

the Southern Register



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

THE UNIVERSITY OF MISSISSIPPI

Bercaw Awarded Two National Fellowships

Nancy Bercaw, associate professor of history and Southern Studies at the University, has been awarded national fellowships from the Huntington Library and the Smithsonian Institution to conduct research for her next book, titled *Science and Citizenship: African American and American Indian Bodies in Post-Emancipation America*. The study focuses on African American and American Indian remains collected and studied by the federal government following the Civil War. It also deals with the scientists, military men, anthropologists, and government bureaucrats who collected the “racial artifacts.” The artifacts Bercaw is studying include American Indian skulls, which illustrated racial differences, and African American organs, considered representative of the universal man.

“It’s pretty rare for historians to get a fellowship to help support a book, but it is extraordinary to have consecutive fellowships,” said Ted Ownby, interim director of Center for the Study of Southern Culture and professor of history and Southern Studies. “This gives Professor Bercaw the freedom to concentrate virtually all of her energy on research and writing.”

“I can’t believe I’ve been awarded both of these grants, because both are really such critical locations for doing my research,” Bercaw said. “It’s such a tremendous gift.”

The National Endowment for the Humanities Huntington Library Long-Term Fellowship permits Bercaw and her family to spend the upcoming academic year in California, where she will study the personal papers of many of the collectors. “Because this project cuts across disciplines, I need access to a library that is strong in biology, medicine, race, the West, ethnology, and anthropology,” she said. “The Huntington’s rare book and library collections are deep in most of these areas.”

As part of the Smithsonian Institution Senior Fellowship, Bercaw plans to work in the institution’s archives during the summer and fall of 2009. She will return from Washington to resume teaching history and Southern Studies in January 2010.

Bercaw said she developed the idea for the book when she realized there were no African American skulls on display in



Nancy Bercaw

the U.S. Army Medical Museum, where the collections are located. She said her interdisciplinary work in Southern Studies, her classroom experience, and her membership with the Global South Working Group—a project that focuses on

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DIRECTOR'S COLUMN

Twenty years ago I was sitting in a park at Sardis Lake reading a book, preparing, as a newly hired faculty member, to teach my first history and Southern Studies classes. I overheard a conversation in which someone said, "I don't know. Just likes to read, I guess," and someone answered, "Well, he's in the wrong place." It turned out I had stumbled into the end of a fishing tournament. If that had occurred 20 years later, I would probably have talked to them, understood that remark as a joke, and maybe gone home with some fish. At the time, I found another spot in the park.

Thinking about reading and Southern Studies over the past 20 years encouraged me to consider how the books we assign in Southern Studies classes have changed. That first semester, I taught Southern Studies 401, the undergraduate seminar, and we read five primary texts—William Faulkner's *Light in August*, Richard Wright's *Black Boy*, Katharine DuPre Lumpkin's *The Making of a Southerner*, W. J. Cash's *The Mind of the South*, and *I'll Take My Stand*—and three scholarly works—Daniel Singal's *The War Within* (the book I was reading at the fishing tournament), Lawrence Levine's *Black Culture and Black Consciousness*, and another I have somehow forgotten.

That's not a bad list—the books were long and intense and we had some good discussions. But 20 years later I would be unlikely to assign several of those books. First, I found in 1988 that all Southern Studies majors had read *Light in August* and most had read *Black Boy*. So I tend now to look for assignments that I think fewer students have read, or I try to assign classics like those in 100- or 300-level classes. Perhaps more interesting, a few old standards do not matter as much as they seemed to matter 20 years ago. Back then, most of us assigned or talked about the Vanderbilt Agrarians' 1930 collection *I'll Take My Stand* and Cash's 1941 *The Mind of the South*. Now they seem important mostly as works of their time, and when they are interesting to discuss, part of the interest comes in considering why so few people find them relevant. *I'll Take My Stand*, asking if movement away from farms had changed Southern society for the worse and if industry, consumers, and a broadly defined Progress had challenged the notion that something called a South still existed, seems to many of today's students and best scholars to have assumed that white men who owned land were the people who got to define the South and Southern culture. Cash's *The Mind of the South* still seems fascinating to me, with its flowery language and tortured, love-hate relationship with Southern history, violence, and religion. But not many students over the years have shared that fascination, and many have properly been irked with Cash's apparent suggestion that the worst victims of white supremacy were the white supremacists themselves.

What has occurred in 20 years is some combination of changes within the South itself, changes in scholarship, and changes in Southern Studies students and the ways faculty teach them. This fall I will teach Southern Studies 601, the graduate seminar, and the reading list has evolved. Faulkner and Wright could be on any list, and the Singal and Levine continue to be worth reading. But I have decided this year to start with big ideas and then move into specifics. Southern Studies 601 will begin with a series of broad attempts, old and recent, to define the South and Southern Studies by people from C. Vann Woodward to Houston Baker to John Shelton Reed. Then we will move into contemporary scholarship. One of the most important developments in the past two decades is the idea of the social construction of reality—that the concepts people think of as basic, elementary terms emerged as tools to support or challenge social relations. So we will have a unit on the social construction of Southern history (Fitzhugh Brundage's *The Southern Past*), of race (Grace Hale's *Making Whiteness*), of Southern gender identities (Tara McPherson's *Reconstructing Dixie* and Riche Richardson's *Black Masculinity and the U.S. South*), and of the idea of authentic Southern music (Benjamin Filene's *Romancing the Folk*). All of those books encourage

(continued on page 3)

students not just to consider how to study their topics but how best to address public issues. We will have a short unit on research tools, in which teams of students will learn how to use specific sources—census data, laws and government reports, church publications, and the records of the civil rights movement and its opponents—and then have a chance to consider stories by Faulkner, Wright, and Eudora Welty in light of those records. We will have a unit on the contemporary South, using fiction, scholarship, and journalism to think about some of the newest Southern stories, whether that means studying the growth of Pentecostal groups, Latino/Latina immigration, Republican politicians, attempts to memorialize the civil rights movement, the post-Katrina Gulf South, or musical developments that seem brand new to someone who has been teaching for 20 years. And while Southern Studies has long studied images of the South, this fall the University of Mississippi will offer a kind of laboratory of Southern image-making when thousands of journalists sweep into town to cover the presidential debate. In Southern Studies 601 we will study how the journalists cover the South.

One old book I continue to use is *Let Us Now Praise Famous Men*, the 1941 volume by James Agee and Walker Evans. Beginning with dozens of pages of photographs and then with James Agee's heated prose about the nature of rural poverty, the book is politically committed, self-referential and often self-righteous, interdisciplinary, documentary, frustrating (on about page 250, Agee says it is time to get started), and uncertain about anything except the significance of its subject. Reading it encourages its readers to ask if this is the best way to do Southern Studies scholarship, and if not, what they want to do instead.

Of course the books in Southern Studies change all the time, as faculty members read and sometimes write new books, and as new faculty members teach new courses. The challenges for the next year, beyond the annual challenge of keeping up with our students, our profession, and the South itself, involve dealing with having fewer faculty members than usual. This year, Nancy Bercau, Adam Gussow, and (in the spring) Charles Reagan Wilson will be on sabbatical, so we will have the pleasure of a new visiting faculty member, Justin Nystrom, in Southern Studies and history, and we will hire a second visiting faculty member to teach classes in the spring. We welcome Justin and also our new students with the suggestion that if you like to read, you're not in the wrong place.

TED OWNBY

Leila Wynn Receives Honorary Degree

Leila Clark Wynn, who supports an array of religious, educational, environmental, and cultural institutions throughout the state of Mississippi and beyond, received an honorary doctor of humane letters degree from the Episcopal Seminary of the Southwest in Austin, Texas, during its recent commencement.



Leila Clark Wynn

Wynn, an active, longtime parishioner of St. James' Episcopal Church in Greenville, was cited for her

"thoughtful and well-planned giving." In addition to the Episcopal Church, Wynn supports Millsaps College where she is a life trustee, the University of Mississippi and the Center for the Study of Southern Culture, statewide environmental groups, the hospital in her hometown, and numerous other organizations. A native of Austin, Texas, Wynn earned a bachelor's degree from Smith College and a master's degree in literature from the University of Texas.

Leila Wynn has been a supporter of the Center since its founding. She helped organize the Friends of the Center organization, served for many years on the Center Advisory Committee, made significant contributions to the William Faulkner Collection and other Southern Studies sources at the University's Williams Library, and established faculty development fund for professors who hold joint appointments in Southern Studies and other departments on campus.

"The Center has benefited in many ways from the generosity of Leila Wynn," said Center interim director Ted Ownby, "and we salute the Episcopal Seminary of the Southwest for recognizing her with an honorary doctor of humane letters degree."

Episcopal Seminary of the Southwest

In Memoriam



Grey Flowers Ferris

Vicksburg, Mississippi

May 31, 1946–June 13, 2008

Aleda Shirley

Jackson, Mississippi

May 2, 1955–June 16, 2008

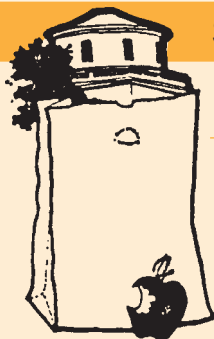
Jill Faulkner Summers

Charlottesville, Virginia

June 24, 1933–April 21, 2008

September

- 3 "Oxford's Leap Frog Program: How We Help Children Help Themselves"
Teresa Adams, Director
Cornelius Arther, Assistant Director
- 10 "The Viking Range Lecture Series: Food as a Greater Understanding of Self, Community, Culture, or Art in Reading Bich Ninh Nguyen's *Stealing Buddha's Dinner* and Monique Truong's *The Book of Salt*"
Kathryn McKee, Associate Professor of English and Southern Studies
Melissa Hall, Communications Director, Southern Foodways Alliance
- 17 "The Three R's, Race, Religion, and Reconciliation: The Lott Leadership Exchange Trip to Ireland, South Africa, and Mississippi"
Charles Reagan Wilson, Kelly Gene Cook Chair of History and Professor of Southern Studies
Rebecca Batey, Southern Studies Graduate Student



The University of Mississippi

Brown Bag Lunch and Lecture Series

Fall 2008

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

- 15 "Labor and the Southern Bosses"
Joe Atkins, Author and Professor of Journalism
- 22 "A Southern Foodways Alliance Film Festival"
- 29 "Wrestling with the Southern Past in the Crime Fiction of James Lee Burke"
Justin Nystrom, Visiting Assistant Professor of Southern Studies
- 24 "A Mississippi Politics Symposium at 10, 2, and 4"
(Meets at the Overby Center in Farley Hall)
Sponsored by the William Winter Institute for Racial Reconciliation
- October**
- 1 "A Southern Studies Documentary Fieldwork Film Presentation"
- 8 "Turn on Your Radio (or the TV) to MPB"
Marie Antoon, Director, Mississippi Public Broadcasting
- November**
- 5 "A Southern Studies Documentary Fieldwork Film Presentation"
- 12 "We All Need a Little Comic Relief: Humorous Literature about Elections and Presidents throughout the Years"
Tara L. McLellan, English Graduate Student
Patrick Quinn, Chairman, Department of English
- 19 "The Oxonians Project Continues"
Joe York, Producer and Director, Media Productions

Lynn & Stewart

Gammill



Gallery

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.

Southern Foodways Alliance Announces New Traveling Photography Exhibition *Meet the Folks Behind the Food*

The Southern Foodways Alliance is pleased to announce the creation of their first traveling photography exhibition, *Meet the Folks Behind the Food: The SFA Oral History Initiative at Year Three*. Featuring portraits of 50 individuals chronicled by the Southern Foodways Alliance Oral History Initiative, the exhibition celebrates the unsung and uncelebrated men and women whose work has helped keep Southern foodways alive.

Curated by SFA oral historian Amy Evans, the photographs offer visual introductions to the people behind the food who have shared their stories through oral history interviews. In the last five years, the Southern Foodways Alliance has collected and archived over 300 of these interviews, from oystermen in Florida's Apalachicola Bay to pit masters in west central Tennessee, from bartenders in New Orleans to tamale makers in the Mississippi Delta. This traveling collection is a showcase for that work, as well as a tool for educational enrichment and an inspiration for community dialog.

The exhibition premiered at the Center's Gammill Gallery in October 2007 and has since traveled to Old Town Alabama in Montgomery, GAS Studios in Tuscumbia, Alabama, and the



Dot Domilise of Domilise's Po-Boys in New Orleans, Louisiana, part of the New Orleans Eats oral history project

Southern Cultural Heritage Foundation in Vicksburg, Mississippi. The exhibition is accepting booking requests beginning Fall 2008. Museums, libraries, and community centers interested in hosting the exhibit are encouraged to e-mail sfemail@olemiss.edu or call 662-915-5993 for more information.

To learn more about the Southern Foodways Alliance, an institute of the Center for the Study of Southern Culture at the University of Mississippi, visit www.southernfoodways.com.

MARY BETH LASSETER

Southern Studies 2008 Graduates

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
Carol Marlene Holmes, Franklin, Tennessee
Zachary Leeds, Amory, Mississippi
Elizabeth Oliphant, Oxford, Mississippi (Cum Laude, Honors 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

MIAL Awards Gala

On June 14, 2008, the Mississippi Institute of Arts and Letters (MIAL) recognized and celebrated Mississippi's stunning legacy of outstanding writers, artists, photographers, and musicians. The elegant, black-tie awards banquet was held in the Grand Hall of the Mississippi Museum of Art. Master of Ceremonies was Mississippi State Senator John Horhn, noted for his abilities as a speaker, actor, and writer and as a staunch supporter of the arts. The winners received cash awards as well as Banjo Moon fused glass plates, designed and executed by Mississippians Marianne Wynn, Billy Wynn, and Sean Guy.

This year's recipients were Margaret McMullan for *When I Crossed No-Bob* (Fiction), Joseph Crespino for *In Search of Another Country: Mississippi and the Conservative Counterrevolution* (Non-fiction), 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 award-winning author Ellen Douglas (Josephine Haxton) of Jackson joined this prestigious group, receiving the 2008 Lifetime Achievement award. A three-time winner of the MIAL award in literature, Douglas has published



Mississippi Institute of Arts and Letter 2008 Award winners are (from left) Carlyle Wolfe, Oxford (Visual Arts); Albert Oppenheimer, Starkville (Classical Music Composition); Ellen Douglas (Josephine Haxton), Jackson (Lifetime Achievement Award); Angela Ball, Hattiesburg (Poetry); Margaret McMullan, Evansville, Indiana (Fiction); Talbot Easton Selby, Nashville, Tennessee (Photography). Not pictured: Joseph Crespino, Atlanta, Georgia (Nonfiction).

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*.

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 astute individuals. Judges are chosen from outside Mississippi to select award recipients from seven categories. MIAL is the only organization in the state

that chooses its winners through a juried process.

MIAL welcomes new members, and anyone may join. Only members are allowed to nominate individuals for awards. For next year, the deadline for nominations will be January 15, 2009. Membership dues may be paid by using the form below and mailing a check to MIAL, P.O. Box 2346, Jackson, MS 39225-2346. Additional information about MIAL may be found at www.ms-arts-letters.org.

MIAL MEMBERSHIP FORM Dues July 1, 2008–June 30, 2009

Name _____

Address _____

City _____ State _____ Zip _____

E-mail _____ Daytime Telephone _____

- Check membership dues category:
- | | | |
|---|--|--|
| <input type="checkbox"/> Student \$15 | <input type="checkbox"/> Individual \$35 | <input type="checkbox"/> I am RENEWING my membership |
| <input type="checkbox"/> Sustaining \$125 | <input type="checkbox"/> Institutional \$150 | <input type="checkbox"/> Contributing (couples) . . . \$60 |
| | | <input type="checkbox"/> Patron \$1,000 |

Make checks payable to MIAL. Send to Jan Taylor, Treasurer, P.O. Box 2346, Jackson, MS 39225-2346.

NOTE: Couples who wish to be listed jointly as members, as in "Mr. and Mrs." or "Rachel and Adam," may enroll as Contributing Members or Sustaining Members and will be listed as such on the membership roll. Individuals may also enroll as Contributing or Sustaining members.

Farewell to Center Friends Ted Smith and Odie Lindsey

Two good friends of the Center are leaving Oxford this summer. Ted Smith, who has worked with the Center for the Study of Southern Culture from his position at the University Foundation, is moving to take a new position at the University of Puget Sound (home of the Loggers) in Tacoma, Washington. Odie Lindsey, who has worked in the Center to bring the *Mississippi Encyclopedia* almost to completion, will move to Austin, Texas.

Ted Smith came to the University of Mississippi as a graduate student in the History Department about a decade ago after receiving his MA in history at the University of Arkansas. He took the challenging position as director of the Southern Cultural Heritage Center in Vicksburg and then returned to the University as a fundraiser and, eventually, associate director of development, for the University Foundation.

Academics are often unsure how to talk about funds and fundraising, and Ted has been essential in discussing gifts both large and small, planning, mailings, and the various roles of the Center Advisory Committee. One of Ted's contributions has been to demystify the process of raising funds. It also helped that Ted Smith is an academic himself who understands teaching and scholarship and appreciates the Center's role in connecting scholarship to a larger audience. We will miss his advice, patience, and sarcastic if soft-spoken good humor, and we wish the best to Ted, his wife, M. K., and their daughter, Isabelle.

Like Ted Smith, Odie Lindsey came to the University of Mississippi as a graduate student, joining the Southern Studies program in 2005. A native of Tennessee who has traveled widely in many capacities, and a writer who taught at the Art Institute of Chicago, he wrote his MA thesis on the military tradition in 20th-century Southern men's writing, concentrating on William Faulkner, James Dickey, and Larry Brown.

Odie moved from graduate assistant, where he excelled at two projects, to working full-time for the *Mississippi Encyclopedia*, a project he has helped bring to near completion. He contacted authors to invite them to contribute articles, to politely remind them they had missed deadlines, and to help shape their prose into final form. He has combined persistence, patience, and humor in dealing with both punctual and recalcitrant contributors, distracted



Kate Medley

SST alum and *Mississippi Encyclopedia* managing editor Odie Lindsey and wife, Maggie Tate, departing from their wedding at Rowan Oak on May 31, 2008

editors, and all sorts of technical difficulties, and he has taken pleasure, as all encyclopedia-makers should, in the occasional bizarre detail. Odie leaves for Austin where his wife, Maggie Tate—they married in Oxford in May—will start the PhD program in sociology at the University of Texas.

Both of them motorcycle enthusiasts with hairlines lost to history, Ted Smith and Odie Lindsey will be hitting the road soon, and we at the Center will miss them.

TED OWNBY

A First Monday Southern Studies GREEN Brown Bag Lunch & Lecture Series

September 8

"Gender and the Environment in the Global South: Three Perspectives from 'Women and the Environment,' Gender Honors Studies 301"

Mary Ott Carruth, Director, Isom Center for Gender Studies
Meghan Oswalt, Mary McHenry, and Megan Smith,
Sally McDonnell Barksdale Honors College

October 6

"The Secrets Hidden in a Southern Landscape"
Ann M. Farrell, PhD, ND, LMT
Oxford, Mississippi

November 3

"*The River* (1938), a Documentary by Pare Lorentz on the Highs and Lows of the Mississippi River"
Ted Ownby, Professor of History and Southern Studies,
Interim Director, Center for the Study of Southern Culture

Natchez Literary and Cinema Celebration to Celebrate Eudora Welty Centennial

The centennial of Eudora Welty's birth will be celebrated at the 20th annual Natchez Literary and Cinema Celebration in Natchez, Mississippi. This award-winning conference will take place February 19–22, 2009, with lectures, panel discussions, films, music, a play, special meals and parties, book signings, and an awards ceremony honoring three Southern authors. The title of the conference is "Southern Women Writers: Saluting the Eudora Welty Centennial."

"It is fitting to honor Miss Welty next year," said Carolyn Vance Smith of Copiah-Lincoln Community College, founder and director of the conference. "Not only are we celebrating the centennial of her birth, but we are celebrating her wonderful spirit of helpfulness. She helped us start the very first Celebration and continued to support the event the rest of her life."

At the first NLCC in 1990, Welty read aloud her famed story, "A Worn Path," to a rapt audience, Smith said. "There were 300 of us crowded into the Carriage House restaurant. It was standing room only. There was not a sound in the room except Miss Welty's captivating voice. People were mesmerized by her. When she finished reading, she was given a very, very long standing ovation." Later, in 1994, Welty won the NLCC's first Richard Wright Literary Excellence Award for her body of work. The prize has been given each year since to other outstanding Southern authors.

At the 2009 conference, Welty and her works will be featured throughout the opening day, February 19. The second day will focus on Welty's contemporary women authors, and on February 21, Southern women writers of today will be featured.

"On Saturday afternoon, February 21, we'll honor William and Elise Winter at a large public reception," Smith said. "Every year since the beginning, Governor Winter has been director of proceedings for the NLCC. We can't imagine having the conference without him and Mrs. Winter." Hosting the reception will be the NLCC, the Center for the Study of Southern Culture at Ole Miss, and Copiah-Lincoln Community College, which has sponsored the conference since 1990. "During the reception, we'll show PowerPoint images from all the years of the conference," Smith said. "We invite everyone to celebrate with us."

Information about the NLCC is available at www.colin.edu/nlcc, by calling 601-446-1208 or 866-296-6522, or by e-mailing Carolyn.Smith@colin.edu.

SST Alum Chuck Yarborough Receives History Teacher Award

Mississippi School for Mathematics and Science history teacher Chuck Yarborough (SST MA '95) has been selected as Mississippi's winner of the Gilder Lehrman *Preserve America* History Teacher of the Year Award.

The award recognizes outstanding history teachers nationwide and emphasizes the crucial importance of American history education. The Gilder Lehrman Institute, founded in 1994, annually selects a winner from each state. These winners become finalists for the National History Teacher of the Year Award to be selected later this year.

"I don't think anybody who teaches is in it to get recognition," said Yarborough, who has taught at MSMS since 1995. "But, it sure is nice when somebody recognizes what we do, not only in the classroom, but outside of it as well. It's quite an honor."

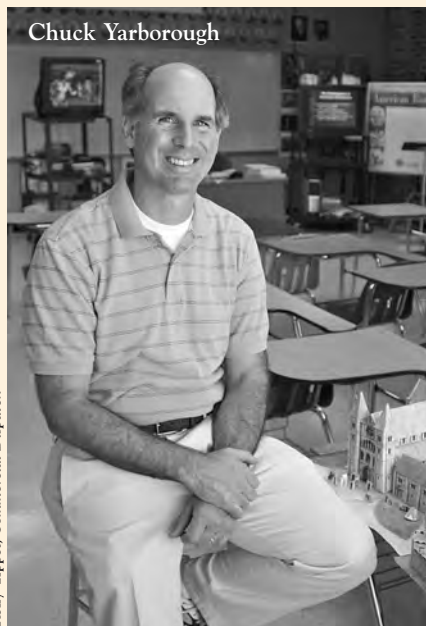
MSMS and Millsaps College graduate Thomas Richardson credits his former

teacher with motivating his students toward academic confidence. "He required an unapologetically high level of scholarly independence from his students," said Richardson. "Mr. Yarborough kept the bar high, treated us

as first-rate scholars, and expected our work to reflect that. Through his methods, he's helped produce some of the most strong-willed, independent, disciplined scholars this state can offer."

Yarborough credits scholarly experiences at the Center for the Study of Southern Culture at the University of Mississippi as inspiring many of his teaching methods. Since receiving his master's in Southern Studies, Yarborough has been recognized as the Mississippi DAR Outstanding Teacher of American History and also placed second in the National DAR Outstanding Teacher of American History competition. This past spring, he received an "Unsung Heroes" award from the Lowndes County Board of Supervisors. The Lowndes County NAACP honored him in 2007 with the "Oasis of Freedom and Justice" award.

Chuck and his wife, Leigh, live in Columbus, Mississippi, with their three children, India, 11, Laurel, 9, and Sam, 7.



Kelly Tippet, Commercial Dispatch

Clarksdale Ready for the 16th Tennessee Williams Festival

Radio and production crews from England will join actors, scholars, and theater professionals in Clarksdale on September 26–27 for the 16th annual festival honoring playwright Tennessee Williams. The British Broadcasting Corporation will feature the festival as a BBC Radio 2 documentary with actor Morgan Freeman as narrator, and White Crow productions from the United Kingdom will film the event for a documentary slated for airing on Public Broadcasting in the U.S.

The focus of the event will be on Williams's 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*. Presentations on *Orpheus Descending* and its blues musician hero, Valentine Xavier, will link literature with Clarksdale's position as the birthplace of Mississippi Delta blues.

Among the actors and theater professionals booked to perform are Broadway stars Tammy Grimes and Joel Vig; director/actress Erma Duricko, who also will direct 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 five from Theatre Oxford: Johnny McPhail, Ann Fisher-Wirth, Peter Wirth, Janna Montgomery, and Alice Walker. Porch plays will be presented in Clarksdale's historic neighborhood where the playwright spent his childhood.

Williams authorities participating in the festival include W. Kenneth Holditch, who will deliver the keynote address; Margaret Bradham Thornton, looking at how *Notebooks* illuminated the creative process of Tennessee Williams and his Delta plays; and Milly Barranger, presenting "The Playwright, His Agent, and the *Orpheus* Plays." Exploring the blues component will be Nick Moschovakis, author of "Tennessee Williams's American Blues," and Jim O'Neal, a founding editor of *Living Blues* magazine and an authority on Clarksdale's blues history and current status. Acclaimed blues musician Charlie Musselwhite, a multiple Grammy nominee and winner of 18 Blues Music Awards, will perform at the Friday night reception at the Barr/Brewer Mansion.

Also scheduled in conjunction with the festival are workshops for teachers and for student actors and a drama competition, with prizes totaling \$2,500 for the winners.

The competition, hosted by Coahoma Community College, is open to high school students in Mississippi and includes two acting categories: monologues and scenes. All material must be drawn from the plays of Tennessee Williams. Each monologue is to be two minutes or less, and each scene is to be between five and ten minutes and involve any number of characters.

Cash prizes are given for winning monologues and scenes, which will be performed for the festival audience. Prize



money will go to schools of the winners for use with drama activities or library books related to theater and literature. Students, with their teacher-sponsors, will be given the opportunity to decide how the prize money will be spent.

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 Road, 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. Area accommodations 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

Plans and Arrangements in the Works for the 2009 Mississippi Delta Literary Tour

The organizers of the Mississippi Delta Literary Tour have already begun scheduling the March 22–26, 2009, event that will travel across the Delta countryside exploring the region's rich literary, culinary, and musical heritage. Planned excursions to include traveling to the towns of Greenville, Clarksdale, and Indianola, with stops along the way in the communities of Money, Tutwiler, and Merigold.

The 2008 schedule included historical and literary tours of Greenville, with programs at McCormick Book Inn, the Delta's—and Mississippi's—oldest independent bookstore, and at the Hebrew Union Temple, the religious home of David L. Cohn, author of the 1948 classic *Where I Was Born and Raised* and nine other books. In Clarksdale, the group visited the Cutrer Mansion, a landmark house significant for its place in the works of Tennessee Williams, and St. George's Episcopal Church, where the playwright's beloved grandfather was rector from 1915 to 1933 and where Tennessee Williams and his sister, Rose, lived as children. In Merigold, the group visited the world-famous McCarty's Pottery and Po' Monkey's, one of the last surviving bona-fide country juke joints in the South. Based at the luxurious Alluvian Hotel in downtown Greenwood, the tour featured readings and lectures at Turnrow Book Company and meals at Giardina's and at Lusco's, one of the Mississippi's most famous restaurants.

The 2009 tour will explore the Delta's cultural heritage, beginning in Indianola and returning to Greenville and Clarksdale. In Indianola, the group will take an excursion through the new B. B. King Museum, see an exhibition celebrating the life and work of *New York Times* food editor and Indianola native Craig Claiborne, and experience down-home Delta music in Club Ebony, the famed blues club. Author and former English professor Marion Barnwell will accompany the group all



Jimmy Thomas

Benjamin Nelken, in Greenville's Hebrew Union Temple during the 2008 tour, discussing the Jewish religious experience in the Mississippi Delta

three days and talk at length about her hometown's literary history.

In Greenville, Hodding Carter III, author and former publisher of the newspaper his father began in 1938, the *Delta Democrat-Times*, will discuss his father's lasting influence and legacy. Using his newspaper as his platform, Hodding Carter Jr. publicly tackled the hot-button Southern issue of racial equality, and in 1946 he won the Pulitzer Prize for his outspoken editorial work, writings that eventually earned him the moniker "Spokesman for the New South." Joining the discussion on Hodding Carter Jr. will be University of Mississippi journalism professor Curtis Wilkie and author and journalist Julia Reed, both of whom are natives of Greenville. The tour will once again visit McCormick Book Inn, where local authors will gather to sign their work.

En route to Clarksdale, Delta State University professor Henry Outlaw and director of the Delta Center for Culture and Learning Luther Brown will talk about the region, and the group will stop at Robert Johnson's gravesite, see the remains of the store in Money where Emmett Till allegedly made his tragic whistle, and visit with local quilters and gospel singers at the

Tutwiler Community Education Center. Clarksdale sites will include the Cutrer Mansion and St. George's Episcopal Church, where literary scholar W. Kenneth Holditch will speak on the town's influence on Tennessee Williams's work; Cathead Records, a center for blues recordings and folk art; and the Delta Blues Museum. The day will end in Merigold, with visits to McCarty's Pottery and Po' Monkey's juke joint, where the group will experience barbecue and the blues in true Mississippi Delta fashion.

The Delta tour is \$575 per person for all program activities, 10 meals, and local transportation. The fee does not include lodging. Remember to sign up early. Only a limited number of places are available, and they will go fast.

Group accommodations are offered at the Alluvian, in downtown Greenwood (www.thealluvian.com). Rooms at the Alluvian require a separate registration. Standard rooms are priced at a discounted rate of \$170. Call 866-600-5201 and ask for the Literary Tour rate. Also call the hotel to inquire about rates for luxury rooms and suites. Additional rooms have been set aside at the Greenwood Best Western, 662-455-5777, or the Hampton Inn, 662-455-7985.

The 16th Oxford Conference for the Book

The University of Mississippi • Oxford, Mississippi

March 26–28, 2009

The 16th Oxford Conference for the Book, set for March 26–28, 2009, will celebrate the life and legacy of Mississippi Gulf Coast artist, author, and naturalist Walter Inglis Anderson (1903–1965) on the opening day. Fifth and ninth graders will join the audience on Friday morning for sessions with authors of books for young readers, and the conference continues through Saturday afternoon with a variety of addresses, readings, and panels.

The program will begin at the J. W. Williams Library on Thursday with lunch and a presentation on the exhibition *Hamlet and Beyond: Literature through the Eyes of Walter Anderson*. Afternoon sessions with authors, scholars, and family members talking about Anderson and his literary work will be followed by a special conference edition of *Thacker Mountain Radio* and a dinner that evening.

An address by literary scholar Peggy Whitman Prenshaw will commemorate



The Magic Carpet and Other Tales retold by Ellen Douglas with illustrations of Walter Anderson offers 20 stories from world literature and 24 reproductions of the artist's linoleum block prints of tremendous size (18 in. x 6 ft.) and hand colored by his niece Adele Anderson Lawton. "Here for a wide range of readers Douglas recounts fairy tales, classical stories, myths, and adventure stories that inspired Anderson to create these enchanting pictures." (University Press of Mississippi, 1987)

Camille Dungy and Jimmy Kimbrell will read from their work and talk about the state of poetry today.

J. Peder Zane will moderate a panel on writing book reviews. He is the "Ideas" columnist and former book review editor for the *News and Observer* in Raleigh, North Carolina, and serves on the board of the National Book Critics Circle. Educator Elaine H. Scott will moderate a panel about reading problems and opportunities, journalist Curtis Wilkie will lead a discussion of books about politics, and other panels will bring together authors, editors, publishers, and agents to comment on their experiences and answer questions.

The conference is open to the public without charge. Reservations and advance payment are required for two optional events. Call 662-915-5993 or visit www.oxfordconferenceforthebook.com for more information or to register for conference programs.

An Elderhostel program scheduled for March 25–29 is being offered with the conference. Cost is \$597 per person, double occupancy, and includes conference programming, special sessions, four nights' lodging, 11 meals, and local transportation. To register, call toll-free 877-426-8056 and ask for program 12317-032509. For information, call 601-446-1208 or e-mail Carolyn.Smith@colin.edu.

the 100th anniversary of Eudora Welty's birth and discuss her *Collected Stories*, the 2009 Mississippi Reads book. To celebrate American Poetry Month, poets

In her introduction to the exhibition *Hamlet and Beyond: Literature through the Eyes of Walter Anderson*, the artist's daughter Mary Anderson Pickard discusses the extraordinary role of books in her father's work, giving details about how "literature inspired more than a third of his art in drawings, watercolors, woodcarving, pottery, and linoleum block prints." For her text and eight samples of Anderson's art from the exhibition, visit the Web site of Walter Anderson Museum of Art in Ocean Springs, Mississippi: www.walterandersonmuseum.org/frameset2.htm.

Walter Anderson "created over 9,500 pen-and-ink illustrations of scenes from *Don Quixote*, *Paradise Lost*, Pope's *Iliad*, and Bulfinch's *Legends of Charlemagne*. He also drew inspiration from such sources as *Paradise Regained*, *Temora* from *The Poems of Ossian*, *The Rime of the Ancient Mariner*, *Alice in Wonderland*, and Darwin's *The Voyage of the Beagle*."

—from *Illustrations of Epic and Voyage*, edited by Redding S. Sugg Jr. (University Press of Mississippi, 2006)

Walter Anderson "is Mississippi's greatest artist . . . [and] was also a poet and a writer who attempted to interpret the natural world of the Gulf Coast . . . At his death 82 volumes of his journals were discovered. *The Horn Island Logs of Walter Inglis Anderson* (1973) contains portions of these journals, mostly written on Horn Island."

—from *Touring Literary Mississippi* by Patti Carr Black and Marion Barnwell (University Press of Mississippi, 2002)

Fellowship of Southern Writers Benefit Reading Series

In celebration of its 20th anniversary, the Fellowship of Southern Writers is presenting a Benefit Reading Series to expand its activities.

The Fellowship was founded in 1989 by Cleanth Brooks, George Garrett, Walker Percy, Eudora Welty, Louis D. Rubin Jr., and other distinguished writers to honor the rich legacy of Southern literature and the writers who make it. Fellows participate in the biennial Arts & Education Council Conference on Southern Literature in Chattanooga, where they elect new Fellows, bestow awards on established and emerging writers, and deliver readings and lectures.

Members of the Fellowship are now available year-round for readings, symposia, and book-signings at far less than their usual fees. Host institutions—universities, libraries, cultural centers, and other organizations—select three Fellows to appear as part of the series.

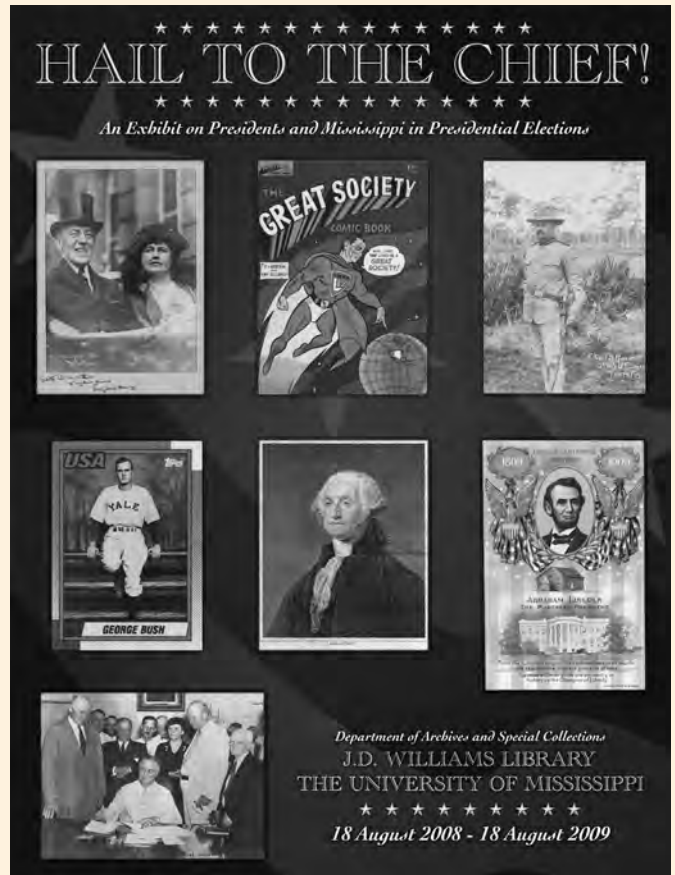
For presentations by the three writers, the hosts will contribute \$5,000 in support of Fellowship prizes and other activities that promote the literary arts in the South. Hosts will also pay the Fellows' travel expenses. For an additional contribution, hosts may schedule a panel or other formal presentation.

For information on the Benefit Reading Series, visit www.thefsw.org or contact Susan Robinson, FSW Executive Director, at 423-267-1218.

Arts & Education Council of Chattanooga



Writers Converge on Chattanooga



Hail to the Chief! traces the history of presidential campaigns and elections in the Magnolia State and features original letters, photographs, documents, and ephemera related to presidents ranging from George Washington to George Bush. The exhibition is on view in the Faulkner Room of Archives and Special Collections, 3rd floor of the J. D. Williams Library, Monday through Friday from 8:00 a.m. to 5:00 p.m.



Kneeling right, with three young gardeners: Cale Nicholson, graduate assistant for the Southern Foodways Alliance, has coordinated the Teaching Garden at the Boys & Girls Club in Oxford, Mississippi, this summer. Students were involved in the garden design and planting, and throughout the summer they'll help tend the beds. On Tuesdays, they donate produce to the local food pantry. The garden project began as part of Nicholson's assistantship with the SFA, and ongoing activities are now funded by the Oxford Garden Club and private donations. We'll keep you posted as they learn about plants, bugs, and patience—the three major lessons of this summer's garden.

Richard Howorth and Louis D. Rubin Jr. Receive Authors Guild Award for Distinguished Service to the Literary Community

Richard Howorth, founder of Square Books in Oxford, Mississippi, and the town's current mayor, and Louis Rubin, distinguished professor of English emeritus at the University of North Carolina and founder of Algonquin Books of Chapel Hill, were honored with the Authors Guild Award for Distinguished Service to the Literary Community at the Authors Guild Dinner on Monday, May 5, 2008. The black-tie dinner, which was held at the Metropolitan Club in New York City, was a benefit for the Authors Guild Foundation and the Authors League Fund.

Well known and admired within the publishing community, both men have played important roles in the development of Southern writers and literature. Richard Howorth founded one of the nation's most admired



Richard Howorth (left) with Authors Guild president Roy Blount Jr.



Louis D. Rubin Jr. and Richard Howorth

independent bookstores in 1979 and has served the American Booksellers Association as both president and board member.

Louis Rubin is an editor, novelist, essayist, teacher, and publisher who has helped nurture a generation of Southern writers. After 10 years at Hollins College, where he taught several writers who have gone on to literary or scholarly distinction, he joined the University of North Carolina faculty in 1967, where he served as a distinguished member of the English department for 22 years. He also founded, in 1982, Algonquin Books of Chapel Hill, a highly regarded publisher that showcases Southern writers.

The Authors Guild is the largest society of published book authors in the U.S. The Authors Guild Foundation is a nonprofit organization dedicated to protecting writing as a livelihood and promoting the importance of writing, publishing, free speech, and copyright. The Authors League Fund provides assistance to professional writers and dramatists who find themselves in financial need because of medical or health related problems, temporary loss of income, or other misfortunes.

“Richard Howorth, through Square Books, has developed a lively literary community that serves readers and authors well. Richard founded and operates the kind of spirited, independent bookstore that all authors wish they had in their hometowns. We’re delighted to honor him.”

—Authors Guild executive director Paul Aiken,
in a letter to *Bookselling This Week*

Elderhostel Program for 2009 Oxford Conference for the Book

Want someone else to make local arrangements so you can attend the Oxford Conference for the Book? Sign up for an Elderhostel program to take place March 25–29, 2009.

Cost is \$597 per person, double occupancy, for conference programming, a special Elderhostel-only session with a Faulkner expert, entrance to Faulkner’s home, Rowan Oak, four nights’ lodging, all meals from dinner March 25

through breakfast March 29, and local transportation.

Elderhostel participants must be at least 55 years old or traveling with someone at least 55. To register, call toll-free 877-426-8056 and ask for program 12317-032509. For information, call Elderhostel coordinator Carolyn Vance Smith in Natchez, Mississippi, 601-446-1208 or e-mail her at Carolyn.Smith@colin.edu.



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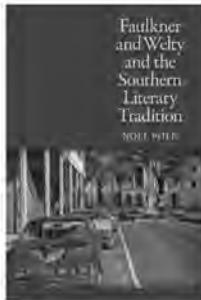
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Leila Salisbury Tapped as UPM Director, Successor to Srinivasan



Courtesy University Press of Mississippi

Leila Salisbury

Following a national search and confirmation from the Board of Trustees of State Institutions of Higher Learning (IHL), Leila W. Salisbury has been officially named director of the University Press of Mississippi. Salisbury is replacing Seetha Srinivasan, who ended her 29-year career at UPM at the end of June. Salisbury's tenure began on July 14.

Salisbury comes to UPM from the University Press of Kentucky where she has been director of its marketing department since 2001. Salisbury has worked in university press publishing for 17 years. Her duties have included overseeing all facets of publicity, marketing, promotion, and sales of books. For the last four years, she has also acquired the University Press of Kentucky's books in film studies and popular culture.

During her time at the University Press of Kentucky, she was involved with the academic publisher's professional association, the American Association of University Presses. She chaired and participated on a number of panels and workshops at both national and regional meetings, and she served as the chair of the AAUP marketing committee in 2004-2005.

A native of Virginia, Salisbury spent her childhood in Bourbon County and Lexington, Kentucky. She received a BA with Honors in English from Davidson College in 1993 and began a master's in English at the University of Georgia, which she then finished at University of Kentucky. Salisbury is married to William Flowers. They have a young daughter, Katarina.

The University Press of Mississippi, in its 38th year of operation, is a not-for-profit publisher based in Jackson, Mississippi. UPM is the publishing arm of the state university system of Mississippi and releases approximately 65 titles per year.

From its offices in Jackson, the University Press of Mississippi acquires, edits, and promotes all of its books. The University Press is the only not-for-profit book publisher in the state. UPM operates with a staff of 18 and annual sales of just over \$2,000,000.

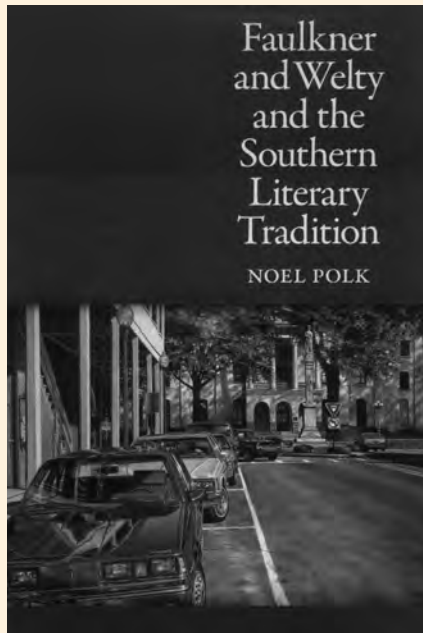
CLINT KIMBERLING

Reading the South

Faulkner and Welty and the Southern Literary Tradition.

By Noel Polk. Jackson: University Press of Mississippi, 2008. 207 pages. \$50.00 cloth.

In July 2001, news of Eudora Welty's death spread quickly at the University of Mississippi's 28th annual Faulkner and Yoknapatawpha Conference. Faulkner fans and scholars marked this passing with an hour-long tribute that filled a campus auditorium and brought many speakers to the podium to recall Welty's brilliant works, her adventurous spirit, and her gracious manner. Noel Polk lightened the mood for a welcome moment when he noted Welty's humorous response to any suggestion that she was a genteel grandmotherly figure. The never-married Welty countered that image as early as 1972, when a reader from Taiwan asked her to be a "grandmother" to his children. "It's a nice warm letter," she told an interviewer, "but how do you answer anything like that? I don't want to be anybody's damn grandmother." In the title essay of *Faulkner and Welty and the Southern Literary Tradition*, Polk argues that "the surface geniality, the face of the familiar, of much of Welty's fiction" has likewise made readers overlook "how troublingly, how profoundly, she has opened up the atom of the domestic" as she "dissects our comfortable assumptions about family and community, about ourselves." Throughout this collection, Polk builds the case that literary "greatness" is not limited to "epic" explorations of "universal truths" (a typical summary of Faulkner's achievement). As Polk's



own career demonstrates so well, Welty's artful dissections of domesticity are equally worthy of a lifetime of reflection.

During the past three decades, Polk has published many books and scholarly articles on both authors, including *Eudora Welty: A Bibliography of Her Work* (1994), an essential research tool, and the multivolume Library of America edition of Faulkner's novels (1981–2006), for which he provided the meticulously "corrected texts." Polk is also a popular lecturer from Japan to France and Spain, and *Faulkner and Welty and the Southern Literary Tradition* brings together 12 pieces that began as invited talks for audiences around the world. Some of these essays were printed as proceedings of international conferences. A few appeared in American publications, such as *Eudora Welty: A Form of Thanks* (1979), papers on Welty edited by

the late Louis Dollarhide and by Ann J. Abadie, associate director of the Center for the Study of Southern Culture, to celebrate Welty's participation in the Center's inaugural symposium.

Two essays are published here for the first time: "Faulkner and the Commies," a discussion of the failures of authoritarian, "self-proclaimed 'reformers'" in *The Unvanquished*, and "Domestic Violence in 'The Purple Hat,' 'Magic,' and 'The Doll,'" three stories that have been relatively neglected by Welty commentators. "All three concern women dabbling in pleasure," says Polk; but, in each narrative, violence constitutes an everyday part of the female experience. Surprisingly, Welty does not present brutality against women as "dramatic or even particularly tragic, as do Faulkner and, say, Flannery O'Connor." In fact, Polk concludes, violence is so "normal," so omnipresent in Welty's fiction that "we have for years simply folded it into, perhaps hidden it behind, the larger picture we have been pleased to call her essentially comic vision." Similarly revisionary is "The Ponderable Heart," Polk's analysis of Welty's *The Ponder Heart*, a Book-of-the-Month selection in 1954. Lecturing on the topic in Rennes, France, at the 2002 Eudora Welty Conference, Polk confessed that he never feels "quite like laughing" at the outrageous action, although this "oddest" of Welty's books seems to demand that response. While many readers, especially many 1950s readers, have indeed chortled at the excesses of Uncle Daniel Ponder, Polk has

Book Reviews and Notes by Faculty, Staff, Students, and Friends of the Center for the Study of Southern Culture

plenty of evidence to expose him as “a grossly self-indulgent, spoiled, manipulative, in some ways sociopathological leech who gets away perhaps literally with murder.”

Centering many of his essays on particular scenes and characters, Polk nevertheless ponders many crucial themes, as several titles make clear: “Testing Masculinity in the Snopes Trilogy,” “Reading Blood and History in *Go Down, Moses*,” “War and Modernism in *A Fable*,” and “The Landscape of Alienation in ‘Old Mr. Marblehall.’” Other titles are teasing: “How Shreve Gets in to Quentin’s Pants,” on the homoerotic urge in *The Sound and the Fury*; “Scar,” on physical, emotional, and societal wounds in Faulkner’s war fiction; and “Faulkner in the Luxembourg Gardens,” a remarkable study of *Sanctuary*’s final scene. Perhaps most stunning of all is “Water, Wanderers, and Weddings: Going to Naples and to No Place”—at 30 pages, the volume’s longest section. Chiefly about the *Bride of the Innisfallen* stories, this essay emphasizes the prominence of journeys in Welty’s work. While Southern fiction is invariably associated with a sense of place, Polk underscores the inadequacy of home and family for many of her female characters. Instead of comfort, intimacy involves “a quality of despair” for women who search “somewhere else for what home is supposed to provide but doesn’t.”

As Noel Polk skillfully demonstrates, Welty’s books are not the pleasant inventions of a mild-mannered grandmother. In *Faulkner and Welty and the Southern Literary Tradition*, he argues that Welty’s accomplishment is as complex as Faulkner’s. Eudora Welty “offers us alternative visions of our relationship with the cosmos, equally powerful visions that suggest other, equally potent options for

understanding and responding to our worlds, options that may threaten us in ways that Faulkner’s traditional vision does not.”

JOAN WYLIE HALL

In Search of the Blues.

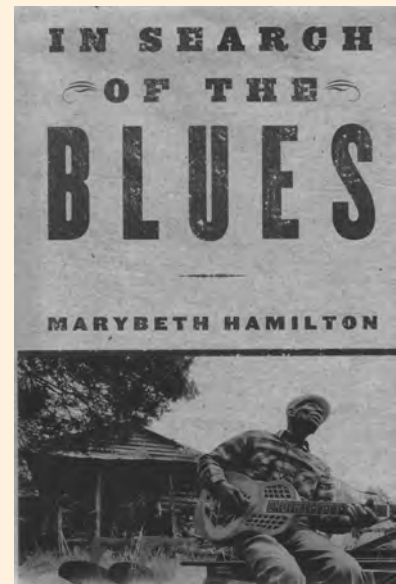
By Marybeth Hamilton. New York: Basic Books, 2008. 309 pages. \$24.95 cloth.

Kennedy’s Blues: African-American Blues and Gospel Songs on JFK.

By Guido Van Rijn. Jackson: University Press of Mississippi, 2007. 220 pages. \$50.00 cloth.

Blues scholarship is currently in a state of productive disarray. Revisionism abounds, although you’d never know it from the tenor of popular culture, which seems determined as ever to embrace the myth of “real blues” as always and forever the product of some deep, dark Devil-pact Robert Johnson made at some starve-acre crossroads in Mississippi’s premodern Delta.

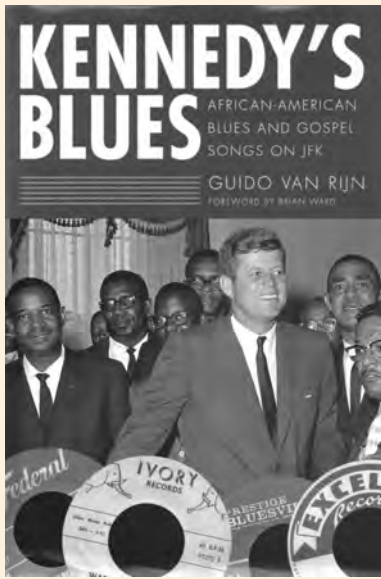
Elijah Wald’s bracingly polemical *Escaping the Delta: Robert Johnson and the Invention of the Blues* (2004) helped solidify the current mood of scholarly skepticism by demanding that we acknowledge many awkward truths—the fact, for example, that Johnson’s black contemporaries in the Delta were far more likely to play Gene Autry or Fats Waller on the local jukebox than “Cross Road Blues.” In *Blue Chicago: The Search for Authenticity in Urban Blues Clubs* (2003), sociologist David Grazian documented the way in which African American performers in contemporary Chicago blues clubs negotiate the pressures imposed on



them by a touristic audience for whom “keeping the blues alive” means endlessly replaying the same familiar set list culminating in “Sweet Home Chicago”—the Blues Brothers’ version, not Robert Johnson’s. *In Russia Gets the Blues: Music, Culture, and Community in Unsettled Times* (2003), meanwhile, political scientist Michael Urban told the story of how B. B. King’s visit to the Soviet Union in 1979 and the collapse of that superpower a decade later helped spur the creation of a flourishing blues community in Russia, one animated by its own idiosyncratic politics of authenticity in which the 1988 movie *Crossroads* (starring Ralph Macchio and Joe Seneca) has become a key totem.

So what is, or was, the real blues, and whom does the music speak to and for? New books by Marybeth Hamilton and Guido Van Rijn approach this question from very different but complementary directions. Both books, surprisingly, focus their gaze on white men.

Hamilton’s *In Search of the Blues* is a bold, discerning, and marvelously readable study of three generations of folklorists and record collectors who together helped shape, and misshape, our understanding of the blues in the



course of the 20th century. Howard Odum and John Lomax are here: Odum as an earnest young sociologist who lugged a graphophone into the north Mississippi countryside and became the first person to record the voices of guitar-toting black “musicianers,” even as he found their “independent ethics of vagrancy” reinforcing his preconceptions about black inferiority; Lomax as a folklorist who, Hamilton claims, “spun a new kind of romance” about the gathering of black song in the field, a man who “waxed rhapsodic about his state-of-the-art recording devices” even as he hoped to find “archaic Negroes who inhabited a world where time had supposedly stopped and the phonograph was alien and unheard of.” Like another of Hamilton’s subjects, Texas native Dorothy Scarborough, Lomax was a post-Reconstruction white Southerner who felt compelled to salvage and archive African American music in the face of historical changes that led him to project his own pastoral yearnings into the music even as he recoiled in horror from jazz, “race records,” and other signposts of black urban modernity.

Hamilton’s study abounds in paradoxes. None is so pointed as the way in which the early white

folklorists’ possessive investment in a particular kind of musical blackness—the old, pure, uncorrupted stuff from the age before mechanical reproduction—is transformed by mid-century into . . . record collecting! Hamilton’s final chapter offers a fascinating portrait of James McKune, the ur-collector at the center of New York City’s so-called Blues Mafia, a tiny subculture of white aficionados in the mid-1950s who traded old 78s, drew up wish lists, and learned from McKune that Charlie Patton—whom nobody had ever heard of—was the real deal, the progenitor of something called “Delta” or “country” blues. In Hamilton’s hands, McKune emerges as a sort of paleface brother-in-spirit to the mythic bluesman that his esoteric, premodern tastes helped create: a troubled, ill-fated loner who lived for his chosen art form.

Guido Van Rijn’s *Kennedy’s Blues* is the third volume in the Dutch scholar’s trilogy of monographs that also includes *Roosevelt’s Blues* (1997) and *The Truman and Eisenhower Blues* (2004), and the recorded black voices it bodies forth—which include preachers and comics as well as blues performers—are irrepressibly modern and politically engaged. The old folkloristic claim about the blues being essentially apolitical, a music of lyricized personal lament and stomping good times, is blown to bits by Van Rijn.

The civil rights movement poured new life into the blues, he makes apparent, leading many of its practitioners to comment forthrightly on the trials and transformations of black folk North and South. John F. Kennedy’s election in 1960 raised black hopes; his temporizing on racial matters during the first two years of his presidency, combined with the surging black activism represented by sit-ins and freedom rides, led to a remarkable outpouring of politicized blues records, including B. B. King’s

1962 double-voiced single “I’m Gonna Sit in Till You Give In,” overtly addressed to King’s “girl” but clearly admonishing America at large:

Yes, I’m gonna sit in till you give in and give me all of your love (2x)

Night time, daytime, sunshine or rain, I’ll be riding that old freedom train.

Yes, I’m gonna sit in till you give in and give me all of your love.

Yet politically engaged doesn’t always mean at odds with the (white) American nation. The Kennedy-era blues songs discussed by Van Rijn, many transcribed and published here for the first time, do things like celebrate John Glenn, warn against Nikita Khrushchev, and, after Kennedy is assassinated in Dallas, lionize the fallen president as a folk hero; they bespeak an identification with the national sense of purpose, particularly as the nation’s will seemed increasingly determined to end segregation. Van Rijn skillfully evokes Kennedy’s political transformation, noting that he gave his television address “accepting the moral righteousness as well as the constitutional legitimacy of African-American demands for equality” on June 11, 1963, the same day Governor George Wallace made his “segregation forever” stand in the University of Alabama doorway. Several of Van Rijn’s blues elegies note that Kennedy was murdered “in a southern land,” as though he, too, were a member of the black family; protest and patriotism coexist here. This isn’t your grandpa’s Delta blues, this upswelling of black song celebrating the space race and mourning the end of Camelot, but it’s plenty real, and it’s one of the places where blues scholarship is right now.

ADAM GUSSOW

The New Encyclopedia of Southern Culture

Sponsored by

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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.

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Michael Montgomery and Ellen Johnson, editors.

Explores language and dialect in the South, including English and its numerous regional variants, Native American languages, and other non-English languages spoken over time by the region's immigrant communities.

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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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Volume 8, *Environment*. Martin

Melosi, editor.

Examines how the South's ecology, physiography, and climate have influenced southerners—not only as a daily fact of life but also as a metaphor for understanding culture and identity.

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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.

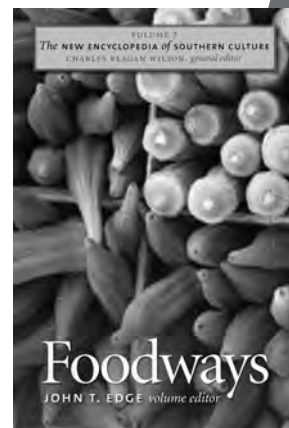
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Volume 10, *Law and Politics*.

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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SOUTHERN FOODWAYS REGISTER

The Newsletter of the Southern Foodways Alliance

Smiling, he would slowly pour the sour pale-yellow liquid into our tallest glass then pinch golden chunks of the still-oven-warm wedges into it until brimming.

—From the poem “Cornbread in Buttermilk,” by Michael McFee, featured in *Cornbread Nation 4*

From the President: Why We Study Food

As a scholar of food, I often find myself defending why it is important to study food. In spite of front page news and Internet stories that deal with international food shortages, genetically modified crops, and food scares like the recent tomato crisis, the study of food is still viewed with some skepticism in the academy.

How does the study of food contribute to the quest for greater knowledge within the academy? What new theories or analytical interpretations can be gained from the study of food? Food provides a more nuanced reading of the texture of daily life in the past, but is that *all* there is? I call these the “so what?” questions.

Because my academic home is the field of American Studies, my answer to this question lies in the relationship between food and the construction of regional and national identity, which has much to do with the concept of

difference. How can we understand our own experience without contrasting it to the experience of others? Boundaries are critical to identity formation.

As an imagined community of Southerners, whether at an SFA symposium or at home, we define who we are, in part, by the foods we eat and those we don't. By studying five major cultural processes associated with food—production, regulation, representation, identity, and consumption—we can better understand our historical experience as Americans and as Southerners. Food reflects both our national and regional culture as surely as do the fields of art, folklore, geography, history, literature, music, politics, and religion.

The problem with the study of food—and the challenge for the Southern Foodways Alliance—is food itself. If only food were more arcane, less accessible, less

popular, not so sensual or comforting, even divisive, its study would surely find a place in the hallowed halls of the academy. I keep my fingers crossed that one day soon we will establish a named professorship in Southern Foodways at the University of Mississippi—a critical step in the evolution of the Southern Foodways Alliance.

The “so what?” question is the wrong question. The real question is about the “small things forgotten,” the detail, the texture of everyday life—pigs smoked, oysters shucked, tamales shaped, cakes baked, cocktails stirred, the *foods shared at a common table*—tell us about who we are, where we come from, and where we're going.

My family suffered a terrible loss this year—my dear brother-in-law, Grey Ferris, died in the early summer after a long fight with cancer. We went back to my husband Bill's home in Vicksburg, Mississippi, to be with family and to attend Grey's funeral.

As family and friends gathered, food arrived in an elaborate display of community organization and love. Emily Compton and her daughter, Danny, brought homemade Vicksburg tomato sandwiches, stuffed eggs, tomato aspic, and a beautiful congealed salad of brandied peaches and ginger that glistened like amber. Each night, Bobby Ferguson, a talented carpenter and friend of the family, came by with a casserole prepared by his wife, Elaine, who told us, “I just made what my family loves.”

There were stiff drinks of bourbon enjoyed with cheese straws, platters of fried chicken and pulled pork, and

Upcoming SFA Events

August 22: Potlikker Oxford, sponsored by Jack Daniel's Tennessee Whiskey, in collaboration with the Oxford Film Festival. Featuring catfish on the plate and muscadines on the screen.

September 10: Inaugural Viking Range Lecture, University of Mississippi, featuring Bich Nguyen (*Stealing Buddha's Dinner*) and Monique Truong (*Book of Salt*).

October 22–23: Delta Divertissement, Greenwood, Mississippi

October 23–26: Eleventh Southern Foodways Symposium, Oxford, Mississippi (Note from the SFA staff: While this year's symposium theme is drink, we will focus on soft drinks as well as hard drinks, on beverages like buttermilk and water and colas, too.)

January 9–11: Blackberry Farm Taste of the South SFA Benefit. A gathering of the Fellowship of Southern Farmers, Artisans, and Chefs

(continued on page 20)

delicacies brought from New Orleans by Grey's mother-in-law, Mittie Terral, whose weekly visits from Louisiana revived the family with her gumbos and étouffée. Dr. Eddie Lipscomb, a veterinarian from nearby Port Gibson, brought a pecan-smoked brisket he had lovingly prepared for the family. There were strawberry cakes, blueberry pound cakes, caramel cakes, and double fudge brownies baked by Mary Bell Gibbs—whose mother was famous for her brownies, too.

While we attended Grey's funeral in town, Story Stamm Ebersole, a talented Vicksburg caterer, laid out supper for the family—platters of Mrs. Compton's tomato sandwiches and big bowls of chicken salad. Food never tasted as good as at that meal. We ate and drank in small groups and later gathered in a large circle around Bill and Grey's mother, Shelby Ferris, telling family stories until late in the night. If ever there was an answer to the "so what?" of why we study food, the answer lay in the food served that week and how it poignantly expressed Southern community, memory, and tradition.

My term as president of the SFA board will end at the fall symposium, and I am honored to turn the gavel over to Angie Mosier, who brings great passion, vision, and creativity to the organization. For their dedication and tireless efforts on our behalf, I want to express my gratitude to SFA staff—John T. Edge, Amy Evans, Melissa Hall, Mary Beth Lasseter, and Joe York; to the staff at the Center for the Study of Southern Culture at the University of Mississippi—Ann Abadie, Mary Hartwell Howorth, Ted Ownby, Charles Wilson; as well as to Gloria Kellum, Vice Chancellor for University Relations.

The SFA has grown dramatically in the last two years, and our talented board of directors has devoted untold hours to strengthening our institution. Lastly, I want to thank the members of the SFA. I feel especially privileged to have worked with each of you over the past two years as your president.

MARCIE COHEN FERRIS
UNIVERSITY OF NORTH CAROLINA
AT CHAPEL HILL

Expansion of the SFA's Oral History Initiative

Last year we began working with writer and SFA board member Sara Roahen to collect more of the stories behind the South's food. Sara spent weeks roaming Louisiana, talking up cooks and meat market owners in an effort to add more oral histories to our Gumbo and Boudin Trails. This year she's back in the field—and back home in New Orleans—adding even more content to these two Louisiana culinary trails. By the spring of 2009 we hope to double the number of interviews for each project, making these two iconic Louisiana foods some of the most thoroughly documented culinary traditions in our archive.

Another colleague in the field is writer and SFA member Francis Lam. Francis splits his time between New York City and Ocean Springs, Mississippi, so we invited him to collect oral histories related to ethnicity in the seafood industry on the Gulf Coast. Last we spoke to Francis, he was on his way to interview an 87-year-old Croatian ex-shrimper named Corky.



Chris Siler, owner of Siler's Old Time BBQ, formerly Bobby's Bar-B-Que, in Henderson, Tennessee

SFA member Rien Fertel, who will be attending Tulane University as a PhD candidate in history in the fall, spent the summer in Tennessee, revisiting the barbecue joints that are part of our Memphis and Rural Tennessee Barbecue oral history projects. Those projects, which were conducted back in 2002 and 2003, respectively, were our first efforts at collecting the stories behind the food.

Since we were new to this thing called oral history, the stories were short and the projects thin. So Rien went into the field to follow up with all of the folks we spoke with a handful of years ago, and he already has a lot to report: one place has burned, others are closed, and the whole hog tradition in rural Tennessee is dying out. All is not lost, however: some of the places we documented six years ago are still going strong, albeit under new ownership, such as Siler's Old Time BBQ, formerly Bobby's Bar-B-Que, in Henderson, Tennessee.

Look for these interviews and more to be added to our Web archive in the coming months. Meantime, visit www.southernfoodways.com to hear more of the stories behind the food.

AMY EVANS

BOOK NOTES

Bon Appétit, Y'all: Recipes and Stories from Three Generations of Southern Cooking.

By Virginia Willis. Berkeley, California: Ten Speed Press, 2008. \$32.50 cloth.

Virginia Willis has a delightful way of weaving together three generations of Southern cooking in *Bon Appétit, Y'all*. She begins by introducing her family—her maternal grandmother, “Meme,” her grandfather, “Dede,” and her mother, all of whom grew up in rural Georgia. Her grandmother’s fond memories of farm life—milking cows, curing hams, and making butter and cheese—inspire her and naturally evolved when her family moved to Louisiana and expanded their culinary repertoire. She watched Julia Child’s show religiously, which led to her work with Southern cooking icon Nathalie Dupree and then to study at both L’Academie de Cuisine in Maryland and La Varenne in Burgundy, France.

No doubt, the old South comes through in recipes like Pimento Cheese, Meme’s Fried Chicken and Gravy, Old-Fashioned Pot Roast, Country Captain Chicken, Mama’s Fried Fatback, Gulf Coast Oyster Po’ Boys, and Mama’s Seafood Gumbo. Some Southern dishes are adapted to contemporary tastes, such as Chicken Saltimbocca with Country Ham, Fried Catfish Fingers with Country Rémoulade, and Shrimp with Parmigiano-Reggiano Grits and Tomatoes. There are also counterparts with a French accent, such as Fingerling Potato Salad, Boeuf

Bourguignon, Provençal Lamb Chops, and Roasted Beet Salad with Walnuts and Walnut Oil.

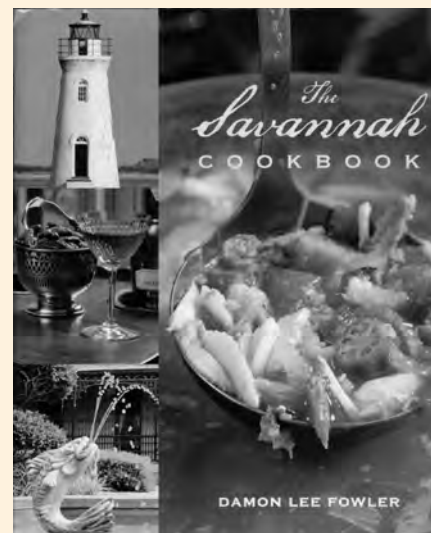
It’s the techniques that give the book a common thread—the braising, stewing, frying, and baking. Ms. Willis admits trying to update certain dishes without success, like Aunt Julia’s Chocolate Pie, finally admitting, “If it’s not broke, don’t fix it.” There are also many sections with culinary instructions and photos, to help with cutting up chicken, making soufflés, choosing fish and fish substitutions, and so on. Who knew that Meme’s Fried Okra, Funeral Grits, and Buttermilk Angel Biscuits would find a comfortable place next to Yukon Gold and Edamame Mash, Coq au Vin, and Chocolate Pots de Crème? Virginia Willis sets a table where it all comes together and still feels supremely Southern and wonderful.

KAREN CATHEY

The Savannah Cookbook.

By Damon Lee Fowler. Layton, Utah: Gibbs Smith, Publisher, 2008. \$29.95 cloth.

The latest in Damon Lee Fowler’s meticulously researched, beautifully written books about Southern cooking looks at the food of his hometown Savannah. It’s traditionally a home-based cuisine, blessed by an abundance of seafood and rice and enlivened by the contributions of the many cultures that passed through this port city. Chief among these is the cooking of the



enslaved peoples who provided the labor for the rice and cotton economy.

The cooking of Savannah has much in common with that of the rest of the South, but Fowler concentrates on the dishes that are unique to this community: Savannah Black Turtle Bean Soup, Daufuskie Crab Fried Rice, Creamed Chicken Madeira on Rice Waffles, Crab and Grits. Of particular interest, given the subject of the 2008 SFA Symposium, is the section on Savannah beverages. Madeira is, of course, identified with Savannah, but you’ll also find recipes for Chatham Artillery Punch—the original is said to have been mixed in horse-watering tubs; Sherry Cobbler; and a lethal milk rum punch called Milk of a Wild Cow.

The book is sumptuously illustrated with photographs by John Robert Carrington III.

TOM HEAD

SFA Contributors

KAREN CATHEY’s firm, Bon Vivant, provides product development support and market research for food industry clients. A founding member of the SFA, she is based in Arlington, Virginia.

AMY EVANS is SFA’s oral historian.

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*.

Mary Beth Lasseter is SFA’s associate director.

THOMAS HEAD, editor of the SFA newsletter *Gravy*, writes on food, drink, and travel for a variety of publications.

Mary Beth Lasseter Reports from SFA's Vicksburg Field Office

Since mid-December, my daily routine with the SFA has changed. I still answer the e-mails that arrive every day, connecting news reporters with our member experts, inviting newbies to the SFA rolls, and forwarding the occasional pickle question straight to John T. But these days, I do all this SFA work—appropriately—from my dining room table.

After I married last August, the SFA and I struck a deal: I'd stay in Oxford to see through the annual October symposium, and then I'd relocate in December to finally live with my husband. These days, while Ned works with the Coastal Hydraulics Lab of the Army Corps of Engineers, I spread the gospel of Southern food from the SFA's first-ever field office in Vicksburg, Mississippi.

There are a number of good connections between this town and the SFA. Vicksburg is home to the Southern Cultural Heritage Foundation, an organization founded with the help of the Center for the Study of Southern Culture in Oxford. Currently, the SCHF is host to the SFA's traveling photography exhibition, *Meet the Folks Behind the*

Food: The SFA Oral History Initiative at Year Three. Conveniently, I was able to deliver the photographs on one of my twice monthly Oxford commutes.

Vicksburg also has a hot tamale tradition, documented by our oral historian, Amy Evans, and featured on the SFA's Tamale Trail. And, importantly, the place is home to L. D.'s Kitchen, a soul food joint that serves the best macaroni and cheese I've ever tasted. (Note: L stands for Larry, but the D remains a mystery to most locals.) Vicksburg has proven a good fit for our first field office.

I had great visions of excess spare time before I moved, thinking—rather absurdly, I now realize—that an office away from the telephones would free up my schedule. I've quickly filled that spare time with new projects. With the urgency of phone calls removed, SFA has been able to devote my time to longer-term initiatives, like the Web site revision (coming soon) and the plans for a new membership database (to replace the overtaxed system we now use). We even wrote and received a \$20,000 grant to support our oral history initiative.

Another SFA-inspired mission has

also filled my personal time: the Vicksburg Farmers' Market. Encouraged by fellow SFA member Anne Freeze, who recently helped jump-start a market in her new home of Columbus, Mississippi, I've worked with a small cadre of friends to organize a farmers' market in downtown Vicksburg. Our early efforts were met with the usual skepticism brought to newcomer stirrings, but if you visit Vicksburg this summer, you'll see the naysayers shopping for squash with the rest of us. Our market hosts over 25 vendors and welcomes an average 600 to 800 shoppers each weekend. We sell ripe red tomatoes from local farmer Bill Freeman, sweet and juicy Smith County watermelons, and even coffee from the local coffee shop/folk art studio, Highway 61.

If ever you're in Vicksburg, drop me an e-mail at the usual spot: sfmail@olemiss.edu. You'll find me at the farmers' market on Saturday mornings, but with a visit on a weekday I'll show you around SFA's newest field office and, conveniently, we can also have lunch there.

SOUTHERN FOODWAYS ALLIANCE



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Faulkner and Yoknapatawpha 2008

“The Returns of the Text”

“The Returns of the Text”—topic of the 35th annual Faulkner and Yoknapatawpha Conference 2008—reaffirmed, before over 200 Faulkner fans, the growing tendency among scholars and critics to regard the literary text as primary: that it is not an illustration of forces at work in the world, an “example” of truths that can be told in nonliterary terms, but rather a distinctive language in which we hope to find original insight into the conditions—historical, social, cultural—of its writing and our reading. By no means is this approach an attempt to “purify” the text of its involvement in the real affairs of its readers—as New Criticism seemed to insist—but rather a recognition that the value of literature depends ultimately on its capacity to say what other texts are unable (or unwilling) to say.

Taylor Hagood provided a reading of the “Benjy” section of *The Sound and the Fury* that attends closely to its specific language, finding a straightforwardness that belies the alleged abnormality of its source; Theresa Towner, in “The Weird Stuff,” presented a series of readings of some of Faulkner’s less well-known short stories. James Harding mined the rich, if repressed, meaning of Temple Drake’s oft-used pronoun “it” in her account of her first evening at Frenchman’s Bend in *Sanctuary*. Arthur Kinney, reinterpreting the relationship between the rejected *Flags in the Dust* and *The Sound and the Fury*, focused on narrative principles of juxtaposition and simultaneity that Faulkner continued in the latter novel rather than, as critics have often claimed, moving to an entirely different form of fiction. James Carothers went outside Faulkner’s fictional texts to give a full-dress reading of his Nobel Prize speech, suggesting that not only does it not ignore the writer’s earlier, and for many his greatest, work, but constitutes a summary of the entire career.

But textual emphasis proved perfectly compatible with extratextual disciplines. Martyn Bone explored *Light in August* and Nella Larsen’s *Quicksand* in terms of their comparable geographies of migration, as Joe Christmas and Helga Crane gradually discover the impossibility of biracial identity through their travels in the U.S., Mexico, and Denmark. Thadious Davis, while emphasizing Faulkner’s shift in *Light in August* from the auditory and the heard to the visible and the seen, also noted the spectacular historical and cultural contexts of the novel in the rise of the Nazi party, the emergence of Gandhi and the strategy of civil disobedience, and the advent of Mickey Mouse and animation. Tim Ryan linked the adventure of the tall convict in “Old Man” to a Delta blues song by Charlie Patton, with both song and story taking their historical and cultural cues from the 1927 Mississippi flood. Owen Robinson traced Faulkner’s career-long fascination with New Orleans, a sometimes neglected site that often impinges critically, as in *Absalom, Absalom!*, on Faulkner’s “postage stamp of native soil.” Ethel Young-



Beverly Carothers

From left: Mayor Richard Howorth, Donald Kartiganer, and Willie James Faulkner pose with portrait of William Faulkner following a conference session.

Minor inferred in the African American Easter service in *The Sound and the Fury* and “That Evening Sun” Faulkner’s characteristic blend of stereotypes of race, religion, and region and his manipulation of them toward cultural transformation.

In addition to the scholarly papers, Faulkner’s text was vividly brought home at the conference with a presentation by John Collins, director of the acclaimed New York dramatic production of *The Sound and the Fury* (April Seventh, 1928), which consists of nearly every word of the opening section of the novel—and without a single non-Faulkner word added. Willie Faulkner, of Memphis, discussed the breadth of the genealogical “text”: the history of Forkner, Fawkner, Faulkner, Falkner, and Fortner (to mention just a few) in the United States.

The John D. Williams Library announced the acquisition of a different set of texts at the picnic at Rowan Oak: a correspondence between William Bacher, a Hollywood film producer, and Faulkner regarding the possible movie script of the novel *A Fable*.

Other conference events were Chris Cranford’s showing of his film *Brother Will and Colonel Jim*, an interview with Jimmy Faulkner; three Teaching Faulkner sessions, led by James Carothers, Charles Peek, Terrell Tebbetts, and Theresa Towner; and tours of north Mississippi.

Forty students from Women’s University and the University of Texas at Dallas added energy and illumination to the conference. Students are eligible for group-rate discounts to the conference as well as access to dormitory housing. It is a somewhat less expensive way to experience the longest running annual conference devoted to a single author in the United States.

DONALD M. KARTIGANER

2008 Ninth Annual Faulkner Fringe Festival Dedicated to Jill Faulkner Summers

James B. Carothers opened the Faulkner Fringe Festival this year by dedicating the program to Jill Faulkner Summers, acknowledging that in her passing “THERE was a QUEEN.”

Thanks to the generosity and hospitality of Vickie and Wil Cook, owner and manager of Southside Gallery, on the Square in Oxford, Faulkner on the Fringe meets there each year at 10:00 p.m. on the Tuesday night of the Faulkner and Yoknapatawpha Conference. Approximately 60 guests arrived after a full day of scholarly papers in anticipation of wine and snacks and of something short, entertaining, and related to William Faulkner. They were not disappointed; the only rule is a maximum of 10 minutes on stage.

Celebrating Faulkner in song, Christine and John Smith sang their original composition “Faulkner Comes A-Fur-Piece with the Rolling Stones,” which was skillfully integrated into a dramatic presentation (with a gender twist) from *Light in August*.

Charles Peek then read excerpts from Andrew Bennett’s creative writing, his master’s thesis “Brother’s Keeper.” The thesis expands Faulkner’s *The Sound and the Fury*, resuming the stories of Caddy, Quentin, Jason, and especially Benjy in 1948 and 1949. Peek was on Bennett’s thesis committee at the University of



Colby H. Kullman

Faulkner Fringe Festival participants (from left) Mary Barres Riggs, Betty Harrington, Charles Peek, John Smith, Christine Smith, Rebecca Jernigan, and James B. Carothers

Nebraska at Kearney; Bennett will pursue doctoral work in the fall at Syracuse University. Bennett’s own physical disability, together with studies of disability from Syracuse, helped inform his thesis project.

Betty Harrington impersonated Temple Drake in a dramatic reading from *Sanctuary* depicting Temple’s recollection of the incident with the corn cob. Rebecca Jernigan then shared Wendell Berry’s comments on reading Faulkner and the importance of reading aloud. Mary Barres Riggs concluded the program by reciting her poem on Nijinsky’s ballet *L’après-midi d’une Faun* in relation to Faulkner’s *Marble Faun*, which she followed with a related autobiographical poem, “On Leaving Faulkner on the Fringe.”

Special thanks was given to Marianne

Steinsvik, founder and “Lady Liberty” of the Faulkner Fringe Festival, for it was 10 years ago that she exclaimed: “Every year I come to the Faulkner Conference and listen to the scholars read their papers and share their ideas while all I get to do is stand at the microphone and ask a question or two. I also have something to say.” Thanks to Marianne, Faulkner on the Fringe, which began as an unsanctioned, revolutionary program, is now accepted and praised by the mainstream devotees of the Faulkner Conference. If you wish to sign up for next year’s Faulkner Fringe Festival, please send your idea to Colby H. Kullman at egcolby@olemiss.edu or call 662-236-3958.

COLBY H. KULLMAN

(continued from page 1)

the South not as just a region but in relation to global issues and occurrences—all helped in the development of the project.

“The idea of what it meant to be black and white was up for grabs after the Civil War, when for the first time our nation was going to include nonwhite people into the national body,” she said. “We have to look at discrimination very carefully to see how it is constructed on different terms. What I’m finding is that the culture

was very much impacting the questions scientists were asking and the answers they were coming up with.”

“The project is especially exciting,” Ownby added, “because it involves so many topics—actual skulls and bones, questions of racial definition, doctors and the military, and the North, South, and West in the late 1800s.”

Bercaw received her bachelor’s degree in history from Oberlin College and her master’s and doctoral degrees in American civilization from the University of Pennsylvania. Her first book, *Gendered Freedoms: Race, Rights, and the Politics of the Household in the*

Mississippi Delta, 1861–1875, was published by the University Press of Florida in 2003. She has edited two projects. *Gender and the Southern Body Politic*, published by the University Press of Mississippi in 2000, is an important collection of essays by several scholars who were rethinking how to do gender studies. She also coedited, with Ted Ownby, the *Gender* volume of *The New Encyclopedia of Southern Culture*, to be published by the University of North Carolina Press in 2009.

LINDSEY PHILLIPS

Shakespeare's Child

Jill Faulkner Summers was not well known to many present Faulknerians. She chose to make her own life in Charlottesville and Albemarle County, Virginia, where she raised her family with her husband, the attorney Paul Summers, and where she developed a variety of interests, especially including her father's love of horses and riding. She returned to Oxford only occasionally, perhaps most memorably for the first day of the issue of the William Faulkner stamp, and, again, in more recent years when she brought her children back to Rowan Oak, so they could learn more about their family heritage.

She must have been, like her father, an intensely private person, and she chose not to capitalize on her father's fame. She was a genuine conservator of her father's literary estate, occasionally endorsing particular projects that had special relevance to her mother, such as the publication of her father's cycle of poems, *A Vision in Spring*.

We know her as her father's companion on the journey to Stockholm to receive the Nobel Prize in 1950, and it was, perhaps, her mother's suggestion that convinced her father to make the journey he was otherwise reluctant to undertake, and we know Jill covered the trip for her high school newspaper, of which she was editor. Her father addressed both her high school graduating class and her Pine Manor Junior College graduating class, and he dedicated *A Fable*, the great project of his late fiction, to her.

It must have been difficult to be the daughter of William Faulkner, for there was often tension at Rowan Oak, and the relations between her parents were sometimes volatile. Perhaps the most unforgettable story about her relationship with her father was about the time when she was expecting friends for a social occasion at Rowan Oak and asked her father to refrain from drinking. Pappy, she said, looked above and beyond her and said, "Nobody remembers Shakespeare's children."

I hope he said this with some regret for the anguish of his child and that she sensed his sadness for the peculiar life she must, perforce, have led with him. We would prefer to think of her as his beloved "Missy," whom he always greeted with genuine love and affection in his letters from California. He was a proud father of the bride at Jill's wedding, and on that occasion he seemed genuinely happy.

Let us hope she could remember such moments, and the happier years in Charlottesville, and let us acknowledge in her passing, that THERE was a QUEEN.

JAMES B. CAROTHERS



NOTES ON CONTRIBUTORS

ADAM GUSSOW, associate professor of English and Southern Studies at the University of Mississippi, is the author of *Mister Satan's Apprentice: A Blues Memoir*, *Seems Like Murder Here: Southern Violence and the Blues Tradition*, and the recently published *Journeyman's Road: Modern Blues Lives from Faulkner's Mississippi to Post-9/11*.

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.

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. In addition to his work on Faulkner, he has published articles and book chapters on a number of modernist writers and theorists, including Conrad, Eliot, W. C. Williams, Kafka, Hemingway, Welty, Philip Roth, Freud, Kierkegaard, and Murray Krieger.

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.

COLBY H. KULLMAN is professor of English at the University of Mississippi. Among his publications are articles on Tennessee Williams and other modern dramatists, *Theatre Companies of the World*, and *Speaking on Stage: Interviews with Contemporary American Playwrights*. He is coeditor of *Studies in American Drama: 1945–Present*.

MARY BETH LASSETER, associate director of the Southern Foodways Alliance, lives in Vicksburg, Mississippi. She received a BA degree from the University of Notre Dame and two degrees from the University of Mississippi, an MA in Southern Studies and an MBA.

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.

LINDSEY PHILLIPS is a senior journalism major and an intern for the Office of Media and Public Relations at the University of Mississippi. She was a 2007 intern at *Austin Magazine* in Austin, Texas.

Southern Culture Catalog

Civil Rights in the Delta

Journalist Curtis Wilkie in conversation with Patti Carr Black, Emmett Till's cousin Wheeler Parker, Sumner residents Frank Mitchener and Betty and Bill Pearson, Henry Outlaw of the Delta Center for Culture and Learning at Delta State University, and former Mississippi governor William F. Winter. March 29, 2006.

Color, 60 minutes.

DVD1148 \$20.00

Friends \$18.00

Scene at courthouse in Sumner in 1955 during the Emmett Till murder trial



Photo Courtesy: Memphis Commercial Appeal

Faulkner's Mississippi: Land into Legend

Transforms the fiction of William Faulkner's mythical Jefferson and Yoknapatawpha into the reality of Oxford and Lafayette County, Mississippi, with quotations from Faulkner's writings correlated with appropriate scenes. The first motion pictures inside Faulkner's home are presented along with rare still photographs of the writer. Narrated by Joseph Cotton. Script by Evans Harrington. Producer, Robert D. Oesterling, University of Mississippi Center for Public Service and Continuing Studies. 1965.

Color, 32 minutes.

DVD1069 \$25.00

Friends \$22.50

"Are You Walkin' with Me?" Sister Thea Bowman, William Faulkner, and African American Culture

Overview of programs Sister Thea presented at the annual Faulkner Conference from 1980 through 1989. Produced by Lisa N. Howorth,



Center for the Study of Southern Culture, 1990.

Color, 30 minutes.

DVD 1016 \$25.00

Friends \$22.50

William Faulkner Stamp Ceremony

A 22-cent Literary Arts Commemorative stamp honoring William Faulkner was issued by the United States Postal Service during a ceremony at the University of Mississippi on August 3, 1987. The DVD of this program includes remarks by author Eudora Welty, Faulkner's daughter, Jill Faulkner Summers, and others.

Color, 34 minutes.

DVD1231 \$25.00

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The Eleventh Oxford Conference for the Book Poster (2001)

Poster features Richard Wright photograph by Carl Van Vetchen.

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William Faulkner and Eudora Welty

This film features Eudora Welty at the opening session of the 1987 Faulkner and Yoknapatawpha Conference. Welty reads from her story "Why I Live at the P.O." and answers questions about her work and Faulkner's.

Color, 34 minutes.

DVD1104 \$25.00

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Books All New, Limited Number of Copies Available

The South: A Treasury of Art and Literature
 This richly illustrated volume includes well-selected texts and images from more than 300 years of life in the American South. Edited—and signed—by Lisa Howorth. 384 pages; 120 color, 100 black-and-white illustrations. Only a few copies of this 1983 publication are left. Cloth. B1006 \$150.00 Friends . . . \$135.00

Faulkner and Yoknapatawpha Conference Proceedings
Studies in English, Volume 14
 1974 conference papers by Malcolm Cowley, Elizabeth M. Kerr, and David Sansing along with transcripts of discussions by Joseph Blotner, Evans Harrington, and others. Paper. B1020 \$25.00 Friends . . . \$22.50

Studies in English, Volume 15
 1975 conference papers by Cleanth Brooks, William Boozer, Carvel Collins, Blyden Jackson, Richard Godden, and Elizabeth M. Kerr along with transcripts of discussions by Victoria Black, Christine Drake, Howard Duvall, Robert J. Farley, Lucy Howorth, Mary McClain, Phil Mullen, William McNeil Reed, Dean Faulkner Wells, and others. Paper. B1021 \$25.00 Friends . . . \$22.50

The South and Faulkner's Yoknapatawpha
 1976 conference papers by Daniel Aaron, Michael Millgate, Darwin Turner, John Pilkington, Evans Harrington, Shelby Foote, Linda Weishimer Wagner, Victoria Fielden Black, and Louis D. Rubin Jr.
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The Maker and the Myth
 1977 conference papers by Calvin S. Brown, Albert J. Guerard, Louis P. Simpson, Ilse Duso Lind, and Margaret Walker Alexander.
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 1978 conference papers by Malcolm Cowley, Hugh Kenner, Thomas Daniel Young, Horton Foote, Ilse Duso Lind, and Bruce Kawin.
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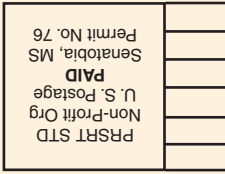
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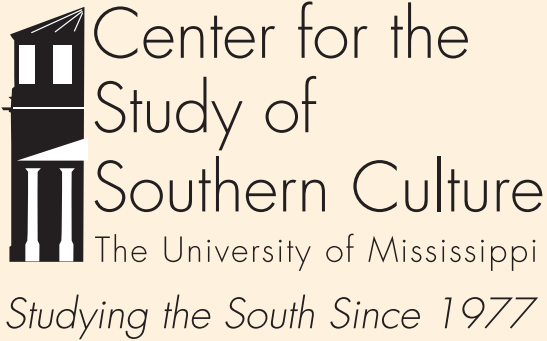
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