

# the Southern Register

THE NEWSLETTER OF THE CENTER FOR THE STUDY OF SOUTHERN CULTURE • SPRING 2008

THE UNIVERSITY OF MISSISSIPPI



## Faulkner: The Returns of the Text Faulkner and Yoknapatawpha Conference July 20–24, 2008

The texts of William Faulkner, to be sure, have never been very far away from “Faulkner and Yoknapatawpha.” Nineteen novels, 125 short stories, a dozen plays and screenplays, not to mention the published letters and essays—these have always been the staple of the 34 Faulkner conferences that have taken place since 1974, and they will continue to be the staple of Number 35: “The Returns of the Text.”

The difference is part of a trend occurring in literary study generally, a realization that, for all the significance of the contexts of literature—the social, political, and cultural settings in which books are written—the texts of major writers constitute a unique rendering of, and response to, the materials they draw upon. The text is primary: not an illustration of forces at work in the world, an “example” of truths that can be told in nonliterary terms, but rather an original language that gives a new order, a new understanding, of just what it means to exist in a particular time and place.

For Owen Robinson, New Orleans and Haiti are pivotal sites feeding into and evolving out of—but now freshly recreated—the novel *Absalom, Absalom!*; Arthur Kinney studies *Flags in the Dust* not so much as the birth of Yoknapatawpha, but as the birth of Faulkner’s “poetics,” the particular way of meaning he created for his fiction; Taylor Hagood looks at narrative style in the Benjy section of *The Sound and the Fury* in the context of secrecy and perception.

In a lecture entitled “Weird Stuff,” Theresa Towner provides readings of some of the lesser-known short stories. James Carothers analyzes the Faulkner text “in conflict with itself”; Martyn Bone compares the treatments of migration and biracial identity in *Light in August* and Nella Larsen’s *Quicksand*; Thadious Davis also examines *Light in August*, but

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**FAULKNER  
THE RETURNS OF THE TEXT**

**The University of Mississippi  
Faulkner & Yoknapatawpha Conference  
Oxford, Mississippi, July 20–24, 2008**

The University of Mississippi announces the Thirty-Fifth Annual Faulkner and Yoknapatawpha Conference. The conference is sponsored by the Department of English and the Center for the Study of Southern Culture and coordinated by the Office of Outreach and Continuing Education. For more information: Faulkner and Yoknapatawpha Conference, Office of Outreach and Continuing Education, Post Office Box 879, The University of Mississippi, University, MS 38677-0879. Telephone: 662-915-7283, Fax: 662-915-5138, E-mail: lycon@olemiss.edu, Internet: www.outreach.olemiss.edu/events/Faulkner

Illustrating the 2008 Faulkner and Yoknapatawpha Conference poster and program is a photograph of William Faulkner made by his friend Phyllis Cerf. Flat copies of conference posters with illustrations by Glennray Tutor (1989–1993), John McCrady (1994, 2003, 2005), and William Faulkner (2007) and with photographs by Martin Dain (1996), Jack Cofield (1997, 2000), Bern Keating (1998), Odione (1990), Budd Studios (2002), Phyllis Cerf (2008) and from the Cofield Collection (2001), the Williams Library (2004), and the *Commercial Appeal* (2006) are available for \$10.00 each plus \$3.50 postage and handling. Mississippi residents add 7 percent sales tax. Send all orders to the Center for the Study of Southern Culture with a check, made payable to The University of Mississippi, or with Visa or MasterCard account number and expiration dates. Please use the order form on page 35. Credit cards orders also may be made by calling 800-390-3527. Posters are available to view on the Center’s Web site, [www.olemiss.edu/depts/south/our\\_catalog.html](http://www.olemiss.edu/depts/south/our_catalog.html).

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## DIRECTOR'S COLUMN

Academics, especially those of us in the humanities, are not trained to work with other people. With a few exceptions, professors in the humanities are trained to work on our own, to research quietly, to sit in silent rooms hoping for some inspiration that will allow us to make sense of that research. No matter what I do, I will always be, among other things, the young person staying up late in the dorm agonizing over sentences, then paragraphs, then entire papers. That experience prepares us to do many things, but it does little to train us to work with other people.

The Center tends to thrive on collaborations, including some that are new and promising. As we faculty members wrap up what I think of as the Professor's Spring Triathlon—first thesis and dissertation defense season, followed by final exams, all of which is quickly followed by a weekend of graduation ceremonies—it may be helpful to think about new collaborations at the Center for the Study of Southern Culture.

In one collaboration, folks from *Living Blues* and the Southern Foodways Alliance spent time in Chicago for events in late May. Called Camp Chicago: An Up South Expedition, the event discussed food and music and how both have traveled. This event was held in connection to *Living Blues* magazine's conference entitled "Blues and the Spirit: A Symposium on the Legacy of the Blues and Gospel Music." The Southern Foodways Alliance collaborated with the Midwestern Foodways Alliance and the LTHForum, a Chicago-based culinary chat site.

Another collaboration combines the efforts of Documentary Studies Director David Wharton here at the Center, the Gertrude Ford Center for the Performing Arts and the American Music Archive project, and the Library of Congress. For the second year, David and representatives of the Library of Congress are teaching a summer class on how to document musical traditions. Last year, this class taught several students about the intellectual, ethical, and technical issues involved in documenting a range of musical traditions. This year the class is concentrating on traditions in Southern religious music.

David Wharton team-taught a class this spring with Andy Harper (and also Southern Studies alumnus Joe York) on the making of documentary films. Harper and York work in the Center for Documentary Projects, and the project again benefited from the American Music Archive project. A number of the students made films for the first time.

In July, Charles Reagan Wilson, as part of a program organized through the Trent Lott Leadership Institute, will teach a class that brings together students in Mississippi, Northern Ireland, and South Africa to study religion and reconciliation efforts in those three places.

A collaborative project that is finally coming to an end is the *Mississippi Encyclopedia* project. A book we started in back in 2003, in response to even earlier suggestions from the University Press of Mississippi, is wrapping up this summer, and we hope to get it to the Press in time for publication in 2009. That book is a collaboration among many groups, including the Center, the University Press of Mississippi, the Mississippi Humanities Council, the Mississippi Arts Commission, the Mississippi Department of Archives and History, the Law School, the History Department, the College of Liberal Arts, and the Chancellor's office.

When the *Mississippi Encyclopedia* finally goes away to the Press, we will celebrate, sleep late for a day or two, and then start imagining other possible collaborations. Every few months, we cheer with Charles Wilson and Jimmy Thomas when yet another volume of *The New Encyclopedia of Southern Culture* goes to off to press and comes back as a book. The Literature and the Law and Politics volumes are new and on the shelves, and others, like the Gender volume that I

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coedited with Nancy Bercaw—another collaboration—are on the way.

The quality of our students remains high, and this year, as it seems to do every year, Southern Studies graduated more MA students than it has faculty members. The graduate program itself relies on collaborations, both with thesis committees consisting of Southern Studies core faculty and associate faculty, and with the program benefiting from assistantships provided by the Southern Foodways Alliance, *Living Blues*, the William Winter Institute for Racial Reconciliation, the Center for Documentary Projects, the Gertrude Ford Center for the Performing Arts, and this past year, *Thacker Mountain Radio* and the University Museums. Since last spring, ten MA students have completed the program, seven by writing theses and three by completing internships. I always find the range of interests among our students amazing, and in truth it is a pleasure to deal with so many topics. In the past year, Southern Studies MA students have written on the idea of a male military tradition in Southern fiction, the Lebanese American experience in the Mississippi Delta, the life of food author Craig Claiborne, literature and identity in New Orleans, the interconnected issues of violence, commemoration, and racial reconciliation, prohibition and temperance in Mississippi and Arkansas, the private school movement in the Mississippi Delta, and Carolina mill workers in an age of globalization. Three students completed internships. It is hard to discuss graduation without using the sort of clichés we tell students not to use in their theses, but we hate to see them go.

Three Southern Studies undergraduate majors or double majors have graduated in the past year, and I was happy to see the graduates, both BA and MA, gathering with their families and friends at a lunch event on graduation day. One of the more successful assignments in the 100-level courses in recent years is a project in which teams of 6 to 8 students work together to study a group or publication that is important to the contemporary South. This year those group presentations involved multiple media and dramatic presentations as part of their discussions. Projects in several classes require group work, so I am happy to say that our students have in fact been learning skills of collaboration that I, tucked away avoiding passive voice in my dorm rooms and library carrels, never learned in college.

TED OWNBY

## Mark Your Calendars!

March 22–26, 2009

6th Mississippi Delta Literary Tour  
Based in Greenwood

Visits to Greenville, Indianola, Clarksdale, Merigold

March 26–28, 2009

16th Oxford Conference for the Book  
Dedicated to Walter Anderson

[www.oxfordconferenceforthebook.com](http://www.oxfordconferenceforthebook.com)

# Living Blues Goes to Chicago

*Living Blues*, the world's leading blues magazine, has received a \$10,000 grant from the Illinois Department of Commerce and Economic Opportunity / Bureau of Tourism to fund a special edition of the publication highlighting the contemporary blues scene in Chicago and the 25th anniversary of the Chicago Blues Festival. The Chicago Blues Festival is the premier blues event and has presented such artists as Chuck Berry, John Lee Hooker, Bo Diddley, and James Brown.

The June 2008 special issue of *Living Blues* features legendary Chicago guitarist Buddy Guy and covers the current blues scene in Chicago. The issue includes dozens of photos of blues artists, a blues club guide, street maps, record stores, the historic Maxwell Street scene, and guest editorials by Chicago mayor Richard Daley, Buddy Guy, and others.



“True blues fans have always seen *Living Blues* as the qualified blues magazine. “It was founded in Chicago and has really set the standard for blues journalism,” states Barry Dolins, deputy director, Mayor’s Office of Special Events. “*Living Blues* provides a document that will help our city’s Convention and Tourism Bureau present the Chicago blues industry to a wider audience.”

*Living Blues* Editor Brett Bonner says, “A few years ago, we produced a similar issue for the Mississippi Board of Tourism. Four years later, people visiting Mississippi still order the issue. Similarly, our Chicago Blues issue will serve as the modern travel guide for blues fans and attract tourists to Chicago from around the world.”

“This grant from the State of Illinois makes special issues like this possible. We can promote the very active Chicago blues scene and provide our readers substantive information should they decide to visit,” added *Living Blues* publication manager Mark Camarigg.

*Living Blues* was founded in Chicago in 1970 and was acquired by the Center for the Study of Southern Culture at the University of Mississippi in 1983. For more information about the magazine visit [www.livingblues.com](http://www.livingblues.com). Details about the 2008 Chicago Blues Festival are available at [www.chicagobluesfestival.org](http://www.chicagobluesfestival.org).



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in relationship to Ralph Ellison's *Juneteenth*; and Ethel Young-Minor studies the African American religious tradition, as Faulkner recreates it in *The Sound and the Fury*.

The "returns" of the text, then, have multiple implications: emphasis on precisely what Faulkner did with words; on how those words engage a world sometimes considered to be the cause of the work rather than the effect; and what the "returns"—the profit—can be when we read Faulkner in this way.

Scholars selected from the "Call for Papers" competition are Ted Atkinson, Augusta State University; Nehama Baker, Tel-Aviv University; Serena Haygood Blount, University of Alabama; Sanders Creasy, independent scholar; James Harding, University of Sussex; Timothy Ryan, Northern Illinois University, and Irene Visser, University of Groningen.

In addition to the formal lectures, Chris Cranford, a documentary filmmaker, will show the film *Brother Will and Colonel Jim*, a series of interviews with the late Jimmy Faulkner, recalling stories of his famous uncle; two exhibitions of photographs will be on display: *William Christenberry*

*Site: Possession* at the University Museum and *Katrina: Mississippi Women Remember*, by Melody Swaney Golding, at the Gammill Gallery in Barnard Observatory. The University's John Davis Williams Library will display Faulkner books, manuscripts, photographs, and memorabilia. Other program events will include sessions on "Teaching Faulkner"; a discussion of "Collecting Faulkner" by Seth Berner; guided daylong tours of North Mississippi, the Delta, and Memphis, including a visit to the National Civil Rights Museum; a picnic served at Faulkner's home, Rowan Oak; and "Faulkner on the Fringe"—an "open mike" evening at the Southside Gallery.

For full information about the conference and online registration, visit [www.outreach.olemiss.edu/events/faulkner](http://www.outreach.olemiss.edu/events/faulkner).



Thadious Davis

The 14th annual Southern Writers, Southern Writing Graduate Student Conference will be held at the University of Mississippi July 17–19, 2008. Creative and critical readings will address various topics on or about the South. Critical topics are not restricted to literature; we welcome submissions from other disciplines and are particularly interested in interdisciplinary perspectives. Students whose papers are accepted may register for the 35th annual Faulkner and Yoknapatawpha Conference at a reduced rate of \$100 registration fee. For more information, visit [www.outreach.olemiss.edu/events/faulkner](http://www.outreach.olemiss.edu/events/faulkner) or write to [swswgradconference@gmail.com](mailto:swswgradconference@gmail.com).

## *In Memoriam* *Michael Harrington 1944-2007*

Michael Harrington, professor emeritus of philosophy and religion, died October 6, 2007, after more than 37 years of service to the University of Mississippi. Harrington joined the faculty in 1970 after receiving his doctorate in philosophy from Emory University and served as chair of the department from 1991 to 2005. He retired in 2006.

Harrington's influence was felt beyond his department. He proposed establishing the Center for the Study of Southern Culture and played a key role in its early development. He was

a longtime friend of the Center, teaching courses on the religion of the South and working with Southern Studies students, as well as those in philosophy and religion. He oversaw the development of his department for years and represented the University well.

Through his involvement with the Mississippi Humanities Council since its inception in 1972, he

promoted the humanities across the state and was recognized with MHC's Public Humanities Achievement Award in 2007.

Harrington is survived by his wife, Mary Mathison Harrington; two daughters, Elizabeth Harrington and Emily Harrington; and two brothers, Peter Harrington of Winston-Salem, N.C., and Lee Harrington of Washington, D.C.

To read a 2001 interview with Center co-creators Michael Harrington and Bob Haws, check the Center homepage, [www.olemiss.edu/depts/south](http://www.olemiss.edu/depts/south).

# Southern Studies Theses and Internships 2007–2008

## Theses

Georgeanna Milam Chapman  
“Craig Claiborne: A Southern-Made Man”

Miranda Cully  
“Hooray for Prohibition!’ Evangelicals and the Southern Temperance Movement”

Rebecca Domm  
“Going to the Market: A Study of Private School Education in the Mississippi Delta”

Jane Harrison Chapman Fisher  
“Staying Afloat in a Global World: Reflection on Life as a Mill Worker at Inman Mills, Inman, South Carolina”

Jimmy Thomas  
“Mississippi *Mahjar*: Lebanese Immigration to the Mississippi Delta and the Role of the Group within a Traditionally Black-and-White Social System”

Becca Walton  
“Imagining the Unimaginable: Witnessing Trauma in the Post-Segregation South”

Hicks Wogan  
“Having Made Cents of Sense of Place: Literature, Tourism, and the Commodified Myth of New Orleans”

## Internships

Sarah Abdelnour  
L.V. McNeal  
Sarah Sheffield



From left: L. V. McNeal, Sarah Sheffield, Sarah Abdelnour, Becca Walton, Miranda Cully, Nelson Griffin, and Jane Harrison Fisher

# Southern Studies 2008 Graduates and Award Winners

The faculty and staff of the Center for the Study of Southern Culture and Southern Studies department offer heartfelt congratulations to our bachelor's and master's degree students who graduated this spring.

## Bachelor of Arts in Southern Studies

Erin Boles, Oxford, Mississippi  
Zachary Leech, Amory, Mississippi  
Elizabeth Oliphant, Oxford, Mississippi (Cum Laude, Honor's College)

## Master of Arts in Southern Studies

Sarah Abdelnour, Columbia, South Carolina  
Miranda Cully, Gassville, Arkansas  
Rebecca Domm, Columbia, Tennessee  
Jane Harrison Fisher, Oxford, Mississippi  
L. V. McNeal, Leakesville, Mississippi  
Sarah Sheffield, Columbus, Mississippi  
Rebecca Walton, Friendsville, Tennessee  
Hicks Wogan, Metairie, Louisiana

## Southern Studies Awards

Thanks to all the faculty who nominated papers for this year's prizes. The winners are below:

Lucille and Motee Daniels Award  
Becca Walton for her thesis paper “Imagining the Unimaginable: Witnessing Trauma in the Post-Segregation South”

Gray Award  
Elizabeth Oliphant for her honors thesis paper “The Construction of Womanhood and Race in Caroline Lee Hentz's *The Planter's Northern Bride* and *Eoline* and Augusta Jane Evans's *Beulah* and *Macaria*”

Coterie Award  
Andrew Mullins for his SST 401 paper “The Southern Horror Film and the American Subconscious”

Peter Aschoff Prize  
Jake Fussell for his SST 401 paper “‘A Great Musician with a High Position’: Black and White Interchange in Traditional Southern Music”



2008 Southern Studies award winners. From left, Andrew Mullins (Coterie), Elizabeth Oliphant (Gray), and Jake Fussell (Aschoff). Not pictured, Becca Walton (Daniels).

## Southern Studies Faculty News

The biggest news among Southern Studies faculty involves people leaving for new positions, some permanent and some temporary. Robbie Ethridge, McMullan Associate Professor of Anthropology and Southern Studies, will leave Southern Studies in the Fall of 2008. After ten years on the faculty and numerous contributions to the curriculum, especially on topics of Native American Studies, cultural theory, and environmental topics, numerous thesis committees, and extraordinary production as a scholar, Robbie will become a full-time member of the Anthropology faculty. We'll miss her, but in fact she is not going far away and, as an associate faculty member, she will continue teaching courses Southern Studies students can take.

Three faculty members will be on leave for all or part of 2008–2009. Adam Gussow is taking his sabbatical all year to work on a new project on literal and figurative crossroads in the blues. That is a venerable blues theme, and one that can use some exciting ideas through the lens of literary scholarship. Nancy Bercaw received a fellowship for the 2008–2009 school year to research and write at the Huntington Library in California. Her project examines why different arms of the U.S. government were interested in collecting different body parts from Native Americans and African Americans in the late 1800s. Charles Reagan Wilson, ever the multitasker, will be on leave during spring 2009 to pursue multiple book projects.

The Southern Studies faculty who will be on campus for the entire year, Kathryn McKee, David Wharton, and Ted Ownby, will benefit from one new full-time faculty member in History and Southern Studies, Justin Nystrom from the University of Georgia, and some new part-time faculty.

This may also be a good time to mention that Southern Studies alumni are joining various faculties. Molly McGehee received her PhD at Emory and took a job teaching Southern Studies at Presbyterian College in Clinton, South Carolina. After completing his PhD in History at the University of North Carolina, Kerry Taylor has taken a job in the History Department at the Citadel in Charleston, South Carolina. For the past year, Anne Evans has been teaching writing at Metropolitan State College of Denver in Colorado. Bert Way received his PhD in History at the University of Georgia and will spend next year on a postdoctoral fellowship at the University of South Carolina. And one of our alumni still in graduate school—Amy Schmidt, pursuing a PhD in English at the University of Arkansas—is the associate editor of an important book due out next year, *The Civil Rights Reader*, edited by Julie Buckner Armstrong, published by the University of Georgia Press.

TED OWNBY

## Ownby Participates in Distinguished Lectureship Program

Ted Ownby, interim director of the Center, has been chosen to participate in the Organization of American Historians Distinguished Lectureship Program.

“This is an especially appealing honor because I get to do something that I like—talk about Southern history—in a way that benefits a group I really admire—the Organization of American Historians,” said Ownby, who is a professor of History and Southern Studies.

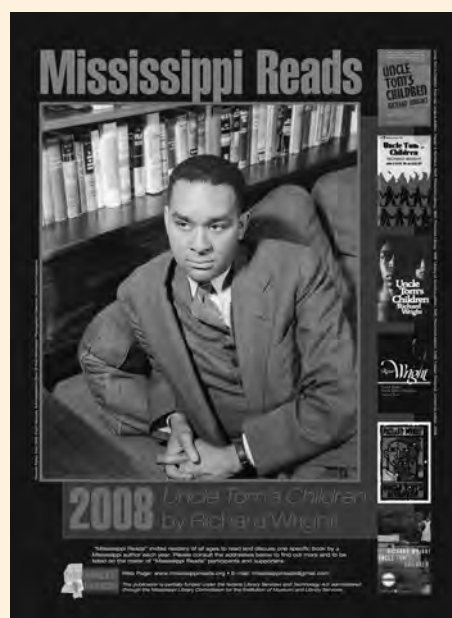
Ownby has been part of the University faculty for 20 years. He is the author of numerous article publications and has provided the organization with a list of possible lecture topics including “Is There Still an American South? A Historian Critiques the Question” and “Shopping in Mississippi History.” He is currently coediting the *Mississippi Encyclopedia*, which is to be published in 2009.

The Organization of American Historians, according to its mission statement, “promotes excellence in the scholarship, teaching, and presentation of American history, and encourages wide discussion of historical questions and equitable treatment of all practitioners of history.”

OAH is the largest learned society devoted to the study of American history. Presidents of the OAH Distinguished Lectureship Program have been appointing their most illustrious and dynamic colleagues to the program for more than 25 years to lecture at institutions.

“The OAH has been a leader in trying out innovative approaches to scholarship and teaching, so I am happy to get to be part of its group of lectures,” said Ownby.

CHRISTINA LOPEZ



Mississippians are celebrating Richard Wright's centennial year by reading and discussing his story collection *Uncle Tom's Children*. For details, see [www.mississippireads.org](http://www.mississippireads.org) or e-mail [mississippireads@gmail.com](mailto:mississippireads@gmail.com).



# Ole Miss Field School Examined Local Religious Music

A field school for cultural documentation was held at the University of Mississippi, from May 12 through May 23. It provided 11 Ole Miss students with training in professional techniques used to document aspects of living traditional culture, as well as to organize and preserve the documentary materials they create. The specific focus of the field school's research was various forms of religious music found in north Mississippi, including gospel music.

The field school was cosponsored by the University's Center for the Study of Southern Culture, the American Music Archive at the Ford Center, and the Library of Congress's American Folklife Center in Washington, D.C. It is based on a model developed by the Folklife Center, which has previously sponsored numerous field schools in partnership with colleges and universities around the country. This was the second field school at Ole Miss. The first took place last year.

During the first half of the field school, participants learned about a variety of subjects through lectures, discussions, demonstrations, and hands-on workshops. The subjects included research ethics, project planning, interviewing techniques, writing field notes and tape logs, operating recording equipment, and organizing sound recordings and other documentary materials created in the field. During the second half of the course, the participants organized into teams and proceeded with supervised field research using the techniques learned during the first half. The student researchers interviewed residents of north Mississippi who provided insight into the region's religious music as it exists now and as it existed in the past. They tried to seek out such people as choir directors, choir members, organists and other instrumentalists, composers, radio DJs, and CD producers who specialize in religious music, as well as members of the clergy.

At the conclusion of the field school, the recorded interviews, fieldnotes, and



Front row (left to right): Jennifer Lawrence, Erin Boles, Sarah Simonson, Michael Taft; second row: Rebecca Batey, Matt Hopper; third row: Stacey Smith, Mary Warner, Eric Feldman, Cortez Castilla; top row: Aaron Rollins, David Taylor, Guha Shankar, Camp Best.

other documentary material created by the participants will become part of the American Music Archive, housed at the University Library's Department of Archives and Special Collections, where they will complement other collections concerning Mississippi's traditional musical heritage.

The principal faculty members during the field school were David Wharton, of the Center for the Study of Southern Culture, and Guha Shankar, Michael Taft, and David A. Taylor, of the American Folklife Center. The students who received training were Rebecca Batey, Camp Best, Erin Boles, Cortez Castilla, Eric Feldman, Matt Hopper, Jennifer Lawrence, Aaron Rollins, Sarah

Simonson, Stacey Smith, and Mary Warner.

Created in 1976 by the U.S. Congress to "preserve and present American folklife," the American Folklife Center conducts programs of research, documentation, archival preservation, reference service, live performance, lectures, exhibitions, publications, and training. The Center's archive, which was established at the Library of Congress in 1928, is now one of the largest collections of ethnographic material from the United States and around the world.

For more information about the field school for cultural documentation, contact David Wharton at 662-915-5993.

# The New Southern Studies

In the June 2001 special issue of the journal *American Literature*, called "Violence, the Body, and 'The South,'" editors Houston Baker and Dana Nelson refer repeatedly to "a new Southern studies." They do not explicitly define it, but they issue a call for it to come into being: "We need 'monographs, essays, histories, and films that reconfigure our familiar notions of Good (or desperately bad) Old Southern White Men telling stories on the porch, protecting white women, and being friends to the Negro.'" "A new Southern studies," they continue, "welcomes the complication of old borders and terrains, wishes to construct and survey a new scholarly map of 'The South.'" We might reasonably protest that those porches and stories belong to the old, old Southern Studies. The equation of whiteness and Southernness as been significantly complicated, though not wholly erased, by numerous recent examples of scholarship, creative writing, and sensible thinking. These efforts squarely confront racism by giving voice to the silenced figures to whom Baker and Nelson refer: African American Southerners and Southern women. This work is not finished. The coupling in popular culture of things

Southern with old, tormented, sometimes invented traditions of race-based exclusion persists. In the end, Hollywood, YouTube, and Colonel Rebel aren't really doing the South any favors.

Yet the field of Southern Studies is undergoing a paradigm shift that means the fundamental approaches to our work and the tools we use to carry it out are changing in ways that alter the questions we ask and the projects we choose to undertake. For much of its existence, the study of the South has been consumed with establishing for the region either a distinctiveness that

set it apart from the rest of the nation or an explanation for why that presumed difference existed. New Southern Studies, as it is coming to be defined and practiced, is interested in different things.

First, New Southern Studies sees the South, not as an aberration within the national whole, but as the crucible in which some of the nation's most important dimensions, particularly around the issues of race, class, and gender, have been forged. The South becomes, then, not a blight on American ideals, but the place where we see those ideals most fully tested

and questioned. Studies focused on the American South thus become fundamental, not just to regionally focused scholarship, but to the field of American Studies more generally.

Second, New Southern



Center for the Study  
of Southern Culture

The University of Mississippi

*Studying the South Since 1977*

## Tired of the same old Southern Studies?

For the latest information on the *New Southern Studies*, consult an extensive bibliography of recent NSS texts and special issue journals by visiting the New Southern Studies section on the Center's Web site: [www.olemiss.edu/depts/south](http://www.olemiss.edu/depts/south).

## THE NEW SOUTHERN STUDIES

### What's So New about It?

*What does the New Southern Studies do?*

- challenge received history and conventional definitions of Southernness and Southern literature
- blur borders, boundaries, maps
- complicate familiar stories by exploring their layers and trying to tell the not-told
- identify and explore the presence in the U.S. South of various cultures and ethnicities over time and in the present
- understand the U.S. South as located squarely within global crosscurrents, now and over time
- focus on movement and the encounters that result from mobility
- recognize the richness of the intersection, the overlap, the fortuitous simultaneity

*What does the New Southern Studies **not** do?*

- argue for the South's exclusivity and distinctiveness
- focus exclusively on the North/South axis that has historically oriented discussions of Southern identity
- focus exclusively on the traditional landmarks of white Southern identity: the Civil War, Reconstruction
- accept the white Southern perspective as dominant
- study a handful of 19th-century texts, move quickly forward to the Agrarians, and then proceed to evaluate books and moments by how "Faulknerian" or "non-Faulknerian" they are
- worry about deciding exactly which states count as Southern
- keep talking about "the South" and figure people know what you mean



Studies looks beyond the boundaries of the nation to recognize affinities between the American South and other locations. Excellent scholarly work has recently focused on the South's relationship to the rest of the hemisphere, tracing cultural, historical, and geographic parallels to Latin America and the Caribbean. By thinking about the relationship of centers of economic and political power (the "Global North") to areas marginalized by their lack of that power (the "Global South"), scholars have forged provocative connections between local areas and locations only seemingly distant in Europe, Africa, and Asia. In fact, New Southern Studies is keenly aware of the connection binding the local to the global. As the forces of globalization fundamentally alter definitions of space and place, scholars and observers register the movement of people and goods into the American South with an interest just as keen as that trained on how Southernness has been commodified and exported nationally and internationally in a variety of forms that range from Elvis to the box-store business practices of Wal-Mart.

Mapping is an activity at the forefront of New Southern Studies, but not the mapping of inflexible boundaries and closely defined spaces. Rather New Southern Studies tends to view the distinctive-white-South-as-national-anomaly period as but a stage in the region's self-definition, a stage that always required a willful shuttering of certain experiences and a silencing of particular voices. In fact, the American South has been, since long before European contact, a space crisscrossed by a variety of cultures and home to no single unified identity. "The South" is still, then, multiple, contradictory, and endlessly fascinating. The late Frances Patterson of Tupelo, a longtime member of the Center Advisory Committee, established and endowed the awards, which are selected through a competition held in high schools throughout Mississippi.

KATHRYN MCKEE

# 2008 Young Authors Fair

Christopher Paul Curtis and Margaret McMullan were featured authors for the 2008 Young Authors Fair held in conjunction with the 15th Oxford Conference for the Book.

All Oxford-area fifth- and ninth-grade students received personal copies of novels from the authors (courtesy of the Junior Auxiliary of Oxford, the Lafayette County Literary Council, Square Books Jr., and other collaborators) and also had the opportunity to meet with Curtis and McMullan during the Friday morning Literature for Young Readers panels at the Ford Center on campus.

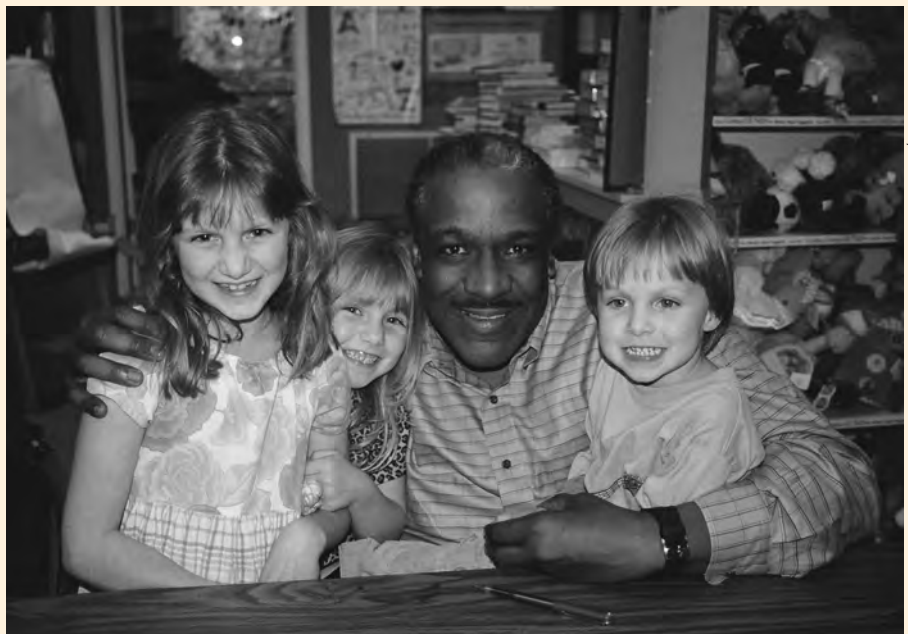
Rosemary Oliphant-Ingham, who teaches in the University's School of Education, introduced Curtis to approximately 450 fifth graders. Curtis talked about his books, including *Bud, Not Buddy*, which all of the students had read beforehand. After his talk, he answered questions from the students and invited some of them to the stage to add to the discussion. At the next session, literature professor Kathryn McKee welcomed 450 ninth graders and introduced McMullan, whose novel *In My Mother's House* they had read. McMullan talked about how this book relates to her family and answered questions about her writing career.

Students, teachers, parents, and other fans of the authors' work attended an after-school book signing at Square Books Jr. that afternoon. Once again, the annual Young Authors Fair was a great success.



Vicki Stevens

Margaret McMullan (right) with Dottie Reid at Square Books during Young Authors Fair



Sarah Frances Hardy

Christopher Paul Curtis poses with (from left) Claire, Emily Elise, and Heath Stevens at autograph session at Square Books Jr.

# Seetha Srinivasan Retires from UPM

Seetha Srinivasan, director of the University Press of Mississippi, has announced her retirement as of June 30, 2008. She will end a 29-year career at UPM, with 10 of those years as director of the Press.

Among her reasons for retiring, Srinivasan said, "I want to walk away at a time when I still have the highest degree of enthusiasm for what I do. I also wanted to retire while I was still able to pursue interests for which my job at the Press leaves limited time."

When Seetha Srinivasan came to UPM in 1979 as an editorial and promotion assistant, the Jackson-based publisher was 10 years old and slowly beginning to distinguish itself nationally. Almost three decades later, Srinivasan's editorial vision and leadership have driven UPM to the forefront of the university press

publishing world. The Press, affiliated with the eight state universities, publishes 65 titles each year and sells over two million dollars of books worldwide annually.

As an acquisitions editor Srinivasan elevated the Press to a level of international recognition. Included among the works she developed for publication are *Photographs* by Eudora Welty, three titles by noted historian Stephen Ambrose, a retrospective of the work of William Dunlap, and most recently a collection of nonfiction by Nobel laureate Toni Morrison.

Srinivasan's drive and dedication have allowed her to make contributions in the national publishing world as well. In 2002 Srinivasan was awarded the Association of American University Presses Constituency Award for Outstanding Service to the University Press Community. She has served as a member of the Board of Directors for the AAUP. And from 2003 Srinivasan served as president of the AAUP. During her term as president she traveled to Berlin to address the Congress of International Publishers Association on "The Future of the Academic Book."

Looking back on her fruitful career, Srinivasan remarked, "My fondest recollections will all surround the press's growth in size and stature during the time in which I have been associated with it and my role in its development. Our strong editorial program, our many grateful and happy authors, the respect of sister presses and of the larger publishing world, the appreciation of leaders in our various constituencies—these are just a few of the things that will stay with me."

Looking forward to her retirement, Srinivasan has plans to pursue several interests. Although she does not necessarily want to "fill" her nonworking days, Srinivasan will be spending guilt-free time performing community-based volunteer work, traveling, reading for pleasure, and playing with her grandchildren.

Srinivasan lives in Jackson with her husband, Asoka. Their family includes Arjun and Gautam, daughters-in-law Lindy and Alison, and three grandchildren. Srinivasan is currently a member of the steering committee for the Women's Fund of the Community Foundation of Greater Jackson. She has served as a member, and president, of the Millsaps College Arts and Lecture Series board.



Seetha Srinivasan

Courtesy University Press of Mississippi

## Eudora Welty Awards for Creative Writing for Mississippi High School Students

Each year the Center gives the Eudora Welty Awards for Creative Writing to two Mississippi high-school students for short stories and poetry written during the previous school year. First place carries a prize of \$500, and second place a prize of \$250.

Schools may submit one entry in each category. Faculty of the University of Mississippi's English Department judge the entries; the awards are presented during the University's annual Faulkner and Yoknapatawpha Conference.

Stella Day Nickerson of Aberdeen is this year's first-place winner for her short story "My Candle Burns." Nickerson is an English student of Emma Richardson's at the Mississippi School for Math and Science in Columbus.

Frederick Stacy Parker of Natchez is this year's second-place winner for his poem "Letting Go." Parker is an A.P. English student of Jean Biglane's at Cathedral High School in Natchez.

The 2008 winners and their teachers and parents are invited to the awards presentation, which will take place on Sunday, July 20, the opening day of the 35th Faulkner and Yoknapatawpha Conference.

The late Frances Patterson of Tupelo, a longtime member of the Center Advisory Committee, established and endowed the awards, which are selected through a competition held in high schools throughout Mississippi.

CLINT KIMBERLING

SALLY CASSADY LYON

# MIAL to Celebrate Mississippi Artists and Writers on June 14 in Jackson

On June 14, 2008, the Mississippi Institute of Arts and Letters (MIAL) will hold a banquet to celebrate Mississippi's stunning legacy of outstanding writers, artists, photographers, and musicians. Award winners, who must have strong ties to Mississippi, will receive cash prizes as well as Mississippi-made gifts.

This year's recipients are Margaret McMullan for *When I Crossed No-Bob* (Fiction); Joseph Crespino for *In Search of Another Country: Mississippi and the Conservative Counterrevolution* (Nonfiction); Angela Ball for *Night Clerk at the Hotel of Both Worlds* (Poetry); Albert Oppenheimer for *Ravenous* (Classical Musical Composition); Talbot Easton Selby for *An Unconscious Reality* (Photography); and Carlyle Wolfe for *The Little House* (Visual Arts).

Upon the discretion of the MIAL Board of Governors, Lifetime Achievement and Special Achievement awards are occasionally bestowed. This year will be one of those rare occasions. Award-winning author Ellen Douglas (Josephine Haxton) of Jackson will receive the Lifetime Achievement award, joining the ranks of illustrious former winners such as Eudora Welty, Walter Anderson, and Leontyne Price. A three-time winner of the MIAL award in literature, Douglas has published novels, *The Rock Cried Out*, *Can't Quit You, Baby*, and *A Lifetime Burning*, among others. Her nonfiction includes *Truth: Four Stories I Am Finally Old Enough to Tell and Witnessing*.

About her award, Ellen Douglas said, "Because my life's work as a writer has been grounded in Mississippi and because the people in my books live and die in Mississippi, it makes me especially happy to have the work recognized by the Mississippi Institute of Arts and Letters."

MIAL was founded in 1978 by former Governor William Winter of Jackson, Dr. Aubrey Lucas of Hattiesburg, Dr. Noel Polk of Starkville, the late Mrs. Keith McLean of Dockery, and other wise individuals. Judges are chosen from outside the state to select the award recipients from seven categories. MIAL is the only organization in the state that chooses its winners through a juried process.

The annual banquet held in June rotates to various locations around the state. Last year's festivities in Greenwood included readings at Turnrow Books and a banquet on the top floor of Staplcoth.

The daylong June 14 festivities in Jackson will begin with tours of the Eudora Welty House beginning at 10 a.m. and 11 a.m. At 1:30 p.m. readings and signings by the winners will take place at Lemuria bookstore. At 5:00 p.m. the annual membership meeting will be held in the Community Room of the Mississippi

Mississippi Institute of Arts and Letters

Musical Composition  
Albert Oppenheimer

Lifetime Achievement  
Ellen Douglas  
(Josephine Haxton)

Visual Arts  
Carlyle Wolfe

Poetry  
Angela Ball

MIAL PRESENTS  
29th Annual Awards

Fiction  
Margaret McMullan

Photography  
Talbot Easton Selby

Nonfiction  
Joseph Crespino

Saturday, June 14  
Mississippi Museum of Art • Jackson

Tickets: \$59. For reservations contact:  
Mississippi Institute of Arts and Letters  
P.O. Box 2346 • Jackson, MS 39225  
601-573-2076 • www.ms-arts-letters.org

Museum of Art, 380 South Lamar Street. From 5:30 to 6:30 a reception in the lobby of the museum will honor all 2008 nominees and previous winners.

The events will culminate with an elegant, black-tie awards banquet at 6:30 p.m. in the museum's Grand Hall.

Master of ceremonies for the awards will be Mississippi State Senator John Horhn, noted for his abilities as a speaker, actor, and writer, and as a staunch supporter of the arts.

The invitations, designed by artist Peter Halverson, feature a phoenix, mythical bird of rebirth, to suggest rejuvenation of the arts in Mississippi, exemplified by the gala's location, the newly opened Mississippi Museum of Art, home to the event at 380 South Lamar Street.

For tickets to the banquet or the Welty house tours, contact Margaret Anne Mitchell at 601-366-0761 or 601-573-2076 the MIAL Web site, [www.ms-arts-letters.org](http://www.ms-arts-letters.org),

MARION BARNWELL





# The Tennessee Williams Tribute & Tour of Victorian Homes September 4-7, 2008



Thomas Lanier "Tennessee" Williams

## Columbus, Mississippi Birthplace of Poet, Author & Playwright Tennessee Williams



Emmy Award winning actor  
Richard Thomas

### Parties, Lectures, Movies, Exhibits & Tours

**Starring Richard Thomas in  
"A Distant Country Called Youth"  
Friday, September 5, 2008**

Richard Thomas comes to Columbus after a two year national tour of the play, "Twelve Angry Men". He has distinguished himself as an actor on Broadway, in regional theatre, in the movies and television; as well as, by his works as a producer and director. Richard was 7 years old when he made his Broadway debut in "Sunrise at Campobello" playing John Roosevelt, son of the future president Franklin D. Roosevelt. Thomas became nationally recognized for his portrayal of John "John Boy" Walton, Jr. in the TV series "The Walton's". Richard Thomas received an Emmy for The Walton's. Performance in Nissan Auditorium (Parkinson Bldg.) on MUW campus. Doors open at 7:00pm for 8:00pm curtain \*Ticket Required

**Starring Richard Thomas in "Blanche and Beyond"  
Saturday, September 6, 2008**

Performance in Nissan Auditorium on the MUW Campus, Doors open at 6:00pm for 7:00pm curtain \*Ticket Required

**Adapted and directed by Steve Lawson, the plays are presented by special arrangements with  
The University of the South, Sewanee, Tennessee.**

#### The Tennessee Williams Tribute & Victorian Home Tours Supported By:

- Billups-Garth Foundation
- Columbus Arts Council
- The Columbus Convention and Visitors Bureau
- The Columbus Historic Foundation
- The Columbus-Lowndes Historical Society
- The Columbus-Lowndes Public Library
- Friends of the Mississippi Library Association
- Lee Home Foundation & Florence McLeod Hazard Museum
- Main Street Columbus
- The Mississippi Department of Archives & History
- The Mississippi Humanities Council
- Mississippi University for Women - The MUW Foundation & The Southern Women's Institute
- The Southern Literary Trail
- St. Paul's Episcopal Church
- The Center for the Study of Southern Culture, Oxford, MS
- The Tennessee Williams Festivals (Clarksdale, MS, New Orleans, LA & Provincetown, MA)

Call (662) 328-0222 for more information & brochure. To see full brochure go to:  
[www.muw.edu/tennesseewilliams/](http://www.muw.edu/tennesseewilliams/)



# Tennessee Williams Tribute in Columbus

Columbus, Mississippi, will sponsor the seventh Tennessee Williams Tribute and Tour of Victorian Homes September 4–7, 2008. Headlining the event is award-winning actor Richard Thomas starring in Steve Lawson's stage adaptations of correspondence of Tennessee Williams drawn from two volumes of *Selected Letters*, edited by Albert J. Devlin and Nancy M. Tischler.

*A Distant Country Called Youth*, which traces the years from the playwright's boyhood to the New York opening of *The Glass Menagerie*, illuminates a young man struggling to find his artistic voice against the odds. *Blanche and Beyond*, which begins as Williams embarks on *A Streetcar Named Desire* and goes on to create *The Rose Tattoo*, *Summer and Smoke*, *Camino Real*, and *Cat on a Hot Tin Roof*, focuses on a now successful author facing the seismic shock of international fame.

Both plays premiered under Lawson's direction at the Manhattan Theatre Club off-Broadway and have been produced at Hartford Stage, New Orleans Tennessee Williams Festival, Williamstown Theatre Festival, and the Galway Arts Festival in Ireland. Three weeks after the Columbus evenings, Lawson and Thomas will open the Kennedy Center's 2008–2009 season with *Blanche and Beyond*.

Thomas comes to Columbus after a two-year national tour of the play *Twelve Angry Men*. He has distinguished himself as an actor on Broadway, in regional theater, in the movies and television as well as by his works as a producer and director. He rose to national prominence for his portrayal of John "John-Boy" Walton Jr. in the 1970s CBS television series *The Waltons*, based on the life of writer Earl Hamner Jr.

Lawson is executive director of the Williamstown Film Festival, which will mark its 10th anniversary season in October. He has also been a journalist and an award-winning writer for television. His Williams plays are presented by special arrangement with



Steve Lawson (left) and Richard Thomas

the University of the South, Sewanee, Tennessee.

Other events include lectures by Mia Phoebus, a confidante of Williams's, and scholars Angela Tumini (University of Mississippi), Ralph Voss (University of Alabama), Brook Hanemann (Mississippi University of Women), Beverly Derden Fatherree (Hinds Community College), Kenneth Holditch (University of New Orleans), and Colby Kullman (University of Mississippi). Joe Bonelli, actor and historian of New Orleans, will present the exhibition *Tennessee Williams: Broadway and Hollywood Promote a*

*Playwright*. Included in the exhibition are posters, programs, and memorabilia Bonelli assembled from Williams collections around the world.

Information about all activities of the Tennessee Williams Tribute and Tour of Victorian Homes may be found by visiting [www.muw.edu/tennessee-williams](http://www.muw.edu/tennessee-williams), by calling 800-327-2686, or by writing TWT and Tour, Tennessee Williams Welcome Center, 300 Main Street, Columbus, MS 39701.

PATRICIA HAWKINS-BROWN

# Clarksdale Gears Up for the 16th Tennessee Williams Festival

With world-class actors, scholars, and theater professionals converging on Clarksdale this fall, “En Avant”—the favored greeting of playwright Tennessee Williams—has become the password for the 16th annual festival being held in Clarksdale in his honor September 26–27, 2008.

Not only is the British Broadcasting Corporation featuring the festival as a BBC Radio 2 documentary with actor Morgan Freeman as narrator, White Crow productions from the United Kingdom also will be filming the event for a documentary slated for airing on Public Television.

The focus will be on the playwright’s great Delta plays and the region’s ties and cultural heritage that influenced his writings, including *Orpheus Descending*, *The Glass Menagerie*, *Cat on a Hot Tin Roof*, *Summer and Smoke*, and *A Streetcar Named Desire*.

Being reinstated at the September festival is the popular Ethnic Buffet featuring cuisine from Clarksdale’s diverse cultures. Past festivals have featured a menu of Lebanese kibbe and cabbage rolls, Italian ravioli, Chinese shrimp and snow peas, Greek baklava, and soul food specialties: fried chicken, turnip greens, black-eyed peas, and cornbread.

According to festival organizers, Williams and theater fans from all sections of the country are calling and making plans to attend.

Among the celebrated actors and theater professionals booked to perform are Broadway stars Tammy Grimes, winner of two Tony Awards and a member of the American Theatre Hall of Fame; veteran producer/actor Joel Vig of *Hairspray* fame; renowned director/actress Erma Duricko, who also will be directing the student drama competition; Rhoda Justice-Malloy, chairman of Theatre Arts at the University of Mississippi; regional actors Jeff Glickman, of the Pensacola Little Theatre, and four from Theatre Oxford: Johnny McPhail, star of the



Over dinner at Madidi restaurant in Clarksdale, Carmel Lonergan, British Broadcasting Corporation producer (left), and Academy Award–winning actor Morgan Freeman discuss Freeman’s narration of the BBC documentary on the Mississippi Delta Tennessee Williams Festival in Clarksdale September 26–27, 2008.

award-winning movie *Ballast*, screened at the Sundance Film Festival, Ann Fisher-Wirth, Janna Montgomery, and Alice Walker.

Noted scholar Kenneth Holditch will deliver the keynote address, which will give an overview of Williams’s Delta plays with special emphasis on *Orpheus Descending*. Other speaker/scholars include author Margaret Bradham Thornton, looking at how *Notebooks* illuminated the creative process of Tennessee Williams and his focus on the Delta plays; Milly Barranger, presenting “The Playwright, His Agent, and the *Orpheus* Plays”; Nick Moschovakis, addressing Tennessee Williams’s American Blues; Jim O’Neal, founding editor of *Living Blues* magazine, talking about the blues heritage of Clarksdale and the Mississippi Delta; University of Mississippi English professor Colby Kullman, moderating the scholar’s panel with Ann Fisher-Wirth, Travis Montgomery, and Peter Wirth.

The festival is free and open to the public thanks to grants from Coahoma Community College, the Isle of Capri Casino, the Mississippi Arts Commission, the Mississippi Humanities Council, the Rock River Foundation, and numerous businesses and individuals. Tax-deductible donations are welcome and may be sent to the Mississippi Delta Tennessee Williams Festival, 3240 Friars Point Rd. Clarksdale, MS 38614. Reservations are required only for food events.

Schedules will be posted soon on the festival’s Web page, [www.coahomacc.edu/twilliams](http://www.coahomacc.edu/twilliams). Area room reservations may be booked at Best Western of Clarksdale: 662-627-9292; the Comfort Inn of Clarksdale: 662-627-5122; EconoLodge: 662-624-6633; the Isle of Capri Casino/Hotel in Lula, 1-800-THE-ISLE; and Uncle Henry’s Bed and Breakfast on Moon Lake: 662-337-2757.

PANNY FLAUTT MAYFIELD



# Wharton Photographs to Benefit Gammill Gallery and Center's Documentary Studies Program

David Wharton has been photographing the rural South since he came to teach at the Center in 1999. To showcase Wharton's talent and nine years of service to the Center, a dozen of his landscapes are now available for purchase. Proceeds will benefit the Gammill Gallery and the Center's Documentary Studies Program. The black-and-white images will be available in various sizes. They are gallery-quality digital prints, made from high-resolution scans of the original medium format (2¼" x 3¼") negatives and printed with Epson's pigment-based (three-level black) UltraChrome K3™ Ink technology. For more information about the prints or to order, please call 662-915-5993 or e-mail us at [cssc@olemiss.edu](mailto:cssc@olemiss.edu). Look for the images and download an order form on our Web site ([www.olemiss.edu/depts/south](http://www.olemiss.edu/depts/south)).

1. *Church and Cotton Field, Coahoma County, Mississippi, 1999.*
2. *Okra Madonna, St. Charles Parish, Louisiana, 2001.*
3. *Confederate Memorial, Okolona, Mississippi, 2001.*
4. *Church and Speeding Pickup, Bolivar County, Mississippi, 2001.*
5. *Tractor, Cotton Wagon, and Church, Coahoma County, Mississippi, 2001.*
6. *Storefront Church, Drew, Mississippi, 2003.*
7. *Rural Cemetery and Cotton Field, Tensas Parish, Louisiana, 2003.*
8. *Gentle Store, Limrock, Alabama, 2003.*
9. *Cotton Gin, Como, Mississippi, 2004.*
10. *Cotton Wagon and Church, near Waterproof, Louisiana, 2004.*
11. *Abandoned Church, Brunson, South Carolina, 2005.*
12. *Midville Warehouse, Midville, Georgia, 2006.*



David Wharton

*Gentle Store, Limrock, Alabama, 2003*

# Golding's Katrina Exhibition

*Katrina: Mississippi Women Remember*, a traveling solo exhibition by Vicksburg photographer Melody Golding, will be on display in the Gammill Gallery throughout the summer of 2008. Golding, who went to the Mississippi Gulf Coast on September 7, 2005, as a volunteer for the American Red Cross, began the project almost by accident. "I had thrown my camera in the car at the last moment," she remembers.



Melody Golding

*November 2005, Long Beach*

Traveling to the Gulf Coast almost monthly for a more than a year after the storm, Golding took thousands of images on film and digital stills and also recorded hours of video oral histories of what happened after Hurricane Katrina.

The exhibition of Golding's work started at the Walter Anderson Museum of Art in Ocean Springs, Mississippi, in the summer of 2006, was displayed at the National Museum of Women in the Arts, in Washington, D.C., in the spring of 2007, and has subsequently been shown at numerous other sites, sponsored in part by the Mississippi Humanities Council.

The photographs in the exhibition are accompanied by a 90-minute video with stories of Mississippi women who are survivors of the storm. Operatic soprano Lucia Lynn composed and performed "Song of Katrina" for the video chronicle.

Golding's photographs are featured in the book *Katrina: Mississippi Women Remember*, published by the University Press of Mississippi. Included with 70 photographs and accounts by almost 50 Gulf Coast women are essays by Mississippi authors Ellen Gilchrist and Mary Anderson Pickard. Royalties from book sales will benefit the Artist Relief Fund of the Mississippi State Committee of the National Museum of Women in the Arts. For additional details, see [www.melodygolding.com/katrina.html](http://www.melodygolding.com/katrina.html).

# Mississippi Encyclopedia

Over the last five years, I have used the *Southern Register* to write or encourage the writing of numerous articles on the *Mississippi Encyclopedia* and its progress or personnel or funding needs. This article should be among the last of those articles, because the project, I am happy to say, is nearing completion.

Of the 1,600 or so planned entries, we have over 1,400 completed entries and promises for virtually all of the rest. The editors, Ted Ownby, Charles Reagan Wilson, and Ann Abadie, are editing text and sending it back to authors to review, and we are in the process of collecting illustrations. Our plan is to complete the project over the summer, send it to the University Press of Mississippi in the early fall, and do the remaining work (proofreading, indexing) to have it ready for publication in late 2009.

We will complete the remaining 200 entries through a combination of assignments we have already made and new assignments to authors this summer. Some graduate students in Southern Studies and History will help complete the final entries, and the editors themselves will write a handful



Classified as a former “New South Plantation Kingdom” by historian James Cobb, Dockery Farms is now famous for having employed bluesmen such as Charlie Patton and Robert Johnson.

Jimmy Thomas

of the topics that have been difficult to assign. Odie Lindsey, research associate for the project, has the jobs of reminding all who have agreed to write for the project to complete their entries and corresponding with authors about revisions suggested by the editors. We can only accept entries through late June or early July.

Working on this project, I have occasionally wished it could be more like an archaeological dig, where people could see a team of scientists sifting through evidence and occasionally making an important discovery. Instead, encyclopedia work is a pretty invisible job, existing in computer files and literally thousands of e-mail messages. In discussions, friends have asked several questions about the project, and I can answer some of them here.

First, how does the *Mississippi Encyclopedia* compare to the *Encyclopedia of Southern Culture* and *The New Encyclopedia of Southern Culture*? The projects share personnel—Charles Reagan Wilson and Ann Abadie—and a shared interest in comprehensiveness, good writing, and solid scholarship. The *Mississippi Encyclopedia* aspires to the quality of the *Encyclopedia of Southern Culture*, without the unique emphasis on cultural life and with more specific focus on particular people and places. The *Mississippi Encyclopedia* will look different, with an A to Z format for the entire volume. If it went to press today, it would begin with Abdul-Rauf, Mahmoud, and end with Ziglar, Zig. The former is a basketball star from the Gulf Coast who gained fame for his skills on the court and notoriety for his



Pictured here is a late 19th-century Choctaw “elbow” basket, made with natural dye and probably dock root. Originally from a family collection from Natchez, Mississippi, the basket is owned by Dr. H. F. Pete Gregory, Williamson Museum, Northwestern State University, Natchitoches, Louisiana.

stand against the first Gulf War; the latter is a motivational speaker from Yazoo City.

Second, will the *Mississippi Encyclopedia* be more of a celebration or a criticism of the state? Of course, the goal of the project is to be comprehensive and thorough, and we will leave it to readers to decide whether the volume achieves those goals. Most people would agree that Mississippi has a reputation for extremes, including extreme negatives, with possibilities for intensely loving and hating and having mixed feelings about the state. The *Mississippi Encyclopedia* hopes to cover those extremes as thoroughly as possible, while also covering aspects of the state that may not be unique to Mississippi. Since the state has such a varied and complex reputation, we have numerous entries not just on life in the state, but on the images of the state. While I emphasize that it is the responsibility of the volume to give a full treatment to the ugliest sides of the state's history, it is also essential to detail the efforts of people to resist some of those efforts. Thus, there are thorough entries on, for example, lynching, Indian Removal, and slavery, and there are also entries on antilynching activists, opponents of Indian Removal, and slave escapes and rebellions. The book tries to cover well the topics we know we need to cover, and it will also have plenty of surprises—unexpected moments in Mississippi history, little known individuals, and things and people not generally associated with Mississippi. Everyone knows we will cover William Faulkner, cotton, and dogtrot houses, but how about Cid Ricketts Sumner, the insurance industry, and premanufactured buildings?

Third, how do we determine what warrants an entry in the *Mississippi Encyclopedia*? Using the model of the *Encyclopedia of Southern Culture*, the project contracted with 30 associate editors on important topics—Agriculture, Archaeology, Architecture, Art, Civil Rights, Civil War, and 24 others. Then the editors filled in topics based on other reading, discussions with numerous people, suggestions, and the examples of other


reference works. The editors kept searching for new scholarship and have added topics when new works come out on topics we had not initially included. The book takes a broad approach to who belongs in a state encyclopedia, including geographic and environmental features of Mississippi, every county in the state, people born and raised in Mississippi, and people who had something to do with the state. Along with numerous writers, musicians, politicians, and activists, the *Encyclopedia* has entries on people who made significant visits to the state—Andrew Jackson and James K. Polk, Frank Lloyd Wright and Bob Dylan, Martin Luther King Jr. and Ronald Reagan. Having read the 1,400 or so entries, I find that what most strikes me about them is their variety and their potential for surprise.

I find that I do not like at least three things about encyclopedia work. First, obviously, it takes too long. Second, almost everyone who reads the completed work will notice an omission and wonder how we could finish a book called the *Mississippi Encyclopedia* without a few specific topics. And the

third thing I dislike is that most of those people who notice omissions will be right. It is in fact impossible to be as comprehensive as one might want, so encyclopedias (and their editors) simply have to live with their incompleteness. If something is missing from the list of topics, the editors can hope it is included as part of a broader category, and if an entry in the encyclopedia might seem insignificant in itself, we hope it might represent something larger.

Perhaps this point raises the last request I can make about the *Mississippi Encyclopedia* in the pages of the *Southern Register*. After calling for volunteers, and financial support, and patience, now I ask for one more favor. Readers of the *Southern Register* should feel free to consult the Web site, [www.olemiss.edu/depts/south/ms\\_encyclopedia](http://www.olemiss.edu/depts/south/ms_encyclopedia), to see if their favorite topic is included, and if not, let us know that you think it belongs. As the editors work this summer to complete the volume, we still have time—though not much time—to listen to good ideas.

TED OWNBY

l y n n & s t e w a r t

GammillGallery

### Exhibition Schedule

June 2–August 29, 2008  
Melody Swaney Golding  
*Katrina: Mississippi Women Remember*

September 3–October 17, 2008  
Jane Robbins Kerr  
*In the Path of Tradition*

October 20, 2008–January 16, 2009  
Panny Mayfield  
*Juke Joints*

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



# The 15th Oxford Conference for the Book

The 15th Oxford Conference for the Book on April 3–5, 2008, was dedicated to writer, folklorist, and anthropologist Zora Neale Hurston (1891–1960), who helped bring Southern African American culture to mainstream America. Among the speakers who discussed Hurston’s life and legacy were Patricia Willis, curator at Yale’s Beinecke Library, and literary scholars John Lowe, Adam Gussow, Deborah Plant, and Ethel Young-Minor. Author Jeffery Renard Allen reflected on Hurston’s influence on contemporary writers.

The program included addresses and panels on other topics as well as several readings. Jerry Ward talked about Richard



Doug McLain

(Above from left) “The Art of Reviewing” Peder Zane, book review editor and books columnist for the *News and Observer* in Raleigh, North Carolina, and a member of the Board of the National Book Critics Circle; Fredric Koeppel, book review editor of the *Memphis Commercial Appeal*; author Jonathan Miles, moderator; and Dwight Garner, senior editor of the *New York Times Book Review*.



Doug McLain

(From left) “40th Anniversary of Martin Luther King Jr.’s Death” journalist Hank Klibanoff, *Atlanta Journal-Constitution*; historian Houston B. Roberson, University of the South; and Curtis Wilkie, journalism professor, University of Mississippi.

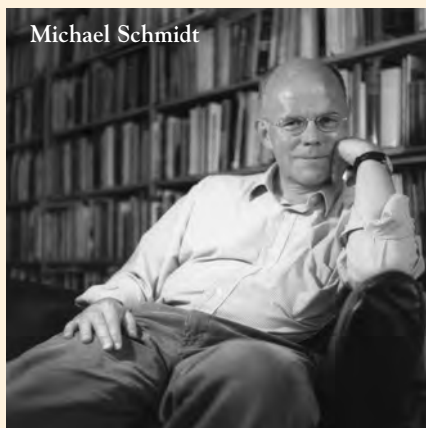
Among the Presenters and Readers were...

Wright’s literary achievements and reported on activities commemorating the 100th anniversary of his birth. In her presentation “From the Page to the Stage and Beyond” Rebecca Eaton told about her experiences as executive producer of WGBH’s *Mystery!* and *ExxonMobil Masterpiece Theatre* for more than two decades. Michael Schmidt, in “Talking with the Enemy,” surveyed American and British literature from his perspective as poet, publisher, critic, translator, and professor of poetry at the University of Glasgow.

Panels looked at the art of reviewing books, examined readers as an endangered species, and commemorated the 40th anniversary of Martin Luther King Jr.’s assassination. Other sessions were devoted to young readers, visiting Russian writers, and readings of fiction and poetry. The conference ended on Saturday evening with a marathon book signing at Off Square Books.



Rebecca Eaton



Michael Schmidt



Ethel Young-Minor



Rob Griffith

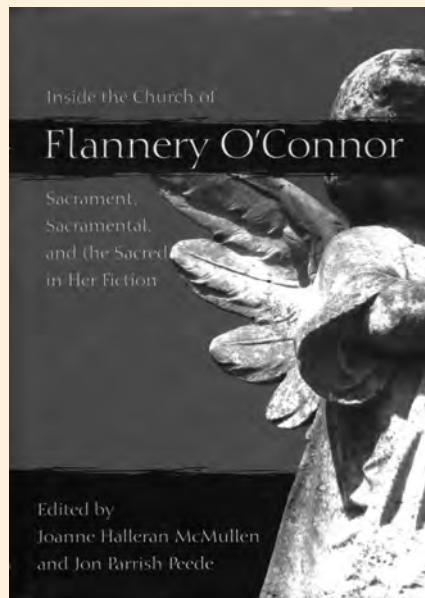
# Reading the South

## *Inside the Church of Flannery O'Connor: Sacrament, Sacramental, and the Sacred in Her Fiction.*

Edited by Joanne Halleran McMullen and Jon Parrish Peede.  
Macon, Georgia: Mercer University Press, 2007. 231 pages.  
\$38.00 cloth.

According to Flannery O'Connor, "The writer whose themes are religious particularly needs a region where these themes find a response in the life of the people." For her, that region was the South. Mocked by culture critic H. L. Mencken as the Bible Belt, Southern states maintained a passion for faith that is evident even today, long after O'Connor's death in 1964 in Milledgeville, Georgia. In recognition of this abiding concern, *Religion* (2006) was the inaugural volume of the *New Encyclopedia of Southern Culture*, under the general editorship of Charles Reagan Wilson, former director of the Center for the Study of Southern Culture.

By the mid-20th century, however, many American fiction writers found it difficult "to make belief believable"; "in this," O'Connor adds, "the Southern writer has the greatest possible advantage." Regardless of race or social class, most Southerners grew up with a knowledge of Christian scripture. "It takes a story to make a story," O'Connor remarks in her essay "The Catholic Writer in the Protestant South." Moreover, "It takes a story of mythic dimensions, one which belongs to everybody, one in which everybody is able to



recognize the hand of God and its descent." The religious dimension of O'Connor's own consummate storytelling is the focus of *Inside the Church of Flannery O'Connor*, a collection that is not nearly as orthodox as the title and the marble angel on the dustcover might suggest.

In his introduction, coeditor Jon Parrish Peede—who earned his master's degree in Southern Studies at the University of Mississippi—emphasizes the "dialogues between and among" the book's 10 essays. While some contributors "share affinity with O'Connor's own views of her work," says Peede, others voice "sharp dissent." From W. A. Sessions through John R. May (the first and final essayists), these writers include several major figures in the field of O'Connor studies.

Editors Peede and Joanne Halleran McMullen divide their rich material into three sections: "The Church: Sacrament and Sacramental in O'Connor's Fiction";

"The Congregation: Cultural and Artistic Influences on O'Connor's Fiction"; and "The Word: Denominational Doctrine in O'Connor's Fiction." Contributors consider various theological influences on O'Connor, from Thomas Aquinas through the *Baltimore Catechism*, a manual of questions and answers that most Catholic children of O'Connor's era memorized in large chunks. Both of O'Connor's novels, *The Violent Bear It Away* and *Wise Blood*, are cited in more than one essay; and several short stories receive extended treatment. These include "The Artificial Nigger," "The Displaced Person," "A Good Man Is Hard to Find," "The Life You Save May Be Your Own," "Revelation," and "A Temple of the Holy Ghost." Two stories warrant the scholars' particular attention, however. In part 1, Helen R. Andretta draws on Aristotle, Aquinas, and O'Connor's personal library to illustrate the doctrine of hylomorphism throughout "Parker's Back," a story whose tattooed protagonist and Straight Gospel wife reflect extremes of body and soul. And, with its crucial scenes of baptism, O'Connor's "The River" provides the impetus for all three essays in part 3, "The Word."

Part I opens on a refreshingly personal note in Sessions's "Real Presence: Flannery O'Connor and the Saints," a title with a biographical-theological pun. "I knew her less as an author and more as a friend with whom I discussed ideas and books and made jokes about the world in which we lived in the 1950s," says Sessions. Yet he approaches her fiction as a scholar, and his discussion of

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Reading the South *continued*

O'Connor's search to find "the proper language" for her "parabolic fiction" is informed by his knowledge of the works of James Joyce and Samuel Beckett. O'Connor's "targeted audience," according to Sessions, is "a modern Nietzschean audience." John F. Desmond's "Flannery O'Connor and the Displaced Sacrament," on the "use of shock and violence" in *The Violent Bear It Away*, opens with a similar insight. Desmond notes "fellow writer Walker Percy's observation about how difficult it is for people possessed of a modern consciousness to hear the 'Good News' of Christian revelation."

Part 2 introduces cultural and artistic contexts for O'Connor's fiction. While Stephen C. Behrendt proposes striking parallels in the poetry of the visionary William Blake, the other three essayists turn to more modern contexts. Robert Donahoo surveys attitudes toward women in the 1948–1965 Catholic press to frame his discussion of gender and sexuality in "The Comforts of Home," a lesser-known O'Connor story. Jill Peláez Baumgaertner suggests that religious instructional material might have supplied O'Connor with visual "images that were subject to her relentless irony and that infused and informed her imagination as she wrote." Timothy P. Caron challenges remarks on O'Connor and race by critics whom he calls "True Believers." Emphasizing "the white South's rising anxiety over race and changing social codes, such as segregation, and a mounting fear of 'blackness,'" Caron is sure to spark further debate on this sensitive topic.

Controversy arises too in part 3, with conflicting approaches to a single story, "The River." McMullen argues that "Harry/Bevel does not receive a Catholic baptism of water, of blood, or of desire." Ralph C. Wood asserts that the boy's baptism by a fundamentalist preacher does "conform to every aspect" of O'Connor's "own Roman Catholic tradition." On a middle note, John R. May concludes, "with assurance, if not with certainty, that the sacramental rites of baptism in 'The River' and *The Violent Bear It Away* are open to a Catholic interpretation, as well as by implication the fictional narratives as a whole." The earnest deliberations of part 3 should intrigue anyone who has ever wondered how many angels can dance on the head of a pin. For most readers, however, the preceding essays will have a stronger appeal. In "The Catholic Novelist in the Protestant South," O'Connor cautions against "indulging ourselves in the logic that kills, in making categories smaller and smaller, in prescribing attitudes and proscribing subjects." With grace working through nature, she says, "a door is always open to possibility and the unexpected in the human soul." O'Connor and her most blessed characters "dwell in Possibility"; and that, as the unorthodox Emily Dickinson adds, is an even "fairer House than Prose."

JOAN WYLIE HALL

EASY READING: For information on books written by Southern Studies alumni, visit the Alumni Bookshelf at [www.olemiss.edu/depts/south/bookshelf.html](http://www.olemiss.edu/depts/south/bookshelf.html). Are you a Southern Studies alum? Have you written a book? Please let us know! Send a short overview, publisher information, and jacket art to Sally Lyon at [slyon@olemiss.edu](mailto:slyon@olemiss.edu).



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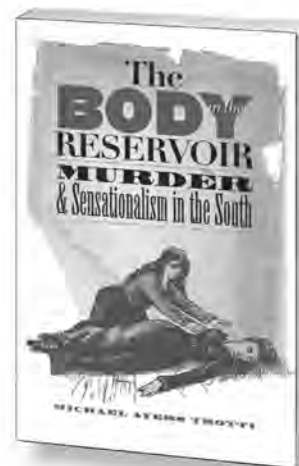
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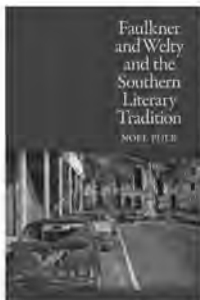
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Reading the South *continued*

**Unmentionables.**

By Beth Ann Fennelly. New York: W.W. Norton & Company, 2008. 126 pages. \$23.95 cloth.

Beth Ann Fennelly tells the truth straight and slant, too. Luckily for us, in her latest book she is willing to do more than just mention the "unmentionables," her deceptively light-hearted metaphor for what is underneath our various coverings of clothing, skin, or sod. This collection is stunning in its technical range and in its emotional complexity. She examines the relativity of memory, the genealogy of influence, the questionable authority of place, and the ruthless effects of biology on women and their art. She is tender without being sentimental; she puns, quips, quotes, and has the guts to stand at the graves of the fathers—Faulkner, Berryman, Yeats—saying "Save my spot."

In "Souvenir," she asks, "I wonder if we choose what we recall." For Fennelly, memory is a deliberate possession, allowing her to see the danger in nostalgia, or "our bemused affection for our youthful cruelties." Wryly examining her use of a girlhood "cow tipping" memory as a means of connecting with Southern storytellers, she recalls the protection of her innocence. "And no one ever harmed me" is the first lesson she offers to her listeners, who are looking for the assurance of a safe and homespun landscape. But the story takes another step as she sharply censures her childish flirtation with danger as a symptom of a nationalistic naiveté, an attitude that provokes murderous hatred in the world's fanatics. She probes her pleasant but uncomfortable memory and finds a warning: we all eventually pay for our "youthful cruelties." The poem immediately following, about discovering a lump in her breast the evening of a champagne celebration, has the same cautionary tone. While this lump proves harmless, Fennelly reminds us that a happy ending is not the end—beyond it is dark uncertainty.

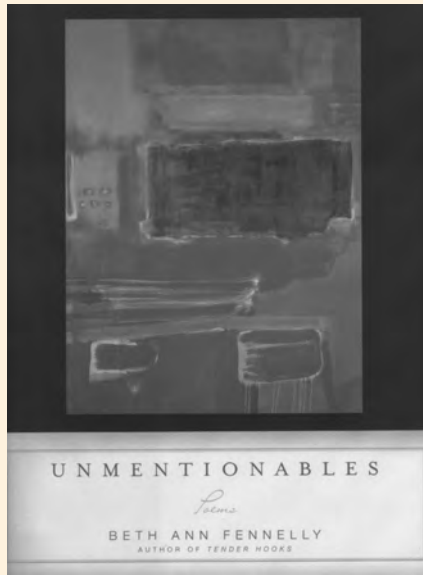
Of the three well-defined sequences in the collection, "Berthe Morisot: Retrospective" is the most direct examination of the woman as artist. In the first poem, Morisot, who was an impressionist and a contemporary of Degas and Manet, speaks with resigned control of her childhood memory of trading Proustian madeleines into her mother's carpet while capturing sunlight in a pinhole pieced paper. In the final poem, Morisot describes the end of her life. Sick and old before her time, she examines "the crumbs of hours on the tea table, too many to brush away." She

turns “to reverie,” not to excuse any artistic blunders, but as an honest statement of what she has accomplished. Fennelly’s Berthe is very aware of her talent, and how the circumstance of her gender has blocked the complete validation of her work. She sees her friend and brother-in-law Edouard Manet as her equal and is appalled when, after her request for his professional opinion, he takes her brush from her hand and alters a painting of her mother, “Mama’s face now a stranger’s/ . . . Maneted into a glorious parody.”

After the birth of her only child, a daughter, she worries that she will fulfill the expectations of her mostly male artistic circle and drop her painting for motherhood. When she perseveres and paints within her new time constraints, she is praised for what appears to be a purposeful simplification of her style. She does not admit satisfaction in the praise, nor does she explain why the change has occurred: “(I do not say, *I must paint rapidly*)/ . . . (I do not say, *I haven’t slept*).” While she does not announce her artistic revelations, the change has happened—the baby is there—she can’t go back. She takes what she can from the experience and blends it with what she once was, just as she moistens and blends her paints with breast milk on a day when the inspiration is there, but water is not.

Fennelly’s scrutiny of the effects of motherhood on her own art is a recurrent theme, most clearly expressed in the poems that detail how her children’s words can crowd out—or enhance—her own language. “Elegy for the Footie Pajamas” expresses the familiar surprise at how quickly children grow beyond babyhood. She recalls a game she and her daughter have played:

Mommy, I be the snake,  
you be the dark. . . .



It’s been years but I haven’t  
forgotten  
Being the dark. It comes  
right back. . . .”

And in “The Mommy at the Zoo,” she voices her fear that maternity is sapping her store of words—limiting her ability to recall the exact term in which to compress a jumbled collection of less accurate language. Motherhood has changed her, and she hopes it has not negated that other self who confidently hoarded her word collection. While she hasn’t forgotten “being the dark . . ./ the word won’t answer . . . the word has slipped.” “The Mommy at the Zoo” ends with the doubt that her self before motherhood still exists: “if it’s true as they say/ that I am now/ that same she/ the word I seek would come slithering/ find a chink and wriggle in.” However, she overcomes her doubt in the following section, “The Kudzu Chronicles,” transforming memory’s snake into a persistent vine that can wriggle past any barrier.

In the brilliant sequence about Mississippi’s ubiquitous kudzu, Fennelly shows that like the Japanese vine, she’s a tough transplant. She finds power to cover, embrace, and, yes, control her new world, because

she has been settled into the storied South as a “belated cutting, here without my blights,/ without my pests, without the house or the histories/ or the headstones of my kin, here, a blank slate/ in this adopted cemetery.” As the local “blank slate,” although she embraces “the vernacular,” she also enjoys the benefits of the adventurer whose initial ignorance of the native customs allows her to say what she feels. She describes being rebuffed by an elderly Mobile, Alabama, icon, a “sad sack doyenne” when she takes the woman at her word, rather than interpreting her ritual complaints as ploy for sympathy. The poem’s concluding retort, “Hey lady,/ where I’m from? They called me exuberant,” hits the target. Her straightforward liveliness, her honesty, and her refusal to back away from a landscape littered with literary idols are the elements that provoke her poetry. “Dancing with exhilaration” at the Neshoba County Fair, she exclaims, “I love Mississippi.” She is charmed by “kudzu tea, kudzu blossom jelly, kudzu vine wreaths,” the snaky vine converted into docile and beribboned merchandise. Later, when she tries to explain her affection for the trappings of the fair, her listeners don’t understand her present joy in a day when “nothing can go wrong.” She documents their question, “wasn’t that where the bodies of the civil rights activists were dumped?” acknowledging the ground’s violent and dark history, but she is not cowed (or tipped), because “like the kudzu [she’d] stroll away whistling,/ hands behind my back.” Fennelly’s the brave girl whistling past the graveyard—otherwise, how would she ever make it beyond the gate? She knows what’s underneath the dirt.

A final important theme in *Unmentionables* is the influence of the father. She asks, “How much can we *fault* our bad dead dads”? The answer is, as much as we choose to fault them, since we *do* choose what



# Sweet Home Chicago

we recall. She says, “Again I step into the river that was my father,” implying that she can step backward when she is finished with the memory. As a result of this control, the images of her biological father’s laugh, his hidden bottles, and his slow suicide are sharp, but not maudlin. However, in this book her extended conversation is with John Berryman, a poetic father who inspired the third sequence, “Say You Waved: A Dream Cycle.” Recalling that Berryman waved as he jumped off a bridge to his death, she suspects his jaunty gesture was not for Paul, the invisible son he left behind. As much as she admires him, she knows Berryman “was copeless.” Obviously, Fennelly is not, knowing she’d “better dump you soon,” because “too much time we’ve spent entwined” She is stronger than he was, and at the end of the cycle she puts him aside, rising and turning toward life, and the sound of her son’s laughter in the next room.

Fennelly’s poetry embraces and holds memory steady. The relentless and powerful progress of kudzu as it covers a landscape’s broken ugliness is her image of healing and comfort. As she imagines her own final stone, she says fearlessly, “let the kudzu blanket me,/ for I always loved the heat,/ and let its hands rub out my name,/ for I always loved affection.” Don’t miss Beth Ann Fennelly’s most recent exuberant response to life and death.

BRIDGET PIESCHEL

SFA oral historian Amy Evans conducted a weeklong fieldwork-gathering trip to the Windy City in advance of the SFA’s *Camp Chicago: An Up South Expedition*, which was held on Memorial Day weekend. She was looking for stories of transplanted Southerners who left their homes but held on to family recipes. She found a whole lot more. Amy visited with James Lemons of Lem’s Bar-B-Q, who left Indianola, Mississippi, as a young man, following his brothers to Chicago and into the barbecue business. Barbara Ann Bracy laughed as she remembered her Mississippi-born father opening the barbecue joint she still runs on the South Side and naming it after her. Edna Stewart recalled the moment when civil rights workers first visited her restaurant, Edna’s, and when Reverend Jesse Jackson fell for her sweet potatoes. Izola White, originally from Tennessee, outlined her opinions on the color of dumplings and cornmeal served at Izola’s Family Dining. Rose DeShazer White, who was born in Hollandale, Mississippi, shared her grandmother’s caramel cake recipe and a slice of hers when it came out of the oven. Chicago native John Pawlikowski of Fat Johnnie’s shared his thoughts on the mother-in-law sandwich, Chicago’s long history with tamales, and their curious connection to Mississippi. Visit [www.southernfoodways.com](http://www.southernfoodways.com) for more.

TEXT AND PHOTOGRAPHS BY AMY EVANS



Edna Stewart



James Lemons



# SOUTHERN FOODWAYS REGISTER

The Newsletter of the Southern Foodways Alliance

“No other form of cultural expression, not even music, is as distinctively characteristic of the region as the spreading of a feast of native food and drink before a gathering of kin and friends.”

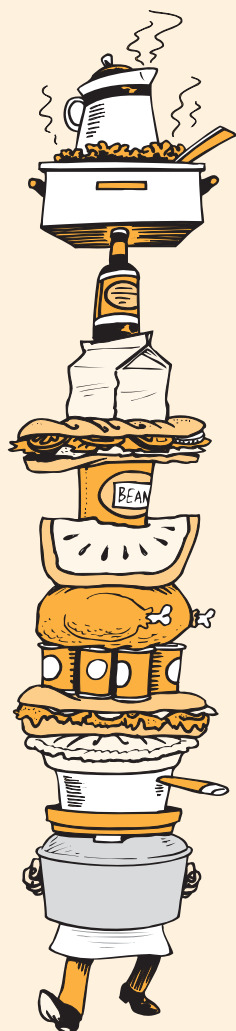
— John Egerton, *Southern Food*

## SFA Contributors

**Marcie Cohen Ferris**, SFA president, is assistant professor of American Studies at the University of North Carolina at Chapel Hill. She is author of *Matzoh Ball Gumbo: Culinary Tales of the Jewish South*.

**Ashley Hall**, an Alabama native and lapsed journalist, sells juice in Atlanta for Kermit Lynch Wine Merchant.

**Thomas Head** writes regularly for the *Washingtonian* and other publications on food, drink, and travel.



## From the President Southern Drinkways 101

Just when you thought you could easily define “Southern foodways” to your friends, the Southern Foodways Alliance offers another term for you—“Southern drinkways.” Because we are a hands-on kind of organization, you can experience Southern drinkways at our October 23–26, 2008, symposium in Oxford at the University of Mississippi, when we will explore the cultural history of liquid refreshments in the American South.

Our speakers will analyze how Southerners define themselves by what they drink. The drinks might be ice cold mountain water; iced tea, that iconic drink of the South (sweet, of course); buttermilk, with crumble-ins of cornbread; regional soft drinks; a Yadkin Valley, North Carolina, chardonnay; a craft-brewed beer; a lay-you-on-your-backside cocktail from New Orleans; or soft sipping whiskey from Kentucky or Tennessee.

Because our Southern states now suffer from one of the worst droughts in the history of the region, drinkways is a very timely topic. Global warming makes us pause as we consider the impact of climate change on Southern drinks, from water to wine.

You will hear more about this exciting symposium in the months to come. Our summer SFA fieldtrip to Louisville, Kentucky—“Blue Grass and Brown Whiskey”—is an important introduction to the world of Southern drinkways. To prepare for the symposium, I plan to inventory my personal experience with Southern “drinkables.”

Here’s a start: cold skim milk with a piece of my mother’s chocolate cake—“really skim,” says my mother; a cherry Coke from the Kream Kastle Drive-In, Blytheville, Arkansas; iced tea sweetened with local honey at my mother-in-law’s table in Vicksburg, Mississippi—extra lemon for Bill, please; Manischewitz Concord Grape wine at the annual Passover Seder; orange juice from frozen concentrate; my first cocktail in Overton Square in Memphis; and chicory coffee at Morning Call in New Orleans with puffs of powdered sugar everywhere.

I look forward to seeing you at SFA programs throughout the year, and I encourage you to ring in 2009 at the Taste of the South SFA Benefit at Blackberry Farm in Walland, Tennessee, January 8–11, 2009. Please join us for this wonderful weekend of amazing Southern food, drink, hospitality, and SFA friends—new and old—all of whom are dedicated to supporting the important work of the SFA.

In friendship,  
Marcie Cohen Ferris, UNC at Chapel Hill

# Book Notes

## New SFA Books

Read all about it. *Cornbread Nation 4: The Best of Southern Food Writing* is hot off the press. Edited by Dale Volberg Reed and John Shelton Reed, it's a must-read compendium of the smartest and most thought provoking writing about Southern Food.



In anticipation of the organization's 10th anniversary (in 2009), a small group of SFA writers and cooks has set about putting together a community cookbook of recipes culled from our esteemed membership and oral history subjects. We aim to celebrate grandmothers and artisans, farmers and bartenders, authors and chefs. We are still in the gathering-and-writing stages, but for a glimpse of the book's bright future, consider these pointed words, penned by our committee at the cookbook's conception: "Think of an old spiral-bound cookbook of the sort that was popular before the Junior League thought it would make a mint on coffee-table style books. That's what we're aiming for."

The worker bees include Sara Roahen and John T. Edge as wranglers and editors; Sheri Castle as recipe tester; and Tim Davis, April McGreger, and Angie Mosier as recipe gatherers and writers—with help from Brooks

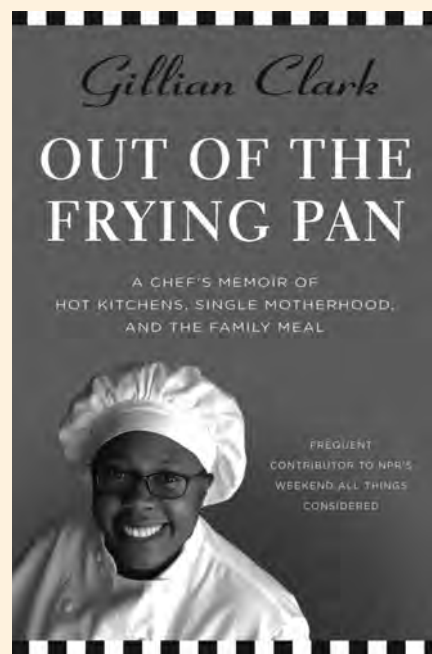
Hamaker. The University of Georgia Press is our publisher. And our working title is *The Spiral Bound Bible of Southern Cooking: A Community Cookbook from the Southern Foodways Alliance*, though don't hold us to it.

## *Out of the Frying Pan: A Chef's Memoir of Hot Kitchens, Single Motherhood, and the Family Meal*

By Gillian Clark, St. Martin's Press, 2007, \$23.95.

Gillian Clark, as she reminded us in her State of the Plate presentation on greens at the 2007 symposium, is not a Southern cook. Born on Long Island, New York, Clark received her culinary education at L'Academie de Cuisine in Maryland and worked in kitchens in Washington, D.C., and Virginia (including those of Ann Cashion and Susan Lindeborg) before opening her own restaurant, Colorado Kitchen, in the Brightwood area of D.C., in 2001. Because the restaurant was located in a developing area of the city, many people initially thought it must be a soul food carryout. The overlap of her "classic American" menu with the classics of Southern cooking—hot biscuits, cheese grits, fried chicken, pork in many glorious guises—might make the mistake understandable.

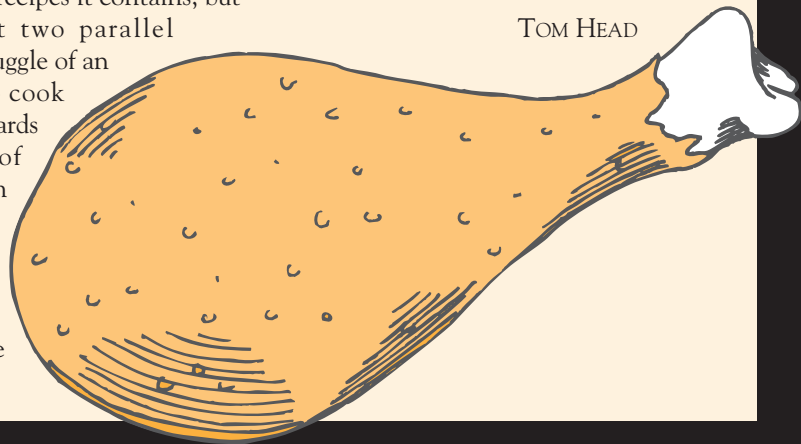
While Gillian's recipe for fried chicken (marinated in buttermilk, garlic, and Tabasco) is worth the purchase price, the focus of the book is not the 45 or so recipes it contains, but its story about two parallel struggles: the struggle of an aspiring chef to cook to her own standards in the face of resistance from profit-driven owners and alcohol-driven kitchen staff, and the struggle



of a single mother to keep her family together and centered while faced with the necessity of making the money to support them.

Clark's prose is spare, direct, and without self-pity. The story she tells is a tale of our times, fascinating not only to those who run restaurants but those who enjoy eating in them. All of the restaurants we love are caught in the conflict between dedication to quality and the demand for profit. All of the chefs we respect must find their own ways of dealing with the inevitable tension between professional demands and family life. Gillian Clark never minimizes the difficulties, nor does she compromise her standards. "Cooking," she says, "is how I ultimately found myself." It's a pleasure to know that she has a second restaurant in the works.

TOM HEAD





# Inaugurating the Egerton Award

Just over 20 years ago, John Egerton wrote a little book about Southern food. The subject might have seemed out of character for this author who had won a reputation writing on subjects such as civil rights and the dichotomies of Southern and American identities. But that unexpected book, called *Southern Food: At Home, on the Road, in History*, turned out to be a classic work inspiring both the preservation and progress of the Southern eating experience.

It's important to note that this book might never have been penned. John only pursued the idea after winning a grant that gave him the freedom to write about whatever he wanted. "I just about fell over," John said, "I never would have written a book on food if that hadn't happened."

So, who knows, if that money hadn't come his way, maybe he would not have found himself in Birmingham, Alabama, 10 years later celebrating the founding of the Southern Foodways Alliance. In 1999 John and 40 or so others gathered at Highlands Bar and Grill to toast the birth of the SFA, an organization that honors the culinary tradition bearers of the American South.

On February 20, 2008, this tireless Inside Agitator returned to Highlands. This time he made the trek from



Nashville to preside over a dinner, a new endowment named in his honor. The John Egerton Foodways Prize is an award that, beginning this fall, will be given annually by the SFA to a deserving scholar, activist, or artist who uses food to address questions of social or environmental justice. It's a way to champion those who, like John, want to call people to both the table and the barricade.

The size of the party in February had doubled since the first Highlands-SFA collaboration. Frank and Pardis Stitt generously opened their restaurant to a diverse crowd of food lovers, each of whom wanted to celebrate the ideals of

Egerton over plates of the food he had chronicled. Frank chose courses picked from *Southern Food*, itself. Diners sipped sazeracs and mint juleps in Highlands' welcoming bar and nibbled on crab puffs, oysters Bienville, and roasted pecans.

Later, the Highlands staff brought forth beef shoulder pot roast, mashed potatoes and rutabagas, stewed greens, and scalloped cabbage, the latter of which was both luscious and light as air.

It was difficult to forget that this was a night to celebrate not just a cause and a man, but the power of words. Excerpts of John's writings were incorporated into the centerpieces. And the evening's fellowship was further enriched by poetry from Alabama native Jake Adam York, who read between courses from, among other works, his new book, *A Murmuration of Starlings*.

The evening was a success all around. Not only did the guests leave glowing with culinary satisfaction, but the endowment achieved full funding. As John told the room of rosy-cheeked revelers, he hopes the award will further the notion of coming together over food, and that it will prop up "people who love Southern food enough to say, 'I will break bread with anybody.'"

ASHLEY HALL

## SOUTHERN FOODWAYS ALLIANCE



### MEMBERSHIP

Please make checks payable to the Southern Foodways Alliance and mail them to the Center for the Study of Southern Culture University, MS 38677.

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\$50 student    \$75 individual    \$100 family

\$200 nonprofits/artisans    \$500 corporation

# Report from the SFA Board

## Fundraising and Chicken Fingers

In February of 2008 the SFA's Potlikker Film Festival landed in Birmingham. Like past festivals in Atlanta and Houston, the Birmingham event showcased SFA's documentary film projects for a broth-and-beer-guzzling crowd. It also provided the SFA's Board with another meeting opportunity to advance its goal of eliminating chicken fingers—not to be confused with chicken-on-a-stick—from the face of the earth.

The board members in attendance—Bill Andrews, Scott Barton, Ann Cashion, Marcie Ferris, John Fleer, Linton Hopkins, Angie Mosier, and Rathead (Mike) Riley—were held in line by SFA staffers John T. Edge, Amy Evans, Mary Beth Lasseter, and Melissa Hall as they covered topics ranging from budgets and sponsorships to future programming, the SFA database, and Rathead's Mountain Empire, otherwise known as Bristol, Virginia.

### Here are some highlights from the meeting.

**Money matters:** Bill Andrews, newest member of the Board's left brain cabal, suggested we have a full year's expenses (400 grand) in savings. There was agreement that this would be swell. The next budget revision will reflect the goal. In other number-crunching news: The SFA Endowment was at \$63,969.69 at the end of last year. SFA General Account: \$338,163.97. Campus "checking" account: \$104,795.

**Sponsorships:** John T. and Melissa have worked well together maintaining sponsorships. Work is under way to attract new sponsors in different ways, perhaps by inviting the most promising prospects to SFA events, and to upgrade the contributions of longtime sponsors whose gifts over time have been overshadowed by their exposure. In general, the best relationships tend to be with companies whose owners understand the SFA's mission.

### Blackberry Farm and the Fellowship:

The Fellowship of Southern Farmers, Artisans, and Chefs continues to evolve. Its signature event, "Taste of the South," is an annual SFA benefit at Blackberry Farm that doubles as a Fellowship gathering. New members are inducted at the dinner. This year's fundraiser, held earlier this year, was a success, but there was general agreement that it needs to be better publicized. The Fellowship is a growing concern that we hope will become an entity separate from, but supported by, the SFA. Next gathering is January 9–11, 2009.

**School stuff:** SFA's ambition to expand food studies at Ole Miss has been well supported by Ted Ownby, interim director of the Center for the Study of Southern Culture. The SFA's Viking Range lecture series will invite a lecturer or two to campus each year. This September 10, Monique Truong (*Book of Salt*) and Bich Ngueyn (*Stealing Buddha's Dinner*) will speak.

**The John Egerton Prize:** The prize is to be given annually to acknowledge a body of work, with the winner giving a campus presentation the next year. Honorees will be selected by a committee headed by Egerton. It is slated to begin in January of 2009, and fundraising is going pretty well. More than \$100,000 has been pledged.

**SFA 3.0:** We've contracted with a data base design firm to create a database that will allow us track all memberships, payments, donations, orders, talents, sponsor relations, and event histories, among other things. It is pricey but necessary to bolster the organization's infrastructure. We also plan to have a redesigned SFA Web site in late summer or early fall.

**Upcoming events:** Go to [www.southernfoodways.com](http://www.southernfoodways.com) and click

on "events." There are a lot of them, including a few where the SFA is consulting on content but not in charge. Look for *Cornbread Nation* dinners in Charleston, South Carolina, and Washington, D.C., to be added to the calendar soon. The 2008 Symposium will focus on Southern drinkways, a subject on which the SFA has a great deal of institutional expertise.

**Ongoing projects:** We are continuing to invest more in documentary work. Amy Evans and Sara Roahen have amassed an impressive body of oral histories. You can find much of it on the Web site. Rien Fertel will work as an SFA intern this summer and spearhead the updating of our barbecue projects in Tennessee.

Southern Studies alumna Georgeanna Milam Chapman is the newest member of the documentary team, which is expanding beyond the SFA umbrella. Also new is SFA Greenhouse, a new program that will provide financial support to independent documentary projects that are in keeping with our mission.

This summer will also see the SFA and the Center for Documentary Projects complete films on mutton and hotdogs, and catfish, as well as on Birmingham's Jones Valley Urban Farm. We're working on an "SFA to Go" boxed set of SFA films that can be shipped to festivals.

Finally, the SFA cookbook is going to press this spring. Subject matter editors include Angie Mosier, Sheri Castle, April McGreger, and Tim Davis. Sara Roahen is doing double duty as general editor and taskmaster.

All in a weekend's work.  
Yours in hunger,  
The SFA Board

# Herring's Musical Garden: *Lantana*

Caroline Herring's new CD, *Lantana*, shows her continuing growth as a singer-songwriter, bringing a renewal of sorts to her singing career. Herring, a 1999 graduate of the Southern Studies master's program, brings her sensitive awareness of the complexities of Southern culture to her songs, along with her introspective imaginings of women's experiences, in particular new reflections on her life as a mother.

Herring began her singing career in Oxford, Mississippi, with the Sincere Ramblers, a traditional string folk group, and she co-organized Oxford's live radio show, *Thacker Mountain Radio*. Her first two CDs, *Twilight* (2001) and *Wellspring* (2003), came after she moved to Austin, began performing in that city's lively musical scene, and started writing her lyrical and probing songs that often drew from her life growing up in Mississippi and her awareness of that state's sometimes burdened history. Since Herring's last CD, she married historian Joe Crespino, moved to Atlanta, and became mother to a daughter born in 2004 and a son born last year.

Herring's songs on *Lantana* can be easily placed in Mississippi's rich storytelling tradition. "Fair and Tender Ladies" is a classic mountain song, but Herring updates the lyrics to celebrate three Mississippi women she admires—poet Natasha Trethewey, African American nun Thea Bowman, and Montie Greer, a white woman who led the Mississippi chapter of the Association of Southern Women for the Prevention of Lynching (the group that Herring studied for her master's thesis). The recurring refrain is, "oh heroine of mine." Herring has an uncanny ability to occupy the spirits of people, especially women characters, in her lyrics. "Song for Fay" is a tribute to Mississippi writer Larry Brown's character Fay in the novel of the same name. Herring describes another of her original songs, "Heartbreak Tonight," as being about "following established rites of passage associated with becoming a woman and one's eventual questioning of the decision to follow traditions."

The songs on this CD can be breathtakingly beautiful, as in "Midnight on the Water," which is an old-time fiddle tune that she first heard in a nursing home in north Texas. The narrator stands watching the stillness of the water at a lake, a scene that takes her back to aching memories of a lost love. Herring's questing spirit even tackles death and imaginings of the afterlife. She attributes "Lay My Burden Down" in part to her work with a multimedia project on heaven for a documentary studies class in Southern Studies, where she interviewed residents of a nursing home in Oxford about their images of heaven. She movingly evokes poetic images of the other world.

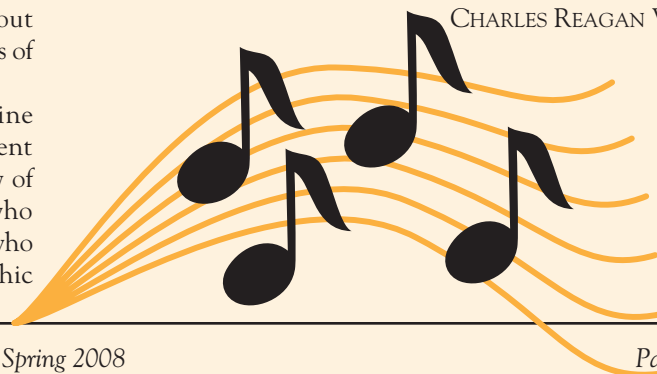
Two songs stand out on this album of consistently fine work, both dealing with mothers but in strikingly different ways. "Paper Gown" is a recounting of the horrific story of Susan Smith, the 23-year-old South Carolina woman who drowned her sons in hopes of gaining the love of a man who did not want a family. It is a contemporary Southern gothic



tale, chillingly told with a level of detail that shows underlying themes of race, religion, and family life that will long haunt the listener.

Herring's gentleness is seen in "Lover Girl," a song she wrote for her little girl, Carrie. She uses the recurring image of hands—telling her to "put your little hand in mine" at one point, and asking her to "put your little hands together and pray for your mama" at another. The album title comes from this song. Carrie saw lantana growing profusely and ran to dance with the butterflies that flower attracts. It's a lovely image, and this appealing scene is an appropriate one to best characterize this integrated work that shows Herring celebrating and meditating upon the life of Southern women, young and old, herself included.

CHARLES REAGAN WILSON





# Mississippi Delta Literary Tour Portfolio

## March 31–April 3, 2008



Melanie Tucker

One of the tour stops in Greenville was at McCormick Book Inn, where Mary Dayle and Hugh McCormick talked about the town's literary heritage and David Cohn, author of numerous articles and 10 books, including *Where I Was Born and Raised*, a meditation on the relationship between blacks and whites in the Mississippi Delta during the 1930s and '40s.



Melanie Tucker

Bill Blair (left), of Little Rock, Arkansas, and artist William Dunlap chat at McCormick Book Inn



Panny Elkurt Mayfield

The tour of Clarksdale included a talk by literary scholar W. Kenneth Holditch and lunch at the Cutrer Mansion, built in 1916 by the daughter of the founder of Clarksdale, Blanche Clark, and her husband, J. W. Cutrer. Tennessee Williams visited the home frequently as a boy when he lived in Clarksdale with his grandparents and later immortalized the Cutrer names in his plays *The Glass Menagerie*, *Orpheus Descending*, *Battle of Angels*, and *Streetcar Named Desire*. The structure, a beautiful example of Italianate architecture, was recently restored and adapted to serve as the Cutrer Cultural Arts Center, operated as a partnership between Delta State University and Coahoma Community College.

The tour group enters Po' Monkey's Lounge, one of the last rural juke joints in the Mississippi Delta. Located on a cotton plantation near the town of Merigold in Boliver County, the structure was built as a sharecropper shack in the 1920s. Willie Seaberry, known as Po' Monkey, transformed it into a juke in the 1950s.



Jimmy Thomas

Jimmy Thomas



Jimmy Thomas

The women of the Tutwiler Community Education Center in Tallahatchie County sang traditional spiritual and gospel songs when the tour group visited Tutwiler, Mississippi. TCEC offers recreation, education, and enrichment activities to children, teens, and adults in the area and is also home to the nationally known Tutwiler Quilters, who piece and quilt using the African American quilting style. Their products of bed quilts, placemats, table runners, wall hangings, tote bags, and pot holders are sold at TCEC and many conventions, museums, and churches throughout the United States. For additional information, contact the director, Sr. Maureen Delaney, SNJM at [mdelaney@gmi.net](mailto:mdelaney@gmi.net).



Patricia Prestridge, of San Antonio, Texas, (left) and her daughter, Andrea Prestridge, of Austin, Texas, enjoy jukin' at Po' Monkey's.

## The Incredible Mr. Poe: Edgar Allan Poe in the Comics An Exhibition

In 1941, Russian immigrant Albert Lewis Kanter tried to introduce young people in the United States to fine literature by incorporating the classics into something they were already reading—comic books. In 1944, “The Murders in the Rue Morgue” appeared in Kanter’s *Classic Comics* series, and ever since adaptations of both Poe and his works have been regular features in comic books and graphic novels, many of which will be on display through October 31 at the Edgar Allan Poe Museum in Richmond ([www.poemuseum.org](http://www.poemuseum.org)). Poe has even appeared as a comics hero himself alongside Batman and Scooby Doo.

M. Thomas Inge, Blackwell Professor of Humanities at Randolph-Macon College in Ashland, Virginia, and Poe Foundation trustee, has studied comic art for over 40 years and published several books on the subject. His collection of comic books from childhood form the core of the exhibition, which is curated by Richmond artist Chris Semtner.

Also featured are original artwork by such comic artists and illustrators as Rick Geary, Richard Corben, Gahan Wilson, Gris Grimly, Bill Griffith, and Patrick McDonnell, as well as proof sheets and original pages for some of the *Classics Illustrated* and other comic book versions loaned by collector Jim Vacca of Boulder, Colorado. An illustrated book and catalog are available for purchase from the Museum Gift Shop with proceeds going to the Museum.

This is the first exhibition ever devoted to the comic books and graphic narratives that have helped keep Poe’s name and works in the public eye for over 60 years. For more information see [www.poemuseum.org](http://www.poemuseum.org).

## George Washington Harris at Rest

Over 150 people gathered at Brock Cemetery in Trenton, Georgia, on Sunday afternoon, April 20, 2008, to witness the unveiling of George Washington Harris’s tombstone, the culmination of a yearlong undertaking. The five-foot obelisk was erected just in front of the unlettered fieldstone that marked, for 138 years, his lost grave. Only recently did researchers discover that Harris (1814–1869) is buried alongside his first wife, Mary, in this small, elegantly maintained graveyard in the north Georgia hills. The bright day accentuated the white dogwoods as members of the community, scholars, students, teachers, historians, and Harris descendants gathered beneath tents and the shade of trees to honor the author of *Sut Lovingood: Yarns Spun by a “Nat’ral Born Durn’d Fool”* (1867).

M. Thomas Inge, Blackwell Professor of Humanities at Randolph-Macon College and the man who rescued Sut from oblivion, gave the address. “Harris,” he said, “contributed to American literature one of its most distinctive Southern comic figures in Sut Lovingood and brought the American vernacular to its highest level of achievement in literature before Mark Twain.” In addition to Twain, Inge said, others such as “William Faulkner, Flannery O’Connor, and F. O. Matthiessen have paid tribute to his genius.”

John Bayne of Atlanta, who is writing

a book on the burial sites of Southern authors, began the search for Harris’s grave in 2007. Aware that Harris was living in Decatur, Alabama, at the time of his death on December 11, 1869, John sent an inquiry to the Morgan County Alabama Archives. The curator forwarded the message to me. Within a few weeks, Bayne, historian and cemeterian Phil Wirey, professors Sheila Byrd, Jill Chadwick, and Randy Cross formed the Harris Committee with a twofold mission: locate and mark Harris’s grave. Sheila and Jill, both officers of Sigma Kappa Delta, an English honor society, convinced SKD’s Board to pay for the marker. Marilyn Beck, president of Calhoun Community College in Decatur, supported our efforts, granting us leave and funds for travel during our months of research.

Among the participants at the unveiling ceremony were three of Harris’s descendants: Bill Fowler, great grandson; Kevin Fowler, great-great grandson; and Will Fowler, great-great-great grandson, all from Albuquerque, New Mexico. Like Harris himself, Kevin is an ordained Presbyterian elder and delivered the graveside obsequies, focusing on Biblical humor, a perfect theme for honoring George Washington Harris and his character Sut Lovingood without whom, according to Thomas Inge, “we might not have Huckleberry Finn.”

RANDY CROSS



George Washington Harris descendants, (left to right) Bill, Will, and Kevin Fowler, along with Thomas Inge, unveil Harris’s monument at Brock Cemetery



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## NOTES ON CONTRIBUTORS

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**Marion Barnwell** is a fiction writer who taught English at Delta State University for many years. She is editor of the anthology *A Place Called Mississippi* and coauthor of *Touring Literary Mississippi*. She is a member of the board of governors of the Mississippi Institute of Arts and Letters.

**Randy Cross** received his PhD in English from the University of Mississippi. He is coeditor, with John McMillan, of *Laughing Stock: The Autobiography of T. S. Stribling* and the author of introductions for three of Stribling's novels, all reprinted by the University of Alabama Press. He has published in *American Literature*, *South Atlantic Review*, and the *Mark Twain Journal*. A two-time Fulbright Scholar, he currently teaches English at Calhoun Community College in Decatur, Alabama.

**Amy Evans** is oral historian for the Southern Foodways Alliance. She is also an exhibiting artist, freelance photographer, and cofounder of PieceWorks, a nonprofit arts and outreach organization. She received an MA in Southern Studies from the University of Mississippi.

**Joan Wylie Hall** teaches in the English Department at the University of Mississippi. She is the author of *Shirley Jackson: A Study of the Short Fiction* and articles on Tennessee Williams, William Faulkner, Grace King, Frances Newman, and other authors.

**Patricia Hawkins-Brown** is a professional public relations specialist and was a founder of the Advertising Federation of Columbus, Mississippi. She is a leader in cultural and political activities in Columbus-Lowndes County.

**Donald M. Kartiganer** holds the William Howry Chair in Faulkner Studies at the University of Mississippi and is director of the Faulkner and Yoknapatawpha Conference. He is the author of *The Fragile Thread: The Meaning of Form in Faulkner's Novels* and is coeditor of *Theories of American Literature* and seven volumes of proceedings of the Faulkner Conference.

**Clint Kimberling** is the publicist at the University Press of Mississippi. He graduated from Millsaps College in 2005 with a degree in English and lives in Jackson.

**Christina Lopez** is a senior marketing communications major from Pascagoula and is an intern at the University's Office of Media and Public Relations.

**Sally Cassidy Lyon** is a Gulfport native and Sewanee graduate. She lives in Oxford with her husband, Dalton, an orange tabby cat, Patty MacTavish, and a dog, Scout. She works at the Center, as the director's assistant.

**Kathryn McKee** is McMullan Associate Professor of Southern Studies and associate professor of English at the University of Mississippi. She has published articles about various Southern writers, including Sherwood Bonner, William Faulkner, Bobbie Ann Mason, and Josephine Humphreys. She recently coedited a special issue of the journal *American Literature* called "Global Contexts, Local Literatures," and she is currently coediting a volume about representations of the South in film.

**Panny Flautt Mayfield**, an award-winning photographer and journalist, is director of public relations at Coahoma Community College in Clarksdale, Mississippi. She is a founder and coordinator of the Mississippi Delta Tennessee Williams Festival, a charter member and publicist for Clarksdale's Sunflower Blues and Gospel Festival, and a member of the board of directors of the Mississippi Historical Society.

**Ted Ownby**, interim director of the Center, holds a joint appointment in Southern Studies and History. He is the author of *Subduing Satan: Religion, Recreation, and Manhood in the Rural South, 1965–1920* and *American Dreams in Mississippi: Consumers, Poverty, and Culture, 1830–1998*. He is working on a book about the conflicting definitions of family life in the 20th-century South.

**Bridget Pieschel** is professor of English and director of the Southern Women's Institute at the Mississippi University for Women. She also directs the Eudora Welty Writers' Symposium, an annual event to honor MUW's most famous alumna.

**Charles Reagan Wilson** is Kelly Gene Cook Sr. Chair of History and Professor of Southern Studies at the University of Mississippi. He is the author of *Baptized in Blood: The Religion of the Lost Cause, 1865–1920*, editor of *Religion in the South*, coeditor of the *Encyclopedia of Southern Culture*, and editor of *The New Encyclopedia of Southern Culture*. His other publications include a collection of essays titled *Judgment and Grace in Dixie: Southern Faiths from Faulkner to Elvis*.



# Southern Culture Catalog

15th Oxford Conference for the Book

April 3–5, 2008

**Zora Neale Hurston: Her Work and Legacy** – Deborah Plant, presenter, and Erin D. Chapman, moderator.

Color, 37:13 minutes. DVD1178 . . . . . \$20.00  
Friends . . . . . \$18.00

**Zora Neale Hurston and Her Friends at Yale** – Patricia Willis, presenter, and Jan Murray, moderator.

Color, 38:20 minutes. DVD1179 . . . . . \$20.00  
Friends . . . . . \$18.00

**Zora Neale Hurston and Folk Culture** – Ted Ownby, moderator, and panelists Adam Gussow and John Lowe.

Color, 45:18 minutes. DVD1180 . . . . . \$20.00  
Friends . . . . . \$18.00

**Literature for Young Readers 1** – Readings and remarks by Christopher Paul Curtis, with Rosemary Oliphant-Ingham as moderator.

Color, 56:29 minutes. DVD1181 . . . . . \$20.00  
Friends . . . . . \$18.00

**Literature for Young Readers 2** – Readings and remarks by Margaret McMullan, with Kathryn McKee as moderator.

Color, 30:06 minutes. DVD1182 . . . . . \$20.00  
Friends . . . . . \$18.00

**Celebration of National Poetry Month** – Readings by Rob Griffith and A. Van Jordan, with Beth Ann Fennelly as moderator.

Color, 51:11 minutes. DVD1183 . . . . . \$20.00  
Friends . . . . . \$18.00

**From Page to the Stage and Beyond** – Rebecca Eaton, presenter, and Rhona Justice-Malloy, moderator.

Color, 54:44minutes. DVD1184 . . . . . \$20.00  
Friends . . . . . \$18.00

**Richard Wright's *Uncle Tom's Children*** – Jerry W. Ward Jr., presenter, and Charles Reagan Wilson.

Color, 35:55 minutes. DVD1185 . . . . . \$20.00  
Friends . . . . . \$18.00

**40th Anniversary of Martin Luther King Jr.'s Death** – Curtis Wilkie, moderator, and panelists Hank Klibanoff and Houston Roberson.

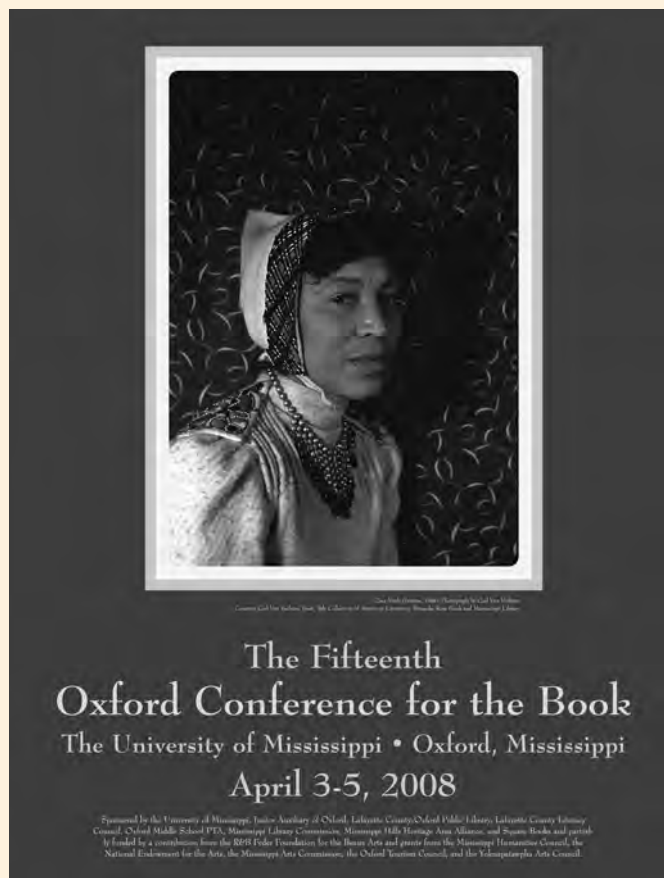
Color, 49:08 minutes. DVD1186 . . . . . \$20.00  
Friends . . . . . \$18.00

**Readings and Remarks** – Sallie Bingham and Ellen Gilchrist, with William Dunlap as moderator.

Color, 1:01:59 minutes. DVD1187 . . . . . \$20.00  
Friends . . . . . \$18.00

**Readings and Remarks** – Susan Choi and Jack Pendarvis, with Tom Franklin as moderator.

Color, 44:32 minutes. DVD1188 . . . . . \$20.00  
Friends . . . . . \$18.00



Illustrating 2008 Oxford Conference for the Book materials is a never-before-published Carl Van Vechten photograph of Zora Neale Hurston (1940), Courtesy Carl Van Vechten Trust, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library. The portrait is reproduced on posters, which are available from the Center by calling 800-390-3527. Conference T-shirts with a black-and-white photograph of Hurston from the Library of Congress are also available.

**Considering the Legacy: Hurston's Influence on Contemporary Writers** – Jeffery Renard Allen, with Ethel Young-Minor as moderator.

Color, 50 minutes. DVD1189 . . . . . \$20.00  
Friends . . . . . \$18.00

**The Endangered Species: Readers Today and Tomorrow** – Elaine H. Scott, moderator, and panelists Claiborne Barksdale, Daniel Born, and Pamela Pridgen.

50 minutes. CD1190 . . . . . \$10.00  
Friends . . . . . \$ 8.00

**The Art of Reviewing** – Jonathan Miles, moderator, and panelists Dwight Garner, Fredrick Koepfel, and J. Peder Zane.

50 minutes. CD1191 . . . . . \$10.00  
Friends . . . . . \$ 8.00

**Talking with the Enemy** – Michael Schmidt, presenter, and Patrick Quinn, moderator.

50 minutes. CD1192 . . . . . \$10.00  
Friends . . . . . \$ 8.00

# The New Encyclopedia of Southern Culture

Sponsored by

THE CENTER FOR THE STUDY  
OF SOUTHERN CULTURE  
at the University of Mississippi

Published by

THE UNIVERSITY OF  
NORTH CAROLINA PRESS  
Chapel Hill

CHARLES REAGAN WILSON  
General Editor

The Center for the Study of Southern Culture is currently in the process of producing *The New Encyclopedia of Southern Culture*, consisting of new material based on recent scholarship and updated material first published in the *Encyclopedia of Southern Culture*. *The New Encyclopedia* is being released as a series of clothbound and paperback volumes over the next several years, making each individual section of the original edition a handy, one-volume guide for those who are interested in a particular subject, as well as making the volumes more accessible for classroom study. Four to six volumes will be published each year, and the entire collection will contain 24 volumes in all.

## CURRENTLY AVAILABLE

### Volume 1, *Religion*. Samuel S. Hill, editor.

An accessibly written, up-to-date reference to religious culture in the American South, with topics ranging from religious broadcasting and snake handling to Native American religion and social activism.

HB101.....\$39.95 Friends....\$35.96  
PG102.....\$19.95 Friends....\$17.96

### Volume 2, *Geography*. Richard Pillsbury, editor.

Grapples with the contestable issue of where the cultural South is located, both on maps and in the minds of Americans.

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### Volume 3, *History*.

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PB105.....\$19.95 Friends....\$17.96

### Volume 6, *Ethnicity*. Celeste Ray, editor.

Explores the ways southern ethnic groups perform and maintain cultural identities through folklore, religious faith, dress, music, speech, cooking, and transgenerational traditions.

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### Volume 7, *Foodways*.

#### John T. Edge, editor.

This volume marks the first encyclopedia of the food culture of the American South, surveying the vast diversity of foodways within the region and the collective qualities that make them distinctively southern.

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PB107.....\$19.95 Friends....\$17.96

### Volume 8, *Environment*. Martin

#### Melosi, editor.

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### Volume 9, *Literature*.

#### M. Thomas Inge, editor.

Includes essays addressing major genres of literature; theoretical categories such as regionalism, the southern gothic, and the agrarians; and themes in southern

writing, such as food, religion, and sexuality. Biographical entries introduce southern novelists, playwrights, poets, and critics.

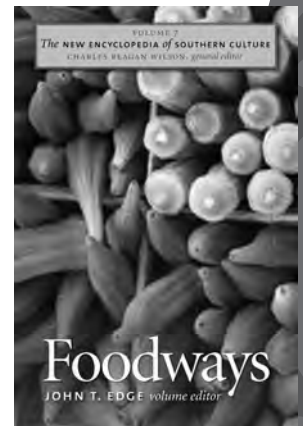
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### Volume 10, *Law and Politics*.

#### James W. Ely Jr. and Bradley G. Bond, editors.

Combines two of the sections from the original edition. The law section addresses concepts ranging from law schools to family law, from labor relations to school prayer, and specific legal cases and individuals, including historical legal professionals and parties from landmark cases. The politics section covers issues such as Reconstruction, social class and politics, and immigration policy and politics.

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**Studies in English, Volume 14**

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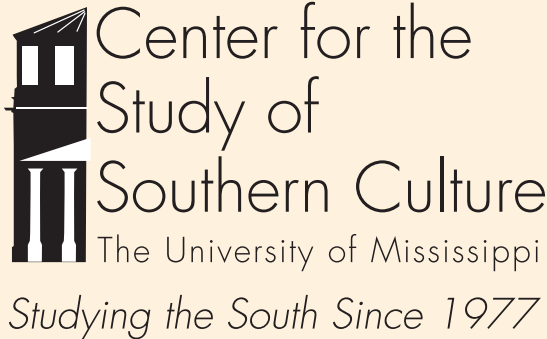
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