

the Southern Register

THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • FALL 1999

THE UNIVERSITY OF MISSISSIPPI

NEW ON THE SHELVES

A Gracious Plenty:

RECIPES AND RECOLLECTIONS FROM THE AMERICAN SOUTH

New on bookstore shelves this fall from G. P. Putnam's Sons is *A Gracious Plenty:*

Recipes and Recollections from the American South. Conceived by Ellen Rolfes, a longtime book packager, and written by John T. Edge, director of the Center's Southern Foodways Alliance, the cookbook features an introduction by Center Director Charles Reagan Wilson.

"Southerners still show their regional identity through the books they write, the music they sing, the jokes they laugh at, and yes, the food they eat, suggesting that they retain a distinctive style and a recognizable way of viewing life," Wilson writes in his introduction. "Dinner on the grounds brings together a church community in a symbol of wholeness. Sunday dinner at home has been a shared ritual of different Southerners for generations, reinforcing family ties over chicken and gravy. Breaking cornbread together and drinking sweet tea have been Southern sacraments, outward symbols of a deeper communion."

Scattered throughout *A Gracious Plenty* are excerpts from the Federal Works Project's unpublished *America Eats* collection, for which writers compiled remembrances of "family reunions, political barbecues, fish fries, box supper socials, coon hunt suppers, cemetery cleaning picnics, chittlin' feasts at hog-killin' time," among others. Also enriching the new cookbook are 57 archival photographs—of children sharing a bucket lunch on



From left: John T. Edge, director of the Southern Foodways Alliance, Charles Reagan Wilson, director of the Center, and Ellen Rolfes, a longtime cookbook packager who now works for University Development, display the cookbook *A Gracious Plenty: Recipes and Recollections from the American South*, which was unveiled during the second Southern Foodways Symposium on October 29.

the playground, of cooks tending pots of burbling oil at a church fish fry, of a clutch of aged Confederate veterans sharing a mint julep on a summer afternoon, and of many other scenes.

At the core of the cookbook, of course, are recipes—more than 400 Southern favorites like okra fritters and butterbeans, salmon croquettes and leather britches, country captain and casserole of possum. The recipes are culled, for the most part, from community cookbooks, those gravy-splattered, spiral-

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See page 16 for details about the newly formed Southern Foodways Alliance and a report on the second Southern Foodways Symposium.

Southern Register

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Director's Column

In late September, I drove from Mississippi across north Alabama for a meeting in Atlanta of archivists, historians, and others. We were consulting about the possibilities of launching an Internet-based archive of Southern history and culture. This exciting project is coordinated by SOLINET, the Southeastern Libraries Network, and it promises to extend the study of the American South into a new region—the worldwide web. The Center is pleased to be a part of the effort to make sources for researching the South more accessible.

The Center has special interests in using technology through media for educational purposes. Our *Southern Culture Catalog* is being updated, and its listing of films, videos, and other materials will soon be available on the web. Center staff are assembling curriculum materials for some of the films to promote their use in educational institutions. This past summer Professors Kathryn McKee and Ted Ownby taught the fifth Southern Studies Teachers Institute, making use of some of these film resources as teaching devices.

The fall is always the season for conferences, and the theme of the 1999 Porter L. Fortune Jr. History Symposium, cosponsored by the Center and the Department of History, was "The Role of Ideas in the Civil Rights Era." It brought together the usual distinguished assemblage, including two scholars from English universities: Richard King, of Nottingham, and Tony Badger, of Cambridge. Ted Ownby, associate professor of History and Southern Studies, directed the symposium, which included sessions on poor people's ideologies of reform, the competing traditions of liberalism that affected the civil rights movement, the segregationist argument, conservative intellectual traditions, the role of nationalism, and theological viewpoints. The presence of such civil rights activists as Lawrence Guyot in the audience further enlivened the symposium and suggested the continuing relevance of its theme.

In late October the Center hosted the second Southern Foodways Symposium, which brought together more than 80 registrants and a lively group of program participants who examined the theme of creolization. The program included a catfish cooking and lunches in the University Grove, as well as lectures and panels that stressed the multi-ethnic contributions to distinctive Southern eating traditions. Everyone left satisfied, but eager to know more through the newest Center-sponsored publication, the cookbook *A Gracious Plenty*, published this fall by Putnam.

Autumn can be a melancholy season, and we acknowledge that mood in noting that two members of our Center Advisory Board, Phil Sprague and John Tigrett, passed away since our last newsletter. We appreciate their contributions to making the Center what it is, a place that builds on its academic and research programs to reach out to the broader community interested in knowing about our region. We will miss them.

CHARLES REAGAN WILSON

MARK YOUR CALENDARS!

APRIL 7-9, 2000

Oxford Conference for the Book

JULY 23-29, 2000

Faulkner and Yoknapatawpha Conference
"Faulkner in the 21st Century"

David Nelson Departs as Editor of *Living Blues*

David Nelson recently received a "Legendary Honoree" award in recognition of his work as editor of *Living Blues* magazine since 1992. The award was presented at the Soul Blues Summit Conference in Atlanta, shortly before Nelson announced that he would be leaving the magazine to pursue new writing projects. Started by blues fans in Chicago in 1970 and published by the Center since 1983, the magazine will thus soon undergo a changing of the guard.

Nelson came to Oxford in the fall of 1988 to enter the Southern Studies graduate program. Though not a musician himself, Nelson began listening to blues in high school and became a fast fan. He heard live blues in his native Chapel Hill, North Carolina, where he also attended college, graduating with a B.A. in American Studies and creative writing. *Living Blues* helped attract the blues lover to the Southern Studies graduate program. Oxford's prime location near many blues artists, including two of Nelson's favorite musicians, Junior Kimbrough and R. L. Burnside, also influenced Nelson's decision to move to Mississippi. Nelson's friend, Lauri Lawson, accompanied him to Oxford. She is a freelance photographer who has done dozens of covers for *Living Blues* as well as helped with some of the interviews for the magazine.

As a master's student, Nelson worked on the magazine as an editorial assistant. He also helped Bill Ferris, "The Blues Doctor," with his radio show, *Highway 61*, on Public

Radio in Mississippi and wrote his own thesis on the interaction between black and white musicians in the segregated South.



David Nelson, *Living Blues* editor from 1992 to 1999, reviewing magazine proofs while taking care of business on the telephone.

After graduating from the program in 1990, Nelson continued to work for *Living Blues* and served as associate editor for a year before becoming editor of the magazine in June 1992.

When asked about his position as editor of *Living Blues*, Nelson tells of the love he has for his work. "It has been an incredible experience. It has been truly rewarding and worthwhile to become a part of the blues community, especially being able to see how the magazine has been able to help musicians

with their careers." As editor, Nelson has always put the blues artist first. He oriented the magazine around what would be best for the artists, making every decision with this goal in mind. One step he took was to focus on artists who deserve more recognition, to help them find more fans.

Another goal of Nelson's has been to make the magazine more about the lives of the people involved in the music. The magazine views blues as integral to African American culture. The interviews conducted in *Living Blues* serve as a great resource for scholars in researching not simply the music, but African American life, history, and culture as well.

Nelson has also implemented many changes in the magazine's appearance and production. By changing to glossy pages, he increased the magazine's overall revenue with color ads and increased subscriptions. As a result, he made the magazine more prestigious for its featured artists. The magazine won the "Keeping the Blues Alive Award" from the Blues Foundation for the 25th Anniversary Issue, which came out in 1995.

During his tenure as editor of *Living Blues*, Nelson transformed the magazine from a 72-to-96 page black-and-white publication to a 112-to-136 page four-color glossy magazine known for its excellent coverage of blues music as well as its editorial reputation and integrity. Author Cynthia Shearer, in a recent *Oxford Town* article, describes the impact of Nelson's editorship: "With

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David Nelson Departs as Editor of *Living Blues* (continued)

subscribers numbering around nine thousand readers and including Jim Dickenson, B. B. King, Bobby Rush, and Pulitzer Prize-winning poet Charles Simic, *Living Blues* is one of the pillars of American blues culture."

Besides editing the magazine, Nelson has helped keep blues alive through his active participation in local blues events and the blues radio show on PRM. Nelson helped with the show for five years before becoming its host for the past four years, inheriting it from "Blues Doctor" Ferris. Nelson's host name for the blues show, "The Shade Tree Mechanic," may shed some light on the kind of editor he has been. The name comes from Nelson's hobby, "keeping old cars running." After completing his B.A. degree, he spent a year taking auto mechanics classes in Chapel Hill and has owned and worked on many

old cars, including an "art car" with Bob Marley painted on the door, a 1961 Ford Galaxy, a 1965 Plymouth Valiant, and plenty of Volkswagens.

When not in his cars, Nelson himself is a distance runner. The veteran of many races including a few marathons, he now runs to "keep his sanity." This seems to be a theme in the way Nelson lives his life—keeping things running. The magazine falls in line with this theme, fulfilling Nelson's passion to keep blues musicians playing and keep audiences listening.

Nelson's favorite memories of his time in Oxford have been out of the office and studio, enjoying the life of the blues. Among these memories are attending parties at Junior Kimbrough's house before he opened his juke joint outside of Holly Springs and being able to visit R. L.

Burnside at his home and watch his career grow and his living conditions improve.

Nelson will continue his association with *Living Blues* as a contributing writer while pursuing new writing projects. These include writing fiction, completing a book on blues and race, and writing about the other roots music that he loves: reggae, country, Cajun, conjunto, and rockabilly. On his departure, the Center sends David Nelson boundless thanks for his contributions over the years and best wishes for his new endeavors.

The Center welcomes Scott Barretta, Nelson's successor, to the position of editor *Living Blues*. Barretta has been the recent editor of the Swedish blues magazine, *Jefferson*. He is also completing his Ph.D. in sociology on a blues related topic.

ANNE EVANS

Barnard Observatory Gallery EXHIBITION SCHEDULE

THROUGH DECEMBER 1999

Gladin Studio Photography Collection Selected Prints

JANUARY 10 - MARCH 3, 2000

Photographs of Drew, Mississippi Ann Curry

MARCH 13 - MAY 31, 2000

Photographs from McDade, Texas David Wharton

JUNE 5 - AUGUST 31, 2000

Words and Photographs Bern and Franke Keating

SEPTEMBER 4 - NOVEMBER 22, 2000

Thirty Years of "Living Blues"

Barnard Observatory is open Monday through Friday, 8:00 a.m.-5:00 p.m., except for University holidays. Telephone: 662-915-5993.

Robbie Ethridge Receives Distinguished Robert C. Anderson Memorial Award

Robbie Franklyn Ethridge has been the recipient of numerous awards and professional recognition in her distinguished teaching career. But a recent accolade bestowed on the University's McMullan Assistant Professor of Southern Studies and assistant professor of anthropology will always have a special place in her heart.

Contrary to the Biblical admonition about prophets being without honor in their own land, Ethridge was chosen this past spring to receive the prestigious Robert C. Anderson Memorial Award, an acknowledgment bestowed on her by her own University of Georgia alma mater.

Given as a memorial to the former president of the University of Georgia Research Foundation, the award is presented annually to two recent University of Georgia graduates in recognition of "an outstanding record or research accomplishment carried out as part of a candidate's graduate studies and during the period immediately following receipt of the terminal degree." Candidates must first be nominated by a dean, director, department head, or graduate coordinator, and then be chosen by a selection committee appointed by the University's Vice President for Research.

The Macon, Georgia, native is the first social scientist and anthropologist to receive the award, which included a \$1,000 honorarium presented to her at an awards banquet held last April in Athens, Georgia.

"I'm extremely honored," said Ethridge. "I was honored to be nominated for the award and certainly to receive it. It's a ringing stamp of approval for what you do. It makes you feel like what you're doing is worthwhile."

The Ole Miss professor, who holds a joint appointment in Southern Studies and anthropology at the University of Mississippi, wrote "The Indians of Georgia: A Social History" for her master's thesis and, for her doctoral dissertation, "A



Robbie Ethridge

Contest for Land: The Creek Indians on the Southern Frontier, 1796-1816." Her areas of academic specialization include historical anthropology, Southeastern Indians, environmental history, environmental anthropology, and cultural anthropology.

Among her many previous honors and accomplishments, Ethridge was elected to Phi Beta Kappa in 1977 and again in 1978, when she graduated *summa cum laude* from the University of Georgia. She completed her master's degree there in 1981 and her Ph.D. in 1996, graduating with a perfect 4.0 grade point average in both programs.

MICHAEL HARRELSON

ROCK 'N' ROLL, RACE, AND ELVIS PRESLEY: OLE MISS PROFESSOR EXPLORES THE CONNECTION

Elvis Presley and Emmett Till never crossed paths. In 1955, when the 14-year-old black youth's brutal murder in Money, Mississippi, helped spark the civil rights movement, Elvis Presley was only beginning, at Sun Records, the recording career that was to lead to his rise to stardom as an American rock 'n' roll music icon.

But to Michael T. Bertrand, a visiting assistant professor of History and Southern Studies at the University, their lives and legends are as interconnected

to the South of the post-World War II era as if they had been next door neighbors.

Growing up in a working-class household in Lafayette, Louisiana, in the 1970s, Bertrand, the author of the forthcoming book *Southern Youth in Dissent: Rock 'n' Roll, Race, and Elvis Presley*, was often at a loss to reconcile the contradictions he saw within his own community. On the one hand, "there was this solid, compassionate society of caring, Christian individuals," remembers

Bertrand. "And on the other, there was another South whose attitudes about race did not square with the rest of it."

It was only later, while in graduate school and writing a dissertation on the subject of the popular phenomenon of Elvis Presley, that he had the epiphany that was to bring this earlier social discrepancy into focus and provide the basis for his book.

"As part of an assistantship for my doctoral program, I was teaching the

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ROCK 'N' ROLL, RACE, AND ELVIS PRESLEY (continued)

second half of American history and I got to the civil rights movement," said Bertrand. "I came across an episode of the documentary *Eyes on the Prize*, which dealt with Emmett Till. It was about this African American youth from Chicago who came to Mississippi in 1955, not knowing the rules of the time. He talked 'fresh' to a white girl in Money, Mississippi, and was murdered as a result."

While the circumstances and the description of Till's murder were horrible enough, Bertrand said it was the graphic image of Till's open casket that started him thinking about the paradox of racial attitudes and the rising popularity of rock 'n' roll music in the South. "The body was totally disfigured," said Bertrand. "I thought, 'My God, how could anybody do this.' It was 1955. You had Southern white kids tuning in to Elvis and Little Richard on the radio and showing an appreciation for black culture."

But for Bertrand, the supreme irony lay in the fact that Till was murdered and Presley was lauded for violating essentially the same rules. "The Till episode was about race, sex, and class," said Bertrand, noting that the same terms have often been used to describe the phenomenon of Elvis Presley. "With Elvis, you have a singer whose music had its origins, its very essence, in American black culture. His appeal at the time was coming from a working-class segment of the population, espousing something that was social, and his performing style and suggestive movements on stage were libidinous to say the least."



Michael Bertrand

A former reporter who listened to his mother's Elvis records and later watched the cult of Elvis emerge as an international phenomenon, Bertrand said he always understood that there was substance there that serious scholars needed to examine. "I wanted to do something that would perhaps bring legitimacy to it," said Bertrand, whose book is due to be published by the University of Illinois Press next fall as part of its *Music in American Life* series. "But I wasn't sure what that was."

He's sure now. As his book explains, the fact that the Elvis Presley and Emmett Till could "coexist" in the same place and time was symbolic of a titanic historical struggle between two different generations of Southerners. "The Till episode represented the older order, and Elvis Presley represented the new order,"

said Bertrand. "I think that when viewed together, they showed that the South was changing. An older order was trying to keep control of the present through the past. But a new order, still being held back by the past, was attempting to transcend that past."

Bertrand concedes that many of this same generation would later go on to vote for George Wallace. This seemingly contradictory turn of events, he claims, is not necessarily an indictment against the notion that rock 'n' roll played a role in subverting Jim Crow segregation and the racial attitudes it fostered.

"There were several factors in the 1960s, in addition to civil rights issues, such as student radicalism, Vietnam War protests, class and regional economic inequality, and urban violence—issues often distorted by the media—which put white Southerners on the defensive. While many tend to judge the Southern working class and its racial attitudes as inherently unchanging and unchangeable, there is reason to believe that racial attitudes instead have changed over time, and that often those attitudes are tied to the larger economic and social environment."

In this context, Bertrand said, "the '50s and rock 'n' roll represented a small window of opportunity for racial reconciliation that emerged at a time of unprecedented prosperity and abundance in the South. Unfortunately, that window never opened wide enough or stayed open long enough to prevent the backlash from which we are still trying to recover."

MICHAEL HARRILSON



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New Graduate Students in Southern Studies

Eleven new students entered the graduate program in Southern Studies this fall. Nine are Southerners pursuing M.A. degrees, and two are taking courses as international exchange students.

ALKE HAMANN is an exchange student from Cologne, Germany. An M.A. candidate in English at the University of Cologne, she is currently taking classes in literature and Southern Studies at the University of Mississippi. Alke believes studying the South will sharpen her outlook on German as well as Southern culture. She has become enmeshed in Southern culture while here and hopes to gain a better understanding of her own culture, through comparing differences and similarities, after spending a year in the South. Alke enjoys taking photographs, which she sends home to let her family know about her experiences in Mississippi. She also enjoys singing and has joined the women's ensemble choir as a second alto.

YOKO MATSUBARA, an exchange student from Kawanishi, Japan, is at the Center for a year as a Rotary scholar. She is working on her Ph.D. in American literature at Osaka University in Japan and is taking Southern Studies courses as a way to deepen her background on Faulkner's novels, the primary subject of her doctoral work. She believes experiencing Southern culture first hand will increase her understanding of Faulkner's novels. This is Yoko's first time to live away from her hometown. She learns something new every day and finds the coursework challenging and exciting. After completing her degree, Yoko hopes to teach Faulkner to Japanese students.

KENNETH SALLIS is one of two Mississippians who entered the program this fall. Kenneth grew up in Lexington and recently graduated from Jackson State University with a B.A. in political science. He came to Ole Miss because of his interest in studying African American art, literature, history, and culture in the South. Kenneth began pursuing these interests at the age of 13 when he and his friends undertook an oral history project that recorded the lives, folklore, jokes, and blues of the senior citizens in his hometown. Fieldwork from the project was published as a magazine called *Bloodlines*. When he was 14, Kenneth embarked on another oral history project, one focused on the local civil rights movement, and the results again appeared as a magazine. The magazine, named *Minds Stayed on Freedom*, was later published as a book by Westview Press in Boulder, Colorado. Throughout high school and college,



From left, front row: Yoko Matsubara, Donna Buzzard, Sarah Petrides; back row: Josh Haynes, Robin Morris, Wes Boggs, Buddy Harris, Megan Davis, Kenneth Sallis.

Kenneth continued to be active in local and national community projects. He believes an M.A. in Southern Studies will open doors to research, writing, and oral history opportunities. After earning his degree, Kenneth plans to go to law school and to focus on corporate law.

STEVE HOLLAND grew up on a farm in rural Lee County, Mississippi. After graduating from Mississippi State with a degree in business, Steve worked as an intern and then as an employee for three years in the Washington, D.C., office of the late Congressman Jamie L. Whitten, an experience that Steve credits as the foundation of his present political career. He has served as a member of the Mississippi House of Representatives since 1983. Before running for office, Steve became a licensed funeral director and embalmer, taking advantage of the opportunity his father allowed him by giving him the ownership of shares in a local funeral home.

JOSH HAYNES, from Leesburg, Alabama, graduated from Tulane University in 1998 with a B.A. in history. Before coming to the Southern Studies graduate program, Josh worked in Birmingham as a customer service representative at Oxmoor House Books, a subsidiary of Southern Progress Corporation. Josh's primary interest is in Southern history, yet he is discovering an increasing fondness for Southern literature. He also hopes to take advantage of the program's internship opportunities as an avenue to explore and gain different career experiences. Josh recently spent a summer working at Yellowstone National Park, where he lived out his passion for backpacking and hiking and where he

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New Graduate Students in Southern Studies (continued)

discovered a love of both bird watching and identifying wild flowers. Josh is also a big fan of movies and live music.

SARAH PETRIDES grew up in Augusta, Georgia. She graduated from the University of Texas at Austin in 1998 with majors in linguistics and English. She brings to the Southern Studies master's program a strong interest in anthropology and the social sciences. She also loves literature, seeing it as vitally important in telling the stories of a people, deeply expressing who they are as a culture. After receiving her undergraduate degree, Sarah married her college sweetheart, worked as a substitute teacher for a year, and pursued her interests in creative writing and editing. Sarah also enjoys photography, sports (she ran track and cross-country for the University of Texas), and Ashtanga, a form of power Yoga. Sarah's husband, Michael Anderson, serves in the Navy and is currently at sea on the USS *Theodore Roosevelt*.

ROBIN MORRIS, from Tucker, Georgia, graduated from Queens College in Charlotte, North Carolina, with a B.A. in history in 1997. She spent two years in Tunica, Mississippi, with Teach for America. She taught sixth-grade social studies during her first year, and then taught the gifted program for the second through seventh grades during her second year. Robin really enjoyed teaching and, after completing her Southern Studies degree, may continue a career as an elementary school teacher. She is also interested in museum education programs for adults and children. She worked as an intern in the educational department of the Museum of the New South in Charlotte and as a research intern at the Smithsonian in Washington, D.C. Robin enjoys reading and music. She is a volunteer with the local literacy council and served as a barbecue judge at the recent King Biscuit Blues Festival in Helena, Arkansas.

WES BOGGS graduated from Emory and Henry College with a B.A. in history and psychology. Wes grew up nearby in Clintwood, Virginia, in the Appalachian Mountains. He is excited about the interdisciplinary Southern Studies curriculum because he believes studying a group's literature, art, music, and material culture allows one to gain a deeper understanding of people and culture. Wes was also drawn to the Center because of its many outreach programs and symposiums that benefit the state and community. Wes hopes to use his master's in the field of cultural and historic preservation.

MEGAN DAVIS is from Nashville, Tennessee. She graduated from Washington and Lee University in June with a B.A. in broadcast journalism and a concentration in English. As an undergraduate, Megan worked on many different publications, an interest she may continue to pursue in the future. She brings to the master's program a strong interest in Southern literature but is excited about the breadth of knowledge an interdisciplinary program offers. Megan plans to pursue a Ph.D., possibly in American Studies. Megan is also interested in working with Panhellenic Relations and is active in her sorority alumni

club. She enjoys reading and unleashing her culinary creativity in the kitchen.

DONNA BUZZARD, from Durham, North Carolina, comes to Southern Studies with a strong interest in community organizing, bringing with her years of experience working in the nonprofit sector. Before discovering her passion for community work, however, Donna pursued her love of acting, studying theater at Occidental College in Los Angeles and then moving to New York City to act professionally. Realizing she did not enjoy the business side of acting, Donna moved back to her home state to finish her undergraduate degree in political science at the University of North Carolina at Chapel Hill.

After completing her undergraduate studies, Donna considered law school but decided to take a position with United Way as the director of fund distribution in Research Triangle Park. She has also worked for the Center for the Study of the American South at UNC. In addition to serving as the primary staff person for Unfinished Business, a project aimed at completing work begun by the civil rights movement, she assisted with literary festivals, a business history project, *Southern Cultures* magazine, and the pursuit of National Endowment for the Humanities grants.

Donna has recently developed a new interest, becoming intrigued by Jacob Thompson, of Oxford, Mississippi, a controversial figure during the Civil War whom she may make the focus of her thesis. After earning her master's degree, Donna plans to continue to do community work, write in her spare time, and possibly pursue a Ph.D. in history. When not reading, Donna enjoys distance biking, tennis, horseback riding, and learning to play the banjo.

BUDDY HARRIS, from Charlotte, North Carolina, graduated from the University of North Carolina at Chapel Hill with a B.A. in journalism in 1994. After graduation, Buddy lived in Washington, D.C., pursuing an interest in politics; taught sixth-grade language arts in the Teach for America Program in Clinton, Louisiana; and moved to Durham where he worked for the nonprofit Public Allies, managing a team of seven young adults interested in working in the nonprofit sector. Buddy then took a position with the Retired Senior Volunteer Program, recruiting older adults to work as tutors in the school system. At this time Buddy began working on a young adult novel dealing with the theme of a young boy facing his family's history of racism. Before coming to the graduate program in Southern Studies, Buddy served as interim director of Experience Corps, an organization that creates volunteer opportunities to empower retired adults to become part of a school's family, serving 20 hours a week to help make a change in the school system.

Once again, the Center is pleased to welcome a talented and diverse group of students to the graduate program in Southern Studies.

ANNE EVANS

McCLAMROCH SELECTED TO SERVE AS ADVISOR

Susan Lloyd McClamroch, Southern Studies graduate student and curator for the Barnard Observatory Gallery at the Center, has been invited to serve as a member of the advisory board for the Mississippi State Committee of the National Museum of Women in the Arts, a museum dedicated to recognizing the achievement of women artists of all periods and nationalities. Wilhelmina Cole Holladay is the founder and chair of the board of the NMWA, which is located in Washington, D.C.

The Mississippi State Committee was formed in the summer of 1998 as the 21st such state committee to join NMWA. This committee focuses on the visual and performing arts, Girl Scout projects for the NMWA badge program, and art education through local schools.

First Lady Pat Fordice, honorary chair of the Mississippi chapter of NMWA, hosted a tour and luncheon at the Governor's Mansion in Jackson on August 26, 1999, for 43 MSC members. The luncheon was followed by a tour of the Mississippi Museum of Art's newly acquired collection of paintings by Biloxi artist Dusti Bongé. The Mississippi State Committee is working with the Dusti Bongé Foundation to bring a full exhibition of the artist's work to the National Museum in the year 2003.



From left: Gladys Lisanby, founder of the Mississippi chapter of the National Museum of Women in the Arts, and Susan Lloyd McClamroch, with paintings by Dusti Bongé at the Mississippi Museum of Art

For information about membership and activities, write the Mississippi State Committee, NMWA, P.O. Box 2233, Pascagoula, MS 39569.

Mildred Hart Bailey Collection

The Mildred Hart Bailey Estate recently donated three original paintings by folk artist Clementine Hunter to the Center. Bailey, who earned her doctorate in reading from Ole Miss and served as dean of graduate students at Northwestern State University of Louisiana in Natchitoches, collected 120 of Hunter's paintings.

Bailey began collecting Hunter's work shortly after returning to Natchitoches from Ole Miss in 1963. She had seen Hunter's paintings for sale almost 20 years earlier in the town's drugstore, but had not thought at the time that they were of any value historically, aesthetically, or culturally. However, something about the paintings stayed with Bailey over the years. Eventually, she went to Hunter's home on Melrose Plantation and bought her first painting, a black Jesus on the cross at Calvary. Bailey returned again and again to buy more paintings, falling in love with Hunter's work and displaying the paintings in prominent places in her home.

Eventually, when Bailey's collection no longer fit in her home, she bought and restored Chaplain House, an 1892



Natchitoches home, to display the paintings. The estate recently distributed the paintings to various universities and museums, the majority of which are now on display at the Louisiana State Museum in New Orleans.

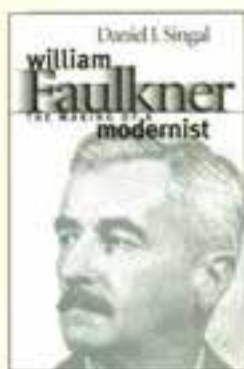
The three paintings given to the Center represent two different periods of Hunter's career. The earliest painting, *Armistead When He Was a Boy*, dates

from the early 1940s. *Flight into Egypt*, painted in 1963, depicts Joseph leading Mary and Baby Jesus into Egypt. *Cotton Picking*, also painted in 1963, represents one of Hunter's best known subjects, plantation life, from the view of a servant.

Hunter's art is important because it bears witness to life on a Southern plantation from the perspective of a woman who worked and lived there her entire life. By giving voice to the many who did not have the chance to tell their own stories, her paintings help broaden our view of the cultural history of the early 20th-century South. The gift of Hunter's paintings enriches the Center's ability to chronicle this important viewpoint of Southern culture.

Clementine Hunter: American Folk Artist (Pelican Publishing Company, 1990), by James L. Wilson, provides a detailed biography, some 100 color photographs of the artist's work, an appendix of exhibitions, and a list of permanent collections that display her work.

ANNE EVANS



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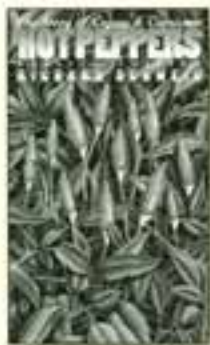
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**"The First Thing Is Education":
MAE BERTHA CARTER, 1926–1999**



ANN CURRY

Mae Bertha Carter visits husband Matthew's grave, Union Grove, Mississippi, 1995.

On August 12, 1965, the children of Mae Bertha and Matthew Carter enrolled in school in Drew, Mississippi, in Sunflower County. This would be a common occurrence today, marked by new school clothes, supplies, and perhaps a sack lunch. But in 1965, the Carter children integrated Sunflower schools and what is now a routine fall tradition became instead a testament to the courage and determination of the Carter family to secure equal education for their children.

Mae Bertha Carter believed in the importance of education. In an interview in March 1999, she described the connection between education and politics: "The first thing is education. If you ain't got no education these whites folks can tell you anything and you believe it. What education do, it make you think for yourself. Education is the most important thing there is, I don't care what nobody say. That's the truth. At least you can read the ballot for yourself and know how to vote for yourself." Carter believed so strongly in education that she sent 10 of her

children to previously all-white schools, where they suffered intimidation and abuse. The family lost their home on a cotton plantation, where they sharecropped 25 acres and suffered threats of violence. And yet they refused to withdraw from the white schools. Assistance from the American Friends Service and the Student Nonviolent Coordinating Committee (SNCC) allowed the Carters to continue their struggle for a better education for their children.

Ultimately, the Carter family persevered. Seven of the Carter children graduated from the University of Mississippi, an achievement unequaled in any other family. On April 28, 1999, Mae Bertha Carter passed away, after a long bout with cancer. Constance Curry, who documented her important civil rights struggle in the Mississippi Delta in *Silver Rights*, joined the Carter family and students from across the state on October 2, to honor Mae Bertha Carter and her children on the campus of the University. Part of a Statewide Student Summit on Race, the event took place in the Circle in front of the Lyceum and included planting a tree as a living tribute to Carter and erecting a plaque in her memory. Her courage and fortitude were inspiring; her legacy in the struggle for freedom is unmatched. As she said in March, "I know I won't be here a thousand years—I may not be here one year but ain't nobody going back to slavery. And if that be what they think they can forget it. They crazy. All the slave people who say yessir and yessir and yessir are dead. Ain't gon be no more slaves." Carter and her family insured that freedom for generations to come.

SUSAN GLISSON

Willie Morris, 1934–1939

Writer Willie Morris died of a heart attack on August 2, in Jackson, Mississippi. Morris grew up in Yazoo City, Mississippi, attended college at the University of Texas, became a Rhodes Scholar, served as editor of *Harper's* magazine in the 1960s, wrote 16 books, and served as writer in residence at the University of Mississippi for over a decade. He was a longtime friend of the Center, participating in the Oxford Conference for the Book and the Faulkner and Yoknapatawpha Conference.

Morris lay in state in the rotunda of the Old Capitol Museum in Jackson, only the third person and the first writer so honored. Seven hundred mourners passed by his pecan wood casket, with lilies atop, and visited with his widow, JoAnne Prichard, and his son, photographer David Rae Morris. Jewish writer Eli Evans and Baptist minister Will Campbell accompanied the casket into the rotunda, wanting to honor the old Jewish—and Southern—tradition of not leaving the deceased body alone.

The funeral was in nearby Yazoo City, in the First United Methodist Church, where Morris's mother had played the pipe organ. Her friend, Hannah Kelly, played "Abide with Me" at his mother's funeral, and she played it at his, too. The choir sang the sweetly devotional "In the Garden," with its comforting images of the intimate friend Jesus, and an African American singer, Jewel Bass, moved everyone with "Amazing Grace."

Morris's funeral included eulogies by writers and politicians. William Styron, David Halberstam, Ellen Douglas, Will Campbell, former Mississippi Governor William Winter, and former Congressman and Cabinet Secretary Mike Espy all delivered eulogies that recounted Morris's love of drink, spinning yarns, staying up late, and wandering cemeteries. Styron said that "an innate and profound Southernness made him tick," and recalled Morris's practical joking, including the time Morris took him to a

graveyard and led him to a tombstone where Styron's *Lie Down in Darkness* was lying open. Campbell speculated that Willie would always have "some yarns to spin" in heaven, and he led the mourners in a standing ovation for Morris's good "speech of 64 years."

Eulogists praised Morris for helping Mississippi and the United States to understand the need for social change.

"Behind all the charms and jokes," said David Halberstam, "a better America was the single driving purpose of his life." Halberstam, who had covered the civil rights struggle in Yazoo City in the 1950s, recounted how pained Morris had been early in his career, "when he was going against his own people" but with the understanding that "Mississippi could not, until it dealt with race, be whole." Halberstam concluded that when Morris had begun writing, "he came from a Mississippi that did not yet exist."

Mike Espy, the first African American congressman from Mississippi since Reconstruction and later Secretary of Agriculture, was also a Morris friend, and his eulogy noted that Morris was "our region's greatest ambassador." He cited the old spiritual, "Let the Work I've Done Speak for Me," in honoring the writer "and his fierce loyalty to a place and a people and an ideal."

William Winter noted that Morris's religion was revealed in his embrace of the humanity he saw at "ball games and bus stations and bargain stores and beauty pageants and little churches," where he found "goodness and kindness" in people he met.

Others who attended the funeral included writers John Grisham, Kaye Gibbons, Curtis Wilkie and artist Bill Dunlap. They attested to the impact of Morris's classic autobiography, *North toward Home* (1965), on their own work, and they praised his generosity in encouraging their own work.

Pallbearers took his casket to the grave in Glenwood Cemetery, where as a teenager Morris had played taps at the



Willie Morris

Willie Morris (continued)

burial of Korean War casualties and where he later gave tours for his friends, pointing out the markers that revealed the town's history. He had immortalized the local legend of the cemetery witch, and Morris was buried 13 paces due south of the witch's grave. As his son said, "The closer Willie is to the witch, the more at home he'll be."

Mourners at the graveside service joined in singing "We'll Meet Again" and heard author Winston Groom say, "Well, Willie, it is a hot dusty Delta day. Your journey's over, but your friends are all here—just like you knew they would be. Just like they had to be." The service ended with the playing of taps on the hillside above the grave.

CHARLES REAGAN WILSON

Right: Lewis Roberts, who dug Willie Morris's grave in Yazoo City. Below: Mourners gathered around Willie Morris's casket as he lay in state in the rotunda of the Old Capitol Museum in Jackson. PHOTOS BY TOM BARKIN



Reading the South

New Book Studies Religion and the Civil War

Religion and the American Civil War.

Edited by Randall M. Miller, Harry S. Stout, and Charles Reagan Wilson. Oxford University Press, 1998. 448 pages. \$60.00 cloth, \$24.95 paper.

Oxford University Press has published *Religion and the American Civil War*, edited by Randall Miller, Harry Stout, and Center Director Charles Reagan Wilson. This collection of essays is the first extended treatment of the relationship between American religious life and the Civil War. It is the culmination of a four-year project sponsored by the Pew Charitable Trusts.

In October 1994, the Center cosponsored, with the Louisville Institute of the Louisville Presbyterian Theological Seminary, a symposium on religion and the Civil War. The papers from that meeting formed the basis for this volume. Authors revised their symposium papers, and the editors added chapters to insure full coverage of the topic, which turned out to be a sweeping one indeed. "Like William Faulkner's imaginary Yoknapatawpha County," write the editors, "we had discovered a world that had been but dimly perceived."

In illuminating the complex relationship of religion and the Civil War, the editors bring together a stellar group of scholars. Phillip Shaw Paludan provides an overview to introduce readers to major themes, and James McPherson later adds an afterword that reviews the volume as a whole from his perspective as a leading military historian of the war. Eugene D. Genovese and Bertram Wyatt-Brown have complementary interpretations of the coming of the war, continuing their ongoing debate about its origins. Elizabeth Fox-Genovese and Drew Gilpin Faust examine the effects of the war on women, North and South.

The volume includes articles focusing on issues of leadership. George M. Fredrickson's piece shows how Northern Protestant ministers used their leadership role in the sectional crisis to augment their status, while Paul

Harvey's article on Southern Baptist ministers similarly shows how issues of professionalization came out of the wartime experience. Daniel W. Stowell provides a close study of the death of one key leader, Stonewall Jackson, and ways the Southern reaction to his death foreshadowed the region's response to the later end of the war. Ronald C. White uses a close textual and ritual reading to unravel meanings of Abraham Lincoln's Second Inaugural Address.

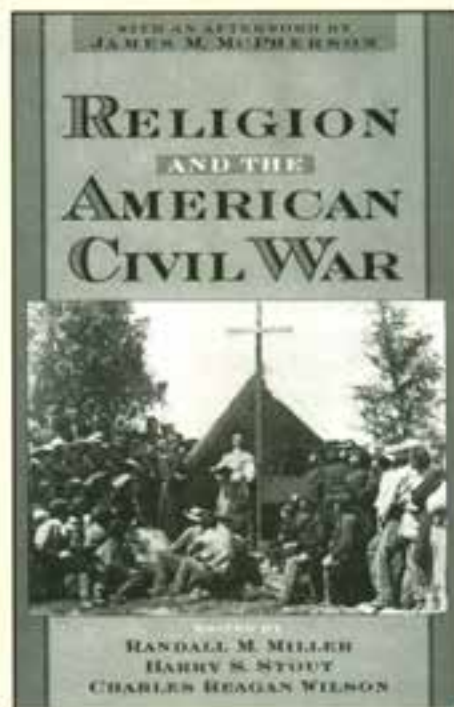
Randall Miller's article on Roman Catholicism and ethnicity offers a substantial probing of how Catholics were centrally involved in the war effort and ways that involvement affected their social and religious status in the United States. Harry Stout and Christopher Grasso offer a fresh interpretation of ideological issues of wartime by examining the Confederate press, portraying the process of how a civil religion developed in Richmond in the course of fighting the war.

The volume also includes essays by Kurt O. Berends on the Confederate religious military press, Mark Noll on the differing interpretations of the Bible in the mid-19th century, Reid Mitchell on the Confederate soldier's religion, and Charles Reagan Wilson on the comparison of the American Civil War to those in Puritan England and modern Spain. Samuel Hill

provides insights on the results of the war on a variety of American religious groups.

The editors conclude that religion appeared everywhere the war itself was found, from the armies, to the farms and plantations, to the minds and souls of the men and women, black and white, whom the war affected. In the end, "religion cut to the marrow of Americans' identity and interests" in the crucial era of the Civil War.

This new book opens new scholarly perspectives on the Civil War and shows how religious issues occupied center stage of the conflict that rested on fundamental issues of American self-definition and the emergence of a modern nation.



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**Hot
Peppers:
The Story
of Cajuns
and
Caspicum,**

revised edition. *By Richard Schweid.*
Chapel Hill: University of North Carolina Press, 1999. 171 pages.
\$15.95 paper.

During the early 1980s journalist Richard Schweid wrote two community-focused foodways studies that set the standard for all that might follow, *Hot Peppers: Cajuns and Caspicum in New Iberia, Louisiana and Catfish and the Delta: Confederate Fish Farming in the Mississippi Delta*.

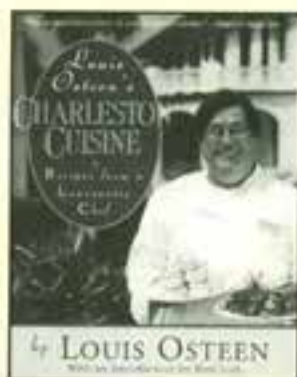
The former is not so much a food book as a long, anthropological essay on people and place as glimpsed through the lens of an observer with a keen taste for caspicum frutescens, the pepper folks down New Iberia way know as a tabasco. Schweid is a fine writer, blessed with keen powers of observation (his portrait of Cajun Country amidst the oil boom would make a compelling set piece on modernity's encroachment), but his true forte is in telling the stories of New Iberia's working-class Cajuns, many of whom, when Schweid meets up with them in the late 1970s, are still eking out a living from the land, picking hot peppers come harvest time.

"When we picked those tabasco peppers, we would burn our hands," Stella Larson tells Schweid. "And I do mean burn, cher. Have to lay 'em down in a bowl of cool milk at night. When I was a child I'd cry all night after pickin' 'em during the day, but I could pick more than anybody else." Hers is a story as old as the South, one Schweid tells with compassion and grace. This fall, the University of North Carolina Press brings *Hot Peppers* back into print. It is a publishing event to celebrate.

JOHN T. EDGE

**Louis Osteen's
Charleston Cuisine:
Recipes from a
Lowcountry Chef.**

Chapel Hill: Algonquin Books, 1999.
320 pages. \$24.95.



A celebration of the new Southern larder—one where duck breasts are swaddled in an espresso infused sauce and catfish is roasted with saffron—this cookbook from Louis Osteen, chef-owner of Louis's Restaurant in Charleston, South Carolina, will leave some Southerners screaming foul and scrambling for their dog-eared copy of *Charleston Receipts*, that venerable Lowcountry cookbook of the old school.

But give this Anderson, South Carolina, native a chance and he'll win you over with dishes that don't so much reinvent Lowcountry cooking as reinterpret it. In Osteen's capable hands, shad roe is soaked in milk laced with hot pepper sauce, dredged in seasoned flour, and fried in a mix of bacon fat and butter before being served in a pan gravy highlighted by capers. The addition of capers is a modern fillip, a tip of the hat to culinary creativity, and, dare I say it, an improvement upon the traditional method of preparation.

And so it goes with this delightful collection of recipes: Louis adds Clemson blue cheese to a sweet potato casserole, poblano peppers to a corn pudding, a bottle of ale to a mess of collards. The results make for stimulating culinary voyeurism and oh-so-good eating.

JOHN T. EDGE

Southern Foodways Register

The Newsletter of the Southern Foodways Alliance

CENTER FOR THE STUDY OF SOUTHERN CULTURE • THE UNIVERSITY OF MISSISSIPPI

Second Southern Foodways Symposium a Great Success

The Center's second Southern Foodways Symposium, held October 29-31, assembled cooks, chefs, food writers, and inquisitive eaters to explore "The Creolization of Southern Cuisine" and to sample a variety of foods from the South.

The symposium centered around three days of talks, including Damon Lee Fowler's discussion of English influences on Southern foods, John Martin Taylor's look at cooking in the South Carolina Lowcountry, Kathy Starr on foods of the Mississippi Delta, Psyche Williams on an African American culinary icon, fried chicken, and Ronni Lundy on the foodways of the Hillbilly diaspora.

Discussions were complimented by enjoyment of Southern foods. Retired farmer Ed Scott served fried catfish and hushpup-

pies, chef John Folse provided a rich spread of traditional Louisiana foods, and chef John Currence prepared pimento cheese stuffed celery ribs, deviled eggs, and other delicacies for the closing dinner on the grounds, served as the University gospel choir performed. Booksignings at Square Books offered tastings of tamales on Friday and Lowcountry pilau on Saturday before Vertamae Grosvenor, accompanied by musician Steve Cheseborough, performed her work celebrating African American food in all its varieties.

Joining the Center for the Study of Southern Culture as sponsors of the event were G. P. Putnam's Sons, publishers of *A Gracious Plenty: Recipes and Recollections from the American South*; the American Center for Wine, Food, and the Arts; the Georgia Pecan Commission; Hal & Mal's Restaurant and Brewpub; the Southern Peanut Farmers Federation; and Viking Range.



Pictured at the 1999 Southern Foodways Symposium are, left to right, front row: Leah Chase, proprietor of Dooky Chase Restaurant, New Orleans, Louisiana; Jane Crump, of Viking Range in Greenwood, Mississippi, a sponsor of the event; Nathalie Dupree, author, *Social Circle*, Georgia; Toni Allegra, author and writing consultant, St. Helena, California; Jessica Harris, from Brooklyn, New York, author and professor of English at Queens College; Lolis Eric Elie, author and newspaper columnist, New Orleans, Louisiana; second row: Joe Randall, chef, Savannah, Georgia; Vertamae Grosvenor, National Public Radio personality, composer of the folk opera *NYAM*; Terry Ford, newspaper publisher, Ripley, Tennessee; John Egerton, author, Nashville, Tennessee; Charles Reagan Wilson, director of the Center for the Study of Southern Culture.

Southern Foodways Alliance Founded

The Southern Foodways Alliance (SFA), a self-governing institute under the wing of the Center for the Study of Southern Culture, was founded at a gathering hosted by Southern Progress Corporation in Birmingham, Alabama, on July 22. Fifty chefs, food writers, cookbook authors, growers, and other notable Southern food aficionados joined the Center in the formation of the new organization, whose mission it is to preserve and promote the traditional and developing diverse food culture of the American South.

"The Southern Foodways Alliance represents a new stage in the appreciation of an especially vital form of Southern culture," said Center Director Charles Reagan Wilson. "Scholars tell us that the food people eat gives clues about their environment, their social standing, their economic wherewithal, and even their values. Judging by the number of Southern cookbooks and stories about Southern food in national publications, Southerners and other Americans have a new fascination with regional foods."

The SFA, which brings together a wide array of individuals, hopes to sponsor a number of outreach programs on Southern foodways, including symposia, seminars, short courses and noncredit classes, oral history projects, and a variety of information-gathering and research projects. Though the base is at the Center, the SFA sees the group's activities as a "moveable feast," with programming slated for cities across the South and even in other parts of the nation.

"We have cooks, chefs, book readers and writers, news and magazine food writers and editors, academics and historians, cultural anthropologists, food stylists, advertising and public relations people, photographers, poets and artists," said John Egerton, author of the book *Southern Food: At Home, on the Road, in History*, and a founding member of the new alliance. "It is just a wonderful mix of people that cuts across all kinds of lines—gender and race, ethnicity, age—all having this affinity for food and the food folkways of the South."

Along with promoting Southern foodways through events like the second Southern Foodways Symposium held October 29-31 on the Ole Miss campus, another part of the mission of the SFA will be preservation of Southern foodways history and tradition.

"Many of our Southern foodways traditions will disappear if we don't go out and find those who have them in their heads and document these oral histories," said Egerton. Through the SFA's association with the Center for the Study of Southern Culture, he added, "it is now possible for those interested in conducting research and writing books to have the moral support of people experienced in how to write and ways to collect and organize cookbooks, stories, and recipes about food."

Charter member enrollment in the Southern Foodways Alliance is now open at rates of \$50 for individuals, \$200 for nonprofit institutions, and \$500 for corporations. Checks, made payable to the Southern Foodways Alliance, may be mailed in care of the Center. For details on membership and upcoming programming, call the Center at 662-915-5993 or contact us via email at csc@olemiss.edu. Organizers anticipate recruiting 300 corporate and individual members in the first year of operations.

Southern Foodways Alliance

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Saks Fellows Attend 1999 Faulkner Conference

Thirty high school teachers from five Southern states took advantage of a learning opportunity of a lifetime this past summer. Along with other Faulkner fans from throughout America and the world, they attended the University's 26th annual Faulkner and Yoknapatawpha Conference July 25-30 free of charge, thanks to a new fellowship awarded for the first time this year.

English and literature instructors in Alabama, Georgia, Louisiana, Mississippi, and Tennessee received Saks Incorporated Fellowships, newly created on behalf of McRae's, Proffitt's, and Parisian department stores.

The fellowships, made possible by a four-year, \$200,000 gift from the Saks Incorporated Foundation to further the study of the Nobel-Prize-winning author at the secondary school level, will make it possible for 120 teachers to attend Faulkner and Yoknapatawpha conferences through the year 2002.

Donald M. Kartiganer, director of the conference and William Howry Professor of Faulkner Studies, said the Saks Incorporated Fellowships will make an extraordinary contribution to the conference by giving secondary school teachers the opportunity to attend this internationally recognized event, which in turn will enable these educators to introduce Faulkner to their students. "The result should be very much in keeping with one of the purposes of the



From left: On hand to congratulate the first Saks Incorporated Fellows, a group of 30 high school English and literature teachers from five Southern states who attended the 26th annual Faulkner and Yoknapatawpha Conference held on the Ole Miss campus July 25-30, were Charles Reagan Wilson, director of the Center for the Study of Southern Culture; James M. McMullan, chairman of the Center's Executive Council; Mark Fedyk, representative of Saks Incorporated Foundation; Donald M. Kartiganer, Howry Professor of Faulkner Studies; and University Chancellor Robert C. Khayat.

conference," said Kartiganer, "which is to bring Faulkner to a larger, more general audience."

The Saks Fellowships link one of the nation's and the region's premier retailing names with one of its most respected literary figures. "With our corporate headquarters in Birmingham, Alabama, our corporate operations center in Jackson, Mississippi, and the extensive operations of our McRae's, Parisian, and Proffitt's businesses in the Southeast, the associates of Saks Incorporated are deeply connected to

Southern culture," said Brad Martin, chairman of the board and chief executive officer of Saks Incorporated. "No element of that culture is more treasured than the literary tradition of our great Southern writers. Our sponsorship of these Faulkner Conference Fellowships is intended to provide high school teachers in our communities with an opportunity to broaden their awareness and understanding of the importance and relevance of these great works."

MICHAEL HARRELSON

1999 Eudora Welty Writing Awards

Two recent graduates from Mississippi high schools took top honors in the 13th annual Eudora Welty Awards for Creative Writing presented during opening-day ceremonies of the 26th annual Faulkner and Yoknapatawpha Conference.

Molly Davis won first prize, \$500, for her short story "Senator Touches the Water," entered by her English teacher, Emma Richardson. Davis is a student at the Mississippi School for Math and Science in Columbus. She is from Greenville, Mississippi.

Heather Christian won second prize, \$250, for four poems, "Short Account of Southern Heritage: An Understatement," "Homage to a Dying Spring," "Observations in a Dallas

Airport," and "Love Poem #2." Christian is from Natchez and attends Cathedral High School. Her teacher, Jean Biglane, nominated her poems.

The awards were established and endowed by Frances Patterson of Tupelo, a member of the State Advisory Committee of the Center, which administers the awards. Kathryn McKee, who teaches English and Southern Studies, chaired the committee of contest judges. High schools throughout the state are invited to submit one entry per school in one of the two awards categories. The deadline is March 15.

Faulkner and Postmodernism

Postmodernism is nothing if not self-referential, and so it seemed fitting that the 26th annual Faulkner and Yoknapatawpha Conference—"Faulkner and Postmodernism"—spent a part of its week analyzing itself: what it was for, what Faulkner conferences in general are for, and, perhaps, by extension, what Faulkner is for. Some registrants waited, with increasing anxiety, for definitions of postmodernism to descend, but while most speakers either explicitly or implicitly clarified that version of the concept relevant to their approach to Faulkner, it seems fair to say that postmodernism remained (where it doubtless belongs) in the realm of the plural.

The presenters discussed the invariably subversive, often parodic, effect that postmodernism has tended to have with regard to such issues as the relation between high and popular culture; the nature (and possibility) of a definitive text; the place of propriety and decorum (sometimes called "good taste") in serious literature; the relation between individualist and communitarian values; the possibility of a spiritual dimension in what might appear to be a radically secular literary age. In virtually every case, postmodernism emerges in the position of troublemaker, the unwelcome guest, insisting on the significance of what has seemed dispensable, the ambiguity of what has seemed clear-cut, the need to come to terms with what has seemed, literally, indigestible.

A quality of innovativeness was evident not only in the choice of conference theme but in the makeup of the registrants. Supported by a generous grant from SAKS Incorporated, on behalf of McRae's, Proffitt's, and Parisian Department Stores, 30 high school teachers from five Southern states received full fellowships to attend the conference. Emphasizing the deep connection of the company to Southern culture, Brad Martin, chairman of the board and chief executive office of Saks, said that the purpose of the gift is "to provide high school teachers in our communities with an opportunity to broaden their awareness and understanding of the importance and relevance" of the great works of Southern literature. In addition to the regular conference program, Saks Fellows attended three special workshops led by members of the Department of English at the University.

The conference opened with a University Museums exhibition, *Phil Mullen, Oxford Photographer, 1949-1951*, followed by a welcome by University Chancellor Robert C. Khayat, announcement of the winner of the 10th annual Faux Faulkner contest, Samuel M. Tumeay, a selection of songs by the University of Mississippi Gospel Choir, directed by Dee Thomas, and *Voices from Yoknapatawpha*, dramatic readings from Faulkner's fiction.

Other events during the week included a reading by novelist and short story writer John Barth, presentations by members of Faulkner's family and friends, guided tours of North Mississippi, and a closing party at Annadelle, the antebellum home of Dorothy Lee Tatum.

The theme of the conference, focusing on the perpetual freshness of Faulkner—the ability of his fiction to become relevant to the newest approaches of literary critics—combined, as usual, with the context of a setting—the people and place of Oxford, Mississippi—epitomizes the enduring appeal of this American writer: somehow always in the forefront of literary thinking even as he remains both the "proprietor" and the possession of his "postage stamp of native soil."

DONALD M. KARTIGANER

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THE UNIVERSITY OF MISSISSIPPI

July 23-29, 2000

The aim of the first Faulkner and Yoknapatawpha Conference of the new century is to begin exploration, as Wright Morris put it, of the territory ahead. Encouraging both prophecy and prescription (if remaining wary of the possibility that the past is indeed never dead), the conference will try to propose some of the new directions in which our reading in Faulkner should take us, the new critical and cultural paradigms that will test his endurance and relevance, the new Faulkner that may be out there, waiting for us to catch up with him.

Here are some of the issues that might be raised: What are the likely and/or necessary shifts in our evaluation of the Faulknerian corpus, as well as our placement of it in the various canons—Southern, American world—in which it presently figures so prominently? What forms of criticism seem most fruitful, and how, specifically, should they be practiced? What are the new contexts that need to be examined or reexamined: is it the external culture—Faulkner's and our own—that demands our attention, or the internal, some uniquely Faulknerian energy, that needs to be identified?

Authors whose papers are selected for presentation at the conference will receive (1) a waiver of the conference registration fee, (2) lodging at the University Alumni House from Sunday, July 23, through Friday, July 28, and (3) reimbursement of up to \$500 in travel expenses within the continental United States (\$.31 per mile by automobile or tourist class airfare). Papers presented at the conference will be published by the University Press of Mississippi.

The 14th edition of the University of Chicago *Manual of Style* should be used as a guide in preparing manuscripts (3,000 to 6,000 words). Three copies of manuscripts must be submitted by January 15, 2000. Notification of selection will be made by March 1, 1999. Manuscripts and inquiries about papers should be addressed to Donald Kartiganer, Department of English, The University of Mississippi, University, MS 38677. Telephone: 601-232-5793. E-Mail: dkartiga@olemiss.edu.

First Elderhostel Program Offered for Faulkner Conference Participants

In July 2000, for the first time ever, the annual Faulkner and Yoknapatawpha Conference will host a group of students registered through the international Elderhostel program.

"We are delighted to offer this program," said Carolyn Vance Smith, president of Educational Travel Associates of Natchez and coordinator of the Faulkner/Elderhostel program for the Southeastern Regional Elderhostel office. Smith, until recently regional director of Elderhostel for Mississippi and Arkansas, currently develops new programs for the national and regional offices of the nonprofit organization.

"The Faulkner conference partnership is ideal for Elderhostel," Smith said. "Participants will attend the entire conference as well as have special Elderhostel-only sessions led by Faulkner experts. And, just for fun, we'll try our hand at writing entries for

the Faux Faulkner contest," she said. "Who knows? Maybe an Elderhosteler will win it next year."

The Elderhostel/Faulkner program, designed for people 55 years old or older of any educational level, is called "From Yoknapatawpha with Love: Faulkner Then, Now, and Always," reflecting the conference theme, "Faulkner in the 21st Century."

Cost of the program is \$688 per person. The price includes the conference registration fee, lodging for five nights at the Alumni Center Hotel (double occupancy), all meals from supper July 23 through lunch July 28, field trips, and off-campus transportation. A limited number of single-occupancy rooms are available at extra cost.

Registration information about the Elderhostel package is available by calling 601-446-1208 or writing P.O. Box 1307, Natchez, MS 39121.

A Gracious Plenty: Recipes and Recollections from the American South (continued)

bound compilations written not by one but by many, not by chefs but by cooks.

Recipes in *A Gracious Plenty* come from more than 130 community cookbooks. Many are old favorites like *Charleston Receipts*, *The Picayune's Creole Cook Book*, and *River Road Recipes*. Newer collections include the National Council of Negro Women's *Celebrating Our Mother's Kitchen: Food for Body and Soul*, from the Highway Five Church of God, of Nauvoo, Alabama; *True Grits*, from the Junior League of Atlanta; and *Cookin' in the Little Easy*, compiled by the Humane Society of Oxford, Mississippi.

These collections are significant in the history of the South. Edge points out that "the first community cookbooks (also called compiled cookbooks, fundraising cookbooks, or regional cookbooks) were published during the Civil War as a means of raising funds for the treatment of wounded soldiers and the support of families who lost sons, fathers—and farms—to the ravages of battle. In the

years following the war," Edge continues, "the compilation and sale of such cookbooks spread," involving "seemingly every charitable organization from the United Daughters of the Confederacy to Tuskegee Institute. By the end of the 19th century, more than two thousand community cookbooks were in print."

The strength of the book lies as much in documenting the communal draw of the meal table as in showing the curious cook how to bake a gravity-defying biscuit or stir up a tasty kettle of Brunswick stew. *A Gracious Plenty* offers Southern memories of meals past, of dinner on the grounds after a morning in church, of bombast and barbecue as savored at a political picnic, of snacking on fruitcake and coffee on a cold winter afternoon. Edge describes the meal memories as "recollections from people you know, like bluesman B. B. King, and people you should know, like barbecue pitmaster Lawrence Craig."

Among the dozens of meal memories in

the book, humorist Roy Blount talks of his mother's giblet and red-eye gravies, chef Edna Lewis praises dandelion greens and poke sallet, bookseller Richard Howorth remembers a family dinner with Eudora Welty as a guest, and novelist Shelby Foote tells of buying tamales from a street vendor. "Many evenings before supper, sitting in the shade of the front porch of our home in Greenville, Mississippi," Foote recalls, "we waited on the hot tamale man to make his way through the neighborhood. You could hear him cry out 'Hot Tamale Man, hot-tamales, get your 'mollies!' You would whistle him over and get, say, a dozen or so. They were a sort of hors d'oeuvre, I guess, though we didn't even know that word then."

In retelling these tales and sharing these recipes *A Gracious Plenty* offers readers a taste of what it means to live beneath that Mason-Dixon divide, what it means to be a Southerner.

A Gracious Plenty is now available in bookstores everywhere.

Hot-Off-the-Press Comment about *A Gracious Plenty*

"There have been many, many cookbooks about the food of the former Confederacy. But *A Gracious Plenty: Recipes and Recollections from the American South* by John T. Edge trumps them all....

"This very complete and moving book is an anthology of spiral-bound community cookbooks from all over the South.

So it has its feet on the ground and speaks for all kinds of people, white and black, plain and fancy.

It also has some remarkable testimonials from Southern writers and other notables about Southern food....

Best of all are the period photos of Southerners eating.... And there are rich

tidbits culled from a never-finished Depression-era Federal Writers Project book known as *America Eats*. The Mississippi novelist Eudora Welty worked on it, and now you can make the beaten biscuits she learned about from Mrs. C. L. Lubb of Aberdeen, Miss."

—RAYMOND SOKOLOV, *Wall Street Journal*



Center for the Study of Southern Culture

THE UNIVERSITY OF MISSISSIPPI

THE BROWN BAG LUNCH AND LECTURE SERIES

SPRING 2000

JANUARY

- 12 "Strangers in the Night:
Three Poems by Tennessee Williams"
Jack Barbera, Professor of English
University of Mississippi
- 19 "Silver Rights:
Photographs from the Mississippi Delta"
Ann Curry
Knoxville, Tennessee
- 26 "American Voodoo:
Journey Into a Hidden World"
Rod Davis, Journalist
Birmingham, Alabama

FEBRUARY

- 2 "Memphis: A Work in Progress"
Larry McPherson, Photographer
Memphis, Tennessee
- 9 "Race Relations at Ole Miss:
A View of History with a Look to the Future"
Bill Scott, Associate Professor of Chemistry
University of Mississippi
- 16 "George Washington's Mount Vernon"
Lynn Crosby Gammill
Hattiesburg, Mississippi
- 23 "Black Postwar Military Experience in Texas"
John Neff, Assistant Professor of History
University of Mississippi

MARCH

- "WDIA: The Sound of Memphis"
Bev Johnson, Radio Broadcaster
Memphis, Tennessee

- 8 "Murder, Mayhem, and the Southern Judicial Mind"
Tim Huebner, Assistant Professor of History
Rhodes College, Memphis, Tennessee
- 22 "A Curator's Journal:
The Dig' (through cabinets, shelves, and closets)
for the Keating Photography Collection"
Susan Lloyd McClamroch,
Southern Studies Graduate Student
University of Mississippi
- 29 "A New Racism in the New South"
D'andra Orey,
Assistant Professor of Political Science
University of Mississippi

APRIL

- 5 "Reclaiming the Delta: African American Return
Migration to the Mississippi Delta"
Rob Brown, Assistant Professor of Geography
Delta State University
- 12 "Myrtle Johnson: Sharecropper Activist"
Elizabeth Payne, Director, McDonnell-Barlesdale
Honors College and Professor of History
University of Mississippi
- 19 "An Aesthetics of Creolization:
The New Orleans Mardi Gras Indians"
Annette Trefzer, Assistant Professor of English
University of Mississippi
- 26 "Jews in the American South"
Leah Hagedorn, Research Associate,
Center for the Study of Southern Culture
University of Mississippi

The Brown Bag Luncheon Series takes place each Wednesday at noon in the Barnard Observatory Lecture Hall during the regular academic year.

Regional

Upcoming Events of Interest

Roundup

Advent Episcopal Day School in Birmingham, Alabama, invites middle- and high-school students and teachers from throughout the South to attend the sixth annual Southern Cultures Celebration on February 3-4, 2000. "The Heroic Southerner" is the theme for sessions on heroes in Southern history, in the work of Southern playwrights, in movies, and in Native American culture. The event will also include a performance and an exhibition, *Southern Women Artists, 1840-1940*. Request information by telephone (205-252-2535), fax (205-252-3023), or e-mail (cbattles@advent.pvt.k12.al.us).



The Horry County Museum is looking for antique quilts to exhibit at the Horry Cultural Arts Council's new gallery at 303 Main Street, Conway, South Carolina, during the month of February 2000. The exhibition will be a part of the museum's sixth annual quilt gala. For an application or for more information, contact the museum at 843-248-1542 or 843-626-1281.



Settlement to Streetcar Suburbs: Richmond and Its People will be exhibited at the Valentine Museum of Richmond, Virginia, through 2000. The exhibition, using artifacts and photographs from the museum's collection, will tell Richmond's story around four themes: Tobacco and Cavaliers, Gabriel Meets Jefferson's America, Confederate Contradiction, and Old South/New

South. Request information by telephone (804-649-0711), fax (804-643-3510), or e-mail (valmus@mindspring.com).



The 29th annual Audubon Pilgrimage of the West Feliciana Historical Society, scheduled for March 17-19, 2000, will present five historical houses in or near St. Francisville, Louisiana. The houses are Oakley, where John James Audubon stayed in 1821; two other plantation homes, Rosale (1835) and Magnolia Hill, built in 1893 by the carpenter son of an English brick mason. Also on the tour are a recreated homesite typical of the plain folk of the rural South, three 19th-century churches, and Afton Villa's extensive gardens and serpentine avenue of live oaks. For more information about the tours and other pilgrimage events, contact the Society at Box 338, St. Francisville, LA 70775; telephone 225-635-6330.



To Kill a Mockingbird, a two-act play based on Harper Lee's Pulitzer Prize-winning novel, will be presented this spring in Monroeville, Alabama, the author's hometown. The production, which casts community members in all parts of the story about racial injustice in 1930s Alabama, is scheduled for three weekends in May. Tickets (\$20 each; \$18 for groups of 10 or more) go on sale Monday, March 1. For more information or to purchase tickets, call the Monroe County Heritage Museums at 334-575-7433.

NOTES ON CONTRIBUTORS

MARIE ANTOON is director of academic technology for the Mississippi Institutions of Higher Learning. She has recently been working on information technology projects in the education community in the state.

JOHN T. EDGE, director of the Southern Foodways Alliance, writes about Southern food and travel. He is the author of *A Gracious Plenty: Recipes and Recollections from the American South*, recently published by Putnam.

ANNE EVANS is a second-year graduate student in Southern Studies. After receiving her B.A. from Notre Dame, she lived in California for three years. Her primary interests are literature and writing.

SUSAN GLISSON is assistant director of the Center for the Study of Southern Culture. As part of her doctoral work at the College of William and Mary, she is writing a dissertation on women in the civil rights movement.

MICHAEL HARRELSON is a writer for the public relations and marketing department at the University of Mississippi.

DONALD M. KARTIGANER, author of *The Fragile Thread: The Meaning of Form in Faulkner's Novels*, is the Howry Professor Faulkner Studies at the University of Mississippi.

DIGITAL ARCHIVE MAKES PRIMARY SOURCES MORE ACCESSIBLE

Historian and National Book Award nominee Edward L. Ayers says that the book that most influenced him was William Faulkner's *Absalom, Absalom!* In the novel, the past was "pieces and mumbles, and competing versions." The past was not dead, nor "not even past," Faulkner would write later. Edward Ayers has made it digital, existing in a world of bytes and cyberspace and caught in a silicon web. "These very cool machines make history seem hotter," Ayers says.

Sitting at the right (or perhaps wrong, depending on your view) end of a committee meeting, Ayers was given the go ahead by an information technology group at the University of Virginia to create a collaborative effort with IBM to look at what the humanist could do with enough rope and lots of information technology resources. With, as Ayers says, the "entire record of the human experience to deal with in a new way, there was bound to be something interesting."

From that grew the Valley of the Shadow digital archive. "I had the name right off the bat, before I'd even chosen the specific counties," Ayers recalls. "It's from the 23rd Psalm, obviously, but I was struck by the contrast by how beautiful the word valley sounds (and how beautiful the Shenandoah Valley actually is) with the death that had swept through it in the Civil War years—the shadow."

The archive takes two counties, two communities, one Confederate, one Union, in the Shenandoah Valley and amasses every census record and every scrap of paper combed from Augusta and Franklin counties from the eve of the Civil War to its end. The result is approximately 3 gigabytes of history resurrecting lives that had been buried in archives, folded away in letters, but now made to live again on the World Wide Web. Already 2 million people have logged onto the site; only 9 million people were alive at the time of the Civil War in the South, and 3.5 million of those were slaves. The Valley project contains handwritten letters of soldiers and slaves that seem to reach into the present with their personal accounts of life in slavery and in war. The site also offers computer-simulated battles that trace the movement of troops in the area over the course of a number of battles.

The power of this technology is creating a new historical paradigm. The South has always been a place that viewed the present

and future through a prism of the past and history. And now the role of history and historians is changing.

Historian Charles Wilson, director of the Center for the Study of Southern Culture, is part of a task force created by SOLINET, the Southeastern Libraries Network, to plan a digitized archive of Southern history and culture. Wilson said he was surprised to find how few resources on the South and Southern culture there were on the Web.

The SOLINET planning project brings together archivists, scholars, and technical experts to figure out a coherent way to make previously hard-to-locate primary sources such as letters available on the Web. The group is focusing on digitizing resources around the framework of the seminal work on Southern history that C. Vann Woodward did on the post-Civil War and early 20th-century South.

Ayers, nominated for the National Book Award for his study *The Promise of the New South*, says some people have wondered if he is trying to make the historian obsolete. By making the historical record accessible to anyone, anywhere, and bringing it out from behind the beige boxes, the glassed-in cases of the traditional archive, some complain that anyone will be able to write history. In fact, Ayers will write a "book" version of the Valley of the Shadow next year from the same materials found on the Web. Anyone with a modem and computer will have access to exactly the same materials as he does. Others can write their own history of the Shenandoah. Ayers only hopes that his 20 years of study, devotion, and professional skills makes his the better version.

Computers have been a part of deciphering history since the 1970s. Ayers used them in *The Promise of the New South* to crunch some 20 million lives into numbers and spit them out as data, maps, and graphs. But the Web and its technology make it possible to give voice to those lives as individuals rather than data. And "rather than going over the words of Jefferson Davis for a million times," Ayers says, "let's see what everyone else has to say."

The Internet or World Wide Web has been heralded as an inherently democratic force. It is accelerating the democratization of history by letting ordinary voices be heard through the digitization of the historical record. There are mountains of materials scattered in just about every library and

courthouse in the South, stuffed in Bibles, and lying around in attics. Records that once would have been kept in their solitary place can now, with the same effort of making a photocopy, be scanned digitally and with a few clicks of a mouse become accessible to anyone at the speed of light.

Wilson embraces the new trends made possible by technology and recalls that one of the books that most influenced him in graduate school was *Everyman His Own Historian*, by Carl Becker. The historian's role used to be to interpret all these records and lives, to "determine when they would speak, and how much," Wilson notes. The historian has been the keeper of the story. Through a vision of the past most often conceived in a solitary study, the historian was the high priest of the past. And only those fragments and quotes that the historian wanted us to see were a part of the histories written.

But that was before digital technology and before the Web, when often the historical record—the diaries, letters, and materials of the past—was seen only by that solitary scholar with the keys, literally, to the library. The historical record now is full of those voices from the past who will not become just a forgotten note card in a scholar's desk.

At the same time, today's technology, with its disconnected networks and ability to make place seem irrelevant in how we work or live, could be "wiping out a place we care about," Ayers observes. "I prefer to think that it's going to let us be more self-aware. That it doesn't displace the kind of human relationship that the Valley project chronicled in the past. That we don't wipe away those kinds of human connections in the future."

Faulkner knew, Ayers says, about the power of the older and fragmentary documentation of the past and how the past is not just a solitary thing kept in a library. And it's not hard to see that Faulkner used his Remington manual typewriter to write novels that were an early version of hypertext, looking into what he called his "postage stamp" of the world.

With what he calls "the most powerful historical change in our time," Edward Ayers has created his own postage stamp of the world on the Web. Join the new historians and check it out (<http://jefferson.village.virginia.edu/vshadow2.contents.html>).

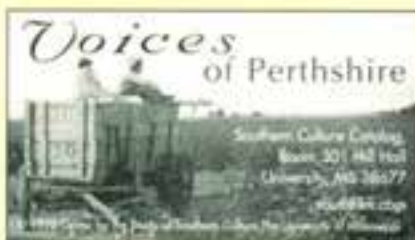
MARIE ANTOON

Gift Ideas

Voices of Perthshire

Voices of Perthshire depicts life on a Mississippi Delta cotton plantation from 1938 to 1942, as seen through the home movie camera of Emma Knowlton Lytle. Mrs. Lytle donated the original silent 8mm film to the Southern Media Archive. Producers Karen Glynn and Peter Slade added recorded commentary from both the filmmaker and retired Perthshire farm workers to the film.

Voices of Perthshire depicts the full cycle of a cotton crop from breaking the ground, to making a bale, to weaving cloth in the textile mills of North Carolina. (*Voices of Perthshire* is a new release from the Southern Media Archive, replacing *Raisin' Cotton*.)



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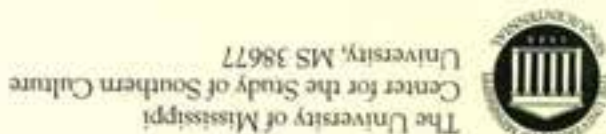
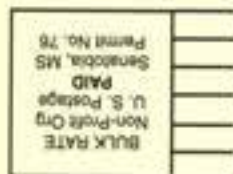
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