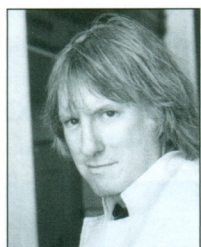
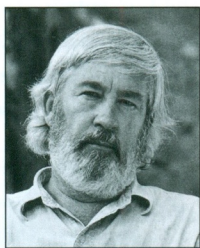


Walter Inglis Anderson, 1960
Self-Portrait, watercolor on paper, 11 x 8.5 inches
Courtesy Walter Anderson Family

The Sixteenth
Oxford Conference for the Book
The University of Mississippi • Oxford, Mississippi
March 26–28, 2009

intellectual autobiography, personal narrative, political/cultural analysis, spiritual journal, literary history, and poetry.

CURTIS WILKIE was a reporter for the *Clarksdale Press Register* in his home state of Mississippi during the 1960s and then served as a national and foreign correspondent for the *Boston Globe* for 26 years. He is coauthor, with Jim McDougal, of *Arkansas Mischief: The Birth of a National Scandal* and author of *Dixie: A Personal Odyssey through Events that Shaped the Modern South*. Wilkie holds the Kelly Gene Cook Chair of Journalism at the University of Mississippi. In 2005 he received a special award for excellence in nonfiction from the Fellowship of Southern Writers.



STEVE YARBROUGH, a native of the Mississippi Delta town of Indianola, has taught at California State University, Fresno since 1988. He was 1999–2000 Visiting Grisham Writer at the University of Mississippi, where he earned BA and MA degrees in English. He has written four novels—*The Oxygen Man*, *Visible Spirits*, *Prisoners of War*, and *The End of California*—and three story collections.

J. PEDER ZANE is the book review editor and books columnist for the *News and Observer* in Raleigh, North Carolina. His column has won several national honors, including the Distinguished Writing Award for Commentary from the American Society of Newspaper Editors. He contributed to and edited the essay collection *Remarkable Reads: 34 Writers and Their Adventures in Reading* and is editor of *The Top Ten: Writers Pick Their Favorite Books*. He serves on the Board of the National Book Critics Circle.



JOYCE ZONANA is the author of *Dream Homes: From Cairo to Katrina, an Exile's Journey*. She earned her BA at Brooklyn College and her PhD in English literature at the University of Pennsylvania, going on to teach at the University of Oklahoma, the University of New Orleans, Rowan University, and Borough of Manhattan Community College at the City University of New York. Her teaching and research interests have included Victorian literature, feminist theory and women's literary history, postcolonial literature and theory, and autobiography.

The first poetry is always written against the wind by sailors and farmers who sing with the wind in their teeth.
The second poetry is written by scholars and wine drinkers who have learned to know a good thing.
The third poetry is sometimes never written but when it is, it's by those who have brought nature and art together into one thing.
The duty of the poet is to give words to the bells.

—Walter Anderson

Epic Poetry approaches life itself.

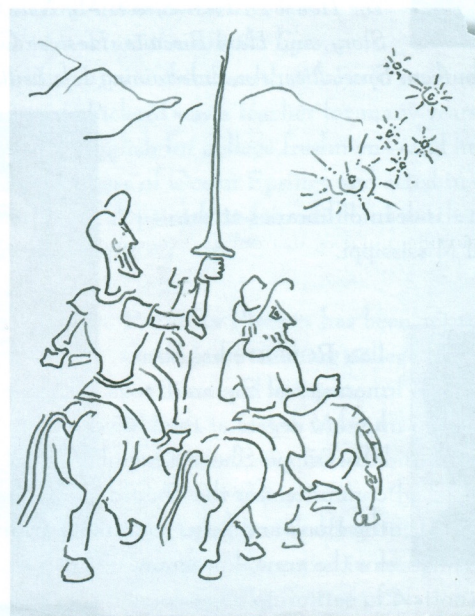
—Walter Anderson

. . . every moment, each discovery.
Is a part of the heavenly music,
If my ears were functioning properly
I would hear not just the wind in the grass.
The two or three different rhythms of insects,
The piping of a frog, the call of a nightjar,
But an orderly and recognizable harmony
Which might or might not have been written.

—Walter Anderson

Poets walk with webbed feet when it rains and talk with the frogs.

—Walter Anderson



Don Quixote and Sancho Panza, c. 1941

Ink on paper, 11 x 8.5 inches

The Family of Walter Anderson

One of more than two thousand drawings referring to Anderson's favorite book. Around 1940, Anderson began to study Spanish so that he could read Miguel de Cervantes's novel in the original and also translate a history of art—*Summa Artis*—by the Spaniard José Pijoan.

—from *The Art of Walter Anderson*, edited by Patricia Pinson
(University Press of Mississippi, 2003)

Hamlet and Beyond: Literature through the Eyes of Walter Anderson

Exhibition at the Walter Anderson Museum of Art

February 3–May 13, 2001

An Introduction to the Exhibition

by Mary Anderson Pickard, daughter of Walter Anderson

Hamlet and Beyond reveals the extraordinary role of books in the life work of Walter Anderson. Literature inspired more than a third of his art in drawings, watercolors, woodcarving, pottery, and linoleum block prints.

Ships from Viking tales, dragons, witches and giants of folklore, stories of the New Orleans street prompted many of the drawings of his childhood. Early woodcarvings feature fierce pirates, staunch heroes, and all the stories of the saints.

Greek and Roman myths and epics of adventure were subjects for the decoration of Shearwater pots. A planter carries a bas-relief of a battle from *The Iliad*. Bacchante dancers (a priestess or follower of the God Bacchus) writhe around a vase. Androcles and the Lion embrace on utilitarian bookends. The story of the past, American Indians and early white settlers and their lives inspired his WPA murals.

Stories from his own full life experience, from his voracious consuming of books, or from his exuberant imagination fed the fountain of his creativity no less freely than the images from the natural world for which he is best known. Anderson's passions for literature and the natural world are meshed and interwoven in his art. Concisely and poetically he wrote:

The form (nature) is here; The stories are told. Realize it and them like a succession of flowers opening.

Like Joseph Campbell, Anderson must have believed it the duty of the artist to retell the myths of universal meaning for modern man. In the 1940s he created a series of linoleum block prints meant for the decoration of homes. The hand printed and individually painted panels were offered to the public at one dollar a foot. They are visions of the Gulf Coast world and stories from the vast archetypal store of folklore, myth, and fairytale.

An alphabet, rich in decorative and literary allusions, and blocks of classic nursery rhymes were made for Anderson's own children as was *Robinson*. This *Pleasant History of an Unusual Cat* has a poignancy born of the artist's experience of a year in New York as an impoverished outsider, a student at the art institute, longing to be a part of the glamorous warmth, music, and excitement of New York art world.

The 99 drawings from Shakespeare's *Hamlet* are a tiny fraction of thousands of illustrative drawings that Anderson began in the 1940s at Oldfields. He had joined his wife and children there after a prolonged period of mental illness. Perhaps these drawings were born of the

inactivity of convalescence, the comparative isolation of Oldfields, and the restless longings of an adventurous spirit confined by demands of family living and a lack of financial means, but certainly they represent a fascinating facet of Anderson's gifts.

Never needing more than a few hours sleep, Anderson would read at night at the dining room table. As he turned pages with his left hand, his right hand flew, setting down the images his fertile mind produced in response to the words he read. His wife was unwilling that they be called illustrations. These illustrative drawings were translations of the written word into the language of Anderson's vision. These were "realizations" in the most immediate sense; direct communication between left (verbal) and right (visual) brain.

The *Hamlet* drawings are late examples of the genre perhaps created in Ocean Springs after Anderson returned to live alone at his Shearwater cottage. They have the sure dexterity of long experience, seem to have been drawn with fountain pen rather than the earlier dip pen, and incorporate in their content—in wall hangings and decorative panels—many of the patterns from the mid and late 1940s block prints, birds and fish and repetitive borders.

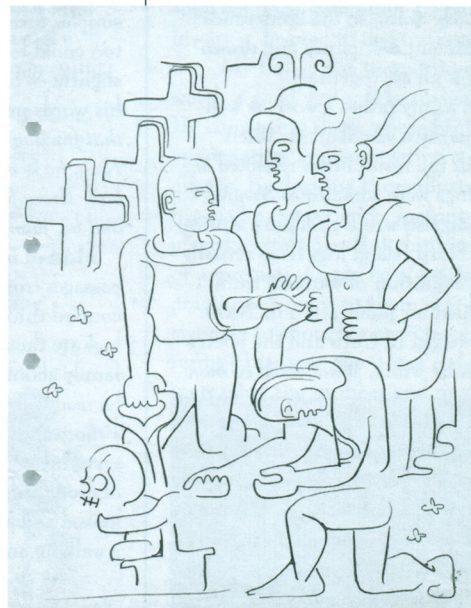
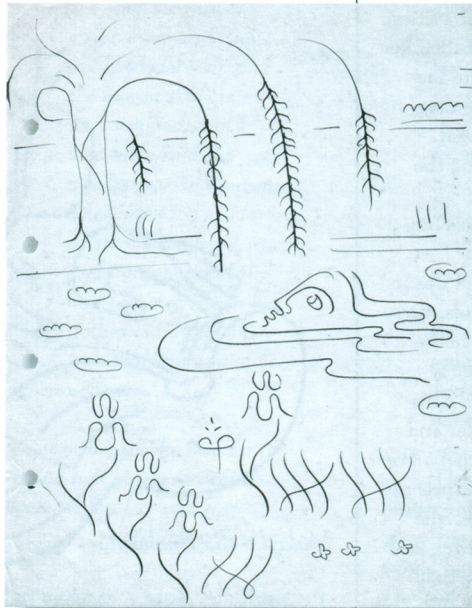
Anderson called himself a dramatic painter. Fascinated by the theatre and by the power of the theatrical—its real drama as well as its exaggerations—the artist sees *Hamlet* as the play it is. Deliberately he stages the scenes, changing sets appropriately and revels in the dramatic gesture. Sometimes the drawings seem to indicate a sense of humor that detracts from the tragedy of the story. The *Hamlet* character has inspired in actors of the finest reputation the very "strutting and fretting" which Shakespeare deplored and Anderson's *Hamlet* sometimes looks like a "poor player"

Various Anderson enthusiasms, his interest in natural phenomena attendant on human events, in costume, in fencing, in the mystique and manners of the medieval court, are reflected in these witty, objective drawings.

Anderson was no stranger to those human experiences of sorrow, loss, betrayal, injustice, doubt,

and indecision, which drive poor *Hamlet* to his doom. A subjective identification with *Hamlet* could have been an emotional trap, leaving the artist enmeshed in "the pale cast of thought" in which "conscience does make cowards of us all." Instead, the artist maintains the objective stance of audience beyond the proscenium. His *Hamlet* is an actor playing a part.

For eight samples of Anderson's art from the exhibition, visit the Web site of the Walter Anderson Museum of Art in Ocean Springs, Mississippi: www.walterandersonmuseum.org/frameset2.htm.



An Essay for the Oxford Conference for the Book

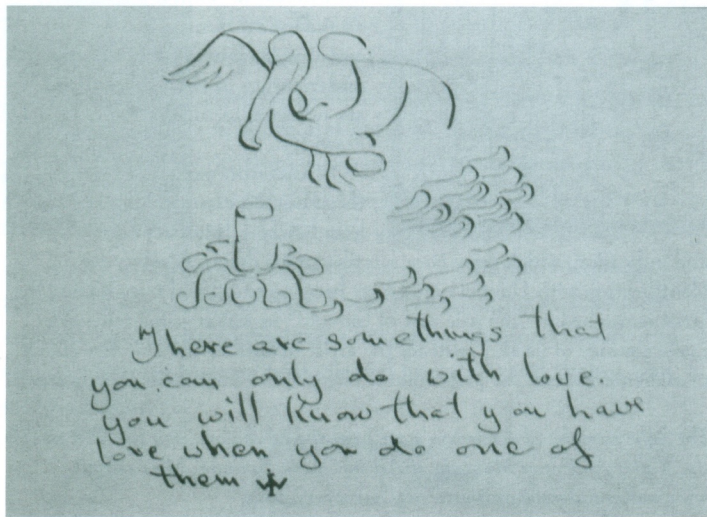
A Meditation on the *Walter Anderson and World Literature* Exhibition

by John Anderson

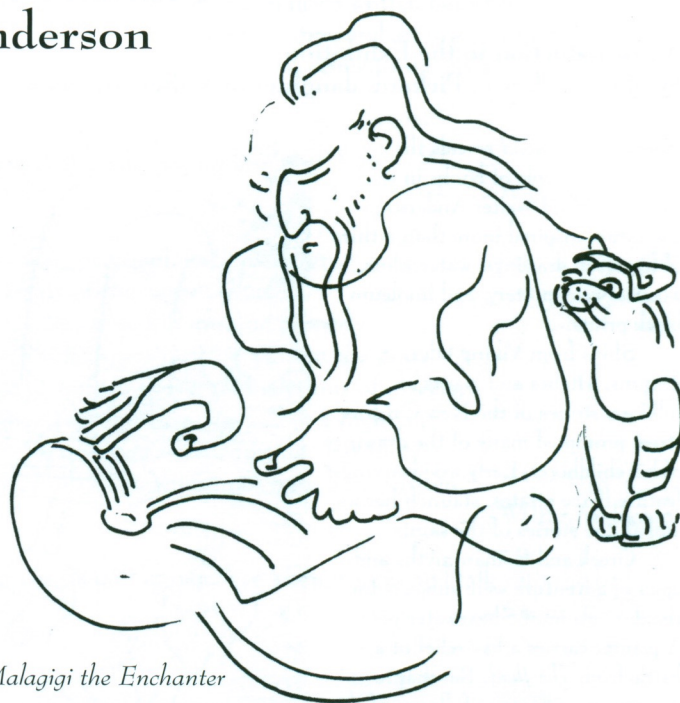
Initially I was confused by the decision to honor my father at the Oxford Conference for the Book. While it is true that he did quite a bit of writing, drew illustrations for many books, and was certainly a voracious reader, he was primarily a visual artist. So it seemed strange to me to dedicate the conference to him when there are so many talented writers who deserve to be honored in this way. However, after hearing the confidence and enthusiasm in Ann Abadie's voice, I became interested in exploring the connections between my father's art and world literature.

Fortuitously, exhibitions of Eudora Welty's photographs have recently helped to clarify an essential link between visual and verbal art. By demonstrating that she saw elements of life that others did not and was capable of revealing her perspective through pictures as well as words, these exhibitions shed light upon the underlying nature of literature. Whether she was looking through the lens of a camera or the lens of a writer's eye, a passionate love of life gave her a perspective that created art. This "artistic vision" distinguished her as a visual artist as well as a writer and connected the literature that she produced to other forms of creativity. For her, writing and photography were apparently merely different channels of the same river. That river of creativity was the source of her vision. She did not have creative vision because she was a writer. She was a writer, and a photographer, because she had creative vision. By demonstrating that artistic vision forms the foundation for both written and visual art she made it much easier to understand why the Oxford Conference for the Book might choose to honor a visual artist. By doing so the conference has ignored artificial boundaries between different disciplines and drawn attention to a natural relationship that brings all art together.

This relationship has been demonstrated in my father's work as well as in Eudora Welty's. Although he was primarily a visual artist, when he turned his vision toward the written word, the result often reflected a creative perspective. The backs of his paintings were sometimes covered with observations, poems, and aphorisms. He also wrote children's stories, essays, and journals or "logs." Some of his Horn Island logs have actually developed a following of avid readers, and a collection of journals from travels to other destinations has been compiled for publication in 2009. His writing, informal as it was, carried the weight of truth and the poetry of simplicity. Our hearts were touched when he wrote, *What could be more*



There are somethings that
you can only do with love.
you will know that you have
love when you do one of
them



Malagigi the Enchanter

delectable than to climb a new blade of grass, with the dew still on it, and spend the morning swinging in the wind. We found ourselves yearning for a simpler form of existence and were empowered by the realization that we too could look through the eyes of a frog just by shifting our perspective slightly. When he wrote about how a bird taking flight could affect him, his words provided a more pithy philosophical insight. The bird flies and in that fraction of a fraction of a second man and the bird are real. He is not only King, he is man. He is not only man he is the only man and that is the only bird. Every feather, every mark, every part of the pattern of its feathers is real and he, man, exists and he is almost as wonderful as the thing he sees.

Most of my father's writing has not been published. However, two passages from his off-the-island logs provide a "feel" for the inner vision that coursed through his writing as well as his paintings and drawings. These logs are the roughest form of writing that he did. They were just notes to his family about where he was and what he was doing on a particular day. When he read them to us he generally added things from his memory to provide a more complete account of his experiences. These rough notes seemed to serve merely as aids to help him remember. But his perspective was part of everything that he did, so they carry a sense of the place from which he looked and a feeling for who he was. The first of these passages is taken from a walking and camping trip through the woods of Mississippi.

I built a fire there and ate lunch. I was on the point of leaving when a strange and secret thing happened. I felt I needed a sign that the birds still loved me and so I thought if only one of you will come a little closer I will know and at once a hermit thrush came and sat on a stump a few feet from me and a woodpecker with a red head came and lit on a trunk and put its head into the hole. Then I suddenly knew the meaning of love, and felt "my love has come to me." And knew that love meant having something to love, and not being loved. No amount of being loved could possibly give understanding in the same way.



I left there and crossed an open field, still uplifted, and a fable came to me. The little animals and birds I had just seen had all been at the crucifying of Christ.

Yes said the thrush I was there and flew out of God's hair, and the roman soldiers were terrified, and I was there said the woodpecker and put my head into God's side to get my red head, and we were there and had taken refuge in his clothes, said the other little birds and animals.

The Romans nearly ran away when we came out.

Then I walked on and suddenly a flock of meadowlarks flew up from under my feet and I was startled and had barely recovered from them when a rabbit ran out from under my feet and I thought, I too, am a Roman.

The second passage is from his log of a trip to China. All of his belongings had been stolen following a confrontation with armed men. So he had retraced his steps to a town visited earlier. There some kind friends had provided him with a room for the night. In his journal a surreal collection of verbal images captures the ambiance of an evening spent in a mysterious country far from home.

In my new room I have a wide gallery which overlooks the river.

The night was warm and I took numerous sponge baths and sat in an armchair on the gallery.

Immediately in front is the enclosure or compound; outside its walls is the street with a walk and stone railing between it and the river. Below is the abyss, the gulf, of the river itself with static lights of anchored boats, moving [sic] lights of an occasional restless spirit, seeking a different anchorage and the vertical reflections of lights on the shore.

Then comes the far shore with its strings of climbing lights, its different combinations of lights all arranged as if to arouse the curiosity of the observer on the opposite bank—a



sort of visual tug of war, each side trying to pull the other into the water by curiosity.

It is very still. Although the graceful tree just beyond the pillar of the house has its leaves stirred occasionally by a breeze, it is all very still.

The procession of people, passing outside the gate—their talking, the clicking of the wooden soles of their shoes on the road, is *dimuendo*, has been *dimuendo* for about two hours. The people pass, their bodies visible in white clothes in the moonlight their feet invisible—groups moving [sic] in opposite directions seem to pass thru each other without bodily resistance.

From the river, the abyss, comes the vibration of a gong, it is taken up by every flat surface it reaches. The moonlit night is filled with its vibrations, it becomes part of the moonlight and the fixed lights swim in it as if it were a new element. The gulf is filled with light and sound.

And yet, with thought, I am conscious (and the deliberate chosen sentences from the next roof help me) that all of this is ephemeral and depends for its effect and, perhaps, for its existence, upon the dark and solid columns of the house in which I sit.

The same river that flowed through Eudora Welty's life and gave her photographs relevance seems to have flowed through my father's life and given his words some poetry. However, he was not a writer and certainly would have been shocked by any suggestion that he might have been one. He kept his art firmly anchored between the solid pillars of the house in which he sat. In terms of his appreciation for literature those dark and solid columns were often drawn in India ink. Approximately one third of his art is devoted to illustrations and responses to books and poems.

My father was unquestionably a lover of literature. He loved to watch a good writer take images from life and shape them into words. By converting those words back into images he was expressing his appreciation and completing a creative circle that validated the author's efforts. By drawing these illustrations he undoubtedly enhanced his reading experience, making it a more active process in which he played a vital role. But thinking of his illustrations only as evidence of appreciation may be a shortsighted approach. There is also a more practical element to them. He knew that some people respond more strongly to thoughts and concepts while others think primarily in terms of images. So it was only common sense for him to suspect that increasing the number and quality of illustrations in a book would make that book more appealing to those who prefer images. It also might enhance the experience of reading for those whose imagery was limited. The numbers of his illustrative drawings suggest that he was considering books with illustrations for every page. The time that he spent carefully printing out the passages that he chose to illustrate supports this conclusion. The drawings for *Robinson*, a book that he wrote and illustrated in this manner, provide a good example of this process carried to completion. He may actually have been imagining lithographic editions of the books he illustrated. Ironically, changes in printing techniques have recently made such an idea much more practical just at a time when Hurricane Katrina has destroyed so many of his drawings that it would be impossible to fully reconstruct his efforts now. But it is an intriguing concept. Perhaps the drawings and block prints that have been placed in a traveling exhibition as a result of this conference will inspire some future artist to realize his dream of the perfect partnership between the visual and literary arts.

The Sixteenth Oxford Conference for the Book

The University of Mississippi • Oxford, Mississippi

Dedicated to Walter Inglis Anderson

Sponsored by the Center for the Study of Southern Culture, Department of English, Department of History, Department of Journalism, John Davis Williams Library, African American Studies Program, Sally McDonnell Barksdale Honors College, John and Renée Grisham Visiting Writers Fund, Barksdale Reading Institute, Sarah Isom Center for Women, School of Education, Junior Auxiliary of Oxford, Lafayette County-Oxford Public Library, Lafayette County Literacy Council, Della Davidson Elementary School PTA, Mississippi Library Commission, Mississippi Hills Heritage Area Alliance, and Square Books. The 2009 conference is partially funded by the University of Mississippi, a contribution from the R&B Feder Foundation for the Beaux Arts, and grants from the National Endowment for the Arts, the Mississippi Arts Commission, the Mississippi Humanities Council, the Oxford Convention and Visitors Bureau, and the Yoknapatawpha Arts Council.



NATIONAL ENDOWMENT FOR THE ARTS

This project is supported in part by an award from the National Endowment for the Arts, which believes that a great nation deserves great art.



MISSISSIPPI HUMANITIES COUNCIL

This program is financially assisted by the National Endowment for the Humanities through the Mississippi Humanities Council. MHC's purpose is to provide public programs in traditional liberal arts disciplines to serve nonprofit groups in Mississippi.



MISSISSIPPI ARTS COMMISSION

The Mississippi Arts Commission is a state agency, funded by the Mississippi legislature, the National Endowment for the Arts, the Wallace Foundation, and other private sources.



YOKNAPATAWPHA ARTS COUNCIL

The Yoknapatawpha Arts Council is a nonprofit organization established in 1975 to access, celebrate, and promote the arts with all citizens of Oxford and Lafayette County, Mississippi. The Yoknapatawpha Arts Council is the official arts agency for the City of Oxford and Lafayette County.



For tourist information, contact:
Oxford Convention and Visitors Bureau
102 Ed Perry Boulevard • Oxford, MS 38655
telephone 800-758-9177 662-232-2367
fax 662-232-8680
www.oxfordevb.com



For information about books and authors, contact:
Square Books
160 Courthouse Square, Oxford, MS 38655
telephone 800-468-4001 • 662-236-2262 • fax 662-234-9630
www.squarebooks.com/

For more information concerning the conference, contact:

Center for the Study of Southern Culture

The University of Mississippi

P.O. Box 1848, University, MS 38677-1848

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The
University of Mississippi

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The Sixteenth Oxford Conference for the Book celebrates the life and legacy of Mississippi Gulf Coast artist, author, and naturalist Walter Inglis Anderson (1903–1965)

Authors, scholars, and family members will gather in Oxford on March 26, 2009, to talk about Mississippi Gulf Coast artist Walter Anderson, focusing on the extraordinary role of books in his life and work. The 2001 exhibition *Hamlet and Beyond: Literature through the Eyes of Walter Anderson* revealed that literature inspired more than a third of his art in drawings, watercolors, woodcarving, pottery, and block prints. Anderson was a prolific writer as well as a prolific visual artist, but fewer than one fourth of his logbooks, and only a small part of his other writings, have been published.

The conference will call attention to Anderson's graphic art and writings, which were little known during his lifetime but have been increasingly appreciated worldwide since 1991, when the Walter Anderson Museum of Art opened in Ocean Springs, and 2003, when a traveling exhibition, catalog, biography, and several events commemorated the centennial of his birth. The publication of a small library of Anderson books by the University Press of Mississippi beginning in the 1980s has also enhanced his reputation. In conjunction with the conference the J. D. Williams Library is sponsoring *Walter Anderson and World Literature*, an exhibition curated by the artist's son John Anderson, and the Department of Theatre Arts is presenting *The Passions of Walter Anderson*, drawing from the artist's letters, travel logs, and stories to celebrate his legacy and the profound inspiration his work provides artists and lovers of artistic creations.

“Hamlet and Beyond reveals the extraordinary role of books in the life work of Walter Anderson. Literature inspired more than a third of his art in drawings, watercolors, woodcarving, pottery, and linoleum block prints. . . . The 99 drawings from Shakespeare's Hamlet are a tiny fraction of thousands of illustrative drawings that Anderson began in the 1940s at Oldfields.”

—from Mary Anderson Pickard's introduction to *Hamlet and Beyond: Literature through the Eyes of Walter Anderson* (2001)

“Along with thousands of paintings, sculptures, block prints, and writings, Walter Anderson . . . created over 9,500 pen-and-ink illustrations of scenes from Don Quixote, Paradise Lost, Pope's Iliad, and Bullfinch's Legends of Charlemagne. He also drew inspiration from such sources as Paradise Regained, Temora from The Poems of Ossian, The Rime of the Ancient Mariner, Alice in Wonderland, and Darwin's The Voyage of the Beagle.”

—from *Illustrations of Epic and Voyage*, edited by Redding S. Sugg Jr. (University Press of Mississippi, 2006)

Walter Anderson “is Mississippi's greatest artist . . . [and] was also a poet and a writer who attempted to interpret the natural world of the Gulf Coast. . . . At his death 82 volumes of his journals were discovered. *The Horn Island Logs of Walter Inglis Anderson* (1973) contains portions

of these journals, mostly written on Horn Island. A revised edition was published in 1985; both were edited by Redding Sugg Jr.”—from *Touring Literary Mississippi* by Patti Carr Black and Marion Barnwell (University Press of Mississippi, 2002)

The Magic Carpet and Other Tales retold by Ellen Douglas with illustrations of Walter Anderson offers 20 stories from world literature and 24 reproductions of the artist's linoleum block prints of tremendous size (18 inches x 6 feet) and hand colored by his niece Adele Anderson Lawton. “Here for a wide range of readers Douglas recounts fairy tales, classical stories, myths, and adventure stories that inspired Anderson to create these enchanting pictures.” (University Press of Mississippi, 1987)

Robinson: The Pleasant History of an Unusual Cat, written and illustrated by Walter Anderson, is “an enchanting story for both children and adults about a stray cat transformed by a saucer of magical milk into a musical prodigy who performs at Carnegie Hall.” (University Press of Mississippi, 1982)

The Walter Anderson Project

The Walter Anderson Project is a performance event in honor of the life and work of one of the finest and most prolific artists of the 20th century. Conceived, produced, and performed by faculty and students of the Department of Theatre Arts, the Lott Leadership Institute, and some members of the Ole Miss Forensics Team, this piece celebrates Anderson's work through dance, music, movement, and, most importantly, his own words. The title of the performance is *The Passions of Walter Anderson*. Through Anderson's letters, travel logs, and stories, we celebrate not only his art but the profound inspiration his work provides us as artists.

Please join us in Meek Auditorium for this unique event. We are honored to share it with you at 7:30 p.m. on Friday and Saturday, March 27 and 28, with a special Sunday matinee at 2:00 p.m. on March 29. Tickets are general seating and are free; they can be reserved at the UM Box Office. The UM Box Office will also accept donations to be given to the Walter Anderson Restoration Project, which is working to restore Anderson's artwork that was damaged in Hurricane Katrina.

Rhona Justice-Malloy
Chair and Professor of Theatre Arts
The University of Mississippi

University of Mississippi (UM) Box Office

Telephone: 662-915-7411

Web: www.olemiss.edu/depts/tickets/

Wave Border, WIA

The Sixteenth Oxford Conference for the Book

The University of Mississippi • Oxford, Mississippi

Schedule of Events

THURSDAY, MARCH 26

Thursday's luncheon program will be at the John Davis Williams Library on the University campus; all other program sessions on Thursday will be at the Lyric Theatre, located at 1006 Van Buren Avenue, two blocks west of the Oxford Square.

10:00 a.m. Registration Begins: Barnard Observatory
Registration will be held at Barnard Observatory on Thursday, March 26, from 10:00 a.m. until noon. Thereafter, registration materials will be available at the various meeting sites.

11:30 a.m. Exhibition
Walter Anderson and World Literature
John Anderson, curator
Jennifer Ford, moderator
"The Landscape of Story"
Patricia Pinson
Lunch hosted by Julia Rholes, Dean of University Libraries
John Davis Williams Library

1:30 p.m. Welcome: Richard Howorth, Mayor

"And Wisdom Is a Butterfly':
The Travels of Walter Anderson"
Esther Sparks, moderator
Christopher Maurer

2:30 p.m. "Bringing Walter Anderson to the World"
William Dunlap, moderator
Patti Carr Black, Seetha Srinivasan

3:30 p.m. "Living with Walter Anderson:
His Children Speak Out"
JoAnne Prichard Morris, moderator
Bill Anderson, John Anderson, Leif Anderson,
Mary Anderson Pickard

6:00 p.m. *Thacker Mountain Radio*
Jim Dees, host
David Maraniss, guest author
The Yalobushwhackers, house band
Joseph Decosimo, Rachel Goodrick,
visiting musicians

7:00 p.m. Dinner with the Speakers
Barksdale-Isom Place (Reservations Required)

FRIDAY, MARCH 27

Program sessions on Friday morning will be at Fulton Chapel on the University campus; all program sessions on Friday afternoon will be at the Lyric Theatre, located at 1006 Van Buren Avenue, two blocks west of the Oxford Square. The 5 and 7 o'clock programs will be at Off Square Books.

9:00 a.m. Literature for Young Readers 1
Rosemary Oliphant-Ingham, moderator
Readings/Remarks: Trenton Lee Stewart

10:30 a.m. "The Endangered Species:
Readers Today and Tomorrow"
Elaine H. Scott, moderator
Jay Asher, Claiborne Barksdale,
Pamela Pridgen, Trenton Lee Stewart

Noon Lunch – on your own

1:30 p.m. Poetry: Readings and Remarks in Celebration
of National Poetry Month
Ann Fisher-Wirth, moderator
Camille Dungy, James Kimbrell

2:30 p.m. Eudora Welty's *Collected Stories*
100th Birthday Celebration
Pearl McHaney, moderator
Peggy Whitman Preshaw

3:00 p.m. Trenton Lee Stewart and Jay Asher
Book Signing at Square Books Jr.

- 3:30 p.m. "Portraying Politicians"
Curtis Wilkie, moderator
Hodding Carter III, David Maraniss,
Julia Reed
- 5:00 p.m. Promoting Books and Authors
Lynda M. and James V. O'Connor
- 7:00 p.m. Open Mike: Poetry & Fiction Jam
Alicia Casey, Corinna McClanahan

SATURDAY, MARCH 28

Program sessions on Saturday will be at the Nutt Auditorium on University Avenue.

- 9:00 a.m. Literature for Young Readers 2
Susan Phillips, moderator
Readings/Remarks: Jay Asher
- 10:00 a.m. "Writing after Katrina"
Ted Ownby, moderator
Emily Clark, Jerry W. Ward Jr., Joyce Zonana
- 11:00 p.m. Readings and Remarks
Jesse Scott, moderator
Major Jackson, Deborah Johnson
- Noon Lunch – on your own
- 2:00 p.m. "Reviewing Books in Cyberspace"
J. Peder Zane, moderator
John Freeman, Haven Kimmel, Lydia Millet
- 3:00 p.m. Readings and Remarks
Lyn Roberts, moderator
Jack Pendarvis, John Pritchard,
Steve Yarbrough
- 4:00 p.m. "News, Novels, and the Sport of Books"
Richard Howorth, moderator
Leonard Downie Jr., John Freeman,
Terry McDonell
- 6:00 p.m. Marathon Book Signing and Party
Celebrating *Granta & Square Books*:
30 Years of American Literature
Off Square Books
Square Books staff celebrates its 30th year of
bookselling in Oxford throughout the year, and
now encourages you to join our modest but
proud festivity as we help salute the 30th year
of publishing for *Granta*, the groundbreaking
literary journal begun in Cambridge, England,
in September, 1979—the same month Square
Books opened. It's wonderful to be only 30!

"Promoting Your Book and Yourself" Workshop and Individual Consultations

Lynda and James O'Connor, who operate a husband-and-wife public relations firm in Chicago, in addition to leading the workshop titled "Promoting Your Book and Yourself" on Friday afternoon, have offered to schedule individual meetings with conference registrants. To schedule an appointment, sign up at the registration desk or give one of them a call: Lynda's number is 847-863-5017. Jim's is 847-863-3591.

To Kill a Mockingbird

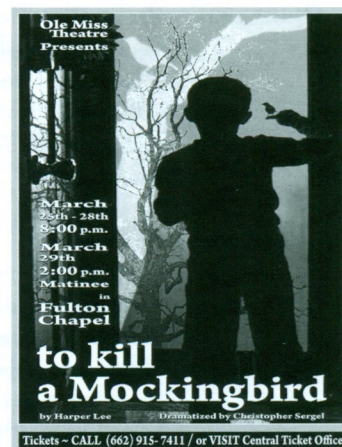
by Harper Lee and dramatized by Christopher Sergel

Wednesday, March 25–Saturday, March 28, at 8:00 p.m.
Sunday, March 29, at 2:00 p.m.
Fulton Chapel

Special Matinee for Local Schools
Thursday, March 26, at 10:00 a.m.

Showing the segregated South of 1930s Alabama through the eyes of Scout Finch, one of American literature's most beloved characters, this is a story about prejudice and the courage and character of those who rise above it.

"... a classic of moral complexity and an endlessly renewable fund of wisdom about the nature of human decency." —*Time*



University of Mississippi
(UM) Box Office
Telephone: 662-915-7411.
Web: www.olemiss.edu/depts/tickets/

Thacker Mountain Radio

The Yalobushwackers is *Thacker Mountain Radio's* house band each week. The band is led by Jim Dickinson, the legendary musician and producer whose career includes work with Sam Phillips at Sun Records, the Rolling Stones at Muscle Shoals, and Bob Dylan, with whom he shared a Grammy for Album of the Year in 1997. The band also includes Delta guitarist Duff Dorrough, formerly of "Mississippi's House Band," the Tangents, bassist Slade Lewis, who performs locally with Wiley & the Checkmates, and Wallace Lester on drums.

The Speakers

BILL ANDERSON is the second child and older son of Walter Anderson and his wife, Agnes Grinstead Anderson. A lover of the outdoors, he owned and operated Bayou Sporting Goods for many years in Ocean Springs, Mississippi, where he has lived all his life. Now retired, he is an avid birdwatcher.



JOHN ANDERSON, the youngest child and second son of Walter Anderson and his wife, Agnes Grinstead Anderson, oversees the Anderson family's collection of artworks, the Realizations shop in Ocean Springs, and other related projects, including the conservation of works damaged by Hurricane Katrina.

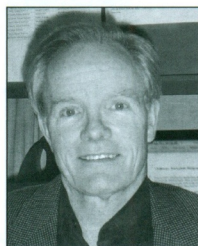
He is curator of *Walter Anderson and World Literature* exhibition, making its premiere at the 2009 Oxford Conference for the Book.

LEIF ANDERSON, Walter Anderson's younger daughter, is a dancer and teacher who also sculpts, paints, writes, and composes music. Her book *Dancing with My Father* is both a loving tribute to Walter Anderson and an honest look at the effects he has had upon her personal life and her artistry.



JAY ASHER worked at an independent bookstore, an outlet bookstore, a chain bookstore, and two public libraries before writing his popular debut novel for young adults, *Thirteen Reasons Why*. He has written several picture books and is working on a second novel for teens.

CLAIBORNE BARKSDALE is executive director of the Barksdale Reading Institute at the University of Mississippi. After earning BA and JD degrees from Ole Miss, he practiced law in Jackson for five years, was legislative coordinator for Senator Thad Cochran for four years, spent a year as a clerk for the Fifth Circuit Court of Appeals, and has served as counsel for communications companies since 1983.



PATTI CARR BLACK is the author of *Art in Mississippi, 1720–1980*, the first comprehensive study of art in the state. She has written and edited many other books dealing with Mississippi art and letters,

including Agnes Grinstead Anderson's *Approaching the Magic Hour: Memories of Walter Anderson*, *Made by Hand: Mississippi Folk Art*, *Documentary Photographs of Mississippi during the 1930s*, *Sea, Earth, Sky: The Art of Walter Anderson*, *Eudora Welty's World*, and *Eudora Welty: Early Escapades*.



HODDING CARTER III grew up in Greenville, Mississippi, where he later worked as a reporter, managing editor, and associate publisher for his father's newspaper, the *Delta Democrat-Times*. He is currently University Professor of Leadership and Public Policy at the University of North Carolina at Chapel Hill.

He is the author of *The Reagan Years* and *The South Strikes Back* and has contributed to nine other books and numerous magazines and newspapers.

ALICIA CASEY holds an MA in English from Austin Peay State University and currently is completing her MFA in Poetry as a John and Renée Grisham fellow at the University of Mississippi. She serves as the managing editor for the *Yalobusha Review*, and her work has recently appeared or is forthcoming in *Rattle*, *Zone 3*, *Sotto Voce*, and *Hot Metal Bridge*.



EMILY CLARK is an assistant professor of history at Tulane University. She specializes in early American history and is the author of *Masterless Mistresses: The New Orleans Ursulines and the Development of a New World Society, 1727–1834* and editor of *Voices from an Early American Convent:*

Marie Madeline Hachard and the New Orleans Ursulines, 1727–1760. She is currently writing about the impact of Katrina on New Orleans.

JIM DEES is the host of *Thacker Mountain Radio*, a literature and music program broadcast live in Oxford and rebroadcast on Mississippi's public radio stations. He has written for the *Oxford Eagle* and is a former editor of *Oxford Town*, for which he still contributes a weekly column. He edited *They Write among Us: New Stories and Essays from the Best of Oxford Writers*.





MARGARET-LOVE DENMAN, former director of the creative writing program at the University of New Hampshire, is coordinator of off-campus writing programs at the University of Mississippi. She is the author of the novels *A Scrambling after Circumstance*, chosen for the Penguin Contemporary American Fiction series, and *Daily, Before Your Eyes*. With novelist Barbara Shoup she published the interview collection *Novel Ideas: Contemporary Writers Share the Creative Process* and *Story Matters*, a textbook that combines stories, author interviews, instruction on elements of fiction, and writing exercises.

LEONARD DOWNIE JR. worked for the *Washington Post* for 44 years, beginning as a summer intern in 1964 and rising to investigative reporter, managing editor, and finally executive editor before his retirement in 2008. During his 17 years as editor, the newspaper won 25 Pulitzer Prizes.



The author of four books—*Justice Denied* (1971), *Mortgage on America* (1974), *The New Muckrakers* (1976), and, with Robert G. Kaiser, *The News about the News: American Journalism in Peril* (2002), he recently published his first work of fiction, *The Rules of the Game*, a thriller about an investigative reporter, his editor, and a cast of shady Washington insiders.



CAMILLE T. DUNGY is the author of *What to Eat, What to Drink, What to Leave for Poison* and coeditor of *From the Fishhouse: An Anthology of Poems that Sing, Rhyme, Resound, Syncopate, Alliterate, and Just Plain Sound Great* (Persea Books, April 2009) and editor of *Black Nature: Four Hundred*

Years of African American Poetry (University of Georgia Press, due November 2009). Her second poetry collection, *Suck on the Marrow*, is due from Red Hen Press in 2010. Dungy is associate professor in the Creative Writing Department at San Francisco State University.

WILLIAM DUNLAP has distinguished himself as an artist, arts commentator, and educator since receiving his MFA from the University of Mississippi in 1969. His work can be found at museums across the nation and at United States embassies throughout the world. Recipient of many awards for his paintings, he received an Emmy Award for his work as visual arts commentator of *Around Town* on WETA-TV, Washington, D.C. *Dunlap*, the book about his work, won the 2007 Mississippi Institute of Arts and Letters Visual Arts Award.



ANN FISHER-WIRTH's third book of poems, *Carta Marina*, has just been published by Wings Press. Her chapbook *Slide Shows* will appear from Finishing Line Press next winter. With Laura-Gray Street she is coediting *Earth's Body*, an anthology of contemporary, international eco-poetry that will be published by Trinity University Press in 2011. Among the awards she has received are a *Malahat Review* Long Poem Prize, the Rita Dove Poetry Award, the Mississippi Institute of Arts and Letters Poetry Award, two MAC Poetry Fellowships, and eight Pushcart nominations. She is professor of English at the University of Mississippi, where she teaches a wide range of courses in poetry and in environmental literature.

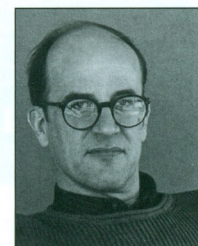


JENNIFER FORD is head of the Department of Archives and Special Collections in the University of Mississippi's John Davis Williams Library.



JOHN FREEMAN, former president of the National Book Critics Circle and a prolific reviewer, has written for about 200 publications in the U.S. and abroad. He was recently named American editor of the British literary journal *Granta* and is completing his first book, *Don't Send: The Unbearable Tyranny of E-mail*.

RICHARD HOWORTH was elected mayor of Oxford in 2001. He is founder of Square Books in Oxford, Mississippi, and past president of the American Booksellers Association.



MAJOR JACKSON is the author of two collections of poetry, *Hoops* and *Leaving Saturn*, winner of the Cave Canem Poetry Prize and finalist for a National Book Critics Circle Award. His third volume of poetry, *Holding Company*, is forthcoming from W.W. Norton. He is the Richard Dennis Green and Gold Professor at the University of Vermont and a core faculty member of the Bennington Writing Seminars. He serves as the poetry editor of the *Harvard Review*.

DEBORAH JOHNSON is the author of *The Air between Us*, a novel, and *Tuscany, The Lion of Venice, Maiden of Fire*, and *The Maltese Star*, historical romances under the pen name Deborah Johns. Johnson is the editor for Genesis Press and executive director of



the Colom Foundation in Columbus, Mississippi. Previously, she lived in Rome for 18 years, working as an editor and translator and, for the final three years, as an announcer for Vatican Radio.



RHONA JUSTICE-MALLOY is chair and professor of Theatre Arts at the University of Mississippi. She serves on the boards of the National Theatre Conference and the City Attic Theatre in New York City. Her directing credits include *Pal Joey*, *How I Learned to Drive*, *The Trojan Women*, *The Pirates of Penzance*, and *Die Fledermaus*. Editor of *Theatre History Studies*, she regularly presents her scholarly work in journals and at conferences nationally and internationally.

JAMES KIMBRELL is the author of two volumes of poems, *The Gatehouse Heaven* and *My Psychic*, and translator, with Yu Jung-yul, of *Three Poets of Modern Korea: Yi Sang, Hahm Dong-seon, and Choi Young-mi*. His work has been included in the *Bread Loaf Anthology of New American Poets*, *American Poetry: The Next Generation*, and *Legitimate Dangers: American Poets of the New Century*. He directs the creative writing program at Florida State University and is the Grisham Visiting Southern Writer at the University of Mississippi in 2008–2009.



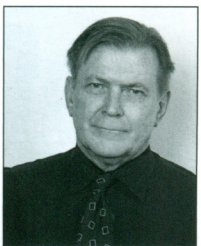
HAVEN KIMMEL is the author of two memoirs, the bestselling *A Girl Named Zippy: Growing up Small in Mooreland, Indiana* and *She Got Up Off the Couch*, and four novels—*The Solace of Leaving Early*, *Something Rising (Light and Swift)*, *The Used World*, and *Iodine*. Her publications include the illustrated children's books *Orville: A Dog Story* and *Kaline Klattermaster's Tree House* and a retelling of the Book of Revelation.



CORINNA McCLANAHAN is originally from Cincinnati, Ohio. She completed her BA and BFA at the University of Evansville, and she is currently completing her MFA in Poetry at Ole Miss, where she is the recipient of a John and Renée Grisham fellowship in creative writing.



TERRY McDONELL was managing editor of *Sports Illustrated* before becoming editor of the Sports Illustrated Group in 2007. A novelist (*California Bloodstock*) and television writer (*Miami Vice*, *China Beach*), he has wide publishing experience, having served



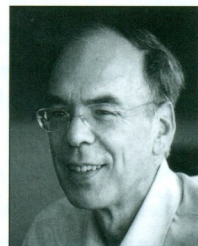
in various editorial and executive capacities for *Outside*, *Rolling Stone*, *Newsweek*, *Smart*, *Esquire*, *Sports Afield*, *Men's Journal*, and *Us* before joining *Sports Illustrated* in 2002.

PEARL MCHANEY, associate professor of English at Georgia State University, is the editor of the *Eudora Welty Review* and of collections of book reviews Welty wrote and received. This spring McHaney has two new books, *Eudora Welty as Photographer* with 40 photographs by Welty (30 previously unpublished) and *Occasions: Selected Writings by Eudora Welty* with stories, essays, tributes, and recipes not collected in Welty's other books.



DAVID MARANISS is an associate editor at the *Washington Post*, and the author of four critically acclaimed and bestselling books, *When Pride Still Mattered: A Life of Vince Lombardi*, *First in His Class: A Biography of Bill Clinton*, *They Marched into Sunlight—War and Peace, Vietnam and America, October 1967*, and *Clemente—The Passion and Grace of Baseball's Last Hero*. Maraniss is a three-time Pulitzer Prize finalist and won the Pulitzer for national reporting in 1993 for his newspaper coverage of then-presidential candidate Bill Clinton. His current project is a biography of President Barack Obama.

CHRISTOPHER MAURER is the author of *Fortune's Favorite Child: The Uneasy Life of Walter Anderson*, winner of the 2003 Eudora Welty Prize and the nonfiction award from the Mississippi Institute of Arts and Letters. Another of his books, written with María Estrella Iglesias, is a history of the Anderson family and Shearwater Pottery, *Dreaming in Clay on the Coast of Mississippi: Love and Art at Shearwater*. A noted scholar on Spanish poetry and on the work of Federico García Lorca, Maurer is chair of the Department of Romance Languages and professor of Spanish literature at Boston University.

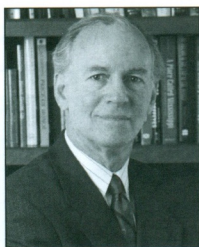


LYDIA MILLET is the author of the novels *Omnivores*; *George Bush, Dark Prince of Love*; *My Happy Life*; *Everyone's Pretty*; *Oh Pure and Radiant Heart*; and *How the Dead Dream*. Her most recent publication is a short fiction collection titled *Love and Infant Monkeys*.



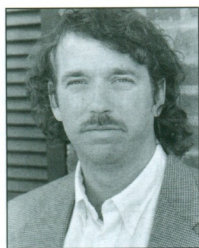
JOANNE PRICHARD MORRIS is an author, editor, and publisher. As executive editor of the University Press of Mississippi, she acquired and worked closely with the Anderson family to bring into publication 10 books featuring Walter Anderson's art and writing. She is the coauthor of *Barefootin': Life Lessons on the Road to Freedom and Yazoo: Its Legends and Legacies*. The widow of Willie Morris, she lives in Jackson.

JAMES V. O'CONNOR is president of O'Connor Communications, a public relations and marketing communications firm in Chicago. The firm specializes in author and book promotion through book signings, media coverage, on-line reviews, speaking engagements, and special events. O'Connor is also a freelance writer and the author of *Cuss Control: The Complete Book on How to Curb Your Cursing* and *Another Man's Treasure*, a forthcoming novel.



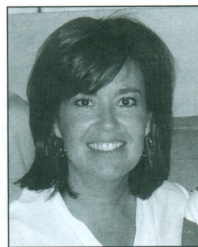
LYNDA M. O'CONNOR is executive vice president of O'Connor Communications in Chicago. Before joining that firm in 1993, she managed special projects, events, and publicity for the Chicago International Film Festival; conducted publicity for a \$20 million fund-raising campaign for the Field Museum of Natural History; and was the cofounder and publicity director of the Children's Legal Clinic.

ROSEMARY OLIPHANT-INGHAM is associate professor of English education at the University of Mississippi, where she teaches children's and adolescent literature. She has published a biographical sketch of Louisa May Alcott and a biography of Karen Hesse.



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

JACK PENDARVIS is the author of *The Mysterious Secret of the Valuable Treasure: Curious Stories, Your Body Is Changing: Stories*, and the novel *Awesome*. His writing has been published in the *Believer*, *McSweeney's Online Tendency*, and *14 Hills*, and his stories have been anthologized in two volumes of *Stories from the Blue Moon Café*, *The Alumni Grill*, and the Pushcart Prize anthology. He teaches creative writing at the University of Mississippi.



SUSAN PHILLIPS is director of the Lafayette County Literacy Council. A native Oxonian and a graduate of the University of Mississippi, she has taught reading and creative writing to students from kindergarten to the university level.

MARY ANDERSON PICKARD, older daughter of Walter Anderson, has been instrumental in preserving and publishing her father's work. In addition to editing and writing the text for more than a dozen books of his art, she wrote the essay for *Hamlet and Beyond: Literature through the Eyes of Walter Anderson*, an exhibition that focused on Anderson's use of literature. Pickard was a teacher for many years—from kindergarten to English for college freshmen—and helped found the Anderson Players of Ocean Springs and acted in and directed many productions. A painter and an avid bird watcher, she loves to read as well as write.



PATRICIA PINSON has been active on the Gulf Coast teaching college art history and criticism and as curator of exhibitions at the Walter Anderson Museum of Art. There, she curated over 50 exhibitions as well as the Anderson Centennial at the Smithsonian Institution in Washington, D.C., and other traveling shows. She has also been active in recognizing women artists through the Mississippi Committee of National Museum of Women in the Arts, adjudicating art shows and speaking to museum and civic groups. She is editor of *The Art of Walter Anderson* and coeditor of *Form and Fantasy: The Block Prints of Walter Anderson*.

PEGGY WHITMAN PRENSHAW teaches at Millsaps College and is the former Fred C. Frey Chair of Southern Studies at Louisiana State University. She is an author and editor of volumes on Eudora Welty, Elizabeth Spencer, contemporary

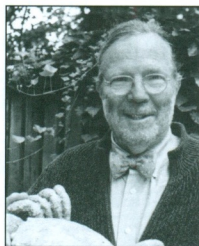


Southern women writers, and Southern cultural history; she is a former editor of the *Southern Quarterly* and general editor of the Literary Conversations series published by the University Press of Mississippi.



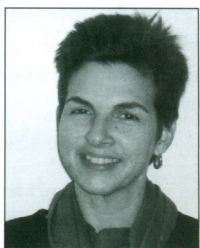
PAMELA PRIDGEN received a master of library science degree from the University of Southern Mississippi and is director of the Library of Hattiesburg, Petal, and Forrest County. She has served as president of the Mississippi Library Association and is a board member of the Mississippi Library Commission.

JOHN PRITCHARD, author of the novels *Junior Ray* and *The Yazoo Blues*, lives in Memphis, Tennessee, where he has taught college-level English for more than 30 years.



JULIA REED is a contributing editor at *Newsweek* and a contributor to the *New York Times*. She is the author of *Queen of the Turtle Derby and Other Southern Phenomena*, *The House on First Street: My New Orleans Story*, and *Ham Biscuits, Hostess Gowns, and Other Southern Specialties: An Entertaining Life (with Recipes)*.

JULIA RHOLES is dean of libraries at the University of Mississippi.



LYN ROBERTS has been manager of Square Books since completing her law degree at the University of Mississippi. She is a member of the planning committee for the Oxford Conference for the Book and helps coordinate arrangements for the annual program.

ELAINE H. SCOTT is former chair of the Arkansas State Board of Education, a member of the Education Commission of the States (1987–1997), and a leader in several organizations concerned with education, teacher training, libraries, and literacy. She has worked with the Reading Is Fundamental program since 1974 and received the RIF Leader for Literacy Award in April 1994.

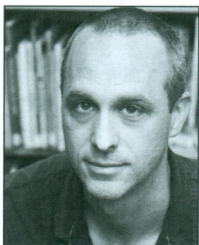


JESSE J. SCOTT is assistant professor of English and African American Studies at the University of Mississippi. His research interests include 20th-century African American literature and African American masculinity in literature and popular film.



ESTHER SPARKS, visiting professor of art history at the University of Mississippi, has previously held teaching and lecturing posts at the Art Institute of Chicago, Northwestern University, the Terra Museum of American Art, and the Arts Club of Chicago. She has been the recipient of a Henry Luce Fund Scholarship and a grant from National Endowment for the Arts. Sparks was chair of exhibitions at the Peoria Museum of Arts and Sciences (1960–1965), curator of collections at Northwestern University (1968–1970), and a curator at the Art Institute of Chicago (1970–1985).

SEETHA SRINIVASAN recently retired from the University Press of Mississippi where she had worked for 29 years, with 10 of those years as director of the Press. During her tenure the Press published many books by and about Walter Anderson and helped reveal his amazing talent to the world. Among the other internationally recognized works she developed for publication are *Photographs* by Eudora Welty, three titles by noted historian Stephen Ambrose, a retrospective of the work of William Dunlap, and most recently a collection of nonfiction by Nobel laureate Toni Morrison.



TRENTON LEE STEWART will speak to fifth graders, who will receive copies of *The Mysterious Benedict Society*, his first novel for children. He lives in Little Rock, Arkansas, and has written two other books, one for adults (*Flood Summer*) and the second volume of the Mysterious Benedict Society (*The Mysterious Benedict Society and the Perilous Journey*). He is working on the third novel of the series.

JERRY W. WARD JR. is Distinguished Scholar and Professor of English and African World Studies at Dillard University in New Orleans. He is a widely published poet and critic whose numerous publications include *Redefining American Literary History*, *Black Southern Voices*, and *Trouble the Water: 250 Years of African American Poetry*. His newly published memoir, *The Katrina Papers*, combines

