



THE KEYSTONE



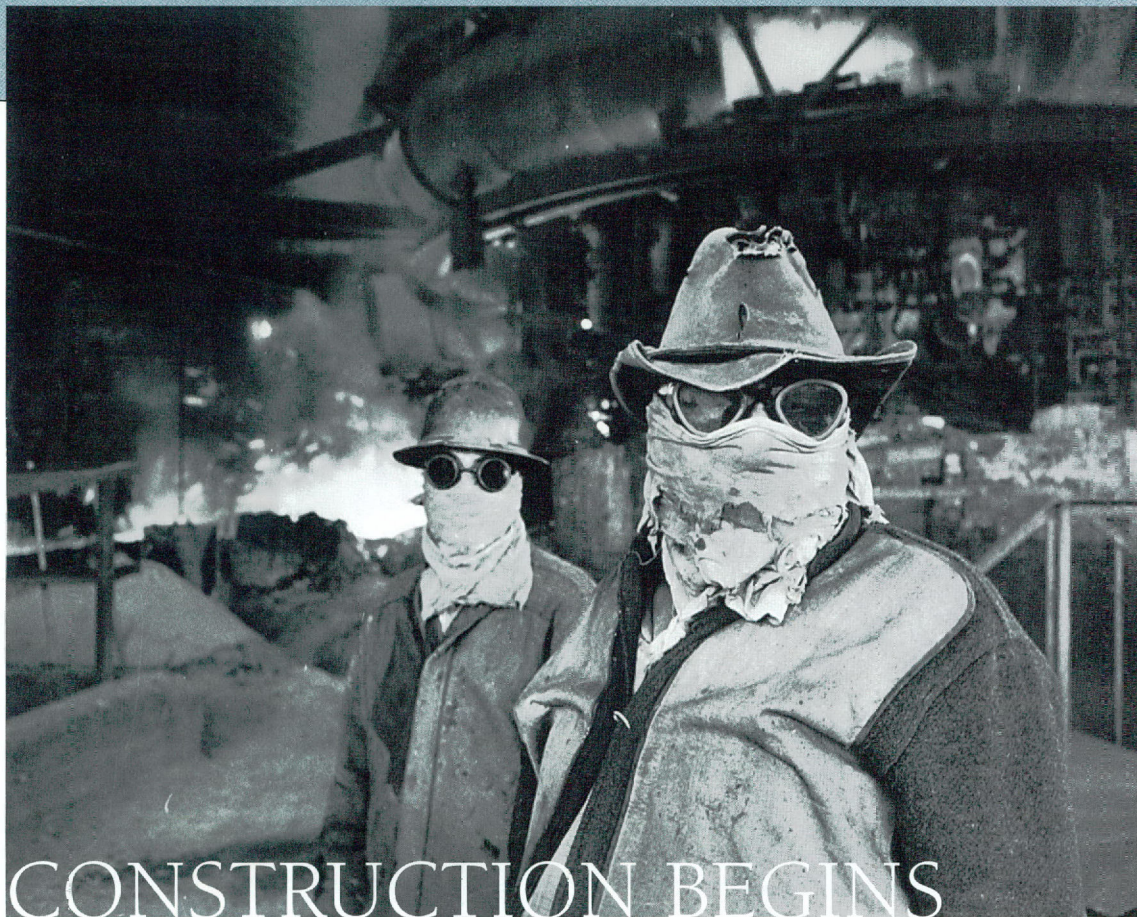
THE WITTLIFF COLLECTIONS

FALL 2008 | SOUTHWESTERN WRITERS COLLECTION | SOUTHWESTERN & MEXICAN PHOTOGRAPHY COLLECTION

TEXAS  STATE
UNIVERSITY
SAN MARCOS

A member of The Texas State University System

W2004
 A mesquite gate
 Raymond Pacheco
 Tower at NE corn



CONSTRUCTION BEGINS

on new galleries & reading room

IN THE SPRING issue of *The Key-stone*, we optimistically announced our major renovation plans for the expansion of the photography gallery and reading room, and for the design of a new entrance foyer to the Wittliff Collections with the expectation that the project would be completed by October. As is often the case with construction, there have been a number of delays, but work has now begun, with an estimated completion date of May 2009.

The enlarged gallery area will allow more of the Southwestern & Mexican Photography Collection to

(above) *Fundidores de Monclova / Foundry Workers from Monclova*, 1963, Héctor García
 (left) Detail from a page of McCarthy's notes on Tucson for the writing of *Blood Meridian* which includes a pencil rendering of the town (upper left). His annotation reads: "The Judge gives a disquisition on gifts that mimics Tobins (their distribution there [are] the proper number of legs & eyes for all dogs". For more on McCarthy's notes, see the sidebar on page 12.

be on view, drawing from the growing archive of almost 15,000 prints. As part of the redesigned entrance, a hallway leading to the new exhibition space will be built to display large art pieces and other objects from both the literary and photography collections. The expanded reading room will accommodate more patrons in a quiet, inviting setting. Relocating the front office will provide a new central contact point for visitors.

The architects for the project are San Antonio-based Ford, Powell, and Carson, who have been working with us since late 2007. We are especially pleased to be working again with architect Michael Guarino who was involved with the initial design of the Wittliff Collections in 1991. This next phase of plans by Michael and his team provide cohesion between the new space and our existing southwestern-inspired public spaces.

During the renovation, our offices

will remain open as we continue to make every effort to meet the research needs of our patrons and students (see p. 2 for access to the McCarthy Papers). Events currently scheduled for next spring will be located elsewhere in the library—watch the online events calendar for specific information.

Our exhibition spaces, including the *Lonesome Dove* Room, have been cleared for the build-out. In the interim, props and costumes, Bill Wittliff's photographs and script drafts, and other materials from the *Lonesome Dove* production archives will be displayed on the library's first floor.

Dedication ceremonies are being planned, and among the events will be our book launch party for *A Certain Alchemy* and a new exhibition of Keith Carter's extraordinary photographs.

There is much excitement ahead. Look to the calendar and construction link on our homepage for updates as things progress. ★

THANK YOU!

Our gratitude goes out to all those who made financial contributions this year (as of 8/31/08) to support our work.

★ **Founder's Circle** ★
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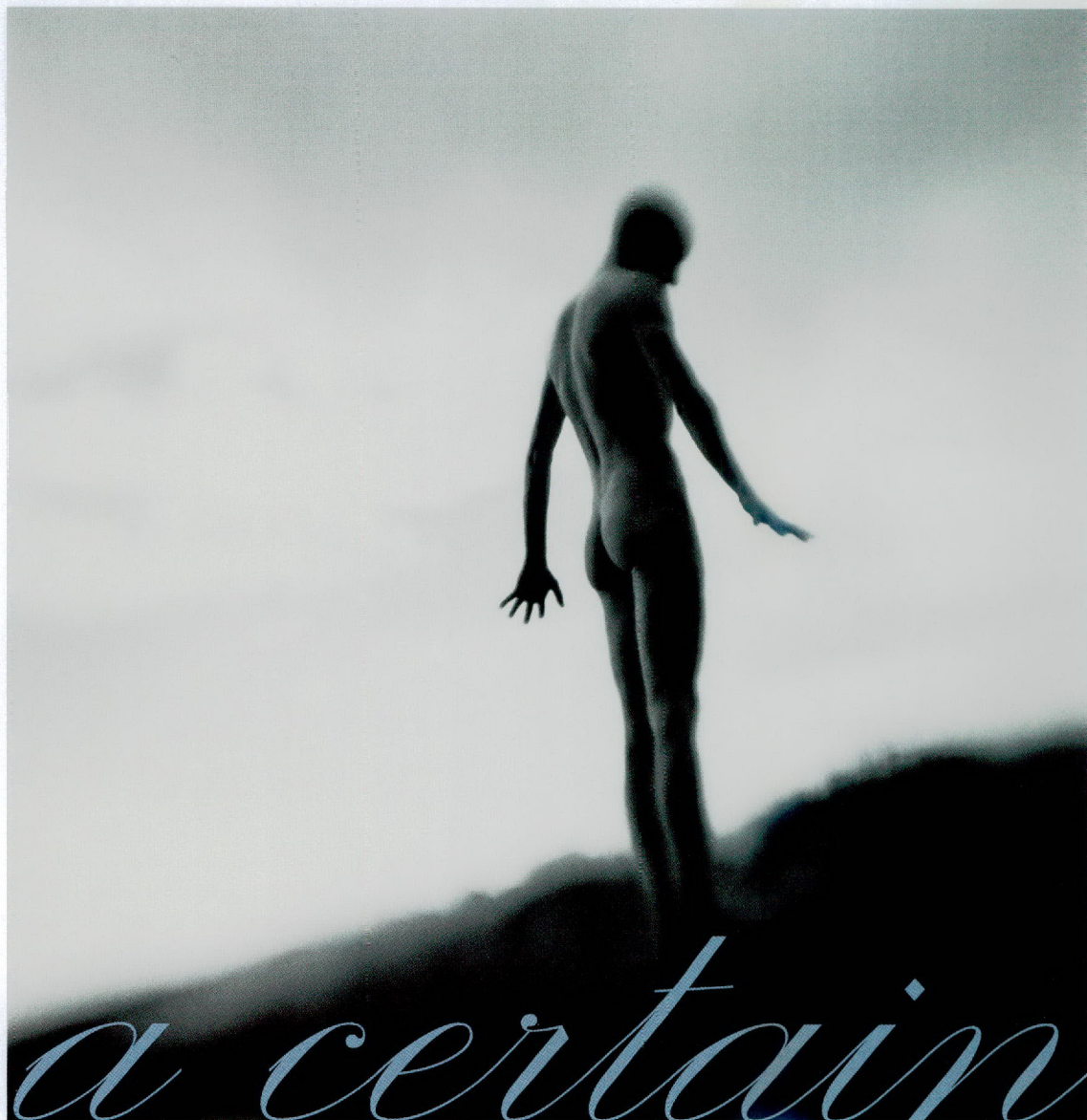
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★ **Supporters** ★
 Judith Aronow
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(clockwise from left)
Male Figure No. 1, 2005
Necklace, 2003
Open Hand, 2004
Two Deer, 2004

BUY OUR SERIES
BOOKS FROM US

A greater portion of profit from the sale of our series books goes to support the Collections when you buy from us. Recent titles from UT Press include *A Certain Alchemy* by Keith Carter (\$50.00), whose work explores relationships that are timeless, enigmatic, and mythological. The revised and expanded *Notes on "Blood Meridian"* by John Sepich (\$21.95 paperback; \$45.00 hardcover) has a new preface and two new essays that explore key themes and issues in Cormac McCarthy's *Blood Meridian*. The Bud Shrake reader, *Land of the Permanent Wave*, edited and with an introduction by Steven L. Davis and a foreword by Larry L. King (\$29.95 hardcover) presents the breadth of Shrake's journalism, fiction, and film work. *Eyes to Fly With* by Graciela Iturbide (\$50.00) presents some of her most expressive work and select self-portraits. Still available are signed copies of *A Book of Photographs from Lonesome Dove* by Bill Wittliff (\$45.00). Visit the website for the full lists of titles, and call us at 512.245.2313 for ordering and shipping information.



KEITH CARTER'S PHOTOGRAPHS have been a part of the Southwestern & Mexican Photography Collection from the beginning. Since 1995 the Carter archive has grown to over 950 prints—the largest collection of his work in the world. *A Certain Alchemy*, released in October by the University of Texas Press, is eleventh in the Wittliff Collections' photography book series. Bill Wittliff, the series editor, wrote the introduction; the afterword is by Patricia Carter, Keith's wife and muse. Following is an excerpt from Pat's text:

"FOR KEITH, work and play have very nearly come

down to the same thing: making photographs. I loved photography before I loved a photographer, but I love looking at photographs, not making them. Happily my tastes and Keith's aspirations have meshed.

When we first met, Keith was a young man on fire to make photographs. But there was something else about him. He seemed to have a real appetite for the work itself. Years later, after we had married, I discovered a poem by Marge Piercy that I thought described him perfectly. It begins like this:



His taste for the physical work of the process has stayed with him, and it is that quality that has saved him more than once when things have gone badly, or worse, not gone at all. To quote Piercy again:

Work is its own cure. You have to like it better than being loved.

...As Keith has aged, his eyesight has changed and he has become interested in photographing the way the human eye actually sees—with only one point of focus. He likes leaving a little room for the viewer to finish the image, a little room for an implied narrative. His interest in this way of working may also, in some part, have grown out of

photographs by KEITH CARTER

*The people I love the best
jump into work head first
without dallying in the shallows
and swim off with sure strokes almost out of sight.
They seem to become natives of that element,
the black sleek heads of seals
bouncing like half-submerged balls.*

Every artist has to find a way to work and a way to keep going. I think Keith does it by faith. He has faith that it is worth doing, and it doesn't hurt that I think so too. He also has faith in what he has always called the alchemy of photography. He has thought of photographic processes as a kind of magic ever since the days when he would climb up on a stool in his mother's darkroom to watch the ghostly images appear in the developing trays.



alchemy



his study of the history of the medium. Looking at the work of nineteenth-century itinerant photographers, he found again and again that he would look first at the subject, but then look past the subject to try to see, or imagine, what else might be there. That response was not one intended by those early practitioners who were encumbered by unwieldy equipment, slow films, and short depth of field. But Keith liked the psychological dimension it added to the images, and it reinforced his belief that the raw materials of photography are light and time and memory....” ★

RECENT AWARDS

The Spirit of Place Gala won the 2007 Texas Library Association's Public Relations Branding Iron Award

Eyes to Fly With by Graciela Iturbide won the 2007 Latino Book Award for Best Arts Book (Spanish or Bilingual)

What Wildness Is This won the 2008 WILLA Literary Award for Creative Nonfiction from Women Writing the West*

A Book of Photographs from Lonesome Dove by Bill Wittliff was given the 2008 Will Rogers Medallion Award

Texas Association of Museum's Wilder Awards

The Keystone: two Gold Citations, for Spring and Fall 2007

King of the Hill Invite: Silver Citation

Hecho en Tejas Invite: Merit Citation

Lonesome Dove Invite: Merit Citation

Little Heroes online exhibition website: Merit Citation

Denis Johnson reading poster: Gold Citation
Percival Everett reading poster: Silver Citation

CASE District IV Awards:

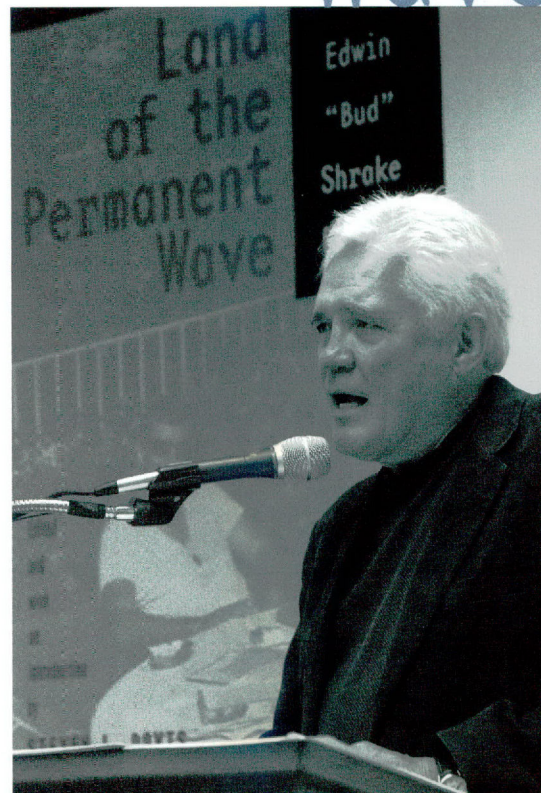
The Keystone (Spring 2007): Achievement
Percival Everett reading poster: Achievement
Carole Maso reading poster: Special
Charles Simic reading poster: Excellence



an evening with Bud Shrake



Land of the Permanent Wave



STAFF UPDATES

Recently we welcomed Gilda “GG” Mortenson as our new Office Manager. A native of San Antonio, GG recently moved back to Texas from Colorado. She brings administrative and social work experience to managing our office and a team of students. Valerie Anderson joined us as Admin. Assist. II to help with the planning of the 2009 20th Anniversary of *Lonesome Dove* celebration. She retired from Austin Public Library in 2002, worked until 2007 in Texas State’s Office of Professional Development, and has been a volunteer for the Texas Book Festival for years. Amy Cochran officially started as Events Assist. on August 1. This is a new position to which Amy brings events experience from two years as our former Office Manager.

BUD SHRAKE’s signing hand was surely cramped by the end of the “Evening With Bud Shrake,” held on April 26 at the Wittliff Collections, which featured a reading of Shrake’s work by distinguished actor and Texas State alum G.W. Bailey, and a book signing that kept Shrake occupied for an hour and a half after the official program ended.

The occasion was the book release party for *Land of the Permanent Wave: An Edwin “Bud” Shrake Reader*, published by the University of Texas Press as part of the Wittliff’s Southwestern Writers Collection Book Series. The new reader, assembled by Assistant Curator Steven L. Davis, brings together Shrake’s best journalism, fiction, and screenwriting while also drawing upon Shrake’s literary archives housed at the Wittliff Collections, providing a behind-the-scenes look at the famed raconteur’s extraordinary personal life. The result is a fascinating anthology, one that explores the connections between Shrake’s journalism and his novels, between his life and his art.

Shrake provided freshly written introductions for many of the excerpts in the book, and the critical reaction has been effusive. Jane Sumner, in the *Dallas Morning News*, opined that Shrake’s writing “is direct, ironic, sending off splinters of light. To discover him now is to gain a friend for life, one who will make you laugh, snicker, and sigh even as the shadows are falling.” Chad Hammett noted in *Texas Books in Review*, “I don’t think I’ve ever seen a ‘reader’ that did a better job of taking me through the life of a writer.”

G.W. Bailey’s readings from *Land of the Permanent Wave* evoked both laughter and tears from the large crowd as he read snatches of Shrake’s letters to friends, and, memorably, a dramatic scene of the Kennedy motorcade through Dallas from Shrake’s classic novel *Strange Peaches*.

A display of manuscripts, photographs, and artifacts from Shrake’s archives, which he has donated to the Wittliff Collections, was another highlight of the evening.

After G.W. Bailey’s performance, Shrake came to the podium to make a few remarks of his own, drawing an extended standing ovation from the full house. Those lucky or smart enough to be in the audience

heard Bud conclude his talk by sharing what he’s learned about the secret to a happy life. For those who missed it, here’s a hint: check out the Johnny Mercer songbook.

For more information on *Land of the Permanent Wave: An Edwin “Bud” Shrake Reader*, visit the Wittliff Collections book series website at: www.thewittliffcollections.txstate.edu/swwc/misc/bookseries.html. ★



(above right) Bud Shrake
(above) Shrake, Sally and Bill Wittliff listen to G.W. Bailey.

(right) G.W. Bailey reads from the new Shrake anthology, *Land of the Permanent Wave*.

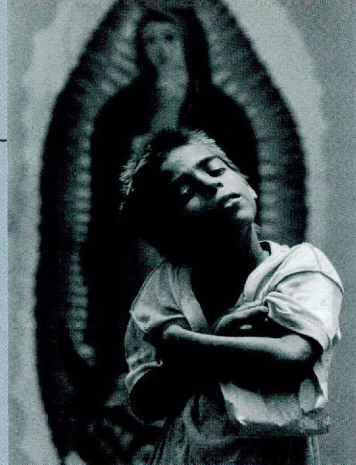
exhibits at the AUSTIN AIRPORT

TRAVELERS PASSING THROUGH the Austin-Bergstrom International Airport (ABIA) recently had a chance to view *Treasures from the Wittliff Collections* and *Little Heroes*, the fourth and fifth Wittliff exhibitions featured at ABIA. From July 2 through October 5, *Treasures from the Wittliff* filled the pylon display cases on the concourse between gates 7 and 12, an area past security checkpoints only accessible to ticketed passengers—an audience of thousands per day.

Nine of the ten cases focused on a writer or major archive from the Wittliff's holdings, which speak to the "spirit of place" evoked by the Southwest and Mexico: Alvar Núñez Cabeza de Vaca, *Austin City Limits*, the Molly Ivins Library, *King of the Hill*, Russell Lee, Cormac McCarthy, Willie Nelson, *Texas Monthly*, and the CBS miniseries *Lonesome Dove*. The tenth case featured the Wittliff's two award-

winning book series—from the Southwestern Writers Collection and the Southwestern & Mexican Photography Collection—published primarily by the University of Texas Press. Alongside the displays were posters of images by some of the Wittliff's most accomplished photographers.

Little Heroes: Photographs of Children was a selection of photographs drawn from last year's popular South-



western & Mexican Photography Collection exhibition. *Little Heroes* was on view in ABIA's 40-foot window gallery July 31 through October 26. This show featured work from the Wittliff's permanent collection by such world-renowned photographers as Keith Carter, Marco Antonio Cruz, Flor Garduño, Earle Hudnall, Jr., Russell Lee, Raúl Ortega, Antonio Turok, and Mariana Yampolsky. The original exhibition can be seen online: www.thewittliffcollections.txstate.edu/swwc/wg/heroes/index.html. ★

RESPONDING TO BUD SHRAKE

On Friday, October 3, Steve Davis and Joel Minor participated in a panel titled, "Land of the Permanent Wave: The Writing and Life (but mainly the Writing) of Edwin 'Bud' Shrake," at the Western Literature Association Annual Conference in Boulder, Colorado. Joel, who is currently processing Shrake's papers, gave a slideshow presentation of archival documents related to the conception, writing, marketing and significance of Shrake's beloved 1968 novel, *Blessed McGill*. Steve talked about the literary merits of Shrake's other revered-but-overlooked novel, *Strange Peaches*, published in 1972. The last two presenters (and co-chairs of the panel) were Chad Hammett and Twister Marquiss, both lecturers at Texas State. Chad and Twister gave their presentations in a responsive fashion, with Chad starting by reading his irreverent review of *Land of the Permanent Wave*, recently published in *Texas Books in Review*, and Twister reading his insightful and personal paper, titled, "Bud Shrake: One Writer's Reader's Response to a Writer's Writer."

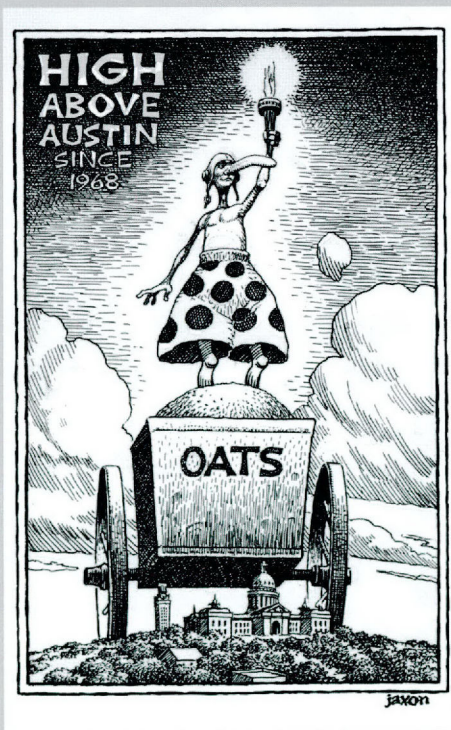
(above) *Chiquiltm*, 1991, Raúl Ortega

(middle) *McCarthy archives* at the ABIA

(left) *Pen and ink drawing of Oat Willie*, n.d., Jack Jackson (Jaxon)

OAT WILLIE'S memorabilia gifted by doug brown

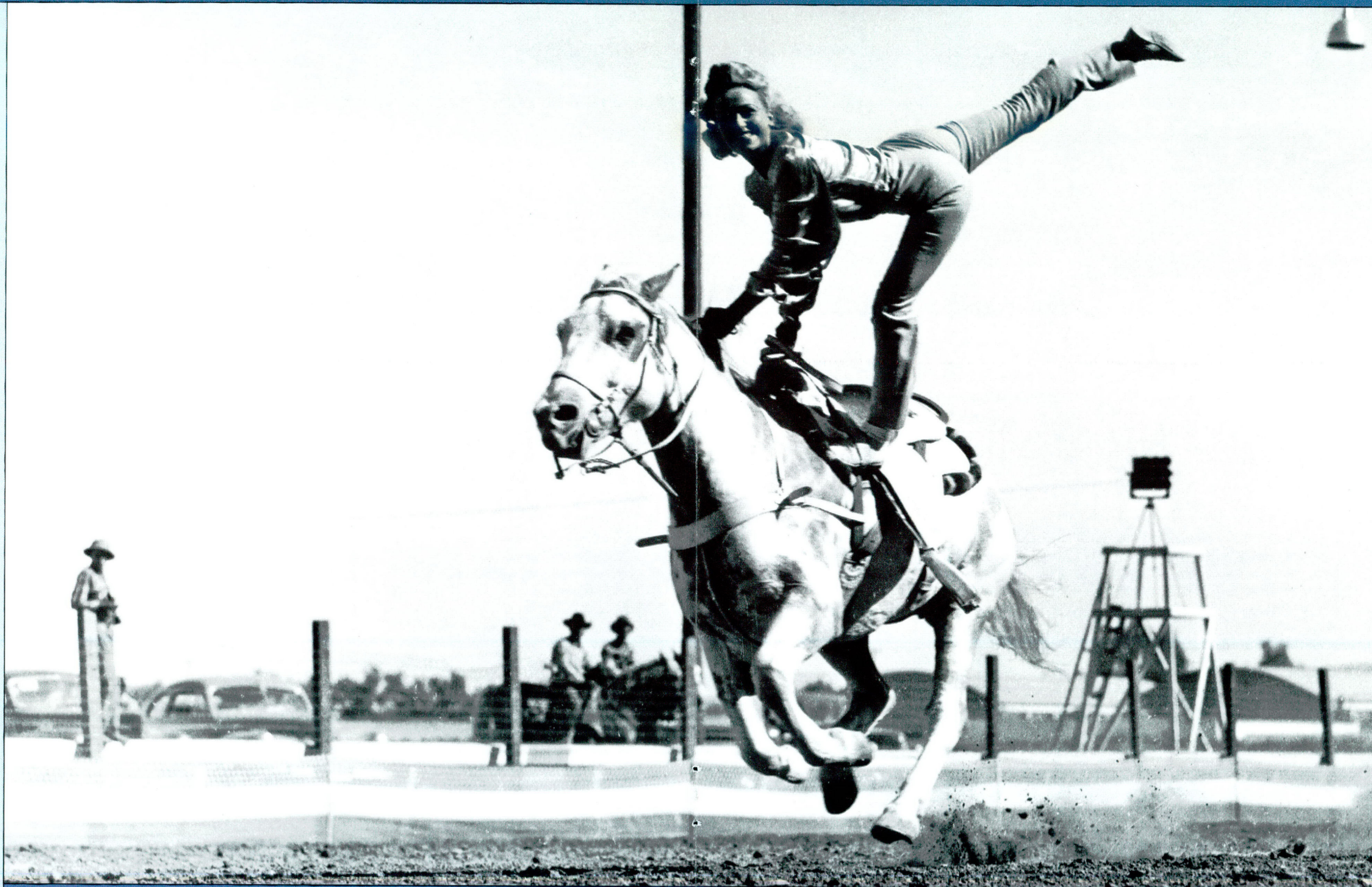
OAT WILLIE'S, Austin's first head shop, was founded by DOUG BROWN and George Majewski in 1968. The shop might have been named after a minor character in a comic by artist Gilbert Shelton, but after over forty years of posters, matchbooks, comix, and calendars, Oat Willie and his slogan, "Onward thru the fog!" have become major symbols of Austin's unique cultural history. In the 1960s and 1970s, Oat Willie's was at the heart of Austin's burgeoning art and music scenes. More than simply a store selling smoking paraphernalia, tapestries, clothing, books, and candles, Oat Willie's was a place for Austin residents, artists, and musicians to connect with each other. And after forty



years, it continues to play that role. In July, Brown donated his personal Oat Willie's artwork and memorabilia to the Wittliff Collections. Recently on exhibit at the South Austin Museum of Popular Culture, Brown's gift includes over one hundred original pen and ink drawings by artists such as Kerry Awn, Ken Featherston, Jim Franklin, Danny Garrett, Jack Jackson (Jaxon), Micael Priest, Mark Shaw, and Gilbert Shelton. Also included are photographs, advertising proofs, matchbooks, and other memorabilia documenting the forty-plus year history of this Austin institution and celebrating the influential role that Oat Willie's and the Austin artists have played in the national comix culture. ★

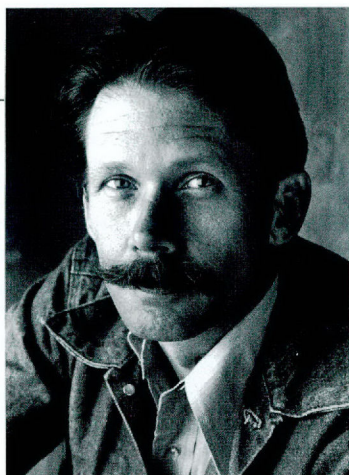
JOHN A. STRYKER

John Addison Stryker was born in Rockford, Illinois, on September 1, 1883. He graduated from Franklin Academy and Zanerian Art College of Penmanship, and became an expert in Spencerian handwriting. He took up photography to aid in the publicity of the Kearney Normal Schools, where he served as Supervisor of Penmanship. Stryker married one of his students, Elsie Johnson, in 1919. His love of the outdoors led him to hone his photography skills, and he quickly learned to use the small Eastman box camera in 1917 and eventually a Graflex to capture rodeo photographs. Stryker entered and won a contest for the best rodeo photograph, which inspired him to work full-time in the rodeo, as a photographer, announcer, and producer. In 1928, he worked for Ringling Brothers circus for a year as an announcer. In 1940, he and his wife moved to Fort Worth, Texas, and he continued to photograph in the area. Stryker died in 1973. The Wittliff Collections are proud to hold over 400 photographs and over 600 negatives by John A. Stryker, which were donated by Bill and Sally Wittliff.



Exclusive to the Wittliff Collections are vintage copies of the 1977 first edition of *The Rodeo of John Addison Stryker* with an introduction by Ron Tyler. Published by Austin's Encino Press, they are priced at \$20.00 (tax & shipping additional). Please call 512.245.2313 to make your purchase.

(right) Dick J. Reavis, 1986, Will Van Overbeek



accounts of this highly controversial incident. Recognizing that the press was covering the raid, siege, and burning of the Branch Davidian center primarily from the government's perspective, Reavis spent two years investigating the incident, its players, and causes.

Reavis's research went beyond the book's publication. His role as an investigator expanded, and he became

Additionally, an online forum will be established for academic and cultural discourse. The website will provide an objective overview of the incident and a brief history of the groups involved, as well as links to other sources of information.

Last April marked the 15th anniversary of the tragedy near Waco, and interest in the subject shows no signs of abating. In the past two years alone, documentary production companies working for major media channels such as ABC, the Discovery Channel, National Geographic, and MSNBC have accessed the Reavis Papers at the Wittliff Collections for copies of source materials. The new online exhibition will provide more efficient, expedient, and complete access for future researchers of all types.

The TexTreasures grants are a component of the TexShare Program of the Texas State Library and Archives Commission. TexShare emphasizes the benefits of statewide library resource sharing so that Texans can acquire the widest possible range of information regardless of the type of library used. The Institute of Museum and Library Services is the primary source of federal support for the nation's 122,000 libraries and 17,500 museums. The Institute's mission is to create strong libraries and museums that connect people to information and ideas.

More about the Dick J. Reavis Papers can be found at: www.thewittliffcollections.txstate.edu/swwc/archives/writers/reavis.html. ★



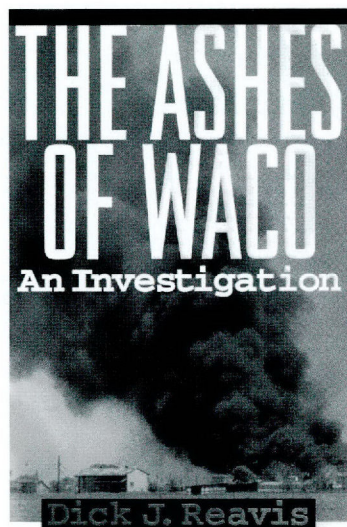
\$20,000 grant awarded for online exhibit of the REAVIS branch davidian archive

THE WITTLIFF COLLECTIONS have been awarded \$20,000 to create an online exhibition about the 1993 siege of the Branch Davidians at Mount Carmel outside Waco.

The funds originate from the federal Institute of Museum and Library Services through the Texas State Library and Archives Commission's TexTreasures grant program, which supports the digitization of unique and special collections of photographs, newspapers, interviews, and other historical documents that were previously available on-site only.

The Wittliff Collections are creating the online exhibition using the primary source materials journalist Dick J. Reavis collected while writing *The Ashes of Waco*, published by Simon & Schuster in 1995. Reavis donated his archive to the Southwestern Writers Collection, and it was opened for research in 2006. Joel Minor, who processed the Reavis papers, is managing the project and working with intern Kurt Johnson to digitize materials. The website is slated to be launched in September 2009.

Reavis's book remains one of the most comprehensive and balanced



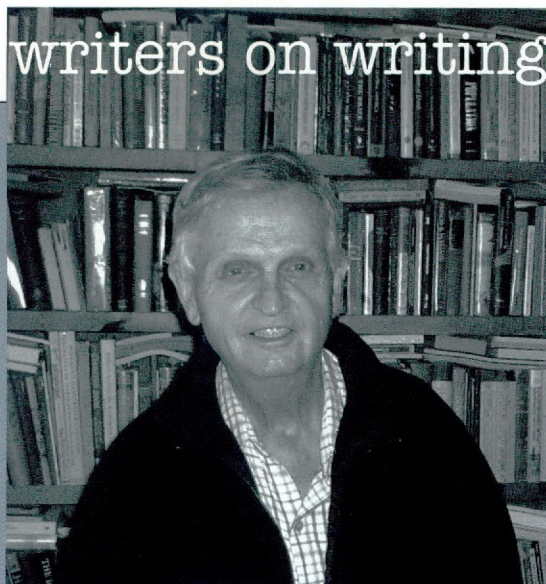
a leading authority on the subject, eventually testifying in Congressional hearings as an expert witness.

The bulk of the digitized objects to be made available are recordings, with transcripts, of negotiations between the Branch Davidians and the FBI. Also to be included are videos created by the federal government during the siege, Branch Davidian Bible studies going back to the 1970s, and correspondence between Reavis and surviving Branch Davidians.

NEW BOOKS: PHOTOGRAPHERS

Books recently added to the photography reference collection include:

- *Joel-Peter Witkin, Disciple & Master* / introduction by Pierre Borhan (Fotofolio)
 - *Cactus (Volumes 1 and 2)* by Kate Brakey (portfolios, printed and gifted by the artist)
 - *A Certain Alchemy* by Keith Carter (University of Texas Press)
 - *Seeing Mexico Photographed: The Work of Horne, Casasola, Modotti, and Alvarez Bravo* by Leonard Folgarait (Yale University Press)
 - *Torrijos: el hombre y el mito / Torrijos: The Man and the Myth* by Graciela Iturbide (Umbrage Editions)
 - *Roma* by Graciela Iturbide (Zoneattive Edizioni)
 - *Tepito: bravo el barrio: fotografías de Francisco Mata* by Francisco Mata (Instituto Nacional de Bellas Artes)
 - *Fairgrounds* by Sean Perry (Cloverleaf Press)
 - *The Flute of the Gods* by Marah Ellis Ryan; illustrated by Edward S. Curtis (Stokes, 1st ed., 1909)
- The Darkness and the Light: Photographs* by Doris Ulmann; preface by William Clift; with "A New Heaven and a New Earth" by Robert Coles (Aperture)



(left) Marc Simmons in his personal research library, which consists of almost 9,000 books on Southwest culture and history.

THE AUTHOR OF some 45 books and a weekly newspaper column on history that's appeared for thirty years, Marc Simmons is New Mexico's best-known historian. Among his many honors, Simmons has been knighted by the King of Spain for his writings on Spanish Colonial history in the Southwest.

Although he holds a PhD in history, Simmons eschews the academic life, preferring instead a rugged, independent existence reminiscent of the frontier days. Simmons lives without electricity or running water in an adobe home that he built himself on a beautiful piece of land along the Turquoise Trail, just south of Santa Fe, New Mexico.

A "hands-on" historian who can shoe horses and pack mules for long treks across the Southwest, Simmons's first-hand experiences have helped inform his writing. He writes his deeply researched books in a clear, engaging style, connecting the past to the present and bringing history to life for his many readers.

Simmons began donating his extensive literary archives to the Southwestern Writers Collection in September. Assistant Curator Steve Davis met with Marc Simmons while taking delivery of his archives and got to ask a few questions.

★ **Do you write every day? Do you follow a schedule?**
No schedules. I write every chance I get. So when I'm not diverted by leaky roofs or having to make a run into town for supplies and do essentials, I'm over here writing.

★ **So, when you wake up in the morning, you think of the chores first, not the writing?**

Well, it depends on if I'm in a book. If I'm in a book, that's my focus. I'll start with something I need to do or ways I ought to proceed. I get some of my best ideas when I wake up.

★ **Have you sought this, I guess you would call it a primitive lifestyle, intentionally, in order to get a better sense of how people lived in the past??**

That's exactly what I was doing, to be in sync with them. That was the first thing. I wanted to live that way. I tried it, and I liked it... When I'm in here in candlelight during a winter

blizzard, I get a cup of coffee, and then I sit in here in the light and I hear the sleet pounding on the roof and I'm in here inside my adobe walls and I really get into the feel, or the ambience, of a previous century or two.

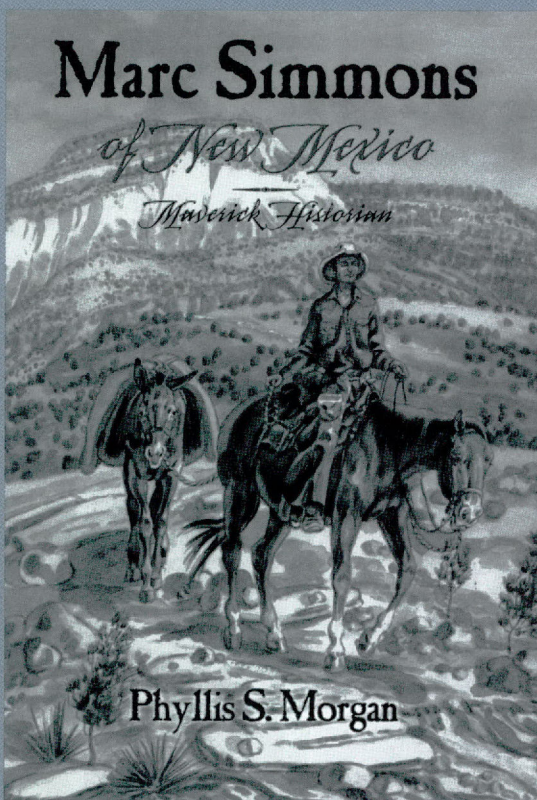
And then second, it was a simpler way of life, and I didn't like being beset by complexity. Living this way, you can sort things out and you have a chance to think and so on. And it reduces stress because it gives you more control over your life.

[On not having modern conveniences]: I have things that, some way or another, I can take care of myself. Or if I can't take care of it, then I can go around it or just do without. And I don't mind doing without. I find ways to do it on my own, and even if it's a tough way to live, it's compensated by the fact that it's my choice and I'm doing this, and I'm in control of the situation. The other thing was, especially in the beginning, was I could live cheaper out here than I could anywhere else. Which meant that I could focus on the writing...

★ **You've been incredibly productive throughout your career. Forty-five books!**

I could work at a pretty good clip because I'd simplified and gotten rid of extraneous things and could focus on the books. But it's harder even for me to do that today, there are so many intrusions from all sides. I just thank my lucky stars I lived when I did, when you could have all the wonderful adventures I've had.

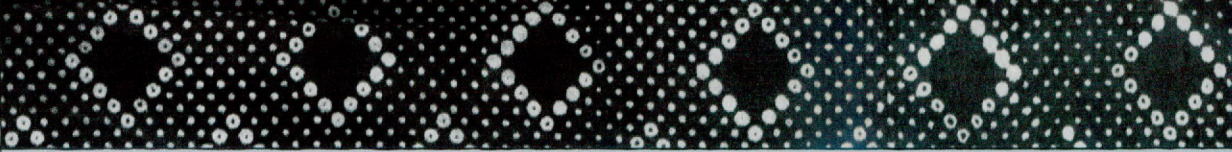
For more on Marc Simmons, see Phyllis S. Morgan's *Marc Simmons of New Mexico: Maverick Historian* (University of New Mexico Press, 2005). ★



NEW BOOKS:
WRITERS

New books (published between January and June, 2008), by authors with substantial archives in the Southwestern Writers Collection include:

- *Extraordinary Texas Women* by Judy Alter (TCU)
- *How Perfect Is That* by Sarah Bird (Knopf)
- *The Texas Rangers: Wearing the Cinco Peso, 1821-1900* by Mike Cox (Forge)
- *The Flowers: A Novel* by Dagoberto Gilb (Grove)
- *Books: A Memoir* by Larry McMurtry (Simon and Schuster)
- *Willie Nelson: An Epic Life* by Joe Nick Patoski (Little, Brown and Company)
- *The Battle of the Labyrinth / Percy Jackson and the Olympians, Book 4* by Rick Riordan (Hyperion)
- *Land of the Permanent Wave: An Edwin "Bud" Shrake Reader* by Edwin "Bud" Shrake; edited by Steven L. Davis (University of Texas Press, Southwestern Writers Collection Series)



5,336

is the total number of pages in Cormac McCarthy's archives related to *Blood Meridian*. McCarthy's own notes made while writing the novel total 183 pages, the majority of which include handwritten notes on language and vocabulary as well as several pages containing historical facts occasionally interspersed with plot notes. McCarthy illustrated some of the pages with drawings, such as a pencil rendering of nineteenth century dollar and cent coins, and a sketch of 1849 Tucson depicting the Camino Real, tower, church, and whipping post (see p. 2). These notes and drawings provide a unique glimpse of McCarthy's writing and research process. Rounding out the *Blood Meridian* archive materials are 2291 pages of typescript and print-out drafts, 1241 pages of fragments, and 1621 pages of proofs and galley.

JOHN SEPICH was the first person to fearlessly dive into Cormac McCarthy's great work of fiction, *Blood Meridian*, and reveal and revel in hundreds of its author's sources, establishing that this was in fact a historical novel based on 19th century writings. It proved to be a very deep pool indeed, and John hasn't actually surfaced yet, much to the delight of McCarthy fans everywhere who can use Sepich's spirited and inspired commentary as a way into this vast work and a way to become even more amazed at the depth and genius of it.

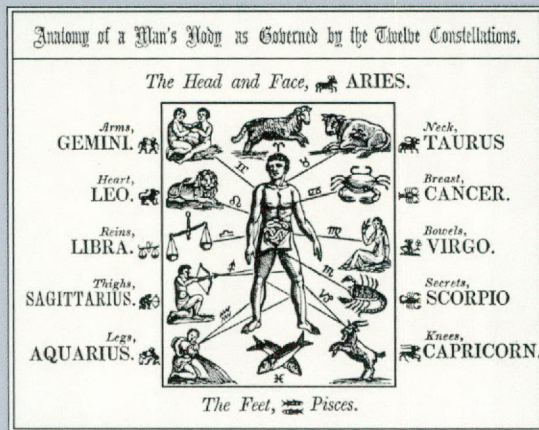
I met John many years ago through Bill Wittliff when *Notes on "Blood Meridian"* was as yet incomplete. He was working in the wilderness then with not much hope of a publisher, but undeterred in his enthusiasm and dedication. Bill and I were both delighted when he sent us signed copies of the published version, done by Bellarmine College Press in 1993. It was a rather small press run of 700 books which eventually became so rare that copies on eBay go for up to \$1000.

After conversations with John two or so years ago, we agreed that it was high time for a new edition, and he pre-

pared two additional essays and a reexamination of his original text. There is as well an excellent and informative foreword by Edwin T. Arnold, himself a McCarthy scholar of considerable stature, who states in his comments on the book's title, "The much more serviceable and plainly spoken 'notes' allows this author to follow his bent, to combine his historical research with his literary, to explore his penchant for the mystical as well as the philosophical, to weave his own voice into McCarthy's dialogue along with those of the other novelists, dramatists, memoirists, reporters and recorders, biblical scribes, poets, scientists, and historians whose work informs every page of this astonishing book *Blood Meridian*."

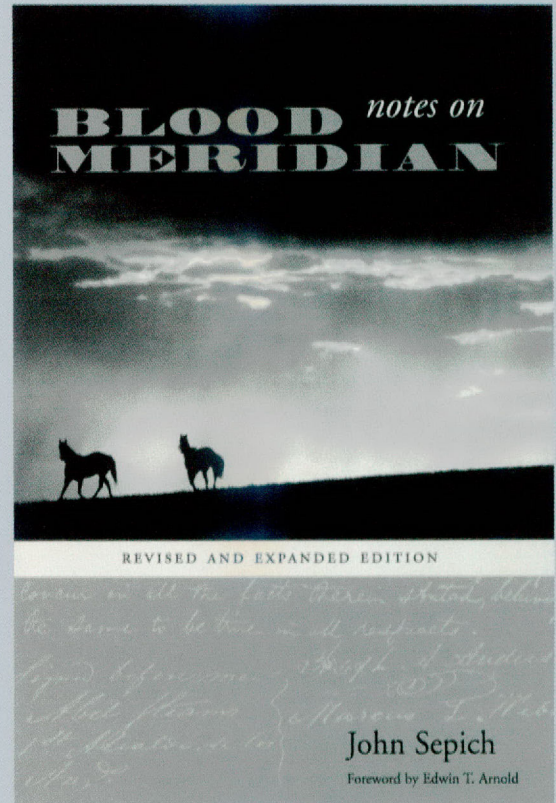
On behalf of the Southwestern Writers Collection Book Series, I'm honored to make this essential volume—which Shelby Foote calls "constructive scholarship at its best"—available once more; and I'm again filled with admiration for the way Sepich leads his readers to see that although the novel is firmly based in historical fact, it is through McCarthy's imagination that a more profound human history is finally communicated. ★ —Connie Todd

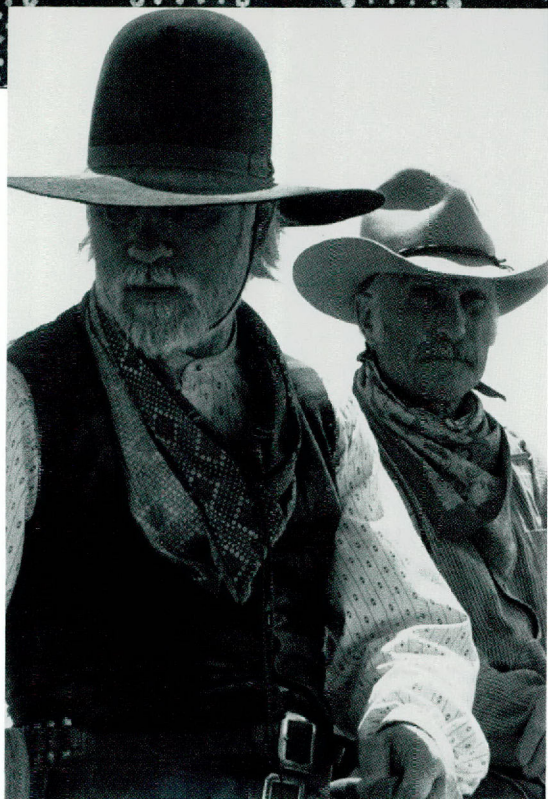
the wittliff collections reprint john sepich's rare NOTES ON BLOOD MERIDIAN



(right) *Anatomy of a Man's Body as Governed by the Twelve Constellations*, from *The Mysteries of Astrology and the Wonders of Magic* by C.W. Roback —from *Notes on "Blood Meridian"*, p. 52 (Austin: University of Texas Press, 2008)

In Chapter 3, "Settings and Sources," Sepich discusses the kid's birth during the Leonid meteor shower: "A birth during the Leonids of 1833 would have been on about November 12. Therefore, the astrological sign under which the kid was born is Scorpio. . . . Scorpio is ruled by the planet Mars, a 'violent planet,' and by Pluto, 'the planet of secrecy'. Leo, the constellation from which the night's meteors appeared to descend, is ruled by the sun and has among its characteristics generosity and kindness. Born under the influence of Scorpio, McCarthy's kid has a 'taste for mindless violence' and tends to secrecy and kindness."





LONESOME DOVE

20TH ANNIVERSARY & CAST REUNION

LARRY McMURTRY & PRINCIPAL
CAST MEMBERS TO ATTEND
OCTOBER 2 & 3, 2009

THE WITTLIFF COLLECTIONS will celebrate the 20th anniversary of the *Lonesome Dove* miniseries with a multi-event fundraiser—the first-ever cast reunion—in San Antonio, Texas, on October 2 and 3, 2009. For everyone who loves the story of *Lonesome Dove*, this star-studded weekend promises to evoke the special magic that made both the novel and miniseries American classics, while helping the Wittliff Collections to further the important work of preserving the very best of Texas and southwestern culture. Funds raised will benefit the Wittliff's acquisition programs.

Bill Wittliff, the miniseries co-executive producer and screenwriter, has garnered the support of *Lonesome Dove*'s Pulitzer prize-winning novelist LARRY McMURTRY, and the principal actors ROBERT DUVAL, TOMMY LEE JONES, DANNY GLOVER, RICKY SCHRODER, DIANE LANE, ANJELICA HUSTON, CHRIS COOPER, and GLENNE HEADLY. All have agreed to attend and serve as honorary chairs.

Community and philanthropic leaders from across Texas are on board to help. Directing the effort are Chairs Guy Bob Buschman, Caroline A. Forgason, and Albert F. "Boo" Hausser. Members of the statewide committee include: Eddie Aldrete - San Antonio ★ Thomas E. Alexander - Kerrville ★ Mary Margaret McAllen Amberson - San Antonio ★ Mr. & Mrs. Stewart L. Armstrong - San Antonio ★ Ramona S. Bass - Ft. Worth ★ Mark & Ellen Bivins - Amarillo ★ Susan Aspinall Block - Austin ★ Dolph Briscoe & Janey Briscoe Marmion - Uvalde ★ J.P. Bryan - Houston ★ Dan R. Bullock - Austin ★ Jan Bullock - Austin ★ Amanda Buschman - Austin ★ Stephanie & Presnall Cage - Falfurrias ★ Shirley & Clifton Caldwell - Albany ★ Darren Casey - San

Antonio ★ John W. Crain - Dallas ★ John E. Dudley - Comanche ★ Mary Margaret & Ray Farabee - Austin ★ J. Philip Ferguson - Houston ★ Lukin T. Gilliland, Jr. / Heart Tail Ranch - San Antonio ★ Stan Graff - Dallas ★ John & Jane Graves - Glen Rose ★ Kay & Don Green - Alpine ★ Helen K. Groves - Baird ★ Jose "Che" Guerra - McAllen ★ Jack & Jane Henry - Lubbock ★ I. Craig Hester - Austin ★ Tim & Karen Hixon - San Antonio ★ Bill & Diana Hobby - Houston ★ Dan Allen Hughes, Jr. - Beeville ★ Joan & Herb Kelleher - San Antonio ★ J. Luther King, Jr. - Ft. Worth ★ Mollie Lasater - Ft. Worth ★ Susan Longley - Austin ★ Alice Lynch - San Antonio ★ Jack & Patsy Martin - Austin ★ Bob McCann - Victoria ★ Red McCombs & Marsha Shields - San Antonio ★ J. Mark McLaughlin - San Angelo ★ John & Ellen McStay - Dallas ★ Debbie & John T. Montford - San Antonio ★ Barbara Morgan - Austin ★ Henry G. & Melinda Musselman - Midland ★ John Nau - Houston ★ Robert Oliver - Cuero ★ Bobby & Risa Parker - Houston ★ Tom & Lisa Perini - Buffalo Gap ★ Janis & Joe Pinnelli - Austin ★ Betty Lou & Larry Sheerin - San Antonio ★ Jim & Ginny Shelton - Amarillo ★ Evan Smith - Austin ★ Jerrie & Frederick Smith - Fredericksburg ★ Shelton & Sunny Smith - Wimberley ★ Allison & Vincent Spencer - Houston ★ Dian & Harlan Stai - Abilene ★ Buster & Sheila Welch - Rotan ★ Roger Welder - Victoria ★ Bill & Sally Wittliff - Austin ★ Reid & Susan Wittliff - Austin ★ Fausto Yturria - McAllen. ★ Also serving are Linda & Jerry Fields, *Pride In Action Co-Chairs*, Texas State's *Comprehensive Fundraising Campaign*.

Check www.thewittliffcollections.txstate.edu for further information, or call Beverly Fondren at 512.245.9058. ★

(top) Detail from Woodrow F. Call's bandana; costume designer Van Ramsey won an Emmy for his *Lonesome Dove* work

(left) Call and Gus (Tommy Lee Jones and Robert Duvall), 1988, Bill Wittliff

THE WITTLIFF COLLECTIONS IN BUENOS AIRES

In August, Wittliff Collections Curator Connie Todd traveled to Buenos Aires to the 15th annual *Festival de Luz* to open, with Graciela Iturbide, the Southwestern & Mexican Photography Collection's exhibition of Iturbide's work, *Ojos para volar / Eyes to Fly With* and to promote the Wittliff's book of the same name. Connie was invited to interview Graciela as part of the programming for the XV *Encuentros Abiertos - Festival de Luz / Open Sessions - Festival of Light*. The festival is an international photography event that takes place every two years in Buenos Aires, attracting major talents from around the world. This was the first year the Wittliff was invited to send a show to the festival, and, as the highlighted exhibition, *Ojos para volar* was a great success—one of Graciela's images was featured on the cover of the festival catalog. The Wittliff owns the major collection of photographs by Iturbide, who is internationally renowned for her work.

recent ACQUISITIONS

INSTRUCTING ILLUMINATING INSPIRING

The Wittliff Collections offer a dynamic archival, exhibition, programming, and research environment designed to further the cultural legacy of our region's literary and photographic arts, and foster "the spirit of place" in the wider world. The Southwestern Writers Collection acquires, preserves, and makes available literary papers and artifacts from the Southwest's leading writers, filmmakers, and musicians. The Southwestern & Mexican Photography Collection focuses on the Southwest and Mexico, and houses one of the largest archives of modern and contemporary Mexican photography in the United States.

the SOUTHWESTERN WRITERS COLLECTION

The Collection currently comprises over 5,860 linear feet of materials from the region's authors, screenwriters, and songwriters. Acquisitions listed here are from January through June 2008. Not listed are the numerous gifts of books, magazines, films, CDs, and other materials. The success of the Southwestern Writers Collection depends on the generous support of our donors. *Thank you!* ★ EDWIN ARNOLD's book, *A Cormac McCarthy Companion: The Border Trilogy* is documented through manuscript drafts, correspondence, and page proofs. [Gift of Arnold] ★ Scripts and production materials for seasons 11, 12, and 13 were added to the archives of Fox's Emmy-award winning animated television program *KING OF THE HILL*. [Gift of Jim Dauterive] ★ New LARRY L. KING materials primarily consist of correspondence with friends and colleagues. [Gift of King] ★ JOHN SEPICH donated additional materials from his on-going research and writings on Cormac McCarthy. A new edition of Sepich's book, *Notes on "Blood Meridian,"* was recently released in our book series. (See p. 12) [Gift of Sepich] ★ New JOE LANSDALE materials include manuscripts and page proofs for *Dead in the West* and *Sunset and Sawdust*, as well as artifacts, posters, and books. [Gift of Lansdale] ★ THOMAS RICKS LINDLEY additions document the late writer and historian's meticulous research on all things Alamo with notes, drafts, correspondence, subject files, photographs, and maps. [Gift of Daryl Pullin] ★

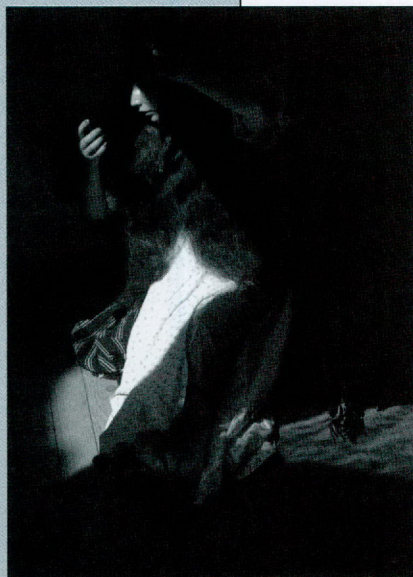
BEVERLY LOWRY's recent papers consist of research materials, notes, and manuscript drafts for her Doubleday biography, *Harriet Tubman: Imagining a Life*. [Gift of Lowry] ★ Approximately 150 original pen-and-ink drawings, paintings, posters, and photographs celebrate the spirit of OAT WILLIE'S, Austin's signature head shop and cultural center. (See p. 7) [Gift of Doug Brown] ★ JOE NICK PATOSKI's, *Willie Nelson: An Epic Life* was released in April 2008—added to the Patoski archives are all of his research materials, notes, galley proofs, and manuscript drafts that document the writing of the biography. [Gift of Patoski] ★ Additions to the JESSE SUBLETT papers include outlines, notes, working

drafts, transcripts, and posters relating to the musical drama *Marathon*, a collaboration with Darden Smith. The play was commissioned by UT's Performing Arts Center

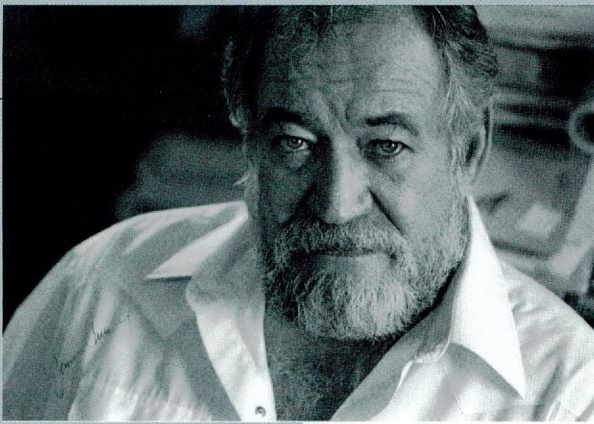
and debuted in a series of workshop performances at Austin's Continental Club in February 2008. [Gift of Sublett] ★ The TEXAS MONTHLY archives grew considerably with over 140 boxes of editorial research and issue files. Also included are production records, layout pages, books, audio/video tapes, and DVDs of the television program, *Texas Monthly Talks*. [Gift of Texas Monthly] ★ Curator CONNIE TODD donated her sterling-silver *Lonesome Dove* belt buckle, one of only about 20 designed and handmade by Bill Bell and given as mementoes by Bill Wittliff to some members of the cast and crew. [Gift of Todd] ★ DALE WALKER donated magazine and newspaper articles relating to Cormac McCarthy. [Gift of Walker] ★ Additions to BILL WITTLIFF's archives include production materials for *Country*, *Ned Blessing*, and *Red-Headed Stranger*, and screenplay drafts of "Islands in the Stream," co-written by Wittliff and Tommy Lee Jones. Also: correspondence, books, legal documents, photographs, and the City of Austin proclamation of "Lonesome Dove Day" on March 16, 1989. [Gift of Bill & Sally Wittliff] ★

the SOUTHWESTERN & MEXICAN PHOTOGRAPHY COLLECTION

Holdings are now over 14,660 photographs. New purchases: Four silver-gelatin prints by MANUEL ÁLVAREZ BRAVO ★ Five hand-painted photoworks by KATE BREAKEY including images from her *Cactus* series ★ Thirty-eight photographs by Keith Carter, including prints from his *Talbot's Shadow* and *Twilight* series in *A Certain Alchemy* ★ Ten silver-gelatin prints by GRACIELA ITURBIDE including many from her recent *Roma* monograph ★ Two platinum-palladium prints by DAVID JOHNDROW (new artist) ★ A 16" x 20" print from the original negative of *Destitute peapickers in California: a 32-year-old mother of seven children, 1936*, more commonly known as *Migrant Mother* by DOROTHEA LANGE, printed by Iris Davis ★ Seven 8" x 10" silver-gelatin prints by JOHN LEWIS (new artist) ★ New gifts: *Portrait of the Eternal, 1935 (left)*, by MANUEL ÁLVAREZ BRAVO [anonymous gift in memory of Marianne M. Graham] ★ Four oversized prints from the Casasola archives [gift of David Johndrow] ★ Four silver-gelatin prints by KATE BREAKEY [gift of artist] ★ *Portrait of John Cleary* by LAWRENCE HITZ [gift of artist] ★ Twelve 4" x 5" photographs of the *Dolores, Hidalgo* cemetery series and one 8" x 10" self-portrait by GRACIELA ITURBIDE [gift of artist] ★ One 5" x 7" tintype of a mummy of Guanajuato, Mexico, by ROBB KENDRICK [gift of artist] ★ Two images by KEN ROSENTHAL [gift of artist] ★ Five pin-hole paper negatives and matching prints and 33 *Lonesome Dove* silver-gelatin prints by BILL WITTLIFF [gift of Bill & Sally Wittliff] ★



Retrato de lo eterno /
Portrait of the Eternal
1935
Manuel Álvarez Bravo



from the ARCHIVES

(left) James Crumley, 1989, by Bill Wittliff

(below) Crumley's third draft of the opening to *The Last Good Kiss*. The author eventually went through more than six versions before settling on the famous first sentence.

JAMES CRUMLEY,

the native Texan who called himself “the bastard son of Raymond Chandler” and is widely considered the most influential crime writer of his generation, died this past September in Missoula, Montana, at the age of 68. In the wake of his death, obituaries and testimonials appeared in newspapers all over the world.

The Last Good Kiss, Crumley's 1975 novel, is ranked among the top crime novels ever written and begins with what many view as one of the genre's greatest opening sentences: “When I finally caught up with Abraham Trahearne, he was drinking beer with an alcoholic bulldog named Fireball Roberts in a ramshackle joint just outside of Sonoma, California, drinking the heart right out of a fine spring afternoon.”

Crumley donated his literary archives to the Wittliff Collections in 1992. Among the materials is his manuscript for *The Last Good Kiss*, which contains six different versions of that celebrated first sentence, showing how the author painstakingly worked over the words to achieve greatness in his final version. Crumley once told an interviewer that it took him eight years to write the line. He was exaggerating only a little bit.

Crumley's drafts show the power of naming, as the character was originally called “Mr. Vernon Moody” before Crumley settled on “Abraham Trahearne.” Crumley initially identified Trahearne as being from Vado, Texas, and then, in a subsequent draft, from “Stove Prairie, Colorado, and the

CHAPTER ONE

When I finally caught up with Mr. Abraham Trahearne of Stove Prairie, Colorado, and the world, he was drinking beer in the middle of a fine spring afternoon with an alcoholic bulldog named Homer in a ramshackle beer joint outside of Sonoma, California. Homer, crumpled up like an abandoned bulldog costume, sat on the stool next to Mr. Trahearne and slumped heavily against ~~the whiskey-soaked~~ ~~his~~ ~~own~~ ~~paunch~~ the old man's paunch, raising his head occasionally to ~~manip~~ lap beer out of a dirty ashtray set up on the bar. Mr. Trahearne had his large arm draped over Homer's sturdy and wrinkled shoulders and seemed to be a whispering lines of sad poetry into the dog's stubby ear. They looked like two old war buddies at a drunken reunion just about to break into tears or old marching songs.

I slipped onto one of the empty stools between Homer and the only other two customers in the place, two unemployed shade tree mechanics who were discussing 1957 Chevy timing chains, unemployment

world” before abandoning the idea altogether. The bulldog, Fireball Roberts, also went through various names—Homer and Winston—before Crumley settled on Fireball. And then gave him a last name.

Crumley continued to tweak the sentence right up to the time the book went to press, where it made history and, in the words of best-selling crime novelist George Pelecanos, “reinvigorated the genre and jacked up a generation of future crime novelists.”

Find more online about James Crumley including the complete finding aid to his literary papers at the Wittliff's Southwestern Writers Collection: www.thewittliffcollections.txstate.edu/swwc/archives/writers/crumley.html. ★

Chpt 1 / 1



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“Oh! hush the noise, ye men of strife, and hear the angels sing...” —E.H. SEARS, 1871

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*The rising STAR of Texas
A member of The Texas State University System*

(above) *El ángel exterminador / The Exterminating Angel,*
1991, Mariana Yampolsky



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