

# the Southern Register

THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • SUMMER 2007



## Center to Celebrate 30th Anniversary November 8–11, 2007

The Center will commemorate 30 years of work with a meeting this fall, November 8–11. Alumni, current students, faculty and staff, Center Advisory Committee members, contributors to Center publications, and Friends of the Center are invited to campus for a celebration of the Center's achievements and reflections upon its past, present, and future.

After several years of on-campus planning, the Center began its work with a Eudora Welty Symposium in November 1977, in which literary critics, teachers, readers, and Miss Welty herself gathered to discuss her work. The Center was founded to document, study, and teach about the American South at a time when the region was undergoing dramatic social change, and the decades after witnessed an expansion of Center activities, including development of an undergraduate and graduate curriculum, preservation projects, encyclopedia and other book publications, magazines, archival collections, and literary, musical, and food conferences and symposia.

Cynthia Tucker, editorial page editor of the *Atlanta Journal-Constitution*, will open the meeting with a talk on



Julia Reed

Francis Halard

Thursday, November 8, at 4:00 p.m. in Barnard Observatory. She will look back over the last three decades at the development of the South during the time the Center was studying the region. Tucker is a syndicated columnist whose commentary appears in nearly 50 newspapers across the nation. She won the Pulitzer Prize for Commentary earlier this year.

Tucker frequently appears on the *Newshour with Jim Lehrer* and *CNN* and



Cynthia Tucker

Kimberly Smith/Atlanta Journal-Constitution

*Company*. A native of Monroeville, Alabama, Tucker graduated from Auburn University and went on to serve as a reporter covering Africa and Central America, as well as local governments, national politics, crime, and education. She was a Nieman Fellow at Harvard University in 1988.

Another featured speaker will be longtime friend of the Center Julia Reed, editor at *Vogue* magazine and author of

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## DIRECTOR'S COLUMN

This column is my Farewell Address. Okay, that is a bit portentous, not to say pretentious, but the occasion of my last Director's Column does give me license, I hope, to look back. The "Education of a Director" might be the summary descriptor for my reflections.

When I became director in 1998, I knew much about the Center. I had come here to work on one of our signature projects, the *Encyclopedia of Southern Culture*, and had served as director of the Southern Studies academic program. I was on countless Center committees relating to conferences and publications, wrote grant proposals for projects through the Center, and talked frequently with Bill Ferris and Ann Abadie about Center work.

Still, I had much to learn. The Center's mission is to "investigate, document, interpret, and teach about the American South." We—those of us at the Center—hammered out that mission statement as a result of a series of meetings I conducted with faculty and students, staff, and Advisory Committee members in 1998–1999. I remember the care and sometimes passion with which we discussed the Center, even debating at one point whether "utilize" or "use" was the better word at one place in the text. (The sentence that needed the just-right word was omitted in the end.) I learned from this process about the broad extent of what the Center does and how many different constituencies there are.

I've always emphasized the academic foundation for our pursuit, and I believe that point is still essential. The Center works best when our superb faculty and students are involved in planning and implementing grant projects and outreach programs. We have truly made good use of the many talents of our students, as they have contributed to the development of the William Winter Institute for Racial Reconciliation, the Southern Foodways Alliance, *Living Blues*, the Cotton Museum in Memphis, the Southern Cultural Heritage Center in Vicksburg, and countless other cultural institutions. Our students have gained valuable experience along the way that served as a bridge to their own careers. Our faculty members deserve considerable credit for working constructively with students in so many different fields; we all receive an interdisciplinary education from working with them.

The Center has always attracted talented and hard working staff. Sometimes these folks seem to drop down from the heavens, just when we need them. *Living Blues* is a good example. This magazine is at the heart of one of the most important Center projects, the documentation of blues music. Early in my tenure as director, the magazine faced a serious financial crisis, but the incisive work of a former staff member, Andy Beard, helped figure out what needed to be done. Then *Living Blues's* current publications manager, Mark Camarigg, appeared with the management capabilities and passion for the blues to help set the magazine on firm footing.

I always heard from our various constituencies. When we made some painful changes at *Living Blues*, I heard, sometimes raucously, from its fans, some of whom thought I was trying to kill it, when, in fact, we were doing what needed to be done to revive it. I often meet, on the other hand, members of the Southern Foodways Alliance, which has flourished at the Center under the leadership of our Southern Studies alumnus John T. Edge. The foodies are grateful that we have tried to nurture the Alliance and its engaging work. Of course, I have stayed in touch with members of our Advisory Committee, going out to visit with individual members from time to time. One of my favorite memories is of committee member Nancy Ashley, who was so taken with her first visit to the Oxford Conference for the Book that she came up to me at Taylor Catfish and pledged her fealty to Center work whenever she could be a part of it. And she has been a wonderfully faithful supporter of our projects, often attending our conferences and other activities.

One of my goals has long been to help give clarity to Southern Studies, the

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interdisciplinary study of the South. I'm particularly pleased to be editing our new Center book series, *New Directions in Southern Studies*, which is pushing that goal along, with two new books published this spring by the University of North Carolina Press and more to come. I'm also especially proud of another of our recent initiatives, the *Future of the South* project, which will continue to grow in its influence, bringing together public policy issues with a humanities perspective, showing that Southern Studies can help the region chart its future development.

I am transitioning into the history department this summer, as the Kelly Gene Cook Sr. Chair in History, but I will, of course, continue working on such Center projects as *The New Encyclopedia of Southern Culture* and the *Mississippi Encyclopedia*. I hope my own teaching and research and writing will also contribute to the development of the field of Southern Studies. That is a truly collaborative project, as my time as director has been, and I thank all of the many people who have helped me over the years in directing the multifarious work of the Center.

CHARLES REAGAN WILSON

### Bibliography of Mississippi History Online

*The Bibliography of Mississippi History*, an annotated resource consisting of over three thousand entries, from Abbey to Zmijewsky, is available online through the Mississippi Department of Archives and History's Web site.

The bibliography was compiled by Brenda M. Eagles, who was Research Bibliographer at the Center for the Study of Southern Culture from 1983 to 1995. She also served as bibliographical editor of the *Journal of Mississippi History* from 1986 to 2002.

In addition to support from the Center, the bibliography was funded by grants from the American Association for State and Local History and the Phil Hardin Foundation of Meridian, Mississippi.

The Web address is <http://opac2.mdah.state.ms.us/eagles2.html>.

*Queen of the Turtle Derby and Other Southern Phenomena*. Reed will bring her storytelling facility, pointed humor, and love of the South to bear in speculating on the future of the region, looking into the coming decades. Reed will speak Friday, November 9, at 4:00 p.m. in Barnard Observatory.

Much of the 30th anniversary meeting will focus on alumni of the Southern Studies academic program. The undergraduate program began just after the founding of the Center, and the University approved a master's program in 1986. Panels will bring together graduates to tell about their cultural work. Sessions are planned around such themes as teaching, museums and archives, journalism, business, the law, and writing.

Graduates of the Southern Studies Program have also gone on to earn doctorates in various fields, and one panel will give them the opportunity to discuss how they built on their interdisciplinary education at the Center in their own scholarly careers. The current Southern Studies faculty will be joined by other faculty who have taught in the program over the years to share their thoughts about the academic significance of Southern Studies.

Plans for the meeting also include inviting back the teachers and scholars who participated in the landmark Ford Foundation project in the late 1980s, which worked to incorporate African American Studies and Women's Studies into the interdisciplinary study of the South.

The Center supports and houses diverse projects, and staff members will look back on the development of such activities as *Living Blues* magazine, the Southern Foodways Alliance, documentary studies, and the Center's work with University Archives, as well as considering such new interdisciplinary initiatives as the *Future of the South* project and the study of the global South.

In typical Center fashion, the meeting will gather together attendees for such social events as a Saturday "dinner on the grounds" at noon, a Southern Studies prom on Saturday night, and a Sunday morning Center golfing finale.

Please check the Center Web site this fall, [www.olemiss.edu/depts/south](http://www.olemiss.edu/depts/south), for more details as the meeting approaches.

CHARLES REAGAN WILSON

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

Gammill

Gallery

### Exhibition Schedule

<p style="text-align: center;">August 20–September 28, 2007 Todd Bertolaet, Bruce West, David Wharton <i>First Anniversary: Photographs of the Mississippi Gulf Coast One Year after Hurricane Katrina</i></p>	<p style="text-align: center;">October 1–November 2, 2007 <i>The Folks Behind the Food: The Southern Foodways Alliance Oral History Initiative at Year Three</i> Photographs from the SFA's Oral History Archive</p>
<p style="text-align: center;">November 5, 2007–January 12, 2008 Southern Studies Documentary Students <i>Photographs of Oxford, Mississippi</i></p>	<p style="text-align: center;">January 15–March 31, 2008 Rob McDonald <i>Birdhouses</i></p>

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.



**Brown Bag  
Lunch and  
Lecture Series  
Fall 2007**

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

**SEPTEMBER**

- 5 "Oxford's Leap Frog Program: Giving Children a Hop, Skip, and a Jump Ahead"  
Teresa Adams, Director  
Cornelius Arther, Assistant Site Director  
Krystal Stubbs, Site Director
- 12 "Documentary Feklore: Unmasking the Travel Channel's Secrets of the Delta Blues"  
Adam Gussow, Associate Professor of English and Southern Studies
- 19 "Natasha Trethewey: Pulitzer Poet and Native Daughter"  
Joan Wylie Hall, English Instructor
- 26 "Rethinking Race and Writing in Rural Schools"  
Allison Movitz, English Teacher, Bruce High School, Codirector of Special Programs with the University of Mississippi Writing Project

**OCTOBER**

- 3 "Fathers, Sons, and Football: A Southern Trilogy"  
Wright Thompson, Senior Writer, ESPN.com  
Oxford, Mississippi

- 10 "Southern Spaces: An Internet Journal and Scholarly Forum on Real and Imagined Places of the American South"  
Charles Reagan Wilson, Kelly Gene Cook Sr. Chair of History and Professor of Southern Studies
- 17 "The Folks Behind the Food: The Southern Foodways Alliance Oral History Initiative at Year Three"  
Amy C. Evans, Oral Historian, Southern Foodways Alliance
- 24 "Functional Flora"  
Hilary Shughart, Mississippi Native Plant Society  
Oxford, Mississippi
- 31 "Thoughts on the New Negro in the New South"  
Erin Chapman, Assistant Professor of History and African American Studies

**NOVEMBER**

- 7 "Photographing an Oxford in Transition: A Documentary Fieldwork Project"  
Robert Caldwell, Senior Radio Dispatcher, University Physical Plant  
Miranda Cully  
Jane Harrison Fisher  
Nelson Griffin  
Southern Studies Graduate Students
- 14 "'Down South': A View from 'Down Under'"  
Sarah Gleeson-White, Visiting Scholar  
University of New South Wales  
Canberra, Australia
- 28 "Preserving Places of Historical Value: The L. Q. C. Lamar House and the Lafayette County Courthouse in Oxford, Mississippi"  
Thomas S. Howorth, Architect, Howorth & Associates  
Oxford, Mississippi

**DECEMBER**

- 5 "Secret Lives of the Founding Fathers"  
John Hailman, Assistant U.S. Attorney and Oenophile  
Oxford, Mississippi

**Chris Fullerton Memorial Scholarship Endowed**

Family and friends of the late Southern Studies alum Chris Fullerton have endowed a scholarship in his honor. Fullerton, a native of Woodbridge, Virginia, graduated from the Southern Studies master's program in 1994. He was killed in a car accident in April 1997, while directing the Friends of Rickwood, a group devoted to the restoration of Rickwood Field in Birmingham, Alabama.

The scholarship, funded from income

of the \$10,000 endowment, will provide assistance to a master's student focusing on African America history and culture. Alumni and Fullerton friends are encouraged to continue to donate to the fund. Checks should be made payable to the University of Mississippi Foundation/Fullerton Graduate Fellowship and be sent to the University of Mississippi Foundation at P.O. Box 249, University, MS 38677.



Chris Fullerton



# SST Students Complete Degrees

This spring the Center awarded eight master's degrees to students whose research interests varied from varied from opponents of the civil rights movement to recent Southern fiction to tourism as a part of economic development. Although students are not required to write a thesis in order to graduate—two students, Mark Coltrain and Katherine Huntoon, completed internship programs instead—most do. Below is a listing of the students who completed theses, along with the titles of their research.

Kate Medley, "Fear, Faith, and the Fatherland: The Complexities of Prejudice in the Civil Rights Movement"

Amy Schmidt, "'a little hat dyed precisely to match': Identity, Performance, and Parody in Frances Newman's *The Hard-Boiled Virgin* and *Dead Lovers Are Faithful Lovers*"

Emily Romines, "Soulless Bodies and Bodiless Souls in *Escapade*, *Beloved*, and *Light in August*"

Maarten Zwiers, "The Paradox of Power: James O. Eastland and the Democratic Party"

Odie Lindsey, "Industrial War, Unattainable Manhood, and the Homosocial Dynamic in Works by William Faulkner, James Dickey, and Larry Brown"

Mary Margaret Miller, "From King Cotton to Custom Kitchens: Revitalization in Downtown Greenwood, Mississippi"

## Internships

Mark Coltrain, *Highway 61*

Katherine Huntoon, Art Museum, Old Dominion University



Front row from left: Amy Schmidt, Emily Romines, Maarten Zwiers, Mark Coltrain; back row from left: Odie Lindsey, Morgan Gremillion, Mary Margaret Miller. Receiving B.A. degrees, in addition to Gremillion, were Schuyler Dickson, Jennifer Gunter, and Dent May. Others who completed M.A. degrees are Katherine Huntoon, Kate Medley, and Georgeanna Milam.

# Southern Studies Awards

The Center announced the winners of the Southern Studies paper prizes on graduation day, May 14, 2007. These awards, funded by Center donors, honor students for outstanding research and writing on Southern topics.

The Gray and Coterie Awards honor the best undergraduate papers on Southern Studies. Faculty judge nominated papers, and the winners receive a scholarship. The Gray Award was established in 1989 by Center supporters Mrs. Homer Earl Gray Jr. and the late Colonel Gray, of Oxford. The Coterie Award is funded by the Coterie Club of Oxford, also a longtime supporter of the Center. Jennifer Gunter is this year's winner of the Gray Award for her research paper about the free African American community in Lafayette County, Mississippi. Gunter was a 2006 Southern Studies graduate and now lives in Oxford. James Dent May, a 2007 Southern Studies graduate from Jackson, is the winner of the Coterie Award for his paper "Images of the Plantation South in Blaxploitation Cinema of the 1970s."

The Lucille and Motee Daniels Award honors the best paper by a Southern Studies graduate student. Again, faculty judge nominated papers, and the best paper receives a scholarship. This year's recipient is Maarten Zwiers, who is from Hollandschaveld, Netherlands. The title of his paper is "Redneck Republicans and Neobourbons: The U.S. Senate Campaigns in Mississippi, 1966 and 1972." Zwiers graduated with his master's degree in 2007, but plans to return to Oxford in 2009 to continue researching Mississippi's politicians.

The Aschoff Award honors Peter Aschoff, the deceased anthropology professor whose popular courses on the blues helped make the University a place to come to study music. The award is given for the best student writing on Southern music. Nicholas Neil Gorrell, of Water Valley, Mississippi, is this year's Aschoff recipient for his paper "Son House: Bluesman, Preacher, Folk Intellectual." Gorrell is an English PhD candidate.

# SST Alum Jon Peede Heads NEA Program

Southern Studies alum Jon Peede was appointed Director of Literature, Grants Programs at the National Endowment for the Arts in July.

In this position, he manages applications, panels, and grant awards for literature fellowships, as well as grant awards for literary presses, magazines, and organizations. Peede previously served as the Counselor to the Chairman and also directs the NEA National Initiative *Operation Homecoming: Writing the Wartime Experience*. *Operation Homecoming* is a multimedia program that preserves the stories of U.S. military men and women who served in Afghanistan and Iraq and their families, and consists of 55 writing workshops, an award-winning anthology from Random House, two documentary films, and a



Tom Roster

Festival and wrote educational articles for the Shakespeare in American Communities and Big Read publications.

Peede received his bachelor's degree in English from Vanderbilt University and his master's degree in Southern Studies from the University of Mississippi in 1992. After his time here in Oxford, he went on to work at Mercer University Press, Parrish House Books, the Georgia Poetry Circuit, and Millsaps College in his hometown of Jackson, where he served as Director of Communications and founded *Millsaps Magazine*. Most recently, Peede has coedited *Inside the Church of Flannery O'Connor: Sacramento, Sacramental, and the Sacred in Her Fiction*.

SALLY CASSADY LYON

historic literary archive. He also managed the Poetry Pavilion at the National Book

## Pendarvis Named Grisham Writer for 2007–2008

The 2007–2008 John and Renée Grisham Writer in Residence is Jack Pendarvis. Pendarvis is the author of two books of short fiction, *The Mysterious Secret of the Valuable Treasure* (2005) and *Your Body Is Changing* (2007). He is at work on his first novel, *Awesome*, due in 2008. He writes frequently for McSweeney's magazine, *Wholphin* (McSweeney's Web-based sister), and other publications; has written a screenplay, *Dropping Out*, which debuted at Sundance Film Festival; and blogs at [www.jackpendarvis.blogspot.com](http://www.jackpendarvis.blogspot.com). In short, Pendarvis does a bit of everything.

The annual appointment at Ole Miss, which includes housing and a stipend, is funded by best-selling author John Grisham and his wife, Renée. Recipients are invited to teach writing workshops and participate in department activities while continuing to write.

Pendarvis majored in English at the University of South Alabama in Mobile. He grew up in Bayou La Batre, on the Alabama Coast, and now lives in Atlanta (when he's not in Oxford) with his wife, Theresa.

SALLY CASSADY LYON



# The 15th Oxford Conference for the Book

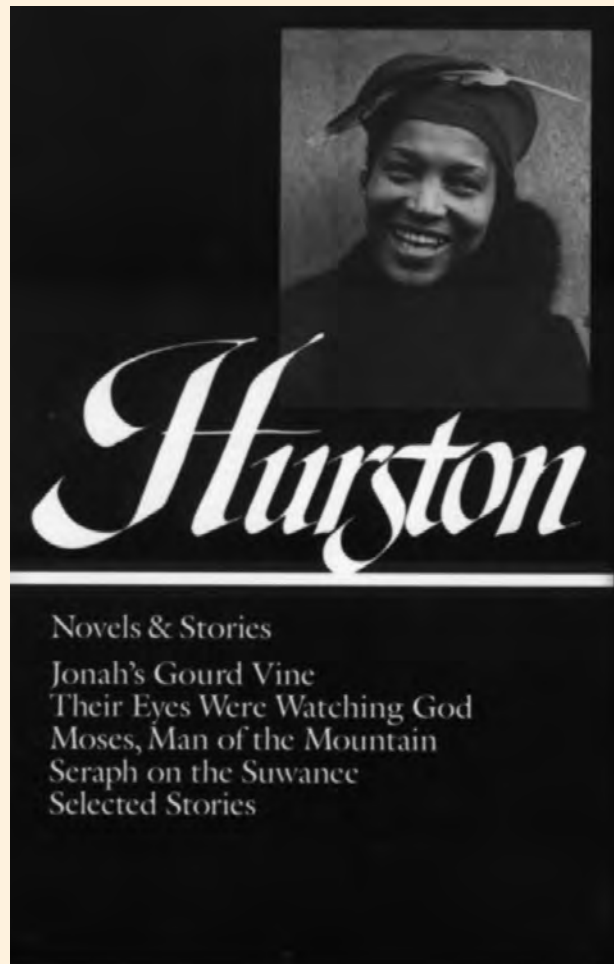
## The University of Mississippi • Oxford, Mississippi

### April 3–5, 2008

Notable authors, editors, publishers, educators, literacy advocates, readers, and book lovers will gather for the 15th Oxford Conference for the Book, set for April 3–5, 2008. Beginning on Thursday afternoon with two sessions and a special conference edition of *Thacker Mountain Radio*, the program will continue through Saturday afternoon with addresses, panels, and readings. A fiction and poetry jam, a marathon book signing at Square Books, and an optional literary tour of the Mississippi Delta (March 31–April 3) are also part of the festivities.

The 2008 conference is dedicated to writer, folklorist, and anthropologist Zora Neale Hurston (1891–1960), who was associated with the Harlem Renaissance and who helped bring Southern African American culture to mainstream America through her field work, novels, short stories, and dramatic presentations during the 1930s, '40s, and '50s. Since the 1970s Hurston has enjoyed a revival of interest thanks to admirers such as Alice Walker, the Pulitzer Prize-winning author of *The Color Purple*; biographers Robert Hemenway (*Zora Neale Hurston: A Literary Biography*) and Valerie Boyd (*Wrapped in Rainbows*); an annual Hurston festival in her hometown of Eatonville, Florida; and enthusiastic teachers and critics throughout the world.

Critics and scholars will come to the conference to discuss Hurston's life and



*Hurston: Novels and Stories.*  
Library of America cover jacket

legacy. Film adaptations of her fiction and a documentary about her life will be screened. Other sessions will include an address by literary scholar Jerry Ward commemorating the 100th anniversary of Richard Wright's birth, a program marking the 40th anniversary of the death of Martin Luther King Jr., a talk by Masterpiece Theatre producer Rebecca Eaton, and a variety of readings and panels. The slate of

speakers is not yet final, but in addition to those mentioned are artist and arts commentator William Dunlap; journalist Hank Klibanoff; Patricia Willis, curator of the Collection of American Literature at Yale's Beinecke Library; poets Rob Griffith and A. Van Jordan; fiction writers Christopher Paul Curtis, Margaret McMullan, Jonathan Miles, and Jack Pendarvis; Dwight Garner, senior editor of the *New York Times Book Review*, and Fredric Koepfel, book review editor of the *Memphis Commercial Appeal*.

The 2007 Delta Literary Tour, scheduled for March 31–April 3, will be based in Greenwood and will include visits to Greenville and Clarksdale as well as an afternoon in Cleveland and a visit to the McCarty pottery in Merigold. The program will include talks on Tennessee Williams's *Baby Doll* and on David Cohn, author of *Where I Was Born and Raised*, a meditation on the relationship between

blacks and whites in the Mississippi Delta during the 1930s and '40s.

The Delta tour is \$475 per person for all program activities, eight meals, and local transportation. The fee does not include lodging. Only 35 spots are available, and they will go fast. Group accommodations have been arranged at the Alluvian, in downtown Greenwood ([www.thealluvian.com](http://www.thealluvian.com)). Rooms at the Alluvian require a separate registration and are priced at a discounted rate of \$155. Rooms may be reserved by calling 866-600-5201 and asking for the special "Literary Tour" rate. In the event that the Alluvian sells out before you get a chance to book a room, call the Greenwood Best Western, 999-455-5770, or the Hampton Inn, 662-455-7985.

**Details about the conference and tour will soon be posted on [www.oxfordconferenceforthebook.com/](http://www.oxfordconferenceforthebook.com/).**



# Faulkner's World: The Photographs of Martin J. Dain

## Encore Tour

### A Traveling Exhibition Celebrating the Mississippi Reads Initiative

#### Exhibition Sponsors

Center for the Study  
of Southern Culture  
Southern Media Archive  
Department of Archives  
and Special Collections  
The University of Mississippi

The exhibition is financially assisted by the National Endowment for the Humanities through the Mississippi Humanities Council.

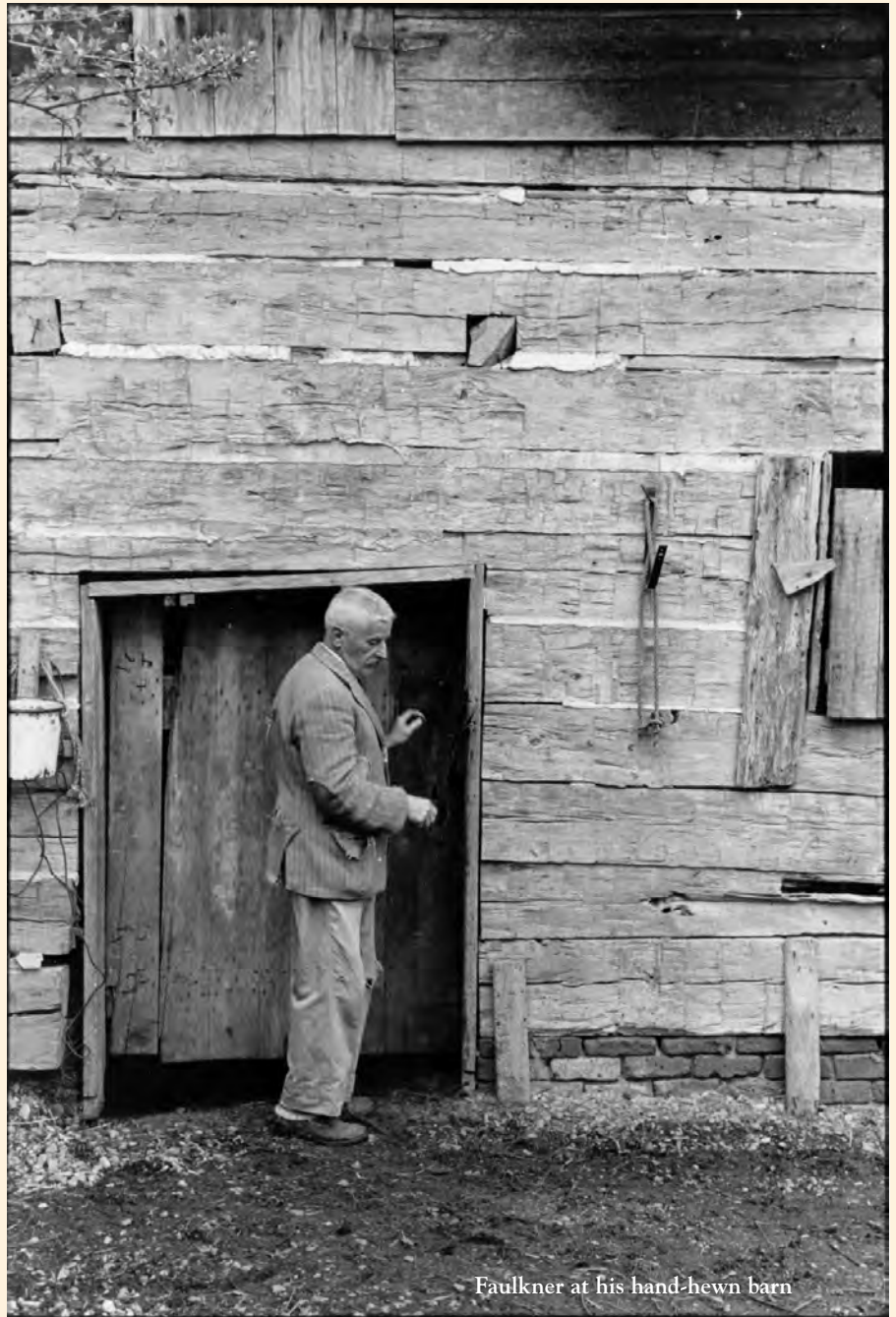
Mississippi Reads, a project initiated by sponsors throughout the state, chooses a book by a Mississippi author each year and invites people of all ages to read it. Libraries, schools, and reading groups are encouraged to sponsor discussions, lectures, and other activities focusing on the book. The first book selected by Mississippi Reads, the choice for 2007, is William Faulkner's *Go Down, Moses*.

Web site: [www.mississippireads.org](http://www.mississippireads.org)

E-mail: [mississippireads@gmail.com](mailto:mississippireads@gmail.com)

Mississippi librarians wishing to sign up for the *Faulkner's World* exhibition beginning January 2008 should contact Tracy Carr, Center for the Book Coordinator. E-mail: [rcarr@mlc.lib.ms.us](mailto:rcarr@mlc.lib.ms.us). Telephone: 662-432-4450. Fax: 601-432-4478.

The Mississippi Reads project is partially funded under the federal Library Services and Technology Act administered through the Mississippi Library Commission for the Institution of Museum and Library Services.



Faulkner at his hand-hewn barn

### Faulkner's World 2007 Exhibition Schedule

March 1–29  
Oxford

June 4–28  
New Albany

September 3–27  
Jackson

April 2–27  
Ripley

July 2–27  
Olive Branch

October 1–31  
Tupelo

May 1–31  
Columbus

August 1–30  
Ocean Springs

November 5–29  
Hattiesburg



# Call for Papers

## Faulkner & Yoknapatawpha “Faulkner: The Returns of the Text” July 20–24, 2008

For a number of years Faulkner criticism, in keeping with literary study generally, has emphasized the significance of various historical and cultural forces as the determining factors of what texts say and how readers interpret them. More recently, there have been signs of a shift reaffirming the formal dimension of literature, the way in which texts assert an original response to culture through their formal qualities. The result has been a fresh attention to the act of reading, that submission to the full complexity of the text that generates what one writer has referred to as “the basic materials that form the subject matter of even the most historical of investigations.” The newer emphasis by no means ignores the cultural context, but instead of approaching the literary text as a reflection, a representation of that context—historical, economic, political, and social—it stresses the role of the text as a challenge to the power of external ideological systems to dictate textual expression.

The 35th annual Faulkner and Yoknapatawpha Conference will examine Faulkner’s fiction in terms of the texts’ unique renderings of, and responses to, the historical and cultural conditions in which they were made. Given the extent of Faulkner’s originality, his apparent effort to reinvent prose fiction with each new novel and story, we anticipate a wide range of discussion. What, for example, is the relationship between his particular strategies of narrative, character, setting, and voice and the construction of original meaning? What generic conventions does Faulkner employ and how does he manipulate them according to the presence of specific historical context? In what ways does Faulkner’s language move beyond the limits of “argument” toward “performance,” replacing ideologically inflected commentary with a more subjective, freer expression? In short, what we have called the “returns” of the text embrace a return to textual priority, a return that registers a textuality sensitive to the historical/cultural context, and return as the profit that such consideration can yield.

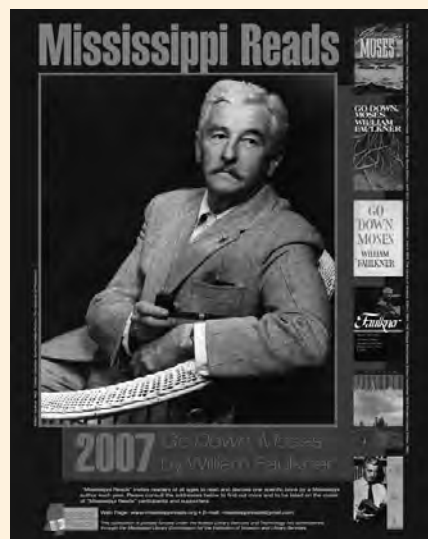
We are inviting 40-minute plenary papers and 20-minute panel papers. Plenary papers consist of approximately 5,000 words and will be in the conference volume published by the University Press of Mississippi. Panel papers consist of approximately 2,500 words.

For plenary papers the 14th edition of *The Chicago Manual of Style* should be used as a guide in preparing manuscripts. Three copies of manuscripts must be submitted by January 31, 2008. Authors whose papers are selected will receive (1) a waiver of the conference registration fee and (2) lodging at the Inn at Ole Miss from Saturday, July 19, through Thursday, July 24.

For short papers, three copies of two-page abstracts must be submitted by January 31, 2008. Authors whose papers are selected will receive a reduction of the registration fee to \$100.

All manuscripts and inquiries should be addressed to Donald Kartiganer, Department of English, The University of Mississippi, University, MS 38677-1848. Telephone: 662-915-5793, e-mail: [dkartiga@olemiss.edu](mailto:dkartiga@olemiss.edu). Panel abstracts may be sent by e-mail attachment; plenary manuscripts should only be sent by regular mail. Decisions for all papers will be made by March 1, 2008.

## Faulkner’s Birthday to Be Celebrated with Marathon Reading of *Go Down, Moses*



Mississippi Reads posters are available to individuals for \$10.00 plus \$3.50 postage and handling. Call 800-390-3527 to order.

Happy Birthday to William Faulkner! On September 25, 2007, William Faulkner would have celebrated his 110th birthday. To mark this occasion, the University of Mississippi will host a birthday party at Rowan Oak, the novelist’s beloved Oxford home. The festivities will include a marathon reading of *Go Down, Moses*, which is the 2007 selection for Mississippi Reads, the statewide initiative that annually encourages readers to gather around a specific book by a Mississippi writer.

*Go Down, Moses*, which was published 65 years ago, will be read aloud by volunteers from 7:00 a.m. to approximately 5:00 p.m., at which time there will be birthday cake, refreshments, and music by East St. Peter’s Missionary Baptist Church to honor the author. All are invited to this celebration and encouraged to participate in the marathon reading. Volunteers may reserve a reading time by contacting Stephen Monroe by phone at 662-915-1493 or by e-mail at [godown@olemiss.edu](mailto:godown@olemiss.edu).

William Faulkner’s 110th Birthday Celebration is sponsored by the Department of English, the University Museum, and the Center for the Study of Southern Culture.

# In Mississippi, Everybody's Got a Faulkner Story

William Faulkner



Photograph taken by Jack Shults in Rolling Fork, Mississippi, for the *Deer Creek Pilot*, 1950

A friend in my hometown of Rolling Fork, Mississippi, sent me a copy of a tourism brochure using the photo of Faulkner above. It was credited to my late father, Jack Shults, a photographer who sometimes took pictures for the county newspaper.

I'd never seen this picture or even heard my father mention having taken it—which isn't surprising since he didn't care for Mr. Faulkner's writing ("Now, his brother John, he could write a good story you could read") or his drinking habits ("Tying one on at the camp with the boys is one thing but staggering in front of women in broad open daylight is a whole 'nother thing"), so I contacted former schoolmate Ken DeCell, the son of Hal DeCell, the late editor of the *Deer Creek Pilot*. I asked Ken if he knew anything about the picture.

Ken DeCell is an author and senior editor of *Washingtonian* magazine. He shared this with me:

*The story I grew up with is that your dad [Jack Shults] came into the Pilot office in late fall of 1950 and told Daddy [Hal DeCell] that Mr. Bill Faulkner had been hunting in Sharkey County and was down at the café having breakfast—and because he had just won the Nobel Prize for Literature, Daddy should go interview him. (I think the café was in the block where Sorrell's Drug Store and Marvin's Pool Hall used to be, but that could be wrong.)*

*Daddy knew Faulkner from Oxford, and knew he didn't like to be interviewed, so he tried to just strike up a conversation as Faulkner ate and cover the fact that he was a newspaperman. Faulkner was reasonably cordial at first, but he got less voluble the more questions Daddy asked.*

*Figuring he'd pushed his luck as far as he could, Daddy said, "Mr. Bill, you know, I've always wondered: Out of all the books, which one is your personal favorite?" Faulkner didn't miss a beat: "I'd have to say that was *Lanterns on the Levee*." It was press day, so Daddy ran back to the paper, wrote the story on the Linotype—that is, in hot lead—and remade the front page for it. As the last copies were coming off the press, it suddenly hit Daddy—alas, too late: *Lanterns on the Levee*, of course, was by William Alexander Percy.*

To make Faulkner's joke even more caustic, and probably unknown to most folks, Faulkner didn't like Will Percy. Seems there were hard feelings from years earlier when Ben Wasson tried to broker an acquaintance between Faulkner and Percy. Supposedly, Faulkner was invited for a tennis game at Percy's home in Greenville but showed up inebriated and barefoot.

Percy instructed Wasson to remove Faulkner from the premises and never bring him back. Folks in Greenville still tell the story.

MARY DAYLE SHULTS MCCORMICK



Tennessee Williams

Collection of Richard Freeman Leavitt

## 2007 Mississippi Delta Tennessee Williams Festival

The 15th annual Mississippi Delta Tennessee Williams Festival will take place in Clarksdale on October 12–13, 2007. The festival will focus on Williams's play *The Night of the Iguana*, which had its premiere on Broadway in 1961 and was adapted to film in 1964 and again in 2000.

As in the past, the festival will include presentations by Williams authorities and friends, performances, screenings of Williams films, 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 for student actors and a drama competition, with prizes totaling \$2,500 for the winners.

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 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.

Supported by grants from Coahoma Community College, the Mississippi Arts Commission, and the Mississippi Humanities Council, the festival is free and open to the public. For brochures and more information contact Coahoma Community College's Public Relations Department at 662-621-4157.



# SOUTHERN FOODWAYS REGISTER

The Newsletter of the Southern Foodways Alliance

"Nothing is so musical as the sound of pouring bourbon for the first drink on a Sunday morning. Not Bach or Schubert or any of those masters." —Carson McCullers, *Clock without Hands*

## Symposium and Delta Divertissement Mark Milestones

The 10th annual Southern Foodways Symposium will be held October 25–28. During this anniversary gathering we examine the State of Southern Food.

We will ponder where we have been and where we are going. We will assay our field of study and think critically about the SFA's role in documenting and celebrating the diverse food cultures of the American South. We will pay homage to the subjects of our oral history initiative. We will repay debts of pleasure earned over generations.

We're focusing a good bit of attention on our 10th symposium, but this year also marks a milestone for the Delta Divertissement. This is year five. And this edition of the Delta D, set for October 24–25, is more robust, more chockablock with cooking classes. Over the course of a 24-hour sojourn to Greenwood, we will ponder the pig, explore the Mississippi Delta, and gain practical knowledge of Southern cookery and culture.

Leading the way will be Bay Area sausage maestro and cookbook author Bruce Aidells and New Orleans chef Donald Link of Cochon and Herbsaint. Details may well be posted online by the time you read these words.

## Letter from the President

Beginning in the early spring, a dedicated group of SFA members met monthly at my home to plan Camp Carolina, an SFA Day Camp staged September 7–9, in and around Chapel Hill. (To get an idea of what transpired, take a look at the SFA Web page, [www.southernfoodways.com](http://www.southernfoodways.com).) We gathered around my kitchen table when it was still frosty outside and gradually moved to the screened porch as the weather warmed.

Looking around the table at one of those meetings, I saw a microcosm of SFA membership. Bill Smith, chef at Chapel Hill's Crook's Corner, bikes to my house from the restaurant, as he does throughout town, helping to preserve our bit of ozone. He never fails to visit our table at Crook's to say hello and meet guests, no matter how crowded it gets or how stressed I imagine he must be. When he's not working, he's on the road on book tours or, earlier in the year, in New Orleans, working with John Currence and other SFA volunteers to rebuild Willie Mae Seaton's restaurant and home.

Sheri Castle is at the table, too. She balances her popular cooking classes at Chapel Hill's Southern Season, writing, speaking, and oh, yes, being a wife and mother, too. And Karen Barker, my co-chair, is calm and visionary in her work for SFA, while she prepares delectable desserts at her and husband Ben's Magnolia Grill in Durham, recently nominated for the Outstanding Restaurant Award by the James Beard Foundation. Karen takes care of two families—one at home and the other, at her business, a mix of young and seasoned food professionals.

This is who we are at SFA—hard-working, passionate, and committed to a vision for documenting and celebrating the foodways of the American South. I thank you for all you do to support the important work of the SFA.

Congratulations are owed Amy Evans, SFA oral historian, for her important work on the Mississippi Delta Hot Tamale Trail. The Mississippi Historical Society recently recognized Amy with the 2006 Elbert R. Hilliard Award for Outstanding Oral History Project.

I am so proud of the many SFA members who were recipients of the 2007 James Beard Awards, including Best Chef Southeast, Scott Peacock of Watershed in Decatur, Georgia, and Best Chef South, Donald Link of Herbsaint in New Orleans. Making us all kvell were Matt and Ted Lee, whose *Lee Bros. Southern Cookbook* won the Beard Award for Cookbook of the Year.

In closing, take a look at our new SFA vision statement, which is now posted on our Web site. It says, "We set a common table where black and white, rich and poor—all who gather—may consider our history and our future in a spirit of reconciliation." And as we look forward to celebrating our 10th SFA symposium this fall, isn't that what it's all about?

Best wishes for an invigorating fall, and let me hear from you.

MARCIE COHEN FERRIS  
FERRISM@EMAIL.UNC.EDU



# Southern Classics: Homage to the Duke

Like many folk in the Carolinas, I was brought up on Duke's mayonnaise. In fact, considering that my mother did all the grocery shopping and I spent all my time bugging her for quarters to feed into the little trinket machines and electrified rocking horses in the front of the store, I never knew there was any other brand of mayonnaise until I started doing my own grocery gathering. It was the first mayo I ever ate, and it is still the brand I buy to this day, even as I commit the possible heresy of buying the green-label reduced-fat version, which I still find quite tasty.

I can't imagine a summer tomato sandwich without the slightly acidic taste and creamy consistency of Duke's. (Indeed, a friend of mine talked of a tomato sandwich he'd eaten slathered with Hellman's and pronounced it "an affront to the love apple.")

Evidently, I'm in good—or at least, infamous—company. The Duke's Web site boasts famous aficionados as varied as the late race car driver Dale Earnhardt, TV cook Paula "Y'aula" Deen, and golfer Davis Love III.

Duke's is celebrating its 90th anniversary this year, and it is still made in Greenville, South Carolina, where Eugenia Duke whipped up her first batch for Camp Sevier soldiers stationed in the area back in 1917. Today, Duke's cranks out nearly 250 jars a minute, but the initial recipe—save a few additions like the odd preservative—has remained almost exactly the same: heavy on the egg yolks—nobody ever said the stuff was healthy, just delicious—and light on the added sugar (as in none added whatsoever).

Available in parts of Florida, Georgia, North Carolina, South Carolina, and Virginia, as well as newer locations in Alabama, Mississippi, Ohio, and Tennessee, Mom's favorite mayo is now even available online.

Fans of Duke's (if a moniker is in the



Amy Evans

offing, "Jarheads" gets my vote) will be pleased to learn that there's even more good news on the horizon: an ever-burgeoning chain called the Duke Sandwich Company. Related to the original company but not a subsidiary (originally, Eugenia Duke, evidently a hell of a businesswoman, sold her spread recipes to her bookkeeper, Alan Hart, and her mayo recipe to one C. F. Sauer), the Duke Sandwich Company first made its name by selling sandwiches to textile mills, who would then sell them to their workers, and soda fountains and drug stores outfitted with canteens.

In 1964, Hart sold the Duke Sandwich Company to his wife's brother, Loran Smart. Richard Smart, Loran's son, then took over the family business and, over the next 30-odd years, took the company from a wholesale to a retail business, establishing several restaurant locations throughout the South Carolina upstate, with most of the locations concentrated around the company's home base of Greenville.

By 2002, Richard Smart's son Andrew Smart took over the company and announced plans to open franchises in four Duke's-friendly Southeast states: South Carolina, North Carolina, Georgia, and Tennessee. To date, Duke Sandwich Company has opened four franchise locations and awarded 11 others in the state of South Carolina and four in the greater Atlanta, Georgia, area.

All of the franchises to date stay pretty true to the company's original, brown-bag-lunch-style offerings. There are fresh-made grilled cheeses, PB&Js, deviled egg salad sandwiches, pimento cheese sandwiches, a sort of high-end deviled ham sandwich, hot dogs, and a straight-out-of-the-Junior-League-cookbook concoction, the "exotic" cream cheese, pineapple, and pecan spread sandwich.

Such rapid expansion banks on a couple of things. First, that folks will immediately conjure up images of their favorite Southern spread when faced with a Duke's sign in their nearby strip mall, and secondly, that there's still a market out there for nostalgia as it relates to nourishment.

Seeing as Duke's seems to be cropping up everywhere recently—on the Food Network, in *Saveur*, and, once again, in the peanut oil section of your local grocer (poet James Dickey was a fan, I've learned)—I wouldn't bet against them. Few things inspire Southern loyalty like homegrown, iconic brands—Sun Drop or Carolina Gold rice, anyone?—and what's more, most of these companies have gotten by (thrived, even) with very little in the way of advertising except word of mouth and Southern homemaker guilt-by-disassociation.

What could be better than a fresh-made sandwich slathered with Duke's? Why, one made for you, of course.

TIMOTHY C. DAVIS

# ON THE SOUTHERN BBQ TRAIL: Houston, Texas

“Southern barbecue is a proud thoroughbred whose bloodlines are easily traced. Texas barbecue is a feisty mutt with a whole lot of crazy relatives.”

—Robb Walsh

Houston’s barbecue traditions of tender brisket and tangy tomato-based sauce come to life on the Texas leg of the Southern Foodways Alliance’s documentary project, the Southern BBQ Trail. Meet Jerry Pizzitola of Pizzitola’s Bar-B-Que, who talks about the early days of the restaurant when pitmaster John Davis was at the helm, and the place was known as Shepard Drive Barbecue. Listen to Roy Burns of Burns Barbecue reminisce about learning to cook in a home economics class at Houston’s Booker T. Washington High School. Get to know George Demeris, who described how his father, Nick Demeris, arrived in Houston from Greece and worked in a relative’s barbecue restaurant before opening Demeris Barbecue with his siblings in 1964. Levi Goode speaks about his father, Jim Goode, and how his love for Texas and good brisket inspired him to open Goode Company Barbecue in 1977. Mary Cook tells the story of her grandfather, Clennen “Didgy” Swank, and how he created a mustard-based barbecue sauce while working as a roughneck in the Texas oil fields in the 1930s; Mary sells his sauce



Amy Evans

Levi Goode, Goode Co. Bar-B-Que

today. Then follow the Trail to Galveston, where Leon O’Neal has been smoking meat at Leon’s World’s Finest BBQ (and making homemade tea cakes) for more than 20 years.

Visit [www.southernbbqtrail.com](http://www.southernbbqtrail.com) for more.

AMY EVANS

## SFA Contributors

TIMOTHY C. DAVIS is a Charlotte, North Carolina, native currently living in North Myrtle Beach, South Carolina. An MFA student at Queens University, he has written for magazines including *Saveur*, *Christian Science Monitor*, and *Mother Jones*.

AMY EVANS is oral historian for the Southern Foodways Alliance. She is also an exhibiting artist, freelance photographer, and cofounder of PieceWorks, a nonprofit arts and outreach organization.

MARCIE COHEN FERRIS, SFA president, is assistant professor of American Studies at the University of North Carolina at Chapel Hill. She is author of *Matzoh Ball Gumbo: Culinary Tales of the Jewish South*.



Amy Evans

Jerry Pizzitola, Pizzitola’s Bar-B-Que

# History Symposium to Focus on Anne Firor Scott

The 33rd Porter Fortune Jr. Chancellor's Symposium will be held March 19–21, 2008 at the University of Mississippi. The symposium will focus on the scholarship and career of Anne Firor Scott, W. K. Boyd Professor Emerita at Duke University and author of the pioneering work *The Southern Lady*, published in 1970. The symposium will place special emphasis on Professor Scott's role in helping to launch the field of American women's history and will assess the field's trajectory in researching areas to which Professor Scott has been passionately committed. Presentations will reflect the diversity of Professor Scott's scholarly interests and will include scholarship inspired by her mentoring, leading, or, in Rutgers University Professor Suzanne's Lebsock's words, "pestering" historians of women to get on with their work.

Among those who will speak at the symposium, Jacquelyn Hall will address writing Southern women's biographies. Suzanne Lebsock, influenced by the devastation of Katrina, will give a paper on a woman from her North Dakota hometown who lost all nine of her children during a tornado. Debra Gray White, Glenda Gilmore, Mary Kelley, Laurel Thatcher Ulrich, Laura Edwards, and Nancy Hewitt will present papers from their ongoing research.

Professor Scott taught "Parallel Lives: Black Women and White Women in the American South" to a 12-member seminar at the University of Mississippi's Honors College during the summer of 2000. She spoke at the Commissioning Ceremony of the Honors class of 2002 of which the seminar participants were members. The University takes pride in highlighting Professor Scott's role in writing women into history.

ELIZABETH ANNE PAYNE



Chris Hildreth, Duke Photography

Anne Firor Scott

## Global South Research Group

The University's Interdisciplinary Working Group on the Global South is studying recent theoretical developments in the humanities and social sciences that have led to fundamental reconceptualizations of nation-states and regions. Three decades ago, dominant approaches to regional study emphasized the relatively stable and uniform culture of a region such as the U.S. South, but today scholars focus on new linkages between regions, their geographical flexibility and cultural hybridity, and the ways cultures are impacted by processes of globalization.

Last fall, the research group partnered with the Department of History and the Center for the Study of Southern Culture to fund the Porter Fortune Jr. History Symposium, entitled "Going Global: The U.S. South and the World." In addition to attending four lectures, 50 faculty members from departments across campus, including African American Studies, Anthropology, Education, English, Gender Studies, History, Law, Modern Languages, Music, Religion, Sociology, and Southern Studies, participated in a workshop to discuss the impact of globalization on their research and teaching. These workshops identified not only the particular interests of faculty in Global South Studies but revealed the large-scale interest and enthusiasm currently circulating on campus with respect to this new field of study.

The Interdisciplinary Working Group on the Global South is now preparing for the next stage of its work. Planning is under way for new projects and grant proposals that will build on several years of conferences and workshops that have established the Global South initiative as a major new project of Southern Studies faculty and others across campus. Ultimately, this research group is interested in how the Global South operates within different humanities disciplines and how faculty may situate globalization and Global South Studies as curricular and intellectual centerpieces of campus life.

## Entry Number 1,000: Signs of Progress on the *Mississippi Encyclopedia*

In August we received the 1,000th entry for the *Mississippi Encyclopedia*, when Anna Stanfield Harris, curator of the Ohr-O'Keefe Museum of Art in Biloxi, sent the entry on potter George Ohr. New entries for the project, to be published by the University Press of Mississippi, arrive every day.

TED OWNBY

George Ohr (1857–1918), the self-styled Mad Potter of Biloxi





# Reading the South

## ***Journeyman's Road: Modern Blues Lives from Faulkner's Mississippi to Post-9/11 New York.***

By Adam Gussow. Knoxville: University of Tennessee Press, 2007. 188 pages. \$30.00 cloth.

An award-winning University of Mississippi faculty member and author Adam Gussow knows how to tell the tales of America's modern blues scene. He lives it. He's played with unknown musicians, stayed up late for the middle-of-the-night jam sessions, sought out the smoky clubs, chatted away with street performers, and befriended a cast of eccentrics. But for those who know Adam Gussow, none of this is unusual.

Gussow, an associate professor of English and Southern Studies, spent more than a decade in the mid-1980s and '90s working the streets of Harlem and the international club circuit with Mississippi-born bluesman Sterling Magee as the duo Satan and Adam. This collaboration serves as the backdrop to *Journeyman's Road: Modern Blues Lives from Faulkner's Mississippi to Post-9/11 New York*, published in June by the University of Tennessee Press.

"I'm proud that this is the first book about the New York blues scene and my participation in it," Gussow says. "With this work, I'm doing everything I can to deconstruct every bit of mythic thinking about the blues scene. I want to help people understand that the blues is not just an American music, but a world music."

Gussow's work has not gone unnoticed by his contemporaries.

Gaye Adegbalola, founding member of the singing group



Saffire—The Uppity Blues Women, says that Adam Gussow "has loved the blues, lived the blues, studied the blues. He honestly describes his journey, the highs and the lows, and, in turn, leaves the reader a valuable road map." Krin Gabbard, author of *Black Magic: White Hollywood and African-American Culture*, echoes that sentiment: "Whether his subject matter is a novel by Faulkner or the romance of buying an amp, his prose is as dynamic as a guitar solo by Stevie Ray Vaughan." The folks at Square Books in Oxford, Mississippi, call *Journeyman's Road* "a bold new vision of where the blues have been in the course of the 20th century and what it has become at the dawn of the new millennium: a world music rippling with postmodern contradictions."

Gussow's other blues books include *Mister Satan's Apprentice: A Blues Memoir* (1998), which received the Keeping the Blues Alive Award for Achievement in Literature from the Blues Foundation in Memphis, and *Seems Like Murder Here: Southern Violence and the Blues Tradition* (2002), which won the annual C. Hugh

Holman Award given by the Society for the Study of Southern Literature. His essays and reviews have appeared in *Southern Cultures*, *African American Review*, *Harper's*, *Village Voice*, *American Literature*, among dozens of other publications. He was a staff writer on National Public Radio's *BluesStage* show and has also co-chaired the Center's Blues Today Symposium. Adam and Satan recorded three albums: *Living on the River* (1998), *Mother Mojo* (1993), and *Harlem Blues* (1991). The band is also the subject of a 2007 documentary, *Satan and Adam*, directed by V. Scott Balcerak and currently in postproduction.

Gussow teaches about the blues here at Ole Miss, with classes ranging from The Blues Tradition in American Literature to Cultural Studies: The Blues Tradition, and he remains one of the Center's most popular instructors among both undergraduates and master's students. He lives in Oxford with his wife, Sherrie, and their son, Shaun.

EDWIN SMITH

## ***Native Guard: Poems.***

By Natasha Trethewey. New York: Houghton Mifflin, 2006. 64 pages. \$22.00 cloth, \$13.95 paper.

Poetry is unjustly disparaged as opaque or dismissed as irrelevant. Rather, it should be esteemed as a distillation, a rendering with as few syllables as possible of the poet's subtle relationship between experience and significance. Natasha Trethewey commented to me that, "poetry is an elegant envelope of form."

In “Providence,” a seemingly gentle poem in *Native Guard*, our humanity, spanning generations past and future, is delicately laid before us. After Hurricane Camille passed, the narrator recalls as a child peering out from the surviving family home in Gulfport, “beneath us, nothing I could see/tying us/to the land./ In the water, our reflection/trembled,/ disappeared/ when I bent to touch it.”

The title, “Providence,” points. Is it our fate, those of us who live near a coastline, to endure the loss of our possessions on a frequency to be determined by chance? Maybe, but this reading seems too narrow.

Another attempt: nature’s capriciousness will disrupt—fire, tsunami, earthquake—anyone’s comfort anywhere anytime. Maybe, but again this is too narrowly focused.

Envision a broader canvas.

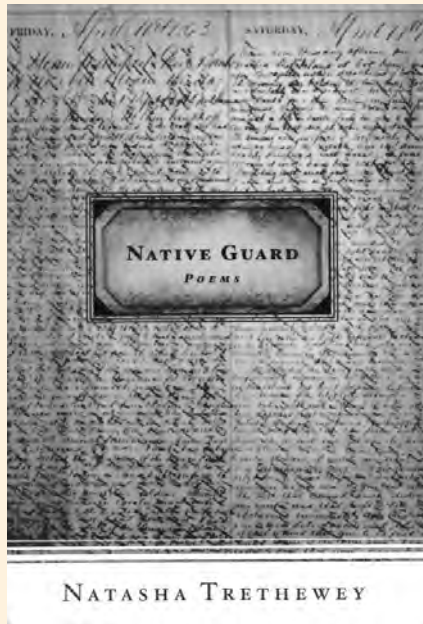
Must it be a disturbance of a physical nature to unmoor us from our piers?: “. . . our reflection/trembled,/disappeared/when I bent to touch it.” In the brevity of a few hours, the narrator lost the world as she and we knew it, and along with it our construct of self, it “trembled,” primitive and ephemeral, and vanished.

“Providence” is an elegy for the temporality of the self, our reflection as we imagine it.

Trethewey touches upon both her past and our collective history in her collection of poems *Native Guard*.

“Yes, *Native Guard* is in many ways an autobiography,” agreed Trethewey. “In the first and third sections I deal with the death of my mother and the interplay between our Southern history and my sense of self.”

In “What Is Evidence,” of her mother’s abuse and subsequent murder at the hands of her



stepfather, she recalls, “Not the fleeting bruises she’d cover/with make-up, a dark imprint/of a scope she’d pressed her eye too close to,/looking for a way out.”

“[L]ooking for a way out,” the words saturated with tears and regret, sorrow, written by a daughter with the wisdom of passing time. History, like regret, cannot be rewritten only uncovered.

In the second section of *Native Guard*, Trethewey builds upon our proud and tragic history of the Louisiana Native Guards, a black Union Civil War regiment.

Historian James Hollandsworth relays the facts and movements of the troop in *The Louisiana Native Guards: The Black Military Experience during the Civil War*. Through poetry, Trethewey suggests how we should feel.

“I now use ink/to keep record, a closed book, not the lure/of memory—flawed, changeful—that dulls the lash/for the master, sharpens it for the slave.” Trethewey explains, “Using the voice of a Native Guard soldier, I wore a mask, a persona, to express my feelings through him.” For a period, these

black soldiers were assigned to guard Confederate war prisoners at Fort Massachusetts on Ship Island. There is no remembrance, no marker, in tribute to the honor of the Native Guards on Ship Island. Our history, perhaps inconvenient to some, so left buried on a sandy atoll severed from the mainland. Here we have poetry shaming the truth.

On the online Southern media journal, [southernspaces.org](http://southernspaces.org), one can see images of black Civil War reenactors returning to Ship Island as Trethewey reads the poem “Elegy for the Native Guards.”

While all of the poems collected in *Native Guard* provide a framework for reflection for a reader anywhere, there is a unique resonance for anyone familiar with the Mississippi Gulf Coast. Our Coast acted as a liminal space where boundaries dissolved, and Trethewey transitioned to a different intellectual place. From the introductory poem “Theories of Time and Space,” “On the dock/where you board the boat for Ship Island,/someone will take your picture:/the photograph—who you were—/will be waiting when you return.”

“The Coast is a metaphor for much of this collection,” explains Trethewey. “Our man-made sand beach overlays the original mangrove swamp much like we have layered over our history. The Coast has been made much more vulnerable by the loss of this natural habitat. Too often when we are haunted by our past we attempt to cover over it. We must look at what conceals our past to reveal our past.”

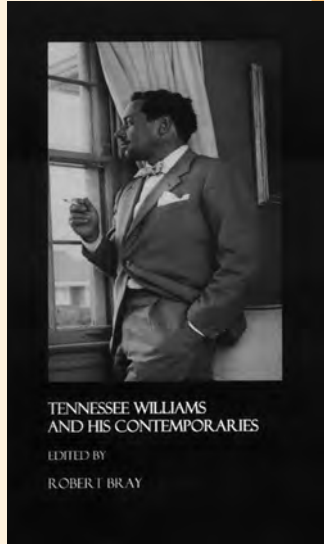
We take away from *Native Guard* Trethewey’s way of looking at the world—fresh, wise, instructive, personal, and selfless. To honor art, we should act. The aim of art, always, is to make one a better person.

SCOTT NAUGLE

**Tennessee Williams and His Contemporaries.**

Edited by Robert Bray. Newcastle, UK: Cambridge Scholars Publishing, 2007. 176 pages. \$59.99 cloth.

Since the mid-1990s, Tennessee Williams has been the subject of a major biography, a one-volume encyclopedia, essay collections, and important monographs. While his Pulitzer Prize-winning dramas *A Streetcar Named Desire* (1948) and *Cat on a Hot Tin Roof* (1955) still attract audiences a quarter-century after his death, many plays unpublished in his lifetime have also been making their way



onto the stage and into print. Excellent editions of Williams's letters and journals have recently become available. In the midst of all this scholarly activity, *Tennessee Williams and His Contemporaries* is, as Robert Bray promises in the introduction, a valuable and unique volume.

The title, however, is not a precise fit for the rich variety within. The eight chapters transcribe topical panels from the Tennessee Williams Scholars Conference, directed by Bray as part of the annual Tennessee Williams/New Orleans Literary Festival. Although references to Arthur Miller, Samuel Beckett, Harold Pinter, and other contemporary writers do appear throughout, only the final three chapters actually focus on Williams's relationship to three fellow authors: Carson McCullers, Lillian Hellman, and William Inge. These chapters are well placed at the end of the book because the five preceding chapters give even the best-informed Williams fan a more solid basis for comparing him with such literary contemporaries.

The combined effect of the eight transcriptions is powerful. As Bray points out, the speakers' remarks "represent decades of scholarship"; and "their lively conversations, while planned and measured, offer the additional advantage of providing spontaneous intellectual exchanges that are absent in most critical discourse." It is tempting to view the participants as a cast of characters, their speeches ranging from a single line to a three-page monologue in this eight-



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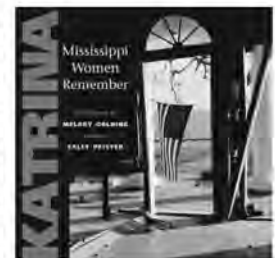
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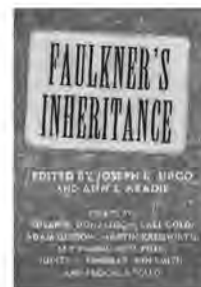
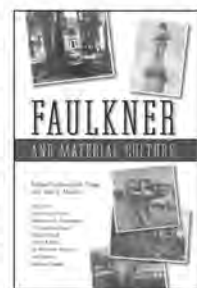
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act performance. Robert Bray has a recurring role as moderator of four sessions; Annette Saddik moderates two segments and is a discussant for a third panel. Philip Kolin's appearance on five panels makes him a central character in the shifting constellation of scholars. Audience members have their own role, entering a few pages before the end of every chapter.

Chapters 1 and 2 reflect upon "The Early Plays" and "The Late Plays," of which there are scores, most of them unknown to general readers. In the opening chapter, for example, Brian Parker describes the "huge" pile of manuscripts known as *The Gentleman Caller*, precursor to Williams's breakthrough play, *The Glass Menagerie* (1945). In a draft, the father of the dysfunctional Wingfield family actually appears on stage as a shell-shocked World War I survivor who becomes a bootlegger tracked by bloodhounds. The dogs attack his daughter Laura, rendering her mute until the victrola's music pulls her from her silence. Familiarity with archival holdings enhances the panelists' authority to comment on such issues as innovations in the later plays. In chapter 2, Annette Saddik observes that, when Williams began to write "in a different style that was more in keeping with the kind of experiments of language that were being done in the sixties, he was seen either as an imitator of Beckett and Pinter and Albee" or, alternatively, as drunk, drugged, "or as pretentious, trying to do something that was just out of his range." In fact, the scholars of *Tennessee Williams and His Contemporaries* make a collective case for a sympathetic reception of *Clothes for a Summer Hotel*, *Outcry*, *The Gnädiges Fräulein*, and other late works.

Participants in the very practical "Teaching Tennessee" session (chapter 3) stress the need to

acquaint students with the full scope of Williams's work, including his short fiction, his poetry, and his nonfiction. Kolin suggests organizing a Tennessee Williams course around a topic, such as politics, feminism, or ethnicity. Darrell Bourque focuses on themes and motifs, including "escape as essential" and "sacred wound." Film clips of a particular scene or character can lead students to insights on the major plays. For his World of Tennessee Williams class, the University of Mississippi's Colby Kullman likes to discuss *Cat on a Hot Tin Roof's* Big Daddy as performed by Burl Ives, Rip Torn, and Lawrence Olivier.

In chapter 4, "The Unpublished Tennessee Williams," Allean Hale describes the challenges scholars face in editing plays that exist in multiple manuscript versions; she estimates that about 120 of Williams's plays are still unpublished, an amazing statistic. Panelists relate some surprising discoveries in the many Tennessee Williams archives from UCLA to Harvard. Bray found a western with "two gay cowpokes," and Hale cites an early version of *Streetcar Named Desire* set in Chicago with characters named Gladys and Ralph instead of Blanche and Stanley.

Titles of chapters 5 through 8 suggest a more narrow focus for the second half of the volume, but "Williams and the Grotesque" and the three panels on Williams's contemporaries continue to display the playwright's large achievement and the scholars' deep understanding of his work. The exploration of the grotesque introduces many related subjects, including "camp" techniques, the "hystericized body," Williams's fear of becoming insane, and "the interpenetration of the tragedy and the comic" in his drama. Chapter 6, "Carson McCullers and

Tennessee Williams," describes the enduring friendship of two Southern outsiders who experienced and wrote about "unfulfilled desire." Literary form, declining reputations, McCarthyism, and poetic sensibility are among the subjects of the "Lillian Hellman and Tennessee Williams" session. The closing panel, "William Inge and Tennessee Williams," calls for further study of the two popular 1950s playwrights—the repressed author of *Picnic* and *Bus Stop* and the transgressive Williams—who dramatized sexual dissatisfaction in radically different ways.

Audiences at the Oxford Conference for the Book and the Faulkner and Yoknapatawpha Conference know that a good panel discussion can be the highlight of a scholarly meeting. Eight times over, *Tennessee Williams and His Contemporaries* recreates this satisfying experience.

JOAN WYLIE HALL

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***Russell Lee Photographs: Images from the Russell Lee Photograph Collection at the Center for American History.***

Photographs by Russell Lee.

Foreword by John Szarkowski.

Introduction by J. B. Colson.

Photographs selected and arranged by Linda Peterson. 239 pages. 144 duotone plates. Austin: University of Texas Press, 2007. \$50.00 cloth.

American photographer Russell Lee (1903–1986) is best known for his work with the Farm Security Administration's Historical Section, the now famous group of government-employed photographers assigned the task of documenting American life during the Great Depression. Lee never received the recognition



Russell Lee photographing a school session in Italy, 1960

accorded some of his FSA colleagues (Walker Evans and Dorothea Lange, in particular), but he was the agency's longest serving and most productive photographer, contributing more than 20,000 images to its file (now archived at the Library of Congress). For the most part, Lee's FSA pictures are straightforward and unpretentious, devoted to communicating the realities of their subjects' lives. They are also remarkably humane and graceful. Even though Lee's images may lack the power of Evans's and Lange's best photographs, they still comprise a compelling and wide-ranging body of work.

This alone, of course, has been more than enough to assure Lee an honored place in the history of American photography. In *Russell Lee Photographs: Images from the Russell Lee Photograph Collection at the Center for American History*, however, the University of Texas Press has made a bid to expand Lee's reputation by publishing some of his non-FSA work. The book includes a few images from the early 1930s, before Lee's tenure

at the FSA, but it's mainly devoted to later work, done between the late 1940s and the mid 1960s. Anyone with an interest in the American photographic tradition should be grateful for the publication of these images. Lee had a sharp eye for the subtle social realities of the American scene and a genuine affection for ordinary people, so it's a pleasure to see this generous—144 pictures in all—new selection of his work. The photographs are presented quite nicely—one to a page, fairly large (10 inches in the long dimension), and in high-quality duotone reproductions. It's a handsome book and a valuable addition to the in-print history of American photography.

My only complaint is with the choice of images. Most of the book is devoted to work Lee did in Texas, where he made his home after serving as an army photographer during World War II. Many of these pictures are stunning, especially those in portfolios devoted to the state's Hispanic culture and to political campaigning in rural areas.



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In fact, these photographs are so very good that one wants to see more of them, many more. And this leads to my complaint: there are too many pictures from Lee's travels abroad (especially a 24-image portfolio from a trip he made to Italy in 1960). Put bluntly, these photographs are not as good as the ones made in Texas or other parts of the United States. What made Russell Lee such a gifted chronicler of the American scene was his instinctual understanding of American culture and his ability to empathize with ordinary Americans. His American pictures, which are the direct result of Lee's active engagement with a culture he knew very well, testify to this gift. They are products of unforced, natural seeing and are wholly lacking in pretense or artifice. The photographs he made in other parts of the world, however, don't share these qualities. They often seem watered-down, derivative, and overly sentimental versions of other photographers' work (Paul Strand, Werner Bischof, and Henri Cartier-Bresson come to mind, as does the smarmy "Family of Man" photographic aesthetic of the mid-1950s). It's almost as if, when photographing in cultures other than his own, Lee became overly conscious of the picture-making process and looked too hard for photographs, instead of experiencing and understanding the things he saw on an intuitive level, as he could in America, before recording them on film. Don't misunderstand: Lee's pictures from overseas are just as good in a technical sense as those he made in America, but they're not as intense, or as familiar. They're photographs made by a stranger rather than a friend, and I'd rather see more of the friend's pictures.

DAVID WHARTON

***Hurricane Blues: Poems about Katrina and Rita.***

Edited by Philip C. Kolin and Susan Swartwout. Cape Girardeau: Southeast Missouri State University Press, 2006. 181 pages. \$17.00 paper.

In the introduction to *Hurricane Blues*, the editors quote from Adrienne Rich's essay "Blood, Bread, and Poetry: The Location of the Poet," in which Rich states that we fear poetry because it might "undermine the safety we have built for ourselves, and remind us of what is better left forgotten." The editors are intent on reminding us of what is better left unforgotten. By doing so, they make vivid again the devastation hurricanes Katrina and Rita caused, and "help us be better prepared to face other natural disasters." The collection is organized into sections called "Looming," "Landing," "City Under Siege, Under Water," "Aftermath," "Mourning," and "Resolution," and powerfully documents a vast community struggling to make sense of misfortune. This book, proceeds of which go toward the relief effort, will help those directly affected by the hurricane, but also all of us who hope to make sense of the troubling events in the world and our lives.

The poems collected in the anthology are written by both beginning and well-known poets, and the stylistic range of work is one of the book's strengths. Some of the poems portray eyewitness accounts, moving in their immediacy and passion. Of course, these qualities of immediacy and passion are the same qualities that mar some of the work; we're sometimes faced with more heart than art. This is an understandable flaw, as it's difficult for a writer to achieve the necessary distance to craft his or her outrage and sorrow. Weaker poems in the collection present predictable, overtelevised images, or speak in the clichés of "heart-breaking anguish"

and "mouths screaming desperation." One poem proclaims, "The Delta's heart is / broken." Another includes the unfortunate refrain, "Let the finger pointing begin." These weak moments don't do lasting damage, however, to a collection that, taken as a whole, provides a thorough and insightful grappling with a major American tragedy.

One comes away from the experience of reading *Hurricane Blues* moved by the resiliency of the human spirit and its ability to create art out of chaos. Memorable images abound, such as when Angela Ball presents "Dogwoods full length / on the ground, blooming their funeral." Maureen Seaton also provides a richly textured picture: "There was a curtain rod with café curtains stuck under the wheel of my car as if I'd driven into it." Her poem ends, "The Diane motel lost its roof and its vowels. / I kept myself from collecting letters from all over the beach for this poem." While a few of the poems that criticize the response of local and national politicians give way to screeds, one of the book's most memorable pieces is a devastatingly ironic poem by Fred Chappell. In carefully crafted sing-song tercets, he laments: "I'll tell you what I'd do sir if I had an enemy / I'd send Mr. Brown and FEMA to give him help for free." Another of the collection's joys is "Hurricane Kwame Offers His Two Cents," by a young performance poet, Tara Betts. Kwame, the speaker in the poem, provides unique insight into his "cousin Katrina," who "wanted to see how tone-cold bitch she could be. / You know us hurricanes don't start off as giant / funnel cakes rolling houses and trees in sweet death. . . ."

As a historical record, and as a diverse collection of poems on a fascinating topic, *Hurricane Blues* is a welcome anthology.

BETH ANN FENNELLY



# MIAL Awards Gala

The Mississippi Institute of Arts and Letters (MIAL) held its Annual Awards Gala in Greenwood on June 9, 2007, to celebrate the talents of an extraordinary group of creative Mississippians for outstanding work presented in 2006 or over a lifetime.

This year's winner of the Pulitzer Prize for Poetry, Natasha Tretheway, accepted the Poetry Award for *Native Guard*, her third book of poetry. The Fiction Award went to novelist Richard Ford, for *Lay of the Land*. Jere Nash and Andy Taggart received the Nonfiction Award for their book, *Mississippi Politics: The Struggle for Power, 1976–2006*. The paintings of William Dunlap featured in the retrospective book *Dunlap* earned him the Visual Arts Award. Debra Ferguson was the winner of the Photography Award for her exhibition *Vanishing Delta*, and Samuel Jones received the Musical Composition Award for his composition *Concerto for Tuba and Orchestra*.

Joining only 10 other Mississippians to receive the MIAL Lifetime Achievement Award were Oscar-winning actor Morgan Freeman and his wife, acclaimed costume and set designer Myrna Colley-Lee. The Institute also paid tribute in memoriam to longtime MIAL board member and beloved Greenwood arts patron Mary Jayne Whittington and gave special recognition to Cora Norman, one of MIAL's founders, who has recently retired to Tennessee.

Winners this year were presented porcelain sculptures titled *The Muses*,



Kim Rushing

Mississippi Institute of Arts and Letters 2007 Award winners are (from left) Andy Taggart (Nonfiction, with Jere Nash), William Dunlap (Visual Arts), Natasha Tretheway (Poetry), Myrna Colley-Lee (Lifetime Achievement with husband, Morgan Freeman), Debra L. Ferguson (Photography), and Samuel Jones (Musical Composition). Not pictured are Morgan Freeman, Richard Ford, and Jere Nash.

designed especially for MIAL winners by Penny Sanford of Kilmichael, Mississippi.

Since 1980 the Institute has given its prestigious awards to honor the achievements of living Mississippians (current residents or former ones with continuing, significant ties to the state). This is the only statewide juried arts competition in Mississippi. Recipients receive cash prizes and Mississippi-made gifts. The Annual Awards Galas have been held in towns and cities all around the state. Established in 1978 to support, nurture, and recognize one of Mississippi's

most important resources, her artists, MIAL is privately funded, self-perpetuating, and nonprofit.

MIAL welcomes new members, and anyone may join. Members only are allowed to nominate individuals for awards; nominations will be due January 15, 2008, for next year's awards. Membership dues start at \$35 for an individual (students, \$15). Membership dues may be paid by using the form below and mailing a check to MIAL, P.O. Box 2346, Jackson, MS 39225-2346. Additional information about MIAL may be found at [www.ms-arts-letters.org](http://www.ms-arts-letters.org).

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# Faulkner and Yoknapatawpha 2007: Faulkner's Sexualities

The aim of the 34th annual Faulkner and Yoknapatawpha Conference, as suggested by the pluralization of "sexuality," was to explore Faulkner's fiction in terms of the increased sense, both in literary study and society, of the richness of the term itself. Biological sexual identity may still confine itself within the alternatives of Male and Female, but the possibilities of gender identity have become multiple. Standard classifications of gender as either "straight" or "queer" have become virtually useless as descriptions of individual human character, once we take into account the great variety of social, cultural, sartorial, and sexual roles and preferences that human beings adopt.

Over 150 Faulkner fans and friends gathered at the University of Mississippi in Oxford to hear papers and panel presentations exploring Faulkner's rich and varied depictions of sexual behavior. Perhaps the most exciting aspect of the papers was the constant presence of the reversal of reader expectation. Scholars such as Deborah McDowell, John Duvall, and Jamie Harker found in Faulkner's work the possibility of love in conditions calculated to breed hate; the existence of "masks," in which apparently fixed racial

identity dons the character of its opposite; the redefinition of family in the absence of the father. Gary Richards reread Faulkner's New Orleans writing in the context of the homoerotic subculture of the Vieux Carré in the 1920s; Dawn Trouard returned to some of Faulkner's notorious women characters and found sexual boredom more prominent than sexual excitement; Michael Wainwright brought the evolutionary theories of Darwin to bear on the strategies of "sexual selection" in *Sanctuary*.

Apparent throughout the conference was the uncanny capacity of Faulkner's fiction, the bulk of which is at least a half-century old, to reveal aspects of human behavior that readers have only recently been ready to see—indicating not only the fullness of the fiction, but the persistence of readers in trying to probe its implications more deeply.

In addition to the scholarly dimension of the conference, Roseanna Whitlow directed a dramatic reading, *Mr. Twain, Meet Mr. Faulkner*; Seth Berner conducted a session on "Collecting Faulkner," focusing on the book jackets and paperback covers that emphasize (or ignore) the sexual

content of Faulkner novels; Elizabeth Shiver moderated a panel of Oxonians reminiscing about their experiences with Faulkner and his family. Colby Kullman produced Faulkner on the Fringe, an open-mike session at the Southside Gallery on the Square. A highlight of the conference continued to be the "Teaching Faulkner" sessions, conducted this year by James B. Carothers, Charles A. Peek, Terrell L. Tebbetts, and Theresa Towner.

Other events included two art exhibitions: *Faulkner Family Artistic Endeavors*, a collection of paintings at the University Museum by Maud Falkner and John Faulkner, as well as drawings by William Faulkner, and *Terra: A Delta Tango in Time*, photographs by Lisa Bourdeaux Percy at Barnard Observatory. The Special Collections section of the John D. Williams Library sponsored a breakfast program for its exhibition *Men and Women in Faulkner's World*. There were also guided tours of North Mississippi, an opening buffet at the home of Dr. Beckett Howorth Jr., a picnic at Faulkner's home, Rowan Oak, and a closing party at Off Square Books.

DONALD M. KARTIGANER

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## Lisa Percy's Photography Exhibited at Gammill Gallery

Photographer Lisa Bourdeaux Percy of Greenville exhibited her views of the Mississippi Delta at the Center's Gammill Gallery in Barnard Observatory this summer. Percy's 19 black-and-white photographs depict landscapes with barbed wire, overgrown pastures, and dilapidated outbuildings. The exhibition, titled *Terra: A Delta Tango in Time*, is the result of her work in the Delta over the last seven years.

Percy said she has been interested in photography since she took her first college class at Vanderbilt in 1975. "Although I grew up in Meridian, I was in college before I spent any time in the Delta," she said. "When I married in 1990 and moved to Greenville, I was struck by the landscape and became very much more aware of how connected the



*Mound View*

people in this area are to the land, perhaps because I married a farmer. Over time, I became aware of this interconnectedness between man and nature, how we

attempt to affect the land or alter our landscape, and how nature often comes around to efface or change what we have done. *Terra* is an attempt to illustrate this timeless interplay."

Delta native Betsy Bradley, director of the Mississippi Museum of Art in Jackson, said that Percy's "photographs offer the viewer a penetrating, arresting view of the heart of the Delta. Her mastery of the black-and-white form combines with her artistic excellence to present a bold, sensitive new approach to a familiar but changing landscape."

Prints from Percy's collection are available at \$200 unframed and \$250 framed. For more information, call 662-915-5993.

REBECCA LAUCK CLEARY

# Faulkner Fringe Festival Celebrates Its Eighth Birthday

Inspired by Edinburgh's Fringe Theatre Festival and Alaska's Last Frontier Theatre Conference's fringe program, the 2007 Faulkner Fringe Festival made way for 18 presentations ranging from "A Rose for Emily" puppets to ballads in honor of various passages from Faulkner's fiction to a reading of Ike Snopes's affection for a cow performed in honor of this year's theme: "Faulkner's Sexualities." Each participant was allowed up to 10 minutes of "open mike" time at Southside Gallery on Monday night, July 23rd, beginning at 10:00 p.m. Vickie and Wil Cook's gallery, which like Square Books has become an artistic center for the Oxford community, was crowded with approximately 70 folks when the program began and with close to 40 remaining until the last presentation was concluded early Wednesday morning. After a full day of scholarly papers, they were anticipating something short, light, and entertaining. They were not disappointed.

John and Christine Smith opened the evening with photographs showing the presence of Faulkner in Denver, Colorado. John then spoke on "A Mississippi Hero Visits Trinity Church: Imagining William Faulkner" and Christine on "The Parentheses around the Faulkner Conference." They narrated their experience of encountering the hymn "Lift Every Voice and Sing" in Oxford and Nashville after leaving last year's Faulkner Conference. Don Kartiganer, fearless leader of the Faulkner and Yoknapatawpha Conference and professional balladeer, then produced his guitar and immortalized Faulkner in song with "Barbara Allen" in honor of *Light in August* and "The Cruel War" in honor of *The Unvanquished*.

Irina Y. Kohn, principal of the Golden Fox Puppet Company, performed a six-minute version of "A Rose for Emily," which she last presented at the O'Neill Theatre Puppetry Conference in Waterford, Connecticut, in June 2007. Her husband, Sheldon Kohn, manipulated the puppets while Irina gave a dramatic reading condensed from Faulkner's famous short story. The dramaturge for this production was Lenny Pinna.

Comedy reigned for the next five minutes as Nancy Peek shared a series of amusingly off-center comments on Faulkner from her undergraduate students at the University of Nebraska at Kearney. On a serious note, Charles A. Peek then paid tribute to "Frances Gregory Patterson," a long-time Faulkner Conference supporter who passed away this past year.

With "And Now for Something Different," James B. Carothers told a Faulknerian-style joke about a pig, a pail, an anvil, and two chickens. Obviously, the Faulkner Conference's Fringe Festival does not take itself too seriously. Professional actors George Kehoe, Rebecca Jernigan, and Janna Montgomery then gave inspiring dramatic readings



Colby Kullman

Don Kartiganer, director of the Faulkner and Yoknapatawpha Conference, played his guitar and sang during the Fringe program.

from Faulkner's fiction and letters. Nancy Ashley, a popular public speaker who specializes in Southern authors, presented images of "Faulkner in a Good Mood," a version of Faulkner perhaps not all that well known by many today. Elizabeth Richardson then paid tribute to the late Bessie Summers, who lived in Oxford into her late 90s, attended school with Faulkner, and spoke annually at the conference about her friendship with "Mr. Bill."

Gerald Inmon read a passage from his first novel, *Yocona Puff Adder*, which includes an encounter with a famous writer very much like William Faulkner; Jon Marc Sens performed two of his own poems inspired by Faulkner and Rowan Oak; and retired physician Victor Spears read an Elderhostel piece he wrote as part of his own passion for faux-Faulkner enterprises.

Keeping in tune with the theme of "Faulkner's Sexualities," Alice Mary Honeycutt brought the evening to an exciting close by reading Faulkner's passage about Ike Snopes and his affection for a cow. After this, nothing remained to be discussed concerning "Faulkner's Sexualities." Diversity reigned once again at the annual Faulkner Fringe Festival with Faulkner fans eager to sign up in advance for next year's program.

COLBY H. KULLMAN



## NOTES ON CONTRIBUTORS

**REBECCA LAUCK CLEARY** is a communications specialist in the Office of Media and Public Relations at the University of Mississippi. She received a BA in Journalism from the University in 1997.

**BETH ANN FENNELLY** is the author of two poetry collections, *Open House* and *Tender Hooks*, and a book of essays, *Great with Child: Letters to a Young Mother*. Her poems have been appeared in the Best American Poetry Series volumes in 1996 and 2005, *The Pushcart Prize 2001*, and other anthologies. She is assistant professor of English at the University of Mississippi.

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

**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."

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

**SALLY CASSADY LYON** is a Gulfport native and Sewanee graduate. She lives in Oxford with her husband, Dalton, an orange tabby cat, Patty MacTavish, and a dog, Scout. She works at the Center, as the director's assistant.

Rolling Fork native **MARY DAYLE SHULTS MCCORMICK** is a lifelong Deltan. She now lives in Greenville, where she helps

her husband, Hugh, manage McCormick Book Inn. Opened in 1965 by the McCormick family, the store is Mississippi's oldest independent bookstore and is known for its Greenville authors' showcase, extensive Mississippi and Delta titles, and historical collections.

**SCOTT NAUGLE** is a regular contributor to the *Sun Herald* and other publications. He opened Pass Christian Books in 2003. Hurricane Katrina swept away the building that housed the bookstore, but not the business. Naugle has continued to serve customers via the store Web site, rented facilities for signings and book clubs, and delivered books to customers. The new store opened in Pass Christian/DeLisle on November 1, 2006.

**TED OWNBY**, interim director of the Center, holds a joint appointment in Southern Studies and History. He is the author of *Subduing Satan: Religion, Recreation, and Manhood in the Rural South, 1965-1920* and *American Dreams in Mississippi: Consumers, Poverty, and Culture, 1830-1998*.

**ELIZABETH ANNE PAYNE** is the author of *Reform, Labor, and Feminism*, coeditor of *Mississippi Women: Their History, Their Lives*, and director of the *Making Do*, a project that documents the lives of women in north Mississippi through interviews, photographs, brief biographies, and video excerpts. She is professor of history at the University of Mississippi.

**EDWIN SMITH** is a communications specialist in the Office of Media and Public Relations at the University of Mississippi. He received a BA (1980) and an MA (1993) in print journalism from the University.

**CHARLES REAGAN WILSON** is Kelly Gene Cook Sr. Chair of History and professor of 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*.

## In Memoriam



**Michel Fabre**  
Paris, France  
October 31, 1933–  
August 10, 2007

**Doug Marlette**  
Hillsborough, North Carolina  
December 6, 1949–  
July 10, 2007

**Patricia Glen Brown Young**  
Oxford, Mississippi  
December 28, 1929–  
May 6, 2007

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Grey shirts with dark green print, including William Styron quotation from *1953 Paris Review*. (L, XL)

M1018 .....\$10.00 Friends ..... \$ 8.50

### Faulkner and Yoknapatawpha Conference Series

#### 2007 Faulkner and Yoknapatawpha Conference

"Faulkner and Sexualities" – White shirts with William Faulkner cartoon in *The Scream*, 1925, including a quotation from *Soldiers' Pay*. (M, L, XL, XXL)

M1118-A ..... \$15.00 Friends.....\$13.50

#### 2006 Faulkner and Yoknapatawpha Conference

"Global Faulkner" – White shirts with photograph of Faulkner and daughter Jill embarking for Sweden. (M, L)

M1115-A.....\$15.00 Friends.....\$13.50

**2003 Faulkner and Yoknapatawpha Conference**

“Faulkner and the Ecology of the South” – Khaki-colored shirts with John McCrary painting, *Oxford on the Hill, 1939*, including a quotation from *The Bear*. (L only)  
 M9917. . . . . \$10.00  
 Friends . . . . . \$ 8.50

**2001 Faulkner and Yoknapatawpha Conference**

“Faulkner and War” – White shirts with Cofield photograph of Faulkner in Canadian Air Force uniform, including a quotation from *A Fable*. (M only)  
 M1106. . . . . \$10.00  
 Friends . . . . . \$ 8.50

**1996 Faulkner and Yoknapatawpha Conference**

“Faulkner and the Natural World” – White shirts with Dain photograph of Faulkner and a quotation from *Absalom, Absalom!* (L, XL)  
 M1038 . . . . . \$10.00  
 Friends . . . . . \$ 8.50

**The Dain & Cofield Collection Posters**  
 High quality 18" x 24" duotone posters featuring timeless photographs of William Faulkner  
 Dain Poster M1034 . . . \$18.95  
 Cofield Poster M1033 . \$18.95  
 Faulkner’s World Exhibit Poster M1789 . . . . . \$10.00



**Posters Faulkner and Yoknapatawpha Conference Series**

- Illustrated with paintings by Glennray Tutor**  
 M1000 – “Faulkner and Religion” (1989)  
 M1001 – “Faulkner and the Short Story” (1990)  
 M1002 – “Faulkner and Psychology” (1991)  
 M1003 – “Faulkner and Ideology” (1992)  
 M1004 – “Faulkner and the Artist” (1993)
- Illustrated with paintings by John McCrary**  
 M1021 – “Faulkner and Gender” (1994)  
 M1028 – “Faulkner in Cultural Context” (1995)  
 M1113– “Faulkner’s Inheritance” (2005)
- Illustrated with a cartoon by William Faulkner**  
 M1118 – “Faulkner’s Sexualities” (2007)
- Illustrated with a photograph by Martin Dain**  
 M1039 – “Faulkner and the Natural World” (1996)
- Illustrated with photographs by Jack Cofield**  
 M1040 – “Faulkner at 100” (1997)  
 M9907 - “Faulkner in the 21st Century” (2000)
- Illustrated with four photographs by Bern Keating**  
 M9098-4 - “Faulkner in America” (1998)
- Illustrated with a photographs by Odione**  
 M9905 – “Faulkner and Postmodernism” (1999)
- Illustrated with a photograph from Budd Studios**  
 M1107 – “Faulkner and His Contemporaries” (2002)
- Illustrated with a photograph from the Cofield Collection**  
 M1015 – “Faulkner and War” (2001)
- Illustrated with a photograph from the Williams Library**  
 M1110-A – “Faulkner and Material Culture” (2004)
- Illustrated with a photograph from the Commercial Appeal**  
 M1115 – “Global Faulkner” (2006)  
 Regular . . . . . \$10.00 Friends . . . . . \$9.00

**Print**

**Faulkner Portrait**

Full-color reproductions of a watercolor portrait of William Faulkner painted by William C. Baggett Jr. are available in a limited edition of 900. The reproductions are 20 inches x 30 inches including border.

M1010 . . . . . \$50.00 Friends . . . . . \$45.00

**Civil Rights in the Delta**

Journalist Curtis Wilkie in conversation with Patti Carr Black, Emmett Till’s cousin Wheeler Parker, Sumner residents Frank Mitchener and Betty and Bill Pearson, Henry Outlaw of the Delta Center for Culture and Learning at Delta State University, and former Mississippi governor William F. Winter. March 29, 2006.

Color, 60 minutes.

DVD1148 . . . . . \$20.00  
 Friends . . . . . \$18.00

Scene at courthouse in Sumner in 1955 during the Emmett Till murder trial



Photo Courtesy: Memphis Commercial Appeal



**J. B. Murry: Writing in an Unknown Tongue; Reading through the Water**

J. B. Murry, a self-educated African American visionary from Georgia, celebrates ritual "writing in the Spirit" and water divination.



These traditional expressions, derived from African influences, occur throughout the Caribbean, South America, and the American South. This DVD shows Murray performing the rituals and includes shots of some of the paintings for which he has gained national recognition. This short documentary raises issues about the relationship between the spiritual and the aesthetic in the art of religious visionaries. By Judith McWillie/University of Georgia. 1986.

Color, 15 minutes.

DVD1145 . . . . . \$15.00  
Friends . . . . . \$13.50

**James "Son" Thomas**

A renowned Delta blues singer, "Son" Thomas was also a gifted clay sculptor. Filmed at his home in Leland, Mississippi, this treatment juxtaposes



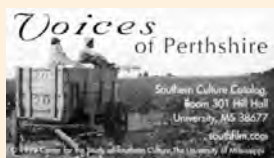
Thomas's artwork with several musical performances. It also includes a sequence showing how he worked clay to create his famous sculptures of the human skull. By Judith McWillie/University of Georgia. 1986.

Color, 17 minutes.

DVD1146 . . . . . \$15.00  
Friends . . . . . \$13.50

**Voices of Perthshire**

*Voices from Perthshire* depicts life on a Mississippi Delta cotton plantation from 1938 to 1942,



as seen through the home movie camera of Emma Knowlton Lytle. Mrs. Lytle donated the original silent 8mm film to the Southern Media Archive. Producers Karen Glynn and Peter Slade added recorded commentary from both the filmmaker and retired Perthshire farm workers to the film. *Voices of Perthshire* depicts the full cycle of a cotton crop from breaking the ground, to making a bale, to weaving cloth in the textile mills of North Carolina. (*Voices of Perthshire* replaces the earlier *Raisin' Cotton* production.)

Color, 63 minutes.

DVD 3001 . . . . . \$25.00  
Friends . . . . . \$22.50

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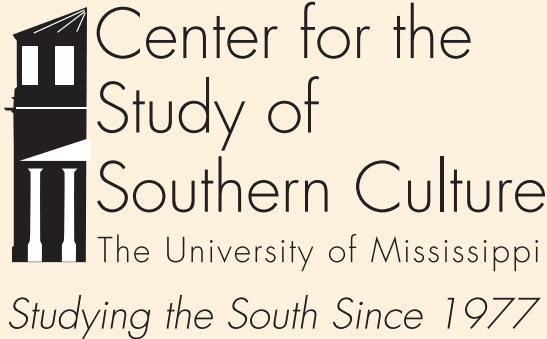
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