the Southern Register

THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • FALL 2002 THE UNIVERSITY OF MISSISSIPPI

CIVIL RIGHTS MEMORIAL DESIGN SELECTED

In 1995, a group of Southern Studies graduate students envisioned a civil rights memorial on campus. In a class taught by Center founding director William Ferris, the students discussed the symbolism employed on the University of Mississippi campus. As then-class member John T. Edge, now director of the Southern Foodways Alliance, describes it, "We came to a consensus that the campus was wanting for inclusive symbols that reflect the positive effects of the civil rights movement and the struggle for equal access to education in the state of Mississippi. We also came to understand that such symbols should remind us of our continuing responsibilities, should remind us to be ever vigilant." Those initial students sought support from the Black Graduate and Professional Student Association, a collaboration that led to the formation of a multiracial, student-led group that identified funds and raised awareness of the need for a memorial.

The Civil Rights Commemoration Initiative, as the group came to be known, worked to commission an artwork to honor those who struggled for and achieved equal access to educational opportunities in Mississippi. Over the past seven years, the group raised an initial budget of $150,000. Individuals from local and campus communities, as well as supporters from across the region, have contributed to the project. Alumni P. D. Fyke and Dr. Watt Bishop made generous contributions. The National Endowment for the Arts awarded the students an early and important planning grant. The

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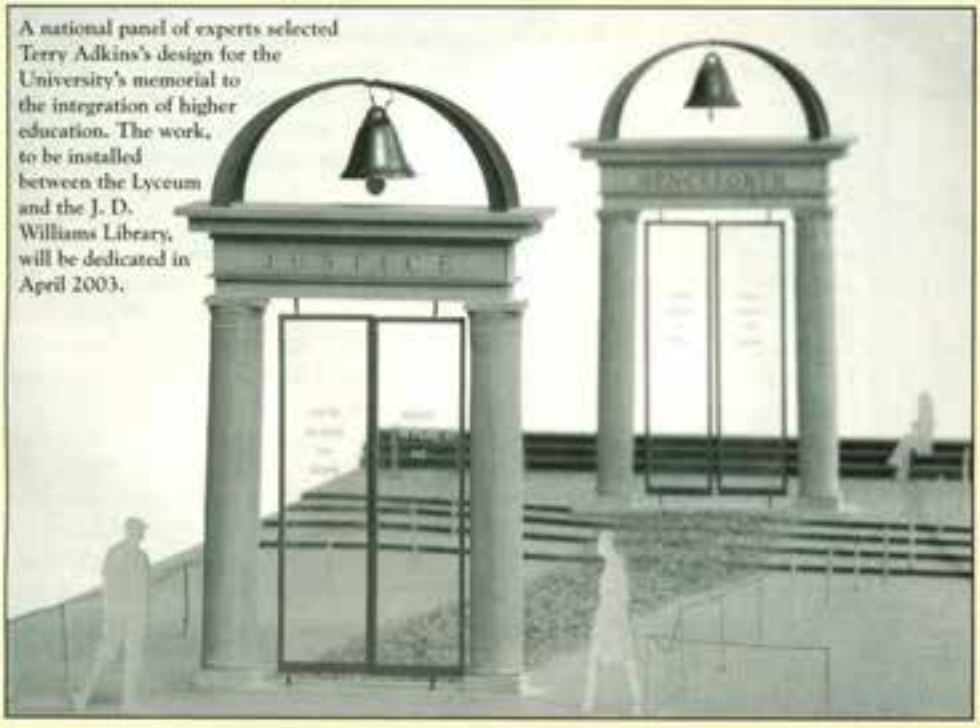

A national panel of experts selected Terry Adkins's design for the University's memorial to the integration of higher education. The work, to be installed between the Lyceum and the J. D. Williams Library, will be dedicated in April 2003.

REBECCA JORDAN

OPEN DOORS: *40 Years of Opportunity*

The 2002-03 academic year at the University of Mississippi is dedicated to the courage of James H. Meredith and all students, faculty, staff, and alumni who have stood up for open doors and opportunity for all on our campus. For details, see page 8 of this issue of the Register.

Southern Register

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DIRECTOR'S COLUMN

The Center formally began its work in November 1977, with a Eudora Welty Symposium, and we will be hosting another meeting, A Symposium on Southern Studies, November 8-9, to mark the Center's 25th anniversary. Please read about the early days of the Center in Gerald Walton's story elsewhere in this issue of the *Southern Register*.

A key consultant in formulating the Center's early approach was Dick Brown, of the Newberry Library in Chicago. He visited the campus and reinforced the idea that an academic curriculum should be the foundation for Center work, leading to our Southern Studies Program. Dick returned to the Center last summer, for an Advisory Committee meeting, and he noted that the Center's greatest contribution has been to document a key quarter century in the South's history.

Think back to 25 years ago, when voters elected a Deep South president, Jimmy Carter, and *Time* magazine did a famous issue praising the South's many virtues–all of this after a decade of civil rights turmoil had brought an end to a long phase of Southern history. By 1977, the South had become the Sunbelt, a place to set the pace for the nation's economic development. The title of Peter Applebome's recent book about the region, *Dixie Rising*, captures the South's prominence in the national life.

Those same 25 years since 1977 were also ones in which the South saw diminishing ties with its past, and yet the Center has been there to document the vanishing, and transforming, traditional cultures that long gave distinctive character to the region. The Southern Media Archive and the Blues Archive, now both housed in the John Davis Williams Library, have photographs, home movies, commercial recordings, field recordings, oral histories, and other materials that provide a unique resource to understanding the recent Southern past and earlier times as well. Center-collected folk art rests in the University Museums, providing access to another form of creative culture that has become increasingly prominent in the contemporary period.

Southern Studies faculty have researched and published books on economic development, religion, on writers, musicians, and artists. They have made important contributions to the study of the Civil War and the civil rights movement. Our graduate students have researched and written theses, which have often been initial research efforts on popular and folk topics and have especially given first-hand documentary accounts of intriguing places like Junior Kimbrough's juke joint and Graceland Too.

Center-sponsored conferences and symposia have been forums for the best scholars of the South to present their work, and the published volumes from them are a record of contemporary research on key topics in Southern cultural studies.

Those of us who have been long associated with the Center probably are too close to its work to appreciate its collective contributions in focusing research on the South, which will wait for future scholars to understand fully and to utilize the resources it has produced.

The November symposium will bring together scholars and writers who have been associated with such Center projects as the *Encyclopedia of Southern Culture*, documentary studies, and the blues. Our founding director, Bill Ferris, will return for a featured presentation looking back on the Center's development. We are inviting former students back for a panel on the Southern Studies Program, and we will even have a prom with music from our Southern Studies family, our students and faculty who have often been performers of Southern music as well as students of it.

One of the enduring Center approaches has been to provide a bridge from the academic community to a broader public. We try to involve the public in our activities, making the latest scholarship accessible to broader audiences, and we want to involve many people in the activities of this 25th anniversary year. So we invite everyone to come to our November symposium and hear our common reflections on the state of the South and the study of the South. While we look backwards, we also will be looking ahead to the Center's, and the region's, next quarter century as well.

CHARLES REAGAN WILSON

Latest Issue of Annual Literary Journal Hits the Stands

Yalobusha Review *Includes an Introduction by Author/Faculty Member Barry Hannah*

An essay by renowned author and longtime University of Mississippi writer in residence Barry Hannah opens the latest issue of the *Yalobusha Review*, the University of Mississippi's annual literary journal.

Twenty poems, 16 images, four short stories, and three creative nonfiction works by other notable writers and artists, as well University faculty and students, are featured in the publication's seventh volume. Editor Joy Wilson, a Department of English graduate student from Palmdale, California, praised the submissions that she and her small staff culled.

"I think each page of the journal is something spectacular," Wilson said. "It's something you'll want to have on your coffee table. The *Yalobusha Review* has something for everyone, whether they're literary-minded or not."

Contributors this year include two previous Grisham Writers in Residence, novelist Tom Franklin and writer, poet, and artist Claude Wilkinson. A short story by author Dan Chaon, a National Book Award finalist, also is included.

"At the risk of sounding like an advertiser, this year's issue is bigger and better–a larger format for graphics and photos, as well as a neat array of fiction, poetry, and this year, creative nonfiction," said David Galef, the journal's faculty adviser and program administrator for the University's M.F.A. program.

The *Yalobusha Review*, founded in 1995, is a collaborative effort between the University's Departments of English and Art, with accounting and marketing assistance from students in the Business School. Jan Murray, chair of the Art Department, designed the journal's new look with assistance from Joe Wortham, M.F.A., and Nailah Isoke, B.A. in Art.

Annually, the journal accepts poetry, fiction, creative nonfiction, photography, and black-and-white artwork, from both established and new writers and artists,

between August 15 through February 15. Single issues are $10 and multiple-year subscriptions are $8. For submission guidelines or to obtain a copy of the *Yalobusha Review*, e-mail the editor at *yalobush@sunset.olemiss.edu*.

DEIDRA JACKSON

LYNN & STEWART

Gammill Gallery

EXHIBITION SCHEDULE

August 19 - October 18, 2002
One Family
Vaughn Sills

October 21, 2002 - March 14, 2003
25 Years of Studying the South
Center for the Study of Southern Culture
Anniversary Exhibition

March 17 - May 31, 2003
Yoknapatawpha 2002: Change and Tradition in Lafayette County
Southern Studies Documentary Photography Students

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.

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Mississippi Department of Archives and History, the Yoknapatawpha Arts Council, and University of Mississippi's fraternities and sororities contributed significant monetary support.

This past spring, after an open, national competition, a five-member jury selected five finalists from among 120 applications. In April, the jury chose the design of artist Terry Adkins, a Virginia native based in Brooklyn, New York. His works have been exhibited at the Museum of Modern Art and the Metropolitan Museum of Art in New York City, as well as the Hirshhorn Museum in Washington, D.C. "This permanent work of art," Adkins wrote in his memorial proposal, "should be a monument that commemorates the past, witnesses the present, and anticipates the future."

Adkins proposed a memorial with 19-foot archways anchoring 11-foot glass doors. Etched in the glass will be the image of the state of Mississippi, with each of its 82 counties. Phrases that evoke the courage of the civil rights movement, such as "Teach No More in Fear" and "Unite No More in Fear," will be on each door. Crowning the doors will be two linked phrases, encompassing hopes for the future and the responsibilities of the present: "Freedom Forevermore" and "Justice Henceforth."

The artwork will rest on the circular green space in the open plaza between the Lyceum and the J. D. Williams Library. Near the same spot 40 years ago, James Meredith persevered against the odds to be admitted as the first black student at the University.

With this in mind, Adkins posits that the memorial should function as "a site of pilgrimage, a spiritual epicenter, and a nourishing retreat for a renewed dedication to the everlasting ideals that fuel the ongoing struggle for justice."

The site will be dedicated during a University ceremony on October 1, 2002, marking the first day of the University's integration 40 years ago and commencing a year-long observance of the importance of those efforts. The memorial will be installed in April 2003.

The organizers hope the memorial will foster awareness about the struggle for civil rights in Mississippi and throughout the nation. What is more, the organizers believe that it is important for viewers of the memorial to ponder their role, not only in the struggle for equal opportunity in education but also in working to improve race relations as a whole.

The memorial provides the impetus to reflect upon and recognize the accomplishments of movement participants and the impact those efforts had upon our everyday lives. The memorial is a symbol of the University's progress and its continuing responsibilities for insuring educational opportunity.

"Much of the history of the United States has been played out on the University of Mississippi campus," Chancellor Robert C. Khayat noted. "During the latter half of the 20th century, the civil rights movement was at the center of the national discussion of important social, political, cultural, and economic issues. The unique history of Ole Miss with respect to civil rights initiatives in higher education makes it most appropriate for permanent recognition of those activities."

The idea behind the memorial was born in a Southern Studies classroom, but it would not have become a reality without the commitment of a diverse assemblage of individuals and organizations. Such broad-based support, from Greek students to University alumni, from civil rights activists to schoolchildren, speaks of the state's growth. Project director and Center assistant director Susan Glisson observed, "The University has a unique opportunity and responsibility to lead the nation in dealing with race. The memorial signifies the University's continued commitment to equal opportunity for all."

NASH MOLPUS

DAVID ROBINSON

New English/Southern Studies Professor Brings Blues Scholarship into the Classroom

Adam Gussow Formed a Duo with Mississippi Bluesman Sterling "Mr. Satan" Magee

New York native Adam Gussow has no Southern accent, but he may know more about Mississippi than many of her sons and daughters. The new assistant professor of English and Southern Studies at the University of Mississippi can also play the blues out of a harmonica.

Gussow, 44, taught American, African American, and Southern literature, as well as black music, cultural studies, and Beat poet Jack Kerouac during a stint as visiting assistant professor of English at Vassar College in Poughkeepsie, New York. His intense immersion into the blues tradition—whose origins are firmly planted in Mississippi—is impressive.

"The blues tradition is, needless to say, thoroughly grounded in Southern lives, Southern folkways, Southern expressive culture," Gussow said of his principal research interest. "This is just the right place to be right now."

For 12 years, Gussow—a longtime private blues harmonica instructor—performed with Mt. Olive native and blues musician Sterling "Mr. Satan" Magee. As cofounder of the Harlem juke joint blues duo Satan & Adam, he recorded three CDs and appeared on U2's *Rattle and Hum* album and concert film. The twosome also played at numerous music festivals and clubs in North America and Europe.

"For some reason, the public has this misconception that English professors are stodgy or elitist. How unfortunate!" said Joseph Urgo, chair of the University's Department of English. "We're thrilled to have Adam Gussow here to teach literature and topical courses based in his research on black and white cultural crossings in American literature and music. Now, in his second career, he's assistant professor in one of the coolest departments on campus—English."

Mississippi and blues songs are steeped in Gussow's doctoral dissertation, "Seems Like Murder Here: Southern Violence and Blues Texts, 1890-1996." In his treatise, he discusses ways in which violence shapes the blues tradition. He also shows how blues texts were often cathartic responses to the eruption of spectacle lynchings in the South during the 1890s. His revised dissertation will be published by the University of Chicago Press this fall.

"Professor Gussow brings unique training and talents to the position in English and Southern Studies," said Charles Reagan Wilson, director of the Center for the Study of Southern Culture. "He studies African American literature and knows how central it has been to any understanding of the richness of Southern culture. As a blues performer and student of the music, he promises to augment the Center's national lead in studying the blues."

In addition to its Deep South locale, the Center's innovative research activities attracted him to the University, Gussow said. Through Center efforts, the University's J. D. Williams Library has acquired such holdings as the O'Neal *Living Blues* Collection and the B. B. King Record Archive. Gussow also anticipates working closely with *Living Blues*, the bimonthly magazine of the African American blues tradition published by the Center.

Gussow said he also hopes to promote and participate in discussions of racial healing. "I want to pick up where I left off—studying the origins of the blues and racial antagonism," Gussow said. "I'm now interested in studying the solution rather than the problem."

Gussow received bachelor's and doctoral degrees from Princeton and a master's from Columbia University. His autobiographical first book, *Mister Satan's Apprentice: A Blues Memoir*, received the 2000 Keeping the Blues Alive Award in Literature from the Blues Foundation in Memphis. He also received the 2002 Darwin T. Turner Award for the article "'Make My Getaway': The Blues Lives of Black Minstrels in W. C. Handy's *Father of the Blues*," which recently was published in the *African American Review*.

Gussow's writings about Jack Kerouac, Paule Marshall, John Cheever, Alice Walker, Herman Melville and Edward Said have appeared in *Georgia Review*, *The Literary Review*, *The Village Voice*, and many other publications.

DEIDRA JACKSON

Adam and Satan on the cover of the issue 129 of *Living Blues*

Call For Papers

The 30th Annual Faulkner & Yoknapatawpha Conference

"Faulkner and the Ecology of the South"

The University of Mississippi

July 20-25, 2003

We are inviting 50-minute plenary addresses and 15-minute papers on "Faulkner and the Ecology of the South," theme of the 2003 Faulkner and Yoknapatawpha 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, 2003. Notification of selection will be made by March 1, 2003. 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 19, through Friday, July 25, 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, 2003. Notification will be made by March 1, 2003. Authors whose papers are selected for panel presentation will receive a waiver of the $200 conference registration fee. In additional to commercial lodging, inexpensive dormitory rooms are available. Selected panel papers will be solicited by *Journal X* for possible publication.

All manuscripts and inquiries should be addressed to Donald Kartiganer, Department of English, The University of Mississippi, University, MS 38677. Telephone: 662-915-5793, e-mail: dkartiga@olemiss.edu. Manuscripts should only be sent by conventional mail, not e-mail or fax.

The 30th Annual Faulkner & Yoknapatawpha Conference

"Faulkner and the Ecology of the South"

As approaches to literature continue to fluctuate, we find that Faulkner's fiction has the uncanny capacity to fluctuate with them–that is, no matter the angle of the approach, Faulkner's work seems to rise to meet it, as the world of his fiction proves to be even more spacious and inclusive than we had imagined. Whatever direction literary criticism takes, it finds Faulkner waiting there to be rediscovered again. The theme of the 30th annual Faulkner and Yoknapatawpha Conference is "Faulkner and the Ecology of the South." The perspective on Faulkner will have the dual focus of current ecological study, referring to the systems of relations that exist both in the natural world and the constructed world. As Lawrence Buell has recently put it, one of the major tasks of ecocriticism "is to put 'green' and 'brown' landscapes, the landscapes of exurbia and industrialization, in conversation with each other."

Faulkner's fiction is deeply concerned with both the "green" and "brown" landscapes and the "conversation" between them. His created communities—ranging from the townspeople of Jefferson to the country people of Frenchman's Bend as well as the distinct African American and Native American groups within and without those communities—all exist in place, part of a rich dynamic of peoples and environments.

Among the scholars who will be appearing at the conference for the first time will be literary critic and poet Ann Fisher-Wirth, professor of English at the University of Mississippi, author of *William Carlos Williams and Autobiography: The Woods of His Own Nature* and over 50 published poems; Keith Marshall, art historian from New Orleans and author of a catalog on the painter John McCrady; and Scott Slovic, professor of literature and environment and director of the Center for Environmental Arts and Humanities at the University of Nevada, Reno, author and editor of several books dealing with such figures as Annie Dillard, Wendell Berry, and Barry Lopez. Returning to the conference will be François Pitavy, professor emeritus of American literature at the University of Burgundy in France, who has both published books on Faulkner and translated three of his novels, and Philip Weinstein, Alexander Griswold Cummins Professor English at Swarthmore College, author of two volumes on Faulkner.

For more information about the conference, contact the Center for Non-Credit Education, P.O. Box 879, The University of Mississippi, University, MS 38677-1848; telephone 662-915-7282; fax 662-915-5138, e-mail noncred@olemiss.edu. For on-line information consult www.olemiss.edu/depts/south/faulkner/index.htm.

For information about participating in the conference through Elderhostel, call 877-426-8056 and refer to the program number 1813, or contact Carolyn Vance Smith by telephone (601-446-1208) or e-mail (carolyn.smith@colin.edu).

Donald M. Kartiganer

Center and Arts Commission Partner on Documentary Project

Wiley Prewitt

The Center and the Mississippi Arts Commission are working together this fall to gather information about music traditions in an often-overlooked part of the state. The Northeast Mississippi Music Documentary Project will focus on collecting information on the traditional musicians and related musical events found in the northeastern corner of the state, with emphasis on the area east of Lafayette County and north of the Golden Triangle (Starkville- Columbus-West Point) region.

This area has served as an incubator for many musicians who have gone on to greatly influence American music, including Elvis, Tammy Wynette, and Howlin' Wolf. Traditional music still plays a vital role in many of the communities, with a number of small festivals, local "Opry"-type shows, and gospel sings taking place on a regular basis throughout the region. However, the area has been frequently overlooked by scholars and others investigating music traditions in Mississippi.

As part of the project, the Center will work to host a series of performances by musicians documented by the project. The information gathered will be shared with local arts and development groups interested in artists for programming and information for regional cultural tourism plans currently being developed. The Arts Commission's Heritage Program will also make use of the information in recruiting more artists from the region for their grants and other services.

The Commission and the Center have chosen Wiley Prewitt, a native of Montgomery County, Mississippi, and Ole Miss alumnus, to conduct the project. Prewitt has extensive experience documenting traditional culture throughout the state, including work on projects for the Center (First Monday Trade Days), the Pine Hills Culture Program at the University of Southern Mississippi, and the Smithsonian Folklife Festival.

This project is being supported by funding from the National Endowment for the Arts' Folk and Traditional Arts Initiative program. For more information about the project, contact the Center at 662- 915-5993 or the Arts Commission at 601-359-6030.

LARRY MORRISEY

Call for Papers

Delta Blues Symposium 9: Defining the Delta

The Department of English and Philosophy at Arkansas State University in Jonesboro is sponsoring its ninth Delta Blues Symposium on March 27-29, 2003. In addition to presentations on the blues and related forms of expressive culture associated with the seven-state Mississippi River Delta region, the program will focus on ways in which the "Delta" is perceived—local, regional, national, and international perspectives; insider and outside points of view; perceptions from various academic disciplines (including not only humanities and social sciences, but biological and physical sciences as well).

The Delta Blues Symposia have provided opportunities for scholars, artists, performers, and the general public with an interest in the blues and the Mississippi River Delta to come together to share insights, discuss issues, and celebrate a regional culture. Among featured presenters at Delta Blues Symposium 9 will be bluesman Big Jack Johnson and writer Beverly Lowry.

Proposals for participation should consist of 250-word summaries for papers and organized panels or a sample of work for creative presentations. The deadline for proposals is January 6, 2003. Address materials to Delta Blues Symposium 9, P.O. Box 1890, Department of English and Philosophy, Arkansas State University, State University, AR 72467. Telephone: 870-972-3043. Fax: 870-972- 3045. E-mail: delta@astate.edu. Web site: www.clt.astate.edu/blues.

Celebrating Open Doors

UM marks 40th anniversary of integration

LIBRARY EXHIBITIONS

August-November 2002: *Civil Rights, Mississippi, and the Novelists's Craft*, highlighting fictional accounts set in Mississippi during the civil rights movement. For details, contact Leigh McWhite at lmcwhit@olemiss.edu or 662-915-7937.

November 2002-April 2003: *Integration through the Lens*, photographs on the educational experience of blacks in Mississippi before and after the University's integration. For details, contact Jennifer Aronson at jaaronson@olemiss.edu or 662-915-5851.

April-September 2003: *We Cannot Walk Alone*, materials from the University's Williams Library and Oxford's black community collected during the 1960s. For details, contact Jennifer Ford at jwford@olemiss.edu or 662-915-7639.

Myrlie Evers-Williams

The University marks the 40th anniversary of its integration this fall with speakers, exhibitions, and establishment of an oral history and memorabilia archive. Next spring, a memorial will be erected on campus to commemorate the struggle for equal access to high education in Mississippi. The yearlong observance is called "Open Doors: Building on 40 Years of Opportunity in Higher Education."

On September 30, 1962, violence erupted on the Oxford campus as federal officials accompanied a black man, James Meredith, of Jackson, for admission as a student at the all-white university. Two men died, and dozens of citizens and military personnel were wounded during the rioting. The next morning, Meredith was officially admitted.

The October 1 observance of Meredith's admission will begin with initiation of a long-term oral history project centering on the University's integration. Among those to coming to the campus to be interviewed are civil rights leaders Constance Baker Motley and Myrlie Evers-Williams.

As a prominent civil rights attorney, Motley won nine of the 10 Meredith cases she argued before the U.S. Supreme Court, including his right to be admitted to the University of Mississippi. In 1966 in New York, she became the first black woman to be seated as a federal judge. She was appointed chief justice in 1982 and senior judge four years later.

Evers-Williams is widow of slain civil rights leader Medgar Evers, gunned down outside his home in Jackson by Byron De La Beckwith in 1963. After her husband's murder, she moved her family to California, received a college degree, and eventually became the first African American woman to be appointed to the Los Angeles Board of Public Works. Evers-Williams served as chairwoman of the National Association for the Advancement of Colored People from 1995 to 1998.

The City of Oxford will also participate in October 1 activities, hosting a ceremony and a lunch on the Square in honor of members of the Mississippi National Guard and U.S. Army Reserve who came to help quell the civil disorder here in1962.

A community dinner on the grounds in the Circle on campus will be followed by a gospel music program, a symbolic walk by the public through the Lyceum, and a ceremony dedicating the memorial's site between the Lyceum and the J. D. Williams Library. Evers-Williams will speak at the dedication.

The Open Doors observance also features historic exhibitions, a self-guided walking tour with historical markers at key campus sites, lectures by eminent speakers, and multicultural events.

Other campus activities complement the observance. In September, the 27th annual Porter L. Fortune Jr. History Symposium devotes three days to examining "Race and Sport: The Struggle for Equality On and Off the Field."

A model of the civil rights memorial artwork will be displayed in the Student Union. The Library's Department of Special Collections will sponsor three exhibitions during the year.

Other activities planned for 2003 are a reunion of black alumni in March, installation and dedication of the memorial in April, a reunion of U.S. marshals in May, and an international conference in September hosted by the Institute for Racial Reconciliation.

For details about Open Doors activities, visit the University Web sites www.olemiss.edu/opendoors or www.olemiss.edu/calendar. Oxford events are detailed at www.oxfordms.net.

Reading the South

Magical Muse: Millennial Essays on Tennessee Williams.
Edited by Ralph F. Voss. Tuscaloosa: University of Alabama Press, 2002. 251 pages. $39.95.

In these illuminating studies of the South's greatest playwright, the "magical muse" takes many forms. For Michael Paller, who discusses Tennessee Williams's career as "a long dialogue with his sister" (70), the muse is Rose—lifelong inspiration for the writer's fragile and promiscuous female characters; his plots of desire, madness, and mutilation; and his increasingly grotesque, violent imagery. W. Kenneth Holditch's focus is the "multiple, complicated, and symbiotic relationship" between Williams and his "spiritual home": New Orleans, the city that "liberated him from the bonds that had constrained him and directed him down the path of a prodigious creativity" (204). Williams himself plays the muse for scholar and poet Philip C. Kolin, who introduces the essay collection with "A Party at Tennessee's," a versified tour de force about "forget-me-not-girls" who sip "Moon Lake water laced with absinthe" to the "liquored jazz" of "Val Xavier and his Delta Brilliants," while "all the boys of desire" gather near their host, the "old white-plumed bird"(vii-ix). Throughout the volume, other muses emerge, from the artists Van Gogh and Jackson Pollock to Williams's lover Frank Merlo, the director Elia Kazan, F. Scott Fitzgerald's Jay Gatsby, and Zelda Fitzgerald as well.

Editor Ralph F. Voss concludes that "the magical muse of Tennessee Williams made him remarkably successful at what he called 'the great magical trick of human existence'—which, again in his own words, is 'snatching the eternal out of the desperately fleeting'" (7). Originating in the 27th Alabama Symposium on English and American Literature, held in Tuscaloosa in 1999, the 12 "millennial essays" in this volume demonstrate a variety of thoughtful approaches to the lasting reality of Williams's art. Voss groups the articles "roughly" into three categories: bibliographical/biographical, critical/theoretical, and "broadly cultural considerations" (3). Even the essays that make the most direct reference to contemporary theory and culture studies are highly readable, making *Magical Muse* of considerable interest to audiences beyond the academy. "Theater is not a theoretical thing; it's a practical, real place where you solve problems" (223), observes Paller, who speaks from extensive experience as a dramaturge and literary manager.

George W. Crandell's "Tennessee Williams Scholarship at the Turn of the Century" sets the stage for the rest of the collection by synthesizing a huge body of criticism; his "Works Cited" section fills eight pages, with all but a few entries published between 1990 and 2000. Among the most important works of this period, Crandell includes Lyle Leverich's *Tom: The Unknown Tennessee Williams* (1995) and *The Selected Letters of Tennessee Williams* (2000), volume 1, edited by Albert J. Devlin and Nancy M. Tischler. Leverich died before completing a second volume of the authorized biography; but Devlin and Tischler continue their meticulous labors among the prolific correspondence, and both draw upon the letters in their contributions to *Magical Muse*. Devlin's "The Year 1939: Becoming Tennessee Williams" explores the major impact of two "roving artists" (38), the poet Vachel Lindsay and the travel writer Richard Halliburton, as literary models for Williams during the "extraordinary year of preparation" (35) for his success on Broadway. Tischler, in "'Tiger—Tiger!': Blanche's Rape on Screen," provides a fascinating look at *Streetcar Named Desire*'s transformation from play to film, under pressures as diverse as the 1930 Motion Picture Production Code and Lillian Hellman's series of alternative, and occasionally bizarre, scenarios.

Jeffrey B. Loomis, too, considers the surprising directions a script can take in his "Four Characters in Search of a Company: Williams, Pirandello, and the *Cat on a Hot Tin Roof* Manuscripts." Working on the Pollitt family drama for 24 years, Williams wrote over 20 drafts; amid the varied treatments, Loomis finds a "constant Pirandellian sense of life's inherent theatrics" (93). Robert Siegel's "The Metaphysics of Tennessee Williams" traces a particularly dramatic conflict, the mind-body split, in *Cat on a Hot Tin Roof* and several other plays, culminating in *The Night of the Iguana*. A recurring character type is Kolin's subject in "The Family of Mitch: (Un)suitable Suitors in Tennessee Williams," an essay whose stylistic energy recalls Kolin's exuberant poem in the opening pages of this volume. Of the

Mae West statue in *Streetcar*, he remarks: "Williams could not have found a more salient reminder of Mitch's sexual ineptitude than the shabby relic of the queen of burlesque, the boastful, domineering woman of hyperbolic assignations fueling male fantasies in the 1930s and 1940s" (137). The plaster sex-saint clutched by Blanche's unsuitable suitor thus contributes (along with Blanche's purse, Jim O'Connor's gum-chewing, Alvaro Mangiacavallo's dropped condom, and Chicken Ravenstock's tight boots) to a corpus-wide "symbolism of disrupted sex and annihilated epiphanies that helped [Williams] to create the characters who sought but rarely captured love" (146).

In contrast to this imagery of disruption, the black-and-white yin-yang symbol reproduced in Allean Hale's essay, "*In the Bar of a Tokyo Hotel*: Breaking the Code," represents the vision of balanced wholeness to which Williams's 1969 play aspired. Hale persuasively examines the maligned drama from the perspective of Taoist philosophy and Noh theater; moreover, she argues that Williams—like Jackson Pollock, the inspiration for his suffering artist figure—was actually "forging a new style of expression" (158), not (as confused reviewers claimed) losing control over his art. Like Hale, Jackson R. Bryer studies some of the least popular work with great sensitivity in " 'Entitled to Write about Her Life': Tennessee Williams and F. Scott and Zelda Fitzgerald." *Clothes for a Summer Hotel*, a "dream play" about Scott and Zelda, closed after just a few weeks on Broadway in spring of 1980—"a critical and commercial failure that devastated Williams" (163). The essayist believes that there is, in fact, "too much of the aroma of the library and not enough of that of the playhouse" (170) in this last of Williams's major productions; but Bryer goes on to develop a series of intriguing parallels between *The Great Gatsby* and *A Streetcar Named Desire*, correspondences that strongly suggest the Fitzgeralds had been haunting the playwright for years before he placed them, ghostlike, in a summer hotel.

Barbara M. Harris shows how fully Williams himself has achieved the status of cultural icon in her playful " 'It's Another Elvis Sighting, and . . . My God . . . He's with Tennessee Williams!'" From *The Worst of Mad* in 1959 to recent satires, spoofs, and homages in film, television, theater, and news magazines, Tennessee Williams has become more than a mere celebrity. He has passed, says Harris, "the unassailable test of iconology": mass advertising. Shades of Stanley Kowalski, a "macho male model, complete with torn undershirt" yells "Pella! Pella!," pitching a stellar brand of windows in a 1999 commercial (189). Fittingly, the last two essays in *Magical Muse*—Holditch's "Tennessee Williams in New Orleans" and Dan Sullivan's "Tennessee Williams: The Angel and the Crocodile"—recall the essayists' personal encounters with the author. Sullivan, the *Los Angeles Times* drama critic for 21 years, acknowledges "the critic's temptation—and maybe the scholar's—to leave out the blaze when we discuss art: to explain away a writer's work according to some theory we've devised" (206). Sullivan states a simple but profound reminder: "Good plays leave room for us to wonder" (213).

To Williams's credit and their own, this book's contributors do not neglect "the blaze." With the University of Mississippi's Colby H. Kullman as moderator, their enthusiasm is obvious in a final section, "Afterwords: A Panel Discussion," where the conversation covers everything from the writer's politics and paintings to recent developments in gender studies. Kullman's World of Tennessee Williams is one of the most popular classes in the Ole Miss English Department; and he encourages panelists to offer Williams courses at their universities because "there are new generations who are going to do wonders for the world of Tennessee Williams" (230). Partly obscured by his own smokescreen, the magical muse on the dustcover contemplates these wonders to come.

JOAN WYLIE HALL

Legacy: Doc Watson and David Holt. Collector's Edition containing three CDs of conversation and song plus a 72-page booklet with photographs, stories, and interviews. High Windy Audio, 2002. $24.98.

If you are still alive and you have not yet seen Doc Watson perform, waste time getting to other things but not this. A common rule is that while we are alive, sources of legend are not. Young people put "Will The Circle Be Unbroken" on the turntable in 1972 out of curiosity as to why the Nitty Gritty Dirt Band had all these old folks playing with them. As a result, most lost interest in what the Nitty Gritty Dirt Band would do next. A generation of hipsters who thought folk music was "Michael Row the Boat Ashore" and who thought country music was what was on the pop radio got their education in "The Circle" album. Doc Watson has been performing for over 50 years. There are no adequate superlatives or comparisons to make. Seeing and hearing Doc Watson play is like seeing or hearing Doc Watson play. Ry Cooder explains it: "I watched Doc flat pick and I knew I would never get that. But tone production is another story. How did he make that great tone?" Cooder studied Watson. "But to sit with the masters, you may catch some of that weird intangible thing that they wore like a suit."

Sit down with *Legacy* and you sit for nearly three hours with Doc Watson. The first two CDs are an autobiographical journey. David Holt prompts Watson's memories, punctuated by a kind of musical genealogy. Holt has Watson telling the story of his life in words and music. Watson recalls his first encounters with musical instruments. The time his father offered to make a banjo for him if he'd skin a cat for the material. The time he scratched and damaged a record album. What the local mountain record store kept in stock in the 1930s. His early education in the School for the Blind in Raleigh, North Carolina. The local origins of "Tom Dooley." The significance of such tunes as "Cousin Sally Brown," "Deep River Blues," "Ruben's Train," and "Tennessee Stud." How to hold a pick right. Playing on the street in the 1950s and in city venues in the 1960s, on both coasts. Traveling across country, alone, escorted from the bus to the job by college students or coffee house employees; later touring with his son, Merle. How he got to be called "Doc." The life story of the humble blind man from Watauga County, North Carolina, offers what Pete Seeger calls "hope for the world . . . overcoming so many obstacles and disappointments and yet keeping on."

On the first two CDs, the mix of talk and music is just right. Watson tells about getting his first guitar, and then plays the first song he learned on it—the way he played it then, and the way he'd play it now. And so it goes: some talk, some music, and soon it's all just the mind of Doc Watson, telling it the way it needs to be told, in words and music. The third CD is "The Legacy Concert" performed by Watson and Holt in 1998, a public concert produced by North Carolina Public Television, in Asheville. David Holt is good at prompting information and recollections from Watson, who is so far from self-absorption as to produce in the listener a genuine awe. The talent is awesome.

If there is one quality that exudes from Doc Watson and, impressively, from David Holt's presentation of his life, it is Mr. Watson's humility. It may originate from his very first performance, as a child in the Blind School, when he brought down the house with his talent on the banjo, and enjoyed himself immensely on stage playing old time songs. When he got back to the boys' dormitory, the matron slapped his face and accused him of being conceited. "That about fixed it for me forever as an entertainer," Watson reports. The matron was embarrassed by Watson's down-home music, which flew in the face of the school's mission of uplift. The blind school taught only classical music. Clearly, the matron did a bad thing. "She was mean and hated the underprivileged children," Watson recalls. Nonetheless, he remembers the incident as formative. Thinking about his own blindness, Watson speculates, "God made me blind to humble me. I think the handicap made me realize I have to depend on others."

That humility is apparent throughout the *Legacy* collection. Holt asks him whether being blind gave him an advantage as a musician. It is clear, from other comments Watson makes, that his nonvisual senses, especially his ear, are sharper and more sophisticated than the sighted norm. One expects a yes to Holt's question. Watson explains that had he been able to see, music would have been a hobby to him as a working man. Because he could not see, he could not fulfill the role of a laborer in the 1930s and 1940s. However, he could work hard at playing music in ways that a laboring man could not. Do blind folks have the edge over the sighted when it comes to music? Holt asks. Watson explains how silly that question is. There are plenty of blind musicians who are not very good, and a good number of sighted musicians as good or better than the best of the blind. All musicians work hard, and all must overcome some hardship—laziness, a small-hand grasp, egotism—and any hardship or disability can be debilitating, or not. Genius or talent either, without work, lies dormant.

The third CD has 18 cuts, and there are a dozen more on the first two, along with Watson's commentary. There's more than Doc Watson's story here. The listener will be taken back to the life of working-class North Carolina in the mid-20th century, to ideas about the function of music in personal, social, and commercial settings, to the interplay of musicians sharing insights about what they do, and doing it. And most of all, the listener is taken to the music, to the traditions of bluegrass, blues, and folk, which, in Watson's hands, are not distinct genres but points on a spectrum of an American musical heritage into which Doc Watson, as much as any single figure, has left an enduring legacy.

JOSEPH R. URGO

My Father's People: A Family of Southern Jews.
By Louis D. Rubin Jr. Baton Rouge: Louisiana State Press, 2002. 139 pages. Publication date: October 2002. $22.50.

Throughout his academic and literary career, Louis D. Rubin Jr. has spent much of his time exploring the South. With over 50 books to his credit, Rubin has enabled students, writers, and interested readers to explore, experience, and be enveloped by Southern literature and culture. His newest effort, *My Father's People* is more personal yet employs the same graceful and concise prose that Rubin's admirers have come to expect. In his new book, categorized as a family memoir, Rubin accomplishes much more than merely relating the story of his family's immigration and acculturation experiences from Russia to Charleston, South Carolina, during the late 19th and 20th centuries.

Though he is a descendant of a family of four brothers and three sisters, Rubin tells the story of his father and three uncles whose life experiences, according to the author, were fundamentally shaped by a prolonged separation from their parents. Because of financial crises and illness, three of the boys were sent to the Hebrew Orphan's Home in Atlanta for a number of years. Rubin's narrative is a story of attempts by boys, and later men, to overcome childhood abandonment and succeed in the larger American society.

More importantly, Rubin argues this is a distinctly Southern story where three men struggled to acculturate into a racially charged and class-stratified South while still retaining their own individualism and, in some cases, their Judaism. Some succeed more than others. Eldest is Harry, who constructed his whole identity around an ideal of white, male, conservative, and Southern respectability. He was not in the orphanage but was forever changed by that experience and positioned himself as the family patriarch. Next is Dan, a Broadway playwright and a Hollywood screenwriter who attempted to stay true to the crafting and staging of human experience despite temptations of wealth and an eventual loss of skill, and whose own perceived failure prevented his return home until his funeral. Third was Manning, a distant and somber man, a self- conscious Jew, fiction writer, and magazine editor for the *Evening Post*. Finally, Rubin's father, Louis, was a successful electrician felled by illness who later became a nationally known weather prognosticator.

There are many fascinating stories within the individual sketches, but Rubin's analysis moves beyond the traditional ethnic family narrative and is an important breakthrough for the genre of family history. First, it is an honest and respectful family memoir, not a lionization of immigrant and first generation experiences. Through Rubin's words, we experience these men as real people—not heroic archetypes—struggling with acculturation, financial problems, societal expectations, parental pressures, personal goals, interpersonal struggles, religious imperatives, their masculinity, their egos, business successes and failures, illnesses, and aging.

Additionally, Rubin admits to the difficulties in cultivating these narratives through interviews and a lack of family evidence, common in eastern European migration stories. Either because of memory lapses or a reticence to recall painful or embarrassing memories by interviewed family members, there are many silences in this family history. Rubin respects these silences and resists the all-too-frequent impulse of imposing an authoritative voice to fill in the gaps.

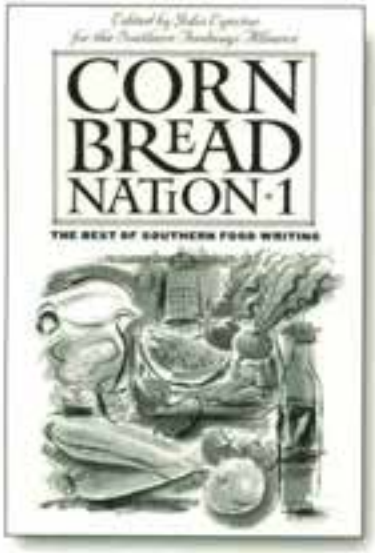
Finally, Rubin contributes to the field of American Jewish history as he strays from traditional immigrant and first-generation narratives that either privilege complete Jewish fidelity or total assimilation. Rubin's father and uncles, each in his own way, related to their Judaism differently, thereby testifying to the growing historical notion that Jews in the South crafted individual and distinctive Jewish identities modified by the Southern space and time.

The only disappointment within Rubin's work is that he did not spend more time analyzing the experiences of his aunts. Dora, a clerical worker and a devout Jew, receives her own chapter. There were also two younger sisters, Esther and Ruthie, who receive barely a mention in the study. It would have been interesting for Rubin to include the sisters in his comparative analysis. Applying gender to his study would surely have enriched our understanding of the effects of immigration and acculturation on the family and individual experience. Even through Rubin's brief description of his aunts, it is clear that their experiences, like those of their brothers, stray from traditional understandings of the female immigrant and first generation experiences.

Despite this, Rubin's work is a significant contribution to the field of family memoirs. Rubin's short volume demonstrates the importance of recognizing that immigrant and first generation experiences were complex and contradictory and encourages scholars to investigate nuances rather than searching for all-encompassing and conformist narratives. Finally, *My Father's People* would also be useful to people interested in ethnic, immigration, Southern, gender, and Jewish studies.

JENNIFER A. STOLLMAN

Feast your eyes!



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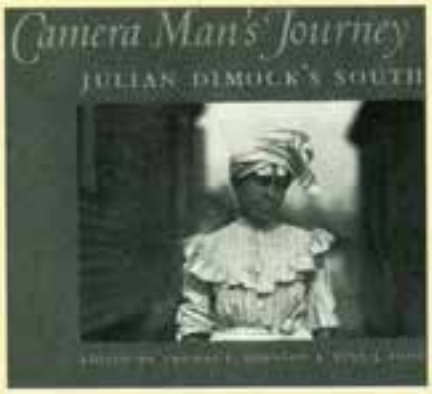
Camera Man's Journey: Julian Dimock's South.
Photographs by Julian Dimock. Edited and with essays by Thomas L. Johnson and Nina J. Root. Foreword by Dori Sanders. Preface by Cleveland L. Sellers Jr. Afterword by Leon F. Litwack. 191 pages, 155 photographs. Athens: University of Georgia Press, 2002. $39.95.



At the heart of *Camera Man's Journey* are 155 photographs made in South Carolina nearly a century ago. The man who made them, Julian Dimock, was an early photojournalist who worked in collaboration with his father, a successful financier who spent most of his time indulging a love of travel and adventure and writing magazine articles about his experiences. As a team, the two of them traveled throughout North America, producing articles for periodicals such as *Outing* and *Country Life*. Their published work included pieces on the Everglades, the desert Southwest, and various hunting and fishing spots in Canada and New England.

In 1904 and 1905, the Dimocks traveled to South Carolina, where Julian made more than 600 photographs, about a quarter of which appear in *Camera Man's Journey*. Almost all of the images in the book were made in early 1904 and depict African American residents of Columbia, Beaufort, and Hilton Head. For the most part, Dimock portrayed his subjects as proud, hard-working, and self-reliant, a point the authors of the book's several essays make repeatedly. These same essays also tell us that the subjects of Dimock's photographs lived desperate lives of crushing poverty—quite likely true but rarely apparent in the pictures.

Technically, the images in *Camera Man's Journey* are remarkably competent for photographs made in uncontrolled field conditions almost a hundred years ago. They are well-exposed, in sharp focus, and make good use of late-winter light and shadow. In terms of content, though, they lack both variety and depth. Most of the images fall within three general categories: waist-up portraits, often made from a low angle; domestic scenes of women and/or children working or playing outside their homes; and pictures of men doing agricultural work. The most engaging of the photographs are several of the portraits—those that go beyond mere details of costume and deal with their subjects as individuals. The children in Dimock's pictures, however, are almost always too cute, and the women, usually shown taking care of children or performing other domestic tasks, too safely picturesque. The agricultural scenes are nearly all too distant. In short, a modern-day photo-editor would not be happy with Dimock's South Carolina "shoot." He or she would demand a greater variety of images and insist that the photographer get closer to his subject matter next time.

In some ways, of course, these are unfair criticisms. Working in 1904, Dimock had neither the sophisticated equipment available to present-day photographers nor the intervening century's worth of photographic tradition and practice to draw on. Even when we make such allowances, however, his pictures seem lacking. While they no doubt possess historical value as records of how people dressed, what the exteriors of their homes looked like, and prevailing agricultural practices, Dimock's photographs do not get to the heart of their subjects' lives. The only exceptions, perhaps, are the few images, all portraits, from which the subjects glare angrily at the photographer, seemingly unable, as African Americans in South Carolina of 1904, to tell the white man behind the camera that they'd rather not have their picture made. In short, Dimock's distanced, formulaic approach points most glaringly to what's not in his photographs—the cruel facts of being black in the Jim Crow South of the early 20th century. (In similar fashion, most of the essays in *Camera Man's Journey* merely allude to the harsh social realities of the time and place, but it's not until the book's very end—in Leon Litwack's afterword—that those conditions are directly acknowledged and identified.)

Shortly after his father's death in 1917, Julian Dimock quit making pictures for good. A year later, in an article for *Country Life*, he confessed a strong dislike of being behind the camera, calling photography "a waste of a man's time" that made him "feel like a useless spectator, a hanger on, a dead weight in the universe." He may well have been feeling this way for some time, because the photographs in *Camera Man's Journey* are indeed those of a spectator: distant, detached, lacking in emotional weight. And this has led to another book of pictures that encourages people to think that it's all right to substitute what the photographic medium does easily and well—make records of what things look like—for what its serious practitioners constantly have to struggle to achieve—reach beyond mere appearances and get to some of the reasons why things look the way they do.

DAVID WHARTON

The Sporting World of the Modern South.
Edited by Peter B. Miller. University of Illinois Press, 2002. 400 pages, 22 photographs. $49.95 cloth, $19.95 paper.

The Sporting World of the Modern South is a collection of 13 essays that illuminate the South's role in shaping sport and sport's role in shaping the South. Edited by Peter B. Miller, the book uses the myth and fact of sport as a lens by which to consider the possibility of a distinct South. Exploring ideas of Southern honor, race, and gender, the essays present the various levels of continuity and change found in the South during the 20th century.

Miller separates the volume into three sections. The first, "The Transformation of Southern Sport: Gender, Class, and Some Meanings of Modernity," includes essays by Miller, Robert Gudmestad, Pamela Dean, and Andrew Doyle. Miller's essay considers the introduction of team sport in the South following the Civil War and the ideals of virtue and honor that developed because of such "strenuous masculinity"(22). Gudmestad turns his attention to baseball in Virginia during the 1880s and its compatibility with romanticized

views of the Lost Cause. Pamela Dean encounters ideas of gender in considering athletics at women's colleges in the South. Concluding the first section, Andrew Doyle explains the University of Alabama's football success as a great source of Southern pride and an example of Southern progressive growth.

The second section of the book is devoted to sport in the South during segregation and the role sport played in desegregation. Miller and Rita Liberti look at sport at historically black colleges. Liberti considers Bennett College, for women, and Miller focuses on Howard University. Both essays allow the reader to understand the conflicting opinions that existed over the worth of athletics on a historically black college campus. In Bennett College's case, leaders questioned the role sport should play in a women's collegiate experience.

The final three essays of section two center on the role of sports in desegregating society. Charles H. Martin, Jack E. Davis, and Russell J. Henderson all use various sporting events to show how the walls of segregation were slowly crumbling. Martin looks at the Southern traditions of college football bowl games and their desegregation. Davis chooses baseball's spring training for his venue. Henderson explores the Mississippi State University basketball team's narrow escape to the national tournament and the state of Mississippi's subsequent escape from the "unwritten law"(219). Each of the previous three essays displays the importance of sport in the Southern society. While the Sugar Bowl, spring training sights, and the state of Mississippi did not desegregate as quickly as many hoped, the importance of sport in the minds, and perhaps pocketbooks, of Southern organizers allowed previous racial taboos to be broken.

The final section of the book includes four essays that consider the way Southern stereotypes are portrayed in sport. Andrew Doyle returns to the subject of Alabama football, but in this essay the University's legendary coach Paul Bryant is the center of discussion. Doyle paints Bryant as the symbol of a South caught between the love of tradition and the need for progress. His public praise of the small town, hard working, well-raised Southern young man endeared him to the mothers and

continued on page 23

Center for the Study *of* Southern Culture

25TH ANNIVERSARY YEAR

CELEBRATION AND REMEMBRANCE

Faculty, students, staff, and friends will join in a variety of activities to celebrate the Center's 25th anniversary. Some of the activities are listed below. For details, look for announcements in the mail and consult the Center's Web site: www.olemiss.edu/depts/south.

September 27, 2002
Center Celebration in Jackson, beginning at 6:00 p.m.: Tour the Eudora Welty exhibition at Old Capitol Museum, with Welty friend and exhibition curator Patti Carr Black as guide. The tour will be followed by dinner at the Old Capitol Inn, where musician Caroline Herring and author Julia Reed will entertain guests and celebrate the Center's anniversary.

September 28, 2002
Center Celebration in Yazoo City, beginning at 10:00 a.m.: Meet at the Triangle Cultural Center in Yazoo City and take a short drive to Holly Bluff to tour Silver Creek Cotton Gin, the largest east of the Mississippi River. Gather for lunch hosted by Center Advisory Committee members Byron and Cameron Seward. Spend the afternoon visiting Willie Morris's hometown with the author's friend Sam Olden as guide

September 28, 2002
Jackson, beginning at 7:30 p.m.: *Thacker Mountain Radio Show*, sponsored by Square Books and the Center and regularly broadcast live from Oxford, will launch Millsaps College's 2002-2003 Arts & Lecture Series with a program taped for later broadcast by Public Radio in Mississippi. Joining host Jim Dees will be authors Rick Bass, Scott Brunner, and Julia Reed, Mississippi Delta bluesman T-Model Ford, and the Thacker House Band, with special guests Claire Holley and Cary Hudson.

September 30, 2002
Observation of the 30th anniversary of the integration of the University. Join Center faculty, staff, and students at the Ellipse for a ceremonial consecration of the site selected for a sculptural commemoration of the struggle for equal access to education in the state of Mississippi. A scale model of the sculpture will be unveiled to the public.

October 17-20, 2002
5th annual Southern Foodways Symposium. John Shelton Reed and Calvin Trillin are among the featured speakers on the program theme "Barbecue: Smoke, Sauce, and History." Culinary Exhibition *Two Women and Their Cookbooks: Lena Richard and Mary Land*, organized by Tulane University's Newcomb College, will be on display at University Museums before, during, and after the symposium.

October 21, 2002 - March 14, 2003
25 Years of Studying the South
Center for the Study of Southern Culture
Anniversary Exhibition
Lynn & Stewart Gammill Gallery

November 2002
Silver Anniversary Month for the Center: 25 Years of Studying the South

Friday Afternoon, November 8
Address by former Center Director William Ferris
Commentary by Center consultants
Panel Presentation on the Southern Studies Program

Friday Evening, November 8
Center Dinner

Saturday Morning, November 9
Eudora Welty Celebration
Recalling that Welty's work was the subject of the Center's inaugural event in November 1977, some of the author's long-time friends and admirers will join literary scholars in reflecting on her life and art.

Saturday Afternoon, November 9
Addresses on the *Encyclopedia of Southern Culture* and other Center achievements during the past quarter century.

Saturday Evening, November 9
Southern Studies Prom (formal dress not required)
Current and former students, faculty, staff, and friends will celebrate the Center through music and dance.

February 2003
Scott Barretta, editor of *Living Blues*, and Adam Gussow, newly appointed assistant professor of English and Southern Studies, are organizing "The Blues Today: A *Living Blues* Symposium."
The event will have a Friday evening concert followed by an all-day Saturday program, with three panels and a plenary speaker.

April 10-13, 2003
10th Oxford Conference for the Book

New Graduate Students

And Then There Were Six

With a smallish six new students this year, Southern Studies is all about less being more. There's a fair amount of diversity in that small number: ages span the 20s, and hometowns cover most of the South.

One place of origin, however, is really South: Belo Horizonte, Brazil, which produced Erika Almeida Carvalho de Salles. A former literature student at the Federal University of Minas Gerais, 26-year-old Erika fell under the spell specifically, she says, of "the black folks' sensibility." It so captivated her that she decided to study the black experience in the South in depth, ultimately in hopes of producing a comparative study of race relations in the United States and those in her native country.

Brooke Butler, 25 years old and from Little Rock, Arkansas, graduated with a B.A. in Women's Studies and Classics from Westminster College, in Fulton, Missouri, in 1999. Since then, Brooke has been an au pair, raised money for community radio, and traveled Australia. As for her hobby, Brooke says, "When I'm rooted in one place for a while, I dig gardening."

Nash Molpus, a Jackson, Mississippi, native, comes to Ole Miss directly from Furman University in Greenville, South Carolina. The hyperambitious 23-year-old English/Women's Studies major has already picked up a spare job at Square Books. The other native Mississippian is Christopher Hedgelin, also just out of college–in his case, Millsaps, in Jackson, Mississippi. Christopher ended up at Ole Miss instead of several divinity schools he considered, with a future of working with children in mind. He says he's quite certain he made the right choice.

DAVID WHARTON

Clockwise from lower right: Erika Salles, Brooke Butler, Kendra Myers, Christopher Hedglin, Chris Schultz, Ellen Meacham, Nash Molpus

Two relatively old people round out the mix. Kendra Myers, 28 and from Atlanta, and Christopher Schultz, 29, an Alabama Gulf Coast native who attended high school in Memphis. Both graduated from Duke in 1995, where they became friends in an honors creative writing program for seniors. Since then, Myers has been in her native Atlanta, making a living by freelancing for the Centers for Disease Control, writing her own plays, and doing and teaching improv comedy. Clearly the bigger patriot, Chris was in the navy for four years, fighting the important battles as a supply officer (for example, ordering Snickers bars and Gatorade). After finishing in 1999, he moved immediately to New York City, where he's worked as a writer at various magazines and newspapers for the last three years, as well as writing fiction.

Add to six new students one who started in the Southern Studies Program when the prospect of a learner's permit thrilled the younger among us. Ellen Meacham graduated from Ole Miss in 1990 with a degree in journalism and started in the program shortly thereafter, with her academic study interspersed with news reporting. She is a crime reporter at heart and, most recently, covered the courts, crime, and legal issues for the Charleston, South Carolina, *Post and Courier* until returning to school full time in January 2002. She is writing her thesis on the influence of Southern culture on domestic violence policy in the South.

CHRISTOPHER SCHULTZ

Become a Friend of the Center

The Center for the Study of Southern Culture at the University of Mississippi has gained an international reputation for innovative education and scholarship on the American South. The Center administers B.A. and M.A. programs in Southern Studies, sponsors research and documentary projects on all aspects of Southern culture, and encourages understanding of the South through publications, media productions, lectures, performances, and exhibitions. This year the Center celebrates 25 years of excellence. **By contributing annually to Friends of the Center, you ensure that this valuable work will continue to grow.**

ACTIVITIES AND ACCOMPLISHMENTS

Leadership in Southern Studies

- Developed the nation's first degree program in Southern Studies, beginning with a Bachelor of Arts degree in 1979
- Added an M.A. program in Southern Studies in 1986
- Sponsored the three-year (1986-89) Ford Foundation Project, aimed at broadening the study of the South, especially encouraging the redefinition of Southern culture to incorporate the experiences of blacks, ethnic groups, and women

Publications

- *Encyclopedia of Southern Culture*
- *Mississippi Writers: Reflections of Childhood and Youth*
- *The South: A Treasury of Art and Literature*
- *The Blues: A Bibliographic Guide*
- *A Gracious Plenty: Recipes and Recollections from the American South*
- *Faulkner's World: The Photographs of Martin J. Dain*
- *Lower Pearl River's Piney Woods: Its Land and People*
- *Mississippi Folklife: The Magazine of the Mississipppi Folklore Society*
- *Living Blues®: The Magazine of the African American Blues Tradition* (bimonthly)
- New projects include the *Mississippi Encyclopedia* and a new edition of the *Encyclopedia of Southern Culture*

Conferences, Symposia, and Lectures

- Twenty-Ninth Faulkner Conference, July 21-26, 2002
- Fourth Southern Foodways Symposium, October 17-20, 2002
- Tenth Oxford Conference for the Book, April, 10-13, 2003
- Weekly Brown Bag lecture series on Southern topics during the academic year
- Symposia on The Media and the Civil Rights Movement, 1987, Civil Rights and the Law, 1989, and Southern Landscapes: Past, Present, Future, 1996

Documentary and Media Projects

- A cultural inventory of Vicksburg and Warren County, Mississippi
- A cultural and historical documentary project at Ichauway, a 28,000-acre plantation in Georgia
- An oral history of the Mississippi timber industry, concentrating on Pearl River County
- First Monday, a photographic and oral history of North Mississippi's oldest ongoing trade day
- Old Ways: Church and Family, an ongoing project using photographs and oral histories to document two rural churches in North Mississippi
- Ongoing studies of Lafayette County
- Photography Exhibitions in the Center's Lynn and Stewart Gammill Gallery
- *Mississippi Portrait: The Farm Security Administration Photographs, 1935-1940*, a CD-Rom distributed to libraries and schools throughout the state
- *One Hundred Years at Perthshire*, online multimedia project: www.olemiss.edu/depts/south/100
- *Voices from Perthshire*, video
- *Red Tops: A Recording Commemorating the Rosedale Courthouse Red Tops Dances*, *Songs of Faith: African American Shape Note Singing from the Deep South*, and other CDs

Educational Outreach Programs

- Summer institutes in Southern Studies for teachers
- Community photography project for children in Tutwiler, Mississippi
- Sponsorship of the Southern Media Archive
- Partnerships with the Rowan Oak Society and the Charles Overby Center for Southern Politics at the University of Mississippi and with the Southern Cultural Heritage Complex in Vicksburg, Mississippi
- Web site at www.olemiss.edu/depts/south details upcoming events and offers photographs, online exhibits, and links to Southern culture

Your annual donation through our Friends program helps the Center develop and expand the excellent programming listed above. Thank you for your yearly gift to the Friends of the Center for the Study of Southern Culture!

Please see the back cover for contact information and for specific ways you can help.

THE NEWSLETTER OF THE SOUTHERN FOODWAYS ALLIANCE

SOUTHERN FOODWAYS SYMPOSIUM SCHOLARSHIPS ANNOUNCED

During the fifth annual Southern Foodways Symposium, to be held October 17-20, 2002, on the campus of the University of Mississippi in Oxford, Glory Foods will award three scholarships to African American students pursuing a college degree in the food arts, hospitality management, folk arts, or a related field. Winners will receive a complimentary pass to the symposium ($360 value) and a travel and accommodations stipend of $500. Winners will also receive one-on-one consultations with Tim Patridge, creator and director of SCHOLARS, the Food and Beverage Laboratory for the Hospitality Administration Department at Morris Brown College in Atlanta, and Jessica Harris, a professor at Queen's College in New York and author of, among seven other books, *Iron Pots and Wooden Spoons: Africa's Gifts to New World Cooking*.

Scholarships will be awarded to the three best 250-word responses to these questions: Why is a command of the cultural underpinnings of barbecue important? How have Southern food habits and traditions impacted our national cuisine? And how would you benefit from a four-day conference that explores Southern food culture?

The 2002 symposium explores the people, places, and traditions that inform our regional obsession with barbecue. It also will provide an opportunity for students to come to a better understanding of Southern cuisine and Southern culture. Featured speakers include Jack Hitt, "A Confederacy of Sauces: Race Relations and the Bessinger Brothers of South Carolina," and Lolis Eric Elie, "Barbecue Geography: A Taste of Place." Lectures will be complemented by a series of informal lunches, dinners, and tasting events.

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 founder, the late Bill Williams, was a graduate of the Culinary Institute of America and was committed to enhancing the presence of African Americans in the food industry. These scholarships are awarded in his honor.

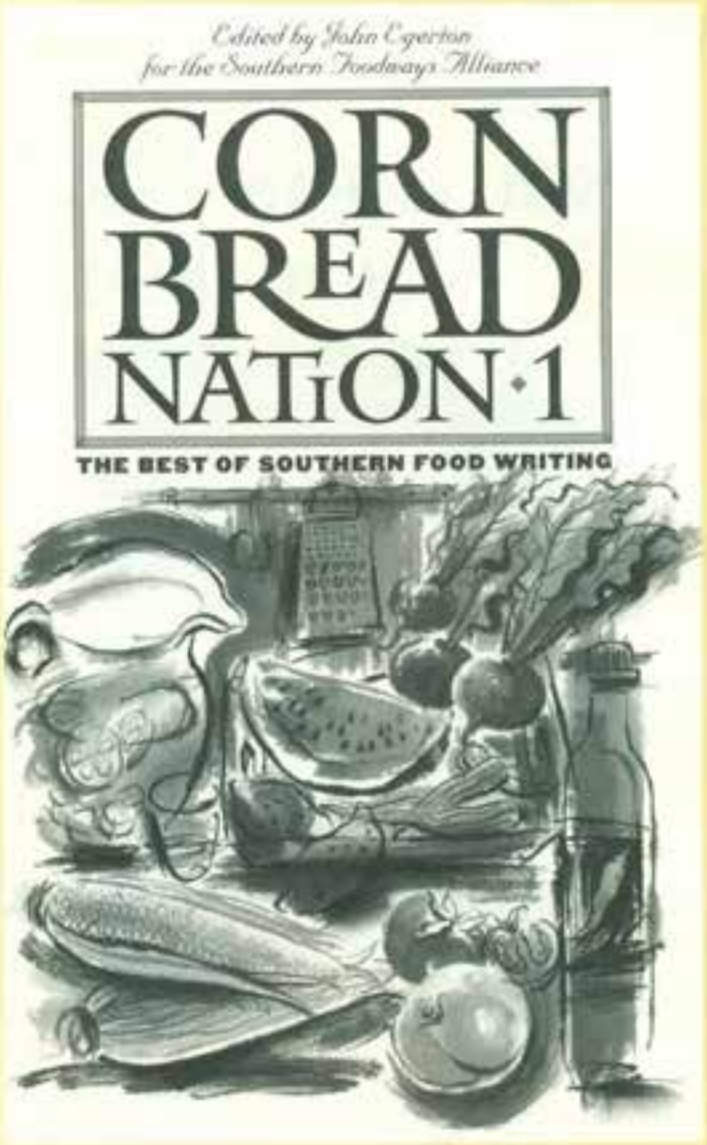
Cornbread Nation Debuts

The first volume in what will be an annual collection, *Cornbread Nation 1: The Best of Southern Food Writing* gathers the best of recent Southern food prose—and poetry too. In 51 entries—original features and selections previously published in magazines and journals—contributors celebrate the people, places, traditions, and tastes of the American South.

In these pages, Nikki Giovanni expresses her admiration for the legendary Edna Lewis, James Villas remembers his friend Craig Claiborne, Rick Bragg thinks back on Thanksgivings at home, Robert Morgan describes the rituals of canning time, and Fred Chappell offers a contrarian's view of iced tea. "Collectively," writes John Egerton, these pieces "buttress our conviction that nothing else the South has to offer to the nation and the world—with the possible exception of its music—is more eternally satisfying, heartwarming, reconciling, and memorable than its food." With the publication of *Cornbread Nation*, we acknowledge with gratitude the abiding centrality of food in the ongoing life of the South.

Contributors include Colman Andrews, Jim Auchmutey, Roy Blount Jr., Gene Bourg, Rick Bragg, Fred Chappell, Lolis Eric Elie, Damon Lee Fowler, Nikki Giovanni, Jessica B. Harris, Karen Hess, Jack Hitt, Matt Lee and Ted Lee, Ronni Lundy, Robert Morgan, James Villas, and Robb Walsh.

"Southern food is legendary stuff," says John Thorne, author of *Serious Pig* and *Pot on the Fire*, "but Southern food writing may be even better, at least as exampled in these pages. Evocative, to be sure, but also perceptive, wise, funny, and, at times, ruefully honest—these essays remind us again that Southern cooking is as much about place and personality as it is about food, and how little value there is in the one without the others. The sum is a rich and rewarding colloquy that gives a fresh spin to that old slogan, put some South in your mouth."



SOUTHERN FOODWAYS ALLIANCE

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FAULKNER AND YOKNAPATAWPHA 2002

FAULKNER
AND HIS CONTEMPORARIES

Although he spent the bulk of his life in Oxford, Mississippi–far removed from the intellectual centers of Modernism and the writers who created it–William Faulkner proved to be the American novelist who grasped most comprehensively what Modernism was about and implemented it in his fiction in the most cogent and moving way. "Faulkner and His Contemporaries," the 29th Faulkner and Yoknapatawpha Conference, convened July 21, 2002, with over 200 registrants on hand, for the purpose of exploring the relationship between the Southern writer, ensconced in his "postage stamp of native soil," and the contemporary world within which he did his work.

Some of the significant players in that contemporary world whose work was discussed during the conference were fairly predictable: Joseph Conrad and Willa Cather as crucial precursors, as noted by Peter Mallios, of the University of Maryland, and Merrill Skaggs, of Drew University, and Ernest Hemingway as coevals sharing common themes and very much aware of their status as competitors, as argued by Donald Kartiganer, of the University of Mississippi, and George Monteiro, of Brown University.

Other figures who emerged as influential or as tracing parallel patterns were Walker Evans (Thomas Rankin, Duke University), Eudora Welty (Danièle Pitavy-Souques, the University of Burgundy in Dijon, France, and Peggy Prenshaw, Louisiana State University), and the Brazilian writer Guimaraes Rosa (Thomas Inge, Randolph Macon College). Perhaps most surprising was Henry Ford, who, for Deborah Clarke, of the Pennsylvania State University, shared with Faulkner not only a fascination with the automobile but a complicated attitude toward history and culture generally. For Kenneth Holditch, of the University of New Orleans, the city of New Orleans was a major contemporary force in Faulkner's fiction, while for Grace Elizabeth Hale, of the University of Virginia, the history of civil rights in the latter part of Faulkner's career compelled him to deal in a new way with the idea of Southerner as rebel.

Two dramatic changes of pace during the conference were the paper delivered by Houston Baker, of Duke University, who traced his own African American reading of Faulkner from high school to Howard University to the Sorbonne to his present professorship as an example of shifting contemporaneity, and the mid-conference week concert of Reckon Crew, whose folk opera version of *As I Lay Dying* provided a stirring example of Faulkner made contemporary with our own present.

A selection from V. P. Ferguson's "Days of Yoknapatawpha"–a memoir of the writer's relationship with Faulkner during the early 1950s–was read by George Kehoe; Steven Stankiewicz read the winning entry–"The Rabbit"–of this year's Faux Faulkner parody contest; and Colby Kullman moderated the third "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 a closing party at Square Books. A highlight of the conference continued to be the special "Teaching Faulkner" sessions conducted by James B. Carothers, Robert W. Hamblin, Arlie E. Herron, and Charles A. Peek.

For the forth year, a group of high-school teachers, the recipients of fellowships funded by Saks Incorporated, on behalf of McRae's, Profitt's, and Parisian Department Stores, attended the conference. Also attending were an Elderhostel group led by Joan Popernik and two groups of students, Phyllis Bridges's from Texas Woman's University and Theresa Towner's from the University of Texas at Dallas.

DONALD W. KARTIGANER

2001 Saks Fellows

29th Faulkner and Yoknapatawpha Conference

NANCY N. JACOBS AND JOAN PADGETT

Pictured with workshop director Joan Wylie Hall (seated), University of Mississippi, are Saks Incorporated Fellows. The group of teachers from five Southern states attended the 2002 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 fourth year of the program.

ALABAMA
J. P. Hemingway
Birmingham

GEORGIA
Narci J. Drossos
Valdosta

LOUISIANA
Angie H. Edwards
Baton Rouge

Elizabeth Kelsey
Baton Rouge

Nancy Wohl
New Orleans

MISSISSIPPI
Jeannette L. Bailey
Southaven

Cleta Ellington
Jackson

Nancy N. Jacobs
Starkville

Carolyn P. Matthews
Gulfport

Janey Martina
D'Iberville

Sheila W. Stone
Vicksburg

TENNESSEE
Helen Bain
Savannah

Julia Field Goodwin
Collierville

Barbara Ann Heiden
Brentwood

Diana L. Womble
Centerville

"The Myriad Journey"

Faulkner Fringe Festival Celebrates Its Third Birthday

Inspired by Edinburgh's Fringe Theatre Festival and Alaska's Last Frontier Theatre Festival's fringe program, the University of Mississippi's Faulkner and Yoknapatawpha Conference's own Faulkner Fringe Festival is dedicated to giving a voice to all who wish to speak about William Faulkner and his world. This year, seven volunteers spoke for up to 10 minutes at Southside Gallery on Monday night, July 22, beginning at 10:00 p.m. Milly Moorhead's gallery, which like Square Books has become an artistic center of the Oxford community, was crowded with over 80 guests who had come for a late evening, wine-and-cheese happening. After a full day of scholarly papers, they were anticipating something short, light, and entertaining. They were not disappointed.

Dr. Ralph Friedman, standing right, tells the Faulkner Fringe Festival audience at Southside Gallery about his occasional meetings with William Faulkner in their hometown of Oxford.

First, Marianne Steinsvik presented herself as "a Faulkner fan all the way from Spain"; and, as founding mother of the Faulkner Fringe Festival, she stressed that Faulkner fans are legion. "We DO exist outside of the campus," she said, "and behind every fan there is an untold story." Steinsvik encouraged everyone to tell others how they became Faulkner fans, asking, "Why Faulkner? Why do we choose him? Is there a common denominator?" She then told her own story of how as a child she was saved by books. At the age of 14, she found that books "opened the magic door to a new and up until now forbidden world." Through the humanistic education she received at school and her own life experience, Marianne was prepared for Faulkner when she met him "long after her first youth was gone and when life had taken a more serious turn."

Next, in a comic personal essay titled "The Myriad Journey," Beverly Carothers explained what the Faulkner Journey has meant to her family. Married to Faulkner scholar Jim Carothers, Beverly has had little choice but book passage, board the ship of Faulkner enthusiasts, secure a seat up front, and enjoy the adventure. She remembers with delight the day she told her mother that Jim wanted to go to Charlottesville to work on Faulkner. Her mother said, "Well, he's dead, isn't he? Why would Jim want to study somebody who's kicked the bucket?"

Some years later, Beverly's daughter Cathleen began her own Faulkner journey when she was quite young. "One late September morning at the breakfast table," Beverly explains, Cathleen "told us it was her day to share something for Show and Tell at kindergarten and Jim said, 'Tell them it's William Faulkner's birthday.'" While traveling to school with her mother, Cathleen said, "Now, Mama, I know Mr. Faulkner was from Missippy, and I know he was a writer, but did he win that Nobel Prize, or did Daddy win it?"

Beverly concluded by thanking Jim for sharing his love of Faulkner with us as his words and stories have become the old eternal verities of our hearts as well. She explained: "To live through and write of so much pain and tragedy as Faulkner did, and to come out at the end with a sense of joy and celebration—this as as much as any of us can hope for."

Months away from his 90th birthday, still practicing physician Dr. Ralph Friedman, who grew up in Oxford, spoke eloquently of his sporadic meetings with Mr. Faulkner. In dynamic, dramatic performances, Kassandra McLean and Scott Siekierski, both of the University of Texas at Dallas, presented poems they had written in honor of William Faulkner. Kassandra's poem was titled "A Response to Mr. W. C. Faulkner"; Scott's, "A Faulkner Alphabet." Mary Barres Riggs followed with an imaginative poem focused on "Marie's Lascivious Dreaming Knees: A Personal Response to William Faulkner's 'L'Après-Midi d'un Faune.'"

Milly Morehead closed with a memory story, "1962"—the year her mother decided to move her family to Oxford in order to "better herself," the year that was to change Milly's life forever. In 1962, the streets of Oxford were lined with tanks and men in uniform. "It was war." Milly and her friends traded homemade soup and cornbread for "zillions of cans of c-rations." They pretended they were in the army and "hiked back of Dorothy Lee Tatum's house and sat almost in poison ivy and ate like we were being bombed." Within that memorable week, two men died, and James Meredith started school at Ole Miss.

Earlier that year, Martin J. Dain had flown down to Oxford from New England to make photographs of William Faulkner and the county he wrote about. Millie explained, "Also going on at this time in the Caribbean was the Bay of Pigs, when all the Cuban exiles had aligned themselves with the U.S. government for the invasion of Cuba." And in 1962, William Faulkner died. Milly continued: "I don't exactly blame Faulkner for leaving the world when he did, but I find it interesting that things went crazy after he died." Sorry to have missed meeting Faulkner by months, Milly credits him for getting us to write something, to think something, to remember a particular time in our lives. For her this time, it is 1962.

Colby H. Kullman

Elderhostelers Love the Faulkner & Yoknapatawpha Conference

"This conference was a wonderful introduction to the South and its culture."

"I loved this mind-expanding experience, learning how to read Faulkner and to appreciate his works."

"The Reckon Crew's version of As I Lay Dying *was innovative, imaginative, and fascinating!"*

"The Mississippi Delta trip was exceptional and the Blues Museum in Clarksdale a must."

"Everyone was gracious, courteous and helpful in every way."

"Thanks so much for a special week at Ole Miss!"

So read evaluation comments from a group of 28 Elderhostelers who attended the 29th Faulkner and Yoknapatawpha Conference, July 21-26, 2002. The Elderhostel group studied the theme "Faulkner and His Contemporaries—The Lost Generation."

For the third summer in a row, Elderhostelers from coast to coast joined hundreds of others for the intensive Faulkner-related conference. And for the third time, the Elderhostel evaluations were overwhelmingly positive, according to Carolyn Vance Smith of Natchez, Mississippi, president of Educational Travel Associates Inc.

Smith, former Mississippi/Arkansas Regional Elderhostel director, a longtime college educator, and a member of the Advisory Board of the Center for the Study of Southern Culture, arranged the group's activities.

Assisting was Joan Popernik, recently retired from the Ole Miss Institute for Continuing Studies, who was on-site coordinator for the second year.

"Six of this year's enrollees had attended one of the previous Elderhostel Faulkner weeks," Smith said. "One of these, Glenn McConnell of Annapolis, Maryland, told me he loved the conference so much he plans to return for as many summers as he can. He joked that he was going to attend until he learned how to spell Yoknapatawpha."

Again this summer, attendees praised Ole Miss, the speakers, the hospitality, the campus and especially the local people who were so kind to them.

With the success of three programs behind her, Smith is planning a fourth Elderhostel Faulkner program during the 30th annual Faulkner and Yoknapatawpha Conference, July 20-25, 2003.

Again, the Elderhostel program will include all conference lectures, field trips, meals, and other activities and will also provide special Elderhostel-only sessions with Faulkner experts. Anyone 55 or older (or accompanying someone 55 or older) is eligible to register for the Elderhostel program.

Cost is $866, which includes the conference registration fee, lodging (double occupancy) at the Triplett Alumni Center Hotel on the Ole Miss campus, all meals from supper July 20 through lunch July 25, field trip transportation, handouts, and souvenirs. A limited number of single rooms are available at an extra charge.

Program registration, which opens in February 2003, may be made by calling toll-free, 877-426-8056, and using program number 1813. Information about the program is available from Smith by telephone at 601-446-1208 or by e-mail at Carolyn.Smith@colin.edu.

Reading the South *continued from page 15*

fathers of the region. However, his success as a business man pointed to the economic needs and potential of a progressive south. Doyle concludes his essay with a discussion of the desegregation of Bryant's Alabama football team, and questions what might have happened had the most powerful coach in the South taken a more proactive role.

Following the essay on the powerful sport of football are two intriguing essays on events exploding in popularity. Louis M. Kyriakoudes and Peter A Coclanis look at the phenomenal growth of the professional wrestling's "sports entertainment" industry. Wove throughout the world of professional wrestling, positive and negative Southern stereotypes continue to entertain crowds across the world. Karyn Charles Rybacki and Donald Jay Rybacki discuss the origins and growth of NASCAR. The Rybackis explore NASCAR's ties to Southern myth and chivalry and contrast such a reputation with the attempt to make the sport part of mainstream America.

Ted Ownby's essay "Manhood, Memory, and White Men's Sports in the American South" concludes the book. With the exception of hunting, Ownby finds sports not to be a part of early 20th-century writers' definition of the distinct South. He then considers the popularity of modern hunting, college football, and stock car racing and searches for ties to five components of traditional Southern manhood.

Ownby's work concludes Miller's collection of various essays that consider the past role of sport in Southern distinctiveness and push historians to consider more heavily the role that sport continues to play. The essays include some, and open the opportunity for more, study on the fans that attend the sports and the way sport is sold to those fans. The far-reaching influence of the Olympic Games might also entice scholars desiring to study the South and sport. Miller's collection of essays tackles the South in new and intriguing ways, and creates intrigue for similar studies in the future.

J. R. DUKE

Regional Roundup

Upcoming Events of Interest

The Flannery O'Connor-Andalusia Foundation is proud to announce that the beautiful farm where American writer Flannery O'Connor lived and worked is now open for scheduled trolley tours for groups of 15 people or more booked through the Milledgeville-Baldwin County Convention & Visitors Bureau (CVB). This literary landmark, which has been privately owned and closed to the public for decades, is accessible only for tour groups coordinated and scheduled through the CVB. The Foundation will soon begin renovation and restoration work on the farm buildings; therefore, visitors will remain on the trolley for the duration of the tours. The property will not be open for individual visitors or unscheduled tours. For more information, contact the CVB at 478-452-4687.

Andalusia, listed on the National Register of Historic Places since 1980, provided Flannery O'Connor with many of the landscapes and incidents described in her letters about life on a 1950s dairy farm managed by her mother, Regina Cline O'Connor. At Andalusia, the author also found the source of many of the settings, situations, and fictional characters that are the signature of her stories.

The Flannery O'Connor-Andalusia Foundation was incorporated in the year 2000 with a mission to encourage and promote an increased appreciation and understanding of the life, time, surroundings, and accomplishments of Flannery O'Connor. For more information, contact Craig R. Amason, Foundation CEO, Flannery O'Connor - Andalusia Foundation, P.O. Box 947, Milledgeville, GA 31059; telephone: 478-454-4029; e-mail: wiseblood@alltel.net.

The Greenville Museum of Art in Greenville, South Carolina, announces the exhibition *Susan Page: Ties That Bind* set for April 9-June 15, 2003. The exhibition features recent work by the North Carolina photographer, who creates works derived from instant-film photographs that are toned, digitized, and applied to various media. It includes a new body of work involving women from the Bob Jones University community in Greenville. *Ties That Bind* and its accompanying publication are collaborations with the Emrys Foundation, in celebration of its 20th anniversary. Emrys promotes excellence in the arts, especially literary, visual, and musical works by women and minorities. For more information about the exhibition, see www.greenvillemuseum.org or call 864-271-7570.

NOTES ON CONTRIBUTORS

J. R. Duke is a graduate student in the History Department at the University of Mississippi. An Arkansas native and basketball fan, he wrote his M.A. thesis on the history, culture, and business of the American Basketball Association.

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.

Deidra Jackson is a communications specialist for the Office of Communications at the University of Mississippi. Formerly a newspaper reporter and editor in North Carolina, she received her M.A. in journalism from the University in 1995.

Donald M. Kartiganer holds the William Howry Chair in Faulkner Studies at the University of Mississippi and is director of the Faulkner Conference. He is the author of *The Fragile Thread: The Meaning of Form in Faulkner's Novels*.

Colby H. Kullman is professor of English at the University of Mississippi. Among his publications are articles on Tennessee Williams and other modern dramatists, *Theatre Companies of the World*, and *Speaking on Stage: Interviews with Contemporary American Playwrights*. He is coeditor of *Studies in American Drama: 1945-Present*.

Nash Molpus is a first year graduate student in Southern Studies at the University of Mississippi. She received her undergraduate degree at Furman University in Greenville, South Carolina.

Larry Morrisey has served as the Heritage Program Director at the Mississippi Arts Commission since January 1998. He is a graduate of the master's program in Folk Studies at Western Kentucky University.

Christopher Schultz, an Alabama native and a first-year Southern Studies student, graduated from Duke in 1995 and then spent four years as a supply officer in the Navy. He comes to Ole Miss from New York City, where he wrote for publications including *Inside Magazine* and the *New York Times*.

Jennifer A. Stollman is a acting assistant professor of History and Southern Studies. She earned her undergraduate degree from the University of Michigan, a master's degree from Wayne State, and a Ph.D. from Michigan State University. Her research interests include studies in ethnicity, gender, race, and sexuality.

Joseph R. Urgo chairs the English Department at the University of Mississippi.

Gerald W. Walton came to the University of Mississippi as a graduate student in 1956 and remained until his retirement at the end of June 1999, serving as professor of English, dean of the College of Liberal Arts, vice chancellor, and provost. He has supported the Center for the Study of Southern Culture since its founding and currently serves as a member of its advisory committee.

David Wharton is assistant professor and directory of documentary projects at the Center, where is teaches courses in Southern Studies, fieldwork, and photography. He is the author of *The Soul of a Small Texas Town: Photographs, Memories, and History from McDade*.

Charles Reagan Wilson is director of the Center and professor of History and Southern Studies. Among his publications are *Baptized in Blood: the Religion of the Lost Cause* and *Judgment and Grace in Dixie: Southern Faiths from Faulkner to Elvis*.

Early History of the Center

Editor's Note: The University's regional studies center was, in its early stages, called the Center for Studies in Southern Culture. By 1978, the name was changed to the Center for the Study of Southern Culture.

Gerald Walton, author of Center History

The 25-year history of the Center for the Study of Southern Culture at the University of Mississippi has been an exciting one. My original purpose was to write a brief history, outlining the major events of that quarter of a century. But doing that became a very difficult task because of the scope—and indeed the success—of the program. I therefore decided to write just of the beginning and hope to get around to doing more later. Those not familiar with how institutions of higher education work may be interested in, and perhaps surprised by, the groundwork required for creating a new center involving teaching, research, and service.

Writing of the beginning of the Center has reminded me of some important observations.* First, academic programs are often begun by the ideas and recommendations of thoughtful and visionary intellectuals like Professors Michael Harrington and Robert Haws. Second, it takes lots of work on the part of committed faculty and staff members to put together convincing proposals. Third, sound and convincing recommendations get nowhere without the willingness of administrators like Arthur DeRosier, Harvey Lewis, C. E. Noyes, and Porter Fortune to take decisive action and support dreams. Fourth, the Center will remain indebted to persons like Wallace Guess and Joseph Sam, who supported the establishment of the new program as being in the best interest of the University even if they knew that funds for it might come from money that otherwise might have gone to their own departments. Fifth, academic programs are successful only if they have the leadership of dedicated persons like Ann Abadie, William Ferris, and Charles Wilson. And, sixth, as readers of the *Southern Register* already know, the history of the Center for the Study of Southern Culture is the history of an endeavor that has far exceeded the dreams and expectations of those of us who discussed the possibilities back in 1976.

During the winter of 1975-76, two University of Mississippi professors, a philosopher and a historian, began discussing the possible establishment of a regional studies center here. They invited Dr. Arthur H. DeRosier, who was Vice Chancellor for Academic Affairs and a professor of history, to Harrington's office in Bondurant Hall. He liked their ideas and asked them to commit some of their thoughts to writing. "The state of Mississippi," they wrote to the Vice Chancellor, "is the epitome of the American South in all its complexities, triumphs, and disasters of the human spirit. Here at the University there are numerous but uncoordinated studies in various aspects of Southern culture. Still, there are many and far-reaching possibilities yet to be explored." They suggested establishing a program that would coordinate existing studies, foster research and publication, and provide services to the area.

C. E. Noyes (left) and Arthur DeRosier

On February 23, 1976, DeRosier wrote Haws and Harrington:

> Thank you for sharing with me your written and oral comments on a possible Center for Studies in Southern Culture. . . . I am quite taken with the general idea presented. It is my conviction that interdisciplinary, and even interinstitutional, programs are more needed today than ever before. Society does not revolve around single disciplines and no longer can we maintain that a historian should take only history courses, remaining free of the contaminating elements found in other areas. To be a good historian today (and possibly since the time of Herodotus), a scholar should be grounded in philosophy, grammar, literature, geography, psychology, etc., if he wants to offer a relatively acceptable view of some past event, person, or period of time. But we tried to remain 'pure' and hence 'narrow,' and have paid the price for it.
>
> If this effort is to be successful, we must involve all of the appropriate leaders and scholars from the very first. Therefore, it might be appropriate to allow me to take your short statement to the Academic Council and request that they accept the idea for study. If they are intrigued—and I think they will be—then we can ask the deans to consider their various departments and identify those that should be included in the deliberations from the beginning. The deans can then compile a list of departments and scholars out of which a committee could be appointed; those not on the committee will surely be contacted by the committee for input. This way, or another that accomplishes the same end, will allow us to see the dimensions of the effort and insure that important areas are not neglected during the evolution process.

Vice Chancellor DeRosier invited the professors to a meeting of the Academic Council (academic deans and other administrators) on March 2, 1976. At that meeting, he circulated copies of a preliminary proposal for a center and asked that the deans react to the proposal after they had reviewed it.

On June 1, 1976, DeRosier wrote this memorandum to Harrington, Haws, Ann Abadie, and a number of others:

I wish to thank Ann Abadie, Michael Harrington, and Robert Haues for access to their records.

During the spring semester, two of our fine professors brought forcefully to my attention—and to the attention of the Academic Council—the possibilities open to the University of Mississippi if we consider developing a Center for Studies in Southern Culture, or some other academic agency dedicated to the scholarly study (graduate as well as undergraduate) of the various ramifications of the region in which we live. I am pleased to announce that the idea struck a responsive chord with the Council which voted unanimously to appoint an ad hoc committee to study the possibilities that might be present.

Therefore, after seeking the advice of the various college and school deans, I am asking each of you to serve on this committee. We offer no blueprint to consider; in fact, we offer no specific directions that your deliberations might take. Rather, we are asking you to meet together, pooling your individual talents in considering the need for such a center. If you feel such a center would be an appropriate dimension to add to this university's offerings, we would ask that you give substance to the idea by developing a clear-cut proposal for consideration by the Academic Council.

The committee, which included representatives of all University schools and the College of Liberal Arts, the Library, the Division of Continuing Education, and the Accounting Office, held its first meeting on June 30, 1976. Members agreed that the "various cultural aspects of Mississippi and its region should be studied in a humanistic context and that the University has a wide range of resources that make it a natural center for such a project," according to a report Ann Abadie wrote. "After several meetings during the summer and early fall of 1976," she continued,

the committee identified many areas that should be investigated, including literature, drama, music, art, history, language, folklore, folkways, institutions, architecture, technology, and the multiracial experiences of the South. Also discussed were the resources of the University such as its faculty, its unique library and museum collections, its media facilities, and its access to the people and institutions of the area. Among the possible activities proposed for the Center were the development of interdisciplinary courses, support for a degree program in historical preservation and conservation, organization of an oral history project, sponsorship of a summer humanities institute for teachers, production of documentary films and recordings, creation of television programs and courses in Southern culture, initiation of a graduate and postgraduate fellowship program to encourage research, sponsorship of a journal and other publications, development of conferences and symposia, and sponsorship of drama festivals, art exhibits, musical programs, and crafts displays.

At their meeting on July 27, 1976, members of the Academic Council "decided that a document be prepared for Council consideration setting up a skeleton structure and providing a charge for the proposed Center for Studies in Southern Culture." On September 24, 1976, committee members prepared a draft that included information about membership on a board of directors, an executive director and his/her duties and responsibilities, and institute activities-conferences, the development of a curriculum, and the promotion of research. One of the recommendations in the draft was that the Center "request a consultant from the National Endowment for the Humanities to aid in planning its organization, funding, and on-going activities."

Where is the money to come from is always a major question at an institution of higher learning. As early as October 4, 1976, Abadie wrote that she had heard that members of one department "are concerned about the establishment of the Center since they fear that it will be funded at the expense of faculty salaries. I hope that Dr. DeRosier will emphasize that this is not the case and that activities sponsored by the Center will have to be self-supporting until outside funding is obtained."

On October 12, 1976, the ad hoc committee took its final report to the Academic Council:

To begin operation of a Center, the committee offers the following recommendations as its final report on phase one.

1. The present ad hoc committee should become a standing committee and serve as the body that oversees the activities of the Center for Studies in Southern Culture, along with an Acting Director, directly responsible to the Vice Chancellor. The committee will serve in this capacity until a permanent table of organization can be determined at the end of phase one.

2. The Vice Chancellor shall appoint an Acting Director to administer the activities of the Center and to work with NEH consultants in formalizing plans for a permanent Center organization.

3. Phase one activities will be as follows:

a. The Center Acting Director and Committee will coordinate existing programs relating to Southern culture and shall inaugurate a series of conferences, workshops, etc., to attract national and international attention. Areas of emphasis shall include, among others, Southern history, Southern literature, and Southern culture. The ad hoc committee envisions three major conferences annually.

b. The Center shall request a consultant from the National Endowment for the Humanities to aid in planning its organization, funding, and on-going activities. Consultant grants are available.

c. After hearing from the consultant which will conclude phase one, the Center Committee shall recommend to the Chancellor, through the Academic Council, a permanent table of organization and plans for funding. It is hoped that eventually a curriculum in Southern culture might be in the offing, along with the ability to support and encourage scholarly research and writing in Southern culture. Other ideas will surely be studied during the phase one period and in discussions with NEH consultants.

It was moved "that the Council indicate its approval of this report and recommend to Chancellor Fortune that it be implemented." The motion carried unanimously.

On October 18, 1976, DeRosier wrote to members of the ad hoc committee, on the subject Establishment of a Center for Studies in Southern Culture:

On October 12, the Academic Council unanimously accepted for implementation the final report that you—as a committee—offered for consideration. It is a pleasure to inform you of this fact, it is even more pleasant to add that Chancellor Fortune accepted the recommendation on October 14. Therefore, as of October 14 your recommendations are the basis of the course we will follow in establishing a full-fledged Committee for Studies in Southern Culture on the University of Mississippi campus.

I am, by this memo, changing your committee from an ad hoc one to a Special Committee. The committee will oversee the implementation of Phase I activities as outlined in your final report. I am asking that you offer all recommendations to me for action or discussion by the Academic Council.

I am also requesting that a member of the committee, Dr. Ann J. Abadie, serve as Acting Director of the Center, not on a full-time basis but in addition to her regular duties in the Division of Special Activities.

I am also adding two members to the committee—one from the Department of English and the other from Public Relations. Therefore, I am requesting that Dr. Evans Harrington and Mr. Edward Moore join this important committee as full members. Hopefully, Mr. Moore will immediately study the efforts of the Committee to date and begin publicizing the creation of the Center and its hopes and aspirations for the future.

(top) Harvey Lewis
(above) Porter L. Fortune

All of us offer you our best wishes for much success in making the Center for Studies in Southern Culture a viable and exciting new addition to the continuing Ole Miss efforts to offer the best possible educational opportunities for our students and the best possible environment for scholarship for our faculty. I would recommend that Dr. Abadie call a meeting as quickly as possible so that the Center can begin operating and planning for the future.

On October 28, 1976, Abadie called first meeting of the Committee for Studies in Southern Culture, now a special committee. It was "recommended that Bob Haws continue to serve as Chairman, that the Acting Director take minutes, and that proposals for action be presented as formal motions in order to make the intent of the group clear and definite"; a member "described the Consultants Program of the National Endowment for the Humanities and said that the University has a good chance of obtaining a grant for a consultant to aid in defining the role of the Center, in planning its organization, and in seeking funding for its activities"; Abadie "asked the Committee to make suggestions about the following items: institutional background, the problem being addressed, desired qualifications of the consultant, and identification of the faculty"; members discussed the specific "purpose of the Center that we are trying to organize; we must stress some unique feature if we hope to fund our activities." Committee members "agreed that the University has too many resources to limit the concept of the Center at this time. In the proposal we should describe these resources and request the aid of a consultant to help us determine ways in which we can utilize them."

At the October 28 meeting there was also discussion of new programs ("While plans are being made for the establishment of a full-fledged Center for Studies in Southern Culture, the Committee, in order to establish the identity of the Center, will encourage the development of projects which can be carried out by individual departments and with joint sponsorships"); coordination of existing programs; and the need to survey centers at other universities "to learn how they operate within their institutions, what is the scope of their activities, and how they are funded."

Abadie's first major job as acting director–while continuing her full-time job in Continuing Education–was to prepare a proposal to the National Endowment for the Humanities requesting that funds be provided for a consultant to come to the University. She mailed the proposal in December 1976. On April 17, 1977, Janice Litwin of NEH wrote to Abadie: "The Endowment is now in the final stages of evaluating your proposal, and has asked Dr. Richard Brown, Director of Research and Education at the Newberry Library, to review your request. Dr. Brown has read your proposal, and has tentatively expressed an interest in working with you." Litwin suggested that Abadie get in touch with Brown and prepare a schedule and budget if Brown continued his interest. After talking to Brown by phone, Abadie wrote him on May 13, 1977: "We are pleased that you have agreed to assist the University of Mississippi in developing its Center for Studies in Southern Culture." Brown responded on May 24, 1977: "As we discussed, the principal point of this first visit would be to give me some feel for the available resources as well as the central questions with which you are faced." He suggested a July visit.

On May 23, 1977, DeRosier wrote Doyle Russell, Director of Accounting and Budgeting, asking him to "establish a new restricted account for Studies in Southern Culture designating Dr. Ann Abadie the signatory officer. I would like to transfer $5,500 into that account." DeRosier changed his mind on June 2, 1977:

Since the University structure necessary to coordinate and administer activities currently being generated through the Committee for Studies in Southern Culture has not been developed, and since the functions of a Center for Studies in Southern Culture have not been sufficiently delineated to develop a separate budgetary unit at this time, I am requesting, upon reflection, that these activities be coordinated and administered through the Division of Special Activities—Dr. Abadie's home base—until a separate unit is created.

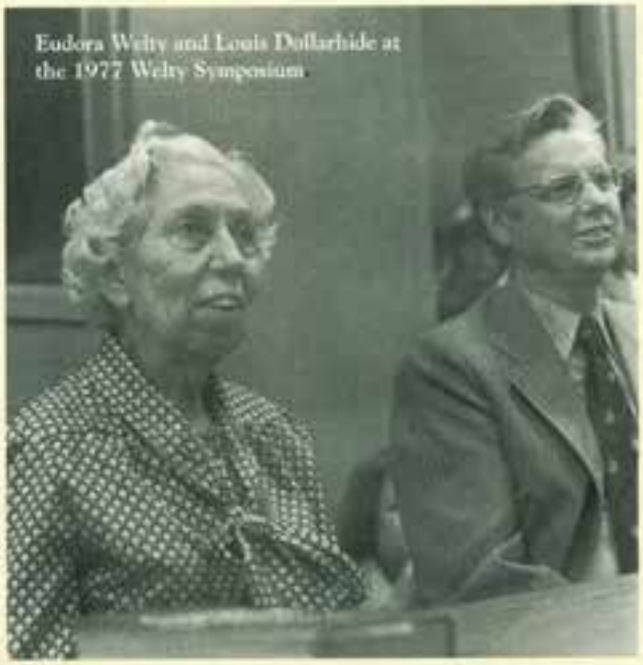
Arthur DeRosier left the University at the end of June 1977, in order to become president at East Tennessee State University. Shortly after he left the University, he wrote to Abadie: "I do hope that Harvey sees the need for such a Center and that he is ready to make the necessary commitment to it." His reference was to Harvey S. Lewis, who had become Vice Chancellor on July 1 and who was notified on July 8, 1977, that the University had been awarded an NEH Consultant Grant of up to $3,898 for the development of a Center for Studies in Southern Culture. Fortunately, Lewis was also a strong supporter of the Center.

Brown visited the campus on July 26-28, 1977, and submitted the consultant report the next month. He wrote:

There is no doubt of the unique and very great potential that the University of Mississippi has for the development of a Center for Studies in Southern Culture. Such a Center would enable the University to capitalize on its unique resources of place and time to make a significant contribution to scholarship nationwide and to the country's understanding of both its past and present; it would enhance significantly the service the University can offer both to the state and the region; and it would enable the University to turn some of its resources to purposes of institutional renewal.

He listed several possibilities:

The establishment of a program of undergraduate studies looking toward the development of major and minor programs in the Study of Southern Culture; the development of in-service training programs for teachers; the establishment of an Oral History Center in the Library; vigorous collection-building in the Library, to build particularly on the promising beginnings of a Mississippi Archive; extension of the very promising beginnings of continuing education programs, notably the Faulkner and History Conferences; the possible attraction of visiting (and possibly permanent) faculty; the development of significant research in the field, and the attraction of major research projects; the development of a graduate program; the attraction to the University of other major projects that now exist in the area; the development of a substantial media capacity for the production of important documents on or about Southern Culture.


Eudora Welty and Louis Dollarhide at the 1977 Welty Symposium

Approximately one hundred persons on the campus examined Brown's report. On August 24, 1977, the Dean of the College of Liberal Arts [Gerald Walton] wrote to Abadie: "I am very much excited about the possibilities for our Center for Studies in Southern Culture. . . . Your committee, will, of course, have to make some pretty strong recommendations in order for us to start the hiring of three or four faculty members and a director, but I think we should keep pushing."

There was widespread enthusiasm, though there was

the expected concern about funding. One faculty member wrote:

> The development of a Center for Studies in Southern Culture sounds exciting and expensive . . . . Perhaps, grants, endowments, fees, etc., could take care of a substantial part of the operating expenses of the Center. It would be difficult to obtain total support funds from the Legislature. Dr. Brown's report is an ambitious one, and I am in favor of the development of the Center. However, I feel that the University should not go as heavily into the matter as the report contemplates with the idea of supporting it substantially from appropriated funds.

Another expressed similar concern:

> I support the concept of such a Center enthusiastically. In view of the University's extremely tight financial situation, one that will probably be of major concern at least for the next several years, it is obvious that finding financial support for the proposed Center is going to be a major undertaking. . . . Frankly, without adequate funding in hand or reasonably certain, the Center will be doomed to mediocrity and a marginal existence. I believe funding for the proposed Center can be obtained so I encourage the next phase of the planning to be undertaken.

And another said, "Certainly, Ole Miss has great potential in this area and the support of the administration will be crucial to the proposed center's success. I believe, however, that a good deal of financial support for such a center could be obtained through outside grants for specific center-sponsored efforts."

At the September 12, 1977, meeting of the Academic Council "There was general discussion of the Center for Studies in Southern Culture. Further discussion is pending."

The committee, then, went about preparing a formal proposal, which was submitted to the University's Academic Council on September 19, 1977. The report began:

> The Committee on the Center for Studies in Southern Culture, after nearly 15 months' deliberation first as an ad hoc and then as a special committee, has completed the implementation of Phase I activities outlined in a report submitted to the Academic Council on October 12, 1976. The consultant provided by the National Endowment for the Humanities visited the University in July and then submitted a preliminary consultancy report for our consideration. Members of the committee have made a careful study of the report and of University-wide responses to it. We concur with Dr. Brown's statements about the unique and very great potential that the University of Mississippi has for the development of a Center for Studies in Southern Culture and for its goals of serving the region through teaching, research, archival and preservation programs, and programs of public service. We agree with his estimate of immediate and long-run possibilities for the Center. We heartily endorse the whole report and recommend that the Academic Council approve implementation of Phase II activities. . . .
>
> Before making specific recommendations on Phase II activities, members of the committee want to acknowledge their awareness of potential funding problems since the operation of a center such as the one proposed will require a great deal of financial support. If some initial funds are provided by the University, the Center should be able to obtain a large part of its operational funds from public endowments and private foundations. . . . Outside funds are available, but they must be asked for before they can be received. With a strong commitment from the University and with some initial funding, the Center should be able to become self-supporting.

Specific recommendations of the report were these:

> The permanent establishment of a Center as part of the academic structure of the University with the director directly responsible to the Vice Chancellor; the appointment of a Search Committee to find a permanent Center Director (the director should have a doctoral degree in an area related to Southern Studies; he should be a publishing scholar with academic and possibly administrative experience and with demonstrated ability to obtain grants); consideration at the appropriate administrative levels of the relationship of the Center to other University priorities and of the commitments the University is prepared to make in the next few years to the Center (the Chancellor or the Vice Chancellor should appoint a committee to consider these items and to investigate the possibility of applying for an NEH Challenge Grant. In respect to faculty appointments, the committee should consider the possibility of Center professors, dual appointments, visiting scholars, and professorship grants); appointment of a committee within the College of Liberal Arts to plan curriculum for undergraduate studies in Southern Culture leading either to a minor or a major field; selection, in conjunction with Library officials, of two major oral history projects for which funding might be sought; discussion with appropriate University officials and planning committees of ways in which future Faulkner and history conferences might be systematically used to attract visiting or (possibly) permanent faculty to the University; systematic identification of other institutions or collaborative efforts in the area that a Center for Studies in Southern Culture might serve and initial contact to ascertain how such a Center would be most helpful to these agencies; systematic inventory of what other colleges and universities in the area are doing in the field of Southern Culture.

The minutes of the meeting read, "There was extensive discussion of the recommendations from the Committee, centering largely on the question of what costs would be involved and what priority this project should have among the various needs of the University. Dean Walton moved that the Academic Council accept the committee report and recommend to the Chancellor that it be implemented. Dean Sam seconded the motion, which carried with eight affirmative votes [one dean opposed; one dean abstained]."

Chancellor Fortune approved the Academic Council minutes, and Vice Chancellor Lewis, on November 30, 1977, wrote to the committee:

> I am delighted to inform you that Chancellor Fortune has approved the creation of the Center for Studies in Southern Culture. I would like to suggest that you proceed with the plans for the challenge grant and that you convey to Dean Walton your ideas regarding organization, staffing, housing, and financial requirements for the next academic year. Our initial efforts may of necessity have to be very modest. Thank you for the time and effort you have devoted to making the Center a reality.

Long before the Center became a "reality," committee members had begun their planning, asking department chairs and others about a two-year series of programs to be sponsored by the Center for Studies in Southern Culture and the appropriate academic department. Theater Arts replied that "we should find a way to sponsor a two-day conference on Tennessee Williams." Such a conference was pursued, and Williams was invited, but the meeting did not materialize. [The Center for the Study of Southern Culture did assist the City of Clarksdale in founding the successful Mississippi Delta Tennessee Williams Symposia, which began in 1993.]

English suggested that "the Center should sponsor a literature conference on the work of Eudora Welty. Invite her as well as leading critics of her work for a 2-3 day conference." Abadie and committee member James Parker, of the theater department, proposed that "the Committee plan and hold a conference centering upon the life and work of the first lady of Mississippi letters, Miss Eudora Welty." Parker invited Miss Welty to come in April 1977, when the Department of Theatre Arts would be staging a production of *The Ponder Heart*. She regretted on September 23, 1976: "I'd like the best in the world to attend, as you invite me to do, but I'm sorry to tell you that I am committed to being at Cornell University at the time." Parker wrote her again on October 4, 1976, reporting that the production was to be postponed and sugggested another date for the conference..

This time Miss Welty accepted. Louis Dollarhide and others set about the task of lining up speakers for the conference. The Center for the Study of Southern Culture at the University sponsored its first event on November 10-12, 1977. As Ann Abadie has explained: "A Eudora Welty Symposium was held at the University to inaugurate the Center. . . . Miss Welty was on hand throughout the three days and concluded the symposium with a selection of readings from her own works. The program also featured a performance of *The Ponder Heart* and lectures by several eminent writers and scholars, including Cleanth Brooks, Charlotte Capers, Michael Kreyling, Noel Polk, Peggy Prenshaw, Reynolds Price, and William Jay Smith. There were also displays of Miss Welty's books and photographs. The symposium was attended by over 800 people, including University students and faculty members and nearly 300 visitors from 32 states and three foreign countries." Robert Penn Warren reviewed the symposium proceedings, *Eudora Welty: A Form of Thanks*, published by the University Press of Mississippi, on the front page of the *New York Times Book Review*.

That was just the beginning!

GERALD W. WALTON

Walton Interviews Haws and Harrington on Origins of Center

Robert J. Haws received his B. A., M. A., and Ph.D. degrees from the University of Nebraska and joined the University of Mississippi faculty in 1969. Since 1990 he has been chair of the Department of History. Michael L. Harrington took his B.A. degree at Davidson College and his M.A. and Ph.D. degrees from Emory University. He joined the faculty at the University of Mississippi in 1970. He has been chair of the Department of Philosophy and Religions since 1991. Gerald W. Walton, provost emeritus, interviewed them on August 21, 2001, as part of the observation of the 25th anniversary of the Center for the Study of Southern Culture.

GERALD W. WALTON

Michael Harrington (left) and Bob Haws

Gerald Walton: I am talking to Mike Harrington and Bob Haws about the origin of the Center for the Study of Southern Culture. The two of them have told me that the Center came about through conversations during a period of time. They have told me their first conversations took place on the benches at the front of the J. D. Williams Library.

Robert Haws: We discovered in the catalog information about an institute having to do with humanities. We went to Graduate Dean Joe Sam and found that though it existed, it had no money in it. We were trying to figure out how to get some money to figure out what we might do with a new program, what we could do with very limited resources that would be worth doing.

Michael Harrington: Not only that; we were trying to think of what it was that might attract some funding. We knew that Mississippi should be able to develop some expertise in some humanities field. Haws is a historian, and I always had an interest in Southern religion. We were talking along these lines of Mississippi as a state and where it had come from. I had only been here five or six years.

MH: We asked ourselves, "Why don't we turn what was then our greatest liability into an asset?" Everybody identified Mississippi, for better or worse, as the place, the model, for what not to do in race relations. We could turn this around and say, "Look at the experience we have gotten from this." We could show that Mississippi's one big asset is an experience it had with different races and ethnic groups trying to share a common language. We used the phrase "all the triumphs and tragedies" of the whole American experiment are here in Mississippi. It's that kind of vision we had in thinking about getting the Center together.

GW: Did this come about in just one conversation, or did you talk about it over a period of time?

MH: Over a period of time. Probably in front of the J. D. Williams Library. Certainly Friday nights at Clyde's [Holiday Inn bar]. I am sure it got discussed a good many times. But once we reached a little consensus on it, that's when we thought of getting it to Art DeRosier [Vice Chancellor for Academic Affairs and Professor of History].

GW: Back to the Institute for Humanistic Studies.

RH: I am the one who called Joe Sam, and he said, "Yes, it exists, but there is no money in it." He didn't think there ever would be any money in it.

GW: So you went to Art DeRosier?

MH: We went straight to him because he always interested in projects that might pay off for the University.

GW: Did you meet with him, or did you write him a memo?

RH: I think I called him, and we met with him in mid-morning one day in Harrington's office. We both had offices in Bondurant. We put together a plan regarding things like literature, history, and music.

GW: And DeRosier's reaction?

RH: He looked at it and said complimentary things and left.

MH: And unlike some things, it didn't get buried. The next thing we knew there was a committee formed. We were both on the committee.

GW: DeRosier thought it was a good idea, huh?

RH: I remember that I went to C &P [the Curriculum and Policy Committee for the College of Liberal Arts], the Academic Council, and the Graduate Council.

MH: And I was sent to Washington to talk to Jamie Whitten. I remember talking to Whitten about it in terms of maybe getting money through the National Endowment for the Humanities. We were borrowing from Tom Flynn's experience with NEH and the big grant we got for the Mississippi Humanities Council. Basically Whitten said, "Good idea. I will find you some money." So we went from there.

GW: Did you early on talk about what the Center ought to do, what kind of structure it should have, whether it should be a center with a director?

MH: Yes, it should be independent of any department. We wanted it to report directly to the Vice Chancellor.

RH: Yes, that's right. We didn't want it in the College.

GW: Did you think at the time whether there would be major, a minor, a concentration, or was that part of your deliberations?

RH: If you remember, we had started an American Studies Program, and I wanted it to become the academic program of the enterprise. And I lost! But that was a kind of idea we had in mind. We were thinking we might make Southern Studies a part of it.

GW: As I remember it, American Studies was going to have a 42-hour major with no minor.

RH: Yes, the same kind of structure.

GW: Given your thoughts at the time, how has the Center met your expectations? In what ways has it surpassed your expectations? Failed?

RH: Let's turn the tape off!

MH: It certainly turned out to be a far bigger operation than I expected. Also I had seen it focusing mostly on race relations, and it has grown to encompass all aspects of Southern culture. I remember something I should have said earlier. In our original memo, didn't we put a sense of urgency in it: how fast the landscape was changing. I remember quoting Hegel about the owl of Minerva flying only at dusk. We said something to the effect that Southern culture is changing, and if we don't act, we will lose our living memory of that culture.

GW: Did you suggest joint appointments for faculty, or did that come later?

RH: I think that came later, when we got that planning grant. I don't remember thinking in specific terms like that.

MH: We wanted a center, and we thought that was the kind of detail we would have to work out. Would these people be exclusively in the center? Would they have joint appointments? I think we

2002 Eudora Welty Writing Awards

Two students from Mississippi high schools took top honors in the 15th annual Eudora Welty Awards for Creative Writing presented during opening-day ceremonies of the 29th annual Faulkner and Yoknapatawpha Conference.

Kilby Allen won first prize, $500, for her short story "An Order for Compline." Allen, from Indianola, wrote the story while a student at the Mississippi School for Math and Science in Columbus. Leann Peterson won this year's second-place award and $250 for her poem "Knots: A Sestina." A student at Jackson Preparatory School, she lives in Brandon. The winning story and poem were selected from high school entries across the state.

Katie McKee, a selection committee member who teaches English and Southern Studies, said Allen's "story demonstrates a keen sense of timing revealed in its first sentence: 'The November before I graduated from high school, I saw God in the middle of the Mississippi Delta.' The story turns a well-worn situation from real teenage life into a moment of spiritual renewal for the characters involved, characters whom the writer brings to life in the space of only four well-managed pages."

Peterson's poem, McKee wrote, "demonstrates the power of language to name the meaning locked in an ordinary situation. Love transforms the speaker's 'barbie-doll heart' in a reflection on childhood that is actually a sophisticated use of a difficult literary form, the sestina."

The 15-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, 2001. Frances Patterson of Tupelo, a longtime English and creative writing teacher and a member of the Center's State Advisory Committee, established and endowed the awards in 1987 to recognize and encourage the writing talents and efforts of Mississippi high school students.

continued from 27

threshed that out after we got some agreement on having a center.

GW: Did you mention the kind of money you thought you should have for a start-up budget?

RH: I don't recall anything about money.

MH: I don't either. I think I remember something about $50,000. That might have been for a planning grant.

GW: I think the first grant was only about $4,000 for bringing Dick Brown to look at the plan.

RH: Yes, as a consultant. Then maybe there was a planning grant and then the big NEH grant. From that implementation grant some of the money went for some of the faculty.

MH: Yes, people got paid for developing courses; I got paid for developing a course on Religion in the South, for example.

RH: And it's still on the books.

MH: Charles Wilson teaches it now.

RH: It was frustrating to deal with the English Department at that time. If you remember, if you go to Jim Webb's last year, that's when they had five department chairs in five years. English went from Webb to Eby to Cannon to Peterson to Evans Harrington. During that period that's when we were trying to do all that planning.

GW: As it began to develop and you were in the faculty watching this, did you pick up any ideas that people were unhappy about money that would be spent on it because it would be taking money away from other departments, or do you remember that as any controversy?

RH: I think that was always a concern. We were all the time thinking about how departments could benefit.

MH: That was a concern too at the college/school level. People were afraid this would suck money away. I can see some of the concerns people might have had back then.

RH: One of the people, especially at the meetings I went to, who was really helpful on the campus level was Wally Guess [Dean of the School of Pharmacy]. We had no understanding of grant money. I didn't even know what overhead money was. He bought into it immediately and became a supporter of the whole thing.

MH: Wally gave us a lot of tips. Of course by that time we had a full committee on it. It was at that time I went to see Jamie Whitten. I can remember asking some questions about such things as who the first director might be. That's when the name of my Davidson's classmate Bill Ferris first came up. He and I had overlapped by a couple of years. I knew he was up in the Ivy Leagues and was not entirely happy there.

RH: I can remember, maybe before Ferris even got here, back when the whole thing was just getting started, that a whole bunch of us, including Harvey Lewis, went to visit the Center for Southern Folklore at Memphis. That was when Bill was still head of that. Six or eight of us went up there and went through that. I don't remember at exactly what stage that was. Bill started in 1978, and we had been going with this about three years one way or another.

MH: I can remember that it was about that time. The Philosophy Department had been reduced to two people, Tom Flynn and me. Hall Furr died in 1974. They never replaced him. So we were teaching four or five classes a semester. I can remember going to Art DeRosier. He said, "If you get a center going, I will find a position for you." And he did. We increased by one- third!

RH: Remember that at the same time this was going on, we got the Faulkner Conference and the History Symposium started.

GW: The first Faulkner Conference was in 1974.

RH: And History was shortly thereafter, first tied to Bicentennial money.

MH: I can remember saying something to Evans Harrington about the Faulkner Conferences lasting three or four years. And now three decades later it is still going strong.

RH: I think our original proposal spoke of literature, history, and music. One thing we did talk about and rejected was trying to settle the Civil War.

MH: Yes, it was too closely tied to segregation and white supremacy. We knew we had to have an African American component in there. My biggest fear was that this was going to be highjacked and become some kind of glorification of the white South, and we knew we had to walk very carefully to avoid that happening. Of course fortunately it never did.

GW: I can remember reading something Dr. Fortune wrote to NEH to the effect that our center would not be one of those *Gone with the Wind* glorification programs!

MH: We got started at a good time. There was a change in the nature of academia. We got in early on the wave of cultural centers. We had ours going long before interest caught on in other places.

RH: And Bill's coming, his being where he was in his career at that time, was sort of serendipitous. His connections were tremendously helpful to us.

MH: Yes, and he was a good fund raiser.

RH: Yes, he had that gift of talking to somebody and getting commitments. Also, he brought the music dimension that we needed, the blues. That helped keep it from becoming an all-white kind of thing.

GW: Thank you very much. This has been very helpful.

For a complete list of posters, CDs, videos, and other items, see *Southern Culture Catalog* on our website.

POSTERS

The Sixth Oxford Conference for the Book Poster (1999)

Poster features Eudora Welty portrait by MildredNungester Wolfe from the National Portrait Gallery, Smithsonian Institution, Washington, D.C.

Full color, 17.5 x 23.5"
M9901. . . . . $10.00
Friends $9.00

29th Faulkner and Yoknapatawpha Conference Poster (2002) "Faulkner and His Contemporaries"

Poster is illustrated with Sidney J. Waintrob's image of Eudora Welty and William Faulkner on the occasion of Faulkner's receiving the National Institute of Arts and Letters Gold Medal for Fiction in May 1962.

Black and white photograph, mauve background, 17.5 x 23.5"
M1107 . . . . . $10.00
Friends . . . . . $ 9.00

CDs

"The Memory Is a Living Thing"

Songs based on the writings of Eudora Welty Lester Senter, mezzo-soprano

1996 ROS Production.
SR2001 . . . . . $16.00
Friends $14.40

Songs of Faith: African American Shape Note Singing from the Deep South, Volume One

Selections from shape note singing conventions throughout Mississippi, Alabama, and Louisiana.

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