

the Southern Register

THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • FALL 2003

THE UNIVERSITY OF MISSISSIPPI

ENDOWMENT FOR THE FUTURE OF THE SOUTH

Algiers Ferry,
New Orleans,
Louisiana



A \$500,000 grant from the Phil Hardin Foundation of Meridian, Mississippi, will help support the creation of a new Center initiative, the Endowment for the Future of the South. The Center has launched a drive to raise \$1 million in matching funds, which will be used to support conferences, publications, and

educational work that will address issues related to the South of the 21st century.

The Endowment came out of discussions among Tom Wacaster, vice president of the Hardin Foundation, and Center faculty and staff who were exploring new Center projects. The Endowment brings together the Center's interest in the humanities with those authorities in business, government, academics, and the nonprofit sphere who are

engaging public policy issues. The project aims to anchor discussion of contemporary Southern social issues in an understanding of the region's cultural and historical context.

The Endowment will be a catalyst to encourage inquiry and conversation throughout the region.

The conversations will take place on the University of Mississippi campus and at other locations across the South. Each year,

IN THIS ISSUE
Fall 2003

- 1 Endowment for the Future of South
- 2 Director's Column
- 3 Jimmy Thomas
- 6 2004 F&Y Call for Papers
- 6 2004 F&Y Elderhostel Program
- 6 Natchez Literary Celebration
- 7 South in Global Contexts Symposium
- 8 SST Courses - Fall 2003
- 8 Gammill Gallery Exhibition Schedule
- 9 Wharton's Southern Photographs
- 10 Amy Evans - Viking Range Intern
- 10 John T. Edge
- 11 Bencaw Joins SST Faculty
- 11 New SST Graduate Students
- 12 Center Veritas Order Members
- 12 Friend of Center: Lighthouse Lewis
- 13 Altabella, Advancement Associate
- 13 Feders - Kindest Spirits to Center
- 14 Delta and Wely Programs
- 15 2004 Oxford Conference for the Book
- 16 Glendon Head Winter Institute
- 17 Wely Portrait Given to University
- 18 Janisse Ray - Writer in Residence
- 19 Reading the South: Reviews & Notes
- 22 Brown Bag Schedule - Spring 2004
- 23 Southern Foodways Alliance News
- 26 2003 F&Y Conference Report
- 27 Living Blues?
- 28 Thacker Museum Radio
- 29 Herring's Second CD Debut
- 30 Strawberry Plains Oral History Project
- 30 Strawberry Plains Collection Donated
- 31 Walter Anderson Exhibition
- 32 Ehrbridge - Sex, Fun, and Research
- 34 Regional Boarding
- 34 Notes on Contributors
- 35 Southern Culture Catalog Items

REGISTER STAFF

Editor: Ann J. Abala

Graphic Designer: Jill Yin

Mailing List Manager: Mary Harwell Howarth

Lithographers: RR Donnelley Magazine Group

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

DIRECTOR'S COLUMN

Shortly before the *Encyclopedia of Southern Culture* came out in 1989, I was at home watching television one night when a National Geographic television special came on. It began something like "The Okefenokee Swamp is a giant wetlands." I scared my wife, Marie, by loudly yelling, "There's no entry on the Okefenokee Swamp in the encyclopedia!" Yes, it's true, articles that might have been in the volume did not make it for various reasons. Our guidelines included judicious use of individual topical entries, and our editorial team decided that if we had an entry on one particular wetlands it should be the Atchafalaya Basin in Louisiana. The Okefenokee is indeed mentioned in the long article on "Wetlands," but we included no separate entry on it.

I mention this incident as a way of announcing that the Center is preparing a second edition of the *Encyclopedia of Southern Culture*—and the Okefenokee will definitely be in it and with its own entry, for we have now concluded that its cultural role in literature, film, and song, as well as its environmental significance, make it worthy. Elsewhere in the Register you can read about our outstanding new managing editor, Jimmy Thomas. Jimmy was in Oxford a good while in the 1990s, as a student and familiar face working around town, but then he went to New York and became an editor there. He thus brings to his new position maturity, editorial experience, great organizational talents, first-hand knowledge of Southern culture, and an engaging way in working with people. During one week in September he sent out over 200 e-mail messages to remind contributors that we were in need of pledged articles.

We are producing the second edition in a new format, a series of paperback volumes that will take the 24 original sections of the book and make separate individual books, combining some sections together into one volume and adding new volumes on such topics as Foodways and Folk Art. We are reconceptualizing the Black Life section into a new one called Race, and the Women's Life section will become Gender—both decisions reflecting changes in scholarship since the encyclopedia first appeared.

Some changes in the second edition will reflect changes in the South itself. Few of us were talking about globalization in the 1980s, but it is now a common term in discussions of the contemporary South. We are adding several entries on globalization to track its significance. The South has become the center of new automobile manufacturing, and an entry will cover that important change. The South has become a prime region for new immigration, and we are dramatically expanding the Ethnicity section to reflect the understanding of that topic's central importance to not just the recent South but in earlier Southern history as well.

The new edition of the encyclopedia will note the recent passing of two giants of Southern music. Sam Phillips, who died in July, and Johnny Cash, who passed away in September, were linked by their early years on the Memphis musical stage in the 1950s. Phillips founded Sun Records in a building now a National Historic Landmark and recorded such musical luminaries as Elvis Presley, B. B. King, Howlin' Wolf, and Jerry Lee Lewis, as well as Cash. He sold the studio in 1969 but remained active managing the radio stations he owned in Memphis and in Alabama. The Center honored Phillips in the mid-1990s, naming him an honorary Southern Studies professor and firing him and his family with a luncheon and ceremony.

Cash was a virtual national landmark himself. His rockabilly records are classics, his television show in the early 1970s was a breakthrough conveyor of country music to the nation, and his recent recordings brought a broad new audience of young and old alike. Throughout his career, his rough-hewn style, emotional intensity, and humane championing of those in need in society helped him transcend even his musical achievements to become a true Southern icon that the world embraced.

Like so many other giants of Southern culture who have passed away recently, Cash was a tie to the earlier Depression-era South, his life stretching from the South's worst economic times up through new prosperity. His extraordinary creativity, rooted in that older South, is now a legacy for younger Southerners to emulate and extend.

CHARLES REAGAN WILSON

Updated Encyclopedia of Southern Culture Project Led to Mississippi Homecoming

When the *Encyclopedia of Southern Culture* first hit bookshelves in 1989, critics hailed it as a groundbreaking, comprehensive classification of the country's most fascinating region.

But that was 1989.

There's no mention in that first massive volume, for instance, of Bill Clinton, then just the rinky-dink governor of Arkansas. Southern foodways, a body of scholarship that had not even started to rev its engines at the University of Mississippi 14 years ago, did not merit its own section. Perhaps the greatest omission of the work: no article devoted to Johnny Cash, the recently departed Man in Black, whose lasting importance to Southern music deepened in the '90s.

Jimmy Thomas, a 1994 Ole Miss graduate with degrees in English and philosophy, recently moved from Manhattan back home to Mississippi to help charge that. Thomas signed on for a five-year project to help update and expand the *Encyclopedia of Southern Culture*. "We'll be filling in some of the gaps in the subjects," Thomas said. "I just finished writing the article on Johnny Cash. We're also adding Ma Rainey and Woody Guthrie, who weren't included in the original, either."

The second edition of the encyclopedia will also address changes in the South since 1989. Several articles on globalization as well as entries on automobile manufacturing will be added. The section on ethnicity is being dramatically expanded to account for demographic changes, and a new volume on linguistics, edited by Michael Montgomery and Ellen Johnson, will also be produced to address the constantly evolving landscape to Southern phonology, grammar, vocabulary, and colloquialisms.

The new version of the encyclopedia is scheduled to come out in individual subject volumes, Thomas said, rather than 1,656 pages in one back-breaking book. Ann J. Abadie, associate director of the Center and an associate editor of the original encyclopedia, said releasing the work in paperback volumes should both reduce its cost and make it more accessible, especially in school classrooms.

Four to five subject volumes will be released per year. At least 20 percent of the total encyclopedia will be new material, Thomas said. Of the five first subject volumes scheduled for release in 2005, one, *Foodways*, is entirely new. That volume is edited by John T. Edge, director of the Southern Foodways Alliance at the Center.

The update project has actually been in the works for over a year now. One of the encyclopedia's original editors, Charles Reagan Wilson, director of the Center, and Abadie are both still working on the project. They hired Thomas to take the reins as managing editor this spring after a highly competitive search.

Thomas, editor of the local entertainment weekly *Oxford Town* from 1997 to 2000, had been working in Manhattan at *Guidposts* magazine. The Leland, Mississippi, native and his wife, Annie Walker Thomas, an Oxford native, enjoyed New York City but dreamed of going home. "We just couldn't get good catfish up there," Thomas said. "And the winters were brutal."

The young couple were nudged south by Annie's father, who mailed them a clipping from the *Oxford Eagle* announcing that the Center was looking for a project coordinator for the encyclopedia. "I looked at Annie and said, 'You want to go home?' She said, 'Yeah, I do.' And that was it," Thomas said. "I did everything I knew to do to get this job." Thomas works from an airy office in a turret in the



Jimmy Thomas

antebellum Harvard Observatory, a space, he notes, that would cost him a fortune in Manhattan. His wife opened a funky, New York-influenced boutique called *Metamorphosis* near the Oxford Square.

As managing editor of the encyclopedia, he is responsible, among other duties, for contacting the original contributors, of which there are more than 800, and soliciting new articles or revisions and updates to existing ones. "The people I've contacted so far are so happy to contribute to this project again," Thomas said. "They're honored to write for such a prestigious volume."

Thomas is also hunting for new contributors and uses events like the Porter L. Fortune History Symposium and the Southern Foodways Symposium at the University to cherry-pick some of the nation's leading scholars and talents.

Early in 2005, look for the first five subject volumes in the series from the University of North Carolina Press: *History, Manners, and Myth; Religion; Foodways; Geography; and Ethnicity*. New volumes are scheduled to be released each year after that.

The Thomases, Mississippi ex-pats in the tradition of William Faulkner and Willie Morris, will likely find another reason to stay in Oxford by then. "I'm very excited to be back in Oxford and to be able to work on a project like this with people like Charles Wilson and Ann Abadie," Thomas said. "I feel very, very lucky."

ANGELA MOORE

programs of the Endowment will be focused on one compelling issue of timely significance for the region. Topics will include environmental stewardship, the role of architecture in creating a sense of community, faith-based initiatives for social improvement, technology's role in increasing access to educational opportunities in rural areas, racial reconciliation, and the role of music and literature in defining Southern futures.

The Endowment will sponsor three interrelated programs. First, the Center will each year invite "prophets and seers" from within and outside the South to come to campus and provide leadership on that year's policy issue. They will help bring diverse perspectives together to discuss best practices and ideas related to the year's theme. Second, the Endowment will have a major public role through symposia, colloquia, interactive video conferencing, and other exchanges among authorities on topics related to the South's development. As part of this public role, reports will be issued to document the Endowment's discussions and its recommendations. Finally, the Center will invite

University faculty to play a key leadership role in the Endowment, developing proposals to further Endowment events, studies, and reports.

The broader purpose of the Endowment for the Future of the South is to promote civic renewal in the South. It will build on earlier efforts to provide a regional meeting place for the discussion of ideas related to the South's future and ways of implementing them. The L. Q. C. Lamar Society, founded in 1969, represented a notable group of Southerners who came together after the dramatic changes of the 1960s to think about what kind of place the future South would be. Their manifesto, *You Can't Eat Magpies*, was a thoughtful and engaging call to go beyond ideology in rethinking the South's development. The Southern Growth Policies Board emerged out of the Lamar Society, and its Commission on the Future of the South issued a 1986 report, *Halfway Home, a Long Way to Go*, which pointed the region's leadership toward new initiatives in education, technology, and governmental reform.



Gard Community, Oxford, Mississippi



Cemetery and Chemical Plant, St. Charles Parish, Louisiana



Okra Madonna, St. Charles Parish, Louisiana



Cottonseed Oil Mill, Jonestown, Mississippi

Excerpts from the essay collection *You Can't Eat Magnolias* (1972), edited by H. Brandt Ayers and Thomas H. Naylor.

"Southerners—Jefferson, Madison, John Marshall—conceived the design of our democracy and found the words to describe it, words we still quote. Up to the time of Lincoln's inauguration the South had dominated the White House, the Congress, the Supreme Court, the cabinet, even American Diplomacy. The Jeffersonian tradition encouraged a vigorous and respectable school of animosity in the South which exposed and attacked the evils of slavery on every level. The slave states contained many more antislavery societies than the free states, furnishing leadership for the Abolitionist movement. But even while a Tennessee, Andrew Jackson, was spreading the participatory power of democracy to average citizens everywhere, the South was beginning to be locked into the paradox from which it is just now showing signs of escaping."

H. Brandt Ayers
"You Can't Eat Magnolias"

"Increasingly, a large number of Southerners have a strong desire to seek realistic solutions to the South's problems. Among these Southerners are the moderate governors recently elected in half a dozen Southern states, and the members of the L.Q.C. Lamar Society, whose goals are constructive change through practical solutions to the South's major problems. These individuals (and many others like them) recognize the South's great potential in terms of both human and natural resources. That the South still has a chance to avoid some of the urban and environmental problems of the North is well understood by this new breed. . . ."

People like these are committed to the premise that Southerners can find practical solutions to such problems as poverty, low per capita income, inadequate schools and housing, inferior health and sanitary conditions, and an excessive rate of population growth. If there is to be a "Southern Strategy," it should be and will be designed by Southerners for the benefit of all the people of the South and not merely feed the old retarding mythology which has sustained visions of the past by starving the imagination of government and people alike."

Thomas H. Naylor
"A Southern Strategy"



Walled Community near Meridian, Mississippi



House Sited for Demolition, Oxford, Mississippi



Church and Satellite Dish, Columbia, Tennessee

That report issued a "declaration of interdependence" that continues to be relevant. Governor William Winter, a longtime friend of the Center, was centrally involved in both the Lamar Society and the Southern Growth Policies Board, and he will be a key participant in the planning for the Endowment.

The Endowment for the Future of the South will provide an ongoing academic context, a meeting ground, where leaders of many perspectives and ideologies can come together for civil discussions of the region's problems. The Center has a long history of convening conferences and symposia to address salient cultural issues related to the South, including meetings on civil rights and the law and civil rights and the media, and this new project will build on the Center's expertise in the study of culture and its understanding of ways culture can contribute to civic renewal in the 21st century.

Anyone interested in contributing to the financial support of the Endowment for the Future of the South should contact Angelina Altobelli at 662-915-1546 or aaltobel@olemiss.edu.

The 31st Annual Faulkner & Yoknapatawpha Conference

"Faulkner and Material Culture"

The University of Mississippi
July 25-29, 2004

The aim of cultural studies is to situate the literary text within the multivalent phenomena of cultural context. It is to see the text not so much as a unique object, somehow separate from its sociopolitical/economic origins, but as touching every level of the cultural fabric within which it was created. As Catherine Gallagher and Stephen Greenblatt have written, the task of cultural criticism is "finding the creative power that shapes literary works outside the narrow boundaries in which it had hitherto been located, as well as within those boundaries."

While we often think of culture, both "high" and "low," in terms of the creations of language—from lyric poetry to locker-room banter; the visual arts—from Old Master paintings to subway graffiti; and music—from string quartets to rap; perhaps most abundant and having the most bearing on how we live (and what we create) is the material world we often do not see in "cultural" terms, because we are so deeply embedded in it. This is the material way of our lives, our homes, our clothes, our transportation, our work, our sport, our food and drink. Each is a source of creative power and each is itself a product of such power.

The world of Faulkner's fiction is a world of material abundance, intensified for readers by its relationship to the real world in which Faulkner lived and wrote and which he "translated" into "Yoknapatawpha." The 2004 Faulkner and Yoknapatawpha Conference will explore Faulkner's material world in its fictional and historical manifestations. Consider, for example, the significance of houses in Faulkner, from the Rowan Oak estate, which he renovated and lived in for 30 years, to the homes of Sarpen and McCaslin, McCaslin and Bourdens. Or the importance of costume for this writer, who ultimately presented himself in the "dandy" garb of "Count No 'Count" and the aristocratic hunting dress of Virginia, and described meticulously the strangely contradictory clothing of Joe Christmas: trousers soiled but sharply creased, shirt soiled but white, "and he wore a tie and a stiff-brim straw hat that was quite new, cocked at an angle arrogant and bold as his still face."

What do these material concerns tell us about Faulkner and his fiction? What is the work and play of men and women in his world? What does it mean to be a planter or a sharecropper, a horse-trader or spinner of tales? How do we read the "shards of pottery and broken bottles and old brick" surrounding the grass in "Pantalon in Black," the "hog-bone with blood meat still on it" in "That Evening Sun," the "grapephone" that is the culminating prize at the end of the journey in *An I Lay Dying*?

We are inviting both 30-minute plenary addresses and 15-minute papers for this conference. Plenary papers consist of approximately 6,000 words and will be published by the University Press of Mississippi. Conference papers consist of approximately 2,500 words and will be delivered at panel sessions.

For plenary papers the 15th edition of the University of Chicago *Manual of Style* should be used as a guide in preparing manuscripts. Three copies of manuscripts must be submitted by January 15, 2004. Notification of selection will be made by March 1, 2004. Authors whose papers are selected for presentation at the conference and publication will receive (1) a waiver of the conference registration fee, (2) lodging at the University Alumni House from Sunday, July 24, through Thursday, July 29, and (3) reimbursement of travel expenses, up to \$500 (\$345 a mile by automobile or tourist class air fare).

For short papers, three copies of two-page abstracts must be submitted by January 15, 2004. Notification will be made by March 1, 2004. Authors whose papers are selected for panel presentation will receive a waiver of the \$275 conference registration fee. In addition to commercial lodging, inexpensive dormitory rooms are available.

All manuscripts and inquiries should be addressed to Donald Koenigsmeyer, Department of English, The University of Mississippi, University, MS 38677. Telephone: 662-915-5793, e-mail: dkartiga@olemiss.edu. Panel abstracts may be sent by e-mail attachment; plenary manuscripts should only be sent by conventional mail.

Elderhostel Program for 2004 Faulkner Conference Participants

Lounge on Oxford's Courthouse Square, from which William Faulkner drew inspiration. Enjoy a picnic under the ancient trees at his beloved family home, Rowan Oak. Visit the Nobel Prize-winning writer's church and gravesite. And for five days, revel in the wisdom of more than a dozen internationally known scholars at the 31st annual Faulkner and Yoknapatawpha Conference, July 25-29, 2004.

"It's easy to attend," said Carolyn Vance Smith of Natchez, a longtime Elderhostel program provider and member of the of the Center Advisory Committee. "Just register through Elderhostel, an internationally recognized leader in educational travel for adults 55 or older or traveling with someone 55 or older. We'll handle all arrangements for you."

The 2004 conference will examine the theme "Faulkner and Material Culture." Faulkner's life, home, clothes, transportation, work, sport, food, and drink were sources and products of creative power. "Whether you are a general reader or a scholar, you will love these days on what Faulkner called his 'postage stamp of native soil,'" Smith said.

Special Elderhostel-only sessions will be led by Faulkner experts. To register, call toll-free to Elderhostel headquarters in Boston (877-426-8056) and ask for program number 5760-0725. The rate of \$832 per person includes all conference fees, four nights' lodging at the Triplett Alumni Center Hotel (double occupancy), all meals, and local transportation. A limited number of single-occupancy rooms are available at extra cost.

For more information, call Smith at 601-446-1228, e-mail her at carolyn.smith@colin.edu, or check out the Web site www.elderhostel.org.

2004 Natchez Literary and Cinema Celebration

Mention Southern political leaders, and immediately George Washington, Thomas Jefferson, John C. Calhoun, John A. Quitman, Theodore Bilbo, Andrew Jackson, Jefferson Davis, Huey Long, George Wallace, Ross Barnett, Jimmy Carter, and others come to mind.

Were they scoundrels or statesmen? Find out at the 15th annual Natchez Literary and Cinema Celebration, which will explore the theme "Statesmen to Scoundrels: Politics in the Deep South."

The event, set for February 25-29, 2004, in Natchez, Mississippi, is sponsored by Copiah-Lincoln Community College, Natchez National Historical Park, Mississippi Department of Archives and History, and Mississippi Broadcasting Networks. Headquarters will be the Natchez Convention Center on Main Street.

More than two dozen nationally known scholars, historians, writers, and film experts will present programs about the political world, examining biographical sketches of early leaders, Robert Penn Warren's *All the King's Men*, a book and film based on the life of Huey Long, and Eudora Welby's political leanings.

Scheduled for the event are tours of historic mansions occupied by early Mississippi political leaders, commercial and documentary films, panel discussions, a concert of political campaign songs, writing workshops, parties, and an awards ceremony honoring the writers Greg Iles, William Scarborough, and Gail Olickson.

Most of the conference is free. For information and tickets, call toll-free 866-296-NLCC (866-296-6522) or 601-446-1289. Or e-mail Christy.Williams@colin.edu or visit the Web site at www.colin.edu/nlcc.

The U.S. South in Global Contexts Symposium at the University February 13-15, 2004

In the midst of current attempts at restructuring Southern Studies in new geographical, theoretical, and pedagogical contexts, the Center is hosting a symposium that will bring together a diverse group of scholars to discuss "The U.S. South in Global Contexts."

The conference is a response, not only to the changing outlines of Southern geography and demographics, but to current theoretical discussions of identity and community. The old questions of where and what is the South are getting new answers today as cultural and political alliances shift, new global connections are forged, and new ways of thinking about culture and literature emerge. How all of these changes affect what we call "the South" will be the topic of the conference.

Beginning on Friday, February 13, and concluding Sunday, February 15, the program is organized as a series of five round-table discussions and features scholars from different institutions and disciplines. Round-table topics include "Theoretical Changes/Directional Shifts in Southern Studies," "Rethinking Southern Communities," "Teaching the New Southern Studies," "The U.S. South and Other Souths," and "Southern Studies in the Institution." Panel participants will offer short presentations before engaging each other and the audience in continued conversation.

Highlights of the program include two keynote addresses. The first is by Karla Holloway, William R. Kenan Professor of English and African and African American Studies and Dean of Humanities and Social Sciences at Duke University. Titled "South Looking South," Holloway's presentation will be during the afternoon of February 13. Her research and teaching interests focus on literary and cultural studies and 20th-century African and African American literature. She is the author of five books, including *Codes of Conduct: Race, Ethics, and the Color of Our Character* and, most recently, *Passed On: African-American Mourning Stories*.

A luncheon address by C. Marshall Eakin, professor of history at Vanderbilt University, is Saturday's featured event. Eakin, who teaches Latin American history and courses in the interdisciplinary program in Latin American studies, will present "When South Is North: The U.S. South from the Perspective of a Brazilianist." Eakin's research focuses on 19th- and 20th-century Brazil, especially the history of industrialization and nation-building. His most recent publications include *Brazil: The Once and Future Country* and *Tropical Capitalism: The Industrialization of Belo Horizonte*.

All events will take place in Burnard Observatory, unless otherwise noted. For additional information about the symposium registration and program, contact either Kathryn McKee (kmckee@olemiss.edu) or Annette Trefler (atrefler@olemiss.edu). Also, visit the Center's Web site



Karla Holloway



Marshall Eakin

(www.olemiss.edu/lept/south/) for a detailed outline of the program.

KATHRYN MCKEE

ANNETTE TREFLER

Southern Photographs

Wharton Exhibition in Gammill Gallery

Since coming to the Center in 1999, David Wharton has immersed himself in making photographs of the Deep South. Mini-grants from the Mississippi Humanities Council have allowed him to work on several in-state documentary projects. These include photographic studies of the monthly First Monday Sale and Trade Days in Ripley; the traditional family- and worship-ways of two Primitive Baptist congregations in rural Panola and Lafayette Counties; the autumn cotton harvest in the Delta; and, currently, the people and activities of Oxford's Second Baptist Church. At the same time, he's also put considerable effort into making images that come from beyond the confines of specific projects—sometimes by attending social events (public and private), at other times by driving back roads with no particular destination in mind. He's traveled the Deep South extensively over the past four years, always with an eye to making photographs, and the resulting pictures—of the region's people, the things they do, and the places they and their activities

have created—are starting to accumulate into a body of work in its own right.

The images in *Southern Photographs* are from this latter group. In a general sense, they represent Wharton's attempt to understand the lives of Southerners, their surroundings, and the relationships that have developed between people and place in a visual way. He readily admits that this understanding is far from complete and will continue to evolve as time goes on. "I don't think there will ever be a time when I'll consider this project finished," Wharton says. "I'm just going to have to keep on traveling around and making pictures that help me think about the South. Maybe someday they'll help other people think about it too." Wharton adds that one of his goals for this body of work is to see it published in book form.

Southern Photographs opened at Burnside Observatory's Gammill Gallery on September 1. It will remain on exhibit through November 7.



Elvis Devotee, Memphis, Tennessee, 2002



Church and Pickup, Bolivar County, Mississippi



Congregation Singing, Houston, Mississippi, 2002

Bercaw Named Associate Professor of History and Southern Studies

Nancy Bercaw, who has been a member of the University's history faculty since 1995, was recently named associate professor of history and Southern Studies. The appointment greatly enhances the Center's faculty resources and enables Bercaw to pursue her teaching and research interests in interdisciplinary studies. After receiving a B.A. in history from Oberlin College, she earned M.A. and Ph.D. degrees in American Civilization from the University of Pennsylvania. Bercaw's interdisciplinary graduate degrees and her interest in South history and Southern culture make her an ideal faculty member for the Center.

Bercaw's research and teaching focus on race, gender, and alternative constructions of citizenship in the 19th-century South. She is the editor of *Gender and the Southern Body Politic* (University Press of Mississippi, 2000) and the author of *Gendered Freedoms: Race, Rights, and the Politics of the Household in the Mississippi Delta, 1861-1875* (University of Florida Press, 2003). *Gendered Freedoms* crosses conventional lines between the history of gender and family life, the history of labor, and the history of law and politics. As the publisher's description states, it is "the first book to analyze black and white Southerners' subjective understandings of the household, challenging us to reexamine the relationship between identity and political consciousness." Bercaw is currently working on a project tentatively titled "Disrupting Categories: A Cultural History of Black Womanhood." In this new project she explores "how people understood black women once they were free" and specifically how the law tried to define black womanhood and how black womanhood affected labor and the ideas of what it meant to be a worker.

Bercaw is on sabbatical leave this fall. In the spring she will teach a new course on African American women, which will be a survey of history and theory, and she will be team-teaching Southern Studies 102.

MARY ELLEN MAPLES



New Southern Studies graduate students pictured at Barnard Observatory are, left to right, front row: Richie Caldwell (undergraduate degree, Millsaps College), Mary Ellen Maples (University of Mississippi), Matt Donohue (University of North Carolina at Chapel Hill); second row: Angela Watkins (University of the South), Sean Hughes (Knoxon College), Mayumi Morishita (Meiji University in Japan), and Andrew Leventhal (Davidson); third row: Nathan Kosub (Bowdoin College), Angela Moore (University of North Carolina at Chapel Hill), Lynn Marshall-Linsmeier (Atlanta College of Art), Robert Hawkins (Westminster College).

Center Ventress Order Members

The Center is pleased to announce the addition of Deborah Monroe of Memphis as a new member to the Ventress Order. Monroe joins nine other Center supporters of the order, a group of donors dedicated to strengthening student and faculty support in Southern Studies.

Monroe, a graduate of Ole Miss, teaches English at Christian Brothers University in Memphis. Her daughter, Sarah (Sally) Monroe Busby, recently completed her master's degree in Southern Studies. Deborah Monroe has divided her Ventress Order gift between the English Department and Southern Studies. Of her decision to join the order, she said, "I wanted to express my gratitude for the education I received at Ole Miss in the late '60s, and that my daughter received in the '90s. My husband is an engineer and gives his support to the Woods Order. I felt that it was time for me to support the Liberal Arts."

Named in honor of James Alexander Ventress, one of the University's founding fathers, the Ventress Order administers gifts for the benefit of the College of Liberal Arts to ensure its continued success. Donors can designate their gift to a specific department or program. Membership is available in several forms. Corporate memberships are available with a \$10,000 pledge, payable either in a lump sum or in installments over a period not to exceed 10 years. Full memberships are available with a \$5,000 pledge, payable either in a lump sum or in installments over a period not to exceed 10 years. Finally, Ventress Affiliates may join with a pledge of \$1,000, payable in a lump sum or in installments over a period not to exceed four years. Affiliates, who are often recent graduates, may become full members by making an additional pledge of \$4,000 payable over a period not to exceed eight years.

The Center seeks to recruit at least a dozen new supporters to its Ventress Order roster in the coming semester and is planning a Fall Phonathon to assist in this effort. For more information, or if you are interested in joining the Ventress Order for Southern Studies, please contact Angelina Altobellis, Advancement Associate for the Center for the Study of Southern Culture, at 800-340-9542, or by e-mail at altobell@olemiss.edu.



Sally Busby (left) and Deborah Monroe

ANGELINA ALTABELLIS



G. Leighton Lewis

Friend of the Center: G. Leighton Lewis

The Center is pleased to have the support of G. Leighton Lewis of Hattiesburg, Mississippi. Lewis recently gave a donation to the Friends of the Center in memory of his father, the late Dr. Arthur B. Lewis, who served as dean of the College of Liberal Arts from 1957 until 1967. The

Lewis family has a long history within the University's College of Liberal Arts, especially with Barnard Observatory. "As a student in the 1920s and later as a physics professor, my father spent many happy days in that building," explains Lewis. "Barnard meant a great deal to him."

In fact, Dr. Lewis was instrumental in preserving the historical accuracy of Barnard during its renovation in the early 1990s. He spent hours with the architectural team on walks through the building, recalling architectural details as well as memories of his time spent there. Another former Liberal Arts dean, Gerald Walton, and another former physics professor, Lee Polen, assisted with the project and recorded interviews with him. Dr. Lewis went on to give the dedicatory address at the reopening of the building on October 10, 1992, upon the completion of its renovation.

G. Leighton Lewis chose to give a donation to the Friends of the Center in memory of his father because, he said, "Southern Studies is an amazing, interesting, very worthwhile program. It is unique and worthwhile to the University. Ole Miss is very dear to my heart, having grown up literally on the campus, and I am thankful for the wonderful foundation it and my parents gave me for future years."

ANGELINA ALTABELLIS



Dr. Arthur B. Lewis demonstrating 19th-century instruments to celebrate the restoration of Barnard Observatory

Ron and Becky Feder: Kindred Spirits to Southern Studies

The Center has received a \$15,000 gift from Ron and Becky Feder of Ocean Springs, Mississippi. The Feders, both graduates of Ole Miss, have split their donation between the Oxford Conference for the Book and the Southern Foodways Alliance. Received in July, the Feders' donation will provide \$10,000 to support program costs for the Conference for the Book, helping to keep the popular event free and open to the public. The remaining \$5,000 will be a challenge grant, the lead gift in building an endowment for the Southern Foodways Alliance. The Feders plan to make matching contributions annually for the next ten years. "It's so important to have interested people like the Feders to continue to be able to offer really worthwhile programming like the Conference for the Book," said Charles Reagan Wilson, director of the Center.

Longtime Oxonians will remember the Feders from their days at Ole Miss. Becky worked as a cook at the much-missed Heka Theatre. Ron earned his law degree here in 1981 and now practices in Gulfport. The Feders longed for Mississippi when Ron was stationed in the Philippines during his time in the Air Force. The couple recalls how thrilled they were to listen to radio program Highway 61, broadcast on the Armed Forces Radio Network from Mississippi, where it was produced at the Center under the direction of Bill Ferris. "Highway 61 was a touching reminder of home when home was 12,000 miles away," said Ron, who still serves in the Active Reserve as a Lieutenant Colonel assigned to the Pentagon. The radio program was just one of the things that led Ron and Becky to support the Center. Aside from the blues, the Feders are keenly interested in literature, art, and foodways—true kindred spirits to Southern Studies. "I have been fortunate in my law career," explained Ron, "and wanted to share my good fortune with the things that are important to me, especially the unique aspects of Southern culture that the Center seeks to preserve and celebrate."

Angelina Altobellis



Ron and Becky Feder

Angelina Altobellis

Growing up on the beaches outside of Jacksonville, University advancement associate Angelina Altobellis embraces the wonderful peculiarities of Florida—the love of both history and progress—with an overlay of Southern graciousness. Altobellis has now come to Mississippi—by way of Massachusetts and Texas—to assist in fundraising for the Center. In July 2003 Altobellis became its first advancement associate.

When Jim and Madeleine McMullan of Lake Forest, Illinois, sought to reconnect with Mississippi and the South, they chose to do it through the Center. In addition to two McMullan Professorships in Southern Studies, the McMullans funded a position at the University of Mississippi Foundation for a full-time fundraiser. "We are so fortunate to have Angelina in this position," said Jim McMullan. "Her graciousness and her intellect are the perfect combination for the challenges that face her. Madeleine and I believe she can make a difference in the future of the Center."

Altobellis came to the Center from the University of Texas at Austin where she was an intern at the Harry Ransom Humanities Research Center while working on a degree in comparative literature. She moved to Oxford after completing her M.A. degree in 2002. "When I moved here, I decided to be patient and wait for a job to open at the Center," said Altobellis. "I learned to love working for a humanities center at Texas, and this place is so vital—it is so exciting."

Altobellis received B.A. degrees in both French and art history at the University of Massachusetts at Amherst and, while an undergraduate, spent a year in Paris studying French. She returned to the U.S. to intern at the Wadsworth Atheneum in Hartford, Connecticut.

Altobellis's resource development plan for the Center has several components. Number one on her list at present is matching the \$500,000

challenge the Phil Hardin Foundation awarded in 2001 to assist with the development of the Endowment for the Future of the South. "Based around an interdisciplinary program, the endowment will study issues and problems that continue to challenge the Deep South, Mississippi, and her nearest neighbors," said Altobellis. "At its core, it is a process for discovering ways for economic development. I hope to bring in a



Angelina Altobellis

wide range of donors—make it a regional initiative—a regional alliance."

Because of her strong academic background, Angelina also recognizes the importance of faculty development, money for faculty support, for books, travel, and other resources for academic work. As a former teacher—professor of history at Millsaps—Madeleine McMullan encourages this focus on faculty. "It is my and Jim's wish that the academic work of the Center remain strong. The work by the faculty is at the heart of it," she said.

"The Center has such a dynamic advisory board," said Altobellis. "This, along with the fact that I'm supporting a terrific and stimulating group of people, makes my job enviable."

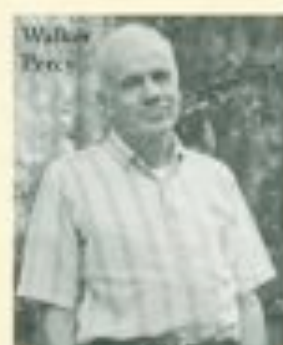
LINDA PEARL

Delta and Welty Programs Connected to the Oxford Conference for the Book in Spring 2004



The Oxford Conference for the Book and two special programs connected to it this coming spring will provide unique opportunities to study some of the state's major authors and visit sites associated with their lives and work. The conference, set in the hometown of William Faulkner, Larry Brown, Barry Hannah, and other well-known authors, will take place for the 11th time April 1-4, 2004. The 2004 conference is dedicated to Walker Percy and will examine his literary contributions during a program that will also feature Mississippi-born authors Ralph Eubanks, Margaret McMullan, and Julia Reed. (For details, see related article on page 15.) A three-day Delta tour is being planned before the conference, and afterwards will be a series of programs on Eudora Welty and tours of the garden of her home in Jackson.

The new Alluvian Hotel in Greenwood will be headquarters for talks, tours, and events focusing on the literature, history, music, and food of the Mississippi Delta. The program will begin on Monday, March 29, with overview sessions and tours of Greenwood, home of playwright Endesha Ida Mae Holland and memoirist Mildred Spurrier Topp. On Tuesday, March 30, the group will travel by bus to Greenville, home of Walker Percy, William Alexander Percy, Shelby Foote, Ben Wasson, and many other writers, including the author/photographers Bern and Franke Keating. On Wednesday, March 31, the group will go to Clarksdale for a visit to the Delta Blues Museum and tours of places connected to the life and work of Tennessee Williams. Also scheduled are meals at Lasco's, the new Giardinia's, and other notable Delta restaurants as well as live blues



and gospel performances. On April 1, after an Alluvian breakfast, participants will be free to travel on their own to Oxford, arriving in time to visit Faulkner's home Rowan Oak, tour the town, have lunch on the courthouse square, and attend the book conference, which will begin that afternoon.

Following the conference, on Sunday, April 4, and Monday, April 5, literary enthusiasts are invited to Jackson for programs on Eudora Welty centered around the opening of the garden at her home on Pinehurst Street, where she lived for 76 years and which is now owned by the Mississippi Department of Archives and History. The first phase of MDAH's project to develop the Eudora Welty House is the restoration of the garden, where the author worked alongside her mother, Chestina Andrews Welty, and

learned about many of the 150 plants and flowers mentioned in her writings. Programs on April 4-5 will include talks on several topics: Welty's life and achievements, restoration of the house, plans for its educational programs, historic development and restoration of the garden, and the Welty Archives. There will also be readings from Welty's work and tours of the garden and of MDAH's Welty Archives. For those who can linger, poet William Jay Smith will read from his work and comment on his lifelong friendship with Eudora Welty. Programs celebrating the opening of the Welty garden are funded through a grant from the National Endowment for the Arts.

The Center and Viking Range Corporation are collaborating on the program on the Mississippi Delta, home of world-famous blues and literary artists and the place novelist Richard Ford describes as "the South's South." The Delta program is headquartered at the Alluvian, a luxury boutique hotel in Greenwood, set within walking distance of Viking Range, the Yazoo River, and historic Cotton Row and an easy drive to the literary towns of Greenville and Clarksdale. Details about the program schedule, costs, lodging, and other arrangements are available on the Web (www.olemiss.edu/delta/south/) or by contacting Amy Evans (e-mail: aevars@vikingrange.com; voice mail: 662-451-1777). The Alluvian's toll-free telephone number is 866-600-5201.

The Center and MDAH are collaborating on the Welty program. The Old Capitol Inn on North State Street in Jackson is offering special rates for participants. Details about the schedule, costs, lodging, and other arrangements will be available on the Web (www.mdah.state.ms.us) in early 2004.

ELDERHOSTEL FOR BOOK CONFERENCE PARTICIPANTS

An easy way to attend the Oxford Conference for the Book is through Elderhostel, an international program of educational travel for older adults. For \$441 per person, everything is provided: the entire conference (including special events), three nights' lodging at the newly renovated Best Western Downtown Oxford Inn and Suites, all meals from dinner April 1 through lunch April 4, and transportation to Oxford. To register, call toll-free, 877-426-8056, and refer to "So You Love Books? Get Between the Pages at the Oxford Conference for the Book," program number 11183-040104. For information, call Center Advisory Committee member and longtime Elderhostel provider Carolyn Vance Smith in Natchez, 601-446-1208, or e-mail her at Carolyn-Smith@cedin.edu.

2004

Oxford Conference for the Book

Notable authors, editors, publishers, and others in the trade as well as educators, literacy advocates, readers, and book lovers will gather for the 11th Oxford Conference for the Book, set for April 1-4, 2004. The program will begin on Thursday afternoon with a panel, readings, and a special conference edition of *Thacker Mountain Radio* and continue through Saturday afternoon with addresses, panels, and readings. Special sessions on Sunday morning, led by faculty and students in the University's Master of Arts program in creative writing, will provide opportunities for new writers to read selections from their work and talk about publication opportunities.

The 2004 conference will be dedicated to author Walker Percy (1916-1990) in recognition of his contributions to American letters. Two sessions will examine Percy's life and work through discussions and comments by friends and literary associates. Among those scheduled to speak are Patricia Sullivan, English professor at the University of Colorado, and poet Jonathan Galassi, president and publisher of Farrar, Straus, and Giroux, Percy's publisher.

Galassi, author of the poetry volumes *Morning Run* and *North Street*, will also participate in the annual session celebrating National Poetry Month. William Jay Smith, poetry consultant to the Library of Congress (the position now known as the U.S. Poet Laureate) and author of ten collections of poetry, is also scheduled for the session, to be moderated by University of Mississippi English professor Ann Fisher-Wirth, author of a book of poems (*Blue Window*) and a prize-winning chapbook (*The Trunk Poems*).

Several notable fiction writers have been invited to the conference. Among those committed are Kaye Gibbons, whose seven novels include *A Virginal Woman* and *The Method of Life* (forthcoming); Silas House, author of two novels, *Clay's Quilt* and *A Parchment of Leaves*; and Margaret McMullan, who has two new books, the adult novel *In My Mother's House* and *How I Found the Strong*, a book for young readers. Also committed is Ron Rash, author of a novel, two collections of stories, and three books of poems. Rash is the recipient of an American Academy of Poets Prize and an NEA Poetry Fellowship.

Leading the list of nonfiction authors scheduled to appear is Janice Ray, the University's John and Renée Grisham Visiting Southern Writer in Residence for 2003-2004. She is the author of the award-winning memoir *Ecology of a Cracker Childhood* and the newly published *Wild Card Quilt: Taking a Chance on Home*. Ray is the first nonfiction author to serve as Grisham Writer.

Greenville native Julia Reed, a senior writer for *Vogue Magazine*, coresponding editor at *Newsweek*, and contributing writer for the *London Telegraph* and the *New York Times*, will come home to Mississippi to celebrate the publication of her first book, *Queen of the Turtle Derby and Other Southern Phenomena*. Another native of the state, University alumnaus Ralph Eubanks, will return to discuss his memoir *Ever Is a Long Time: A Journey into Mississippi's Dark Past* and

to talk about his book career, first as director of publishing at the American Psychological Association now as director of publishing at the Library of Congress.

The hour-long live *Thacker Mountain Radio Show* will feature a program of music by the house band and visiting musicians as well as readings by visiting authors. Another program of literature and music will be presented by Reckon Crew, who will perform selections from William Faulkner's *An I Lay Dying*, Lee Smith's *Fair and Tender Ladies*, Connie May Fowler's *Remembering Blue*, and other works of fiction they have translated to the musical stage. Reckon Crew members are Tommy Goldsmith, an editor at the *Raleigh News and Observer*; poet and folk singer Tom House, author of a new poetry collection *The World according to Whiskey*; and Karen Pell, a country music songwriter, producer, performer, and author of *Alabama Troubadour*.

Barry Hannah, writer in residence at the University, will moderate his annual panels "Submitting Manuscripts/Working Crew's Way into Print" and "Finding a Voice/Reaching an Audience." There will also be panel-on-reading, the book business, and other topics. A new panel will bring together officers of foundations and other funding agencies to discuss fellowship opportunities available to authors.

Once again, an author of children's books will speak at the conference and, under sponsorship of the Junior Auxiliary of Oxford, visit local schools and take part in the Young Authors Fair at the Oxford-Lafayette County Library.

Also on the agenda for the 2004 conference are the traditional book signing with conference authors at Off Square Books and various uncheduled parties and gatherings.

The conference is open to the public without charge. To assure seating space, those interested in attending should preregister by contacting the Center for the Study of Southern Culture. Reservations and advance payment are required for three optional events honoring conference speakers: a cocktail buffet at Isom Place (\$50), a cocktail party at Off Square Books (\$25), and a country dinner at Taylor Catfish (\$25).

Walker
Percy

This article contains information on conference sessions and speakers confirmed at press time. For up-to-date details, check the Center's Web site (www.olemiss.edu/olepep/ocarb/) or the Square Books site (www.squarebooks.com/).

Center for the Study of Southern Culture • The University of Mississippi

P.O. Box 1848, University, MS 38677-1848 • telephone 662-915-5991 • fax 662-915-5014 • e-mail csoc@olemiss.edu

Internet: <http://www.olemiss.edu/olepep/ocarb/>



Oxford Tourism Council
FOR TOURIST INFORMATION CALL
800-236-9177



Square Books
100 Courthouse Square, Oxford, MS 38855
800-468-4001 • 662-236-2262 • fax 662-234-8630

Glisson Heads Winter Institute for Racial Reconciliation

Susan M. Glisson, a 1994 graduate of the Southern Studies master's program, is completing the first year of her work as director of the William Winter Institute for Racial Reconciliation at the University. The Institute grew out of Glisson's work as assistant director at the Center from 1998 to 2002.

In 1998 the University hosted the only Deep South meeting of the President's Initiative on Race, and Glisson served as its coordinator, working with grass-roots community leaders in Oxford and with former Governor William Winter, who was a member of the commission that sponsored the work of the President's Initiative on Race. Out of that successful meeting came the idea for an ongoing organization on campus to work with racial reconciliation efforts on campus and across the state. Center director Charles Reagan Wilson commissioned Glisson to work with that effort, which led to the establishment of the Institute for Racial Reconciliation. The University named the Institute for Governor Winter in February of this year.

The Institute works with such projects as the Mississippi Statewide Alliance, a leadership group that arose to promote reconciliation after the Mississippi flag vote in 2001; the Statewide Student Summit, which brings together students from campuses across Mississippi to encourage dialogue on race; SEED (Students Envisioning Equality through Diversity), a University student group; and the effort to create a civil rights memorial on campus.

Much of the Institute's work involves organizing communities on specific projects that can foster constructive interracial relationships and lead to improvements in communities. Glisson worked with the people of Rome, Mississippi, for example, to create a youth library in its community center and supported a summer reading program for 25 children. The Institute has also assisted the community of Drew, Mississippi, in gaining a grant to restore the historic Rosenwald School and in conducting a youth art club.

The first International Conference on Race was held on campus October 1-4, hosted by the Institute. Speakers included civil rights activist the Reverend James Lawson and former attorney general Nicholas Katzenbach, as well as theorists and practitioners of racial reconciliation projects around the world. This was the closing event of the Open Doors commemoration of the 40th anniversary of the admission of the first black student at the University. As part of the commemoration, the Institute's oral history project, done in collaboration with the Center, produced interviews with almost 60 individuals associated with the integration of the University.

Glisson's leadership of the Institute grows out of her academic work. After receiving bachelor's degrees in history and religion from Mercer University, she came to the Southern Studies Program and earned her master's degree after writing her thesis on Clarence Jordan and the theological roots of radicalism in the Southern Baptist Convention. She went on to earn her doctorate from the College of William and Mary in 2000, with her dissertation entitled "Neither Bedecked Nor Bedecked: Lucy Randolph Mason, Ella Baker, and Women's Leadership and Organizing Strategies in the Struggle for Freedom."

While serving as assistant director of the Center, Glisson worked not only with racial reconciliation projects but also with the Southern Studies graduate program. As a graduate of the program, she shared her experiences about the opportunities the Center and its academic program present for those interested in the interdisciplinary study of the South. She has also worked to organize Southern Studies alumni.

Glisson was selected to serve as assistant project coordinator for the Religion and Race Project on Lived Theology at the University of Virginia, and she is assistant director of the University of Florida's Southern Regional Council Oral History Project, both in recognition of her growing reputation as one of the South's leading students and practitioners of racial reconciliation.

For information, see www.clemis.edu/winterinstitute.

CHARLES REAGAN WILSON



Susan Glisson



Mildred Wolfe (left) with Eudora Welty in the garden of Welty's home on Pinhurst Street in Jackson

Portrait of Eudora Welty Given to Ole Miss

A portrait of Eudora Welty painted by the acclaimed Mississippi artist Mildred Nurgosner Wolfe now hangs in the Center. It was presented as a gift to the University in 2002 by Thomasina Bissanz, a Jackson psychiatrist. "Ole Miss seemed the best place for the portrait to hang," she said. "I thought that more people would see it and enjoy it there." A collector of fine art and for many years a close friend of Wolfe and of Welty, Bissanz bought the painting from the artist in 1989 soon after it was finished. In the portrait, an impressionist watercolor in gray and blue, Eudora Welty faces the viewer and holds an open book. On the page is Welty's classic story "Why I Live at the P.O." Welty, one of America's most esteemed and cherished writers, died in 2001. She and Wolfe were connected both by friendship and by a few artistic collaborations. Wolfe, who has lived in Mississippi since 1945, was married to the noted painter Karl Wolfe, now deceased. Their residence and their studio are located on two acres of woodland on Old Canton Road, a site that once was on the far outskirts of Jackson. A serene, quiet woman now in her nineties, Wolfe still makes her home there, sheltered from the bustling, encroaching city by the ancient forest. With her daughter, the artist Elizabeth Wolfe, she owns the Wolfe Studio and continues to create works of art and to sell them from the studio gallery.

At the age of 19 she was graduated from Alabama College, now the University of Montevallo. For about 10 years she taught Latin and English in Alabama high schools, but her true interest was art. She took a master's degree at the Colorado Art Center in Colorado Springs. She moved to Jackson at the end of World War II, when

Karl Wolfe, whom she had married, returned from the service. Springing from the Panamerican South while showing influence of the Impressionists and the artists of the Italian Renaissance, her work consists of landscapes, still-lives, prints, mosaics, ceramics, stained glass, and portraits. Her husband turned principally to portrait painting. Both taught part time at Millsaps College. He died in 1984.

In addition to the watercolor portrait, Wolfe painted two portraits of Welty in oils. One of these is in the collection of the National Portrait Gallery in Washington, D.C. The other hangs at the Department of Archives and History in Jackson. Also, Welty commissioned Wolfe to paint a portrait of her parents and a portrait of her mother. These two paintings, adapted from photographs, were hung in the Welty home in Jackson.

In 1968 Wolfe and Welty combined their talents in a book published by the University Press of Mississippi. In this project Wolfe created 20 illustrations in black-and-white line art for two pieces of Welty's fiction. The book was titled *Morgana: Two Stories from "The Golden Apples."* The author and the artist were united in this collaboration by JoAnne Prichard Morris, at that time an editor at the press.

Art by Mildred Nurgosner Wolfe hangs in many public and private collections in the South. Eighteen of her Morgana illustrations are owned by the library of the University of Mississippi Medical Center and are on continuing exhibition. Two others from the series are privately owned. The watercolor portrait of Welty has been exhibited at Mississippi University for Women and at the Lauren Rogers Museum of Art in Laurel. It has found a permanent home at the Center.

HUNTER COLE

Georgia Author, Naturalist Named Grisham Writer in Residence

Janisse Ray, author of the poignant American Book Award-winning memoir *Ecology of a Cracker Childhood*, is the 2003-2004 John and Renée Grisham Writer in Residence at the University of Mississippi. The Georgia native assumed the prestigious teaching post in the Department of English August 15.

A naturalist, activist, and regular commentator for National Public Radio, Ray is the newest recruit for the 11-year-old program that embraces emerging Southern writers. The annual appointment, including housing and a stipend, is funded by the best-selling author and his wife, who were Oxford residents for several years. Recipients are invited to teach writing workshops and participate in department activities.

Ecology of a Cracker Childhood (Milkweed Editions, 1999) is Ray's story of growing up poor and white, raised by fundamentalist parents amid a junkyard in Boxley, Georgia, near the Florida border. She poetically twines the ecology of a family with the ecology of the destroyed longleaf pine forest that once swept over the Southern Coastal Plain. The book is required reading for Southern Studies 101 and some English and honors courses at the University as well as in classes at other universities and colleges around the country.

In her latest book, *Wild Card Quilt: Taking a Chance on Home* (Milkweed Editions, 2003), Ray passionately describes returning to her childhood home, with her 9-year-old son, after spending years in Montana. "Could I resolve the troubles of childhood, since I would no longer be a child in a childhood place?" she asks in the book's opening pages.

"I am thrilled that Janisse will be at the University of Mississippi this year," said Ann Fisher-Wirth, a professor of English who teaches creative writing. "She is a wonderful writer, a compelling teacher and speaker, a passionate environmentalist, and an all-around amazing woman whom I am honored to have as a friend."

Fisher-Wirth, who also writes about the environment, met Ray four years ago at Osabaw Island, off the Georgia coast, at a writer's weekend retreat Ray organized "to meet other people who wrote environmental poetry, fiction, or nonfiction in the South—to build an artistic and activist community." "Many firm friendships, many environmental projects, and a lot of good writing have resulted from the group that formed, which included writers such as Lola Haskins, James Kilgo, Frank Burroughs, John Lane, Bill Belleville, and Susan Cerulean," Fisher-Wirth said.

A phenomenal success, *Ecology of a Cracker Childhood* also won the Southeastern Booksellers Award for Nonfiction, Southern Environmental Law Center Award for Outstanding Writing on the Southern Environment, and Southern Book Critics Circle Award. It also was honored by the Georgia Center for the Book as "The Book Every Georgian Should Read."

Joseph Urgo, University English chair, said his faculty were tremendously impressed with the book. "In a short time, Janisse Ray has established herself as an important new voice in what's called creative nonfiction—essays, nature writing, sustained observation and reflection," he said. "We wanted to invite someone working in this genre, and when we sat down to talk about it, Ms. Ray's name kept coming up."

Ray has published essays and poems in magazines and newspapers such as *Ashland*, *Coastal Living*, *National Geographic Traveler*, *Siena*, *Tallahassee Democrat*, *The Sun*, *Georgia Wildlife*, *Onion*, *Wild Earth*, *Missoula Independent*, *Florida Wildlife*, *Hope*, and *Florida Naturalist*. She also has provided commentaries for Peach State Public Radio and NPR's *Living on Earth*.

As an activist, Ray hopes to slow the rate of logging in Southern forests. She is a founding board member of Altamaha Riverkeeper, a group dedicated to repairing the Georgia's mighty Altamaha River. She helped form the Georgia Nature-based Tourism Association and worked to save the 3,400-acre Moody Forest in her Appling County home.

For more information about the John and Renée Grisham Writer in Residence program, call 662-915-7419.

DEIDRA JACKSON



Janisse Ray

In Memoriam

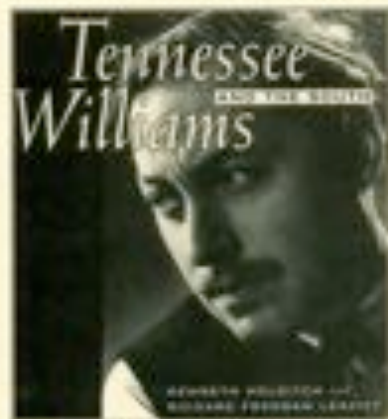
Dear Friends of the Center

Mary Lorraine Peets Buffett
Point Clear Alabama
August 14, 1921 - September 25, 2003

Carl Hawley Butler
Columbus, Mississippi
August 10, 1939 - June 3, 2003

Reading the South

Tennessee Williams and the South. By Kenneth Holditch and Richard Freeman Leavitt. Jackson: University Press of Mississippi, 2002. 112 pages. \$ 30.00 cloth.



Tennessee Williams and the South creates a moveable feast of engaging text and arresting photographs for the Williams gourmet as it moves from the Mississippi Delta to New Orleans. Combining the best of Holditch's narrative style from his *The Last Frontier of Bohemia: Tennessee Williams in New Orleans* (1987) and Leavitt's photographic approach to biography in *The World of Tennessee Williams* (1978), this collaborative effort entertains while it informs. It is guaranteed to be in demand for many years to come.

A guide book to places in the South that were of great importance to Williams, this biographical photo album takes the armchair traveler to Columbus, Mississippi, on Palm Sunday, March 26, 1911, providing a proper introduction to the newly born Thomas Lanier Williams III. The gothic rectory of St. Paul's Episcopal Church where the Reverend Walter Dakin and his wife, Edwina Dakin, the playwright's grandparents, lived was Williams's first home. During his first seven years, he moved to Nashville, Tennessee; Canton, Mississippi; and Clarksdale, Mississippi. The Clarksdale area is rich in associations that involve Williams: St. George's Episcopal Church and rectory (where his grandfather

preached and the family lived); Moon Lake (immortalized in *The Glass Menagerie*, *A Streetcar Named Desire*, and *Summer and Smoke*); the angel statue in Clarksdale's Grange Cemetery (Miss Alma's "patroness in *Summer and Smoke*"); Big Daddy's 28,000 acres of "the richest land this side of the Valley Nile," and "27 wagons full of cotton"—and there some. The Mississippi Delta is said to begin in the lobby of the Peabody Hotel in Memphis, Tennessee, and end on Catfish Row in Vicksburg, Mississippi. What better way to explore this territory than with *Tennessee Williams and the South* in hand.

As Holditch and Leavitt explain, Williams's move to the urban environment of St. Louis in 1918 ("a city that I dread," Williams claimed) was "a new expulsion from Eden into a cold northern world lacking the benefits, virtues, and social decorum" he remembered and loved from the "the dark, wide world" of Mississippi. A crane out of water in St. Louis, Williams migrated South to New Orleans where he found the liberating effect of the climate more congenial. A place where he could catch his breath, New Orleans became Williams's spiritual home, enabling him to discover himself. Holditch and Leavitt assert that Williams's alter ego "was born in 1939 in a touch-infected, cramped, and romantic garret in a rooming house in the French Quarter." Today, one may visit this National Historic Landmark at 722 Toulouse Street, meditate by the statue of Christ in the Garden behind St. Louis Cathedral, have a drink and socialize in the courtyard of the Napoleon House, and stroll by the grand mansions and beautiful gardens of the Garden District as one retraces the footsteps of Tennessee Williams through his South.

Most important, Holditch and Leavitt explore the various ways in which the South touched the life and works of Tennessee Williams—his plays, short stories, essays, and poems. From the Mississippi Delta and New Orleans—from the land, the people, the culture, the folk

ways, even the food and drink—Williams drew inspiration, creativity and strength. "That his being Southern provided him with an inherent mass of material" to shape into an imaginative world where the truths of the human heart are timeless cannot be denied. To experience *Tennessee Williams and the South* is to be more familiar with the meaning of the term "Southern," to come to a closer and more personal understanding of America's great playwright, and to gain invaluable insights into the artist and his craft—be it his original characters, unique humor, sense of place, concept of the gothic grotesque, or themes involving insensitivity and violence, compassion and understanding.

COURTNEY H. KULLMAN

The Clearing. By Tim Gautreaux. Knopf, 2001. 320 pages. \$24.00 cloth.



In *The Clearing* by former University of Mississippi writer in residence Tim Gautreaux, Randolph Aldridge, the second son of a Pennsylvania timber magnate, has been sent to the swamps of Louisiana to find his older brother, Byron, just back from World War I France, and return him to the timber empire that is his to inherit. Instead, haunted by war and death, and filled with emotions seersawing between rage and weepy melancholia, Byron has fled his home and family and traveled about the countryside minutely shuffling his way from town to town until eventually settling down in Louisiana.

Early on, Randolph and Byron are reunited in the godforsaken swamp town of Nimbus, a filthy, snake-infested, and violent place sequestered deep within a labyrinth of bayous. Randolph's initial impressions of Nimbus set the tone of the place well: "When the rain clattered into



a clearing of a hundred stumpy acres, the settlement lay before him like an unprinted model of a town made by a boy with a dull pocketknife. Littered with dead streetops, wandered by three muddy streets, the place seemed not old but waterlogged, weather tortured, weed stricken."

Upon Byron's refusal to return home with his brother, Randolph vows to wait him out, the former continuing as the town sheriff with a propensity for violence, the latter taking over as the new mill manager and overseeing the harvest of the cypress stands.

Complicating the situation is the Sicilian mafia that's running the town's one saloon—a place where a man can lose a week's pay in a single rigged hand of seven-card stud or, just as likely, take a bullet in the back. In an attempt to create at least a little peace on the Sabbath, the Aldridge brothers shut down the saloon Sunday nights. As everyone knows, the mafia, even in mosquito-infested swamps, does not like to be pushed around. Violence leads to violence in return, and soon the blood begins to flow like the rain that refuses to relent, the tension building until the inevitably brutal climax.

The Clearing is a darkly lyrical story of wrestling with the conscience nearly to the point of madness, the fine line between good and evil, the bond between family, the effect violence has on otherwise decent and benevolent people, and the struggle to escape the past. It is a plot-driven narrative that keeps the reader in its grip until the very last page. After only a few chapters the reader will find himself swatting at phantom mosquitoes, thanking the ghost of Willis Haviland Carrier for inventing air conditioning, and imagining water moccasins, coiled and ready to strike, around every corner.

One is not likely to put this book down and just move on to the next. Tim Gautreaux is one of the most talented writers to come out of the South in recent years, and the characters and nearly surreal atmospheric setting of *The Clearing* are guaranteed to revisit readers in their dreams.

JIMMY THOMAS

The Intolerable Burden

In the summer of 1965, sharecroppers Mae Bertha and Matthew Carter enrolled the youngest eight of their 13 children in the public schools of Drew, Mississippi, in response to a "freedom of choice" plan. The plan was designed by the Drew school board to place the district in compliance with the provisions of the Civil Rights Act of 1964, essential since without compliance, the district would no longer be eligible for financial support from the federal government. Given the prevailing attitudes, blacks were not expected to choose white schools. This proved true for all but the Carters.

The Intolerable Burden, a 56-minute color film directed by Chae Prince and produced by Constance Curry, places the Carters' commitment to obtaining a quality education in context by examining the conditions of segregation prior to 1965, the hardships the family faced during desegregation, and the massive white resistance, which led to resegregation.

While the town of Drew is geographically isolated, the patterns of segregation, desegregation, and resegregation are increasingly apparent throughout public education systems in the United States. The result often poses the dilemma of "education vs. incarceration," a particular threat to youth of color.

The Intolerable Burden is partially based on Curry's account of the Carter family in her 1995 award-winning book *Silver Right*. The book was called a "sure-to-be-classic account of 1960s desegregation" by the *Los Angeles Times*, and the film is earning great praise, too. *Educational Media Reviews Online*, for example, describes it as "an outstanding documentary," "a powerful oral history and visual record of how racism affected one family and one town, but with patterns that can be seen throughout the entire nation."

For additional information, contact First Run / Icarus Films, 32 Court Street, 21st Floor, Brooklyn, NY 11201. Telephone: 718-488-8900 or 800-876-7110. Fax: 718-488-8642. E-mail: mao@frf.com. Web: www.frf.com.



Pictured, from left, are Gloria, Pearl, Deborah, Larry, Beverly, Stanley, and Ruth Carter in 1965.



Fortune's Favorite Child
The Uneasy Life of
Walter Anderson

BY CHRISTOPHER MAURER

The definitive and intriguing biography of one of the South's most prolific and idiosyncratic artists.

\$25 hardcover

The Art of
Walter Anderson

EDITED BY PATRICIA PINSON

COPUBLISHED WITH THE
 WALTER ANDERSON MUSEUM OF ART
 In celebration of his centennial, an
 overview of the life and works
 of "the South's greatest artist"

\$40 hardcover, \$25 softcover

The Lauren Rogers
Museum of Art

Handbook of the Collections

DISTRIBUTED FOR THE
 LAUREN ROGERS MUSEUM OF ART
 Your guide through the masterworks in
 a Mississippi art museum that is one of
 the most notable small museums in
 America.

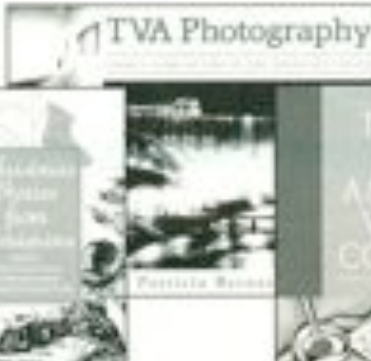
\$16.95 softcover

Christmas Stories
from Louisiana

EDITED BY DOROTHY DOUGL ROBBINS
 AND KENNETH ROBBINS

ILLUSTRATIONS BY FRANCIS X. PAVY
 A distinctive collection of fiction and
 memory pieces that ranges over the
 many moods and settings of
 Christmastime in Louisiana.

\$28 hardcover



The French Quarter
of New Orleans

TEXT BY JIM FRASER

PHOTOGRAPHS BY WEST FREEMAN

"An intelligent, enlightening look at one
 of America's most charming areas... via
 Fraiser's learned text and Freeman's
 vivid photographs." —*Publisher's Weekly*

\$45 hardcover

TVA Photography
Thirty Years of Life in the
Tennessee Valley

BY PATRICIA BERNARD EZZELL

From official TVA files, a glimpse into
 the transformation of a depressed
 region of the South into a place of great
 technological advancement—as seen
 through the lens of such documentary
 photographers as Lewis Hine and
 Charles Krutch

\$48 unjacketed hardcover

\$22 softcover

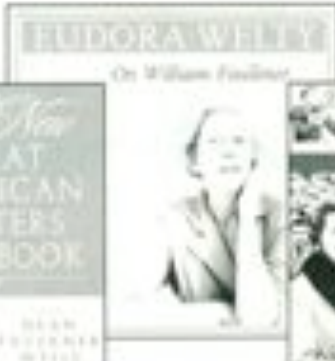
In the Southern Wild

PHOTOGRAPHS BY
 JOE MAC HUDSPETH, JR.

FOREWORD BY RICK BASS

"Wetlands are vanishing quickly... but I
 have to believe that images as vivid and
 powerful as these will help remind us of
 our many blessings, and of the incum-
 bent responsibilities not just to
 celebrate but to safeguard." —Rick Bass,
 author of *The Hermit's Story*

\$42 hardcover



Backseat Quarterback

BY PERIAN CONERLY

FOREWORD BY FRANK GIFFORD

A wife's insider story of her marriage to
 Ole Miss and New York Giants football
 star Charlie Conerly during the heyday
 of professional football

\$25 hardcover

The New Great American
Writers Cookbook

EDITED BY DEAN FAULKNER WELLS

FOREWORD BY JULIA REED

An entertaining all-new assortment of
 contemporary writers' favorite
 recipes blended with their literary antics

\$25 hardcover

On William Faulkner

BY EUDORA WELTY

AFTERWORD BY NOEL POLK

A memorable literary record that marks
 the encounter of two great American
 writers

\$25 hardcover

\$100 limited edition hardcover

Some Notes on
River Country

BY EUDORA WELTY

In prose and photography, Welty's
 meditation on her inspiring encounter
 with an enduring landscape

\$25 hardcover

\$100 limited edition hardcover

Mississippi

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

Center for the Study
of Southern Culture

FALL 2004

JANUARY

- 7 "On This Grave and Worn Land I'll Lay My Head"
Janice Ray, Graham Writer in Residence
- 14 "Thunder and Grace: Racing on American Dirt"
Photographs by Susan Bower Lee
Commentary by Kardea Myers, Southern Studies
Graduate Student
- 21 "Art for the People: Post Office Murals of the WPA"
Mary Jane Zander, Assistant Professor of
Art Education
- 28 "Preserving the Culinary History of Greenwood,
Mississippi: An Oral History Project"
Amy Evans, Artist and Oral Historian
Viking Range Corporation and Southern
Foodways Alliance

FEBRUARY

- 4 "Mississippi in Africa: Liberia"
Alan Hoffman, Author
Holly Grove, Mississippi
- 11 "From Puerto Vallarta to Oxford: The U. S. South in
Global Contexts"
Kathryn McKee, McMullan Associate Professor of
Southern Studies and Associate Professor of English
Amarie Trefler, Assistant Professor of English
- 18 "Complexions: Choreographing Racial Healing
in Dance"
Dwight Rhodes, Choreographer
Jennifer Mizenko, Associate Professor of Theatre Arts
- 25 "Memphis Had the King, but Jackson Held the Ace:
Johnny Vincent and Ace Records"
Ricky Stevens, History Graduate Student

MARCH

- 3 "The Restoration of 1119 Fishburn: The Endless
Weby Home and Garden"

Mary Alice Weby White, Director of the Endless
Weby Home
Suzanne Mann, Professor of English and Weby
Foundation Scholar in Residence at Millsaps College
Jackson, Mississippi

- 17 "Celebrating the Celtic Among Us: The Windy
River Music Park and Southern Appalachian
Acoustic Instrument Culture Center"
Furrow Smith, Founder of Dulcimer Clubs in
North Mississippi
Bozerville, Mississippi
Greg Johnson, Music Historian and Curator of the
Blues Archives
- 24 "The Delta Blues Museum at 25"
Shelley Ratten, Director
Clarksdale, Mississippi

- 31 "2004 Oxford Conference for the Book and Walker
Percy"
Janis Korogay, Bookseller, Editor of *Dear Reader*
Square Books

APRIL

- 7 "New Poetry from the University of Mississippi's MFA
in Writing Program"
MFA Students
Moderated by Beth Ann Fennell, Assistant Professor
of English, and Ann Fisher-Wirth, Professor of
English
- 14 "Restoring Memories: Exploring Cemeteries with
Sam Marshall"
Nash Malpas, Southern Studies Graduate Student
- 21 "Gensco: A Cultural Text of the South"
Brooke Butler, Southern Studies Graduate Student
- 28 "Brown Bag Lunch & Lecture Springtime Finale"
Ponce Avenue Patch Pickers
Mary Bartlett, Bookseller, Square Books
Angela Watkins, Southern Studies Graduate Student
Robert Hawkins, Southern Studies Graduate Student

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



A Fabulous Field Trip to Asheville – and Another in the Works

On the surface, the Southern Foodways Alliance may sound like nothing more than an opportunity to eat well (and we do eat well), but our organization has a more serious agenda. The South, perhaps more than any other region in the United States, has been much maligned, stereotyped as the birthplace of racism, molasses and hillbillies. When SFA turns its attention to a given part of the South, or a specific food, or a distinct issue, the goal is to learn and enlighten, to clarify misconceptions and uncover truths. We do this through the magical power of directive communion, understanding that there's not much that's more effective at promoting mutual understanding than sharing a meal with someone.

So when the opportunity presented itself to host this year's field trip to Appalachia, I was quick to offer Belmont Estate, Asheville, and Western North Carolina for the event. I wanted our lively, informed and intelligent group of authors, chefs, restaurateurs, culinarians, historians, cookbook authors, academicians, and miscellaneous foodies to meet the Appalachia I love. Appalachia is alive and vibrant, embracing old and new, encouraging both the traditional and the innovative. We shared our foods, our songs and dance, and our agricultural traditions. The group visited farms in Madison County, Hickory Nut Gap in

Fairview, and Southeast Trout Farm, learning about orchards and sustainable agricultural and tobacco farms and Cherokee foods. We delved into the farming history of the Belmont estate and saw the cattle, market garden and vineyard operations in full swing, and we debated the stability and future of winemaking in the South.

On Saturday night, many area restaurants came together to showcase their talents in an Appalachian version of an iron skillet cook-off at the Orange Peel. We visited the newly renovated Grove Arcade and listened to Asheville's own David Holt sharing the sounds of mountain people and Eustace Conway gracing us with the wisdom of a true mountain man. Malaprop's bookstore, *Handmade in America*, Tim O'Brien, Chimney Rock Park, Appalachian Sustainable Agriculture, Dixie Daring Cloggers, Carolina Organic Growers, Strictly Clean and Decent Bluegrass, Mountain City Roasters—they all joined in to share versions of what makes our region special.

On Sunday morning, Early Girl Eatery fed us biscuits and tomato gravy while we listened to the rain fall at Warren Wilson College. Author Wilma Dykeman inspired us with her memories of home, reminding us all that each small effort we make towards remembering, towards understanding one another, and towards nurturing our curiosity to

know more about the world makes us better people. It may have seemed like we'd gathered to eat, but our group's contentment as we learned shape note singing with Laura Bossinger was more satisfaction of soul and mind than of stomach.

The event was a huge success and showcased our area in just the way I had hoped. I was extraordinarily proud of our community and our coming together around the table to share with others the nourishing nature of what makes Appalachia the best place on earth.

Next summer, our meeting in Birmingham, Alabama, will focus on race and foodways. It should be thought provoking and fascinating. In the past, when society has been kind, we've divided ourselves over lunch counters and segregated eating establishments. Our meeting next summer will take a hard look at such shortcomings. It will also explore how food has bridged many a gap, brought many diverse groups together, been a vehicle for passing along culture and tradition. The history of place and tradition has a definite place at the supper table. It is my hope that the community involved in planning next summer's field trip in Birmingham will experience the same teamwork, community pride, celebration of tradition and dedication to understanding that we experienced in Asheville.

ELIZABETH SISK



LAMB BARBECUE: Cultural Codicil, Baa-aad to the Bone



Earlier this summer, on a culinary tour of Savannah, Georgia, a friend named me on to her favorite menu item at Johnny Harris, the barbecue landmark and former dance hall (not to mention national speakeasy) dating back to the 1920s. "You've got to try the lamb barbecue sandwich," she said with the urgency of a paramedic treating a potentially fatal nutritional disorder. For the unschooled, Johnny Harris's place is one of the great historic monuments to 'cue. Photos of its 1940s heyday show patrons in tuxes and ball gowns in its circular dining hall, with big bands like Harry James's on the revolving bandstand in the center of the room. "Starlight" twinkles from tiny bulbs in the vaulted ceiling.

The circular dining room is still intact, but the patrons now are largely Savannah folks in khakis and loafers, often with kids in tow. Harris's barbecue space won the 2002 Diddy-Wh-Diddy Award (fine place) at the American Royal International Barbecue Sauce Contest in Kansas City, and business is so good the place may expand into a Shoney's next door to accommodate groups. The sliced lamb sandwich is tender, great with Harris's mustard sauce, on soft wheat bread with a pickle slice.

It was a delicious treat, the kind that lingers in your memory. It was still haunting me later that summer when, on a trip to Memphis, I made the obligatory pilgrimage to Charlie Vergos's Rendezvous and rediscovered that iconic institution's barbecued lamb ribslets. That in turn took me back to my college days in Owensboro, Kentucky, where the local specialties are barbecued mutton and burger, a thick stew of mutton and vegetables (such as Georgia's pork-laced Brunswick stew), served up at the famous Moxelite Bar-B-Q Inn. And as every journalist knows, three examples make a story. I set out to uncover the role lamb plays in the 'cue cultural codexium—to do it, if you will, in my words.

The three restaurants—Johnny Harris, the Rendezvous, and Moxelite—share similar lifelines: All began as taverns, some on dirt roads, with the aid of a few sandwiches. The Rendezvous is the youngest establishment, dating only to 1948, although the current owners of the Moxelite, the Bosleys, bought the then X-year joint in 1963. All are still family-run, with Johnny Harris's place in the hands of the descendants of Harris's partner, K. L. "Red" Donaldson, who'd worked his way into management from dishwasher and pitmaster. At the Rendezvous, employees are often third- or fourth-generation descendants

of original staff.

But the styles and origins of their menus' sheepish traditions are as far-flung as the restaurants' locations. At Johnny Harris, the six-to-eight-pound, boned, rolled and tied lamb roasts twirl in specially designed Retro-Flex carnival-style gas ovens. (The original hickory pit "never drew again" after a renovation, says Norman Heide, Red's son-in-law.) The comparatively small roasts are cooked only four to six hours, unseasoned and unmarinated, with the flavor coming from the cut of meat, slow cooking, and hickory smoke. Sauce is served on the side of tender, lean slices of meat.

The Rendezvous is, of course, famous for Memphis-style dry seasoning, a term that Charlie's son John Vergos prefers to "dry rub." ("It's not a rub, and it's not dry," he points out.) At the Rendezvous, two to two-and-a-half-pound raw, unmarinated half-slabs of lamb ribs are cooked less than an hour over hardwood charcoal. When the ribs emerge from the ovens, crisp-edged and still deliciously fatty, they're basted with hot vinegar and water, and sprinkled with Vergos's spice mix (chili powder, garlic powder, oregano, paprika). They're terrific with the vinegary, mustardy house colander.

Owensboro in Daviess County, Kentucky, is the barbecued mutton and burger capital of the world. "Mutton" is essentially older lamb, with most calling it that after the animal is more than a year old. Although mutton is noted for its gamier taste, Moxelite's Patrick Bosley notes that the inn's slow-cook, low-temperature barbecue methods (12 hours over hickory coals for each quarter mutton, often cut in-house) tenderize the meat and tame its wilder flavors, while retaining its unmistakably gamey taste. Traditional tomato-based sauce is served on the side of a sliced or chopped sandwich or plate. The Moxelite sells an average 10,000 pounds of barbecued mutton per week—not including burger.

So, why? Why lamb, why these areas, why the specific methods? Surprisingly, despite all the vagueness of barbecue history, there were some very definitive answers. Moxelite's Bosley notes that Daviess County, Kentucky, was home to a huge population of Welsh settlers. (In Wales today, he says, there are still four sheep to every resident.) In addition, the tariff of 1816 made wool production a profitable concern in what was then the West. Older sheep, no longer producing wool or offspring, were more dispensable than the younger lambs. Later, says Bosley, mutton went the way of all barbecue, becoming a cheap meat staple of church picnics and political gatherings. Today it's still the 'cue of choice at Daviess County Catholic gatherings.

At the Rendezvous, the lamb ribslets were part of the process that also birthed Vergos's

spice mix. John Vergos's Greek grandfather, Charlie's father, first ran a hot dog stand on Beale Street. He sprinkled his dogs with the spices that Greeks put on almost every meat—garlic, oregano, a little lemon juice. "It was the Southern Delta tradition, even the New Orleans tradition, that added the chili powder and cayenne," he says. And lamb, of course, had long been a staple in the Vergos household, at every Easter and Christmas.

Johnny Harris's lamb barbecue was a favorite of Savannah's Jewish residents, says Heide. Though the cooking method certainly isn't certified kosher, apparently many wanted to enjoy barbecue without eating pork. (Johnny Harris has never served beef barbecue.) And as its Jewish denizens danced to big bands, drinking their portable of choice, with the barbecue that saved them most.

"For most of us, barbecue is a result of a situation—poverty, for one thing, because the ribs were the cut most folks were throwing away. It's truly American and unique," says John Vergos. "It's kind of like the pictures on the wall here—no one planned this look. It just happened and grew because it works somehow." And so to the established and hallowed blend of cultures that created barbecue, most notably the mixing of African and Southern souls, add those cultural codicils that gave us the lamb addendums: Welsh, Jewish, and Greek traditions.

Karen Rouse

SEA Contributors

DAMON LEE FOWLER, food columnist for the Savannah Morning News, is president of Southern Foodways Alliance. A teacher and culinary historian, he is the author of, among other works, Damon Lee Fowler's New Southern Kitchen and Classical Southern Cooking: A Celebration of the Cuisine of the Old South.

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

KRISTA REESE, a former editor with both Atlanta magazine and the Atlanta Journal-Constitution, is a widely published freelance writer who has contributed articles to People, Bow Appetite, Southern Living, and Gumbo.

MATTHEW ROWLEY works for Ausubine & Ting, a Philadelphia-based food importer and distributor. In 2002, he curried the University of Pennsylvania's exhibition A Chef and His Library.

ELIZABETH SIMS has been the communications director for the Biltmore Company in Asheville, North Carolina, since 1990. She holds a B.A. in English from Rhodes College and an M.A. in literature from the University of Arkansas.



Books by Three Giants Back in Print

Camille Glenn and the late Eugene Walter and Bill Neal were arguably three of the best Southern food writers of the last century. Recently, four of their masterworks have been brought back into print in affordable new editions.

Camille Glenn's *The Heritage of Southern Cooking: An Inspired Tour of Southern Cuisine* (Black Dog & Leventhal, \$24.95), a modern classic that has never gone out of print, has been reinterpreted in a handsome new, color-plates-filled edition. Even if you have the original, you will find this book hard to resist.

Bill Neal's *Biscuits, Spoonbread, and Sweet Potato Pie* (UNC Press, \$19.95), originally published by Alfred A. Knopf, has come home to Neal's first publisher. Neal's inspired recipes and meticulous research make this a must-have for anyone interested in regional American baking.

Eugene Walter, a native of Mobile, is best known as the author of the best-selling *American Cooking: Southern Style* in the Taste-Life Foods of the World series. Walter is an inspired storyteller. His *Delicious Dishes from Terrace Hall* (The Bookshop Press, Townsend, Georgia, \$18.95),

originally published in 1982, has been reprinted with a foreword by Pat Conroy. This quirky book is full of rascal stories and truly delectable recipes.

Hins & Pinches (Hill Street Press, \$15.95) is long on tall tales and short on verifiable history, but it's vintage Eugene Walter: chock full of great recipes, Walter's delicious pen and ink drawings, and plain good writing. Originally published in 1991, its return to print, with a new foreword by John T. Edge, is most welcome.

DAVID LEE FOWLER

Brown Sugar: Soul Food Desserts from Family and Friends

By Joyce White. HarperCollins Publishers, \$24.95.

Dessert is an essential part of any Southern meal, and we should never let the carbohydrate counters take that away from us. Alabama native Joyce White, whose earlier book *Soul Food* explored home-style African American cooking, here takes on the world of pies, cakes, cookies, ice creams, and jams and jellies that provide a proper, sweet ending for a Southern dining experience.

Some of the recipes are collected from family and friends; many are recipes that White herself perfected after eating a delicious dish for which the cook could not—or would not—share the recipe. I'm eager to try her watermelon ice cream, for which she devised a method of intensifying the watermelon flavor with a syrup of pureed watermelon and sugar.

White's book is particularly welcome to those of us who no longer have mothers or grandmothers close at hand to answer questions about how to make the desserts we grew up with. Her discussion of caramelizing sugar is a valuable guide to the world of burnt-sugar candies and cake wings dear to the South. While all the recipes are rooted firmly in Southern tradition, many of them

provide new twists on traditional favorites: peach coconut cake, spicy molasses pecan pie, a version of banana pudding with ginger snaps rather than the usual vanilla wafers. It's a mouth-watering collection of recipes that confirms the generosity and creativity of the soul of the South.

THOMAS HEAD

Pickled: Vegetables, Fruits, Roots, More—Preserving a World of Tastes and Traditions

By Lucy Norris. Stewart, Tabori & Chang, \$22.50.

A popular conceit holds that only the freshest in-season foods should grace our tables for proper, healthful, and, let's face it, morally sound meals. Unchecked, such policies might leave us bereft of such preserved pleasures as country ham, lowcountry étouffé, chow-chow, and pickled peppers. Lucy Norris soundly plugs this philosophical hangover with *Pickled*, her paean to the brined, fermented, and otherwise mildly rotten foods we can't live without.

Pickled weaves oral histories gathered for a New York Food Museum project among some 80 family recipes documenting ethnic pickling traditions. The celebrated pickles of Eastern Europe's winter larder—dills, beets, sauerkraut—bob to the surface, but Norris successfully dips deeper for fried dills, watermelon flesh (the other watermelon pickle), Korean kimchi, ceviche, and preserved lemons.

Whether you regard them as summer in a jar or corruption in the cupboard, do yourself a favor: Make pickles before winter sets in. None of Norris's recipes holds universal appeal—pickled duck tongues, anyone!—but the book is a gem for sensible cooks willing to buck a trend that implies pickles are déclassé, too much trouble, or, worst of all, just plain make you a bad person.

MATTHEW RUSLEY

SOUTHERN FOODWAYS ALLIANCE



MEMBERSHIP

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

name _____

company _____

address _____

city _____ state _____ zip _____

telephone _____ fax _____

email _____

\$25 student \$50 individual \$75 families

\$200 nonprofit institutions \$500 corporations

FOR FURTHER INFORMATION, VISIT US AT OUR WEBSITE: www.southernfoodways.com or call John T. Edge, SEA Director, at 662.915.5991 or via e-mail at jtedge@olemiss.edu.

2003 FAULKNER AND YOKNAPATAWPHA CONFERENCE REPORT

The basic principle of ecology, one commentator has written, is "everything connected to everything else." We might add to that description: "and everything is of commensurate value." The strong implication is that, to speak properly of ecology, we must relax the centrality of ourselves and recognize that we are "connected to everything else." This is the major difference between an environmental approach and an ecological approach. The environmental is about surroundings, the surroundings of us at the center; the importance of those surroundings is the importance that we, at the center, confer on them. The ecological is a more even-handed relationship: it is about connection, the connection of equals.

Given that broad understanding of ecology, it was no surprise that "Faulkner and the Ecology of the South," the 30th annual Faulkner and Yoknapatawpha Conference, inspired in 15 scholars and panelists an unusually wide range of approaches. We discovered that "relationship" in Faulkner's fictions—however confined to his "postage stamp of native soil"—is a rich and multilayered affair: a network of races, cultural traditions, classes, and communities, each of them standing to a green and brown landscape that is both the vehicle of and the limit to their expression.

The breadth of ecology became immediately evident in the first two presentations at the conference. Scott Slovic, of the University of Nevada, Reno, emphasized the human body and the "tug of the organic world," the need to achieve a sensibility "attuned to the self's embeddedness within the physical world," while Philip Weinstein, of Swarthmore College, focused on the concept of "habitus" developed by the French sociologist Pierre Bourdieu, the range of assumptions and behaviors peculiar to individual cultural groups, and how differing habituses engage each other until the land itself, "wounded beyond repair," "tarns" on all cultural codes.

François Pitavy, emeritus at the University of Burgundy in Dijon, France, situated Faulkner's treatment of the relationship between the human and the wilderness within the frame of the "imperial stance," establishing dominion over nature, and the Arcadian stance, stressing an idea of reciprocity. Michael Wainwright, of Royal Holloway (University of London), incorporated the Darwinian categories of foreigner, outsider, and extrinsic stranger as a way of analyzing the place of the Snopes family and its proliferation in Yoknapatawpha, while Cecelia Tichi, of Vanderbilt University, found in the "Old Man" section of Faulkner's *The Wild Palms* not only a powerful linking of the female and the river, but a scathing critique of the American criminal justice system.

In addition to the formal presentations, Tom Franklin, of Oxford, read from his recent novel *Hell at the Beach*; Seth Bernet, a book dealer from Portland, Maine, conducted a session on "collecting Faulkner"; Michael Egan read the winning entry in the Faxs Faulkner competition, "The Sound and the Fury"; and Colby Kallman moderated "Faulkner on the Fringe" at Southside Gallery. A highlight of the conference continued to be the "Teaching Faulkner" sessions conducted by James B. Carothers, Robert W. Hamblin, Charles A. Peck, and this summer, sabbig for Arlie Herron, Theresa Towner.

Other events included presentations by members of Faulkner's family and friends; dramatic readings from Faulkner's fiction, coordinated by George Kehoe; two art exhibitions, one by illustrator Tom Allen, and another by photographer Todd Bertolier; guided tours of North Mississippi; an opening buffet supper at historic Iron Place and a closing party at the home of Dr. and Mrs. Beckert Howorth, Jr.

DONALD M. KARTIGANER



An anonymous gift was made in honor of Joseph Blotner, Faulkner biographer and longtime friend of Ole Miss and the Faulkner and Yoknapatawpha Conference, to sponsor two panels on the 2003 program. Blotner is pictured here with his wife, Marnie, at their home in Charlottesville, Virginia.



From left: Donald Kartiganer with Mikko Saikku, Lindsey Claire Smith, Laurel E. Eason, Matthew Sutton, Bart H. Welling, Emily Hogan-Blotner Scholars at the 2003 conference—and James B. Carothers, of the University of Kansas.

LIVING BLUES®

Well into our 33rd year of publication, *Living Blues*® magazine remains true to its journalistic mission of serving blues artists, musicians, promoters, and fans with news and insight on the growing and expanding African American blues tradition. The past few issues have included in-depth interviews with pedal steel phenomenon Robert Randolph and O Brother, Where Art Thou? star Chris Thomas King. Recent issues have also included detailed articles on multi-instrumentalist Howard "Louie Blue" Armstrong, the legacy of ethnomusicologist Alan Lomax, an overview of the Rochester, New York, blues scene, and a "Blues Today" essay by famed columnist and author Stanley Crouch. A piece on "Jook Women," with a number of photographs from Bill Sebet, has garnered particular praise. The new year-end issue highlights the king of the chitlin' circuit, Bobby Rush, and a long overdue remembrance and reconsideration of sanctified gospel-blues singer Sister Rosetta Tharpe.

Living Blues® has seen a few changes during 2003. Brett Bennett is the new editor, having previously served as a contributing writer, photographer, and advertising director for the last 17 years. Additionally, Preston Launerbach has moved on to Ph.D. work at the University of Virginia and Mark Canning replaces him as assistant editor. Finally, with advice from magazine consultant Samir Houri, *Living Blues*® has a new logo, look, and feel. Our latest issues have been a huge success on the newsstand.

Planning is under way for the second annual *Living Blues*® symposium to be held in February 2004. Reservations will be taken soon. We are also working on an upcoming issue dedicated specifically to the blues in Mississippi today, with sponsorship from the Mississippi State Board of Tourism. 2004 should be a great year for the blues and for *Living Blues*®. Subscribe today and see what the blues is really all about.

MARK CAMARICO

GOOD NEWS FOR BLUES LOVERS

The second annual incarnation of "The Blues Today: A *Living Blues*® Symposium," will take place on the Ole Miss campus February 26-28, 2004. The great B. B. King will headline the Friday night concert at the Ford Center; spoken-word poet Jessica Care Moore will take part in a "Poet's Jam" at Off Square Books earlier that evening. Paul Oliver, author of the pioneering study *Blues Fell This Morning* and a legend in the field of blues scholarship, will deliver the keynote address. "From Africa to Mississippi" is the symposium's theme; planned panels include "Africa and the Blues," "The Year of the Blues: A Critical Appraisal," "Living Blues®: From Chicago to Oxford," "Hip-Hop, Spoken Word, and Contemporary Blues Poetics," and "Blues Music Today." E-mail blues@olemiss.edu for details.



sharing the living tradition
one generation at a time



Subscribe now, get a FREE CD!

call (800) 390-3527 • Or visit www.livingblues.com

Thacker Mountain Radio



After a long summer holiday, Thacker Mountain Radio returned to Mississippi airwaves on Thursday, September 11. Now in its eighth year, the popular live music and author reading series is reaching more listeners than ever from its home base in Oxford, Mississippi, where it is broadcast live on Bullseye 95.5 FM and statewide on the Mississippi Broadcasting Networks.

Coming off a successful summer edition on June 19 in the Gertrude C. Ford Center on the University campus—a show that focused on filmmaking, fine art, music, and even a radio drama written by novelist Larry Brown—the show's hosts, Jim Dees and the Taylor Grocery Band, welcomed back its regular crowd to Off Square Books in downtown Oxford, featuring author Setra Jeter Nashland, who read a moving excerpt from her new novel, *Four Spirits*, and an uplifting performance by Oxford-based gospel singers the Jones Sisters. The show was balanced by Nashland's frank rendering of a scene involving civil rights-era violence and the Jones Sisters'

reverent a cappella gospel, and the whole show ended notably with a memorable version of John Arden's "Swingin'," sung by the Jones Sisters and the Taylor Grocery Band with Duff Dorough.

The staff, joined this season by Center for the Study of Southern Culture graduate assistant Angela Watkins, is looking ahead toward another big season with a full slate of guests. Among the authors scheduled to read are best sellers like Elmore Leonard (October 16), Kevin Baker (October 9), and Larry Watson (September 25), and hot up-and-comers like Adam Johnson (October 2), Adrian McKinty (October 23), and Jack Pendarvis (November 6). Musicians scheduled to appear include Drive-By Truckers (September 25), the Burnside Explosion (October 2), Sid Selvidge (October 30), Old Crow Medicine Show (November 20), and Marshall Chapman, the rare guest who performs both as a musician and as an author, reading from her new memoir *Goodbye, Little Rock and Roller* on October 9.

The stations of the Mississippi Broadcasting Networks continue to broadcast Thacker Mountain Radio on Sunday afternoons at 5:00 p.m. The signal has reportedly reached from Memphis down to Mobile and even down near New Orleans. The show can be heard live over the Internet at www.bullseye955.com.

The show is sponsored by the Center for the Study of Southern Culture and Square Books and is funded by a handful of local and state supporters and grants from the National Endowment for the Arts, the Mississippi Arts Commission, and the Yoknapatawpha Arts Council. Learn more about the show at www.thackermountain.com.

JAMIE KURDILAK

FRIENDS OF THACKER MOUNTAIN

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

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

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

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____

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

Caroline Herring Hits Upon a Wellspring of Inspiration

Since the *Southern Register* last reported on the career of Caroline Herring, a 1999 graduate of the Southern Studies Program, she has found herself experiencing a number of changes. When we last visited with her she was living in Austin, Texas, and had recently released her first album, *Twilight*, on the Blue Corn Music label. The *Austin American-Statesman* had just named her Best New Artist, she had won Best New Artist honors at the Austin Music Awards during the South by Southwest music festival, and it seemed she was about to take the city by storm. Then something happened: She married Stanford graduate Joe Crespiro, and her husband's academic career required that they move from the state's capital to the nation's capital. "She'd had such wonderful acceptance in Austin," Denby Auble, the founder of Blue Corn Music, says, "it was traumatic almost to move away from that—from her primary fan base, her band, her home." A year later, Herring and her husband moved again, this time from Washington, D.C., to Atlanta where he teaches history at Emory.

Originally from Canton, Mississippi, Herring spent a number of years in Oxford as an undergraduate and graduate student at the University. She wrote her master's thesis on the Mississippi Association of Southern Women for the Prevention of Lynching, drawing from history and documentary studies. Also while at the University, Herring first got her feet wet in public performance. She was a founding member of the Sincere Ramblers, a traditional/bluegrass local band that eventually became the first house band for *Tracker Mountain Radio*.

After receiving her M.A. in Southern Studies, Herring moved west to Austin in 1999 to pursue a Ph.D. in American Studies at the University of Texas and to work as a program coordinator for the Texas Folklife Resources. But Herring's interest in music hadn't waned. She recorded a demo and shopped it around Austin, landing a three-week happy hour trial at Scabb's Boo-B-Q, which turned into a two-year weekly Thursday night gig. It was there that she was discovered by Auble. Her first album was the label's first.

Soon Herring found herself playing at such prestigious festivals as the Newport Folk Festival and Seattle's Bumbershoot Festival, and Country Music Television speculated that Herring "may well be the next big thing to emerge from the Live Music Capital of the World." Emerge she did, and Herring's latest effort promises to solidify her reputation as "the next big thing." Herring's *Wellspring* has seen her mature into one of country music's most talented new voices, reminiscent of such folk superstars as Nanci Griffith and Gillian Welch.

The new album's centerpiece is "Mistress," an achingly beautiful narrative of an East Texas slave and mistress to her plantation owner. "I'm most proud of this song," Herring says. "Colorado Woman" is



Caroline Herring

energetic and infectious roots pop that finds its narrator standing her ground in the face of life's travails. The opening song, "Trace," is a rural, homespun folk in which Herring recalls the history of an old friend's home off of the Natchez Trace, and the experience of having to start all over again in a new city is reflected in *Wellspring's* powerful closer, "Tacoma Blues": "I'm standing in the shadows/I'm howling at the sound/Inspiration fails me and/Nothing seems to ease me/Sad songs could drive me down/Drive me down/Another day of rain/in another town."

Each song is unique to itself and each a gem. Caroline Herring seems to have found her inspiration after all. "I wasn't born in the sticks," she says. "I just love to sing the music." It's unimaginable that anyone wouldn't want to hear her do so. "Not even hurricanes," she sings, "can keep us from hearing the song."

JUDY THOMAS

STRAWBERRY PLAINS ORAL HISTORY PROJECT

Everyone at the Center is excited by the prospect of starting a new oral history project in neighboring Marshall County. In partnership with Audubon Mississippi, the Mississippi Humanities Council, and the University of Southern Mississippi's Center for Oral History and Cultural Heritage, the Center will soon be conducting a series of interviews with anyone who ever lived on, or know people who lived on, Strawberry Plains Plantation near Holly Springs. Southern Studies graduate assistants Brooke Butler and Rob Hawkins will be the primary interviewers.

Now known as the Strawberry Plains Audubon Center, the property is 2,500 acres of open fields, seasonal creeks, and wooded hills. It also includes the antebellum Davis House, as well as several tenant homes and outbuildings. Strawberry Plains was willed to Audubon Mississippi in 1983 by sisters Ruth Finley and Margaret Finley Shackelford, descendants of original owner Ebenezer Davis. It was a working cotton farm from the 1830s through the 1950s and home to a number of tenant families until the 1970s.

The goal of the oral history project is to interview anyone who has memories of living there, visiting family or friends there, or who has heard accounts of life at Strawberry Plains from others. Topics to be covered in the interviews will include people's working lives, both on and off Strawberry Plains; family life there; recreational activities; religious life; special events (weddings, births, funerals, baptisms); holidays or other special times of year (Christmas, Easter, harvest time); foodways (especially those deriving directly from the land—gardening, gathering of wild plants for food, hunting, fishing); other uses of Strawberry Plains' naturally occurring plants and animals (plants gathered for medicinal purposes, for trapping); and any other



Rob Hawkins
Brooke Butler



memories people may have of human beings relating with the natural world at Strawberry Plains.

The oral history project is part of a larger effort by Audubon Mississippi to compile as complete a natural and social history of the property as possible. "Our human history and natural history are linked here, and we want to tell that story," says Midge Lindsay, executive director at Strawberry Plains. Other areas of inquiry will include examination of the Davis and Finley family papers, recently donated to the University of Mississippi Archive (see related article); archaeological surveys of various sites on the property; and architectural analysis of several of the remaining buildings. The oral history project is funded through a grant from the Mississippi Humanities Council, with matching funds from Audubon Mississippi. The Center for Oral History and Cultural Heritage at the University of Southern Mississippi will transcribe the interviews.

Dwain Wootton

Strawberry Plains Collection Donated to University Library



Jennifer Ford (left) and Chancellor Khayat

It walks and talks, they would tell a captivating story spanning 150 years at Strawberry Plains, an 1851 house near Holly Springs. Captivating visitors like a novel, the dwelling's history and the story of its surroundings and pioneering owners are conserved for posterity through an 18-box collection recently donated to the University of Mississippi.

Housed in the J. D. Williams Library's Archives and Special Collections, the Audubon Strawberry Plains Collection of historic papers, journals, and photographs provides insight into the land and the lives of early Marshall County settlers E. N. Davis and George Finley, their families and descendants. Selected items from the collection are on display in the library.

"This fragile collection spans the entire 19th century and continues well into the 20th," said Jennifer Ford, archivist in Special Collections. "Besides Natchez, Holly Springs was one of the richest areas of antebellum Mississippi, and the collection offers a detailed history of the Davis and Finley families and the area." The collection includes daguerrotype images of Holly Springs, handwritten cookbooks, bills of sale for slaves and

cotton bales, and business papers.

Two descendants, Ruth Finley and Margaret Finley Shackelford, donated the 2,500-acre preserve, two antebellum homes, and two endowments to the National Audubon Society in the early 1980s. Known today as the Strawberry Plains Audubon Center, the sisters' gift is the largest donation ever to the society, said its CEO John Flicker.

"The property is outstanding and rich in natural beauty and history," said Midge Lindsay, Strawberry Plains Center director. "Although the Audubon's main mission is to connect people to nature, the history of the people is much too extensive to ignore."

The Audubon Strawberry Plains Center is open for visitors Tuesday through Saturday from 8:00 a.m. until 5:00 p.m. It is located approximately three miles north of Holly Springs on state Highway 311. For tour information and prices, call the Holly Springs Tourism Office at 662-252-2515. For additional information about the Strawberry Plains Collection, contact the University Libraries Special Collections at 662-915-7639.

TUNE BAUER



WALTER ANDERSON IN MEMPHIS

The centennial exhibition honoring the Mississippi artist Walter Anderson (1903-1965) will open at the Dixon Gallery and Gardens in Memphis, Tennessee, on January 25 and remain there until April 4, 2004. *Walter Anderson: Everything I See Is New and Strange* is currently at the Smithsonian Institution in Washington, D.C., and will travel to the Mississippi Gulf Coast for exhibition at the Walter Anderson Museum of Art (WAMA) in Ocean Springs beginning in May 2004. The exhibition, organized by WAMA and the Anderson family, is accompanied by a full-color catalog compiled and edited by WAMA curator Patricia Pinson and published in collaboration with the University Press of Mississippi. The Press is also publishing a new biography of Walter Anderson by Christopher Maurer, *Fortune's Favorite Child*, which comes out in November as part of the centennial celebration.

The exhibition is a collection of over 100 multimedia works created by the artist over a 40-year span. It includes examples of pottery he created for the family company in Ocean Springs, lyrical and colorful watercolors he created on the Gulf Coast, prints and illustrations he did for books and his children, and examples from his three outstanding projects as a naturalist. Anderson, who suffered from schizophrenia and battled mental illness most of his adult life, also kept journals about his life and art. Excerpts from the journals are included in the exhibition, which is organized chronologically into three periods of Anderson's life that correspond to three places where he spent time creating his art: Ocean Springs, where he created his murals and spent most of his adult life; Oldfields, his wife's family home

THE WALTER ANDERSON SYMPOSIUM

September 23-25, 2004

Hillsaps College - Jackson, Mississippi

The symposium, organized by Center director Charles Reagan Wilson, will bring together scholars and artists for the final event of a year-long celebration of the life and art of Walter Anderson.

on the Gulf Coast; and Horn Island, where the reclusive artist spent his time observing nature and making hundreds of watercolors.

The Dixon has planned a wide range of programs to complement the collection, beginning with an opening lecture by curator Pinson on Sunday, January 25. A family day using Anderson's art as a basis for hands-on activities for children is scheduled for Sunday, March 28. Special guest for that event is Mary Anderson Picard. As a Valentine treat, Mississippians will be able to view the exhibition at no cost the weekend of February 14 and 15. On Saturday, February 28, the Dixon Museum Store will sponsor a pottery show featuring Mississippi artists and invites interested artists to call for information about participating in that event. On Saturday, March 6, naturalist and conservationist Dorold Bradburn of New Orleans will give a talk on the Horn Island flora and fauna that figures prominently in Anderson's work. Another aspect of Anderson's career as an artist—his mental illness—will be explored at a half-day

seminar on art therapy in February.

A dance and music program based on Anderson's children's book *Robinson: The Pleasant History of an Unusual Cat* is being produced by Mississippi opera diva Lester Senter of Jackson. The program debuts in Jackson on November 14 at the Belhaven Center for the Arts. Performances are scheduled at the Smithsonian in January and at the Dixon on Sunday, February 8. A shortened version of the program will be repeated at two school venues in north Mississippi.

The Dixon invites Mississippi schools to take advantage of the museum's policy of free admission for organized school groups—elementary through college—to see Anderson's work. Docent guided tours are available for school groups (one-week advanced reservation required), and a learning activity packet based on the artist's work will be available free of charge to Mid-South teachers. The museum is seeking funds to provide transportation grants to Mississippi schools within a 100 mile radius of Memphis.

For further information about the exhibition or programming related to Walter Anderson, contact the Dixon Gallery and Gardens at 901-761-5250 or consult the Dixon's Web site (www.dixon.org). Other programs that relate to the Anderson centennial are available through the Mississippi Arts Commission (www.arts.state.ms.us/) and the Walter Anderson Museum of Art (www.walterandersonmuseum.org/). Curriculum materials are available on the Mississippi Department of Education's Web site (www.mde.k12.ms.us).

JANE FACQUE

Sun, Fun, and Research

There are some advantages to doing colonial-era research. One is that you get to travel to the countries of former colonial dominators, in my case, France. I was fortunate to be able to spend two months in France this summer researching colonial documents pertaining to the lower Mississippi valley, or Louisiana, as it is referred to in the documents. My research trip was sponsored through the University of Mississippi Office of Research and Sponsored Programs, through which I was selected to be a member of the Faculty Research Fellows Class of 2003. This is a competitive program in which research fellows are selected once a year from a pool of UM faculty who have submitted research proposals. In my proposal, entitled "Chickasaw Slaving: Responding in the Shatter Zone," I proposed to continue documentary research on a long-term project examining the early trade in Indian slaves in the Southeastern United States, and, in particular, I wanted to further investigate the role of the Chickasaws as slave raiders.

I began work on this project two years ago. This research has led me to begin formulating a conceptual and processual framework for thinking about the incorporation of indigenous peoples into the global economy, for explaining much about the 17th- and early 18th-century South, and for integrating the events of the South with events in the larger arena of early American colonization. Briefly, I have come to understand that the whole of the eastern woodlands of the North American continent constituted a "shatter zone," or large region of instability, in the 17th and early 18th centuries. This shatter zone was created when the English, French, and Dutch introduced capitalism through a trade in Indian slaves and furs, and one result was the generation of a handful of militaristic Indian societies who held control of the trade, and who through their partnership with European trade houses, conducted slave raiding, created widespread dislocation, migration, amalgamation, and, in some cases, extinctions of native peoples. These Indian militaristic societies were key elements in creating the shatter zone, and the Chickasaws were one of the primary militaristic societies in the South for over 50 years.

I had spent the past two years researching primary sources available in the United



States, and I realized that the next step in this project was to go to France. In my proposal, I proposed to spend five weeks at the Centre Historique des Archives Nationales in Paris and at the Centre des Archives d'Outre-Mer at Aix-en-Provence, both of which house the colonial documents and cartographic sources from the French colony of Louisiana and Canada. My goal was actually a modest one. I only wanted to learn how to use the French archives, to see what collections they housed that were not available in the United States, and to assess the usefulness of those collections for my Chickasaw project. Using this information, I hoped to be able to write a successful grant for funding my sabbatical during which time I would make an extended research trip back to France. With my 2003 grant I managed to spend about eight weeks, from mid-June to mid-August, in France.

My first stop was Paris. Through a rental agency listed on the Web site H-France (a website for academics doing research in France), I rented a small "flat" in a section of Paris known as the Marais. The Marais is in the heart of Paris, and my apartment was a block from the Seine and the Île St. Louis. It was all very beautiful.

The Archives Nationales des France, needless to say, are massive as they house documents from the middle ages to the present. There are also several repositories. The Centre Historique des Archives Nationales (CHAN) in Paris is the primary

repository for documents before 1783. Many of the documents from the colonial era were removed from CHAN this century and placed in a separate repository, the Centre des Archives d'Outre Mer (CAOM) in Aix-en-Provence, which is still under CHAN. Therefore, I wanted to go first to Paris to familiarize myself with the full scope of CHAN and to study the inventories. The reading room at CHAN was closed for renovations and had been moved to the stunning Salle Labrousse at the Bibliothèque nationale de France, pictured here. I spent almost a week and a half going through the inventories, which are guides to the documents, and generally acquainting myself with the many collections, the various repositories, and the procedures for obtaining permits, documents, and so on. The remainder of the time I used reading reels of microfilm from a specific collection that contained some unpublished letters by Henri de Tonti, by some of the men who were with La Salle, and by a few other Frenchmen on the Mississippi River in the mid-17th century. My French, which was more than rusty when I arrived, began to improve as well.

I then headed to Aix (pronounced "a"). Through the Aix tourism Web site I rented a bright and airy flat on the fourth floor of a building right in the historic district. And yes, it was above a bakery, so every morning I awoke to the smells of baking breads. So French. The archives in Aix were smaller

in the South of France



Salle Labrousse at the Bibliothèque nationale de France

than those in Paris, and the building was a modern one, which lost something in terms of ambiance but gained something in terms of air-conditioning. The AC turned out to be indispensable as the conicade (heatwave) heated to searing degrees by August.

Somewhere between Paris and Aix I had forgotten that France once had a vast colonial empire stretching from the Mississippi River to Indonesia, so I was initially surprised to see the amount of documents housed in Aix. Still, the cataloging system is straightforward and easy to maneuver, so the first day at CAOM I began straight off looking at documents. Also, all the prework in Paris meant that I knew exactly what I wanted to investigate in Aix. Reading French colonial documents is slow work—they are handwritten and therefore sometimes difficult to decipher; reading French is much slower than reading English; and the French I was reading was 17th-century French, naturally. Still, I managed to get through a few collections. I also discovered that the Canadian government is in the process of microfilming all French documents relating to North America. This is a long-term project, but one of the goals is to have these collections available on-line. This will be a tremendously important resource.

The archives closed for two weeks during July for their annual closing. So what could I

do but take a vacation. I returned to Paris where my husband joined me and we spent several days in Paris and then headed to the lovely Saintes Maries de la Mer, a small town on a beautiful 30-kilometer stretch of undeveloped beach hugging the protected wetland known as the Camargue, which is where the Rhône River empties into the Mediterranean. Denton took this picture of me on top of the cathedral at Saintes Maries de la Mer, facing the ocean. After seeing Denton back to Paris on the TGV (the high-speed train), I had two more weeks in Aix. I spent this time investigating a large collection of naval papers (the colonies were under the jurisdiction of the French navy) to see if they had much pertaining to Louisiana and specifically if they had much pertaining to the Indians of the area. This collection, in fact, looks extremely promising.

At the end of those two weeks, I returned home. The project, however, is not yet over. In the next few months I will be researching granting agencies and writing proposals for further funding of this project and for a longer research trip during my upcoming sabbatical.

ROBERT EYENRICE



Tour barge on the Mississippi River

Mississippi River Tour

Welcome aboard!

An exciting and unique travel experience awaits members and friends of the Center and members of the Ole Miss Alumni Association.

An eight-day, fun-filled trip will explore the Deep South's extraordinary creative legacy through fascinating programs, concerts, films, and shore excursions in keeping with the theme:

"Literature, Love, and Lyrics of the Mighty Mississippi."

This trip will take place April 6-13, 2004, on board America's only floating hotel, the luxurious and spacious RiverBarge Excursion Lines River Explorer.

Limited to 100 guests, the trip will begin in New Orleans and go up the mighty Mississippi River, stopping for shore excursions in Baton Rouge, Natchez, and Vicksburg, before ending with a day in Memphis.

Highlights include programs by noted Southern writers, scholars, and musicians; guided excursions of river towns; concerts, films; and time to enjoy the mighty Mississippi.

Presenters include:

- Center director Charles Ferguson Wilson
- Ole Miss historian David Sapping
- Ole Miss alum Greg Bar of Natchez, author of *24 Hours*
- Estate Award-winning songwriter/writer/producer Steve Margolin (*Backlist Plus!*)
- Endless Water scholar Peggy Whitman Penderow, who will focus on *The Ponder House*
- Pulitzer Prize nominee and Mississippi native Clinton Laddery of *Tales From The North, Eight Habits of the Heart*

- William Faulkner scholar Neal Poff of Hattiesburg, who will focus on *The Reivers*
- Former Ole Miss Alumni Association President Martin Smith of Natchez

Discussions and films will also explore Louisiana's Thru F Long, John Barry's *King Tide*, and Robert Penn Warren's *All the King's Men*.

While on board, guests will enjoy first-class comforts, service, food, and amenities. All accommodations on the River Explorer are identical, with comfortable, 200-square-foot staterooms featuring large picture windows. Rooms have either twin or queen beds, a full bath with tub and shower, mini-fridge, telephone, TV/VCR, coffeemaker, hair dryer, radio, binoculars, and lots of storage.

Staterooms are on two decks, Royal (lower) and Platinum (upper). Platinum Deck rooms have a small balcony. A limited number of single rooms are available on each deck. A third, open-air (Staldeck) runs the entire 600-foot length of the vessel.

Rates per person range from \$2,328 to \$4,125. Price includes eight days aboard the River Explorer, all meals, 24-hour meals and soft drinks, all shore excursions, all guides, all entertainment, welcome aboard and farewell cocktail parties, a wine tasting, a cooking demonstration, and all tips.

To register, send a deposit of \$500 per person to University of Mississippi Alumni Association, P.O. Box 1948, University, MS 38677-1948. Write on the check the purpose of the deposit.

Registrants will receive information about optional pre and post 24-hour packages in New Orleans and Memphis and motor coach transportation back to New Orleans on the last day.

This trip is made possible in part by an association with the Natchez Literary and Cinema Celebration, chaired by Center Advisory Committee member Carolyn Vance Smith. All travel and program arrangements are by Educational Travel Associates, Inc., P.O. Box 1707, Natchez, MS 39021. For information, please call 601-446-1208 or e-mail Carolyn.Smith@edtravel.com.

Information about the RiverBarge Excursion Lines River Explorer is available at the Web site www.atsouline.com.

Regional Upcoming Events of Interest Roundup

The Historic New Orleans Collection announces significant additions to the Louisiana Purchase Bicentennial exhibition *Napoleon's Eyewitness: Pierre Clément Laussat in Louisiana, 1802-1804*. The exhibition focuses on Laussat's role in the transfer of Louisiana and on his daily activities, both personal and governmental, set against the backdrop of New Orleans in 1803.

Laussat's tenure in New Orleans was recorded in hundreds of journal entries, documents, and letters acquired by HNOC in 1975. In the late 1920s they were discovered in Laussat's French chateau in dusty canvas bags smelling of the cayenne pepper he had sprinkled throughout as protection from rodents and insects. More than one hundred of these documents, along with paintings, maps, artifacts, and newly added Louisiana transfer papers, form the basis of the exhibition. *Napoleon's Eyewitness* is free and open to the public Tuesday through Saturday, except holidays, through March 2004, from 10:00 a.m. to 4:30 p.m. at 533 Royal Street. For more information and a schedule of Wednesday afternoon gallery talks by exhibition curators, call 504-523-4662.



The 33rd annual Audubon Pilgrimage of the West Feliciana Historical Society, scheduled for March 19-21, 2004, will present four historic houses in or near St. Francisville, Louisiana. The houses are Oakley, where John James Audubon stayed in 1821; Live Oak (1809); Virginia (1817, 1855); and Wildwood (1915). Other sites to visit are Rosedown Gardens and Afton Villa, known for its extensive gardens and its serpentine avenue of live oaks. For information about the house tour and other pilgrimage events, contact the Society at Box 338, St. Francisville, LA 70775; telephone 225-635-6330; or visit the Web site www.audubonpilgrimage.info.

ANGELINA AUTORELLI joined the Center's staff in July as advancement associate. She earned her M.A. in comparative literature from the University of Texas at Austin.

TODD BAKER is a communications specialist for the University's Office of Communications at the University of Mississippi. Formerly a newspaper reporter in Grenada, Mississippi, he received his B.S. in journalism from the University in 1996.

HUNTER COLE is associate director and marketing manager of the University Press of Mississippi. He lives in Brandon, Mississippi.

ROBBIE ETHEKING is McMullan associate professor of Southern Studies and associate professor of anthropology at the University of Mississippi. Her book *Creek Country: The Creek Indians and Their World* will soon be published by the University of North Carolina Press.

JANE WAIRD FAQUIN received B.A. and M.A. degrees in history of the University of South Carolina and for the past 15 years has been curator of education at the Dixon Gallery and Gardens in Memphis, Tennessee.

LEANNE GAULT received a B.A. in English from the University of Mississippi in 1988. She currently resides in Oceanwood, Mississippi, where she is a mother, poet, freelance writer, and the public relations project manager at Viking Range Corporation.

DONALD M. KARTIGANER holds the William Howdy 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."

JAMIE KORNEGAY is a bookseller at Square Books, editor of the store's *Dear Reader* newsletter, and a freelance writer. He lives in Water Valley, Mississippi.

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

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

MARY ELLEN MAPLES is a Southern Studies graduate student from Jackson, Mississippi. She earned her B.A. at Ole Miss in 2003.

LINDA PEAL is a freelance writer living in Oxford. In addition to writing for the University of Mississippi Foundation, she is Chancellor Robert Khanna's speech writer.

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

ANNETTE TRIEBER is assistant professor of English at the University of Mississippi. She is coeditor of *Enclaving Native American Identities* and author of several essays on Zola Neale Horton, Marjorie Kinnan Rawlings, and other authors.

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

CHARLES REAGAN WELSON is director of the Center and professor of history and Southern Studies. Among his publications are *Baptized in Blood: The Religion of the Lost Cause and Judgment and Grace in Dixie: Southern Faiths from Faulkner to Elvis*.

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

POSTERS

The Sixth Oxford Conference for the Book Poster (1999)

Poster features Eudora Welby portrait by Alfred Nungesser. Welby from the National Portrait Gallery, Smithsonian Institution, Washington, D.C.



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

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

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



Black and white photograph, marve background, 17.5 x 23.5"
M1107 \$10.00
Friends \$9.00

CDs

"The Memory Is a Living Thing"

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

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

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

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

SR2002 \$16.00
Friends \$14.40

Southern Culture Catalog

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

International Orders

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

Sold to:

Name _____

Address _____

City _____ State _____ Zip _____

Country _____

Daytime Phone _____

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

Charge my: Visa MasterCard Account # _____

Exp. Date _____ Signature _____

How To Order

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

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

By telephone: Credit Card orders only:
800-390-3527 (Monday-Friday, 8:15 a.m.-4:45 p.m. CST) in the US.
Outside the US call 662-915-3993

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

Delivery

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

Shipping and Handling Costs

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

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

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

| Item # | Title/Description | Qty. | Price | Total |
|--------|-------------------|------|-------|-------|
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

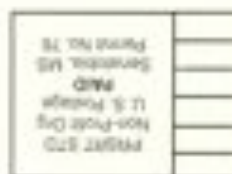
This form may be photocopied. Faxed orders accepted.

Order Total

Mississippi residents add 7% sales tax

Shipping and Handling

TOTAL



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



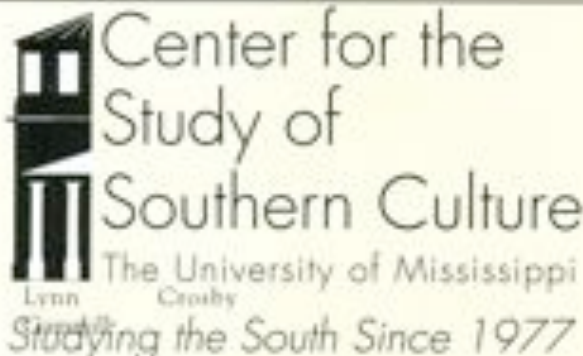
Please help us reduce waste and postage costs.
Complete this form and return it with your mailing label,
or fax it to 662-915-5814.

- Name Misspelled
 Contact person changed Address wrong
 Received more than one Delete me from your list

Please give us your correct information:

Name _____
 Address _____
 City _____
 State _____ Zip _____

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



Friends of the Center

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

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

I/We would like to contribute \$_____ to the Center's Annual Appeal right now. Enclosed is my tax-deductible contribution.

Annual Memberships:

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

Please fill out the information below when returning this card:

Name (please print) _____

Address _____

City _____

State _____ Zip _____

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

Payment Schedule:

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

Monthly: \$_____ Beginning _____

Quarterly: \$_____ Beginning _____

Yearly: \$_____ Beginning _____

Visa MasterCard American Express

Account Number _____

Exp. Date _____ Signature _____

MAKE GIFTS TO THE CENTER ON-LINE.

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