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Key to New or Unusual Localities

Ansley = Hancock Co.; Bayou Cassotte = Jackson Co.; Big Point = cooling ponds in Jackson Co.; Diamondhead = Hancock Co.; D'Lo Water Park = Simpson Co.; Greenwood I. = Jackson Co.; Jackson Marsh = Hancock Co.; Jourdan R. Shores = Hancock Co.; Kiln = Hancock Co.; Lake Arkabutla = DeSoto Co; Lake Lincoln = near Brookhaven, Lincoln Co.; Lakeshore = Hancock Co.; Larue Community = Jackson Co.; Lizana = Harrison Co.; Logtown = Hancock Co.; Lucky's Corner = Hancock Co.; Woolmarket = Harrison Co.

REVIEWS

Sugg, Redding S., Jr. (ed.). The Horn Island Logs of Walter Inglis Anderson. 2nd ed. University Press of Mississippi, Jackson. 240 pp., 40 color plates, numerous black-and-white illustrations. \$29.95

Walter Inglis Anderson has become somewhat of a folk hero in recent years - one of those genuine characters that story tellers try to conjure up. But he was real. Some thought he was crazy. And indeed, he had himself committed to a mental institution. But the genius of the man is readily apparent from the writings and art that were discovered after his death in 1965. Anderson was a man who was at peace with nature, if not with the human world around him. This volume includes excerpts from logs that Anderson kept between 1944 and 1950, in 1959, and

in 1965. The transcribed logs are illustrated by some of the paintings and drawings accomplished during the period. The dust jacket of this edition suggests that Anderson was alone and lost in the world of nature. He was neither.

From the logs we know that Anderson was surrounded by animal friends that were closer to him than are most human friends. He treated all living creatures as his equals. And he wasn't lost. He discovered himself through nature. The natural philosophy espoused by Anderson is reminiscent of that of Thoreau and Burroughs.

Anderson was a reclusive artist who was one with nature and the barrier islands off the coast of Mississippi. He recorded nature - in writing and in art - and from what he recorded, we know that he understood nature. He spurned modern conveniences, choosing to row the several miles to Horn Island rather than take advantage of a motor. The Horn Island Logs are the field notes of a naturalist/artist. Much of the acclaim he has received thus far emphasizes the artist. I believe more emphasis should be placed on the naturalist, for not only the logs, but also the art describe nature in a most understanding and exquisite way. Even those plants and animals that Anderson didn't know are described in such detail that most can readily be identified. He knew many of them by name. His descriptions and drawings are so complete, that the reader is immediately assured of identifications. The only identification error I have noted is his "brand new copper head," which both by description and painting (p. 96), seems to have been a young cottonmouth.

Anderson describes a massive die-off of cormorants in March 1959 (p. 106. "I am in a flux of cormorants; they lie dead on both beaches, spread-eagled like some wild heraldic ornament with the army of the sea, wind-driven, following them in to attack the shore..."). He also documents arrival of migrants and nesting of many bird species on Horn Island.

The plates chosen to illustrate "The Horn Island Logs" are but a sample of apparently thousands done. The spirit of the island is captured in each. With a few simple lines and a splash of color, Anderson captured the essence of the birds and animals he saw. His paintings show motion, pattern, and texture. Unlike so many artists who use prepared specimens and photographs, Anderson painted island life where he found it. What he saw lives on.

"The Horn Island Logs of Walter Inglis Anderson" should be enjoyed by any who seek nature. It is a must for those who know and love the barrier islands.--J.A.J.