynching, the execution of Ethel and Julius Rosenberg on charges of espionage, and Adlai Stevenson's campaign for the presidency are unexpected contexts for a discussion of Mississippi's most celebrated woman writer, but Harriet Pollack and Suzanne Marrs, the editors of *Eudora Welty and Politics*, join eight other essayists in evoking just such events to emphasize the varied forms of political engagement in Welty's life and works. The subtitle of this important collection echoes Welty's frequently cited 1965 essay, "Must the Novelist Crusade?," published in *Harper's* at the height of the civil rights movement.

There Welty suggested that the "noble hand of the crusader" should find its expression in editorials, while the novelist's convictions must remain "implicit" because "The novelist works neither to correct nor to condone, not at all to comfort, but to make what's told alive." Many scholars have cited this passage and similar ones to emphasize Welty's negative attitude toward propaganda posing as fiction. In the past few years, however, *New Yorker* essayist Claudia Roth Pierpont and biographer Ann Waldron have gone further, renewing Diana Trilling's early complaint, in a 1943 review of *Delta Wedding*, that Welty has little concern with pressing social issues, particularly racial injustice. Although

EUDORA WELTY & POLITICS | *Did the Writer Crusade?*



EDITED BY
Harriet Pollack and Suzanne Marrs

some of the essays in the Pollack-Marrs volume were originally presented at a 1997 conference of the Eudora Welty Society, Pollack cites Pierpont's harsh assessment in 1998 as an inspiration for this book-length "clarification on the controversial subject of Welty and the political" (18).

In "Welty's Transformations of the Public, the Private, and the Political," Peggy Whitman Prenshaw traces the author's distrust of politics to her memories of the racist demagogues who controlled Mississippi when she was growing up in the capital city of Jackson. According to Prenshaw, "the possibility of political discourse" is rare in Welty's early stories (26). On the other hand, she describes many instances of Welty's political/social engagement, including her love of President John F. Kennedy, her belief that artists must have a "moral consciousness," and her feeling that, although the Nazi

threat during World War II was "too personal" a horror for her to write about (her brothers and friends were in the military), "I could write or translate things into domestic or other dimensions in my writing, with the same things in mind" (33). Prenshaw studies several of these translations, particularly in *Losing Battles* (1970). As the novel evolved through the 15 years of its composition, "Welty came to see in the rural story a possibility of—and human habitation for—active debate and discussion of topics that were in the last analysis not merely private needs but also political issues" (38), including gender politics.

Noel Polk's fiery contribution to *Eudora Welty and Politics*, "Engaging the Political: In Our Texts, in Our Classrooms," describes "Circe" in *The Bride of the Innisfallen* as a "head-on" confrontation of "the limitations of female empowerment" (61), and he finds evidence throughout Welty's corpus that "she understands very well how political structures work prejudicially against women" (58). Nevertheless, Polk regrets that Welty's challenge to oppression is typically subtle. He concludes that "In all kinds of practical ways, Eudora Welty was right about the relationship between art and politics, no matter how much we—I—want our heroes to hold admirable and heroic positions, and no matter how defensive Welty seems to be about her position in the sixties" (62). The defensiveness that troubles Polk has much to do with Mississippi's volatile race relationships during that period.

A great strength of this volume is the dialogue that emerges in the

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spaces between essays. Thus, while Polk's Welty was reticent during the 1960s, Suzanne Marrs's Welty spoke out. In "'The Huge Fateful Stage of the Outside World': Eudora Welty's Life in Politics," Marrs makes impressive use of archival collections to demonstrate Welty's consistent support of liberal causes, most notably Stevenson's 1952 presidential campaign and the civil rights struggles of the early 1960s. Not only was she courageous in publishing the 1963 story "Where Is the Voice Coming From" in response to Medgar Evers's assassination in Jackson, but that same year she boldly read "Powerhouse," her sympathetic portrayal of a jazz musician, to an integrated Jackson audience, suggesting—as Marrs points out—that "a shared act of imagination can bridge, if only momentarily, the separateness between individuals" (78). Marrs emphasizes the important fact that Welty requested that the reading be open to all, firmly opposing a suggestion that African Americans be excluded.

The next three essays in the collection continue the discussion of Welty's racial concerns by viewing specific works from various theoretical, biographical, and historical perspectives. Focusing on "modernist politics" and "textuality," Suzan Harrison analyzes "The Demonstrators" as "an elusive, ambivalent, and contradictory exploration of the construction of racial identities in the context of the American civil rights movement" (92). The "politics of filial piety," crucial in Welty's own life, informs Ann Romines's readings of both "Where Is the Voice Coming From" and "The Demonstrators," each with "a pious white son at its center" (115). Romines speculates that "the absence of any published fiction" after the 1972 novel *The Optimist's Daughter* "may be an implicitly political decision in which issues of filial piety are intimately involved"

(122). Most controversial of the essays on Welty and race is Rebecca Mark's treatment of *Losing Battles* in conjunction with Emmett Till's 1955 murder and the Ku Klux Klan. For Mark, the Banner school bus in Welty's novel bears the symbolism of "education, desegregation, community understanding, and change" (139), an ingenious reading but one that might place an undeserved burden on that ramshackle vehicle.

Also liable to serious debate is Sharon Deykin Baris's examination of the 1953 novel *The Ponder Heart* as Welty's response to "the McCarthy hearings, the Rosenberg trials, and other tests of American loyalty that then prevailed" (180). A more plausible rendering of the era's impact appears in Barbara Ladd's valuable study of several of Welty's essays and book reviews in "'Writing against Death': Totalitarianism and the Nonfiction of Eudora Welty at Mid-century." Daniele Pitavy-Souques too considers larger settings than the South, poetically limning Welty's "self-portrait" in *One Writer's Beginnings* as a "recasting of the American myths of the frontier" (215).

Eudora Welty and Politics draws to an unforgettable conclusion with "Seeing Welty's Political Vision in Her Photographs" by volume editors Pollack and Marrs. Their one- to three-paragraph commentaries accompany a series of 1930s prints from the Welty Collection at the Mississippi Department of Archives and History: 12 Mississippi scenes and two of New York's Union Square. Alert to details of framing and focus, Pollack and Marrs skillfully lead the viewer to the black and white proof that Welty's "political vision" in her photos both "penetrates her times and anticipates issues to come" (223). The scholarship gathered in this essay collection illuminates many of these social-political issues, sometimes brilliantly; but the photographs themselves, like

Welty's written texts, achieve the goal she set for her novels: they "make what's told alive."

JOAN WYLIE HALL

Unitarianism in the Antebellum South: The Other Invisible Institution.

John A. Macaulay.

Tuscaloosa: University of Alabama Press, 2001. 200 pages. \$32.95 cloth.

Avenues of Faith: Shaping the Urban Religious Culture of Richmond, Virginia, 1900-1929.

Samuel C. Shepherd Jr.

Tuscaloosa: University of Alabama Press, 2001. 424 pages. \$44.95 cloth.

Heaven Below: Early Pentecostals and American Culture.

Grant Wacker

Cambridge: Harvard University Press, 2001. 364 pages. \$35.00 cloth.

The study of Southern religious history is thriving. The field has its own on-line journal (the *Journal of Southern Religion*), Mercer University Press is preparing a new edition of the *Encyclopedia of Religion in the South*, two university presses (Kentucky and Alabama) have series on the subject, major works published in 1997 (Christine Heyrman's *Southern Cross* and Charles Marsh's *God's Long Summer*) won prizes as that year's best books in American History and Religious Studies, and classes on Southern religion are consistently popular. The three books reviewed here are part of the effort to expand the subject matter of Southern religious his-

tory to cover groups and experiences that deserve more attention than many scholars have shown. One studies a group largely neglected in the antebellum South, the second studies the dynamic interactions of churches in an urban setting, and the third studies the rise of Pentecostalism, both within and outside the South.

John Allen Macaulay is correct that too few scholars of the 19th- and 20th-century South have concentrated on religious life outside the evangelical groups. His goal in *Unitarianism in the Antebellum South: The Other Invisible Institution* is to detail the ideas, leaders, challenges, and, most intriguingly, the influence of a religious movement that maintained some popularity among well-educated urban professionals who were more influenced by enlightenment ideas than the need for life-changing individual conversion experiences. As the author summarizes, "Unitarians witnessed the simple spiritual truth that reason and belief are one unified whole" (4).

The argument that Unitarianism constituted a second "invisible institution" is intriguing but perhaps not convincing. Macaulay argues that Unitarianism was comparable to slaves' religion—widely known as the invisible institution—in that there

were few organized congregations with church buildings but that many people either had Unitarian beliefs or felt their effects. His best argument to document those effects lies in descriptions of Unitarians' influence in publishing and higher education, and he shows that their networks of friends ranged well beyond people who called themselves Unitarians.

Alert to differences in theology and sensitive to individual personalities, the author gives a thorough account of individuals like Theodore Clapp and Samuel and Caroline Gilman, who struggled to keep alive interest in Unitarianism while the evangelical churches assumed ever greater power in Southern society. Southern Unitarians came into increasing conflict with Northern Unitarians on the issue of slavery. Southern Unitarians, believing in hierarchy and enlightened social responsibility, believed their Northern colleagues who had become abolitionists had become monomaniacal fanatics, while they saw themselves as kindly thinkers with faith in human progress. Some may worry that Macaulay seems to take Southern Unitarians' side on most issues, but the author does an effective job describing the lives of people often left out of Southern religious history.

Avenues of Faith, by Samuel C. Shepherd Jr., studies church life in Richmond, Virginia, in the early 20th century. Concentrating on the mainstream evangelical groups—the Baptists, Methodists, and Presbyterians—and also the Episcopalians and Lutherans, Shepherd shows Richmond churches as being modernizing institutions caught up in a time of rapid population growth and increasing social complexity. The distinctive features of Shepherd's book are its concentration on urban life.

Compared to many scholarly works, the book is not driven by a central argument. Instead, *Avenues of Faith* gives a sense of the range of interests of church leaders and members, their increasing activity in adding to the size of their church buildings and congregations, and their energetic efforts to change their society. If a central theme holds the book together, it would seem to be interaction of churches with each other, and of various churches with various aspects of Richmond social life.

The great strength of this book lies in its detail. Proper nouns fill the pages, as particular individuals and congregations act in a range of ways. We do not see them as "Baptists" or "Episcopalians" or "blacks" or "whites," but as people with numer-



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ous identities, engaged in city building, trying to save souls and build Sunday Schools, addressing urban poverty, saloons, and prostitution, organizing educational and service institutions, raising money, just busy as heck.

Within the range of scholarship on Southern religious history, a few arguments stand out. Scholars have long debated the degree to which white Southern churches addressed social problems other than unconverted souls. Shepherd shows that "From pulpits, at civic gatherings, and in publications, Richmond's religious leaders repeatedly issued calls for social justice" (168). On issues of race, the white leaders of Richmond's churches did relatively little other than to rally for antipoverty measures and often to oppose the Ku Klux Klan. Finally, the book argues that "Fundamentalism failed in Richmond" (278) because the city's people were so accustomed and open to religious diversity that new ideas did not offend or threaten them.

Grant Wacker's *Heaven Below: Early Pentecostals and American Culture* is an extraordinary work. The book is exciting to read, in part because of its author's modesty. Wacker does not attempt to explain the rise of Pentecostalism as much as he tries to show what it was like to be Pentecostal. He has an excellent understanding of theology, and he shows how people understood it, expressed it, and tried to live it. Wacker is consistently respectful, but willing to ask difficult questions of his subjects—challenging the Pentecostals' explanations of issues such as missionary tongues (spontaneous speaking of local languages) and complicating widespread beliefs that early Pentecostals were especially egalitarianism in their racial and gender practices.

Two arguments dominate the book. The first is that Pentecostals sought and often found in their reli-



gion a depth and beauty they saw as "heaven below." Along with more broadly evangelical beliefs in the centrality of the conversion experience and the impending return to earth of Jesus, Pentecostals were distinctive in their concentrations on two things: Holy Ghost baptism (and the forms of worship, such as tongue-speaking, that were part of that experience) and divine healing. Wacker's second argument concerns the "productive tension" between knowing and directly experiencing the power of God and putting into place pragmatic programs to expand churches and other institutions that understood that power. As the author summarizes, "Pentecostals' distinctive understanding of the human encounter with the divine, which included both primitivist and pragmatic dimensions, enabled them to capture lightning in a bottle and, more important, to keep it there, decade after decade, without stilling the fire or cracking the vessel" (10).

One can understand the scope and intent of the book simply by noting its chapter titles: Temperament, Tongues, Testimony, Authority, Cosmos, Worship, Rhetoric, Customs,

Leaders, Women, Boundaries, Society, Nation, War, and Destiny. Primary sources, especially from numerous Pentecostal periodicals and from diaries, sermons, and life stories of preachers, missionaries, and lay leaders, give a day-to-day feeling of a movement excited, at times almost gleeful, about enjoying "heaven below" and spreading it as far and as fast as possible. *Heaven Below* does not concentrate exclusively on the South. Part of Wacker's point is that Pentecostalism developed throughout the United States, and not just among the poor and marginalized, in the South or elsewhere. However, many of its sources and best stories concern the South and Southern people, such as C. H. Mason of the Church of God in Christ, A. J. Tomlinson of the Church of God, and J. H. King and George Floyd Taylor of the Pentecostal Holiness Church. Wacker argues that American Pentecostalism developed in America's "heartland," a term not often applied to the South. While Wacker might have done more to address questions of regional differences, this book is nonetheless a major contribution to understanding one of the most vital religious movements of the last hundred years.

TED OWNBY

Faulkner's County: The Historical Roots of Yoknapatawpha.

By Don H. Doyle. Chapel Hill: University of North Carolina Press, 2001. 458 pages. \$49.95 cloth, \$24.95 paper.

Don Doyle describes his new book as "a history of a small but characteristic little piece of the American South," but he unravels its history to show readers its large significance. It

is the work of a mature scholar and a major achievement. Doyle's book is a sophisticated study, the product of a historian skilled in solid research and well aware of major historiographical themes. It is also one of the most truly accomplished interdisciplinary studies available.

Faulkner's County takes its special character from bringing together a solid piece of the social history of a local Southern community with the related work of William Faulkner. Scholars in literature have long known of the real Lafayette County historical background to Faulkner's mythical legend of Yoknapatawpha County, but no one has documented the connection with the care, depth, and rigor that Doyle brings to his work. His handling of Faulkner is superb. He concludes that Faulkner was "a perceptive social historian," and he clearly understands Faulkner's use of history. Faulkner's portrayal of the Civil War, for example, escaped the historiographical conventions of his era, which are now outdated, while Faulkner's interpretation of the war resonates well with accounts by contemporary social historians of the era. On the other hand, Faulkner's picture of Reconstruction still reflected the influence of the Dunning School of history, now long outdated.

One of the fascinating aspects of the manuscript is Doyle's unveiling of where Faulkner gained his historical knowledge and the limitations of it. Often that knowledge came from local legend and storytelling, as in the influence of Caroline Barr (his family's servant) on his understanding of slavery. Doyle begins each chapter with a relevant Faulkner epigram and often frames his chapters or discussions of major issues with analysis of how Faulkner dealt with historical topics. Doyle engages in a dialogue with Faulkner, enriching our understanding of Faulkner's great literary themes and also giving local



Don H. Doyle

historical context to Faulkner's work in a way no historian has ever done. Literary critics will find much to ponder in this study. His explication of the real life counterparts to Faulkner's Snopes family represents a major achievement that should nuance future interpretations of that clan, which is often seen as downright sinister.

Doyle's book is highly useful in interpreting Faulkner, but it is primarily a social history operating at a very high level. Doyle's earlier work focused on communities, and here he tells the story of the founding and development of a Southern community that began on the Southwestern slave frontier, experienced the full effects of the Civil War and Reconstruction, reestablished itself in a postwar world that combined rural agriculture and town business life, and developed (with considerable strains) into a modern society in the 20th century. He is able to compare the distinctiveness of early Lafayette County with the frontier communities of the Old Northwest, which he had earlier studied.

Doyle's interpretations show his awareness of current historiographical trends, and he does not shy away from making his stands. He views the Old South not as a premodern,

precapitalist society but as a society on the make. He stresses the ambitious, striving qualities of its people and the instability of life. The "so-called Old South was no tradition-bound society of landed gentry, but young, opportunistic, and forever moving." He gives major attention to the Civil War era, unlike some social history that overlooks the war's influence in stressing instead nonpolitical events and broad social continuity over time. Doyle shows that the stresses of war revealed much about this new society. His discovery of a slave rebellion in January 1863 in Lafayette County is a startling new finding that emerged from his thorough survey of primary sources for this era. Doyle also spends much time on the early 20th century, detailing the plight of common whites and blacks and the underlying social class and race issues that reflected the social underpinning of the broader Southern way of life in that era. Doyle's discussion of poor whites is especially sensitive and original.

Doyle has an easy command of published and archival sources, many from local places in the county but others from state, regional, and national repositories. He makes excellent use of interviews, his own and others, in giving flavor and originality to his study. The book is enriched by Doyle's sketches of individuals in the community, and he uses the stories of African Americans as well as whites in telling the county's history.

Doyle begins his book by crediting Associate Director Ann Abadie, who suggested the idea for the study and encouraged his work on Lafayette County. He acknowledges Center and University faculty for their moral and intellectual support of what has become a first-rate book.

CHARLES REAGAN WILSON

Alabama Novelist Tom Franklin Named Grisham Writer for 2001-2002

Fate, lately, has been very kind to Tom Franklin. The new John and Renée Grisham Southern Writer in Residence at the University doesn't taste the bad karma that twists the lives of the arcane, gritty, and, at times, wicked characters he writes about in his stories. No, Franklin's good fortune has been just that: first, he is chosen for a year-long teaching appointment at the University, where his favorite writer, Barry Hannah, lives and serves as writer in residence.

"I love being in the same room with Barry Hannah," said Franklin, a Dickinson, Alabama, native and author of *Poachers: Stories* (William Morrow and Company, 1999) and *Hell at the Breech*, a forthcoming novel. "He's been a hero of mine since 1983, when I first started reading him," Franklin said.

In March, Franklin sat on a writing panel Hannah moderated at the Oxford Conference for the Book. Then, during the book conference, he learned that he had won a 2001 Guggenheim Fellowship. He was one of 183 recipients chosen from 2,728 applicants throughout the United States and Canada. The average grant award this year's winners is \$36,000.

"I was stunned," said Franklin. "I thought it was something I had to apply

for 10 times and still wouldn't get." But Franklin's Guggenheim Fellowship is no fluke to Joseph Urgo, chair of the University's English Department. "Franklin is a prose master with a sharp ear for Southern speech and a keen eye for the way Southerners see the world. We are delighted with the presence of this fine new talent in Southern writing on campus."

Franklin is teaching a 500-level fiction writing workshop, which is open to graduate students and advanced undergraduates. And when he's not teaching, he is working on *Hell at the Breech*, a historical novel based on a brutal series of events that took place 12 miles from his Alabama home. "People have written about it in scholarly publications, but no one has ever written a novel about it," Franklin says.

Poachers, a collection of nine stories, a novella, and an essay, is set in the woodlands, swamps, and chemical plants along the Alabama River. The book has been published in England and is being translated into French, German, and Japanese.

Franklin said he discovered the craft of writing in high school. After moving to Mobile at 18, Franklin earned both his bachelor's and master's degrees in English and creative writing from the



Tom Franklin

University of South Alabama. In 1997, he received a master of fine arts from the University of Arkansas. His fiction has appeared in numerous publications, including the *Nebraska Review* and *Alabama Magazine*.

Either by divine or natural providence, fate continues to smile on Franklin: he and his wife, poet Beth Ann Fennelly, are recently parents of their first child, a daughter, Claire. "We adore Oxford," Franklin said. "We're happy our little girl will spend her first year here."

DEIDRA JACKSON

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Glory Foods Scholarships to Southern Foodways Symposium

The 2001 Southern Foodways Symposium is sold out. But, Glory Foods will invite three students to be their guest at the fourth annual symposium, to be held October 25-28 on the campus of the University of Mississippi in Oxford. Three scholarships will be awarded to African American students pursuing a college degree in the culinary arts or a related field. Winners will receive a complimentary pass to the conference (\$325 value) and a travel and accommodations stipend of \$575.

Scholarships will be awarded to the three best 100-word responses to these questions: How do you plan to apply the traditions of Southern cookery and culture to your work? When cooking, what is your favorite spin on a traditional Southern recipe? And how would you benefit from a four-day conference that explores connections between the farm and the table?

The 2001 symposium explores connections between the farm and the table and provides an opportunity for students to come to a better understanding of Southern cuisine and Southern culture. Featured speakers include Karen Hess, "Okra in the African Diaspora," and Johnny Clark, "The Black Farm: Retrospect and Prospect." Lectures will be complemented by a series of informal lunches, dinners, and tasting events.

To view the full conference schedule and apply for the Glory Foods scholarship, point your Web browser to www.southernfoodways.com or send your 100-word essay to the Southern Foodways Alliance, Center for the Study of Southern Culture, P.O. 1848, University, MS 38677-1848. Questions? Call 662-915-5993.

These scholarships are sponsored by Glory Foods of Columbus, Ohio, a manufacturer and distributor of conveniently prepared, slow-simmered, and



seasoned Southern-style canned vegetables as well as frozen entrees and side dishes—all of which are inspired by Southern recipes and traditions. Glory Foods has emerged as a leader in the Southern food category. The company's president, Bill Williams, is a graduate of the Culinary Institute of America and is committed to enhancing the presence of African Americans in the food industry. Glory Foods also supports Ohio State University's College of Food, Agriculture and Environmental Sciences and North Carolina Agricultural and Technical State College, providing tuition assistance for Food and Nutritional Science majors.

First SFA Field Trip: A Glowing Success

The first in a series of Southern Foodways Alliance Field Trips took place July 13-15 in Greensboro, North Carolina. The sellout weekend was co-hosted by the O. Henry Hotel of Greensboro, North Carolina, an old-world-style, community-focused hotel that, over the course of the weekend, won many a convert for exceptional service and unparalleled attention to detail.

Sponsors for the weekend include Biltmore Estate, Spring Garden Brewing, and White Lily. Representatives from each were on hand to share more about their products and services.

The event celebrated and promoted the products and foodways of the Carolina Piedmont. The program featured a mix of field trips to regional cheese makers, gardeners, and millers; discussions led by SFA experts like peach farmer and novelist Dori Sanders; and meals by restaurateurs like Ben and Karen Barker of Magnolia Grill in Durham, Mildred "Mama Dip" Council of Chapel Hill, and Bart Ortiz of the Green Valley Grill and Lucky 32 in Greensboro. Barbara Ensrud led a tasting of wines from Piedmont vintners, while Matt and Ted Lee hosted a boiled peanut tasting.

At a Sunday afternoon brunch, we brought the weekend home by way of a Gospel Testify and Brunch tribute to the late chef Bill Neal and a pantheon of Southern food luminaries who have made this region one of the most delectable in America. Writing of the gathering in the *Winston-Salem Journal*, Michael Hastings declared that, under the stewardship of the SFA, "the future of Southern food is almost assured."

Oral History Session to Precede Southern Foodways Symposium

The Southern Foodways Alliance celebrates, teaches, preserves, and promotes the diverse food cultures of the American South. Fundamental to achieving these goals is the collection and dissemination of oral histories that tell the life stories and explicate the life works of the standard bearers of the culinary arts.

To date, SFA, in concert with Copia: The American Center for Wine, Food, and the Arts, has videotaped more than 20 interviews, capturing for posterity the words and deeds of veteran Alabama pitmaster Van Sykes and Louisiana filé maker Lionel Key, among others.

On Thursday afternoon, October 25, we take our next step when Jennifer Abraham of the T. Harry Williams Center for Oral History at Louisiana State University conducts a workshop on using oral history to document local history and culture, in particular foodways. Abraham will show a film that details the steps of interviewing and processing. She will distribute copies of workshop packets that include consent forms, tape index samples, recording equipment lists, restrictions forms, a bibliography, sample interview questions, and a list of Web sites for researchers and educators. The 20-person session is free to attendees at the 2001 Southern Foodways Symposium.

Foodways Folklife Films Premiere

In August, two Southern towns held premieres of foodways folklife documentary films that highlight little-known Southern stews, both of which are cooked in black, cast-iron wash pots using hand-bewn wooden paddles and ancestral recipes.

Greenwood, South Carolina, celebrated the film *Carolina Hash: A Taste of South Carolina*. (Hash is a little-known and much-loved stew, often cooked for as long as 12 hours. It is a product of the rural farm, dating back to antebellum times.) Dundas, Virginia, celebrated the film *Sheep Stew: A Gastronomical Delight*. (Sheep stew is cooked in gigantic iron pots using culled sheep, those sheep no longer useful to the herd.) In years past, both stews were cooked for social gatherings and community events like hog killings or tobacco harvestings.

Carolina Hash: A Taste of South Carolina is a lively documentary. The viewer bounces around South Carolina, as hash folks tell the story of one of the state's most unusual indigenous foodways. We learn that Brunswick stew never found a home in the black iron pots of South Carolina, and that just over the border in North Carolina some people don't even know what hash is. We learn that recently enacted laws discourage black iron pot cooking and that such laws are taking their toll. We investigate an African American hoghead hash tradition dating back to the 19th century, a tradition that remains robust even in the present day.

In *Sheep Stew of Dundas* the viewer is plunged into the unexpected time warp of the sheep stew culture of Virginia. The citizens of Dundas pledged their full support to the project, holding a raffle, several yard sales, and a sheep stew cook-off to raise the needed funds to finance the documentary. It is one of the most unusual foodways documentaries ever shot—a look at a slice of rural culture now on the wane.

Carolina Hash: A Taste of South Carolina and *Sheep Stew: A Gastronomical Delight* are available for \$30 each, plus \$4 shipping and handling, from The Woodward Studio, P.O. Box 5163, Greenville, SC 29606. Also available are *It's Grits and Brunswick Stew: A Virginia Treasure* as well as *Lord Have Mercy: Olgers' Store*, each for \$30, plus \$4 shipping and handling.



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Faulkner and War

Faulkner & Yoknapatawpha 2001

Although, as is now well known, William Faulkner's own experience in war was for the most part pure fabrication, one of the results of "Faulkner and War"—the 28th Faulkner and Yoknapatawpha Conference—was the demonstration of just how large a role war plays in his fiction. Some novels, such as *The Unvanquished* and *A Fable*, were predictable topics for lectures, but others, such as *Absalom, Absalom!*, were less so, and the idea of *As I Lay Dying* as a war novel—somehow rendering a sense of the reality of World War I with almost no explicit reference to it—was a genuine surprise.

Among the lectures were discussions of Faulkner's depiction of the lives of women and children in the South during the Civil War, by Don Doyle and Paula Mesquita; readings of *A Fable*, by Lothar Hönninghausen and Noel Polk, the first of which recognized a kind of "eschatological optimism" that emerges from the violence and betrayals of war, while the second emphasized what it regards as the novel's essentially nihilistic view; and a reading by John Lowe of Faulkner's treatment of war in terms of fraternal rivalry in his family as well as Southern constructions of standards of masculinity.

In addition to the formal lectures, the Rivendell Theatre Ensemble of Chicago presented a play, *Faulkner's Bicycle*, and the Rising Star Fife and Drum Band, led by 94-year-old Othar Turner, performed during the Sunday opening program. For the third year, teachers from five Southern states, the recipients of fellowships funded by a grant from Saks Incorporated Foundation, on behalf of McRae's, Proffitt's, and Parisian Department Stores, attended the conference. Also attending were an Elderhostel group led by Carolyn Vance Smith and Joan Popernik.

Allan Kolsky read his winning entry in the 12th annual Faux Faulkner Contest, "The (Auto) Pound and the Jury, or, Quentin Gets his First Parking Ticket," and Colby Kullman moderated the second "Faulkner on the Fringe" open-mike session at Milly Moorhead's Southside Gallery. Other events included presentations by members of Faulkner's family and friends, guided tours of North Mississippi, and the special "Teaching Faulkner" sessions conducted by James B. Carothers, Robert W. Hamblin, Arlie E. Herron, and Charles A. Peek.

On Monday of conference week, we learned of the death, at the age of 92, of Eudora Welty. Wednesday morning, conference registrants and members of the University and Oxford communities gathered at the Education Auditorium for an impromptu series of readings and comments on the life and work of Miss Welty. Although indeed a sad and unexpected event, it seemed appropriate that the annual celebration of one great Mississippi writer became the occasion to acknowledge the magnificent career of another, one who, born in 1909, was the last of Faulkner's great literary contemporaries.

DONALD KARTIGANER

2001 Saks Fellows

28th Faulkner and Yoknapatawpha Conference



Pictured above with literary scholars (standing, from left) Joan Wylie Hall, University of Mississippi, and Charles A. Peek, University of Nebraska at Kearney, are Saks Incorporated Fellows. The group of teachers from five Southern states attended the 28th annual Faulkner and Yoknapatawpha Conference under a fellowship program made possible by a four-year, \$200,000 gift from the Saks Incorporated Foundation to further the study of William Faulkner's works at the secondary school level. This is the third year of the program. Teachers interested in participating in the 2002 conference as Saks Fellows should contact the Institute for Continuing Studies at 662-915-7282 or e-mail estudies@olemiss.edu.

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2001 Eudora Welty Writing Awards

Two recent graduates from Mississippi high schools took top honors in the 14th annual Eudora Welty Awards for Creative Writing presented during opening-day ceremonies of the 28th annual Faulkner and Yoknapatawpha Conference.

Angela D. Fortner won first prize, \$500, for her short story "King Cole, King Cole Was a Merry Ol' Soul." Fortner is a student at Callaway High School in Jackson. Sarah Wheat, of Central Hinds Academy in Raymond, won this year's second-place award and \$250 for her poem "Rote Learning." The winning story and poem were selected from high school entries across the state.

Fortner's piece chronicles a child's efforts to endure his mother's alcoholism

and physical abuse. The mother lives in an imaginary world of kings and queens, oblivious to her filthy, grotesque living conditions, where roaches reign. She is portrayed as being gripped by insanity and mistreating her son and caring only for the alcoholic drink that imprisons her.

Judges from the University's English Department praised Fortner's work as a stirring piece filled with humor that "barely masks the poignancy of this story." Joseph Urgo, chair of the department and the selection committee, said, "Fortner's control over the language is impressive from the first sentence, and her attention to stylistic matters sets her story apart from the other entries."

Fortner is attending Jackson State University this fall and has ambitions of

becoming an English professor. "At one point, I had considered not going into English," she admitted, "but winning this contest has greatly boosted my confidence in my writing ability and encouraged me to pursue it further."

The 14-year-old annual contest is sponsored by the Center and is named for Mississippi's First Lady of Letters, who passed away on July 23. Frances Patterson of Tupelo, a longtime English and creative writing teacher and a member of the Center's Advisory Committee, established and endowed the awards in 1987 to recognize and encourage the writing talents and efforts of Mississippi high school students.

WILL ODOM

Southside Gallery Hosts Second Annual Faulkner Fringe Festival

This year's Faulkner and Yoknapatawpha Conference gave its blessing to the second annual Faulkner Fringe Festival, which took place at Southside Gallery on the Square on Monday, July 23, at 10:00 p.m. Hosted by Milly Moorhead and Colby Kullman, this program is modeled after the Edinburgh Fringe Festival, an event that every year hosts over 1,000 dramatic productions shown all over the city, in bakeries and bistros, bookstores and art galleries, church basements and theatre auditoriums. Both festivals are dedicated to giving everyone a voice—even if for only 15 minutes.

Marianne Steinsvik, who comes to the conference every July from Sweden by way of Spain, is the Founding Mother of the Faulkner Fringe Festival. She designed the evening for Faulkner fans (who may or may not be scholars) in hopes that in the future more and more fans will come forward to talk about their experiences in reading Faulkner. She believes that to place Faulkner on campus only is a bad idea because he is read primarily by ordinary people. She explains, "Reading Faulkner teaches us to see and understand better as we feel our way through his cannon."



Milly Moorhead

Marianne Steinsvik began the evening with "a story of the human heart and its dilemma, part of Faulkner's cosmos," a story that enables us to see and understand better. She then told her story about Henry, whom she met at her Roman Outpost in Spain.

Next, William "Billy" Houston told of his personal encounters with William Faulkner. At a time when his uncle was

serving as Faulkner's chauffeur, Billy would tote bottles of liquor from his uncle's car over to Faulkner. The image Billy drew of this was especially picturesque as he was still a child in diapers and barely able to walk when he became "Faulkner's bootlegger." From that time on, Faulkner never failed to recognize him in public and say, "Hello, Billy Houston!" His peers were continually amazed by Billy's friendship with the great writer. Houston then read two of his songs written with Faulkner in mind.

Rebecca Jemigan followed with a dramatic reading of a short essay by Wendell Berry, who stressed the importance of reading Mr. Faulkner aloud. Carter Hillyer brought the evening to a dynamic conclusion by singing an amusing song of his own composition about Faulkner's unknown sister—a blow-up doll reported to have been found hiding in the back of one of the closets of Rowan Oak.

Standing with Marianne Steinsvik at Southside Gallery in Oxford, Mississippi, at a far distance from her Roman Outpost in Spain, we together passed on Faulkner's Thyreanean vase from hand to hand as we remembered his words: "Listen, stranger. This was myself. This was I."

COLBY H. KULLMAN

CALL FOR PAPERS

The 29th Annual Faulkner & Yoknapatawpha Conference "FAULKNER AND HIS CONTEMPORARIES"

The University of Mississippi

July 21-26, 2002

The time of Faulkner's life and career was one of the most momentous in Western history, especially with regard to intellectual ferment and the response to it in arts and letters. The aim of the 2002 conference is to address the literary and intellectual relations Faulkner shares with other writers and artists as well as the extent to which his work is a reflection of, and a commentary on, the major intellectual movements of the day. Although he spent the large bulk of his life in the small North Mississippi town of Oxford—physically isolated from the various schools and coteries of modern art and thought—we have come to realize the extent to which Faulkner possessed either a direct or an intuitive knowledge of the leading ideas of his time and a significant reading acquaintance with many of the writers espousing those ideas.

Here are some of the issues that might be addressed: Who are those writers with whom Faulkner can be most usefully compared, in terms either of similarity or opposition? What are the artistic and intellectual movements that most pervade Faulkner's work? Are there any movements or "schools" with which Faulkner is not normally linked—such as the Lost Generation, the Harlem Renaissance, Proletarian Literature—that might reveal unexpected insights into Faulkner, or that might themselves be altered by being viewed through a Faulknerian lens? To what extent is Faulkner truly a writer of his age—reflecting and responding to the written world around him—and to what extent is he the iconoclast, going his unique way?

We are inviting 50-minute plenary addresses and 15-minute papers for this conference. Plenary papers consist of approximately 6,000 words and will be published by the University Press of Mississippi. Short papers consist of approximately 2,500 words and will be delivered at panel sessions.

For plenary papers the 14th edition of the University of Chicago *Manual of Style* should be used as a guide in preparing manuscripts. Three copies of manuscripts must be submitted by January 15, 2002. Notification of selection will be made by March 1, 2002. Authors whose papers are selected for presentation at the conference and for publication will receive (1) a waiver of the conference registration fee, (2) lodging at the University Alumni House from Saturday, July 20, through Friday, July 26, and (3) reimbursement of travel expenses, up to \$500 (\$.345 a mile by automobile or tourist class airfare).

For short papers, three copies of two-page abstracts must be submitted by January 15, 2002. Notification will be made by March 1, 2002. Authors whose papers are selected for panel presentation will receive a waiver of the \$200 conference registration fee. In addition to commercial lodging, inexpensive dormitory rooms are available.

All manuscripts and inquiries should be addressed to Donald Kartiganer, Department of English, The University of Mississippi, University, MS 38677. Telephone: 662-232-5793, e-mail: dkartiga@olemiss.edu. Manuscripts should only be sent by conventional mail, not e-mail or fax.

The 29th Annual Faulkner & Yoknapatawpha Conference "Faulkner and His Contemporaries" The University of Mississippi July 21-26, 2002

For information about the conference contact the Institute for Continuing Studies, P.O. Box 879, The University of Mississippi, University, MS 38677-0897; telephone 662-915-7282; fax 662-915-5138; e-mail cstudies@olemiss.edu.

For online information consult www.olemiss.edu/depts/south/faulkner/index.htm, and for online registration consult www.ics.olemiss.edu/events/faulkner_yoknapatawpha_2001.html.

For information about participating in the conference through Elderhostel, call 877-426-8056 and refer to the program number 24225-072201-01, or contact Carolyn Vance Smith by telephone (601-446-1208) or by e-mail (carolyn.smith@colin.cc.ms.us).

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The Center submitted its application on August 1 to become the Regional Humanities Center in the Deep South, culminating a year-long process. The National Endowment for the Humanities will announce award recipients at the end of this year. The Center's Deep South Humanities Initiative

will, in any event, build on the momentum created in meetings throughout our region during the past year. We will continue developing our Web site that

will serve as a clearinghouse for events and projects throughout the Deep South. If you want to list an event listed on the Web site, please send an e-mail to Initiative coordinator Andy Harper (aaharper@olemiss.edu). We look forward to working on collaborative projects with our friends in the Deep South.

In Search of Yesterday's Gardens: Landscapes of 19th-Century New Orleans will be on display through December 29 at the Historic New Orleans Collection. The exhibition draws upon information from early horticultural journals and books, advertisements, maps, photographs, paintings, and garden plans. "When we look for yesterday's gardens, we find clues in many places, and we find expressions from many different influences," explains guest curator Lake Douglass. "New Orleans's gardens, like its cuisine, music, and cultural traditions, are reflections of the community, and by carefully examining garden evolution, we gain new understanding of how the city developed." For more information, visit the Historic New Orleans Collection on the Internet (www.hnoc.org) or call 504-523-4662.



The exhibition *Indivisible: Stories of American Community*—featuring nearly 200 original photographs, an accompanying audio program of community voices and vignettes, and an interactive computer station—opens at the North Carolina Museum of Art on October 21 and will be on display until January 6, 2002. The museum is located at 2110 Blue Ridge Road in Raleigh. The

Regional Upcoming Events of Interest Roundup

touring exhibition is part of a national documentary project that also includes a major book, *Local Heroes Changing America*; a Web site, www.indivisible.org; a traveling exhibition that will distribute up to 3 million free postcards during its two-year tour; *Putting Documentary Work to Work*, a guide for communities, artists, and activists; educators materials; and research archives. Indivisible is a project of the Center for Documentary Studies at Duke University in partnership with the Center for Creative Photography at the University of Arizona, and is funded by the Pew Charitable Trusts.



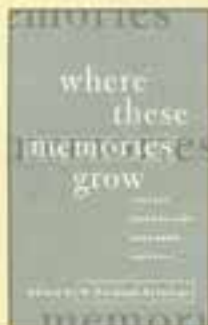
The Vernacular Backyard: Sheds of an American Community will be exhibited at the Valentine Museum of Richmond, Virginia, until January 7, 2002. The exhibition uses guest curator Jennifer Watson's photographs of backyard sheds

in Richmond's Woodland Heights, a community that began as a streetcar-served development in the late 1890s. More than half of the houses and sheds were built before World War II. Request information by telephone (804-649-0711), fax (804-643-3510), or e-mail (valmus@mindspring.com).



The Library of Congress has approved a proposal from the Auburn University Center for the Arts and Humanities for the creation of an Alabama Center for the Book as the 42nd state center affiliate. The center will focus on disseminating information about the programs of its partner organizations and promoting existing projects. Partners include the Alabama Public Library Service, the Alabama Humanities Foundation, the Alabama State Council on the Arts, the Alabama Writers' Forum, other universities and colleges, and humanities, literacy, book arts, creative writing, and literary groups throughout the state. For information about events sponsored by the new center and its partners, contact Jay Lamar, Coordinator, Alabama Center for the Book, Pebble Hill, Auburn University, Auburn, AL 36843; telephone 334-844-4947; fax 334-844-4949; e-mail lamarja@auburn.edu.

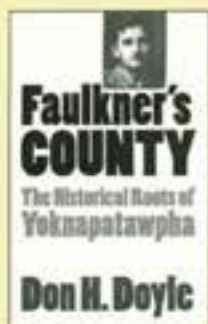
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Congratulations to Casey Dixon Jr., brother of longtime Center administrative assistant Sarah Dixon Pegues, on the release of *Jesus Is My Rock*, the second recording by Dixon (pictured above, seated) and the Mighty Stars of Harmony. The recording contains 10 selections by the Lafayette County gospel group and is available on CD (\$15 each) and cassette (\$10 each); add \$3.50 for shipping and handling. Make check or money order payable to the Stars of Harmony and send to Mighty Stars of Harmony, c/o Casey Dixon Jr., 2 Hilltop Drive, Oxford, MS 38655.

Intern... (continued from page 11)

and laughing late into the night, provide me with some of my fondest memories of Vicksburg.

In six weeks I learned a great deal about cultural resource management and the workings of a nonprofit organization. I am grateful to the SCHF's staff, board members, and volunteers for their support and kindness this summer. Those involved with the SCHF genuinely care about its success, and with their continued support the future of the organization is bright and full of promise.

My stay in Vicksburg came to a close at the end of July, and I returned to Oxford to begin my second year in the Southern Studies graduate program. I left Vicksburg, but thanks to the kindness and generosity of countless people I met and came in contact with, Vicksburg will always be very much a part of me. The Southern Cultural Heritage Foundation has goals that very much mirror my own, and I am proud to have been a part of such an organization.

RANA WALLACE

NOTES ON CONTRIBUTORS

JOHN T. EDGE, director of the Southern Foodways Alliance, writes about Southern food and travel. He is the author of *A Gracious Plenty: Recipes and Recollections from the American South* and *Southern Belly*. His articles have appeared in *Food & Wine*, *Gourmet*, and other publications.

JOAN WYLIE HALL teaches in the English Department at the University of Mississippi. She is the author of *Shirley Jackson: A Study of the Short Fiction* and articles on Tennessee Williams, William Faulkner, Grace King, Frances Newman, and other authors.

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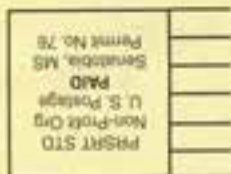
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