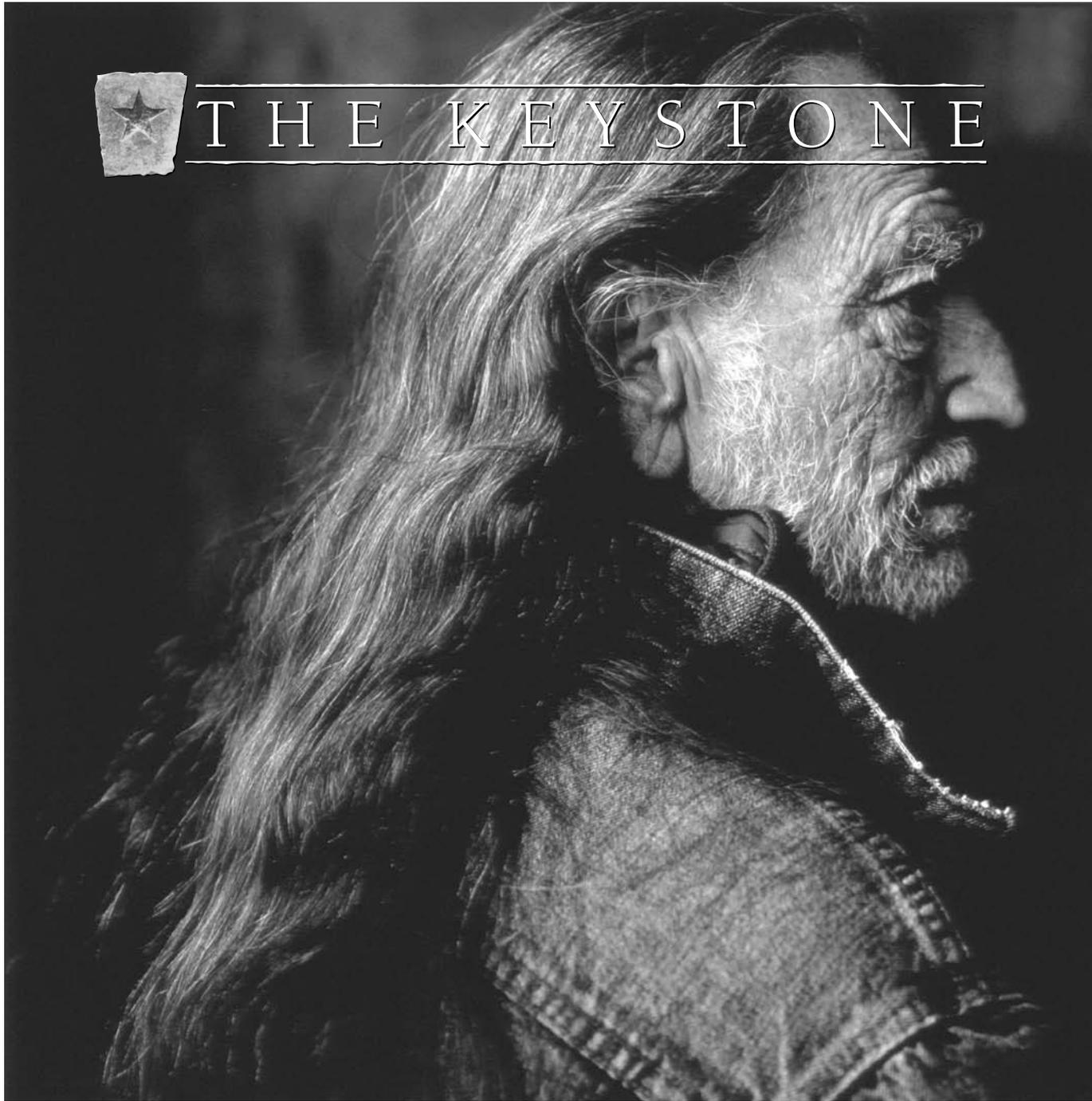


THE KEYSTONE



SOUTHWESTERN WRITERS COLLECTION | WITTLIFF GALLERY OF SOUTHWESTERN & MEXICAN PHOTOGRAPHY
SPRING 2005 | SPECIAL COLLECTIONS AT THE ALKEK LIBRARY | WWW.LIBRARY.TXSTATE.EDU/SPEC-COLL



Texas State University | SAN MARCOS

from the CURATOR

Self-portrait, 1984, Joel-Peter Witkin



¡Saludos!

This spring we find ourselves once more in remarkable company. We will be hosting—for the Southwest Regional Humanities Center and the Modern Languages and

English Departments—not only Mitte scholar and Pulitzer nominee Barry Hannah, but also writers Jim Sanderson, Danny Anderson, Pulitzer Prize-winner Richard Ford, and Oxford Professor of Poetry Christopher Ricks. Our *Rio Grande* archives exhibit and panel discussion brings to campus Jan Reid, Cecilia Balli, Rolando Hinojosa-Smith, Dick Reavis, and Dagoberto Gilb. The Wittliff Gallery spring photo show will put us in touch with the genius of internationally celebrated photographers Henri Cartier-Bresson, Joel-

1908–2004 Henri Cartier-Bresson

Taos, New Mexico, 1947

This image first appeared in Henri Cartier-Bresson's *The Decisive Moment* (Verve and Simon Schuster, 1952) and the full caption reads, "A land-owner died. His body was taken out to the burial ground in a shiny black motor hearse. Members of the family rode in a stage-coach; cowhands and ranch help came on horseback. During the funeral, this one old cowboy bowed his head at the graveside." This is the last Cartier-Bresson photo we acquired before his death and probably one of the last he signed. Both the photograph and the rare 1952 edition of *The Decisive Moment* will be on view at our *Lightning in a Bottle* exhibition (pp. 12-13). ★



Henri Cartier-Bresson

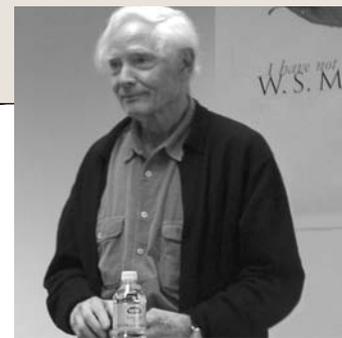
Peter Witkin, Graciela Iturbide, Keith Carter, Kathy Vargas, Robert and Shana ParkeHarrison, Sebastião Salgado, Doris Ullman, Erwin Smith, Annie Leibovitz, Edward Curtis, and a host of others.

That's a brazenly extended paragraph of name-dropping, really. I'm ashamed of myself—but I do it in service of a noble cause—that of trying to lure you in to hear one of our speakers or see an exhibit. Come by on a quiet Friday or Saturday morning. Sit down on a gallery bench and just look around. You'll be in the presence of some of the most famous photographers in the world. Come by on an afternoon, enjoy the

Writers Collection archive exhibit and listen to a Barry Hannah or a Richard Ford. Feel the energy and enthusiasm of the 200 or so students who'll be there listening with you. Doing these things is like taking a tonic—you feel stronger, better off to be one of a species capable of creating such brilliant, mysterious, and sometimes terrible beauty.

Our ongoing task here at Special Collections is to gather these magic treasures together, take care of them, and tell as many people about them as will listen, encouraging all to come in, take a look, and be amazed.

—Connie Todd



LAST FALL, several more of America's finest writers thrilled audiences at the Southwestern Writers Collection. The English Dept's Therese Kayser Lindsey Series continued to draw crowds with Heather McHugh, W. S. Merwin, and Barry Hannah.

Poet/translator and Academy of American Poets Chancellor HEATHER MCHUGH read from her newest work, *Eyeshot*, as well as a few powerful pieces from her previous books—and kept listeners rapt with smart comic banter in between. The legendary W. S. MERWIN, author of more than 15 books of poetry and nearly 20 books in translation, treated a standing-room-only crowd to some of his most famous poems and shared a few new, as yet unpublished pieces. BARRY HANNAH, Texas State's current Roy F. & Joann Cole Mitte Chair in Creative Writing, read a section from his latest novel, *Yonder Stands Your Orphan*, and chatted with the crowd about fiction writing in general.

Sponsored by the Southwestern Writers Collection, Texas State Associate Professor of English CYRUS CASSELLS read from his latest book of poetry, *More Than Peace & Cypresses*, and from his 1994 Pulitzer-nominated and William Carlos Williams Award-winner, *Soul Make a Path Through Shouting*. The Collection also

literature fans LISTEN UP

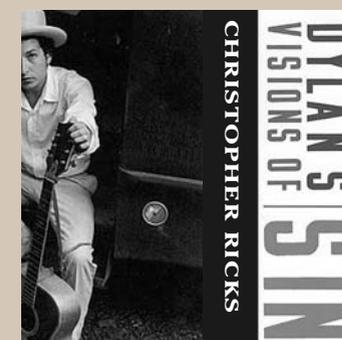
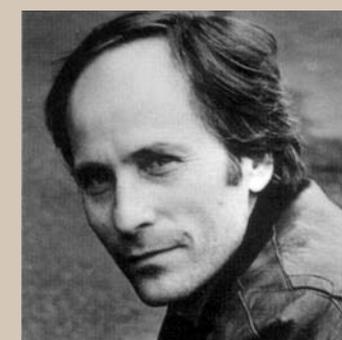
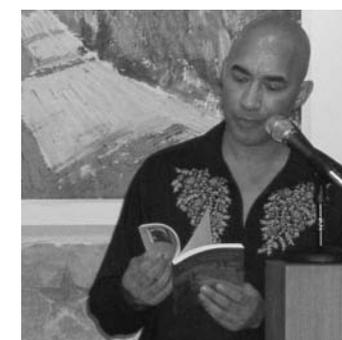
hosted MIGUEL GONZÁLEZ-GERTH, UT-Austin Professor Emeritus of Spanish Peninsular & Mexican Literature, reading from his tenth book of poetry, *The Brandywine in Winter*. Gerth presented selections from his Spanish poetry as well.

The Master of Fine Arts CREATIVE WRITING STUDENTS presented their poetry and fiction at two Writers Collection readings last fall, and—with the popularity of the forum increasing—they'll read three times this spring.

THIS SPRING: On February 24, Texas State's Southwest Regional Humanities Center sponsored JIM SANDERSON, Lamar University Professor of English, reading from his sweeping saga of South Texas, *Nevin's History*, and later that same day Modern Languages hosted the University of Kansas' Chair of Spanish & Portuguese DANNY ANDERSON for a talk on the contemporary Mexican novel.

April 5 at 5:00 pm, Modern Languages will sponsor CAROLINA MAYORGA RODRÍGUEZ, from the National University of Colombia's Department of Linguistics, who will lecture in Spanish on "Amor en las tres últimas novelas de García Márquez," ("Love in the last three novels of García Márquez"). The English Department's line-up for its Therese Kayser Lindsey Series continues to be stellar: on February 8, BARRY HANNAH gave a talk on Southern literature, and on March 29 at 3:30 pm, Texas State students Lee Norment and James Spears will interview the Mitte Chair about his life, career, and thoughts on fiction; March 22 at 3:30 pm, Pulitzer Prize-winner RICHARD FORD reads from his new collection of short stories, *A Multitude of Sins*; April 21 at 3:30 pm, the Oxford Professor of Poetry (and owner of 1,700 bootleg Dylan recordings) CHRISTOPHER RICKS lectures on the lyrics from Bob Dylan's album "Blonde on Blonde."

And, by the time you read this, there may be even more writers on deck—see our Calendar of Events (plus how to get here) at www.swwc.txstate.edu. ★



(clockwise from top left) Heather McHugh, W. S. Merwin, Barry Hannah, Cyrus Cassells, Miguel González-Gerth, Richard Ford, Christopher Ricks' new book on the lyrics of Bob Dylan

NEW & NOTEWORTHY

Recently Published / Performed Works by Southwestern Writers Collection Authors:

Slouching Toward Zion And More Lies by Robert Flynn; *Retro Pulp Tales* and *Sunset and Sawdust* by Joe R. Lansdale; *Loop Group* by Larry McMurtry; *I'd Still Pick You* by Angela Shelf Medearis; three books from Jan Reid: *Rio Grande*, *The Improbable Rise of Redneck Rock*, revised edition, and *The Hammer: Tom DeLay: God, Money, and the Rise of the Republican Congress* (with Lou Dubose); a new play by Sam Shepard, *The God of Hell*, opened Nov. 2004, in New York.

Forthcoming Titles: *The Diezmo: A Novel* by Rick Bass (May 2005); *The Night Journal* by Elizabeth Crook (January 2006); *The Right Madness* by James Crumley (May 2005); *Splendor in the Short Grass: The Grover Lewis Reader*, edited by Jan Reid and W. K. Stratton, with a foreword by Dave Hickey (March 2005); Two books from Rick Riordan: *Mission Road* (June 2005) and *Percy Jackson and the Olympians: The Lightning Thief* (July 2005).

ROCKY SCHENCK PHOTOGRAPHS ENTERS SECOND PRINTING

We're pleased to announce the seventh volume in our Wittliff Gallery Book Series, *Rocky Schenck Photographs*, is moving into its second printing at the University of Texas Press in Austin. "They are so very somber and still, these images," writes Connie Todd (the volume editor) in the introduction, "not as something frozen or dead, but rather suspended, abiding between heartbeats." This winner of multiple design awards features 84 of Schenck's evocative dreamscapes plus a foreword by John Berendt—author of *Midnight in the Garden of Good & Evil* and an enthusiastic Schenck collector. Get yours at www.utexas.edu/utpress, and don't miss more of Schenck's work in *Lightning in a Bottle* (p. 13).



ON THE COVER Willie Nelson, 2001, © Annie Leibovitz

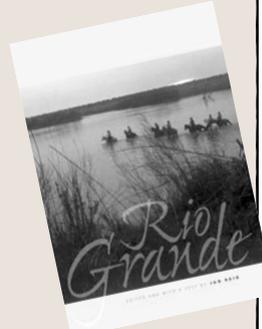


DON'T MISS THE PANEL DISCUSSION

THURSDAY
APRIL 7, 6:00 PM
Held in conjunction with the Southwestern Writers Collection exhibit, a discussion of how the "big river" and its borderlands influence contemporary writers will be moderated by Jan Reid, editor of the new University of Texas Press anthology, *Rio Grande*.

Panelists for the evening are: Cecilia Ballí, Dagoberto Gilb, Rolando Hinojosa-Smith, and Dick Reavis.

JAN REID, a major donor to the Southwestern Writers Collection, is a founding contributor and writer-at-large for *Texas Monthly*. He is also the author/co-author of seven books, including *The Improbable Rise of Redneck Rock*, *The Bullet Meant for Me: A Memoir*, and *Close Calls: Jan Reid's Texas*.



CECILIA BALLÍ is a contributing writer for *Texas Monthly*; *Best American Crime Writing 2004* included her story on the Juarez

(continued on page 5)

Rio Grande

RIO GRANDE:
THE STORIED RIVER
On exhibit March 1 through July 31, 2005

The grand waterway is celebrated in this new exhibit that coincides with the recent publication of Jan Reid's anthology, *Rio Grande*, by the University of Texas Press. Manuscripts, photographs, and music from the Southwestern Writers Collection holdings present portraits of life along the river. Featured writers include John Graves, Dagoberto Gilb, Cecilia Ballí, Rolando Hinojosa-Smith, Dick Reavis, Joe Nick Patoski, Stephen Harrigan, Gary Cartwright, and Jan Reid.

A special panel discussion on the Rio Grande is set for April 7, moderated by Reid (see sidebar, left). Following are excerpts from work by these featured authors.



Back before there were customs checkpoints and border guards, before nations and national sovereignty, the Rio Grande sliced through a cluster of desert mountains and created a valley that would in time birth one of the most densely populated border regions in the world. Today, the cities of Ciudad Juarez and El Paso stare at each other across an international line. Their relationship is defined by both allegiances and antagonisms; some days they feel they are one and the same, while others they sit in silence, refusing to speak. But for the past ten years, they have shared a common mystery. Neither side fully understands how it is that Juarez became such a dangerous place for women to live. Today it is a city where females disappear silently, every day, and then reappear in desolate corners—their bones exposed in the blazing sun, their skin black and dry as cardboard.

—Cecilia Ballí, from "Ciudad de la Muerte"



The Lower Valley road they traveled was paved two-lane but Mickey didn't see it that way because of the dust rising up from it, the tumbleweeds reeling across like drugged roadrunners: In the West is where they were. Where Billy the Kid was supposed to be locked up, where John Wesley Hardin twirled a pistola and dealt cards, where Pancho Villa lived forever and Pershing became a street downtown. And out here at dusk this day, the *whoosh* from a storm chasing after the setting sun, snapping branches and shadows off the cottonwoods and electrical poles, they drove by the Mexico-style adobes from then that were still now—or if not, which sure looked like they were—called auto parts and liquor stores, fereterias and supermercados. The land was still a flat, romantic brown, the light-skinned desert sand swirling around a single ocotillo or cholla or yucca on one side of the street, the darker plowed loam on the other, in the reach of the once-wider, fertile Rio Grande, planted with cotton or alfalfa or chile.

—Dagoberto Gilb, from *The Last Known Residence of Mickey Acuña*



Both aliens had been told that *La Migra's* men come with rifles for shooting rabbits along the route. Both had also heard reports from Mexicans who had dodged bullets along the road, like rabbits. The two immigrants crossed over the road and went into the brushland behind. Then they headed westward, ducking mesquite branches and trampling huisache underfoot. Thirty minutes ahead, Pelón had told them, they would run into an irrigation canal. They were to follow it until it came to a paved road, then they were to cross the road. After that, they would spot a series of radio towers with red lights to the northeast. They were to follow the lights to San Antonio, a walk about six nights long.

—Dick Reavis, from *Without Documents*



But a place is merely that until it is populated, and once populated, the histories of the place and its people begin. For me and mine, history began in 1749 when the first colonists began moving into the southern and northern

banks of the Rio Grande. That river was not yet a jurisdictional barrier and was not to be until almost one hundred years later; but, by then, the border had its own history, its own culture, and its own sense of place: it was Nuevo Santander, named for old Santander in the Spanish Peninsula. The last names were similar up and down both banks of the river, and as second and third cousins were allowed to marry, this further promulgated and propagated blood relationships and that sense of belonging....

—Rolando Hinojosa, from "A Sense of Place"



The Rio Grande's narrative is like the silt of its bottomlands and delta—a complex layering of many locales and traditions. The river belongs to two countries, and as a consequence it is protected and managed by neither. It is a broken river now, overused and abused and in peril. Yet still it glows, emerald-like, in a collective imagination. And that mystique is its best hope for salvation.

—Jan Reid, from *Rio Grande*



the storied river

(continued from page 4)

murders, and she's working on a book on the subject.

DAGOBERTO GILB, one of the country's leading Chicano writers, lived for many years in El Paso and is currently a professor of English at Texas State.

ROLANDO HINOJOSA-SMITH, considered the Dean of Chicano Literature, won one of Latin America's most prestigious literary awards, the Premio de las Casas de las Americas, for his series of novels about the Lower Rio Grande Valley.

DICK REAVIS, a major donor to the SWWC, is a former Senior Editor of *Texas Monthly* and the author of several books, including *Without Documents* and *Conversations with Moctezuma: Ancient Shadows Over Modern Life in Mexico*. He's written extensively about the US-Mexico borderlands.

Rio Grande Panel PROGRAM

THURSDAY, APRIL 7
6:00 pm
Hors d'oeuvre reception
7:00 pm
Panel discussion
8:30 pm
Book signing with Reid and the panelists
(Books for sale by the University Bookstore.)

Crossing the Rio Grande, 1988, Bill Wittliff, taken during the filming of *Lonesome Dove*.

more memorable EVENTS

TEXAS LITERARY OUTLAWS IN THE NEWS

The new book by Southwestern Writers Collection Assistant Curator Steve Davis continues to attract positive attention. Drawn largely from the Southwestern Writers Collection archives, *Texas Literary Outlaws* tells the stories of Texas writers Bud Shrake, Larry L. King, Billy Lee Brammer, and Gary Cartwright, placing them squarely within the context of Texas' own cultural evolution from the 1950s to the 1990s. Effusive reviews keep pouring in as well as some end-of-the-year accolades. *The Fort Worth Weekly* made it their staff choice for best book by an area writer. The *San Antonio Express-News* named *Texas Literary Outlaws* one of the "Best of 2004," calling it "groundbreaking and highly entertaining." The Writers Collection salutes Steve for not only having written such a fine book, but for having written one that showcases the extraordinary research potential of these important archives.



JOHN GRAVES statue dedication

OCTOBER 8, 2004. (Clockwise from upper left) Texas State President Dr. Denise Trauth, Sally and Bill Wittliff, and Jane and John Graves at the champagne and chocolate reception. / Bill and Sally (who commissioned the statue) unveil the 6' 11" bronze by sculptor and Pulitzer Prize-winning cartoonist Pat Oliphant. / President Trauth christens the statue. / John and Bill say a few words; in the foreground is the 11" maquette Oliphant designed from photos taken by Bill. / President Trauth remarks, "I think Bill and Sally and Connie have always thought we needed a greeter to the Southwestern Writers Collection, someone who would stand by the door and welcome visitors. Now we have one. A permanent one." ★



VIETNAM from a TEXAS POV panel

NOVEMBER 11, 2004. Four Texas writers discussed their "points of view" on the Vietnam war during a Veterans' Day evening that included an Asian-inspired hors d'oeuvre reception in the *Vietnam from a Texas POV* exhibit room, and a book signing with the panelists. (Above, left to right) Moderator Dr. Mark Busby; panelists Michael Rodriguez, Sarah Bird, and Robert Flynn. (Right) Steve Davis, Southwestern Writers Collection Assistant Curator, began the program with remarks and an introduction of Dr. Busby. (Below) The audience, which included several Vietnam veterans, asked a variety of lively questions during the panelists' discussion. ★



ANIMALERIE book launch

OCTOBER 22, 2004. (Above) Fort Worth-born photographer Jayne Hinds Bidaut was guest of honor at the exhibit reception and book launch for the eighth volume in our Wittliff Gallery Book Series, *ANIMALERIE*, published by the University of Texas Press. (Left) Poet and photographic historian John Wood presented the book's introductory essay, entitled "Jayne Hinds Bidaut's Magic Cabinet," before introducing Jayne to a large audience of friends and guests for a Q & A about her work. Afterwards, visitors had a chance to chat one-on-one with Jayne while she signed books. The evening also included a cocktail reception with Jayne, John, founding donors Bill & Sally Wittliff, and Texas State President Denise Trauth. The thought-provoking exhibit featuring over 70 of Jayne's "animal shop" photos runs through March 12, 2005. ★



25,800

(approx.) items of correspondence exist in the Larry L. King Archives at the Southwestern Writers Collection. King has saved nearly every letter he's received over the past decades; he's also retained carbon copies of the thousands of letters he's written. King's correspondence offers an uncensored look at his life, from personal ex-

changes with senators and congressmen (such as Ralph Yarborough, Morris Udall, and Jim Wright), to his relationships with family, friends, and literary colleagues (such as Willie Morris, Norman Mailer, and Bud Shrake). A good selection of King's correspondence was collected in his 1999 book, *Larry L. King: A Writer's Life in Letters, Or, Reflections in a Bloodshot Eye*. But there's plenty more to discover in this breathtaking collection, and we anticipate that the King correspondence will continue to be heavily mined by researchers in the years ahead.

PABLO ORTIZ
MONASTERIO

plays a pivotal role in Mexico's thriving and dynamic photography. He helped establish the Centro de la Imagen in Mexico City, instituted the famous photography festival, Fotoseptiembre, and was the founding editor for *Luna Córnea*, Mexico's premiere photography journal. Ortiz Monasterio also edited the now-classic series *Colección Río de Luz*, twenty volumes on important Mexican photographers. He is an accomplished photographer and has been exhibited and collected by museums around the world, including the Wittliff Gallery. Among his books on photography are *Testigos y Cómplices* (Martín Casillas Editores, 1982), *La Última Ciudad / The Last City* (Twin Palms, 1995), *Corazón de venado* (Casa de las Imágenes, 1998), *Sexo y progreso* (Mestizo, 1999), and *Dolor y belleza / Pain and Beauty* (Landucci Editores, 2000). He currently lives and works in Mexico City, and serves on the Special Collections Advisory Committee.

Volando bajo / Flying Low, 1986, Mexico City, is published in *La Última Ciudad / The Last City*. The photograph is one of many by the artist in the Wittliff collection.



Lonesome Dove
by Larry McMurtry

(top right) *Special Collections Catalog Librarian, Karen Sigler, prepares a protective mylar sleeve.*

(below left) *Karen & Special Collections Catalog Assistant, Joe Sumbera, display a galley proof of Larry McMurtry's Lonesome Dove and its hand-made archival box.*

NEW SUPPORT MATERIALS: A SAMPLER

Southwestern Writers Collection: *The Pastoral Vision of Cormac McCarthy* by Georg Guillemín; *Slacker* (DVD); *Dancing With Lyndon: A Novel* by Donley Watt; *The Border Patrol Ate My Dust* by Alicia Alarcón; *Let's Do* by Rebecca Meacham; *Crossing a Continent: The Incredible Journey of Cabeza de Vaca* by Lissa Jones Johnston; *De Leon: A Tejano Family History* by Ana Carolina Castillo Crimm. **Wittliff Gallery:** *Songs of Innocence & Experience* by William Blake, with photographs by Joel-Peter Witkin; *Los pueblos de la bruma y el sol, fotografía*, Nacho López; *Los Indios del Noroeste 1890-1898* by Carl Lumholtz; *Mujer x Mujer: 22 fotografías*; *Pájaros* by Graciela Iturbide, signed ltd. edition; *La casa que canta: arquitectura popular mexicana* by Mariana Yampolsky; *Daddy-O: Iguana Heads & Texas Tales* by Bob "Daddy-O" Wade.



spotlight on CATALOGING

One of Special Collections' important missions is to provide researchers and patrons access to our materials. This begins by creating a way by which any person interested in looking at our materials can find them.

Catalogers Karen Sigler and Joe Sumbera examine each item and create a detailed description (bibliographic

record), which is then exported to the Alkek Library Online Catalog, as well as to a worldwide database, OCLC (Online Computer Library Center), thus allowing national and international access to the information.

Karen and Joe's bibliographic records become the doorway to accessing Southwestern Writers Collection and Wittliff Gallery materials. Their descriptive notes in each record provide specific details about the item: its donor(s); its condition; any signatures, inscriptions, or inserted materials it may have; or anything else that describes and enhances its uniqueness. Karen and Joe handle everything from books to non-book formats, screenplays, manuscript collections—any item that comes to them from the Special Collections Department.

In particular, they catalog all of the Southwestern Writers Collection and Wittliff Gallery "source materials" (see below).



After cataloging an item, they determine if basic preservation is needed. This may be as simple as enclosing the item in mylar or as complex as building archival boxes to protect fragile or rare materials. Karen and Joe also search items for evidence of biological pests or mold and alert the archivist if a problem exists.

The cataloging process is basic to maintaining intellectual control of the growing number of items in our collections. Karen and Joe's careful descriptive analyses enhance researchers awareness of just how unique are the holdings of Special Collections. For an in-depth explanation, visit their website: www.library.txstate.edu/cat/sc-unit.asp. ★

making use of RESOURCES

The Southwestern Writers Collection and Wittliff Gallery have both earned world-wide reputations for collecting and preserving the primary sources that document the culture, literature, history, and photography of the American Southwest and Mexico.

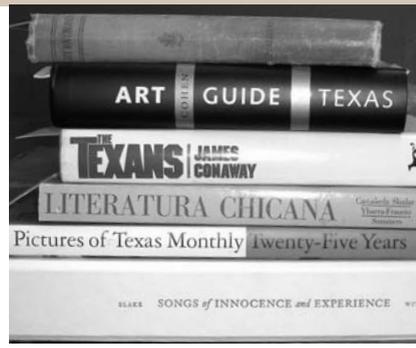
Integral to the broader mission of Special Collections, however, is the amassing of supplemental secondary source materials that complement the manuscripts and photographs entrusted to our care. The value of support materials such as books, journals, compact discs, videos, exhibition catalogues, and ephemera (see the sidebar, left) is immeasurable in providing context and content for the primary sources we collect.

Wittliff Gallery support materials typically feature the photography, sub-

jects, and lives of the artists in our collection. They provide a commentary that is invaluable to understanding the artists' works and the significance of their artistic expressions.

The Southwestern Writers Collection's support materials focus on the Southwest. At over 12,000 cataloged items and growing, it is fast on its way to becoming one of the premiere repositories for research on this region.

Support materials come to us in two primary ways: through purchase and through donations. The Writers Collection and Wittliff Gallery assistant curators oversee budgets for the acquisition of research materials in their respective areas and work closely with vendors, book dealers, and others to ensure the integrity of our collection. The result is a com-



prehensive library available for researchers either onsite or through research requests submitted to our reference staff.

We are also fortunate to have many generous friends who donate support materials to the Collection. Daily we receive books, compact discs, exhibition catalogs, and other items as gifts. These are cataloged along with the materials purchased by the curators, and combine to form the impressive collection that supports our research and teaching mission. ★



IF YOU WERE TO ASK any archivist what their most pressing needs were, you would most likely receive a litany of answers including staff, funding, and equipment. But at the top of any list would be SPACE: shelf space to store archival collections; work space to organize and process these collections; counter space to conduct preservation work; and space to store the boxes of incoming materials before they've been inventoried.

With the completion of renovation in the Alkek Library basement "Annex," Special Collections is well on the way to meeting current space needs. Last fall brought the installation of compact shelves in the lower portion of the Annex, the construction of which was diligently overseen by the library's Facilities Assistant, Cliff Wood. These new shelving units more than double the space available for storing our archival collections, and we have already begun filling them. (Of course, at the rate that we acquire our archival collections, we will soon be out of space again!)

The Annex is a great place for an archives—it's environmentally sound, climate controlled, and best of all, it's flexible. In addition to the state-of-the-art compact

patrons. Just as importantly, this new, improved space ensures that the collections entrusted to our care are stored and handled in the best possible way. ★

CARING for the collections



how can we help YOU?

Are you researching an author or genre in Southwestern literature? Are you writing a book, an article, or a term paper on a subject covered by our collections? Or are you a photography student interested in the work of a specific artist collected by the Wittliff Gallery? If you answered yes to any of the above, then you will want to plan a research trip to the Special Collections Department of the Alkek Library.

In addition to showcasing our collections in exhibition spaces, we offer a comprehensive public service program in our reading room. To help plan your visit, the subject guide to our holdings (see sidebar, right) and

detailed inventories to our processed collections are available on our website, but to physically access the materials, you need to visit us on site.

You will quickly discover that there is no replacement for the experience of working with an author's personal papers and handwritten notes or a photographer's original images—in both cases, seeing evidence of her or his creative process at work.

The Reading Room is open Monday through Friday, 8:00 am to 5:00 pm, with extended evening hours until 7:00 pm on Wednesday and Thursday evenings. ★

(left) *The recently renovated workspace and compact shelves in the "Annex."*

(below) *Graduate student Jeremy Cagle works with the BROYLES papers at a new counter.*

RESEARCHING? TRY THIS...

The Southwestern Writers Collection contains a dazzling variety of archives, but the wealth of material can often be daunting to students unfamiliar with the holdings. To assist beginning researchers, Asst. Curator Steve Davis compiled a comprehensive subject guide to the Southwestern Writers Collection materials. The guide points students to particular writers based on areas of study.

Here are just some of the many possible topics: African American studies, the Alamo, Border studies, Chicano Literature, Civil Rights, J. Frank Dobie studies, Drama, Editing/Editors, Environmental Literature, Football, Historical Fiction, Humor, Lyndon B. Johnson studies, *Lonesome Dove*, Magazine Journalism, Memoirs, Mexico, Music Journalism, Mystery/Detective Fiction, Oil, Poetry, Politics, Katherine Anne Porter studies, Religion, Rivers of Texas, Screenwriting, The "Sixties," *Texas Monthly*, True Crime, and *Women Write the Southwest*.

See the complete guide online: www.library.txstate.edu/www/archives/writers/topics.html. Call us at 512-245-2313, and we'll be happy to help you even further.

HENRI CARTIER-BRESSON ON PHOTOGRAPHY

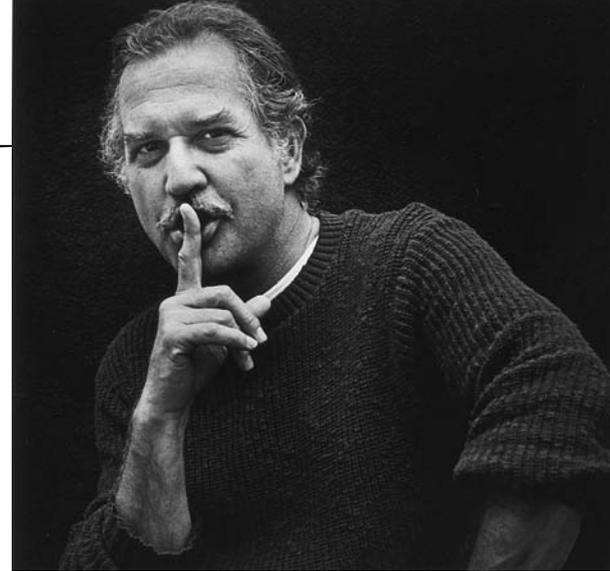
To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression.

I believe that, through the act of living, the discovery of oneself is made concurrently with the discovery of the world around us which can mold us, but which can also be affected by us. A balance must be established between these two worlds—the one inside us and the one outside us.

As the result of a constant reciprocal process, both these worlds come to form a single one. And it is this world that we must communicate.

But this takes care only of the content of the picture. For me, content cannot be separated from form. By form, I mean a rigorous organization of the interplay of surfaces, lines, and values. It is in this organization alone that our conceptions and emotions become concrete and communicable. In photography, visual organization can stem only from a developed instinct.

—from *The Decisive Moment* (Verve and Simon Schuster, 1952)



EXHIBITS ON THE ROAD

The Wittliff Gallery continues to offer a variety of exhibits to local and national museums, libraries, and art spaces. One of our most-requested exhibits, *A Certain Alchemy: Photographs by Keith Carter*, will be in Texas and Louisiana this summer. The 78 photographs will be at the Longview Museum of Fine Arts in Longview, Texas, May 14 to June 21, and at the Masur Museum of Art in Monroe, Louisiana, July 17 to August 28. This exhibit represents three decades of Carter's haunting and enigmatic work. On view in Beeville, Texas is the ever-popular exhibit, *Lonesome Dove: The Making of an American Classic*, with photographs by Bill Wittliff. A tri-panel display of the *Lonesome Dove* journey from novel to screen accompanies the photographs. The exhibit closes April 28 at the Beeville Art Museum. Interested in bringing the Wittliff Gallery to your town? Call us at 512-245-2313.

(opposite page, from top) *Rope-O-Matic*, 1994, James Evans
Flying Lessons, 2002, Cathy Spence
El saxofonista, Ciudad de México, 2000, Yolanda Andrade
Raising the Flag on Iwo Jima, 1945, Joe Rosenthal (this page)
Carlos Fuentes, 1981, Gerardo Suter

TO DISCOVER AN EPHEMERAL IMAGE, capture it, and show it to the world is a task pursued both by artists and collection curators—in somewhat divergent ways. A photographer—serendipitously or following a particular esthetic trail—encounters an image, yanks it out of the time stream with the camera's click, fixes it on paper, and reveals it. A curator, in pursuit perhaps of a particular artist, working in a particular collecting area, or simply by happy accident, finds an image, acquires it—budget permitting—and makes it available to the public through exhibitions, books, private viewings.

Thus, in the best of all possible worlds, rising from their shared but bifurcating task, a wonderful symbiosis can occur between an artist and a collecting gallery like the Wittliff as they create together a visionary body of the artist's work. And when that happens it's like catching lightning in a bottle, like capturing something powerful and elusive and then being able to hold it and show it to the world. Very heady stuff, and certainly for me one of the most rewarding aspects of the curating business.

Ours is primarily a contemporary photography collec-

tion, and many of our artists are living, so we're able to confer with them, ask them which images they would like to see preserved, which images express their creative path, which images, though aberrant, might be included as illustrative of the road not taken—sometimes those are the most instructive of all. We listen to the artists we collect, and we respect their talent and their intuition as we conduct the ongoing dialogs that give Texas State's Wittliff Gallery of Southwestern & Mexican Photography vitality and dash and a rare immediacy of vision shared by artist and collecting institution.

LIGHTNING

NEW ACQUISITIONS

IN A BOTTLE

Because we've added so many extraordinary images to the Wittliff collection during the past couple of years, we thought it was high time to

share them with you—hence this truly astounding show. There are new photoworks from favorites like Yolanda Andrade, Kate Breakey, Keith Carter, Henri Cartier-Bresson (p. 2), Edward Curtis, Graciela Iturbide, Russell Lee, Francisco Mata Rosas, Michael O'Brien, Josephine Sacabo (p. 14), Sebastião Salgado, Rocky Schenck (p. 2), Erwin Smith, Bob Wade, Geoff Winningham, Bill Wittliff, and Mariana Yampolsky; and spectacular images from artists new to our collection or seldom exhibited:

Faustinus Deraet, Héctor García, Annie Leibovitz (cover photo of Willie Nelson), Rodrigo Moya, Robert and Shana ParkeHarrison, Joel Salcido, Cathy Spence, Jack Spencer, Gerardo Suter, Doris Ullman, Kathy Vargas, and Joel-Peter Witkin (p. 2). You will see a few historical photos in the mix as well: Rosenthal's 1945 *Raising the Flag on Iwo Jima*, a 1906 image of the last survivors of the Battle of San Jacinto—and, from Mexico, an amazing little anonymous post-mortem in its original tin frame.

Lightning in a Bottle runs from March 26 through August 14. I hope you can join us Saturday, April 16 at 7:00 pm, as we celebrate the exhibit with a cocktail reception, and a very special program featuring guest artists. It's fun, it's free, and it's good for you. Come grab the lightning! ★ —Connie Todd



recent ACQUISITIONS

at the SOUTHWESTERN WRITERS COLLECTION

With recent additions since our last issue, the Collection now comprises over 5,040 linear feet of materials from authors, screenwriters, and songwriters. Materials listed below represent additions from August through December 2004. ★ One hundred and fourteen **TEXAS MUSIC POSTERS** (1960s to 1980s) by various

Austin poster artists including Micael Priest, Kerry Awn, Ken Featherstone, and Jim Franklin, advertise music events at venues such as the Armadillo World Headquarters, Vulcan Gas Company, Austin Opera House, and Ritz Theater. [Gift of Tom Wilmore] ★ The papers of **CELIA MORRIS**, author of *Fanny Wright: Rebel in America*, *Finding Celia's*

Place, and *Bearing Witness: Sexual Harassment and Beyond—Everywoman's Story*, document her writing

career and include correspondence, typed manuscripts, photographs, research materials, interviews, audio and video cassettes, conference and seminar materials, newspaper articles, and ephemera. [Gift of Morris] ★ Additional **MARK BUSBY** notes, research materials, and manuscripts relating to his novel, *Fort Benning Blues*. [Gift of Dr. Busby] ★ Manuscripts, correspondence with publishers, notes, and other materials related to **JUDY ALTER'S** writing career. Included are several unpublished manuscripts as well as typescripts for various works-in-progress and short stories. [Gift of Alter] ★ The papers of poet and 1989 Austin Book Award winner, **ALBERT HUFFSTICKLER**, include manuscript drafts of many of his poems, notebooks, biographical materials, correspondence, reviews, photographs, and awards and honors. [Gift of Sylvia Manning] ★ More boxes from **JOE NICK PATOSKI** that include posters, photographs, notes, newspaper clippings, research materi-

al, correspondence, invitations, compact discs, and ephemera related to his research and writing career. [Gift of Patoski] ★ Various items from **BILL WITTLIFF'S** personal collections: childhood memorabilia, early stories and drawings, school papers, and "the best rubber-band gun ever." Also materials related to the film *The Black Stallion* (co-written by Wittliff); items documenting his writing career, Encino Press, and various personal and professional relationships. [Gift of Bill & Sally Wittliff] ★ Several additions to the **LARRY L. KING** papers include recent correspondence, thank-you notes, postcards, receipts, and an article by King for the *Old Sorehead Gazette*. Also included is a printout of King's reading at the 2004 Texas Book Festival, where he was honored for lifetime contributions to Texas literature. [Gift of Dr. King] ★ **CHICANO LITERATURE & CULTURE** invitations and programs. [Gift of Jaime Chahin] ★ **SUSAN WITTIG ALBERT** donated materials relating to her most recent China Bayles mystery novel, *An Unthymely Death and Other Garden Mysteries*. She also donated typescripts of members' memoirs from the **OLDER WOMEN'S LEGACY CIRCLE WORKSHOPS** [Gift of Albert] ★ The **DONLEY WATT** papers include manuscripts for the novels, *Reynolds*, *Dancing with Lyndon*, and *Haley, Texas 1959*. Also typescripts to the short-story collection, *Can You Get There From Here?* and correspondence, photographs, and ephemera. [Gift of Watt] ★

at the WITTLIFF GALLERY

Holdings now include over 12,000 photographs. ★ Recent purchases include works by **HENRI CARTIER-BRESSON** (p. 2), **KEITH CARTER**, **ROBIN HIX**, **HECTOR GARCIA**, **ANNIE LEIBOVITZ** and **ROBERT & SHANA PARKE-HARRISON**. ★ Recent gifts include photographs from **KEITH CARTER**, **JAYNE HINDS BIDAUT**, and **WILLIAM WRIGHT**. ★ **CATHY SPENCE** gave the collection her breakthrough image titled "Michelle," taken in 1996. ★ **BOOK PRODUCTION MATERIALS** from the University of Texas Press: for **ROCKY SCHENCK PHOTOGRAPHS** and **ANIMALERIE** by Jayne Hinds Bidaut, volumes in the Wittliff Gallery Series; also for **VAQUERO: GENESIS OF THE TEXAS COWBOY** by Bill Wittliff [Gift of Bill & Sally Wittliff] ★

from the ARCHIVES

BACK IN THE 1920s, before the ascent of J. Frank Dobie as "Mr. Texas," it was Texas women who brought the state's literature to a national audience. Chief among these was Dorothy Scarborough, author of several books including *The Wind*, which was made into a movie starring Lillian Gish in 1928. An equally impressive writer to many readers was **WINIFRED SANFORD**, a Wichita Falls resident who chronicled the effects of the Texas oil boom

in a series of penetrating short stories. Most of Sanford's work was published in *The American Mercury*, a magazine edited by one of America's foremost journalists, H. L. Mencken. Three of her stories also appeared in the 1926 edition of *Best American Short Stories*.

Mencken was an early admirer of Sanford's writing and he accepted nearly every story she submitted for publication. In letter after letter,



Mencken praises Sanford's writing while exhorting her to continue work on her novel-in-progress. Unfortunately, due to a variety of factors including a difficult battle with tuberculosis, Sanford never completed her novel. She published her last story in 1931, and for many years afterwards was forgotten by readers.

In the 1980s, Sanford was rediscovered. A collection of her work, *Windfall and Other Stories*, was published,

and it remains in print today. A film based on her story "Luck," starring Robert Duvall, was directed by James Keach and released in 1995 as *The Stars Fell on Henrietta*. Today Sanford's reputation as one of Texas'

most talented early writers is well established.

In 2004, Helen Sanford donated her mother's literary papers to the Southwestern Writers Collection. Included among these distinguished holdings are about two dozen letters between Sanford and Mencken that chronicle their editorial relationship. The Winifred Sanford archives have been processed by volunteer librarian Kristen Davis and are available for researchers. See the finding aid online at: www.library.txstate.edu/swwc/archives/writers/sanford.html. ★

THE KEYSTONE is published by the Alkek Library Department of Special Collections at Texas State University-San Marcos—a member of the Texas State University System and an equal opportunity educational institution. **Dr. Denise Trauth** President, Texas State University-San Marcos **Dr. Van Wyatt** Vice President, Information Technology **Joan Heath** Assistant Vice President, University Library

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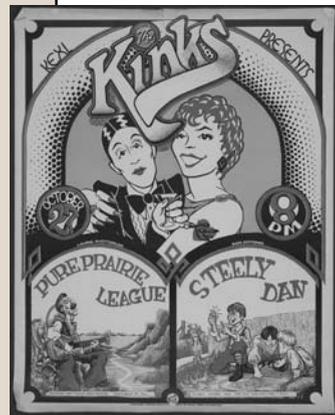
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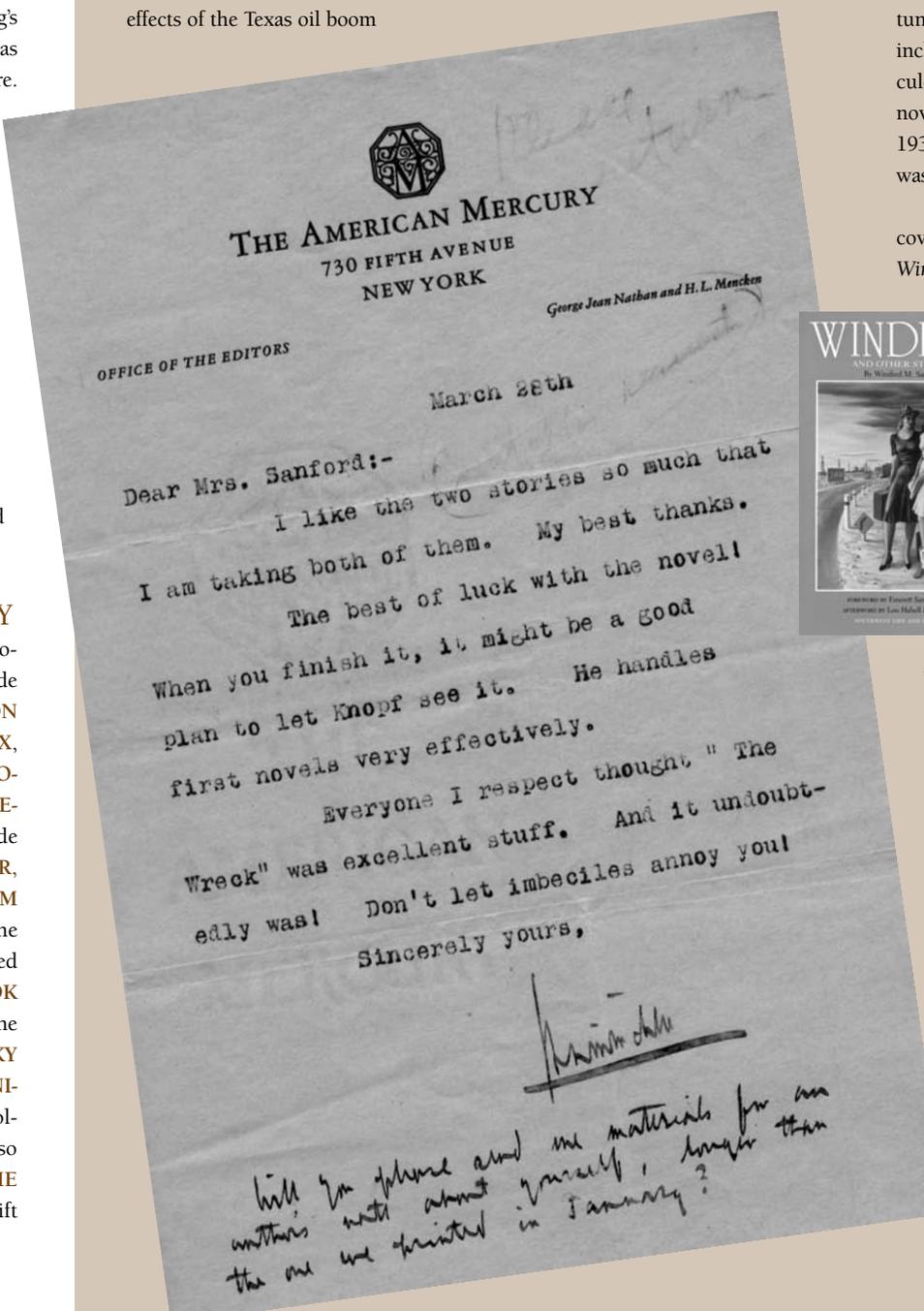
(below left) Micael Priest Poster for the Kinks, Pure Prairie League, and Steely Dan at Laurie Auditorium in San Antonio, October 27, 1972, from the Tom Wilmore Collection

(below center) Branches Floating, 2004, from the series Ophelia's Garden, Josephine Sacabo



INSTRUCTING ILLUMINATING INSPIRING

The Southwestern Writers Collection preserves and exhibits literary papers and memorabilia of the region's leading writers, filmmakers, and musicians, creating a rich research environment devoted to the cultural arts of the Southwest. The Wittliff Gallery, a photo archive and creative center focused on Mexico and the Southwest, showcases the works of distinguished artists whose images delight and inspire those exploring the visual heritage of the regions. These two counterparts of the Albert B. Alkek Library Department of Special Collections at Texas State University-San Marcos bring alive "the spirit of place" for students, scholars, writers, artists and the community at-large.



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Special Collections &
its galleries are on the
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University-San Marcos

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LONESOME DOVE
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tumes, photographs, & other
items from the CBS film
rotate in two exhibits.

MAR 1 – JULY 31
*RIO GRANDE: The Storied
River* celebrates the grand
waterway through literature,
photographs & music from
the Southwestern Writers
Collection's
distinguished holdings.
Panel Discussion April 7

NOW – MAR 11
ANIMALERIE Photographs
by Jayne Hinds Bidaut ask
viewers to take a critical look
at putting a price tag on
“lives within a container.”
In concert with the Wittliff
Gallery book by same name.

MAR 26 – AUG 14
LIGHTNING IN A BOTTLE
New Acquisitions
at the Wittliff Gallery



Gerónimo-
Apache,
1907,
Edward
Curtis

Photoworks by Henri
Cartier-Bresson, Edward
Curtis, Annie Leibovitz, Kate
Breakey, Keith Carter, Kathy
Vargas, Jack Spencer, Robert
& Shana ParkeHarrison,
Sebastião Salgado, Rocky
Schenck, Graciela Iturbide,
Russell Lee, & others.
Reception April 16

March

2 The Creative Writing
MFA STUDENTS read from
their poetry & fiction.
SWWC / 5 pm

13–19
COLLECTIONS CLOSED
for Spring Break.
SWWC exhibit reopens
Sunday, March 20,
WG on Saturday, March 26.

22 RICHARD FORD
reads for the English Dept's
Therese Kayser Lindsey/
Katherine Anne Porter
Series. Book sale & signing.
SWWC / 3:30 pm

29 AN INTERVIEW
WITH BARRY HANNAH
Texas State students Lee
Norment & James Spears
talk with the English Dept's
Mitte Endowed Chair for
Creative Writing. Book sale
& signing. SWWC / 3:30 pm

April

5 CAROLINA MAYORGA
RODRÍGUEZ (National
University of Colombia
Linguistics Department)
lectures in Spanish on “Amor
en las tres últimas novelas de
García Márquez.” (“Love in
the last three novels of
García Márquez”). Sponsored
by Modern Languages.
SWWC / 5 pm

6 The Creative Writing
MFA STUDENTS read from
their poetry & fiction.
SWWC / 5 pm

7 PANEL DISCUSSION for
RIO GRANDE moderated by
Jan Reid, editor of the UT
Press anthology, *Rio Grande*.
Panelists Cecilia Ballí,
Dagoberto Gilb, Rolando
Hinojosa-Smith & Dick
Reavis. SWWC / Reception
6 pm / Panel 7 pm / Authors
Book Signing 8:30 pm

16 EXHIBIT RECEPTION
for *LIGHTNING IN A
BOTTLE* features food,
drinks, & a panel discussion
with featured photographers,
to be announced. Check
online for updates. WG /
7 pm / Program 8 pm

21 CHRISTOPER RICKS,
the Oxford Prof. of Poetry,
discusses his new book,
Dylan's Visions of Sin (that's
Bob, not Thomas) for the
English Dept's Therese
Kayser Lindsey/Katherine
Anne Porter Series. Book sale
& signing. SWWC / 3:30 pm

June

Watch for *GRINGOS IN
MEXICO*, another South-
western Writers Collection
exhibit coming to the
Austin-Bergstrom Inter-
national Airport.

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