DOUBLE IDENTITIES

A PROFILE OF ANNA FRAJLICH (-ZAJAC)

BY RONALD MEYER

Anna Frajlich-Zajac, senior lecturer, retired this spring after teaching Polish language and literature at Columbia for thirty-four years. To look at it another way, she has been the mainstay of the Polish language program, which celebrates its centenary this year, for a third of its existence. The celebrated Polish poet Anna Frajlich, her alter ego who goes by her maiden name, journeyed to London to receive the Literature Prize from the Union of Polish Writers in Exile at a ceremony held on March 20, 2016. Frajlich, the author of ten books of poetry, one prose volume, a small book of essays on Nobel Laureate Czesław Miłosz, and a scholarly monograph on Russian symbolist poetry, was awarded the prize for her "work as a whole." The announcement, made in November at the fabled Łazienki Palace in Warsaw during the ceremony celebrating the seventieth anniversary of the Union of Polish Writers in Exile, cites "her deep literary roots in Polish, Jewish, and American culture," yet recognizes that it is in "the Polish language that she finds a safe haven and belonging. . . . The journey, exile, and the passing of time are frequent themes in her works. Her work has a deep humanitarian dimension."

Rather than ask the reader to keep track whether the surname is single or double-barreled and to which of the two Annas I refer, I will simply call her Anna. I take this liberty based on our more than twenty years of professional collaboration and friendship. Robert Maguire, in some regards a mentor to us both, brought us together in 1992 so that I might help Anna prepare her dissertation for publication. We remembered Bob fondly when we sat down in her elegant Upper East Side apartment to discuss emigration, teaching at Columbia, and her career as a poet.

When she arrived in New York City on a hot and muggy summer's day in 1970, her two-year-old son Paul unseasonably bundled in a warm, woolen sweater, Anna could not have imagined in her wildest dreams how successful her American adventure would turn out. Sensing endings rather than beginnings, she had left Poland on November 12, 1969, with husband Władysław and son Paul. Anna and her family were part of the mass emigration of some 13,000 Poles of Jewish descent who had fallen victim to a virulent anti-Semitic campaign and political crisis known as March 1968. Emigration required renunciation of one's Polish citizenship, which Anna had to perform on behalf of her two-year-old son. Like her fellow émigrés, Anna believed that she would never see her native land again. Officially they were bound for Israel, but her husband argued that if they were to leave Poland, they should go as far as possible from Europe; thus they informed the authorities in Vienna that they wished to make the United States their home. They traveled to Rome under the care of the gendarmerie due to their statelessness. As they awaited travel documents for the United States, they were charged only with refraining from any demonstrations, which left them free to explore the Eternal City and begin adapting to life in the West. Many years later Anna's Roman ramblings would provide the background for her dissertation and monograph, *The Legacy of Ancient Rome in the Russian Silver Age*.

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Although acclimating to life in New York was difficult, Anna and her family were not without some family members, friends, and connections. The well-known Polish authority on Shakespeare, Jan Kott, facilitated a stint teaching Polish language at SUNY Stony Brook (1970–71), but this temporary position seemed to lead no further. Anna then entered what she has called her "University of American Life," otherwise known as the Kimball Research Institute, a branch of the New York Blood Center. (Her experiences at the Kimball make up the title piece of her prose collection *Laboratorium*.) At the time, the Kimball employed a number of scholars, scientists, and diplomats who had asked for asylum as a result of political events in Eastern Europe. As it turned out, Russian became the lingua franca for this group of émigré Czechs, Poles, and Romanians. Anna admits that her Russian was "absolutely dead" when she arrived in the United States, but it was revived by the laboratory, which oddly enough helped prepare her for graduate school in NYU's Slavic Department, where a number of courses were offered only in Russian.

Although she had published a few poems in Poland before her emigration, Anna's career as poet really begins in emigration. She had written her first poem in the fourth grade for a class where she had been assigned to look through children's magazines and find a poem for the May 1 holiday. Instead of looking for someone else's poem the young Anna decided to write her own, which, she says, was her first and last poem written on a political subject. She continued writing poetry, but did not show her poems to anyone. Her mother shared some poems with a Yiddish poetess, who in turn showed them to another poet, who judged that Anna had "genuine poetic talent." Anna made her debut as a poet in Warsaw's Polish-language Jewish weekly and then had publications in Szczecin, where her parents had settled after the war. The poems appeared with the byline "A. Frajlich." Eventually the director of her school read the publication and asked whether it was she who had written the poems. When she answered in the affirmative, he replied "*Nie jednemu psu na imię Burek*" [there's more than one dog named Burek], since Frajlich was not an uncommon name. She continued to write as a university student, but says that everyone was writing poetry then and so she did not show her poems to anyone. Nearing graduation she was invited to join Hybrydy, a group of poets that published a few of her poems in 1971, even though by that time she was persona non grata in Poland. (Once again, the surname Frajlich did not divulge too much.)

"I have been following Anna Frajlich's career for years. She is a very talented poet." —Czesław Miłosz

Upon leaving Poland she sensed that her writing life was over, but that life seemed to begin again in 1972, after receiving an encouraging letter from Stefania Kossowska, deputy editor at *Wiadomości*, the leading Polish émigré weekly: "You maintain a beautiful

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balance between the contemporary idiom and honest common sense. Most of all I like your 'Pompeii, Santa Maria . . .' and the last poem (untitled). I am sending all three to be typeset and want to place them in one of the upcoming issues." Thus began a relationship with *Wiadomości* that continued until it closed in 1981. *Wiadomości* opened doors for the young poet to émigré publications in New York and Paris and served as calling card at several important junctures.

As Anna recounted in a March 2016 interview that she gave on the eve of receiving the prize from the Union of Polish Writers in Exile, London—one of the main centers of the Polish emigration—holds a special place in her affections: "The London award means a great deal to me precisely because it is London; that is, it is connected to the city that witnessed the beginnings of my career as an émigré writer. My first book was published in London, and it was in London that Stanisław Baliński published my first review."

A meeting with Zoya Yurieff, professor of Slavic literatures and cultures at New York University, proved to be fateful. Yurieff, who knew Anna from her *Wiadomości* publications, encouraged her to apply for graduate school, saying, "Your place is at the university." Anna had earned her master's degree in Polish

"Sensitivity is Anna Frajlich's poetic domain. Sensitivity toward the beauty of the world, toward seasons, toward landscape. . . ." —Jan Kott

philology at Warsaw University, writing her dissertation on the philosopher and critic Stanisław Brzozowski and the Polish positivists. But as she told me, by Polish standards as a woman in her midthirties she was more likely to retire than to begin graduate school. And so she began her graduate studies under the guidance of Yurieff, who also suggested the topic of ancient Rome in the poetry of the Russian symbolists. Anna plans to write a memoir called "Women in My Life," which will include portraits of her mother and a Warsaw University professor, among others, and, of course, Zoya Yurieff.

Concurrent with her NYU graduate studies, Anna worked as a freelance cultural correspondent with Radio Free Europe (RFE) as a writer and interviewer, which culminated in her interview with Czesław Miłosz upon his receiving the Nobel Prize. She first met Miłosz at a lecture at the Guggenheim on October 17, 1978; he inscribed the date in his book about Stanisław Brzozowski, which Anna had purchased in a local Polish bookstore and brought for him to autograph. When writing her thesis on "one of the most original Polish thinkers of the twentieth century," to cite Miłosz's formulation, Anna had to travel across Warsaw to read this same book in the restricted section of the library, after producing a document from her thesis adviser. Now she had her own copy, with the author's inscription. They continued to meet sporadically at readings and conferences.

The Nobel interview, which has been published in English translation, almost did not come about. Miłosz had not been treated well by RFE in the early days of his emigration, and he did not feel obliged in the least to give them an interview. But he had been persuaded that since he had given an interview to *Trybuna Ludu*, the Polish Communist daily, he should give one to RFE. He agreed, but insisted that Anna conduct the interview. The interview took place at Miłosz's home in Berkeley. The piece, which very much represents a poet interviewing a poet, was a resounding success; it was broadcast four times and published.

In 1993, Anna was conducting interviews for the column "What Other People Read," which was appearing in the cultural supplement to the *Polish Daily News*. She conducted a telephone interview with Miłosz for the column, realizing only after hanging up that she had forgotten to hit the record button. She immediately called him back and explained the situation. He "graciously" suggested that they conduct the interview again the next morning. You can read about Anna's relationship with Miłosz, including how he introduced her to Scotch after they concluded the Nobel interview and that she taught his granddaughter Polish at Columbia, in her essay, "He Also Knew How to Be Gracious."

WHY STUDY POLISH? WHY NOT?

Anna joined the Columbia Slavic Department in 1982, which was then chaired by Robert Maguire. The noted Columbia Russian Institute economist, Alexander Erlich, had recommended Anna for the position. It turns out that Erlich had received some materials about Anna, including a poem she had written about the poet Władysław Broniewski, whom Erlich admired. At their first meeting, Erlich mentioned that he had read her poem. Her one year of teaching a decade earlier allowed her to reply truthfully that she had experience teaching in the U.S. university system. Plus Maguire, a translator of Polish verse, knew her poetry. In addition to her *Wiadomości* publications, by this time she had published three volumes of

Poems by Anna Frajlich
Selected and Translated by Ross Ufberg

Manhattan Panorama

to Władek

The bridges overhang the city
like diamonds in a diadem
reflected lights are burning
in the Hudson and the Harlem Rivers
in the East River in the bay
and in puddles on the road
the bridges overhang the city
that shone in flight
between a setting star
and the rising moon
walls pinned into heaven
pressed by granite to the ground
wind in its stone sails
out to sea
it moves at dawn

She Leaves

like other mothers,
mine leaves
taking nothing
with her for the road

she's still here
yet wades through Lethe's
dark waters
reaches out her hands I
cannot help

If I could make it up to her
the pain and all those nights
when she stood over me
and fought on my behalf

my debt
a coin worn thin and out of circulation
falls into the gulf
soon no one will be there to claim it.

June 5, 2003

verse in London and was the recipient of the Kościelski Foundation (Switzerland) Literary Award.

Anna admits that she has grown tired of people asking the question, "Why study Polish?" As if it were some esoteric discipline and required special justification. She says that she finally decided the proper answer was, "Why not?" In spring 2015 Anna organized the symposium "The Polish Language at Columbia: History and Functionality" to illustrate the "why not?" It brought together scholars to discuss the history of Polish studies at Columbia, as well as former students who had studied Polish, including Harriman director Timothy Frye; Ph.D. candidate Ross Ufberg; David Tompkins, Carleton College professor of history; polymer scientist Dustin Wayne Janes; William deJong-Lambert, professor of history at Bronx Community College; and Nancy Sinkoff, Rutgers professor of history and Jewish studies. Janes directly addressed the "*Dlaczego?*" [Why?] question, since he, too, had been asked it so many times. Not of Polish ancestry and lacking a Polish wife or girlfriend, which, it seems, many assume to be the usual reasons for taking up Polish, he became interested in the language through Polish friends he met as an undergraduate in New Jersey. He does indeed utilize Polish in his work as a polymer scientist by visiting Poland to meet with specialists in his field. Ross Ufberg, a translator of Russian and Polish and cofounder of New Vessel Press, has published translations of Polish works and translated Marek Hłasko's *Beautiful Twentysomethings* for Northern Illinois University Press. (A selection from Ufberg's fine translations of Anna's poetry appears alongside this essay.) David Tompkins told the audience, "Polish has been absolutely essential to my career as a scholar and professor of history," adding that the material he has found in Polish archives has been invaluable to his research. For Tompkins the "origin moment" was visiting Poland in 1991, right after the fall. Finally, on more than one occasion Timothy Frye has shared Anna's advice, when he was preparing for a trip to Poland: "Speak with an American accent, not a Russian one." Those of us who came to Polish after Russian can appreciate the dilemma of the perfidious Russian accent. All these presentations buttressed Anna's assertion that "language is a key to literature, to history, to understanding progress of any sort."

Of course, the symposium also included warm reminiscences of studying the language and literature with Anna.

Anna Frajlich is one "of the most interesting phenomena in contemporary Polish poetry. . . . She reveals deep truths about the existence of an individual entangled in the tragic fate of contemporary civilization." —2003 Literary Prize, W. & N. Turzanski Foundation

Pictured above: Anna Frajlich in her Upper East Side apartment. Photo © Jan Hausbrandt

The professional in all that she does, Anna embodies the sophisticated, modern language teacher. I can vouch for this myself, since I am currently a student in her intermediate Polish class. She explains the finer points of Polish grammar (of which there are many!), makes jokes and tells stories, digresses to Polish history and culture to illustrate a lexical or grammatical point, and enjoins us to participate—all in Polish. Anna, who possesses a stentorian voice, requires that her students—and others as well—speak up. The four undergraduates each have their own strengths, and in some respects it's a master class in teaching to observe how she coaxes the very best from each one. It's a gift.

Moreover, she is proud of her students and their accomplishments. In 2008 she published a booklet of writings from her advanced Polish class, which that year consisted of Barnard and Columbia undergrads. The texts were inspired by the class readings, but, as she states in the introduction, the students write, "about their own lives, experiences, and ideas, while at the same time expanding their vocabulary, phraseology, and knowledge of Polish culture and history." On another occasion, she assigned the topic "the most beautiful thing in my apartment," in response to a short story by Tadeusz Różewicz, a major poet and prose writer. Anna was so impressed with and proud of her students' efforts that she sent their writings to Różewicz, who was celebrating his eightieth birthday. He was touched by the tribute and had them published, mistakes and all, in a leading Polish literary quarterly.

Anna is justly proud of the many conferences, lectures, and readings that she has organized throughout the years. The conference devoted to poet, essayist, and novelist Józef Wittlin (1896–1976), best known in English for his novel *Salt of the Earth*, was not an obvious choice, and she faced some obstacles in getting it off the ground, which Bob Belknap, then chair of the Slavic Department, was able to overcome. Apart from the merits of the project, it is not difficult to view the enterprise as Polish émigré writer in the late twentieth century paying homage to an important predecessor who had also settled in New York City. The two-day conference held at the Kosciuszko Foundation, the leading Polish institution in the United States with a mission to foster educational exchanges and promote understanding about Poland in the United States, and Columbia brought together an international roster of scholars, whose contributions were published in the volume *Between Lvov, New York, and Ulysses' Ithaca: Józef Wittlin*, edited by Anna. It is a marvelous introduction to a major writer whose work is still underappreciated in English. Anna also organized successful conferences on Bruno Schulz and Adam Mickiewicz, major writers celebrating anniversaries, who were more obvious choices, but she takes particular pride in the conferences on "North America in the Eyes of the Polish Beholder" (2000), mounted to celebrate the Kosciuszko Foundation's silver jubilee, and the "Polish-American Woman: The Other in Both Cultures" (2002), another Kosciuszko Foundation collaboration.

All the conferences and lectures notwithstanding, the Miłosz Centennial Celebration that Anna organized as a multilingual reading of his poetry proved to be a major landmark in her activities and Polish studies at Columbia in general. The inspiration for the evening came from the Finnish Studies Program's annual Kalevala Multilingual Marathon, where attendees are asked to bring a translation of the work to read. Anna

Memento Mori

A man gets on the bus
Will this take me
to 86th Street?
How trusting
the passenger
how trusting
the one who answers.

May 30, 2002

From Florence

You weren't there on Ponte Vecchio
slowly the fog descended from the hills
somewhere on Lung'Arno Dante walked
and felt a sudden pain in his chest

— Beatrice was on the bridge
such a morning star that the wind
hadn't yet mingled with her hair
down Beatrice's bare arms
the fog sank as if from the hills.
You weren't there on Ponte Vecchio . . .

Florence, 1970

Not Mine, the Castle and the Chambers . . .

Not mine, the castle and the chambers
and not mine is the prince
though wealthy wise and dashing
though velvet is his garb
not mine are cottages of larch
and meadows' evening whir
not mine the city out of which
left long ago my train

mine is the island of streets cut square
the crowd
winds from the bay blowing
from the river – winds

***"One finds in Frajlich's verse a persistent preoccupation with the themes of exile, emigration, dislocation, and adaptation to new cultural contexts." —Regina Grol,* World Literature Today**

planned to do the same for Miłosz, but she took the precautionary measure of securing some translations in the event that people came unprepared. As soon became apparent that early evening on October 27, 2011, she need not have worried. Extra chairs had to be brought in the large room in Butler Library, and still dozens were left standing. Of course, the Slavic Department was well represented, but this crowd of college and graduate students came from all possible schools and disciplines. Everyone had brought texts: English, French, German, Hebrew, Japanese, Polish, Portuguese, Russian, Swedish. Helen Vendler, the marvelous scholar of poetry from Harvard, opened the festivities. The reception afterward was held in the Bakhmeteff Archive, which had mounted a Miłosz exhibit, including Zygmunt Malinowski's photos of Miłosz, one of which graces the cover of Anna's collection of essays on Czesław Miłosz published in that same anniversary year. Everyone remembers the evening as a particularly special event.

LWÓW/KATTA TALDYK/SZCZECIN/ WARSAW/NEW YORK

In her overview of Anna's poetry published in *World Literature Today*, Regina Grol writes, "One finds in Frajlich's verse a persistent preoccupation with the themes of exile, emigration, dislocation, and adaptation to new cultural contexts." Dislocation and the trauma of exile are frequent themes not only in her poetry, but they also inform her family history. If not for the war, Anna's European homeland would have been Lwów. As she writes in a poem written soon after coming to the United States: "And everything was left behind in Lwów / the city of my mother and father" ("Forget-Me-Nots"). The war changed everything. Anna's mother, separated from her mobilized husband, was evacuated from Lwów to Katta Taldyk, a little village outside of Osh, Kyrgyzstan, where she gave birth to her daughter near the city of Osh, on the "Roof of the World." (Anna made a spectacular return to Osh and the village of her birth in the summer of 2014, at the invitation of former president Roza Otunbayeva. In addition to the expected readings and receptions, she was treated to a play based on her life performed by students at the university.)

Mother and daughter left exotic Kyrgyzstan for the more commonplace Urals to be reunited with Anna's father. The family eventually settled in Szczecin, a major seaport near the Baltic Sea, in a building where an entire section had been bombed. Baby Anna ran around, shouting, "Poland, Poland!" But her father replied, "This is not Poland. This is Szczecin." Her parents never fully recovered from the loss of Lwów, which became Ukrainian Lviv under the Soviets with a much smaller Polish population, but eventually Szczecin did become home; it was the city of her childhood and youth. In Szczecin she won third prize in a poetry contest. In the twenty-first century, Anna would be made "honorary ambassador of Szczecin." She eventually moved to Warsaw to enroll in the university. In Warsaw she married and bore her son, but Szczecin witnessed the "most formative period of my life."

Anna continues to examine the theme of exile in her later poems, but more and more we see the exile's celebration of life in New York City, her adopted home. Consider, for example, her declaration that

> This city is mine
> and I belong to it
> in the crystalline air
> we sail alongside the banks
> is it beautiful?—that's not the point
> what matters is that it is a boat
> and a harbor.

Photo © Krzysztof Dubiel

Oddly enough, concurrent with this Americanization process, Anna explores her roots as a Polish Jew. As she writes in the short essay "My Father's Name," Psachie Freilich/Frajlich received a religious education and, in addition to German and Russian, also knew Hebrew and Yiddish. And even though life might have been made easier if her father had changed his given name, he refused to do so, although both he and his wife had become secular Jews, like most of their friends. In fact, the young Anna thought that being a Jew meant you were an atheist. Anna grew up knowing more about Catholic holidays, which she often celebrated in the homes of friends, than the Jewish ones. One also needs to bear in mind that most Jewish families in Poland consisted of only parents and children, like Anna's, since the older generations had perished in the Holocaust. In other words, grandparents were a very rare phenomenon.

As she writes in the short essay "What Might Have Been," it was not until she was living in the United States that she began to celebrate the most solemn of the Jewish holidays:

> I began to fast on Yom Kippur some twenty years later in New York City. I was a cultural correspondent then for Radio Free Europe and I went to Chicago for a conference, and while I was there I was also promoting my first book of poetry. After my reading a group [of us] went to a Polish restaurant. It was the eve of the Day of Judgment and as we passed through one neighborhood, my friends reminded me that it was so quiet and empty because everybody was celebrating Yom Kippur. And only then did I feel that if my non-Jewish friends could recognize the weight of this holiday, so should I.
> *(Translated by Ross Ufberg)*

As Anna remarked in our interview, her double identities are important to her: as a poet/teacher (her parallel careers) and as a Polish Jew, who grew up in a secular household. She explains in the essay about her father that he had strong feelings about his identity and that she grew up with a strong notion about her family history and identity, while many of her generation's parents repressed their consciousness of being a Jew. Anna's collected essays, now being prepared for publication in English translation, will include her Vanderbilt University talk, titled "Unprocessed Holocaust" (2015), which explores this difficult topic.

What's next for Anna? It's clear that she will not be idle. The University of Rzeszów and Jagiellonian University have announced a conference to be held in October 2016 in her honor, which she will attend and where she will give a reading as a form of keynote address. She really has never been in demand so much as today, when her poems are sought out, appearing even in school anthologies, and her oeuvre is the subject of essays, scholarly articles, and master's theses.

She plans to retain close ties with Columbia, her intellectual home for more than three decades.

The Harriman community was recently reminded of Anna's very special presence among us. At the memorial service for Cathy Nepomnyashchy last October, Anna closed the event with a reading of her poem written on Cathy's death. Anna reads beautifully, and the hall resounded and trembled with the quiet drama of the poem, which I will cite in Polish and English so that some might experience again that reading:

Left to right: Yekaterina Shraga and Tatiana Chebotarev (Bakhmeteff Archive); Helen Vendler (Harvard University); Anna Frajlich-Zajac; and Zygmunt Malinowski. Photo courtesy of Zygmunt Malinowski

***"Readers familiar with Frajlich's work will delight in her light touches of language, memories, impressions, and thought that capture luminous details on the private and public surface of her life." —Alice-Catherine Carls,* World Literature Today**

Senność

Pamięci Cathy Nepomnyashchy

Umrzeć we śnie
tak lekko
z jednego snu
do drugiego
przemknąć niepostrzeżenie
a potem już tylko śnić
sennymi labiryntami
błądzić
w nieskończoności

snem wiecznym żyć.

21 marca 2015

Sleep

In memory of Cathy Nepomnyashchy

To die in dreams
so lightly
from one dream
to another
to steal away imperceptibly
and then to only sleep
in dreamy labyrinths
to wander
in infinity
to live in dreams eternal.

March 21, 2015

Translated from Polish by Ross Ufberg ■

Selected Honors

Union of Polish Writers in Exile (London) Literature Prize, 2015
Title of Honorary Ambassador to the City of Szczecin, 2008
W. & N. Turzanski Foundation (Toronto) Literary Prize, 2003
Knight's Cross of Order of Merit, awarded by the President of the Polish Republic, 2002
Kościelski Foundation (Geneva) Literary Award, 1981

Selected Publications (Poetry Books)

Translations

Between Dawn and the Wind, bilingual, expanded 2d ed., translated by Regina Grol (Austin: Host, 2006)
Le vent à nouveau me cherche, bilingual, translated by Alice-Catherine Carls, preface by Jan Zieliński (Soisy-sur-Seine: Editinter, 2003)

łodzią jest i jest przystanią (Szczecin: Forma, 2013)
Znów szuka mnie wiat (Warsaw: Czytelnik, 2001)
W słoncu listopada (Cracow: Wydawnictwo Literackie, 2000)
Jeszcze w drodze, introduction by Mateusz Werner (Warsaw: NOWA, 1994)
Ogrodem i ogrodzeniem (Warsaw: Czytelnik, 1993)
Który las (London: Oficyna Poetów i Malarzy, 1986)
Indian Summer (Albany, NY: Sigma, 1982)
Tylko ziemia (London: Oficyna Poetów i Malarzy, 1979)
Aby wiatr namalować (London: Oficyna Stanisław Gliwa, 1976)

Prose (Books)

Czesław Miłosz. Lekcje. Prywatny Hołd (Czesław Miłosz. Lessons. A Personal Tribute) (Szczecin: Forma, 2011)
Laboratorium (Szczecin: Forma, 2010)

Scholarly Publications (Books)

The Legacy of Ancient Rome in the Silver Age (Amsterdam: Rodopi, 2007)
Between Lvov, New York, and Ulysses' Ithaca. Józef Wittlin. Poet, Essayist, Novelist, edited by Anna Frajlich (Torun: Nicholas Copernicus University, 2001)

Essays Cited

"He Also Knew How to Be Gracious," in *An Invisible Rope: Portraits of Czesław Miłosz*, edited by Cynthia L. Haven (Athens: Ohio University Press, 2011), 138–153

"Nobody Chooses Loneliness" [the Nobel Interview, 1980], in *Czesław Miłosz: Conversations*, edited by Cynthia L. Haven (Jackson: University of Mississippi Press, 2006), 12–23