

the Southern Register



THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • SUMMER 2004

THE UNIVERSITY OF MISSISSIPPI

The American South, Then and Now

From the L. Q. C. Lamar Society to the Endowment for the Future of the South

November 18-20, 2004

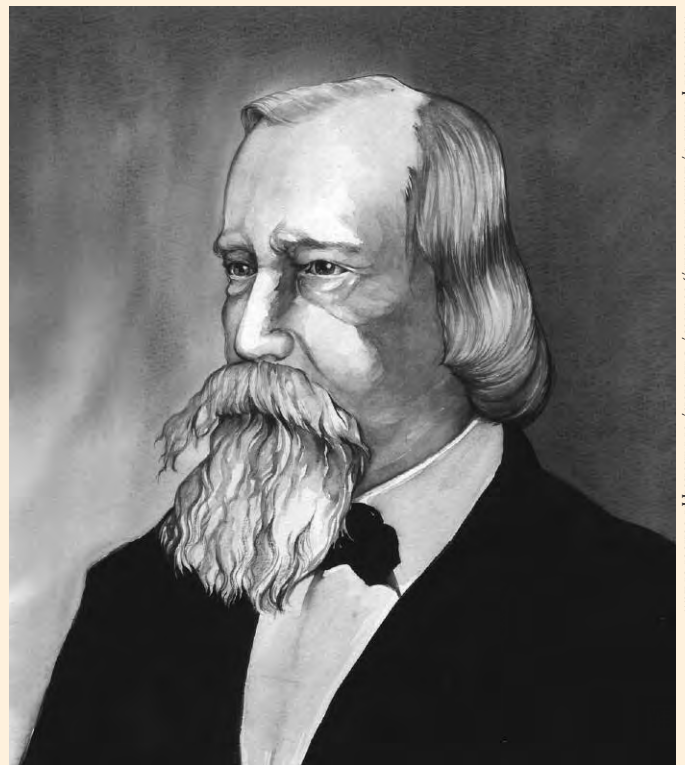
Center for the Study of Southern Culture
University of Mississippi

Center faculty and staff are busy planning for the Endowment for the Future of the South, a new initiative that will bring together leaders of the American South for a series of conversations and resulting research that examine Southern culture for insights on contemporary public policy issues. The initiative aims to provide a meeting place for all those engaged in thinking about the problems and opportunities facing the region.

The first activity of the Future of the South project is the American South, Then and Now Symposium, which will be held at the Center November 18-20, 2004. Leaders from academia, government, the media, business, and nonprofit organizations, along with others interested in the region's issues, will gather to examine the South's past and current public policy concerns. The meeting will feature keynote addresses from William Winter, former Mississippi governor, and H. Brandt Ayers, former editor and publisher of the *Anniston Star* in Alabama. Panels will address such issues as race relations, religion and public policy, philanthropy in the South, the media, and political parties. A separate session will look at the continuities and changes in contemporary Southern culture.

Highlighting the symposium will be a reunion of the L. Q. C. Lamar Society, which celebrates the 35th anniversary of its founding this fall. The Lamar Society comprised a notable group of Southerners who came together after the dramatic changes of the 1960s to consider the future of the South. Their manifesto, *You Can't Eat Magnolias*, is a call to go beyond

(continued on page 3)



Watercolor portrait by Laura McCarthy, courtesy University of Mississippi School of Law

Lucius Quintus Cincinnatus Lamar was born in 1825 in Georgia and studied at Emory College before gaining admittance to the Georgia bar in 1847. In 1850, Lamar moved to Oxford, where he held various teaching and administrative posts with the University of Mississippi before going on to serve as U.S. senator, secretary of the interior, and supreme court justice (Lamar is the only Mississippian ever to sit on the U.S. Supreme Court).

Although Lamar drafted Mississippi's Ordinance of Secession as part of the state's 1861 secession convention, his 1874 eulogy of Massachusetts senator Charles Sumner, who had been an active abolitionist, called for reconciliation between North and South. It was Lamar's struggle for reconciliation—between black and white as well as North and South—that led John F. Kennedy to write about the statesman in *Profiles in Courage*,

(continued on page 29)

Published Quarterly by
The Center for the Study of Southern Culture
The University of Mississippi
Telephone: 662-915-5993
Fax: 662-915-5814
E-mail: cssc@olemiss.edu
Internet: <http://www.olemiss.edu/depts/south>

IN THIS ISSUE

Summer 2004

- 1 L. Q. C. Lamar
- 1 Lamar Society Reunion and American South, Then and Now Symposium
- 2 Director's Column
- 3 John Shelton Reed Visiting Fall 2004
- 3 Anderson Symposium Cancelled
- 4 American South Symposium Schedule
- 5 2004 Tennessee Williams Festival
- 5 History Symposium to Study Manners
- 6 Brown Bag Schedule
- 7 Brad Watson to Be Grisham Writer
- 7 Oral History Conference
- 8 *Living Blues* News
- 8 Gammill Gallery Exhibition Schedule
- 9 Blue Mountain Project
- 10 New Ventress Members
- 10 2005 Natchez Literary Celebration
- 11 *Eudora Welty Newsletter*
- 12 Black Tells about Programming Plans for Welty House
- 15 Reading the South: Reviews & Notes
- 22 Thomas D. Clark: A Kentucky—and Mississippi—Treasure
- 23 Southern Foodways Alliance News
- 26 2004 F&Y Conference Report
- 27 Faulkner Play Filmed in Oxford
- 27 2005 Oxford Conference for the Book
- 28 Faulkner's Home Reopened
- 28 2005 F&Y Call for Papers
- 29 Regional Roundup
- 29 Building Craftsmanship Conference
- 30 Notes on Contributors
- 31 *Southern Culture Catalog* Items
- 32 Address Section/Mailing List Form/Friends Information and Form

REGISTER STAFF

Editor: Ann J. Abadie

Graphic Designer: Susan Bauer Lee

Mailing List Manager: Mary Hartwell Howorth

Lithographer: RR Donnelley Magazine Group

The University complies with all applicable laws regarding affirmative action and equal opportunity in all its activities and programs and does not discriminate against anyone protected by law because of age, color, disability, national origin, race, religion, sex, or status as a veteran or disabled veteran.

DIRECTOR'S COLUMN

THE FUTURE OF THE SOUTH project is the Center's newest initiative, and it will be launched with a stellar group of Southern leaders gathering in Oxford for the American South, Then and Now Symposium, November 18-20. This meeting will send the Center in an exciting new direction.

To be sure, we have a long tradition of convening meetings, as Faulkner famously said, to "tell about the South." Our annual conferences and symposia gather literary critics to analyze the work of authors and to hear writers read from their works. Historians come to talk about such topics as Southern manners and the region's environment. Music critics and performers meet to "sing the blues"; food critics and others assemble to consider the cultural meanings of Southern food—and to savor eating it.

The November symposium summons journalists, business people, politicians, scholars, religious leaders, and representatives from nonprofit organizations to ponder current public policy issues in light of Southern history and culture. We want to shine the light of humanities values into the arena of public policy discussions.

The Phil Hardin Foundation has awarded the Center a \$250,000 grant to establish the Endowment for the Future of the South, which will sponsor annual symposia, workshops, colloquia, visiting "seers and prophets," and publications, all designed to focus attention on issues of regional development. We are looking for partners to raise matching funds of \$500,000 to enable the endowment to reach its full potential.

The Future of the South project is fundamentally a leadership project, designed each year to engage a diverse group of the South's leaders in a series of ongoing conversations and research projects about specific problems and opportunities we face.

In looking for our regional ancestors in such work, we realized that the L. Q. C. Lamar Society had pioneered what we want to do. Formed in 1969, the group sponsored conferences and research to help the region plan for enormous adjustments after the dramatic social, political, and economic transformations of the 1960s. We are pleased to host a reunion of Lamar Society members as part of the November symposium, learning from their experiences and accumulated wisdom. Hattiesburg businessman Stewart Gammill was a member of the advisory board to the Lamar Society, and he has been a longtime friend of the Center. He helped me think about a Lamar Society reunion, and he put me in touch with Mike Cody, a Memphis attorney who was another key member of the Society and unusually helpful about the reunion.

Another key player in planning the November event has been Curtis Wilkie, the retired correspondent for the *Boston Globe* who now holds the Kelly Gene Cook Chair of Journalism at the University. His immediate understanding of the potential of the Future of the South initiative has made for a fruitful collaboration and tied the Center closely to the Department of Journalism on this project.

Former Mississippi Governor William Winter was an active member of the Lamar Society, and he is surely a patron saint of the Future of the South initiative. I have also relied on him in planning the symposium. He has helped me to see that the Future of the South initiative should extend a positive regional tradition, civility in discussion, as we consider contentious contemporary issues. We live in an age of polemical ideologies, and our political discussions frequently degenerate into unproductive impasses. Civility itself can be a detriment to engaging issues, of course, if our manners distract us from expressing our views, but civic renewal in not only the South but the nation depends on getting past ideology to find our shared values. The South may have something to offer the nation in this regard.

The late Willie Morris would have enjoyed the reunion and the conversations at the symposium. He was among the earliest participants in discussions that led to the Lamar Society, and he was a University professor in the 1980s, coming to Oxford in 1980, the year before I arrived here. Willie's passion for the South, his sensitivity to the best of Southern traditions, his righteous condemnations of the region's old racial ways, and his appreciation for the South's history and need for constructive social change give us a model of a creative talent who used his talents to influence the public discussion of issues. He will be missed, but those who gather here in November will be at the foundation of a new effort to draw from the South's strengths in facing the future.

CHARLES REAGAN WILSON

John Shelton Reed

Visiting Professor Fall 2004

This fall Ole Miss will be home to the scholar Center director Charles Reagan Wilson calls “arguably the most important interpreter of the South in the last generation.” John Shelton Reed, who recently returned to the United States from “the other” Oxford, will hold a joint appointment with the Center and the University’s sociology department. In addition to teaching a course on the sociology of the South, Reed will advise on the new edition of the *Encyclopedia of Southern Culture* and help organize and participate in the American South, Then and Now, a symposium examining public policy issues in the region set to take place November 18-21.

“I’ve often visited the Center, starting shortly after it was founded,” said Reed, who has won numerous awards for his writing, teaching, and research and is William R. Kenan Jr. Professor of Sociology Emeritus at the University of North Carolina at Chapel Hill. “Dale [Reed’s wife] and I have a lot of friends in Oxford, and it has become one of our favorite places. When I retired from the University of North Carolina four years ago, it was partly so I could spend more time in places I enjoy, and Oxford was near the top of the list.”

At UNC, Reed helped found the Center for the Study of the American South and served as director of the Howard Odum Institute for Research in Social Science. A past Guggenheim fellow, a fellow of the National Humanities Center, and a fellow of the Center for Advanced Study in the Behavioral Sciences, Reed has been a Fulbright Distinguished Lecturer and most recently served as a visiting fellow at Oxford University’s All Souls College. Additionally, he was appointed by President Reagan to the council of the National Endowment of the Humanities and was president of the Southern Sociological Society and the Southern Association for Public Opinion Research. A founding editor of



Dan Sears, UNC News Services

the journal *Southern Cultures* (www.southerncultures.org), Reed is also the author or editor of 13 books as well as several journal and magazine articles. Reed grew up in Tennessee and studied at the Massachusetts Institute of Technology and Columbia University.

“John Shelton Reed is an entertaining as well as knowledgeable interpreter of the South and a wonderful storyteller,” Wilson said. “Having him here is the culmination of a long effort to get him here, and he will be a great addition to the University community.”

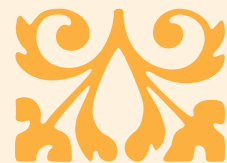
JENNIFER SOUTHALL

ideology in rethinking the South’s development, and their work led to the Southern Growth Policies Board, still a key regional development agency.

We invite—and encourage—former members and friends of the L. Q. C. Lamar Society to attend the American South, Then and Now Symposium and participate in the Lamar Society Reunion. The symposium includes a special session on the society’s work and a dinner that will honor former members.

The Phil Hardin Foundation has provided a grant to begin the work of the Endowment for the Future of the South, including the symposium and reunion. The Center is currently raising matching funds for the grant. Anyone who is interested in finding out more about Future of the South projects, and contributing to the Endowment, should contact Center Director Charles Reagan Wilson at 662-915-5993.

Attendance at the symposium is free, but anyone interested should register. There are costs for attending the reception, lunch, and dinner. For more information on registration and on staying in Oxford during the gathering, please contact Mary Beth Lasseter at marybeth@olemiss.edu. Also check the Center’s Web site (www.olemiss.edu/depts/south).



Anderson Symposium Canceled

A symposium culminating the yearlong celebration of the hundredth anniversary of the birth of Mississippi artist Walter Anderson has unfortunately been cancelled because of funding difficulties. The Walter Anderson Symposium was to be held September 23-25 at Millsaps College in Jackson. Charles Reagan Wilson, Center director and a primary planner for the event, said that he and others on the Walter Anderson Centennial Committee very much regret the meeting’s cancellation but are working to ensure an Anderson symposium will be held on the University of Mississippi campus in the future.

The American South, Then and Now

From the L. Q. C. Lamar Society to the Endowment for the Future of the South

November 18-20, 2004

Center for the Study of Southern Culture • University of Mississippi

Symposium Program

Sessions will be in the Rehearsal Hall, Gertrude C. Ford Center for the Performing Arts.

Thursday, November 18

5:00 p.m. Opening Address
William Winter, Jackson, Mississippi

7:00 p.m. Reception
Isom Place

Friday, November 19

9:00 a.m. Welcome

9:30 a.m. Panel: The L. Q. C. Lamar Society
Mike Cody, Memphis
Patt Derian, Miami, Florida
Joel Fleischman, Duke University*
Jim Leutze, University of North Carolina
at Wilmington
Luther Munford, Jackson, Mississippi
Tom Naylor, Vermont
Ed Yoder, Washington, D.C.

11:00 a.m. Panel: Race Relations
Leroy Clemons Addy, Neshoba County
NAACP*
Constance Curry, Atlanta, Georgia
John Egerton, Nashville, Tennessee
Myrlie Evers-Williams, Evers Institute*
Susan Glisson, William Winter Institute
for Racial Reconciliation

12:30 p.m. Lunch Address
Brandt Ayers, *Anniston Star*

2:00 p.m. Panel: Southern Philanthropy
Hodding Carter III, Knight Foundation
Lynn Huntley, Southern Education Foundation*
George Penick, Foundation for the Mid-South
C. Thompson Wacaster, Phil Hardin Foundation

3:30 p.m. Panel: Democrats and Republicans
Jack Bass, College of Charleston
Thad Cochran, Washington, D.C.
Ferrel Guillory, University of North Carolina
at Chapel Hill
Steve Holland, Plantersville, Mississippi
Curtis Wilkie, University of Mississippi

Saturday, November 20

9:00 a.m. Panel: Religion and Public Policy
William T. Greer Jr., Virginia Wesleyan College*
Susan Pace Hamill, University of Alabama
School of Law
Mark Silk, Greenberg Center for Religion and
the Media
Dolphus Weary, Mission Mississippi*

10:30 a.m. Panel: The Urban South
Don H. Doyle, Vanderbilt University
John Fowlkes, Shelby County, Tennessee
Leslie McLemore, Jackson State University*
Richard Vinroot, Charlotte, North Carolina
Robert Walker, Vicksburg, Mississippi*
Ricky Wilkins, Memphis, Tennessee

2:00 p.m. Panel: The Media
Paul Greenberg, *Arkansas Democrat*
Hank Klibanoff, *Atlanta Journal-Constitution*
Charles Overby, Freedom Forum

3:00 p.m. Panel: Southern Culture Today
William Dunlap, Washington, D.C.*
Ralph Eubanks, Library of Congress*
David Goldfield, University of North Carolina
at Charlotte
Randall Kenan, University of North Carolina
at Chapel Hill*
John Peede, Washington, D.C.
John Shelton Reed, University of North Carolina
at Chapel Hill
Julia Reed, *New York Times* and *Vogue*

4:00 p.m. Panel: Addressing the South's Problems
David Dodson, MDC, Chapel Hill*
Leslie Dunbar*
Hector Mendoza, *La Prensa Latina*, Memphis,
Tennessee*
Ronnie Musgrove, University of Mississippi
Mike Retzer, Washington, D.C.*
Steve Suits, Southern Education Foundation

7:00 p.m. Dinner Honoring Lamar Society Members

*Pending

Mississippi Delta Tennessee Williams Festival

The 12th annual Mississippi Delta Tennessee Williams Festival is scheduled to take place in Clarksdale on October 15-16, 2004. Williams's 1955 play *Cat on a Hot Tin Roof* will be a focus of this year's festival, as will Mississippi Delta influences on the playwright and 21st-century artists. As in the past, the program will include presentations by Williams authorities and friends, several performances, a session with papers by scholars, and tours of the house and neighborhood where the playwright lived as a child. Also scheduled in conjunction with the festival are workshops for teachers and student actors and a drama competition, with prizes totaling \$2,500 for the winners.

Williams authorities confirmed to participate in the festival are W. Kenneth Holditch, Colby Kullman, and Jay Jensen. New York actor Anthony Herrera and others will portray "Big Daddy" Pollitt and English actress Frances O'Connor has been invited to re-create her role as Maggie the Cat during staged readings from *Cat on a Hot Tin Roof*. Showcasing performance art and innovative 21st-century theatre focusing on today's Mississippi Delta influences on artists, Ross Goldstein of

Boston and Seth Barger of New York City will present *Crossroads*. The performance was created in 2003 from sights and sounds recorded in the Delta and presented in New York City during February 2004. Actress and director Erma Duricko will perform as well as conduct an acting workshop for high school students. Drama coach Jay Jensen of Miami, whose career is the subject of a documentary currently being filmed with Andy Garcia to be screened at the Sundance Film Festival, also will lead an acting workshop for students. Larry Turner of Turner's Grill in Clarksdale will present "Talking about the Delta," a food demonstration and discussion of specialty and ethnic foods. And Williams's brother, Dakin, will also make his annual appearance.

Scholars are invited to submit papers for possible presentation at the festival. Papers on any topic related to Williams and his work are eligible for consideration. Presentations should be no longer than 20 minutes. Authors whose papers are selected for presentation will receive free lodging during the festival and a waiver of the registration fee. The deadline for submissions is August 30, 2004. To enter, send a completed paper (7-8

pages) or an abstract (250 words) to Colby H. Kullman, Department of English, The University of Mississippi, University, MS 38677.

The Tennessee Williams Festival Acting Competition, hosted by Coahoma Community College, is open to high school students in Mississippi. The competition includes two acting categories: monologues and scenes. All material must be drawn from the plays of Tennessee Williams. Each monologue is to be two minutes or less, and each scene is to be between five and ten minutes and involve any number of characters.

Cash prizes are given for winning monologues and scenes, which will be performed for the festival audience. Prize money will go to schools of the winners for use with drama activities or for library books related to theater and literature. Students, with their teacher-sponsors, will be given the opportunity to decide how the prize money will be spent.

For information on the 2004 festival and drama competition, write Tennessee Williams Festival, P.O. Box 1565, Clarksdale, MS 38614-1565; telephone 662-627-7337.

History Symposium to Study Manners

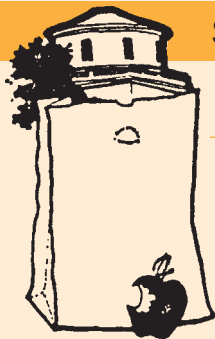
Manners, it is easy to agree, are important to understanding Southern history, whether one is studying family life, violence, definitions of race, voting, speaking, eating, or drinking. But it is less clear *how* we should study manners. Nine scholars will have that opportunity when the Porter Fortune Jr. History Symposium, cosponsored by the History Department and the Center for the Study of Southern Culture, addresses Manners and Southern History, October 6-8, 2004.

Speakers will include Catherine Clinton, author and editor of 16 books, including *Harriet Tubman*, *The Plantation Mistress*, and *Tara Revisited*; Joseph Crespino, of Emory University; author of works on social and political life in civil

rights-era Mississippi; Lisa L. Dorr, of the University of Alabama and author of *White Women, Rape, and the Power of Race in Virginia, 1900-1960*; Anya Jabour, of the University of Montana, author of *Marriage in the Early Republic*; Valinda Littlefield, of the University of South Carolina, author of works on Southern education; Jennifer Ritterhouse, of Utah State University, author of works on raising children in Southern history; and Charles F. Robinson II, of the University of Arkansas, author of *Dangerous Liaisons: Sex and Love in the Segregated South*. Commenting will be Jane Dailey, of Johns Hopkins University, author of *Before Jim Crow: The Politics of Race in Postemancipation Virginia*, and John Kasson, of the University of North

Carolina, author of such works as *Rudeness and Civility: Manners in 19th-Century Urban America* and *Houdini, Tarzan, and the Perfect Man: The White Male Body and the Challenge of Modernity in America*.

Events will be held in the Yerby Center and will begin at 7:00 p.m on October 6 with Anya Jabour's talk, "Southern Ladies and 'She-Rebels'; or, Femininity in the Foxhole: Changing Definitions of Womanhood in the Confederate South." The program will continue through Friday afternoon, with comments by Jane Dailey and John Kasson. As in the past 28 symposia, events will be free and open to the public. More details are available at olemiss.edu/depts/history/symposium/Events_Symposium.htm.



Brown Bag Lunch and Lecture Series

Fall 2004

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

SEPTEMBER

- 8 "The Mississippi Delta, Holder of My Heart: *Portraits from the Delta*"
Jane Rule Burdine
Taylor, Mississippi
- 15 "Just a Little Talk with Jesus: Elvis Presley, Gospel Music, and Southern Spirituality"
Charles Wilson, Director, Center for the Study of Southern Culture
Professor of History and Southern Studies
- 22 "Soda County Memories: Growing Up in the South of the North"
Matt Zuefle
Assistant Professor of Park and Recreation Management
- 29 "Food, Race, and Southern Manners: A Preview of the Southern Foodways Symposium (October 7-10) and the Porter L. Fortune Southern History Symposium (October 6-8)"
John T. Edge, Director, Southern Foodways Alliance
Ted Ownby, Professor of History and Southern Studies

OCTOBER

- 6 "The Nashville Lunch Counter Sit-Ins: Photographs from the *Tennessean*"
John Egerton
Nashville, Tennessee

- 13 "Community and Memory at the Neshoba County Fair"
Trent Watts
Assistant Professor of American Studies
University of Missouri-Rolla
- 20 "Willie Morris: Ghosts of Mississippi in His Private Papers"
Richard Caldwell, Southern Studies Graduate Student
- 27 "Phantoms of Mass Destruction: Rednecks, White Trash, and Corporate Cowboys in American Politics and Film"
Allison Graham, Professor of Film and Media Studies
Department of Communications
University of Memphis
Memphis, Tennessee

NOVEMBER

- 3 "Game and Fish through the Lens: A Gammill Gallery Presentation"
Wiley Prewitt
Lido, Mississippi
- 10 "Do You Want the Good News or the Bad News First?: An Update on the Teacher Shortage Crisis in Mississippi"
Cecily McNair, Director of Recruitment and Enhancement
Mississippi Teacher Center
Mississippi Department of Education
- 17 "Freedom Riders: A Documentary"
April Grayson, Documentary Filmmaker
Oxford, Mississippi
Susan Glisson, Director, Winter Institute for Racial Reconciliation
Andy Harper, Associate Director, Center for Media Production

DECEMBER

- 1 "Encyclopedia of Southern Culture: A Second Time Around"
Jimmy Thomas, Managing Editor

MARK YOUR CALENDARS

The Twelfth

Oxford Conference for the Book

The University of Mississippi • Oxford, Mississippi

April 7-9, 2005

Brad Watson to Be Grisham Writer in Residence

Brad Watson, Mississippi native and the author of an award-winning story collection and novel, becomes the University of Mississippi's 12th John and Renée Grisham Writer in Residence when he assumes the post this fall. As Grisham Writer, Watson will teach one fiction workshop this fall and another in the spring while he continues working on a second novel and more stories. In return, he'll receive a stipend and housing from the University, funded by an endowment from the Grishams.

"I'm really looking forward to getting to know Oxford and the students, and living and working in that wonderful house," Watson said, referring to the Old Taylor Road house where Grisham writers have lived for the past decade. "I like the idea of the lingering presences of the fine writers who've worked there before me. It's a good augury."

Born and raised in Meridian, Watson won the Sue Kaufman Prize for First Fiction from the American Academy of Arts and Letters and the Great Lakes Colleges New Writers Award for his first book, the story collection *Last Days of the Dog Men* (Norton, 1996). His second book, *The Heaven of Mercury* (Norton, 2002), received the Southern Book Critics Circle Award in Fiction and the Mississippi Institute of Arts and Letters Award in Fiction. The novel was also a finalist for the National Book Award.

Although Watson hasn't lived in Mississippi since graduating from Mississippi State—except for a brief stint working on a political campaign in the 1980s—he said he's "curious and happy to be back, to get in touch with the people and places of Mississippi again. I'm grateful to John and Renée Grisham for creating this position, not just because I'm benefitting from it this year, but because it's good for writing and the arts in Mississippi. It's another way to show the arts are still important to the people who live here."



Rickey Yarrara

Brad Watson

Watson is returning to Mississippi from Alabama, where he's lived most of his adult life. After receiving an MFA in creative writing from the University of Alabama, Watson worked as a reporter and editor for several of the state's newspapers before taking a teaching assignment in UA's English Department. In 1997 he accepted a teaching position at Harvard University, where he served as the Director of Creative Writing from 1999 to 2001. Since moving back South from Cambridge, Watson has served as visiting writer in residence at the University of West Florida and the University of Alabama at Birmingham.

"We're lucky to have someone of Brad Watson's caliber coming here this year," said David Galef, professor of English and administrator of the creative writing program at Ole Miss. "He's a Southern writer with two well-received books under his belt, and the Grisham Writer in Residence post should enable him to do more fine work."

JENNIFER SOUTHALL

Oral History Conference

The Ole Miss Office of Outreach has joined with the Center to offer teachers and any others who are interested a workshop on creating and using oral histories. Telling the South's Stories: A Conference on Oral Histories will be held on the Oxford campus in Barnard Observatory, Saturday, September 25, from 8:00 a.m. until 5:15 p.m.

Participants will hear from experienced oral historians and learn how to conduct, present, and preserve oral accounts as well as how to make oral histories a part of the classroom experience. The one-day conference will also feature a tour of the Smithsonian Institution's traveling exhibition *Key Ingredients: America by Food*, including an oral history component on sorority- and fraternity-house cooks from Ole Miss.

The registration fee for the conference is \$50. Registrants who wish to apply for CEU credits may do so for an additional \$20 fee.

To register or to see a complete schedule of events, visit www.outreach.olemiss.edu/culture/oral_history/.

For more information, call 662-816-2055 or e-mail Marybeth@olemiss.edu.

The 12th Oxford Conference for the Book, set for April 7-9, 2005, will be dedicated to author Flannery O'Connor (1925-1964) in recognition of her



contributions to American letters. Detailed information about the conference will soon be posted on the Center's Web site (www.olemiss.edu/depts/south).

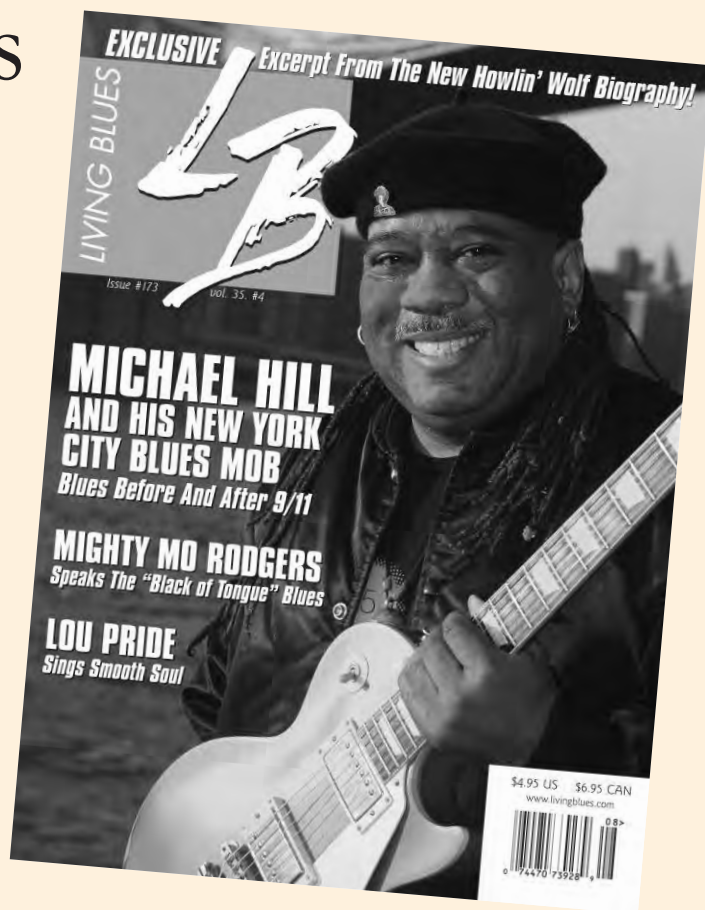
Living Blues News

Living Blues: The Magazine of the African-American Blues Tradition continues to provide first-rate blues music journalism. Our current issue features New York-based bluesman Michael Hill, a conversation with soul blues artist Lou Pride, and the social and artistic commentary of Mighty Mo Rodgers. Record reviews, a remembrance about an encounter with bluesman Bo Carter, and an exclusive excerpt from James Segreat and Mark Hoffman's new Howlin' Wolf biography, *Moanin' at Midnight*, round out the issue.

In addition to the magazine, the staff at *Living Blues* has produced the 2005 *Blues Directory*, an essential resource for blues artists, professionals, and fans. Orders are being taken for the 2005 directory, and those submitting orders before September 1, 2004, will receive a free Chris Thomas King CD. To place an order, please visit our Web site (www.livingblues.com) or send us an e-mail (lblues@olemiss.edu).

Finally, planning is underway for our 2005 Blues Today: A *Living Blues* Symposium, scheduled for February 18-20, 2005. Tentatively planned are discussions on the legacy of Robert Johnson, a panel of blues documentary filmmakers, and our annual Blues on the Square concerts. Web site registration will begin in September so please make your travel plans now!

MARK CAMARIGG



l y n n & s t e w a r t

Gammill



Gallery

Exhibition Schedule

September 13 - October 31, 2004

*The Civil Rights Photographs
(1960-1964) of Harold Lowe*

Nashville Public Library, Special
Collections Division
Rachel Lawson, curator

November 1 - January 14, 2005

Game and Fish through the Lens
Wiley Prewitt

January 15 - March 11, 2005

Mississippi: Take Time to Appreciate
Bruce J. West

March 14 - May 27, 2005

Documentary Fieldwork Photographs
Southern Studies 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.

Wharton Assisting with Blue Mountain Project

David Wharton, director of documentary projects and assistant professor of Southern Studies at the Center, is creating a photography exhibition portraying the citizens of Blue Mountain, a small town in northeast Mississippi. The exhibition is part of the community's effort to revitalize itself after decades of economic decline. Home to Blue Mountain College, a Christian women's college founded in 1873, the town has a rich history and is now seeking to draw on its heritage to facilitate economic growth and community revitalization.

The unveiling of Wharton's photography exhibition will coincide with a major community event September 23-24, 2004. Blue Mountain will host Your Town: The Citizens' Institute on Rural Design, a workshop funded through a \$22,000 grant sponsored by the National Trust for Historic Preservation and the National Endowment for the Arts. The project is administered by the Mississippi Hills Heritage Area Alliance and is one of four such workshops to be conducted nationally in 2004. The Blue Mountain workshop will focus on a range of rural



Tracy Hopkins fishing at pond on campus of Blue Mountain College

Krystal Mooney (left) and Jane Sumrall singing, Lowrey Memorial Baptist Church, Blue Mountain, Mississippi



Mae Belle Miller, age 94, on the porch of her home in Blue Mountain

community design issues, using the town as a case study; examine the surrounding area, including Ripley and New Albany; and explore how local and area heritage resources can benefit by being part of regional heritage-conservation and development initiatives.

The Center for the Study of Southern Culture, a founding partner of the Mississippi Hills Heritage Area Alliance, is assisting with Wharton's exhibition and the Blue Mountain project.

KENT BAIN



Volleyball game at July 4 picnic hosted by Blue Mountain's Good News Church

New Ventress Members

The Center is happy to announce that Jamie and Ernest Joyner of Tupelo have become the latest members of the Ventress Order, an organization that administers gifts to departments of Ole Miss's College of Liberal Arts. The Joyners, longtime supporters of the Center, join 11 other individuals or organizations to use their Ventress Order gift to support the Center.

"The Ventress Order really appealed to us," said Jamie Joyner, who recently joined the Center's advisory committee. "It's great that the University has a program that allows people to designate gifts to a particular department."

The Joyners, who have lived in Tupelo for more than 40 years and who have ties to north Mississippi dating back five generations, say they're proud of the work Ole Miss and the Center are doing to promote Mississippi. "The Center has a positive, strong national presence, and we have a lot of pride in the positive programs it offers," Jamie said.

Besides supporting the Center, Ernest, a Vanderbilt University graduate who works for BancorpSouth, and Jamie, who is a homemaker, have

donated their time and money to a number of cultural, artistic, and philanthropic endeavors throughout north Mississippi. "We think the state and the University are moving in the right direction, and an awful lot of people have worked hard to see that happen," Jamie said. "We just want to be a part of that."

Named in honor of James Alexander Ventress, a founding father of the University, the Ventress Order encourages recognition of the College of Liberal Arts as one of the country's outstanding centers of learning. College of Liberal Arts graduates, family members, friends, or organizations may join the order and designate their gifts to particular departments or programs within the college. Corporate and full individual memberships are available by pledging \$10,000 and \$5,000 respectively. Gifts are payable in lump sums or installments not to exceed 10 years. Affiliate memberships are also available through a pledge of \$1,000, payable in a lump sum or installments not to exceed four years.

JENNIFER SOUTHALL



Jamie and Ernest Joyner

2005 Natchez Literary and Cinema Celebration

"A riveting topic, speakers who are major headliners, and a program with a track record of success—all in Mississippi's Queen City!" So wrote one scholar about the 16th annual Natchez Literary and Cinema Celebration, to take place February 23-27, 2005, in Natchez, Mississippi. The theme is "Between Two Worlds: Free Blacks in the Antebellum South."

The conference will begin with a keynote address by Ira Berlin, University of Maryland, author of *Slaves without Masters: The Free Negro in the Antebellum South*. The conference will continue with programs, films, workshops, discussion groups, book signings, concerts, tours, meals, and receptions.

A highlight will be the dedication and grand opening of the William Johnson House in downtown Natchez, once home of a free black and now part of the Natchez National Historical Park.

The conference is sponsored by Copiah-Lincoln Community College, Natchez National Historical Park, Mississippi Department of Archives and History, and Mississippi Public Broadcasting. Founder and director is Carolyn Vance Smith of Natchez, longtime member of the advisory committee of the Center for the Study of Southern Culture.

Information about the conference may be obtained by calling 601-446-1289 or toll-free 866-296-6522; by e-mailing Christy.Williams@colin.edu; or by visiting the Web site, www.colin.edu/nlcc. Most of the conference is free.

Eudora Welty Newsletter – Past, Present, and Future

The *Eudora Welty Newsletter* is the only scholarly publication devoted exclusively to the Pulitzer Prize-winning writer Eudora Welty. It was created in 1977 by William U. McDonald Jr. of the University of Toledo as “a relatively informal medium of communication among Welty scholars and collectors.” McDonald, who participated in numerous bibliographical and critical studies of Welty’s work and amassed a substantial Welty collection that he has since given to the Canaday Center at the University of Toledo, is considered by Welty scholars—as Noel Polk stated in “W. U. McDonald, Jr., Appreciated” (*Eudora Welty Newsletter* 21.1)—as not just a pioneer in Welty studies, but the inspiration and a sustaining presence as the field has developed over the past three and a half decades.”

When McDonald began the *Eudora Welty Newsletter*, it offered bibliographic information (on works by Welty and works about Welty) and served as a record of Welty’s public activities. “EWN is not intended,” stated McDonald, “as an outlet for explications, critical analyses, [or] more broadly scholarly studies.” Throughout the years, the newsletter evolved to include reviews of Welty’s work; Welty’s blurbs written for book jackets; information about awards Welty received, adaptations of her stories, and foreign editions of her work; and collations and discussions of the textual variants in different versions of Welty’s stories. McDonald retired as editor of the *Eudora Welty Newsletter* after 20 years and 40 issues—“a very rewarding experience,” he says—and the newsletter was still going strong. So, beginning with volume 21 in 1997, the newsletter changed hands: Pearl McHaney of Georgia State University, who had compiled the annual checklist of Welty scholarship since 1986, assumed editorship of the *EWN*.

With the editorial change also came changes in the content of the newsletter. Pieces about Welty’s appearances, awards, editions, and translations were still included, and, of course, the annual checklist of works by Welty and the “annual bibliography of criticism and scholarship on her work” initiated by



McDonald have continued into the present. The newsletter grew to include longer critical analyses of her work. In 2000, Welty’s garden, planned and planted by her mother, and the author’s references to gardens and plants in her fiction gained interest, and since the Summer 2001 issue, “Roses in Welty’s Garden” has been a recurring piece that details individual rose types that Welty has mentioned in stories and novels. In the Summer 2004 issue, Welty’s uncollected story “Magic” (Manuscript 1935) will be republished with a note on its history.

In addition to content changes have been changes in layout and design. The *EWN* began using a decorative title and borders around the pages and changed to a two-column layout in printed magazine format. The *EWN* also began printing photographs and illustrations, and since 1999, the newsletter has benefited from Howard and Pat McHenry’s generosity in support of the production costs of color printing and permission fees. The *EWN* has also published two special supplements, a memorial section shortly after Welty’s death (Summer 2001) and an index to Welty’s autobiography *One Writer’s Beginnings* (Winter 2003). An index to *The Eye of the Story: Selected Essays and Reviews* is planned for Summer 2004, and the Winter 2005 issue will include an index to Michael Kreyling’s *Author and Agent*, neither of which were indexed when published.

The *Eudora Welty Newsletter* has around 300 subscribers at present, including scholars and libraries from Italy, France, England, Spain, Norway, Japan, Brazil, Denmark, Israel, Greece, and much of the United States and Canada. The editorial advisory board of the *EWN*, established in 1997, includes distinguished writer Reynolds Price and the family-authorized Welty biographer Suzanne Marrs, as well as leading scholars in the field. In addition to publishing the newsletter, the *EWN* editors have other responsibilities: they participate in meetings with the executive committees of the Eudora Welty Society, which presents papers at international, national, and regional conferences, and the Society for the Study of Southern Literature. The Center for the Study of Southern Culture at the University of Mississippi, the Center for the Study of the American South at the University of North Carolina, the Eudora Welty Foundation, as well as weekly student and lay inquirers, confer with the *EWN* editors regarding Welty studies. As commentators on Welty and her works, the *EWN* editors also have been featured in the media, including an interview on National Public Radio, interviews in the national press following Welty’s death, and an interview by John Siegenthaler for a Welty-focused episode of the PBS show *A Word on Words*. The *Eudora Welty Newsletter* has also served as an affiliate with the fiction readings at the Margaret Mitchell House, worked with the Georgia Center for the Book on activities that promote reading and literacy in Georgia, and conferred with the Georgia Committee of the National Museum of Women in the Arts. Recently, the editors of the *Eudora Welty Newsletter* were instrumental in bringing an archive of Welty first editions and valuable secondary materials given by John Bayne, a collector of Southern literary works, to Georgia State’s rare books collection. The Bayne Collection, valued at over

(continued on page 14)

Black Tells about Programming Plans for Eudora Welty's House

Patti Carr Black, author, exhibitions curator, former museum director, and longtime friend of Eudora Welty, participated in a program the Center sponsored with the Mississippi Department of Archives and History as part of the opening of the garden at Welty's home at 1119 Pinehurst Street in Jackson in April 2004. Black's remarks, printed here, tell about programming plans for the home, which is expected to open in late 2006.



Courtesy Mississippi Department of Archives and History

Patti Carr Black

The Department of Archives and History wants to make the Eudora Welty House one of the foremost literary house museums in America, with a strong intellectual focus and, in accordance with Eudora's wishes, a strong emphasis on the place of literature in our culture and the writer in our society. Early on we got good advice from Dan Jordan, director of Monticello. It was simply and strongly stated: scholarship should drive the mission.

In 2000, before Eudora's death, at the request of the Eudora Welty Foundation, I visited several of the nation's major literary houses and met with directors and curators, asking questions, looking at the contents and houses and policies. These houses included Mark Twain's and Harriet Beecher Stowe's in Hartford, Connecticut; Mark Twain's in Hannibal, Missouri; Thomas Wolfe's in Asheville, North Carolina; Ernest Hemingway's in Key West, Florida; Carl Sandburg's in Flat Rock, North Carolina; William Faulkner's in Oxford, Mississippi; and Tennessee Williams's in Clarksdale and Columbus, Mississippi.

The Eudora Welty House joins approximately 65 other literary houses across the U.S.; these houses hold a special place in the historic fabric of our nation by preserving the literate past and encouraging the future of our intellectual and literary life. The challenge of these houses is to use their evocative power as a catalyst for contemporary provocative programming. The possibilities are far ranging and almost limitless, and I feel prepared to say that the Welty House can be one of the most substantive experiences in the world of America's literary houses.

The significance of the Eudora Welty House hardly needs telling: this is the house where Eudora Welty lived for over 75 years and where she wrote all of her fiction and essays. Her memory, which she called "the treasure most

dearly regarded by me," fed her stories, characters, landscapes, and dialogue. When she gave the house to MDAH, she emphasized that it was the house of her family, a family that honored books and reading. She did not want a "house about her," but about literature and the arts in our culture.

Freeman Tilden, a prominent authority on museum interpretation, wrote that historic sites offer an education "superior in some respects to that of the classroom, for here [the visitor] meets the Thing Itself." The Welty House will be one of the most intact literary houses in America in terms of authenticity. Its exterior, interior, and furnishings will be as they were: paintings and photographs, objets d'art, linens, furniture, draperies, rugs, and above all, hundreds of books will be in their original places—thanks to Mary Alice Welty White and Elizabeth Welty Thompson, the author's nieces, who inherited the furnishings and donated them to the state.

The impression of the interior—with virtually every wall lined with books—is that of the house of a reader, a family of readers, who valued books and read widely in works by the best minds of the 20th century, as well as in the classics of world literature. Also in the House Collection are childhood memorabilia, family photographs, and medals and certificates of literary honors that Welty received. We hope here the visitor *will* meet Eudora. Her life was committed to the efficacy of the written word, so it is her keen sensitivity and intelligence that informs the educational goals of our programming.

This programming will take many

forms, but it was our desire that it be as insightful and intelligent as Welty was in writing and conversation, and that the initial groundwork be guided by a Welty scholar. We were extremely fortunate in securing for this important slot Suzanne Marrs, one of the leading Welty scholars in the nation. Marrs assumed this position part time beginning in FY2003, funded by the Eudora Welty Foundation. Eminently qualified to provide the intellectual guidance that we are seeking, she is the editor of *Eudora Welty and Politics: Did the Writer Crusade?* and author of *The Welty Collection, One Writer's Imagination*, and the forthcoming biography of Welty, to be published by Harcourt. We are also fortunate that the Eudora Welty Chair of Southern Studies at Millsaps is currently occupied by Peggy Prensaw, who will be available for Welty House programs.

Educational Mission

Our overall educational mission is to use Welty's home and work to convey the potency of the written word in our culture and the great themes of human life in Welty's writing. She has said, "Human life is fiction's only theme." Her work focuses on a way to understand the human experience as she profoundly

The NEH challenge grant to support programming at the Eudora Welty House requires matching funds of \$1,350,000. Contributions are tax exempt and may be sent to the Eudora Welty Foundation, Inc., P.O. Box 55685, Jackson, MS 39205-5685. For more information, contact Mary Alice White, Eudora Welty House Director, by e-mail (mawhite@mdah.state.ms.us) or visit www.eudorawelty.org/.

Eudora Welty

tour will describe the garden's lively place in the life of the family and its use in the works of Eudora Welty. Breathtaking descriptions of flowers, trees, sky, and earth abound throughout her fiction and correspondence. In her fiction Welty alludes to more than 150 plants. Even the briefest reading of her descriptions of flowers, trees, and shrubs introduces readers to the concept of metaphor, the brilliance of imagery, and the possibility of seeing things in a new way.

The Visitors' Center. There will be a separate structure as an adjunct educational facility. One room will be devoted to videos. An orientation film for the Eudora Welty House, of 12-15 minutes, will be produced by MDAH. Visual footage can be drawn from previously filmed segments of Welty, including several from Mississippi Public Broadcasting and several hours of footage donated by the British Broadcasting Company as outtakes of their documentary on Welty in 1984. The C. W. Welty Photographs and the Eudora Welty Photographs in the MDAH archives also provide a wealth of visual material.

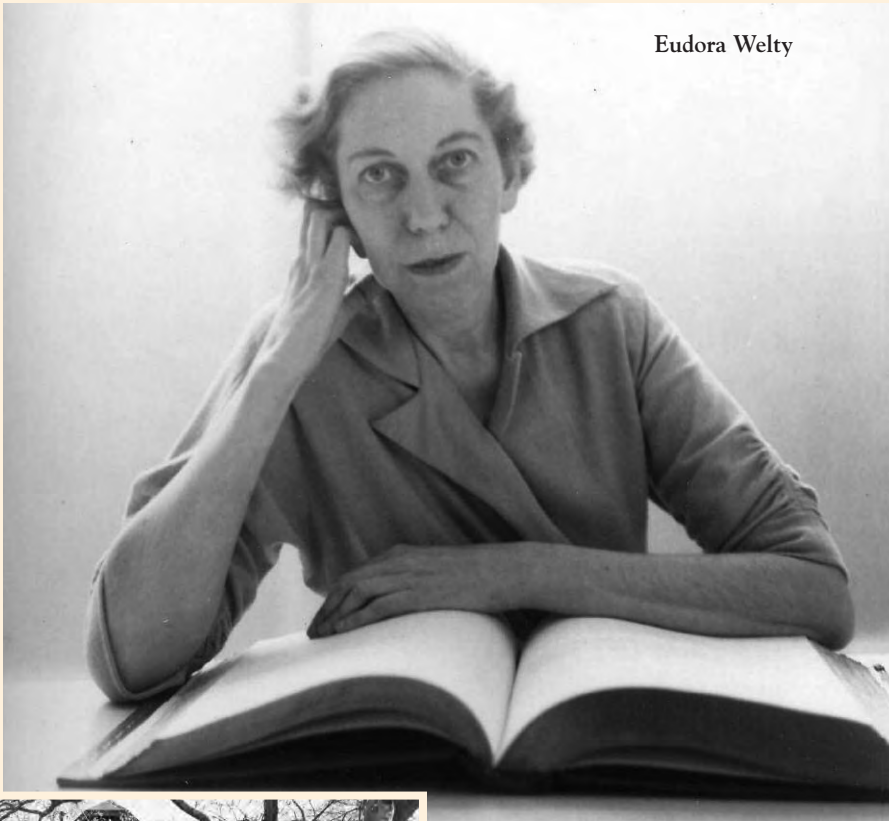
Exhibits. There will be temporary exhibits on such topics as the family photographs made by Welty's father. Displays concerning Welty's books, papers, photographs, and other creations will be rotated in the visitors' center. Exhibits on Welty's fiction will be theme-oriented.

Sundays at the Eudora Welty House. This series, perhaps four times a year in tents, will feature readings of poetry, drama, fiction, and nonfiction of Southern writers, including Welty.

Children's story hours. Special children's events will be scheduled in the summers. Books selected to help young Mississippians see widely the nature of the state of Mississippi (as Welty famously did) and understand the multiplicity of cultures that feed the culture of Mississippi. Titles might include Choctaw folk tales, African and European folk tales, contemporary children's books on subjects ranging from ecological awareness to racial tolerance.

We have received a \$450,000 challenge grant from the National Endowment for the Humanities. And the great news is that it is 100 percent for

Courtesy Mississippi Department of Archives and History



Eudora Welty House

explored the communal existence that defines us and our culture. Her insights were not limited to her own experience. Toni Morrison wrote, "Eudora Welty writes about black people in a way that few white men have ever been able to write. It's not patronizing, not romanticizing—it's the way they should be written about." On the publication in the *New Yorker* of the story "The Demonstrators," Jesse Jackson wrote to the magazine: "Eudora Welty's 'The Demonstrators' was so true and powerful that it makes me weep for my people." And Welty's body of fiction reflecting woman's experience in 20th-century America is increasingly studied by feminist scholars. (Her work is prominently featured in Patricia Yaeger's study of Southern women writers, *Dust and Desire*, which won the 2001 Holman Award as best book in Southern Studies.)

First let's look at the basic programs.

Guided tours of the Eudora Welty House. The Eudora Welty House will be presented as the home of a family that honored books and words and produced one of America's great writers. Her parents' deep belief in education and reading are apparent in the thousands of books that line every room in the house. So the basic tour will highlight Welty's life with her family, work, and career; her sense of community; her place in American and international literature; her use of place as an element in fiction; her influence on contemporary American short stories. Special tours and talks will be offered to groups that request them: on such topics as other literary luminaries who have visited the house (Elizabeth Bowen, Elizabeth Spencer, Reynolds Price, Richard Ford, Ellen Douglas, Ellen Gilchrist, Margaret Walker Alexander, Joan Didion, Ross MacDonald, Willie Morris, Kaye Gibbons, and almost Henry Miller; her mother had read one of his novels and had decreed that he would not step foot in her house). Other special topics will be Welty's photographic career and her interest and contributions to the theatre.

Guided tours of the Welty Garden. The

educational programming. Our plans for activities to be funded by income from the NEH Welty Educational Endowment Fund are these:

An International Welty Conference will be held in 2009, the 100th anniversary of Welty's birth. This event will be held in conjunction with Millsaps College, which will make available meeting rooms for individual sessions, an auditorium for general sessions, and lodging facilities. Since Welty's work has been translated into virtually every European language, as well as many Asian languages, we will invite noted international Welty scholars to participate. Then, beginning in 2009, a national Welty conference will be held biennially, alternately at Millsaps College and Belhaven College. The conference will be patterned on the respected and long-lived William Faulkner conference at the University of Mississippi and will include writers and scholars as participants.

Other events will include Mississippi Writers' Days, an event held every other year that will feature readings by Mississippi-born writers from all over the nation; research grants of up to \$2,000 given annually to an applicant wishing to work in the Welty collections of MDAH; summer seminars for both college and high school teachers; and a series of panel discussions or lectures by national scholars on topics in relation to Welty's work: philosophy, politics, race relations, humor, feminism, sense of place, the natural world, visual arts, theatre or film. We will also explore the feasibility of annual Elderhostel sessions on Welty, publish an electronic newsletter for high school and junior high school teachers throughout the state on teaching Welty, distribute materials to schools in preparation for field trips.

As the endowment grows and is added to, MDAH plans to enlarge its outreach to involve colleges and universities across the state in the presentation of Eudora Welty House programs. These institutions will include the Center for the Study of Southern Culture at the University of Mississippi in Oxford, which had a number of Welty programs during her lifetime; Mississippi University for

Women, which has an annual Eudora Welty Day; the University of Southern Mississippi, where Welty scholar Noel Polk holds forth. We want to involve other local colleges: Tougaloo College, Jackson State University, and Hinds Community College, in workshops and programs involving documentary photography and creative writing.

As the endowment grows more and more—or if separate endowments can be found—we would like to sponsor an annual short story contest, nationally, with a prestigious judge and a prize worthy of its name; an annual photography contest, perhaps limited to Mississippi photographers to replicate Welty's efforts "to see widely and at close hand the nature of Mississippi"; and why not, as long as we are wishing, a short

film contest for Best New Adaptation of Welty's fiction.

In short, the Eudora Welty House programming will continue the legacy of Eudora Welty's striking intellect and creative powers, her zest and curiosity, the place of literature in our lives, and the writer in our society. Eudora's words of 1954 seem current a half century later: "Mutual understanding in the world being nearly always, as now, at low ebb, it is comforting to remember that it is through art that one country can nearly always speak reliably to another. Art, though, is never the voice of a country; it is an even more precious thing, the voice of the individual, doing its best to speak, not comfort of any sort, indeed, but truth." She believed in her medium, so do we.

continued from page 11

Welty Newsletter

\$27,000, was showcased in April 2004 with a reception and illustrated catalogue to inaugurate its exhibition in Special Collections.

Aside from community activities, the EWN also maintains a presence on the Internet with its Web site, www.gsu.edu/~wwwewn. This site offers a selected bibliography of Welty's works; a brief biography, "Remembering Eudora Welty (1909-2001)" by Renée Love; a sample article from a recent print issue of the newsletter; a complete list of all Table of Contents listings; an awards list for Welty; links to other Welty Web sites; information about upcoming Welty-related events; Welty-related calls for papers; and a frequently-asked-questions section.

Several years ago the editors entered the EWN in CELJ's Phoenix Award competition for significantly improved or resurrected journals. The newsletter received very favorable comments but, since it is a "newsletter," was not eligible to compete for the award. It was suggested that the editors entertain the idea of making the publication more of a journal by soliciting or accepting longer critical articles as well as its standard short essays, news, notes, and biographical and textual pieces. In the past several years, the editors have made great progress toward achieving this goal and may again change the format of the EWN. Currently, subscription rates are \$10 domestic and \$14 international for two issues per year (Winter and Summer), and individual issues and back issues are \$7 per issue.

The EWN welcomes submissions from Welty scholars and collectors. Submissions should be typed and double-spaced, with one-inch margins, and should follow the current MLA style guide with internal citations and a list of works cited. Endnotes should be reserved for explanatory comments and supplementary information. Where applicable, quotations should be made to the Library of America volumes of Welty's works as the standard in the field. (The Library of America uses Welty's first editions of all her story collections, novels, and memoir, and includes "Where Is the Voice Coming From?" and "The Demonstrators" from *Collected Stories*, plus selected essays.) Submissions may be submitted by e-mail to Pearl McHaney (pmchaney@gsu.edu) as Microsoft Word attachments or mailed to the attention of the editor at *Eudora Welty Newsletter*, English Department, Georgia State University, P.O. Box 3970, Atlanta, GA, 30302-3970. Suggestions for illustrative materials should be sent by e-mail as .tif files.

CINDY SHEFFIELD MICHAELS

Reading the South

Queen of the Turtle Derby and Other Southern Phenomena.

By Julia Reed.

New York: Random House, 2004.

180 pages. \$22.95.

Julia Reed would be a great companion for a road trip. Her eye for the quirky and downright interesting tidbit is sharp, and her new book is a journey of sorts through the American South. Some of her topics are riffs on familiar themes about the region—violence, religion, politics, drinking, the weather—but she brings her distinctive angle of vision to it all. Essays on beauty and food are among the best, perhaps not surprising from a senior writer for *Vogue* and a food columnist for the *New York Times Magazine*. We should note up front that Reed is a wonderful storyteller, and with this book she assumes her place among the region's wittiest commentators.

Reed takes her stand firmly on the belief that distinctive Southern ways endure. Academics spend too much mental energy worrying about whether the South still exists, when Southerners themselves continue adapting their older ways to new realities, and Reed understands this state of the region's development. She sets about to counter two prevailing caricatures of the South. One is the "Scratchin' and Spittin'" school of observers, who see the region hopelessly trapped in a benighted past of Jim Crow segregation and ignorant backwardness. The other prevailing stereotype she wants to dispel is that of the "SUV and Soccer Mom" commentators, who see the region

now only as a place of interchangeable suburbs, Home Depots, and Blockbusters. As the book shows, the South is more complicated than either caricature would suggest.

Reed makes good use of newspapers for material. She recounts one story in a Mississippi paper about a man who killed his longtime buddy because he "would not keep his hands away from the grill." Another story tells about a wife who stabbed her husband on Thanksgiving Day, after they argued about who would get the last piece of turkey—and he grabbed it. As she notes, such stories "speak for themselves," without need for what Keats described as "irritable reaching after fact and reason."

Reed also enjoys telling anecdotes, such as the one from a friend who went to a wedding in Mississippi where she talked with a man who told her he was in the "used grease" business. Reed admires this response, noting it was succinct and "pretty much tells you all you need to know."

As with most folks who write about "the South," Reed is at her best in talking about her "unique part of the country," as she puts it, which is the Deep South, especially the Mississippi Delta, where she grew up, and New Orleans, where she lives now when not working in New York. One of her earliest memories is learning to make martinis, and she thinks that among



Julia Reed

Francis Halard

her first solid food as a child was probably hot tamales from Doe's Eat Place in Greenville and a barbecue sandwich from Sherman's Grocery Store there. Deltans do like to lay down a good base for the Southern identity.

"Whiskey Weather" may be my favorite chapter of the book, wherein she tells about living in New Orleans, "a place that has almost as many murders as days of the year and a humidity level so high that it's hard to tell the air from the water." Her extended analysis of Southern attitudes toward "pestilence," seen most clearly in New Orleans, is hilarious. After relating stories of "flying Formosan termites who are literally eating up the city," "caterpillars with toxic spines," and "packs of feral hogs" that are destroying the levees that keep the city from flooding, she concludes: "Living here is not unlike living in the Old Testament."

Read this book and you will learn the distinction between a redneck and a peckerwood, why in the South "to simply lose one's mind is not

Book Reviews and Notes by Faculty, Staff, Students, and Friends of the Center for the Study of Southern Culture

For these and other books call 800-648-4001 or fax 601-234-9630.

160 Courthouse Square • Oxford, Mississippi 38655



considered all that much of a big deal,” how beauty in Memphis is verifiably distinctive from beauty in non-Southern places, and why Southern women always know how to “rise to the occasion.” We meet in these pages Tammy Wynette, George Jones, a former beauty queen who carries a crown just in case she ends up suddenly in another pageant, and Neil Cargile Jr., the member of a prestigious Nashville country club who nonetheless liked to wear tennis dresses.

One agrees with Julia Reed that her attempt to understand her distinct part of the nation, with “its quiriness, violence, and grace,” can help illuminate the nation’s ways as well. She notes also that, besides, the South is “funny as hell,” and one might say the same thing about this book.

CHARLES REAGAN WILSON

In My Mother’s House.

By Margaret McMullan. New York: St. Martin’s Press, 2003. 262 pages. \$23.95.

In My Mother’s House is a novel about family presented in interlacing and alternating perspectives of a mother and a daughter. The novel revolves around the women’s coming to terms with memories of the family’s past and their present identities. The mother, Genevieve, was born in Vienna before the outbreak of World War II. Her story is largely composed of her memories of her childhood in Austria and their grand home in Vienna, the Hofzeile, which was lost in the ravages of the war. As the daughter of a father who was a factory owner, a monarchist, and a professor of history, Genevieve describes her upbringing in a bourgeois household that evokes memories of polished silver, treasured heirlooms, classical home concerts, kitchen help, and her mother’s

admonition to “never let American perfume touch your skin.” But underneath this genteel comfortable life the family is battling increasing prejudice and persecution first by the Austrian socialists and then by the Nazi regime, and despite their conversion to Catholicism the family eventually has to flee to America. In many ways, Genevieve’s narrative is a tribute to her own mother, Rosette, whose courage and resourcefulness save their lives; and it is a gift of the past to her daughter Elizabeth.

For Elizabeth, born in Mississippi and living in suburban Chicago, her mother’s European past is a mystery, unaccessible not only because her mother rarely speaks of the past but also because she is the last survivor of her family. As Elizabeth is growing up, she attempts to piece together the remaining fragments of family history in the form of the sketchy stories of relatives and the few heirlooms that were safely brought to America. A major point of confusion for Elizabeth is the Nazi persecution of her apparently Catholic family, a confusion that is only gradually resolved with her discovery of her Jewish heritage. Elizabeth’s story is a classic coming of age narrative, a

story of a daughter who tries to discover her identity. The symptom of Elizabeth’s struggle to accept her roots is her eating disorder, which stems from the trauma effect of the Holocaust that still radiates into her American life.

The novel touches on the complex psychological processes that intertwine the home of origin with the present home in America in a variety of ways that impact the identities of both mother and daughter. In this narrative of female identity formation, two generations of women struggle with the ghost of patriarchy in the figure of the grandfather. For Elizabeth in particular there are many mysteries: Why did her grandfather return to Vienna after the war, leaving his daughter behind in America? Why did he remarry immediately after his courageous wife, Rosette, died? And why did he exclude from his memoirs his own daughter and granddaughter? Who was he as a historian and family man?

In writing the story of this family—a story with autobiographical overtones—Margaret McMullan muses on the gendered histories that men and women write. She opposes the patriarchal history of the grandfather, a professor of world history concerned with facts and objectivity, with the histories that the women tell. The women’s histories are marked by a longing for “home,” the desire to know their roots, their “mother’s house.” Yet the mother’s house is ultimately unknowable. Destroyed in World War II, the family’s home is only available in memory and history and thus simultaneously symbolizes the desire for knowing the mother’s past and its ever receding possibility to do so.

ANNETTE TREVZER



Margaret McMullan

Genesis of an American Playwright.

By Horton Foote. Edited by Marion Castleberry. Waco, Texas: Baylor University Press, 2004. 287 pages. \$29.95.

The author of more than 100 plays, teleplays, and screenplays, Horton Foote has received an abundance of awards for his work in drama: two Academy Awards (Best Adaptation for *To Kill a Mockingbird* and Best Original Screenplay for *Tender Mercies*), an Emmy (*Old Man*), a Pulitzer Prize in Drama (*The Young Man from Atlanta*), the National Medal of Arts, and many other honors. But in addition to his dramatic work, Foote has produced two novels (*The Chase*, 1956; *Days of Violence*, unpublished), two memoirs (*Farewell*, 1999; *Beginnings*, 2001), and some 25 essays, lectures, and commentaries dating from 1944 to the present. These reveal the private man, the prolific artist, and the creative process.

Editor Marion Castleberry has made a major contribution to the history of American theater in collecting Foote's commentaries on writing, film, theater, and television. Castleberry has done an excellent job of selecting, arranging, and editing these essays. He has included a full chronology of Foote's personal and professional life as well as an appendix that includes stage plays, teleplays, and screenplays, followed by cast lists and production details for each play. He has also written a good introduction placing Foote in context. Divided into five chapters—"Genesis of a Playwright," "On Being a Southern Writer," "Writing for the Stage," "Writing for the Screen," and "Thoughts on American Theater"—the collection provides a look back to Foote's childhood during the Depression in Wharton, Texas, as well as an account of American drama, film, and television over the last half of the 20th century.

Foote says his plays began "when as a child I asked questions of my family about their past. I heard variations when the stories were told by different people. . . . I don't think I chose what I write about so much as it chose me."



Horton Foote

University Press of Mississippi

A member of the Association of American University Presses

Great Houses of Mississippi

Text by Mary Carol Miller
Photographs by Mary Rose Carter
Superb text and stunning photographs that capture the antebellum grandeur of thirty-five showcase homes
\$45 hardback



ELLEN DOUGLAS



WITNESSING

Witnessing

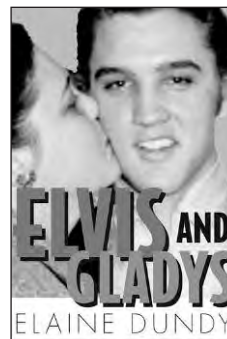
By Ellen Douglas
Essays that affirm the writer's lifelong role as witness to humanity and history
\$28 hardback

Coming Home!

Self-Taught Artists, the Bible, and the American South

Edited by Carol Crown,
foreword by Lee Kogan

A fascinating examination of the Bible's influence on seventy-three self-taught artists and 122 works of art
\$65 hardback, \$30 paperback



Elvis and Gladys

By Elaine Dundy
The thoughtful and informative biography that *The Boston Globe* called "nothing less than the best Elvis book yet"
\$20 paperback

Tallulah

My Autobiography
By Tallulah Bankhead

In her own words the life of the inimitable southern-born actress known for her daring ways and distinctive foghorn voice
\$20 paperback



Find in bookstores, or order from the publisher online at www.upress.state.ms.us or by phone at 1-800-737-7788.

Foote goes on to comment on his many influences—both personal and literary. “I write all of my plays out of my own experience and observations,” he says. “As a writer, a playwright, and screenwriter, my goal is always to establish a true sense of place.” Place and time are major influences along with the people he grew up with, both hearing them and observing them. He credits Katherine Ann Porter with helping him find a way “to use the particulars of time and place without being trapped in the quaintness of regionalism.”

Place comes from the town where he grew up—Harrison in his plays. “I have tried to make Harrison true to itself, true to the towns I have known. It has its tragedies and its comedies, its rich and its poor, its great virtues and its terrible injustices.” And Foote has much to say about coming from a Southern place: “We Southerners I think are very blessed in that we are surrounded by people who love to talk, who love to remember, and who love to share their remembrances. There is still an oral tradition in the South and I surely think it is one of the continuing strengths of our writers.” Foote holds, “There is a continuing vitality in Southern writing. Every few years some critic will write an essay on the demise of the region as a source for writers—yet Southern writing continues. No other region of the country has given us so many talented writers black and white for such a sustained period.”

In addition to a sense of time and place, great art carries a vision, Foote believes. Foote has said, “Courage is my theme.” He has perceived the roots of courage in the face of devastating loss and misfortune. He has examined the human condition through characters who embody his vision. He says, “Life is a mystery isn’t it? . . . I believe very deeply in the human spirit, and I have a sense of awe about it. Because I don’t know how

people carry on. . . . And yet something about them retains a dignity. They face life, and they don’t ask for quarters.” Foote affirms, “I suppose you’d have to say I’m attracted to survivors. I guess in spite of the chaos around us, there’s a lot to celebrate about humanity.” And Foote continues to celebrate humanity and courage.

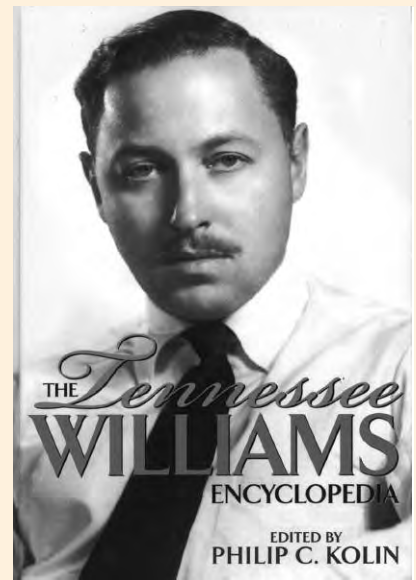
JOANNE BRANNON ALDRIDGE

The Tennessee Williams Encyclopedia.

Edited by Philip C. Kolin. Westport, Connecticut: Greenwood, 2004. 350 pages. \$89.95.

Marlon Brando died at 80 this past July, but the face pictured in many news stories was that of a vibrant Stanley Kowalski. As the male lead in Tennessee Williams’s 1947 hit, *A Streetcar Named Desire*, Brando swaggered to fame in Stanley’s tight T-shirts and blue jeans. Jacqueline O’Connor, who wrote the Marlon Brando entry for *The Tennessee Williams Encyclopedia*, explains that the jeans were adjusted for a close fit by costume designer Lucinda Ballard. “In Stanley,” says O’Connor, “Tennessee Williams created a complicated figure of postwar energy and masculinity—sensual, boyish, and violent—whom Brando brought to life” (18). Alphabetically arranged, from “A” (the dramatist Edward Albee) to “Y” (the comedy *You Touched Me!*), the Williams encyclopedia abounds in such intriguing facts and interpretive insights.

Editor Philip C. Kolin, of the University of Southern Mississippi, is probably the world authority on *Streetcar Named Desire* and has published many books and essays about its author. In collaboration with Maureen Curley, he discusses *Streetcar*’s themes, characters,



performance history, symbolism, and biographical-cultural contexts in nine lively pages for this valuable new reference work. In a separate two-page entry, Leonard J. Leff chronicles “A *Streetcar Named Desire* as Opera,” a fascinating look at “the most prominent—and easily promoted—contribution to the late 1990s rebirth of American opera” (253).

With Kolin as director, a talented cast of more than 50 scholars produced close to 160 additional articles for *The Tennessee Williams Encyclopedia*. Kolin estimates that it would take a five- or six-volume encyclopedia to treat both the whole of Williams’s canon (about 70 plays, together with novels, stories, memoirs, poems, paintings, letters, and journals) and the writer’s “endless friendships and associations” (xi). Consequently, the *TWE*’s modest goal is to present “the most essential information on Williams and his work.” An “Alphabetical List of Entries” at the beginning of the volume reveals that these essentials extend to William Faulkner, Madness, St. Louis, the Tennessee Williams/New Orleans Literary Festival, and Gore Vidal. Another instructive list is Kolin’s “Guide to Related Topics,” which groups encyclopedia entries into eight areas:

“Awards, Collections, and Festivals”; “Culture, Politics, Religion, and Social Issues”; “Family and Early History”; “People”; “Places”; “Theater and Films”; “Works”; and “Writers and Publishers.”

In the Preface, Kolin explains that most of the entries fall into four general categories. These include Individuals, from the influential playwright Anton Chekhov to Williams’s agent Audrey Wood; Places, such as Key West, Florida, the “most fantastic” spot in the United States (112), according to Williams, who was attracted to the town’s gay nightlife and the literary culture; and Works, from his 1930s socialist dramas to the late absurdist plays and self-revelatory 1975 *Memoirs*. Like *A Streetcar Named Desire*, such famous dramas as *Cat on a Hot Tin Roof*, *The Glass Menagerie*, and *The Night of the Iguana* receive extensive treatment, including photos of performances and up-to-date bibliographies. In fact, even the briefest discussions in the *Tennessee Williams Encyclopedia* are followed by at least one or two sources of further information—Web sites and library archives among them.

Kolin describes the fourth type of entry—Concepts—as “perhaps the heart” of the encyclopedia. Exploring “key ideas, themes, ideologies, and Williams’s techniques/dramaturgy” (xiii), the several conceptual essays range from Allean Hale’s “Art” and Mark Edward Clark’s “Mythology” to Thomas P. Adler’s “Religion” and Kimball King’s “Southern Culture and Literature.” A Southern literature specialist, King explains just how firmly Tennessee Williams was “culturally and spiritually rooted in the South” (231). Not only is he the region’s major playwright, but King compares him to Faulkner and Eudora Welty for his examination of “the psychological and familial burdens of the past, both those of the Old and the New South” (232). The critic further suggests that Williams reflects such

“potent factors in Southern literature” as “deep religious fervor, a love of the land, and family traditions” (232). While most readers know that the Mississippi Delta and New Orleans are thematically crucial settings in *Cat on a Hot Tin Roof* and *Streetcar Named Desire*, Kimball King points out that “*Battle of Angels/Orpheus Descending* may embody most clearly the Southernness of Williams’s dramatic universe with its portraits of life in Two River County, Mississippi, the Williams equivalent of Faulkner’s Yoknapatawpha County” (232).

Conceptual entries like King’s supply important contexts for students, teachers, and fans of Tennessee Williams; most of these compact essays end with a list of related topics treated in the encyclopedia. For further discussions of Southern culture, the reader is invited to “See also Clarksdale, Mississippi; Film Adaptations; Gender and Sexuality; Race; *Twenty-seven Wagons Full of Cotton and Other One-Act Plays*” (234). Another form of cross-referencing is the use of bold-face type. Thus, when King mentions *Kingdom of Earth* and *Sweet Bird of Youth*, the type- font indicates that these plays have their own entries.

Many Williams dramas, including *Sweet Bird of Youth* and *Kingdom of Earth* (as *Last of the Mobile Hot Shots*), were made into movies; and the six-page essay “Film Adaptations,” by Gene D. Phillips, S.J., is a noteworthy source for material on actors, screenplays, directors, censorship, prizes, and teleplays. Williams’s most important director, Elia Kazan, is the subject of a separate entry by Richard E. Kramer, who is himself a director and actor. Of the scores of biographies in the encyclopedia, Felicia Hardison Londré’s essay on Tennessee Williams, born Thomas Lanier Williams III, is obviously the most significant. As Kolin recommends, this is “an especially good starting

point” (xi) for anyone who wants to learn more about the writer. Williams’s maternal grandfather, Walter Edwin Dakin, who appears briefly in Londré’s account, is the topic of an entry by Colby H. Kullman, who teaches a popular course on Tennessee Williams at the University of Mississippi and frequently gives tours of Williams’s Delta. Kullman emphasizes the impact of the Reverend Dakin’s library and the impact of his love on young Tom, who—decades later—“always had a room waiting for him at his various residences” (54).

Details like that make for deep understanding and pleasurable browsing. An indispensable reference work, *The Tennessee Williams Encyclopedia* is also an absorbing narrative because, along with their great knowledge, the contributors share poignant, vivid, and even wry reflections. In the book’s “Chronology,” for example, editor Kolin parenthetically exclaims, “(Elysian Fields!),” after recording that Williams choked to death at New York’s Hotel Elysee (xxviii). This wonderful aside evokes Stanley Kowalski’s old stomping ground, which was familiar turf to Williams.

In the encyclopedia’s long “New Orleans” entry, Jürgen C. Wolter remarks that the city was Williams’s “sure refuge in a lifelong flight from the familial restraints of his youth and, later, from loneliness and himself” (164). Alluding to paradise, the Elysian Fields neighborhood where Stanley and Stella will raise their new baby in *Streetcar Named Desire* is “symbolic of an energetic vivacity that springs up amid decay,” says Wolter (167). The curtain has closed on Williams, and on Marlon Brando too, but the energetic, vivacious *Tennessee Williams Encyclopedia* is a grand encore.

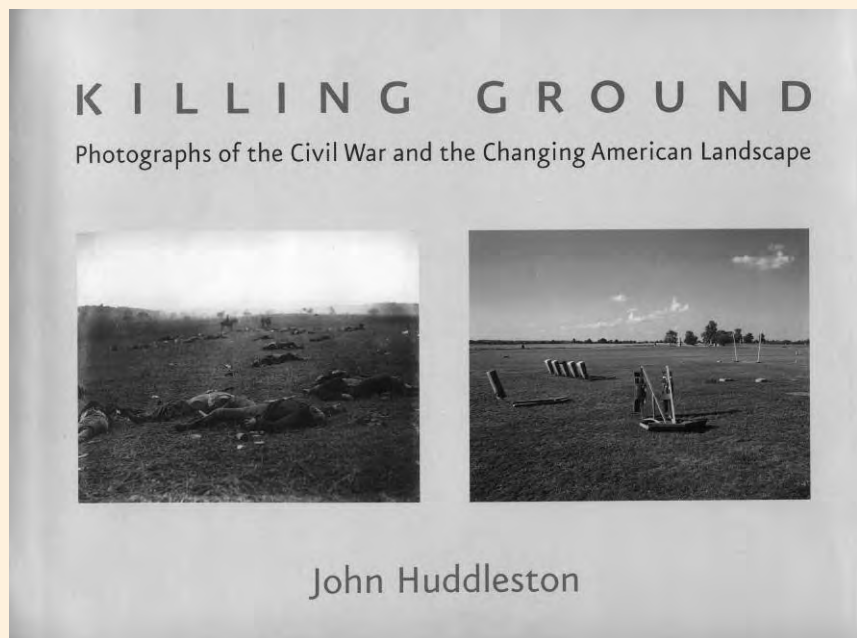
JOAN WYLIE HALL

Killing Ground: Photographs of the Civil War and the Changing American Landscape.

Nineteenth century images by various artists. Present-day photographs and text by John Huddleston. Baltimore: Johns Hopkins University Press, 2002. 185 pages. 86 halftones, 77 color photographs. \$35.00.

Killing Ground is not an easy book to like. This is due less to its somber subject matter and sometimes gruesome imagery than to John Huddleston's expectation that readers put more thought into looking at the book's pictures than most of us normally devote to visual material. As a photographer who hopes his own pictures communicate more than just the obvious, I found the challenges presented by the images in *Killing Ground* worth the effort required to decipher them, and I liked the book very much. But I can understand how others might not.

Most of the pictures in *Killing Ground* are presented in pairs. Typically, a black-and-white Civil War-era image (in most cases a photograph, though occasionally a map, print, or drawing) appears on one side of a two-page spread with one of the author's modern-day color photographs facing it across the gutter. Nearly all of Huddleston's pictures are from sites of Civil War battles, some of them well known and some not. A few of his images are from battlefields now preserved as parks (and interpreted as "history"), though most of the places he photographs reveal no visible connection with their violent past. Each picture has a caption providing location, date, and a brief bit of historical information. Captions to the modern images include casualty figures for the battle fought at the site.



The book's power derives from Huddleston's pairing of images. Some of the pairs are obvious. A block of peak-roofed modern apartment buildings at Rappahannock Station, Virginia, echoes the shape of the tents at a Union army encampment after the battle there. Timothy O'Sullivan's famous photograph of a Gettysburg field strewn with dead is paired with a view of a Gettysburg College athletic field dotted with tackling dummies and blocking sleds. Battlefield markers are visible in the far background. But there's more to most of the pairings than a simple then-and-now look at the same place. Huddleston's photograph of a modest ranch house in Gaines' Mill, Virginia, is all right angles and flat planes with the exception of an off-kilter child's bicycle abandoned on the front lawn. On the facing page, the bodies of dead from the 1862 battle at Gaines' Mill lie in an open field, having been unearthed from their shallow battlefield graves and left scattered about by hungry animals. They too seem abandoned and, like the bicycle, forgotten—their presence disruptive to the prevailing order but noticed and recorded only by the photographer.

Other pairings are not so obvious. Many of these rely more on formal similarities between the older pictures and those made by Huddleston than on literal content. One of the 19th-century photographs is of a middle-aged Lorenzo Dickey, an amputee who, the caption tells, was wounded at Chantilly, Virginia, when he was 21. He wears a suit, waistcoat, and tie and sits on an upholstered stool. The right leg of his pants is cut away to reveal a stump at mid-thigh that ends with a broad, smile-shaped scar. On the facing page is a recent photograph of an office park under construction on the site of the Chantilly battle. In the foreground is an oval-shaped flowerbed set off from the asphalt around it by a curbstone painted "no-parking" yellow. The lop-sided curve of this curbstone is *exactly* the shape of Mr. Dickey's scar, a fact that connects the two photographs on a level entirely beyond the purely factual.

Other pairings derive from metaphorical associations—perceived, imagined, or created by Huddleston—between the two images. One of these shows two 19th-century medical photographs

of amputated feet on the left hand page and pairs them with a present-day picture of the lush, inviting, deep-green grass carpeting the Mt. Zion Church battlefield in Richmond, Kentucky—grass that feet such as these will never walk on. Another pairs a photograph of inmates at the infamous Confederate prison at Andersonville, Georgia, with a picture of a diffuse gray and white cloud surrounded by blue sky. The latter image is captioned “The Sky above the Prison,” alluding no doubt to the wish of every man in the older photograph that he could sprout wings and fly away from that terrible place.

I have to admit that some of the pairings remain a mystery to me. I’ve enjoyed trying to puzzle them out but don’t seem able to. In the process, though, I looked really hard at the pictures involved and got to know them better than I would have otherwise. And that’s what I like about *Killing Ground*—the way it uses visual imagery to elicit thought in those looking at the images. After all, it doesn’t matter if you “solve” the reasons behind John Huddleston’s pairs. What does matter is that you look at this set of serious, thoughtful pictures about a pivotal event in America’s past and present, and, if you are so inclined, think about them.

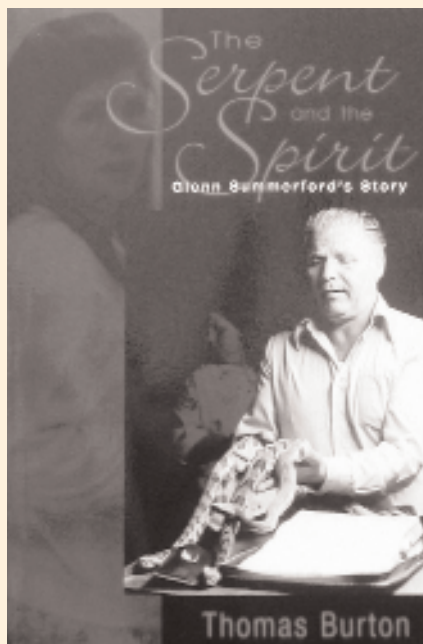
DAVID WHARTON

The Serpent and the Spirit: Glenn Summerford’s Story.

By Thomas Burton.

Knoxville: University of Tennessee Press, 2004. 262 pages. \$1995 paper.

Thomas Burton has masterfully created not exactly a follow-up to his authoritative, scholarly history, *Serpent-Handling Believers* (University of Tennessee Press,



1993), but a companion work that details the sometimes bizarre, much-publicized trial of Glenn Summerford in Scottsboro, Alabama. He has excised the journalistic hype surrounding the events of 1992 and tried to re-create the “reality” of the situation—if that can be done at all. The tale unravels beginning with a series of documents abstracted from court records and continues using interviews that the author taped and then transcribed carefully in the north Alabama dialect spoken by Summerford’s friends, acquaintances, and family who were involved more or less directly in the drama.

Summerford, a “Holiness serpent-handling preacher,” was accused by his wife, Darlene, in 1991 of trying to kill her at home by forcing her hand into a box of poisonous snakes. She was bitten and hospitalized. Subsequently he was charged with attempted murder and sentenced to 99 years in prison. The mystery deepens, as the monologues reveal, when it turns out that there were serious discrepancies in the versions of what did or could have happened—there were no witnesses

to the actual event—and who was really at fault. Some even believe that Glenn’s wife had cooked up a complicated plot to frame her husband because she had “gone back on God” and was tired of living the straight life of a preacher’s wife. Most of the folks involved, including Summerford, have chiaroscuro backgrounds and a variety of motives for their perceptions, including the agents of the Jackson County legal system who some think trumped the whole thing up to rid the community of the “snake handlers.”

The story has it all: treacherous relationships, violence, marital infidelity, families in chaos, political skulduggery, drug and alcohol abuse, and what is seen by many as a uniquely Southern phenomenon—belief among some Christians that serpent handling is an acceptable, even necessary, manifestation of their relationship with God.

Burton advises readers that the narrative technique was partly inspired by Robert Browning’s Renaissance murder mystery *The Ring and the Book*. The black and white photos throughout are perhaps an ironic choice to embellish a tale that is anything *but* black and white. There is a utilitarian, though not exhaustive, index that assists the book as a text or research tool.

Nobody will ever know what really happened or what the “whole truth” of the matter was, but maybe that is the point. *The Serpent and the Spirit* masterfully reveals the infinite complexities of the author’s Jackson subjects, and it succeeds in an objective, highly readable format. The old shaman in Steven Vincent Benet’s story “By the Waters of Babylon” warns his son: “The truth is a hard deer to hunt.”

MICHAEL DAVENPORT

A Kentucky—and Mississippi—Treasure: What a life!

Thomas Dionysius Clark, Kentucky's first Historian Laureate, turned 100 last year. In a 1990 ceremony to recognize the General Assembly's creation of the position, then-Governor Brereton C. Jones said "Tom Clark is a Kentucky treasure. He probably has more credibility than any other Kentuckian in the field of history, public affairs, and political reform."

Clark was born July 14, 1903, in a two-room log cabin in the "mud-flat Mississippi" town of Louisville. His father was a cotton farmer, his mother a public school teacher. Following seventh grade, young Tom worked two years on a farm, then at a sawmill, and then as cabin boy and deckhand on a dredge boat. At age 18, he entered Choctaw County Agricultural High School. By 1925, he had his high school diploma and, with money earned by growing 10 acres of cotton, enrolled at the University of Mississippi.

In 1928, he took a train to Lexington to pursue graduate studies at the University of Kentucky. Since then, he has devoted his indefatigable energy to his adopted state, as a teacher, writer, and civic leader. Returning to UK in 1931, he was soon one of the most popular lecturers. "I became interested in Kentucky's history right off, and I have never lost that interest," he has said. "There are historians who say state history has no significance and is a local, anecdotal thing. This is wrong, wrong, wrong. That is where the people live. Local history gives readers a sense of time and place. Students need to know how their communities evolved." At UK, he influenced the lives of thousands of students. Some claimed you really hadn't been to UK if you hadn't taken Clark's course. He was central in the establishment of the University of Kentucky Press and, later, of the University Press of Kentucky.

Clark was appalled that Kentucky's archives were in total disarray and that irreplaceable records were sold as scrap. He traveled to every county, persuading officials to preserve as much as possible. He personally rescued many documents headed for the incinerator.

He combined these trips with lectures about history. A born storyteller, he can turn a lectern into a cracker barrel, and makes good use of humor. He was always in great demand as a speaker, and maintained a whirlwind pace even after he "retired" from UK in 1968. His curiosity prompts him to pick the brains of everyone he meets. He talks with state game officials about hunting and with locals about farming and crop prices. He is warm and engaging, with a chuckle, a story, a twinkle in the eye, innate courtesy, and unflinching good manners.

His drive sparked the creation of the Kentucky Department of Libraries and Archives. He was also the inspiration and driving force (along with Libby Jones, then the state's first lady) of the \$29 million Kentucky History Center and Museum in Frankfort.

His 1937 book, *A History of Kentucky*, is a classic. Clark's work combines prodigious research and splendid writing: the result is a clear, simple narrative, told with grace. About the book he says, "I determined that what I wrote was going to have some style." He believes history is so important it simply must be presented in a way that makes it interesting and accessible. Other books include histories of Clark County and Laurel County, *The Kentucky* in the Rivers of America series, *Kentucky: Land of Contrast*, *Agrarian Kentucky*, and *Historic Maps of Kentucky*. He was "only 74" when he wrote the four-volume *Indiana University: Midwestern Pioneer*. At age 99, he coauthored *People's House: Governors' Mansions of Kentucky*.

He was chief editor of two massive multivolume publications: *Travels in the Old South* and *Travels in the New South*. Other Southern-focus works include *The Beginnings of the L&N: A Pioneer Southern Railroad*, *The Rural Papers and the New South*, and *The Southern Country Editor*. For *Pills, Petticoats, and Plows*, his magisterial account of the Southern country store, Clark drew on huge stacks of old ledgers that he had cajoled from store keepers. He is presently serving as consulting editor of the agriculture volume of the second

edition of the *Encyclopedia of Southern Culture*, now in progress.

Kentucky was America's first frontier, and this whetted a broader interest in the West, resulting in *Rampaging Frontier* in 1939 and, 36 years later, *The Great American Frontier*. Clark is the most productive historian Kentucky has had: 32 books, hundreds of monographs, and many introductions to books by others. Clark's love affair with his adopted state allowed him to use history for constructive criticism. A constant theme was the necessity of more resources for education. He decried "the shameful waste of precious human creative talent." He is still reminding Kentucky that it can, and must, do better for itself if it truly wants a more promising future. He is, for example, appalled at the filth and coal silt that still pollute the Kentucky River basin. He says that we "have mowed down the forests, spewed poisonous chemicals into streams, discharged cesspools and sewers over its banks, and festooned its shores with plastic jugs."

He is equally aghast at the mindless devastation of hardwood forests. Kentucky land companies ravaged the hills, leaving little but stumps. "Mills stood idle and abandoned, railroad trackage fell into disrepair and decay, logging equipment rusted at the spot where it loaded the last logs."

Thomas D. Clark of Kentucky is a festschrift marking Clark's unsurpassed achievements as scholar, educator, preservationist, agrarian, advocate and mentor.

His authority is based on academic study, but unlike more cloistered colleagues, he used his authority for impassioned advocacy. Thomas D. Clark has recorded Kentucky's past; he also is helping shape Kentucky's future.

At 101, he is still going strong. He was recently Grand Marshal of the Kentucky Mountain Laurel Festival in Pineville (formerly Cumberland Ford) Kentucky, and is the sparkplug of the effort to create a historic site at this critical point in the Wilderness Road.

DAVID M. BURNS



SOUTHERN FOODWAYS REGISTER

The Newsletter of the Southern Foodways Alliance

SFA Symposium Focuses upon Race Relations

The seventh annual Southern Foodways Symposium will be held October 7-10, 2004. This year we explore race through the lens of foodways. We will study, debate, and celebrate the South's shared food culture by way of events that focus upon race relations. SFA believes that racial chasms can be bridged when we recognize our common humanity across a table piled high with bowls of collard greens and platters of cornbread. We believe that food is our region's greatest shared creation. And we see food as a unifier in a diverse region, as a means by which we may address the issues that have long vexed our homeland.

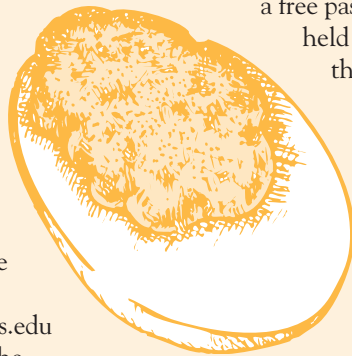
Birmingham Field Trip Makes Financial Impact

For this year's SFA Field Trip, held June 4-6 in and around Birmingham, SFA pledged to make donations to Alabama organizations that further the cause of racial justice. With the support of members and attendees—not to mention some speakers who waived remuneration—we are proud to announce the following donations: \$2,450 to bluesman Willie King's Rural Members Foundation, \$750 to Sixteenth Street Baptist Church in Birmingham, and \$250 to West End Camp Fire USA (a division of the Birmingham Second Harvest/United Way).

Deviled Egg Invitational

The Southern Foodways Alliance seeks deviled egg recipes and recollections. Let the world know about how your family reunions revolve around eating deviled yard eggs. Tell us about how your aunt piped her filling with a pastry bag. Tell us a story of 100 or so words about what deviled eggs have meant to you and your people. Include a recipe and please detail the recipe's provenance.

E-mail submissions to develideggs@olemiss.edu are preferred. Entries may also be mailed to the Southern Foodways Alliance, P.O. Box 1848, University, MS 38677. Deadline for entries is August 31. Three finalists will be announced on September 15. The winner will receive



a free pass to the Southern Foodways Symposium, to be held October 7-10 in Oxford, Mississippi. That Friday, the King or Queen of Deviled Eggs will be crowned at a tasting of deviled eggs and champagne, staged on the Oxford Square.

All qualifying entries will be included in an online deviled egg diary that we'll share with the world by way of our Web site, www.southernfoodways.com. (By the way, when you send your deviled egg tale our way, you grant us the right to publish it free of charge, both online and as printed text.)

Questions should be directed to Melissa Hall, Mistress of Deviled Eggs, at develideggs@olemiss.edu.

SFA Contributors

THOMAS HEAD is the *Washingtonian* magazine's executive wine and food editor and one of its restaurant reviewers. He writes regularly for the *Washingtonian* and other publications on food, drink, and travel.

JEFF SIEGEL, a graduate of the Medill School of Journalism at Northwestern University, has authored six books, and his writing has appeared in *Sports Illustrated*, *Gourmet*, and *Travel & Leisure*.

First in War, First in Peace, First in Whiskey

George Washington as Distiller

George Washington's fame as a soldier and president has tended to overshadow his considerable accomplishments as farmer, architect, livestock breeder, and entrepreneur. He worked tirelessly to improve the profitability and efficiency of his 8,000-acre Mount Vernon estate. In his late 20s, he made the decision to turn from tobacco as his main crop to wheat. In 1771, he built a gristmill, a profitable venture that enabled him to market his flour both locally and abroad. In 1797, at the urging of his Scottish plantation manager James Anderson, who had experience in distilling, Washington built a distillery adjacent to the mill. The distillery, one of the largest on the East Coast, made 11,000 gallons of whiskey the first year and produced a profit of \$7,500, an enormous sum at the time.

The gristmill was restored and opened to the public in 2002. Now, with the assistance of the Distilled Spirits Council of the United States, a trade association of distillers and wholesalers, Washington's distillery is being reconstructed and will open to the public in 2006 as the only operating 18th-century-style distillery in the country.

The first step in the restoration has been an extensive archeological excavation of the site. The dig, which began in 1999, is now in its final stages. The excavation and research into contemporary documents have revealed that Washington's distillery was a large sandstone building, about 30 by 75 feet, which held about 50



mash tubs and five pot stills. A second floor, which originally was used for grain storage and living quarters for the distillery manager, will be transformed into a museum and auditorium.

The Vendome Copper and Brass Works of Louisville, Kentucky, will fabricate the distillery's five copper pot stills. They are replicas of an 18th-century still, now in the collection of the Smithsonian Institution, confiscated by the Treasury Department in Fairfax County, Virginia, in the 1940s.

A model of the still was fired up last fall at the site, and the master distillers from a dozen modern distilleries, all dressed in 18th-century costumes for the occasion, made the first whiskey made on the site in 200 years. The mash recipe, reconstructed from the distillery's accounts, consisted of 60 percent rye, 35 percent corn, and 5 percent barley, a formula that would make it closer in composition to today's rye whiskey than to bourbon. The initial batch of whiskey will be aged for several years in Port casks and then sold to benefit Mount Vernon's educational programs.

The reconstruction of Washington's distillery is a fascinating project for many reasons. It gives us insight into the economics of plantation management in the post-Colonial South. It gives us a fascinating glimpse of our first president as entrepreneur. And it gives us a way of looking at the place of alcohol in colonial society.

Did Washington drink the whiskey he made? Probably not much. He certainly felt it necessary to the running of an army. "The benefits arising from the moderate use of liquor have been experienced in all armies," he wrote to the president of Congress, "and are not to be disputed." Records confirm that in addition to whiskey, also distilled here were apple, peach, and persimmon brandy, and these fruit brandies are probably the spirits that Washington and his guests drank.

THOMAS HEAD

**SMITHSONIAN
INSTITUTION'S
Key Ingredients:
America by Food
EXHIBITION**

Lafayette County & Oxford
Public Library

401 Bramlett Blvd.

9:30 a.m. - 8:00 p.m.

August 15 - October 10, 2004

www.keyingredients.org

www.oxfordarts.com

www.southernfoodways.com

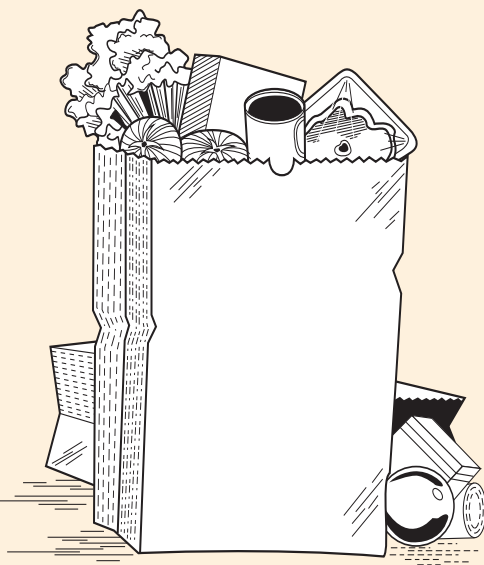
Sponsored by the Smithsonian
Institution, Mississippi Humanities
Council, Southern Foodways Alliance,
Lafayette County and Oxford Public
Library, Yoknapatawpha Arts Council

Grocery Shopping in the Big Easy

The news in the spring that one of the country's biggest grocery store chains was leaving the New Orleans market would ordinarily cause all sorts of hand wringing and teeth gnashing. After all, it's not good news when yet another grocer abandons yet another American city.

But New Orleans is not just another city, and Albertson's failure there says as much about New Orleanians' good taste as it does about the politics and economics of the grocery store business. In an industry where local and regional chains, let alone mom-and-pop stores, have almost vanished, New Orleans still has plenty of both. In fact, according to Census Bureau figures, Louisiana has 2 percent of the grocery stores in the United States, but only 1.5 percent of the population.

"What you have in New Orleans is a unique situation," says Dan Graham, who works for the Dechert-Hampe consultancy in Los Angeles. "You have a culture that takes food and cooking and cooking at home much more seriously than elsewhere in the country. Plus, you have an ethnic population, which the big chains don't know how to deal with.



Many stores not only stock local products, such as Louisiana-grown Zatarain's rice and Camellia beans (including everything from lentils to black beans), but regional specialties such as locally grown Creole tomatoes, Creole cream cheese (a farmer-style cheese that is a cross between cottage cheese and sour cream), and tarte à la bouille, a Cajun-style egg custard. Rouse's, for instance, lets local shrimpers sell their product in its parking lots at some stores one weekend a month.

It's probably also significant that going to the grocery store remains, for many New Orleanians, a social outing. It's not unusual, especially in some of the older neighborhoods, for the same people to be there at the same time, visiting with the same people they have seen for decades. Some of this attraction may well be due to the plate lunch, a fixture in local grocery stores. Stop by and pick up white beans and rice or barbecued chicken, say hello to some pals, and buy a gallon of milk. Sure beats driving to the mall.

JEFF SIEGEL

They want to sell to the big middle, and that's just not New Orleans."

Hence New Orleans has not just several of the biggest national chains, but local chains like Rouse's and Dorignac's, plus independents like Langenstein's, Zuppardo's, Breaux Mart, and Robert Fresh Markets. These stores are much more than 60,000 square feet of microwavable meals, photo finishing, and a floral department. After all, what does Wal-Mart know about boiling crawfish?

SOUTHERN FOODWAYS ALLIANCE



MEMBERSHIP

Please make checks payable to the Southern Foodways Alliance and mail them to the Center for the Study of Southern Culture University, MS 38677.

name _____

company _____

address _____

city _____ state _____ zip _____

telephone _____ fax _____

email _____

- \$25 student \$50 individual \$75 families
 \$200 nonprofit institutions \$500 corporations

2004 Faulkner and Yoknapatawpha Conference Report

Material culture is at once the most solid of our cultures and the most silent—the one whose expressiveness as a cultural voice is the easiest to miss, precisely because we are so deeply embedded in it as scarcely to recognize it as a created construct reflecting desires, choices, social attitudes, and moral values. The 31st Faulkner and Yoknapatawpha Conference—“Faulkner and Material Culture”—focused on the materiality of Faulkner’s fiction, its *objects*, ranging from the furniture of *Light in August* to the varieties of smoking material his characters use, from the Courthouse in Jefferson and the Confederate Soldier Monument that stands in front of it to Flem Snopes’s hat in *The Mansion*.

Much of the drama of Faulkner’s fiction consists of the transformations of material objects from their pure functionality to a significance independent of their practical use. Lucas Beauchamp’s divining machine in “The Fire and the Hearth” achieves a value beyond its aim of recovering buried wealth; a table in *Light in August* becomes a vehicle of violence; the odor of an old man in *The Reivers* symbolizes the ethos of an entire culture; detritus becomes treasure.

Speakers appearing for the first time at the conference were Charles Aiken, Katherine R. Henninger, T. J. Jackson Lears, Miles Orvell, and Matthew



From left: Charles A. Peek, Theresa Towner, L. D. Brodsky, James B. Carothers, Terrell L. Tebbetts

Ramsey; returning speakers included Kevin Railey, Jay Watson, and Patricia Yaeger. Also appearing—all for the first time—were nine panelists: Ted Atkinson, Jeffrey Carroll, Brannon Costello, Barbara Ensrud, Brandon Kempner, Jennifer Middlesworth, Eileen O’Brien, Sharon Desmond Paradiso, and Caleb Smith. An anonymous gift in honor of Joseph Blotner, Faulkner biographer and longtime friend of Ole Miss and the conference, provided support for the panelists who participated in the 2004 program.

In addition to the formal presentations, John Maxwell performed his acclaimed monologue “*Oh, Mr. Faulkner, Do You Write?*,” and the singer/songwriter group Reckon Crew performed its adaptation of Faulkner’s *As I Lay Dying*. David Sheffield read his winning entry in the Faux Faulkner Contest, “*As I Lay Kvetching*,” Seth Berner, a book dealer from Portland, Maine, conducted a session titled “*Collecting Faulkner*,” and Colby Kullman moderated “*Faulkner on the Fringe*” at the Southside Gallery. A highlight of the conference continued to be the “*Teaching Faulkner*” sessions, conducted this year by James B. Carothers, Terrell L. Tebbetts, Theresa Towner, and Charles A. Peek.

Other events included a presentation of “*The William Faulkner Exhibition and Museum Design Proposal*”; two photography exhibitions, one by Bruce Newman, and another by Jane Rule Burdine; guided tours of North Mississippi; an opening buffet at historic Memory House; and a closing party at the home of Dr. and Mrs. Beckett Howorth.

DONALD M. KARTIGANER



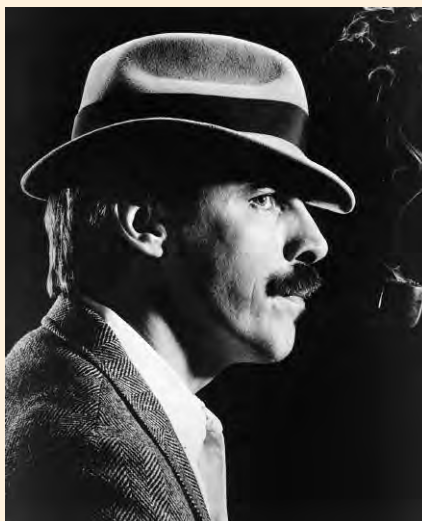
From left: James B. Carothers, Sharon Desmond Paradiso, Jennifer Middlesworth, Barbara Ensrud, Donald M. Kartiganer

Acclaimed Faulkner Play Filmed during Oxford Performances

The critically acclaimed one-man show based on the life of Oxford's most famous resident came to Ole Miss July 26-28 for three rare free performances. Mississippi native and University alumnus John Maxwell performed "Oh, Mr. Faulkner, Do You Write?" to capacity crowds in the Ford Center for the Performing Arts Rehearsal Hall. The production coincided with the 2004 Faulkner and Yoknapatawpha Conference, on campus July 25-29.

Maxwell, who conceived of and cowrote the play, first performed the role of William Faulkner in 1981 at Jackson's New Stage Theater. Since then, the actor has delivered hundreds of performances of "Oh, Mr. Faulkner" to colleges, universities, arts councils, and theaters across the United States, including New York's the Bottom Line and the Alabama Shakespeare Festival. He has also taken his show to a dozen foreign countries.

In bringing the play to Oxford, Maxwell is accomplishing a goal of allowing even more Faulkner-philes, students, and theater lovers access into the Nobel laureate's psyche. Maxwell and business partner Jimbo Burnett filmed the Oxford performances to create a movie version of the play, which they plan to market through their company, Maxbo Productions. Maxwell said he hopes to



market the film to colleges, universities, high school libraries, PBS, and such commercial TV networks as A&E.

"We hope to have it done by the fall of 2004," Maxwell said. "Several people are interested in distribution, and it's amazing how many people's ears perk up when you mention Faulkner. It's also amazing how many famous people love Faulkner, which works to our advantage."

If the play itself is any indication, a film version will no doubt be well received. "John Maxwell's done a marvelous job of culling prose from Faulkner's work, letters, and interviews into a single, unified expression," said

Don Kartiganer, holder of the University's Howry Chair in Faulkner Studies and professor of English. "The play is both moving and informative because it lets you get a sense of how this particular man living where and when he did came to write this particular corpus of work."

Set in the 1950s, soon after Faulkner won the Nobel Prize, the play uses the writer's own words, flashing back as far as the 1920s, to "give us William Faulkner the man in a rewarding evening of theater," as Eudora Welty, Faulkner's friend—and one of the first people to read a draft of the play—put it.

"It's like having Faulkner walking around stage and talking," Kartiganer said. "Faulkner was a great role player all his life—he played the role of dandy, farmer, bohemian, veteran fighter pilot. I seriously doubt he would have imagined someone playing the role of him."

But most likely William Faulkner is a role Maxwell had little choice in playing; the actor has said he "became obsessed" with the writer after reading his first Faulkner novel, a gift given to him during his 20s. Maxwell has said, too, that he hopes that through his performances, and now through the film, he's creating some new Faulkner obsessions.

JENNIFER SOUTHALL

Spring Literary Events

Mississippi Delta Literary Tour April 4-7

Experience the place, the people, the food, and the music that inspired Mississippi writers.

Offered by the Center and Viking Range Corporation, this program is based in Greenwood and includes a day in Greenville, known for having "more writers per square foot than any other city of its size"; a day in Clarksdale, the place that inspired the plays of Tennessee Williams (1911-1983); and a day in Yazoo City, whose most famous and beloved son is author Willie Morris (1934-1999).

The Delta tour is \$450 per person for all

program activities, eight meals, and local transportation. The fee does not include lodging. Accommodations are offered at Viking's new hotel, the Alluvian, in Greenwood [www.thealluvian.com]. Rooms are priced at a discounted rate of \$135 and may be reserved by dialing 866-600-5201 and asking for the special "Literary Tour" rate. In the event that the Alluvian sells out, we have also reserved a block at the Greenwood Best Western, 662-455-5777.

2005 Oxford Conference for the Book April 7-9

Notable authors, editors, publishers, and

others in the trade as well as educators, literacy advocates, readers, and book lovers will gather for a program of readings, lectures, and discussions during the 12th Oxford Conference for the Book, set for April 7-9, 2005. The 2005 conference will be dedicated to author Flannery O'Connor (1925-1964) in recognition of her contributions to American letters.

The conference is open to the public without charge. Reservations and advance payment are required for two optional events: a cocktail buffet at Isom Place (\$50) and a country dinner at Taylor Catfish (\$25).

Detailed information about these programs and registration instructions will soon be posted on the Center's Web site (www.olemiss.edu/depts/south). Center for the Study of Southern Culture, The University of Mississippi, P.O. Box 1848, University, MS 38677, telephone 662-915-5993, fax 662-915-5814, e-mail csse@olemiss.edu

Faulkner & Yoknapatawpha

July 24-28, 2005

"Faulkner's Inheritance"

As much as the fictional character closest to him—Quentin Compson—William Faulkner was “an empty hall echoing with sonorous defeated names . . . a commonwealth . . . a barracks filled with stubborn back-looking ghosts.” The names and ghosts, of course, were not just those of the Old South and the war fought on its behalf, but the world that grew up in the wake of their passing: a New South still harboring some of the values of the Old, a Faulkner family history fostering comparably divided loyalties, a Modernist revolution in thought and art prepared to challenge all loyalties, North and South.

The 32nd annual Faulkner and Yoknapatawpha Conference will attempt to take the measure of Faulkner's “inheritance”: the varied elements that went into his making and the making of his work. Obviously the range is great. What events of Southern and North Mississippi history, what aspects of the personal life, what ideas in the intellectual ferment of Modernism figure most strikingly in the fiction he wrote? What do we as readers most need to know of the world Faulkner inhabited—political, social, cultural—in order to best understand that fiction? How does “inheritance,” as a theme, function in his fiction?

In commenting once on his work, he spoke, uncharacteristically, of “the amazing gift I had,” and wondered “where it came from . . . why God or gods or whoever it was, selected me to be the vessel.” The aim of this conference will be to explore, in somewhat more mundane terms, “where it came from” and what—given that “amazing gift”—Faulkner made out of what he was given.

We are inviting both 50-minute plenary addresses and 20-minute papers for this conference. Plenary papers consist of approximately 6,000 words and will be published by the University Press of Mississippi. Conference papers consist of approximately 2,500 words and will be delivered at panel sessions.

For plenary papers the 15th 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, 2005. Notification of selection will be made by March 1, 2005. Authors whose papers are selected for presentation at the conference and publication will receive (1) a waiver of the conference registration fee and (2) lodging at the University Alumni House from Saturday, July 23, through Thursday, July 28.

For short papers, three copies of two-page abstracts must be submitted by January 15, 2005. Notification will be made by March 1, 2005. Authors whose papers are selected for panel presentation will receive a waiver of the \$275 conference registration fee.

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. Panel abstracts may be sent by e-mail attachment; plenary manuscripts should only be sent by conventional mail.

Faulkner's Home Reopened after Extensive Restoration

William Faulkner's Rowan Oak, closed to visitors since December 2001, reopened July 25 after a nearly \$1 million restoration. The noon reopening of the Greek Revival house and grounds was appropriately timed to kick off the 31st annual Faulkner and Yoknapatawpha Conference.

The reopening marks the end of the second phase in a three-phase restoration project. The completed work includes new electrical wiring and plumbing, a museum-grade climate control system, foundation support, wall



William Faulkner's home, Rowan Oak

repairs, painting, and reproduction wallpaper. The work was funded with \$500,000 from the state and a \$363,000 grant from the U.S. Department of Interior. The final phase, landscaping and restoration of outbuildings, begins this fall. The U.S. Department of Housing and Urban Development is providing a \$479,000 grant for the work.

“The home is going to be in good shape for years to come,” said William Griffith, Rowan Oak curator. “The restoration ensures visitors from around the world the opportunity to experience Faulkner's life at Rowan Oak.”

Built by a pioneer settler in the 1840s, the house was purchased by Faulkner in 1930, and it was his home until his death in 1962. The author's daughter, Jill Faulkner Summers, sold the house and the surrounding 31 acres to Ole Miss in 1972. The house was last restored in 1980.

Originally known as the Bailey Place, the estate was renamed Rowan Oak by the Nobel Prize-winning author for the legend of the Rowan tree, which is recorded in Sir James Frazer's *The Golden Bough*. According to the story, Scottish peasants placed a cross of Rowan wood over their thresholds to ward off evil spirits and give the occupants a place of refuge, privacy, and peace. Just as Faulkner experienced these qualities while writing and living on the estate, these features continue today under the cedars and hardwoods, Griffith said.

In 1952, Faulkner added a small office to the house and inscribed on the wall the outline for the Pulitzer Prize-winning novel *A Fable*. The office remains as it was at the time of his death. Besides adding the office, Faulkner erected a brick wall on the east side of the house to ward off staring strangers, constructed a stable, and added brick terraces.

The grounds of Rowan Oak are open to visitors during daylight hours, and the home is open 10:00 a.m.-4:00 p.m. Tuesdays through Saturdays and 1:00-4:00 p.m. on Sundays. For guided tours, including assistance related to a disability, call 662-234-3284.

TOBIE BAKER

Building Craftsmanship

Educating a New Generation

International Preservation Trades Workshop
Alabama Preservation Conference
October 21-24, 2004
Mobile, Alabama
Contact: Tara Lanier, 334-230-2680
Alabama Historical Commission

Building Craftsmanship Brings the Preservation Trades to Alabama's Azalea City

Mobile is a classic colonial city full of elegant historic architecture shaped by 300 years of civic culture. Some things never change: the climate, the termites, and the homeowners' need for improvement projects. For residents of Mobile's historic homes, that often means searching high and low for a craftsman with the skill and knowledge of early building techniques to clean and repair century-old decorative iron work, replace deteriorated wood siding with like materials, re-plaster an interior wall, or replace crumbling mortar in a historic brick wall.

On October 21-24, 2004, Mobile is host to a group of people who can do all of the above, and more. A coalition of Alabama's preservation organizations partners with the Preservation Trades Network to sponsor a conference focusing on historic preservation trades. *Building Craftsmanship: Educating a New Generation* combines the International Preservation Trades Workshop and the Alabama Preservation Conference.

The world's best preservation craftspeople demonstrate their trades from replacing slate roof tiles to forging iron implements. Clem Labine, founder of *Old House Journal* and *Traditional Building*, is the keynote speaker. Other activities include educational sessions, tours, and receptions.

Full scholarships are available to trades students, apprentices, instructors, and practicing craftsmen. Visit the following Web site to download an application: <http://www.cityofmobile.org/html/departments/historic/tradeworkshop.php>.

For information, contact the Alabama Historical Commission at 334-242-3184, www.preserveala.org, or the Preservation Trades Network at www.ptn.org.



Regional

Upcoming Events of Interest

Roundup

Penland School's contribution to the evolution of American craft during the past 75 years is being celebrated through an exhibition on display through January 30, 2005, at the Mint Museum of Craft + Design in Charlotte, North Carolina. *The Nature of Craft and the Penland Experience* features 137 works made by artists affiliated with the school as instructors or resident artists. The exhibition is organized around three themes—Skill: Mastery and Transmission; Source: Where Ideas Are Found; and Expression: No Boundaries. For details, call 704-337-200 or visit www.mintmuseum.org.



The 23rd annual International Country Music Conference (ICMC) will be held May 26-28, 2005, at Belmont University in Nashville, Tennessee. Please note that this date coincides with Memorial Day weekend. ICMC solicits proposals in all disciplines related to all aspects of the history and contemporary status of country music. ICMC broadly defines country music to include variants from precommercial and old time country to bluegrass, honky tonk, and alternative country. Proposals on the educational applications of country music from kindergarten through the collegiate curriculum are also welcome. For details, check ICMC's Web site (<http://plato.ess.tnitech.edu/www/ci/icmc.html>).

All presenters will be expected to pay the \$80.00 (U.S.) registration fee. Proposals should include title of paper, a 75-100 word abstract, name of presenter(s), institutional affiliation(s), complete address(es), phone and fax numbers, e-mail address(es). Proposals may be submitted by e-mail to JAkenson@tnitech.edu or sent by conventional mail to James E. Akenson, Box 5042, Tennessee Technological University, Cookeville, TN 38505. U.S.A. Deadline for receipt of proposals is Friday, October 29, 2004.

continued from page 1

Lamar

which in turn led Southern leaders in the late 1960s to attach Lamar's name to a newly formed group dedicated to finding practical solutions to the South's major problems.

Lamar died in 1893, while still serving on the Supreme Court, and his body was re-interred in Oxford's St. Peter's Cemetery after initial burial in Macon, Georgia. Besides the St.

Peter's gravesite, the public will eventually be able to visit the Oxford house where Lamar lived from 1868 until 1888. The national historical landmark, located on North 14th Street, was purchased last December by the Oxford-Lafayette County Heritage Foundation and is currently undergoing restoration, made possible through grants from the National Park Service and Mississippi Department of Archives and History.

JENNIFER SOUTHALL

NOTES ON CONTRIBUTORS

JOANNE BRANNON ALDRIDGE is a writer and editor from Boone, North Carolina. She has taught English, public speaking, classics, and comparative literature at the University of North Carolina in Chapel Hill, at Appalachian State University, and the University of Georgia.

KENT BAIN is the coordinator for the Mississippi Hills Heritage Area Alliance. He is a former graphic designer for *Living Blues* magazine and former art director for the *Oxford American*, *Philanthropy*, and *Weekly Standard* magazines.

TOBIE BAKER is a communications specialist for the Office of Media and Public Relations at the University of Mississippi. Formerly a newspaper reporter in Grenada, he received his BS in journalism from the University of Mississippi in 1996.

PATTI CARR BLACK, founding director of the Old Capitol Museum, has curated numerous exhibitions, including *Remembering Welty* in 2002. Among her publications are *The Southern Writers Quiz Book*, *Art in Mississippi, 1720-1980*, and *Touring Literary Mississippi*.

DAVID M. BURNS is the author of *Gateway: Dr. Thomas Walker and the Opening of Kentucky*, which has an introduction by Thomas D. Clark. Burns lives in Washington, D.C.

MARK CAMARIGG practiced law in California for several years before moving to Mississippi in 2002 to study Southern history, work for *Living Blues* magazine as a graduate assistant, visit jook joints, and soak up Southern culture. In the spring of 2004, he became publications manager of *Living Blues*.

MICHAEL DAVENPORT, a retired teacher who lives near Greenville, Tennessee, taught Advanced Placement English and Great Books courses for 30 years. He was a Saks Fellow at the 2001 Faulkner and Yoknapatawpha Conference and is currently writing fiction and working on some editing projects.

JOAN WYLIE HALL teaches in the English Department at the University of Mississippi. She edited the recent interview collection *Conversations with Audre Lorde* and has published articles on Tennessee Williams, William Faulkner, Eudora Welty, Ann Patchett, and other Southern authors.

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* and is near completion of a book-length study, "Repetition Forward: A Theory of Modernist Reading."

KATHRYN MCKEE is McMullan associate professor of Southern Studies and associate professor of English at the University of Mississippi. She has published essays and lectured about writers of the 19th- and 20th-century South, including William Faulkner, Ellen Glasgow, Bobbie Ann Mason, and Sherwood Bonner.

CINDY SHEFFIELD MICHAELS, a native Mississippian, received a BA in Spanish from Hendrix College. She is currently working on an MA in English at Georgia State University, where she serves as associate editor of the *Eudora Welty Newsletter* and the editorial and production assistant for *Studies in the Literary Imagination*.

JENNIFER SOUTHALL is a communications specialist for the Office of Media and Public Relations at the University of Mississippi. She taught high school English and worked as a magazine editor before returning to the University, where she received a BA in English.

JIMMY THOMAS is managing editor of a new edition of the Center's *Encyclopedia of Southern Culture*. He received BA degrees in English and philosophy at the University of Mississippi and has worked for publications in Oxford and New York.

ANNETTE TREFZER is assistant professor of English at the University of Mississippi. She recently completed her book manuscript "Native Americans and National Anxieties in Literature of the Southern Renaissance." She is coeditor of *Reclaiming Native American Identities* and author of several essays on Zora Neale Hurston, Marjorie Kinnan Rawlings, and other authors.

DAVID WHARTON is assistant professor and director of documentary projects at the Center, where he 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*.

For a complete list of posters, cds, videos, and other items, see the Southern Culture Catalog on our Web Site

POSTER

The Sixth Oxford Conference for the Book Poster (1999)

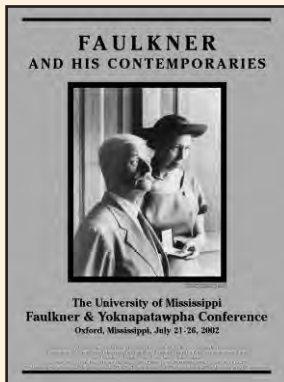
Poster features Eudora Welty portrait by Mildred Nungester Wolfe from the National Portrait Gallery, Smithsonian Institution, Washington, D.C.



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 & white photograph, mauve background
M1107 \$10.00
Friends..... \$9.00

CD

"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.
SR2002 \$16.00
Friends..... \$14.40

Southern Culture Catalog

The University of Mississippi
Barnard Observatory • University, MS 38677
Phone 800-390-3527 • Fax 662-915-5814

International Orders

Other video formats may be available. Please call for information.

Sold To:

Name _____

Address _____

City _____ State _____ Zip _____

Country _____

Daytime Phone _____

Payment enclosed (check, money order, international money order in U.S. currency or international check drawn on a US bank; made payable to The Southern Culture Catalog)

Charge my: Visa MasterCard Account # _____

Exp. Date _____ Signature _____

How To Order

By mail: Southern Culture Catalog
Barnard Observatory • The University of Mississippi • University, MS 38677

By e-mail: Credit Card orders only:
csc@olemiss.edu

By telephone: Credit Card orders only:
800-390-3527 (Monday-Friday, 8:15 a.m.-4:45 p.m. CST) in the US.
Outside the US call 662-915-5993

By fax: Credit Card orders only:
662-915-5814 (Daily, 24 hours a day)

Delivery

Orders for delivery in the continental United States are shipped by US Postal Service unless other means of delivery are requested. Orders for delivery outside the continental United States are shipped by Parcel Post.

Shipping and Handling Costs

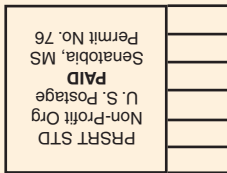
United States: \$3.50 for first video or other item, \$1.00 each additional item sent to the same address. **Foreign:** \$5.00 for each item.

Posters. United States: \$3.50 for any number of posters sent to the same address. **Foreign:** \$10.00 for any number of posters sent to the same address.

Return Policy All sales are final. No refunds will be made. If an order contains faulty or damaged goods, replacements will be made when such items are returned with problem(s) noted.

Item #	Title/Description	Qty.	Price	Total

This form may be photocopied. Faxed orders accepted.	Order Total	
	Mississippi residents add 7% sales tax	
	Shipping and Handling	
	TOTAL	



The University of Mississippi
Center for the Study of Southern Culture
University, MS 38677



**Please help us reduce waste and postage costs.
Complete this form and return it with your mailing label,
or fax it to 662-915-5814.**

- Please continue sending me the *Register*
- I'll read the *Register* online Name Misspelled
- Contact person changed Address wrong
- Received more than one Delete me from your list

Please give us your correct information:

Name _____
Address _____
City _____
State _____ Zip _____

Fax: 662-915-5814
e-mail: cssc@olemiss.edu
Internet Address: <http://www.olemiss.edu/depts/south/>



Center for the Study of Southern Culture

The University of Mississippi

Studying the South Since 1977

Friends of the Center

Your annual donation through our Friends program helps the Center develop and expand our excellent programming.

Thank you for your yearly gift to the Friends of the Center for the Study of Southern Culture!

I/We would like to contribute \$_____ to the **Friends of the Center** right now. Enclosed is my tax-deductible contribution.

Annual Memberships:

- Student: \$25 Regular: \$50 Associate: \$100
- Sponsor: \$250 Sustaining: \$500 Patron: \$1,000

Please fill out the information below when returning this card:

Name *(please print)* _____

Address _____

City _____

State _____ Zip _____

I/We will support The Center for the Study of Southern Culture with a \$_____ pledge.

Payment Schedule:

Please complete this section exactly as you wish your payments to be scheduled by the Center:

Monthly: \$_____ Beginning _____

Quarterly: \$_____ Beginning _____

Yearly: \$_____ Beginning _____

Visa MasterCard

Account Number _____

Exp. Date _____ Signature _____

MAKE GIFTS TO THE CENTER ON-LINE.

Go to www.umf.olemiss.edu, click on "Make a Gift," and direct funds to the Center for the Study of Southern Culture.

Center for the Study of Southern Culture • University, MS 38677
662-915-5993 • 662-915-5814