

The New Encyclopedia of Southern Culture Nearly Complete

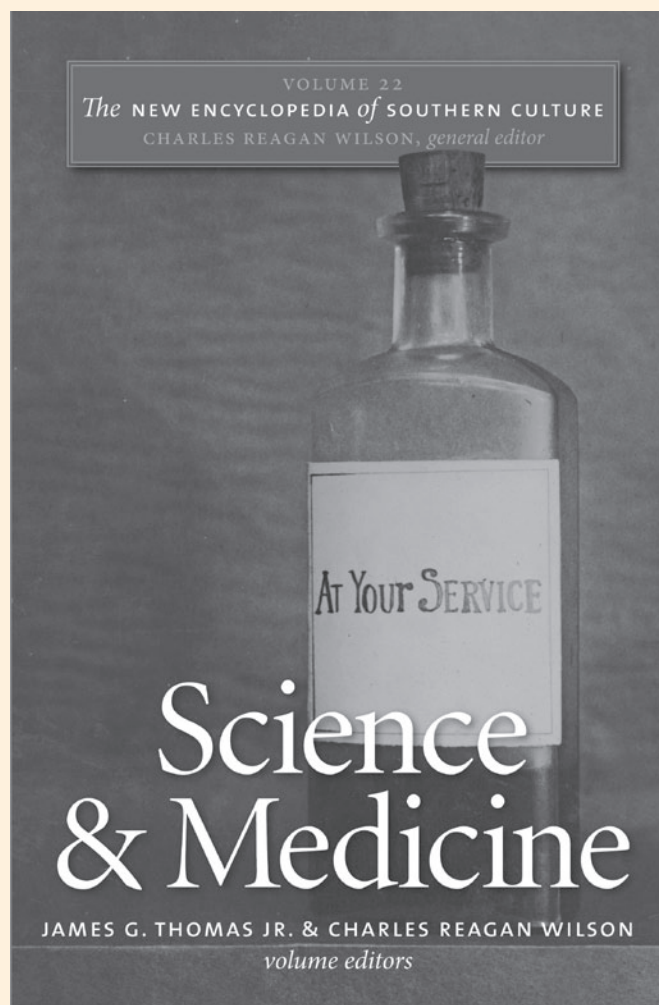
Final Volumes to Be Published This Spring

The *New Encyclopedia of Southern Culture* series, a decade-long project that began in earnest in early 2003, is nearing completion. The final two volumes in the 24-volume series, *Folk Art* and *Race*, are scheduled for publication by the University of North Carolina Press (UNC Press) this May. Volumes 21 and 22, *Art and Architecture* and *Science and Medicine*, are now in print.

"The twenty-four volumes of *The New Encyclopedia of Southern Culture* stand as an extraordinary achievement and a tribute to the long and productive relationship UNC Press has enjoyed with the Center for the Study of Southern Culture," said UNC Press editorial director Mark Simpson-Vos. "Seeing the now almost-complete set of books on my shelf is one of the daily joys of coming into my office, especially when I think of the ways readers will benefit for years to come from the hard work and thoughtful contributions of the series' many volume editors and contributors."

The final countdown to the realization of the entire series began with volume 21, *Science and Medicine*. Coedited by the Center for the Study of Southern Culture associate director for publications James G. Thomas Jr. and former Center director Charles Reagan Wilson, the book appeared in print this past November. Thomas and Wilson have also worked as the series' managing editor and general editor, respectively. Ann Abadie, the Center's associate director emerita worked closely with Wilson and Thomas as the series associate editor.

"Once we received the first copies of the *Science and Medicine* volume, we began to feel a sense of conclusion," said Thomas. "The manuscripts for the last three books had just recently been sent to the Press, and much of the work on the series was complete. I wasn't receiving contributions anymore, and



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DIRECTOR'S COLUMN

This has been a good time for the Center for the Study of Southern Culture. As this issue shows, *The New Encyclopedia of Southern Culture* project is coming to completion, faculty members, friends, and alumni are publishing books and doing other extraordinary things, a long-term film project will be showing in the spring on public television stations, conferences are bringing an exciting range of people to campus, and new and not-so-new faculty are teaching all sorts of interesting classes.

So, it's not easy to talk about difficulties. But a lot of people on and off the University of Mississippi campus have been talking about difficulties since some students angry at the election of Barack Obama went out on election night and used racist language to condemn the president and his supporters. That topic deserves consideration here. The university's responses included condemning the event and those involved, having a large and public walk through campus to reinforce its commitment to openness and respect, convening committees to investigate the event itself (the Incident Review Committee's report is available at <https://secure1.olemiss.edu/tools/userfiles/mkcleary-300-cef212bc-e0a0-4081-a441-e39504d04efd.html>) and to think more broadly about how to take actions about sensitivity and multiculturalism, encouraging new and ongoing discussions, and making other efforts.

With some combination of anger and frustration, people immediately began asking questions. I want to use this column, thinking both as a citizen of the university and a historian with my own anger and frustration, to do the same.

For example, people wondered what to call the event. A riot? An angry political protest? An incident? Should those of us at the university who deal with issues of race talk more about challenges, problems, and things undone, or should we use harsher language about the failure of our efforts to encourage respect for all people?

Questions began immediately about both causes and effects. How many people on campus will wonder if they are as welcome or as safe or as respected as they thought they were before election night? How many people who might have applied to be a student, staff member, or faculty member will not apply to the university? How many people who might have come as a guest will decline or think twice? How many alumni will face doubts or questions about the value of their education? How many people on campus will face suspicions about what it might say about them that they work at a campus where such things take place? And what of student life? Are there practices in student life that allow racist language in some circles? Do various forms of social segregation work against people learning the destructiveness of such practices? Does calling sports teams the Rebels allow some people to assume that racist language is acceptable? Did student discussions inside and outside class become more difficult?

How can we best use the language of scholars to think about displays of racism? Do we teach the right things? And do we teach them in the right ways? And do we teach them to the right people? Many people immediately thought of the 1962 riot that pitted opponents of integrating the University of Mississippi against the federal government and U.S. military, and many also wondered about the university's programs, just a month earlier, that commemorated those events. Did the election night events represent, to use the language of countless historians, continuity and the persistence of racism? Or was this a new or different sort of racist event and, in the language of so many historians, an example of discontinuity? Do the old works on southern race and politics by C. Vann Woodward, the most influential scholar of southern discontinuity, relate to racist language used to condemn President Obama and his supporters? Woodward argued in several works that racist language in politics represented attempts to form coalitions among people who could share an identity. Were there political, coalition-building goals that cut across class or other lines on display on election night? Many newer scholars who deal with the social construction of race have viewed racism as part of a different type of politics that tries to make white privilege seem normal and natural, to win potential arguments without having them, or perhaps to shift the center of arguments. For these historians, racism is slippery and of-

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Current Projects at *Living Blues*

Last year we began digitizing current issues of *Living Blues* and making them available as a digital subscription. The magazine can now be read on iPad and is available on our website and iTunes. A digital subscription is \$15 or is included as a bonus with a hardcopy subscription.

After the initial response to the digital edition, we began digitizing our entire catalog of issues dating back to our premier issue in October 1970. We've had a lot of interest in back issues over the years, and over time this could prove to be a cost-effective way to distribute them. Eventually, we will have the entire catalog of 220-plus issues available in a digital format for readers, subscribers, and researchers. Ideally, we can monetize our archive and make it available to libraries, researchers, and fans for a reasonable fee to defray the cost of the project.

Additionally, we are implementing the *Living Blues* Legacy Project to preserve blues music documents. We have a dedicated audience, and over the years they've accumulated a wealth of material. Of course, some LPs, posters, or memorabilia have value in the marketplace, and we expect people to keep or sell this material. On the other hand, personal photographs, old cassette tapes, or news clippings may only have research value, and we hope to get them archived. Significantly, the stature or popularity of a blues artist is unimportant in this regard. Almost any historical blues document can contribute to the overall story of a city or a music scene at a particular time.

Editor Brett Bonner and I had talked about this project before, because of the number of artists and writers we deal with, but it really got going when I met John Allison, son of jazz pianist Mose Allison. He visited the Blues Archive last year and we spoke about his father's career and John's interest in the blues. He explained that he had old cassette tapes of Delta Blues Festivals from the 1980s, as well as interviews with Mississippi folk artists and recordings of sermons from Reverend Willie Morganfield's Bell Grove Missionary Baptist Church in Clarksdale, Mississippi. Naturally, I wanted to hear what he had, but I immediately recognized the need to preserve the audio on the tapes. Although cassette tapes have a fairly long shelf life, they are constantly deteriorating.

Digitizing cassette tapes is time consuming, but eventually this material will be available to the public via our Blues Archive here on campus. We are also letting our current and former contributors know about the project in hopes of preserving audio interviews they've accumulated over the years. The great thing about the Legacy Project is that once we've digitized the materials, we can return the original cassettes to their owners. Importantly, contributors can work with Greg Johnson in the Blues Archive and place restrictions on use of the material. In time, we hope to work with professionals throughout the blues industry that may donate materials that researchers can use for years to come.

Mark Camarigg

Living Blues News

It's rare these days for anyone even remotely attached to the blues to hit the *Billboard* Top 100, but 28-year-old blues guitar phenom Gary Clark Jr. has done just that. Clark's new release debuted at # 6 last week. Clark (whom we profiled in our "Breaking Out" column in *LB* #192 in 2007) has been seen on Letterman, Leno, Fallon, *Good Morning America*, and other big shows presenting his take on the blues.

And while purists might get their feathers ruffled over some of his songs, if his popularity can help bring a focus back on the blues and increase its overall appeal . . . well, more power to him. We'll have Clark on our next cover with an in-depth story on the young man from writer Lee Hildebrand.

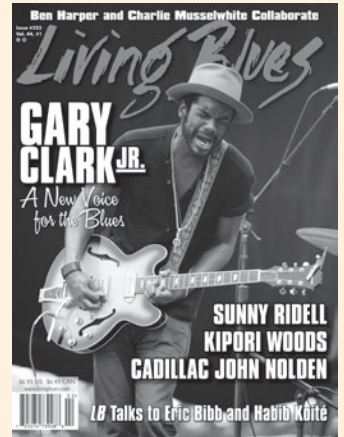
Speaking of young blues guitar phenoms, this issue's "Lost Blues Files" is a real winner. Louisiana-based Excello recording artist Leroy Washington won't ring a bell to most folks, but if you ever hear his wonderful song "Wild Cherry" you'll be an instant fan. I stumbled on a 45 rpm of "Wild Cherry" at a junk store in Louisiana about 15 years ago and was totally blown away by it. But when I tried to find out more about the artist who had recorded it I came to a quick dead end. Fifteen years later, writer Gene Tomko approached me about doing a column on Leroy Washington. The man was still a biographical mystery, and what little was known about him was wrong. Hats off to Tomko for his persistence and dogged determination to get to the bottom of the story. After a long and often frustrating trail of detective work, we present in this issue the story of "Louisiana's Guitar Wizard" Leroy Washington—complete with rare, unpublished photos and a surprising (to say the least) discovery at Washington's burial site.

I have a few *LB* business items: We have stopped giving away the free sample of the digital edition of *LB* on our website, but our print subscribers can get the digital edition free by signing up. Just send an e-mail to digital@livingblues.com and put "Free digital edition" in your subject line. We'll get you set up at no extra charge!

We have started posting the *Living Blues* Radio Charts on the website on a monthly basis rather than every two months. Charts will be up by the seventh of the month. Go online to livingblues.com and check out the latest charts.

And last, we have redesigned our Facebook page and shut down the old one. (We tried to migrate everyone but only had marginal success.) Our new Facebook page features photos, announcements, and special offers you won't get anywhere else. Please like us on Facebook and friend us on Twitter to keep up with the latest goings on at *Living Blues*.

Brett J. Bonner



JANUARY

- 30 "Who Belongs? Becoming Tribal Members in the South"
Mikaëla Adams
Assistant Professor of History
University of Mississippi

FEBRUARY

- 6 "I Won't Be Reconstructed": Confederate Memory in Popular Culture"
Joseph Thompson
Southern Studies Graduate Student
- 13 "Ordinary Citizens' Sense of Place in Pre-Civil Rights Movement West Point, Mississippi"
Terry Jean Williams Buffington,
Anthropologist
Oxford, Mississippi
- 20 "I Can See It All from Here": What Happens When Andrew Bird Comes South"
Mel Lasseter
Southern Studies Graduate Student
- 27 "Down Friendship: A Journey Home"
Chelsea Wright
Southern Studies Graduate Student

MARCH

- 6 "Flush Times and Fever Dreams:



Brown Bag Lunch and Lecture Series Spring Semester 2013

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

- | | |
|--|--|
| A Discussion of Capitalism and Slavery in the Age of Jackson" Josh Rothman Director, Frances S. Summersell Center for the Study of the South Associate Professor of History and African American Studies University of Alabama | Roy Button Southern Studies Graduate Student |
| 13 Spring Break | 10 "A Screening of <i>This Haus of Memories</i> " Justin Nystrom Documentary and Oral History Studio Loyola University, New Orleans |
| 20 "How to Parse a Press" Walter Biggins and Steve Yates University Press of Mississippi | 17 "The Memory of the Civil Rights Movement at the University of Mississippi, 1962–2012." Jillian McClure Southern Studies Graduate Student |
| 27 "Asian Invasion: Asian Carp and Their Journey through the Mississippi River System" Meghan M. Holmes Southern Studies Graduate Student | 24 "The End of an Era: <i>The New Encyclopedia of Southern Culture</i> Project Concludes" Ann Abadie, Center associate director emerita James G. Thomas Jr., Center associate director for publications Ted Ownby, Center director Charles Reagan Wilson, former Center director |
| APRIL | |
| 3 "Growing Communities: Urban Gardens and Community Development in New Orleans" | |

Mark Your Calendars 2013!

Wednesdays

January 30–April 24
Brown Bag Lecture Series

February 21–23

Porter Fortune Jr. History Symposium

February 21–24
Oxford Film Festival

February 25
Tracie McMillan
American Way of Eating
Lecture
University of Mississippi

February 28–March 3

Charleston Wine and Food Festival
Charleston, South Carolina

March 17–20

Mississippi Delta Cultural Tour

March 21–23

Oxford Conference for the Book

April 3–4
Music of the South
Conference

May 19–20

Stir the Pot at Poole's Diner
Featuring Steven Satterfield
of Miller Union
Raleigh, North Carolina

May 21

The New Encyclopedia of Southern Culture
Celebration
Library of Congress
Washington, D.C.

May 30–June 2
Zingerman's Camp Bacon
Ann Arbor, Michigan

June 7

Potlikker NYC at Blue Smoke
New York, New York

June 8–9

Big Apple Barbecue Block Party
New York, New York

June 20–23

Summer Foodways Symposium
Richmond, Virginia

Cuba—People

A Gammill Gallery Exhibition

Photographs and text by Bob Michaels

Bob Michaels's photography, which focuses on the people of rural Cuba, will be on exhibition in the Gammill Gallery in Barnard Observatory until February 21. On Friday, February 15, Michaels will give a lecture on his work in Barnard Observatory, with a reception to follow. The time of the event will be announced on the CSSC website and Facebook page.

Adapted from the artist's statement:

"I made these photos during 12 trips to Cuba, from 2009 to 2012. I visit the parts of Cuba that the tourists do not explore, including smaller, rural communities. My photos give some insight into a culture seldom understood by Americans. It is a culture basically unchanged by political events of the last half-century. Economic problems result in a way of life reminiscent of many years ago—a way of life without the influence of the Internet, mass-market television, advertising, large stores, and easy transportation. The photos show this social, happy community existence.

"There are similarities between this Cuban culture and small Southern places. The economic resourcefulness, the close-knit communities, the influence of religion, and the pleasure derived from the basic parts of life are comparable.

"I travel alone, with limited language skills, sometimes not knowing exactly where I am. I travel as the Cubans do—in the backs of trucks, on buses and horse-drawn wagons, and catching rides in private vehicles. I always stay in families' rented rooms rather than in hotels so that I can continue to learn more of the day-to-day life of the people I'm photographing."



"This young couple was dancing on the Prado to the music of one of the groups that frequently sets up and plays for the public late in the afternoon. The Prado, completed in 1852, is a wide, elegant, marble and terrazzo promenade and narrow park stretching 10 blocks from the sea to the capitol building in downtown Havana. Considered one of the great urban designs of the modern era, it is home to pedestrians and people socializing under the trees. It also serves as the playground for several adjacent schools, the home of the Saturday-morning *permuta*, or real estate exchange, and as an artists' exhibition space."



"This farmhand was standing in the doorway of his home out in the country in Sancti Spiritus province when I indicated I wanted to photograph him. He told me '*un momento*' and disappeared inside but quickly returned with this huge mango for the photo. Then he gave me the mango."



"Every community has a *hogar materno*, or maternity house, where pregnant women stay as they approach birth. This assures they have transportation to the hospital since most do not have telephones and only a select few have access to an automobile. The women sleep in communal rooms and receive breast-feeding and other health counseling. Most importantly, they are removed from their daily responsibilities of cooking, cleaning, and looking after the children. This *hogar materno* is in Vinales, a small agricultural town in western Cuba."

Feders's Second \$100,000 Gift to Support Oxford Conference for the Book

As native Mississippians, Ron and Becky Feder grew up steeped in the folkways of the American South. But it took an extended stay in the faraway Philippines to help them truly appreciate the extraordinary—and decidedly unique—culture of their homeland.

The Feders have been donating their money and time to the study and preservation of Southern culture ever since. Most recently, the couple provided a second gift of \$100,000 to the Center for the Study of Southern Culture to support the Oxford Conference for the Book. It's one of many such gifts to the University over the years from the Feders, who also previously donated \$100,000 to the conference and another \$100,000 to the Center's Music of the South Endowment Fund, plus \$50,000 to the Southern Foodways Alliance.

"A gift like this is pretty extraordinary, both because it is such a big help to the Oxford Conference for the Book and also because it makes it much easier to plan for the future of the conference," said Center director Ted Ownby. "The funds will pay a lot of the travel expenses of the speakers and allow the conference to attract the diverse group of people—writers and publishers and agents and others—that make the OCB such a unique event."

Becca Walton, the OCB's director and associate director for projects at the CSSC, agreed. "We so appreciate the Feders's gift, as it demonstrates an enduring interest in the power of the written word to bring diverse people together for meaningful discussion. With a firm foundation made possible through gifts like the Feders's, the conference is growing and will continue to reach new audiences eager for a discussion of the common experience of reading."

Born and raised in Vicksburg, Ron Feder graduated from Ole Miss in 1973 with a bachelor's degree in political science. There, he met Becky, his future wife, and lured her across the country when he joined the Air Force in 1974. "Since I couldn't live without her, I suggested she finish her degree elsewhere



Robert Jordan

Center Director Ted Ownby with Ron and Becky Feder at Barnard Observatory

and come with me to California, where I was stationed," he recalled. The two married in 1975, lived for a while in the Washington, D.C., area, and then returned to Oxford when Feder enrolled in law school. "It was during law school that I learned that the Center had been formally established a year earlier," Feder said. "Becky and I did not really pay attention at that time because, well, we figured we knew enough about Southern culture because we had been living it most of our lives. It was not until we journeyed nine thousand miles to the Philippines, on the far edge of the western Pacific, that we realized the peculiar wonder of Southern culture."

Having rejoined the Air Force as a judge advocate upon graduating from law school in 1981, Feder found himself stationed, along with Becky and their children, at Clark Air Base in the Philippines during the tumultuous last years of President Ferdinand Marcos's administration. The island nation, he noted, "was not exactly the tropical paradise that we had envisioned." Fortunately, the Feders got to enjoy the blues-tinged sounds of home once a week when the Armed Forces Broadcast Network started carrying the *Highway 61* radio pro-

gram, created by the Center and its former director Bill Ferris. "That's when the Center became important to Becky and me and literally forced us to choose between a career that could take us all over the world or a return to sweet home Mississippi," Feder said.

They chose Mississippi, of course, and Feder soon settled into a highly successful private law practice in Ocean Springs. After buying a second home in Oxford in 2001, the couple reached out to Center associate director Ann Abadie and offered assistance where it was needed most. "She told me about the Conference for the Book, and we made our initial ten-year commitment to that program in 2002," Feder said. "We recently renewed for another ten years because we appreciate the great work the conference has done over the years, celebrating the lives and works of great southern writers like Eudora Welty, Walker Percy, Flannery O'Connor, Larry Brown, and Barry Hannah."

An avid reader of both fiction and nonfiction, Feder says he doesn't have any one favorite author, but he and his wife are both fans of UM's own Tom Franklin. And, after 34 years of active

and reserve Air Force service, including a four-month tour of duty in Baghdad in 2006, Feder still soldiers on, in a sense, as a Civil War reenactor. He belongs to a group, based in St. Louis and central Illinois, that portrays Company G of the 11th Mississippi Infantry Regiment, an Oxford and Lafayette County regiment that fought under General Robert E. Lee at Antietam, Manassas, and Gettysburg, among other historically significant battles. The reenactments, Feder said, give him "insight into the terrible trauma of the American Civil War, the grinding humiliation of defeat and occupation experienced by the South, and, most importantly, how these two phenomena created 'the mind of the South,' as the writer W.J. Cash so brilliantly described it. It also explains why, in Mississippi and elsewhere in the Old Confederacy, 'the past is never dead.'"

As chair of the Center's advisory board, Feder urges his fellow southerners to support its programs, such as the Music of the South Conference and the Southern Foodways Alliance. Too many denizens of the South "don't appreciate southern culture as something unique or special," he said. "They enjoy life down here and just don't ponder the hows or the whys."

Feder considers the Center as "the flagship program of Ole Miss and one of the very few that truly distinguishes Ole Miss from all the other colleges and universities in this country." After all, as the Feders began to realize during their time in the Philippines, the American South, although it continues

to endure, may not always prevail. "We could see that it was slowly homogenizing into the larger, blander American culture," he recalls. "How wonderful, we thought, that the Center is documenting and studying the hows and whys of the South's cultural landscape before it all disappears into the larger American melting pot."

The Center for the Study of Southern Culture is open to receive gifts from individuals and organizations by sending a check to the University of Mississippi Foundation, P.O. Box 249, University, MS 38677, or by visiting www.umfoundation.com/makeagift.

Rick Hynum

Southern Studies & Southern Foodways Seek to Fill Position

The University of Mississippi seeks a postdoctoral teaching fellow and adjunct assistant professor in Southern Studies for 2013–14.

The successful candidate should have a PhD by the time of appointment and should study the relationship between foodways and cultural life in the American South. Teaching responsibilities will include two courses—a Southern Studies course entitled *Foodways and Southern Culture* and a second course related to foodways in his/her discipline, i.e., history, English, sociology, anthropology, or another liberal arts discipline.

The postdoctoral fellow will also work to expand connections between the Southern Foodways Alliance—a documentary- and outreach-focused institute within the Center for the Study of Southern Culture—and various academic programs of the university.

Candidates must complete an online application at jobs.olemiss.edu.

Candidates should also attach to the online application, or send by mail, the following supplementary materials: a letter that outlines research and teaching interests, a syllabus or plan for teaching a foodways course, a vita, and a chapter-length writing sample.

Three letters of recommendation should be mailed to Ted Ownby, Director, Center for the Study of Southern Culture, P.O. Box 1848, University of Mississippi, University, MS 38677.

The review of applications will begin soon and continue until the position is filled or an adequate applicant pool is established.

The University of Mississippi is an EEO/AA/Title VI/Title IX/Section 504/ADA/ADEA employer.



Call for Papers **The Southern Quarterly** A Journal of the Arts in the South

invites submissions of interdisciplinary scholarly articles, interviews with major Southern writers, composers, and artists, unpublished archival materials, and poems anchored in the ethos of the South. Please submit original manuscripts to the following address:

Managing Editor, The Southern Quarterly
The University of Southern Mississippi
118 College Drive #5078
Hattiesburg, MS 39406-0001



THE UNIVERSITY OF
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COLLEGE OF ARTS AND LETTERS

For complete guidelines go to: www.usm.edu/soq/guidelines.htm.

AA/EOE/ADA

The 20th Oxford Conference for the Book

The 20th Oxford Conference for the Book will take place March 21–23, 2013. The program includes readings, panel discussions, and talks by more than 45 talented writers from across the nation. To learn more about all guest speakers, please visit the conference's revamped website, oxfordconferenceforthebook.com.

Panel Discussions and Talks

Panels will explore a range of topics, including recent civil rights histories and biographies, southern grit lit, eco-poetry and environmental literature, making art books, music biography in the global South, and literacy issues in an increasingly multilingual nation. A poetry reading will be followed by a discussion of craft.

Past Grisham Writers in Residence, along with the current Grisham Writer, will discuss their experiences writing, teaching, and living in the literary town of Oxford. Another panel will explore the relationship between writing and teaching. A special program will celebrate the life and work of Evans Harrington.

Thacker Mountain Radio will have a special OCB show at 6:00 p.m. on Thursday, March 21.

Readings and Conversations Presented by Square Books

Square Books will present both well-known and up-and-coming writers currently on book tour for several sessions of readings. On Saturday, Square Books will also host a discussion of publishing with industry professionals. Check the OCB website in February for announcements of the writers and publishers who will join us.

Young Author's Fair

The 2013 YAF will be held on Friday, March 22, at the Ford Center for Performing Arts, with over 1,000 area fifth graders and ninth graders from the public schools of Lafayette County and Oxford in attendance.



Jewell Parker Rhodes, author of *Ninth Ward*, will give a presentation for fifth graders at 9:00 a.m., and Mary Amato, author of *Guitar Notes*, will give a talk for ninth graders at 10:30 a.m.

The goal of the YAF is to give each child a book of his or her own to read along with classmates and teachers during the 2012–13 school year. Square Books Jr. works with local teachers to choose books that are relevant and engaging for the students. The conference then invites the books' authors to present programs to each grade. That afternoon, both authors will sign books at Square Books Jr.

Special thanks goes to the Junior Auxiliary of Oxford for sponsoring the fifth-grade program and to the Lafayette County Literacy Council for sponsoring the ninth-grade program. Sincere thanks to Square Books Jr., the engine of the YAF.

SPECIAL SOCIAL EVENTS

Welcome Lunch – Thursday, March 21, at 11:30 a.m.

Hosted by the University of Mississippi Library, this lunch in Archives and Special Collections is a wonderful kickoff event that concludes with a talk by W. Ralph Eubanks of the Library of Congress.

Free but reservations appreciated. Please return the registration form on page 11 or sign up at oxfordconferenceforthebook.com/attend.

Opening Reception Benefiting the OCB – Thursday, March 21, at 7:00 p.m.

Held at the historic Barksdale-Isom House, this opening reception is a lively fundraiser with wonderful food, drinks, and conversation with fellow conference-goers and guest writers. A portion of the ticket price is tax-deductible.

Tickets are \$50 each and reservations are required by March 15. Please return the registration form on page 11 or purchase tickets through the OCB website.

Poetry Talk and Lunch – Friday, March 22, at noon

Hosted by the Lafayette County Oxford Public Library, this lunch includes a talk on craft by poet Nicole Cooley.

Free but reservations required. Return the registration form on page 11, sign up at the OCB website, or call 662-234-5751 to reserve your spot.

RELATED EVENTS ON PUBLISHING FOR CONFERENCE-GOERS

Brown Bag Lecture – Wednesday, March 20, at noon, Barnard Observatory University Press of Mississippi offers publishing guidance in “How to Parse a Press”

Walter Biggins and Steve Yates with the University Press of Mississippi will give a presentation they call “How to Parse a Press.” Both Biggins and Yates are university press publishing professionals and published fiction writers. In this session they will help faculty and authors discover ways to discern which university press might be right for a particular manuscript.

Pitchapalooza – Wednesday, March 20, at 7:00 p.m., Off Square Books

Pitchapalooza is an event designed for authors to pitch book ideas and get advice about the publishing process.

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Oxford Conference for the Book Schedule

THURSDAY, MARCH 21

- 10:30 a.m.** Optional check-in begins. Get your parking pass if you did not request and receive by mail.
- 11:30 a.m.** Lunch hosted by the University of Mississippi Library
- Noon** Opening Talk by W. Ralph Eubanks, Library of Congress
“Of Books and Libraries: Why Libraries, Publishing, and Storytelling Still Matter”
- 1:30 p.m.** Chancellor’s Welcome by Daniel W. Jones
Writing at the University: The University of Mississippi Grisham Writers
Tom Franklin, moderator
Michael Knight, Brad Watson, and Nic Brown
- 2:30 p.m.** Contemporary Poetry Readings and Discussion
Beth Ann Fennelly, moderator
Robert Griffith and Nicole Cooley
- 4:00 p.m.** Writing Southern Grit Lit
Kathryn McKee, moderator
Brian Carpenter, Alex Taylor, and Ron Rash
- 6:00 p.m.** *Thacker Mountain Radio*
- 7:00 p.m.** Opening Reception (advance registration required)
Barksdale-Isom House

FRIDAY, MARCH 22

- 9:00 a.m.** Young Readers’ Program: 5th Grade
Jewell Parker Rhodes, *Ninth Ward*
- 10:00 a.m.** Evans Harrington Remembrance
- 10:30 a.m.** Young Readers’ Program: 9th Grade
Mary Amato, *Guitar Notes*
- Noon** Poetry Talk and Lunch at the Lafayette
Oxford Public Library (advance registration required)
Nicole Cooley, poet

- 1:30 p.m.** Writing and Teaching
Chris Offutt, moderator
Alice Randall, Skip Horack, and Owen King
- 2:30 p.m.** *The Ecopoetry Anthology*
Reading and Discussion
Ann Fisher-Wirth, moderator
Laura-Gray Street, Juan Carlos Galeano, and Forrest Gander
- 3:30 p.m.** Readings Presented by Square Books
Authors TBA
- 4:30 p.m.** Recent Civil Rights Movement Books
Curtis Wilkie, moderator
Michael O’Brien, Michael V. Williams, and Barbara Matusow
- 6:00 p.m.** Identity Politics and Gua Bao
Eddie Huang in Conversation with John T. Edge
Off Square Books
- 6:45 p.m.** Book Signing for All Conference Authors

SATURDAY, MARCH 23

- 8:30 a.m.** Coffee in the Lobby
- 9:00 a.m.** Art Books, Their Purpose and Future
Bill Dunlap, moderator
Estill Curtis “Buck” Pennington, Rick Gruber, Judith Bonner, and Leila Salisbury
- 10:30 a.m.** Literacy and the Language Barrier: Discussion of Literacy and English as a Learned Language
Panelists TBA
- 11:30 a.m.** Lunch on Your Own
- 1:30 p.m.** Music Biography in the Global South
Ted Ownby, moderator
Ben Sandmel and Vladimir Alexandrov
- 2:30 p.m.** Square Books Panel on the State of Publishing
- 4:00 p.m.** Readings Presented by Square Books
Authors TBA
- 4:45 p.m.** Book Signing for All Conference Authors

continued from 8

Pitchapalooza

Hosts Arielle Eckstut and David Henry Sterry will select 20 writers at random to give a one-minute book pitch. Judges will help authors improve his or her pitch, critiquing everything from idea to style to potential in the marketplace. Authors come away with concrete advice as well as a greater understanding of the ins and outs of the publishing industry.

At the end of Pitchapalooza, the judges will pick a winner. The winner receives an introduction to an agent or publisher appropriate for his or her

book. To sign up to pitch, you must purchase a copy of *The Essential Guide to Getting Your Book Published*. Anyone who buys a copy receives a free 20-minute consultation, a \$100 value. If you don’t want to pitch, the event is free.

Eckstut and Sterry are cofounders of the Book Doctors, a company dedicated to helping authors get their books published. They are also coauthors of *The Essential Guide to Getting Your Book Published: How to Write It, Sell It, and Market It... Successfully* (Workman, 2010). Eckstut has been a literary agent for 18 years at the Levine Greenberg Literary Agency.

She is also the author of seven books and the cofounder of the iconic brand LittleMissMatched. Sterry is the bestselling author of 13 books on a wide variety of subjects, including memoir, sports, young-adult fiction, and reference. They have taught on how to get published at places such as Stanford University and Smith College and have appeared in the *New York Times* and *USA Today* and on NPR’s *Morning Edition*.

For more information on this event, visit thebookdoctors.com/workshops or e-mail books@squarebooks.com.

The 10th Annual Mississippi Delta Cultural Tour, set for March 17–20, 2013

This annual tour of the Mississippi Delta, March 17–20, 2013, is set to lead intrepid travelers across the Delta countryside once again. The tour will be based at the Alluvian Hotel in downtown Greenwood, and from there we'll explore the rich literary, culinary, and musical heritage of the Delta towns of Greenwood, Greenville, Clarksdale, Indianola, Winterville, Tutwiler, Rosedale, and Benoit. We'll make several stops that we've never made before, and we'll meet new scholars, writers, and filmmakers who are producing new work based in and on the Delta.

On Sunday afternoon, March 17, we'll gather at the increasingly famous Turnrow Book Company for an overview discussion on the history of the Mississippi Delta by local author-historian Mary Carol Miller, followed by a discussion with food journalist Susan Puckett and photographer Langdon Clay on their new book of Delta eateries, *Eat Drink Delta: A Hungry Traveler's Journey through the Soul of the South*, which will provide a tantalizing preview of what lies in store for the rest of the tour. "William Faulkner's Delta,"



Jimmy Thomas

2010 Delta Tour participants gather at the entrance of the B.S. Ricks Memorial Library, where they heard talks on Yazoo City writers by writer Gerry Helferich, on Willie Morris by JoAnne Prichard Morris, and on Henry Herschel Brickell by Teresa Nicholas.

a talk by Philip Gordon, the Frances Bell McCool Dissertation Fellow at the University of Mississippi, will con-

clude the day's sessions. This will be the first time a talk focusing specifically on William Faulkner in the Delta has been given on this tour. We'll end the day with dinner at the famous Giardina's Restaurant, founded in 1936.

On Monday, March 18, we'll start the day touring various blues sites, such as "where the southern crosses the yellow dog," with blues scholar and the host of Mississippi Public Broadcasting's *Highway 61* radio show, and then visit the B.B. King Museum and Delta Interpretive Center in Indianola. We'll dine on soul food at the iconic Club Ebony juke joint and then travel to the new Museum of the Mississippi Delta to visit an exhibition on the Civil War's impact on the Delta near Greenwood. Later that afternoon we'll return to Turnrow Book Company to snack on hot tamales with the Southern Foodways Alliance's (SFA) oral historian Amy C. Evans. She'll educate us on the SFA's hot tamale trail as well as on their barbecue, gumbo, and boudin trails. We'll end the day learning about Craig Claiborne,



Delta explorers Roberta, Carey, and Bill Sheriff (l-r) in 2011 in front of the Mississippi Blues Trail marker that commemorates Club Ebony

the celebrated *New York Times* food editor, from writer Tom McNamee. His book *The Man Who Changed the Way We Eat* “profiles Claiborne’s turbulent, brilliant, and unscripted life—which had such a profound impact on a huge swath of American culture,” claims Danny Meyer, writer and famed restaurateur. We’ll break for drinks at the Alluvian bar before we set forth to dine at Delta Bistro with chef Taylor Ricketts, a 2011 James Beard Awards “Best Chef—South” semi-finalist.

On Tuesday, March 19, we’ll tour the historic Burrus House (completed in 1861) on Hollywood Plantation in Benoit, where Tennessee Williams’s screenplay *Baby Doll* (1956) was filmed, and there University of Mississippi film and literature scholar Jack Barbera will give a talk on the film and its fascinating connections to ethnicity in the Delta. We’ll then have lunch at the Blue Levee restaurant in Rosedale. After lunch we’ll venture down to Winterville Mounds, just north of Greenville, to explore “the site of a prehistoric ceremonial center built by

a Native American civilization that thrived from about A.D. 1000 to 1450.” Site archeologists and historians will be on hand to explain the significance of this historic site. That afternoon in Greenville we’ll hear a lecture by literary scholar Marion Barnwell at the William Alexander Memorial Library on Greenville author Walker Percy, winner of the 1962 National Book Award for his novel *The Moviegoer*, and then dine at the famous Doe’s Eat Place, another historic Delta eatery that Amy C. Evans has documented for the Southern Foodways Alliance.

On Tuesday, March 19, en route to Clarksdale, we’ll visit legendary bluesman Robert Johnson’s gravesite, pause before 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 Tom “Tennessee” Williams spent a great deal of his impressionable early childhood and where

his maternal grandfather, the Reverend Walter E. Dakin, was rector for 16 years (1917–33). Following lunch at the Cutrer Mansion, New York filmmaker Karen Kohlhaas will show sneak-peek selections of her film-in-progress on the life of Tennessee Williams. That afternoon, Mississippi actress Alice Walker will perform scenes from Tennessee Williams’s Mississippi plays on the front porch of local resident Panny Mayfield. We’ll end the long day at the appropriately named Rest Haven, the Delta’s first stop for fine Lebanese food. Just prior to dinner, tour guide Jimmy Thomas will discourse on how the Lebanese, including his own ancestors, arrived in the Mississippi Delta.

The Delta tour is \$600 per person for all program activities, 11 meals, and local transportation. **The fee does not include lodging.** Remember to sign up early. A limited number of seats are available, and they are going fast. **Please use the registration form below to register.**

continued on page 12

THE MISSISSIPPI DELTA CULTURAL TOUR, MARCH 17-20, 2013

THE OXFORD CONFERENCE FOR THE BOOK, MARCH 21-23, 2013

The Delta Tour is \$600 per person for all program activities, daily meals, and local transportation. The fee does not include lodging. The Conference for the Book is open to the public, although three special events require reservations.

PLEASE MAIL REGISTRATION FORMS TO THIS ADDRESS: CENTER FOR THE STUDY OF SOUTHERN CULTURE
THE UNIVERSITY OF MISSISSIPPI • P.O. BOX 1848 • UNIVERSITY, MS 38677-1848 OR FAX TO 662-915-5814

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
HOME TELEPHONE _____ CELL _____
E-MAIL _____

Mississippi Delta Cultural Tour

I would like to reserve ____ spot(s) for:
____ 3/17–20 (\$600 each)

Special OCB Events

I would like to reserve a spot for:
____ 3/21 UM Library Lunch (free)
____ 3/21 Cocktail Reception (\$50)
____ 3/22 Oxford Library Lunch (free)

____ Please mail me a parking pass for the
UM Campus for March 21-23.

I am making a payment of \$_____.

____ Check, made payable to THE UNIVERSITY OF MISSISSIPPI, is enclosed.

____ Charge to ____ Visa ____ MasterCard Expiration Date _____

Account Number _____

Signature _____ Date _____

You may also sign up for the OCB online – oxfordconferenceforthebook.com

Payments are refundable if written request for cancellation is postmarked no later than March 5. No refunds will be made after March 5, 2013.

Group accommodations are offered at the Alluvian Hotel, in downtown Greenwood. **Rooms at the Alluvian require a separate registra-**

tion. Standard rooms are priced at a discounted rate of \$175 and include a full Southern breakfast. Call 866-600-5201 and ask for the Delta Tour rate. Additional rooms can be reserved at the Greenwood Best Western,

662-455-5777, or the Hampton Inn, 662-455-7985.

Call tour organizer Jimmy Thomas at 662-915-3374 for more details, or e-mail him at jgthomas@olemiss.edu.

The 10th Annual Mississippi Delta Cultural Tour, March 17–20

Experience the place, the people, the food, and the music in the cradle of American culture.

SUNDAY, MARCH 17 • GREENWOOD

- 3:00 p.m. Registration—Alluvian Hotel
- 4:00 p.m. Turnrow Book Company
 - Welcome by Jimmy Thomas
 - Welcome and introductions by Jamie Kornegay
 - Historical introduction to the Mississippi Delta by Mary Carol Miller
 - “Let Your Belly Be Your Guide”: Susan Puckett and Langdon Clay on *Eat Drink Delta: A Hungry Traveler’s Journey through the Soul of the South*
 - “Thinking about William Faulkner’s Delta,” by Philip Gordon
- 6:00 p.m. Pre-Dinner Cocktails at the Alluvian bar
- 7:00 p.m. Dinner at Giardina’s in Greenwood

MONDAY, MARCH 18 • INDIANOLA AND GREENWOOD

- 8:00 a.m. Southern Breakfast at the Alluvian Hotel
- 9:00 a.m. Depart for Indianola
- 10:00 a.m. “Good Morning, Blues. Blues, How Do You Do?”
 - Blues Tour of Greenwood, Moorhead, and Indianola, with blues scholar Scott Barretta
 - Visit B.B. King Museum and Delta Interpretive Center
- Noon Lunch at the Legendary Juke Joint, Club Ebony
- 2:00 p.m. Tour of the Museum of the Mississippi Delta
 - *War Comes to the Mississippi Delta* Exhibition
- 4:00 p.m. “Food in the Delta, Now and Then” at Turnrow Book Company
 - Hot Tamale Tasting with Amy Evans Streeter, SFA Oral Historian
 - Tom McNamee on Craig Claiborne and *The Man Who Changed the Way We Eat*
- 6:00 p.m. Pre-Dinner Cocktails at the Alluvian bar
- 7:00 p.m. Dinner at the Delta Bistro

TUESDAY, MARCH 19 • GREENVILLE

- 7:00 a.m. Southern Breakfast at the Alluvian Hotel
- 9:00 a.m. Depart for Benoit
 - Viewing of Tennessee Williams’s film *Baby Doll* en route
- 10:00 p.m. Visit *Baby Doll* House in Benoit
 - Jack Barbera talks on *Baby Doll* and Tennessee Williams
- Noon Lunch at Blue Levee in Rosedale
- 2:00 p.m. “The Earliest Deltans Lived Here”: A Visit to Winterville Mounds Historic Site
- 3:30 p.m. Visit William Alexander Percy Memorial Library
 - Marion Barnwell talk, “Walker Percy in Greenville”
 - Tour the Greenville Writers’ Exhibit
- 5:00 p.m. Ramble to the River and a Drive through Town
- 7:00 p.m. Dinner at Doe’s Eat Place

WEDNESDAY, MARCH 20 • CLARKSDALE

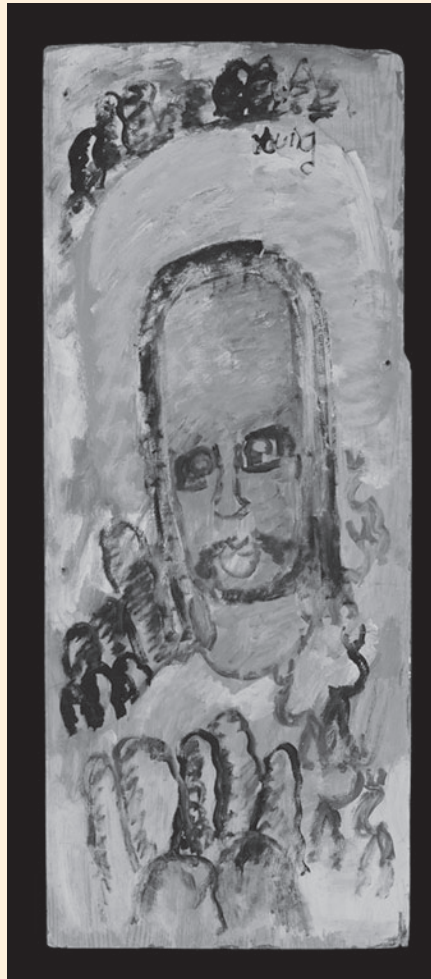
- 8:00 a.m. Southern Breakfast at the Alluvian Hotel
- 9:00 a.m. Depart for Tutwiler
 - Visit Little Zion Church and Robert Johnson’s Grave Site
 - Visit Money, Mississippi
- 10:30 a.m. Arrive in Tutwiler / Tutwiler Community Education Center
 - Quilting Display / Gospel Music
- Noon Arrive in Clarksdale / Lunch at Cutrer Mansion
 - “Documenting Tennessee,” talk by filmmaker Karen Kohlhaas
- 2:30 p.m. Visit St. George’s Episcopal Church and Rectory
- 3:30 p.m. Clarksdale Downtown Stroll
- 5:00 p.m. Cocktails and Porch Plays: Scenes from Tennessee Williams’s *A Streetcar Named Desire* performed by Alice Walker at the home of Panny Mayfield
- 6:30 p.m. Lebanese Dinner and Mile-high Pie at Chamoun’s Rest Haven Restaurant
 - Talk by Jimmy Thomas on Delta Lebanese

UM Museum Announces Recent Major Gift of Southern Art to the Permanent Collection

Robert Saarnio, director of the University of Mississippi Museum and Historic Houses, is pleased to confirm that a major gift of artworks has been added to the permanent collection. Noted Los Angeles art collector Gordon W. Bailey, a staunch advocate of Southern vernacular artists, made the generous donation, which includes works by Edwin Jeffery Jr., Jimmy Lee Sudduth, Charlie Lucas, Sulton Rogers, and Purvis Young. Through Bailey's generosity these works of self-taught art at the University Museum will gain regional and national attention, and visitors of all ages will be able to share in this gift.

"The Museum is exceptionally pleased to share with our audiences these highly compelling works by major American self-taught artists and, in the process, celebrate their having come to our permanent collection in recent months through the generosity of their donor," said Saarnio.

An exhibition, *Independent Expression: Self-taught Art of the Late 20th Century*, organized by guest curator James G. Thomas Jr., associate director for publications at the Center for the Study of Southern Culture, is scheduled from January 22 to April 6, 2013, and will feature captivating works in multi-



Christ (Sermon), Purvis Young, 1980s, mixed media on wood

University of Mississippi Museum gift of Gordon W. Bailey

ple media. A more extensive exhibition, also to be curated by Thomas, is planned for later this year.

"All of the artists in this exhibition are Southerners, and their work can be understood as 'folk,'" Thomas said, "but it's important to understand and acknowledge that these artists' creations have a rightful place within the canon of American art. It's not incorrect to understand the work within the contexts of race, region, or religion, but for too long the work of these self-taught artists has been marginalized. The creative process varies little, if any, between fine art and folk art. The difference here, as I see it, is that these artists are merely untrained, not less skilled."

The impetus for the gift came from Bailey's collaboration with Thomas on the *Folk Art* volume of *The New Encyclopedia of Southern Culture*, set for publication in May 2013. Bailey contributed entries on self-taught artists Sam Doyle and Herbert Singleton to the volume, and he contributed images from his collection with which to illustrate the book. "Mr. Bailey has been an enormous help to us on this *Folk Art* volume," said Thomas, "and his dedication to the arts is further exemplified through this gift to the University Museum."

In conjunction with the exhibition, the Museum will offer several activities for audiences of all ages, including a gallery talk by Thomas on Wednesday, February 6, 2013, from 5:00 to 7:00 p.m. and "Express Yourself!" Family Activity Day inspired by the exhibition for families with children ages three and up on Saturday, February 16, 2013, from 10:00 a.m. to noon.

The University Museum is at the intersection of University Avenue and Fifth Street. Hours are 10 a.m.-6 p.m. Tuesdays-Saturdays, and admission is free. For more information, visit www.museum.olemiss.edu or call 662-915-7073.

Alyssa Yuen



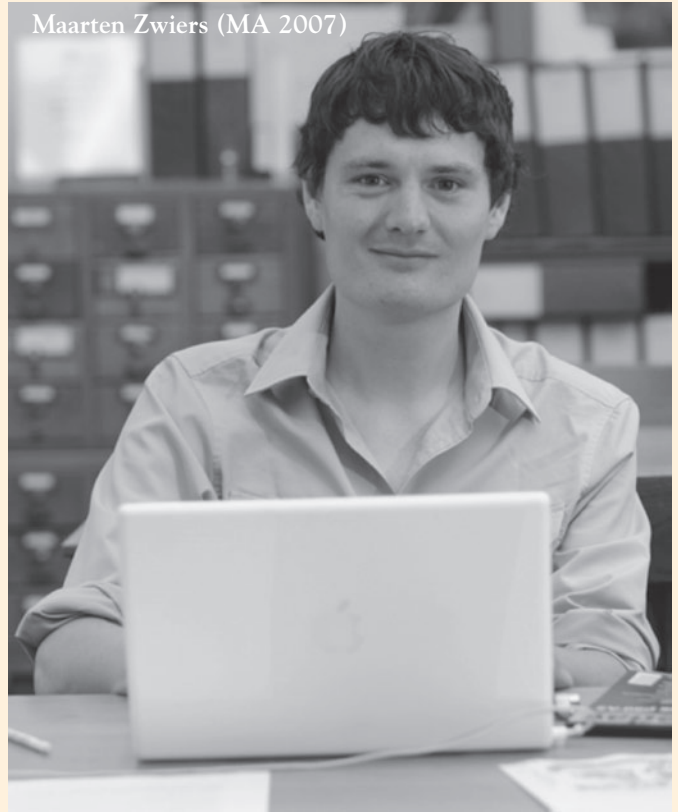
Alumni in Academics

From new publications to job news to paper prizes and lots of conference presentations, Southern Studies alumni and current students are making plenty of news as scholars. The publication of a new book by alumnus Jay Langdale (MA 1996) stands out as especially newsworthy. The ideas for *Superfluous Southerners: Cultural Conservatism in the South, 1920–1990*, published in late 2012 by the University of Missouri Press, began in Jay's thesis work in Southern Studies and continued as part of his history PhD dissertation at the University of Florida. Jay teaches history and is coordinator of the honors program at Andrew College in Cuthbert, Georgia, near where he and Jennifer Bryant Langdale (MA 1995) live in Eufaula, Alabama.

In fall 2012 Maarten Zwiers (MA 2007) successfully defended his dissertation, "James Eastland and the Shadow of Southern Democrats," at the University of Groningen. Maarten began studying Eastland while an MA student working in the Eastland Papers in Special Collections at the J.D. Williams Library. Maarten is teaching contemporary history at Groningen. Pete Slade (MA 1999), who teaches in the religion department at Ashland College, received news that a book he coedited on the work of Mississippi activist John Perkins will be published in 2013. Jimmy Thomas (MA 2007) published a chapter, "Mississippi Mahjar: The Lebanese Immigration Experience in the Mississippi Delta," in *Ethnic Heritage in Mississippi*, a 2012 collection edited by Shana Walton and Barbara Carpenter.

Among academic news in the past year or two, Molly McGehee (MA 2000) received notice that she has received tenure at Presbyterian College in Clinton, South Carolina. Robin Ferris (MA 2001) teaches history in a new position at Agnes Scott College in Atlanta, and Rob Hawkins (MA 2005) is in the history department at Bradley University. Franky

Maarten Zwiers (MA 2007)



Abbott (MA 2006) has a new position at the Alabama Digital Humanities Center at the University of Alabama. Bert Way (MA 1999) teaches history at Kennesaw State University, and Amy Clukey (BA 2002) teaches English at the University of Louisville. Several Southern Studies alumni teach from situations other than conventional faculty positions. For example, SFA oral historian Amy C. Evans (MA 2002) teaches a work-

shop on foodways documentary fieldwork at the University of Mississippi every summer, and Mary Amelia Taylor (MA 2011), marketing/web communications specialist at Judson College, teaches a required course called *Women in Society*. Pursuing his dissertation on Cherokee history at the University of Georgia, Josh Haynes (MA 2001) presented papers at recent meetings of the Southern Historical Association and the Trail of Tears Association in Georgia.

Comprehensive exams mark turning points in academic life that only people who take them can understand. Alan Pike (MA 2009) and Ben Gilstrap (MA 2009) have recently finished their exams at Emory and the University of Mississippi. Elizabeth Oliphant (BA 2008) at Pittsburgh, I'Nasah Crockett (MA 2009) at Vanderbilt, Xaris



Second from right, Rob Hawkins (MA 2005)

Martinez (MA 2011) at the University of North Carolina, Keri Edwards (MA 2012) at the University of Mississippi, Cathryn Stout (MA 2011) at St. Louis University, and Teresa Parker Farris (MA 2005) at Tulane are among the Southern Studies alumni taking or preparing for their exams. Alan Pike is one of several University of Mississippi alums who have worked for the journal *Southern Spaces* at Emory.

At least two current Southern Studies undergraduate majors won attention in 2012 through their academic work on blues issues. A paper by Neal McMillin, "Sexuality and the Blues: Comparison of B.B. King's Autobiography *Blues All around Me* and Eugene Redmond's poem 'Double Clutch Lover,'" won the university's award for the best nonfiction essay in the Southern Literary Festival Creative Writing Contest, and he will present the paper at the Southern Literary Festival in Columbus, Georgia. Yakeo Takada was a semifinalist for the Muhammad Ali Award for Writing on Ethics for a paper on copyright issues and the blues.

The 2013 Southern American Studies Association program in Charleston featured papers by seven Southern Studies MA students, plus one by an alum. Papers, many of them part of Southern Studies MA theses, included Michelle Bright's "The Owlcar Named Non-Normative Desire: Tennessee Williams's Use of Queer Birds to Expand the Boundaries of Freedom," Kaitlyn Hodges's "With Liberty and Justice for All: The Problems of United States Citizenship for Native Americans," Jillian McClure's "James Meredith or 'Forevermore': The University of Mississippi's Civil Rights Memorial, 1995–2011," Madelyn Duffey's "From Coronation to Cornyation: Kings, 'Queens,' and Royalty in Fiesta San Antonio," Steven Saunders's "The New 'American' Gothic: The South in the X-Files," Joseph Thompson's "Cyber Rebels: Civil War

About 20 faculty members have taught in Southern Studies before moving on to other positions, and readers of the *Southern Register* are likely to be intrigued by some of their news. Nancy Bercaw has a new position as a curator at the Smithsonian National Museum of African American History and Culture. Bob Brinkmeyer is the new director of the Institute of Southern Studies at the University of South Carolina, and Tom Rankin is director of the Center for Documentary Studies at Duke, which has a new MFA in Experimental and Documentary Arts. Bill Ferris is Joel R. Williamson Eminent Professor of History at the University of North Carolina at Chapel Hill and associate director of UNC's Center for the Study of the American South, and Alan Gallay has a new position as Lyndon B. Johnson Chair in U.S. History at Texas Christian University. Zandria Robinson teaches sociology at the University of Memphis, and Justin Nystrom teaches history and is codirector of the Center for the Study of New Orleans at Loyola. We welcome Jennifer Stollman, who has returned to the University of Mississippi to take a position with the William Winter Institute for Racial Reconciliation.

Superfluous Southerners



Cultural
Conservatism
and the
South 1920-1990

john j. langdale III

Memory and Conservative Politics on the Internet," and Mel Lasseter's "'We Are Not Your Savages': Insider and Outsider Definitions of Liberty in *Justified's* Harlan County." Alumna Amy Schmidt (MA 2007), a University of Arkansas PhD in English now teaching at Lyon College, is giving a paper entitled "'That Story Will Get You': Neo-slave Narratives, National Myths, and Legacies of Global Exploitation."

Several second-year Southern Studies students, including Chelsea Wright and Meghan Holmes, are making presentations at the Center's Brown Bag series in the spring, and some students and recent alumni, including Jesse Wright (MA 2010), Tyler Keith (MA 2011), and Bingo Gunter (MA 2011), will be presenting material at the Center's Music of the South Conference in April.

Three current graduate students are giving academic papers based on foodways scholarship. Paige Prather will be presenting her work on food justice in the Vietnamese American community of New Orleans East at the Global Gulf Conference at Tulane in February. Erin Scott shares her paper "Big and Bright: The Food of the State Fair of Texas" at the Southwest/Texas Popular Culture and American Culture Association Conference in Albuquerque in February, and Roy Button presents his paper on urban farming at the annual meeting of the Agricultural History Society in Banff, Alberta, Canada, in June.

Southern Foodways Alliance Feature Documentary *Pride & Joy* Debuts

Over the last decade the SFA has collected more than 700 oral histories and produced more than 30 films. We have trained our lenses on North Carolina pitmasters and Louisiana bartenders. We've captured the stories of Alabama shrimpers and Arkansas caviar fishermen. We've chronicled the work of Georgia cattlemen and Tennessee fried chicken cooks.

Now we are pleased to announce *Pride & Joy*, a feature-length documentary aimed at chronicling the depth and breadth of Southern food culture. The film is directed by Joe York and produced by John T. Edge and Andy Harper.

In this hour-long documentary, we focus on the tradition-bearers of Southern food culture. We present intimate por-



Allan Benton

Joe York

traits of people and places while asking important questions about our common culture: What do foodways tell us about

identity? How and why do traditional foodways endure?



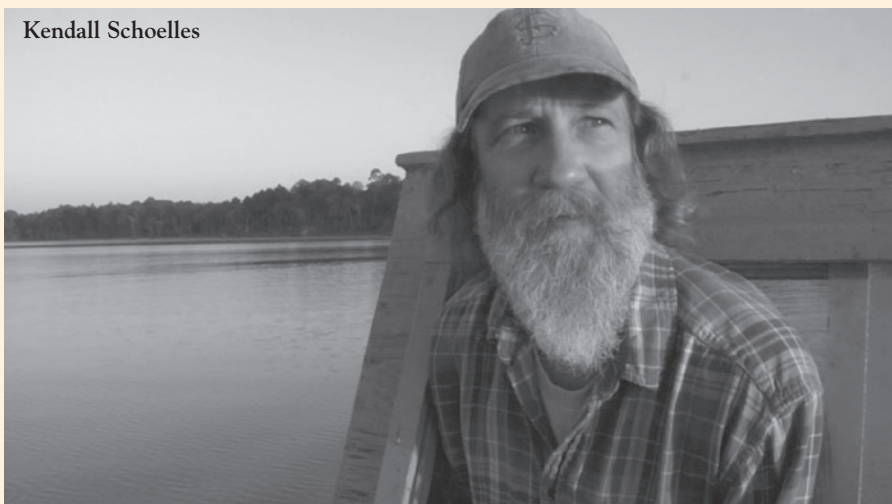
For *Pride & Joy*, Joe York traveled from Virginia to Texas to tell contemporary stories of men and women who grow, prepare, and serve Southern food and drink.

Pride & Joy debuted in October at the annual Southern Foodways Symposium. In December it screened at special events in Atlanta and Brooklyn, cohosted by *Garden & Gun* magazine.

There will be plenty of opportunities to catch *Pride & Joy* in 2013. It will show at the Charleston Wine and Food Festival on March 1 and at numerous film festivals, too. Soon thereafter, it will premiere on South Carolina Educational Television, with coverage to follow on national PBS affiliate stations.



Below is a roster of subjects. Several of them are also SFA oral history subjects, whose stories can be accessed at southernfoodways.org. We invite you to learn more about these individuals, and we hope that you will have an opportunity to watch their stories come together in *Pride & Joy*.



Joe York



Helen Turner

Joe York



Dori Sanders

- ❖ Rhoda Adams of Lake Village, Arkansas—restaurant owner and cook
- ❖ Allan Benton of Madisonville, Tennessee—curer of country ham and bacon
- ❖ Bill Best of Berea, Kentucky—farmer and seed saver
- ❖ Leah Chase of New Orleans, Louisiana—restaurant owner and cook
- ❖ Cherokee Baptist Church in Cherokee, North Carolina—host of an annual potluck supper
- ❖ The Coleman family of Coffeetown, Mississippi—hunters and cooks
- ❖ The Colleton-Green family of Awendaw, South Carolina—hunters and cooks
- ❖ Earl Cruze of Strawberry Plains, Tennessee—dairy farmer
- ❖ The Hardy family of Hawkinsville, Georgia—peanut farmers
- ❖ Will Harris of Bluffton, Georgia—livestock farmer
- ❖ Martha Hawkins of Montgomery, Alabama—civil rights advocate, restaurant owner, and cook
- ❖ Bruce and Sam Jones of Ayden, North Carolina—barbecue pitmasters
- ❖ Ida Mamusu of Richmond, Virginia—restaurant owner and cook
- ❖ Lee Ross of DeWitt, Arkansas—caviar fisherman
- ❖ Dori Sanders of York County, South Carolina—novelist and peach farmer
- ❖ Kendall Schoelles of Apalachicola, Florida—oysterman
- ❖ Rodney Scott of Hemingway, South Carolina—barbecue pitmaster
- ❖ Slovacek's Market in Snook, Texas—purveyor of kolaches
- ❖ Thomas Stewart of New Orleans, Louisiana—oyster shucker
- ❖ Helen Turner of Brownsville, Tennessee—barbecue pitmaster
- ❖ Julian Van Winkle of Frankfort, Kentucky—whiskey maker



Courtesy Joe York

Joe York in the field

David Wharton, Center Director of Documentary Studies, Publishes Book of Photography

The small towns of the American South are local places of ordinary life. Most of them lie off the main roads, and most travelers see only the strip developments that line the roadways and fail to enter the historical center of a town. These places, consequently, have become invisible in the dominant geographic image of the American South—obscured by the fancy antebellum heirlooms, the blighted landscapes of poverty and despair, the beaches, or the gleaming towers of modern cities that hold sway over our mental maps of the region. Yet, for many residents, the small towns are at the center of things and are impregnated with the history and meaning of their lives. David Wharton entered these townscapes to make photographs of their lingering presence in the landscape and over many years of work has produced a compelling visual record of them. His photographs appear in his new book, *Small Town South*. It is the single most comprehensive modern photographic survey of small Southern towns.

Wharton's purpose, though, is not simply to provide an encyclopedic coverage of a particular kind of town landscape. Rather, he concentrates his vision on what makes these towns significant in the lives of the people who inhabit

it them, captures the spaces they create over time. His photographs are no elegy. These are not dead places. Wharton's photographs show them to have landscapes of personality—with many fine qualities, as well as blemishes—and to contain both aspiration and decay.

Moreover, as Wharton explains in the introduction to his book, "small towns are places that are constantly changing, physically and otherwise." *Small Town South* provides a visual record of the tension that lies in the passage of time in a particular place. According to Wharton, "Photography's ability to stop the visual flow of time and preserve a scene for a thoughtful examination and contemplation is a primary source of its . . . power."

The book is filled with images that have both an artistic and documentary quality. Consider, for example, the photograph on page 95 of Opelousas, Louisiana. On the one hand, it is a beautiful image, with superior composition and light, and also simultaneously contrasts the prosperous railroad history of the town, as depicted in the mural, with just the hint of a ramshackle train station in the background, suggesting that today a rail link may no longer define the town, or even exist there at all. The relationship between past and present is left ambiguous by the picture. Many of the photographs in the book juxtapose old and new to forge the sense of passing time within a picture's scene. A va-



SMALL TOWN SOUTH

Photographs and Text by David Wharton

George F. Thompson Publishing

David Wharton



Opelousas, Louisiana, 2009



Abbeville, Louisiana, 2003

riety of landscape features are used toward this end—signage, vehicles, architecture, and artifacts of abandonment or prosperity. There are few people in these photographs—just the occasional pedestrian walking by or someone passing by in a moving vehicle. Their presence is suggested, instead, by what they impart upon the landscape—homes and places of business, emblems, infrastructures, gardens and front yards, monuments, institutions, and written notices, leaving it to the viewer what to make of them. The photograph on page 111 of *Abbeville, Louisiana*, for instance, depicts an un-

adorned side of a closed building—perhaps a restaurant because four salt and pepper shakers gleam through its window from their place atop a bare counter top. The reflection in the window of the street and store frontage opposite suggests an emptiness to the town—but, still, those shakers look new and as if they are in current use. Where are the diners? It is unsettling.

Despite the unique qualities of each town portrayed in the book, in their sum is recognition of commonality. As if these towns all sprang from a single source and followed a similar trajectory to the pres-



New Albany, Mississippi, 2009

David Wharton

ent day. In his “Notes on the Plates,” which appears after the gallery of photographs, Wharton explains, “most of the photographs could easily be from other small Southern towns.” With this admission, Wharton introduces the contention that perhaps there exists a sort of small Southern town archetype, at least in terms of a visual character. Certainly, looking at a picture such as the one that appears on page 127 of *New Albany, Mississippi*, which portrays a downtown intersection, one could be in “Anywhere, Small Town South.” Other photographs, however, show a more particular geography: words with a clear cultural connotation, architecture that has a distinctive vernacular style, topography, public art depicting a rooted sensibility, or place names that pinpoint a specific location on the map of the South. The idea that small Southern towns simultaneously evoke singularity and conform to a general type introduces another kind of visual tension in Wharton’s photographs: is modern life creating everywhere a landscape of sameness?

As a document, *Small Town South* contains images of high artistic and technical merit. Wharton makes his photographs using negative film and medium-format cameras. He creates test prints in a wet chemical darkroom and then scans the chosen negatives for digital printing. The results are exquisite black and white prints with a high resolution and excellent tonal quality. The pictures are beautifully reproduced in the book on weighty paper that has a silky feel to it. The binding is excellent with pages lying flat when opened. Wharton’s words in the book help guide the reader toward a fuller understanding of his pictures, which he describes as a “single, long poem,” in which each of the picture galleries appears as “a stanza and the individual images as single lines within that stanza.” Viewing this book, I felt an emotional tug running through it that might be likened to a poetic narrative—evocative rather than explanatory and where much is left to the reader’s imagination, which is as it should be in such a beautiful book.

Small Town South. By David Wharton. Staunton, Virginia: George F. Thompson Publishing, 2012. 159 pages. \$50.00 cloth.

David Wharton

David Zurick

Faulkner & Yoknapatawpha Conference

Faulkner and the Black Literatures of the Americas, July 21–25, 2013

As detailed in the previous issue of the *Register*, the 40th annual Faulkner & Yoknapatawpha Conference will explore intersections between Faulkner's work and that of a distinguished group of black literary predecessors, cohorts, and successors from the U.S. and elsewhere in the western hemisphere. Keynote speakers for this year's conference include Kenneth Warren (University of Chicago), Thadious M. Davis (University of Pennsylvania), George Hutchinson (Cornell University), and James Smethurst (University of Massachusetts, Amherst). A special conference session will be devoted to remembering the life and evaluating the work of noted Faulkner scholar and conference stalwart Noel E. Polk. Other speakers and panelists will be chosen from the conference call for papers, and the gathering will again feature the perennially popular "Teaching Faulkner" sessions led by James Carothers, Theresa Towner, Charles Peek, and Terrell Tebbetts.

An exclusive poetry chapbook being compiled for conference registrants will feature the work of African American poets responding to Faulkner's literary, cultural, and historical legacy. Three of these poets will give readings from their work at a special writers' panel. Rachel Eliza Griffiths, a visual artist as well as a poet, is the author of three collections of poetry, including *Mule & Pear* (New Issues Poetry & Prose), which was selected for the 2012 Inaugural Poetry Award by the Black Caucus American Library Association. Griffiths was featured in *O, The Oprah Magazine's* first poetry issue as an emerging poet to watch and is the recipient of fellowships from the Provincetown Fine Arts Work Center, the Millay Colony, the Vermont Studio Center, and other organizations. She is widely known for her literary portraits and is currently directing the documentary *Beware the Dog: Poetry, Race, an American Movement*. Griffiths teaches at Sarah Lawrence College.



Rachel Eliza Griffiths

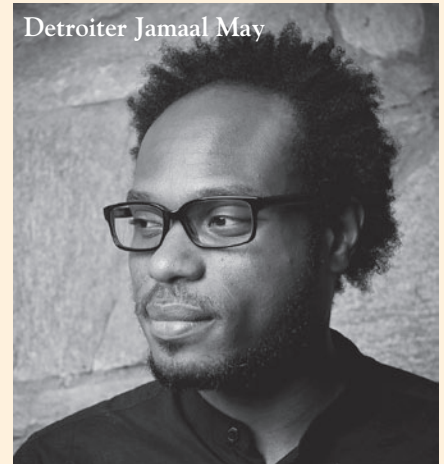


Randall Horton

Rachel Eliza Griffiths

Randall Horton is the recipient of the Gwendolyn Brooks Poetry Award, the Bea Gonzalez Poetry Award, and most recently a National Endowment of the Arts Fellowship in Literature. Randall is a Cave Canem Fellow, a member of the Affrilachian Poets, and a member of The Symphony: The House that Etheridge Built. He is assistant professor of English at the University of New Haven. An excerpt from his memoir, *Roxbury*, has been published by Kattywompus Press. Triquarterly/Northwestern University Press will publish his latest poetry collection, *Pitch Dark Anarchy*, this spring.

Detroit Jamaal May is the author of *Hum* (Alice James Books, 2013), winner of the Beatrice Hawley Award. His poems appear and are forthcoming in *New England Review*, *Indiana Review*, *Verse Daily*, *Callaloo*, and *The Believer*, among other journals. A graduate of Warren Wilson's MFA program for writers, May has received fellowships and scholarships from the Bread Loaf Writers Conference, Cave Canem,



Detroit Jamaal May

and Bucknell University, where he was named the 2011–2013 Stadler Fellow. There he hosts a poetry slam and serves as associate editor of *West Branch*, while also acting as series editor, graphic designer, and webmaster for the Organic Weapon Arts Chapbook Series.

Another featured event at this year's conference is a reception at the University Museum for French photographer Alain Desvergues, who taught photography at the university in the early 1960s and captured the physical and social landscape of the area in a stunning series of black and white photographs, many of which were collected in the 1990 volume *Yoknapatawpha: The Land of William Faulkner* (Marval). Desvergues will reflect on his Mississippi experiences, including the Yoknapatawpha project, at the reception; a special exhibition of his photos will be on display at University Museum throughout the conference week.

Discount rates for the conference are available for groups of five or more students. Inexpensive dormitory housing is available for all registrants. Contact Robert Fox at rfox@olemiss.edu for details. There are also a limited number of waivers of registration for graduate students. Contact Jay Watson at jwatson@olemiss.edu for details.

Jay Watson

Music of the South Conference: Innovation and Experimental Music and the South

On Wednesday and Thursday, April 3 and 4, 2013, the Center presents its annual Music of the South Conference. The conference seeks to gather graduate students, faculty, and independent scholars to share current research on the culture, meaning, and practices surrounding music in and from the American South. This year's conference explores the theme of "Innovation and Experimental Music and the South." Specifically, the conference will consider a number of interrelated issues: How does innovative music originate in the South? Are there situations in which the South's established and much-celebrated musical genres (jazz, blues, country, rock 'n' roll, rap, bluegrass, gospel) make it difficult for people to make innovative music? When and why do musical innovators choose to leave the South, or come to the South, or use those established genres as a basis for innovation?

The Music of the South Conference will feature academic panels, photo exhibitions, films about music, and live music performance. At press time, the schedule includes an intimate musical performance by roots and blues artist Valerie June at the Studio Theatre of the Gertrude Ford Center for the Performing Arts on Wednesday, April 3. June was featured in the November 2012 issue of *Living Blues* highlighting the "Next Generation of Acoustic Blues." Other presentations will examine Southern recording studios, African American gospel quartets, aspects of the music scenes in New Orleans and Clarksdale, the unifying quality of minstrelsy between the North and the South after the Civil War, music of the 1970s, and some contemporary performers. Additional panels and live musical performances will be added in the coming weeks. Most events will be held in the Faulkner Room of the J.D. Williams Library. Further information and updates about the conference are available online at southernstudies.olemiss.edu.

Porter L. Fortune Jr. History Symposium, February 21–22, 2013 "European Empires in the American South"

The Porter L. Fortune Jr. History Symposium began as an annual conference on Southern history in 1975. In 1983 it was named for Porter L. Fortune Jr., chancellor emeritus, to honor his contributions to the success of the symposium. Past events have examined topics such as the southern political tradition, childhood, religion, and the role of gender in shaping public power.

This year's symposium has as its theme "European Empires in the American South" and brings to campus several scholars who are engaged in research related to the involvement of the British, French, and Spanish in territories that would later be known as the South. Several of the papers presented at the symposium will focus on the interaction of Europeans, Africans, and Native Americans. Symposium events are free and open to the public.

The annual conference is a two-day event, which is free of charge and open to the general public.

Thursday, February 21

- 5:30–7:00 Opening Reception
- 7:30–9:00 Alejandra Dubcovsky (Yale University)
"New Networks, African Slaves, and the Reimaging of Information in the Colonial South, 1720–1739"

Friday, February 22

- 8:30–9:00 Coffee
- 9:00–10:30 Allison Margaret Bigelow (Omohundro Institute)
"Colonial Industry and the Language of Empire: Silkworks in the Virginia Colony, 1607–1655"
Jonathan Eacott (University of California, Riverside)
"Urbanity and the Endurance of Global Empire: Charleston and Calcutta before and after the American Revolution"
- 10:45–12:15 Denise I. Bossy (University of North Florida)
"Slavery and Empire: Indian and African Slaveries in Spanish, Muskogee, and British Geopolitical and Economic Expansion in the Southeast, 1565–1715"
Joshua A. Piker (University of Oklahoma)
"The Empire, the Emperor, and the Empress: The Interesting Case of Mrs. Mary Bosomworth"
- 12:15–1:30 Lunch
- 1:30–3:00 Alexandre Dubé (McMaster University)
"The Seller King: Revisiting Control and Authority in French Louisiana"
Travis Glasson (Temple University)
"'Good Christians and Good Subjects': Nicholas Trott's Vision of English Empire, 1699–1740"
- 3:15–4:45 Christopher Morris (University of Texas, Arlington)
"The American South in the French Empire: Les Étés Long et Chaud"
Robert A. Orwell (University of Texas, Austin)
"Incidental Imperialist: John Bartram's Expedition to Florida and the Intersection of Science and Empire in British-American Southeast of the 1760s"
- 5:00–6:00 Kathleen A. Duval (University of North Carolina, Chapel Hill)
Discussion of the papers

Make 'em Laugh: Comedy Studies in Academia

In the fall of 2012 I was afforded a wonderful opportunity by the Center for the Study of Southern Culture to teach a course titled *Comedy, Race, and American Popular Culture*. With an emphasis on performance comedy, my four graduate students and I embarked on a journey that attempted to answer the following questions: What role does comedy play in the enabling and constraining of race in the American South? What role does the American South play in comedy and humor?

I first came to comedy studies as an undergraduate, working at a comedy club in middle Missouri to pay my way through school. I continued to hold onto this gig throughout graduate school, and what started off as a way to pay for school, rent, and bills while also assuming some semblance of a social life soon became a way to think sociologically about an otherwise taken-for-granted form of popular culture.

In my more than eight years of working and researching live comedy, I'm confident in stating that comedy, and in particular standup comedy, is serious political and cultural business. From its early beginnings in vaudeville and its popularizing of the Sambo and Jim Crow characters in minstrel shows in the late 19th century, to its evolution as a form of "truth-telling" during the movements of the late 1950s through the early 1970s, to its current heterogeneous complexity as both constrainer and enabler of social ills, American comedy has transformed alongside of and in response to a number of social and cultural events. All the while, the comic, and comedy more generally, continues to be one of our most accessible and palatable forums for social commentary. Yet, while other scholars have noted comedy's more general relationship to the American cultural milieu, few scholars demonstrate an interest in or understanding of the relationship between comedy and the American South—either as a geopolitical construct, a discursive regime, or a narrative trope.

For this past semester's graduate seminar with my Southern Studies students, how comedy is put together, organized, and diffused became our focus in the beginning. We started with Sigmund Freud's seminal treatise, *Jokes and their Relationship to the Unconscious*, followed by Murray Davis's semiotic analysis of comedy and humor, *What's So Funny?*, and then John Limon's *Standup Comedy in Theory*, where he argues all comedy is about abjection. Freud and Limon framed psychoanalysis as one framework from which to interpret the structure and impact of standup comedy, while Davis's work is much more sociologically oriented, focusing on the structure and use-functions of jokes and humor.

From these readings and our class meetings, my students discovered that, while difficult to pin down, psychoanalysis remains an important critical paradigm from which to address social formations, processes, and practices, including the role of humor in social interactions. To my students' surprise, Freud's and Limon's texts served as a foundation for many of our subsequent readings and became an important place from



James "JT" Thomas

which to think critically about the intersections of race, comedy, and the narrative tropes of the American South.

As we were thinking through the relationship of the American South to American comedy, and vice versa, many of our class conversations centered on the concept of ambivalence. Though not unique to the American South, how ambivalence is put together (i.e., what discursive and nondiscursive elements produce its effect) in the Southern context became a central question for my students throughout the remainder of the course. We came to discover, for instance, that the use of Sambo and Jim Crow as characters in popular minstrel shows alleviated many Southern whites' fears of black male subjectivity, in part because whites could create these characters as they saw fit. However, the movement of these shows throughout the North, where creative freedom became extended to nonwhite producers, playwrights, and audiences, meant that, in the case of the Jim Crow character, a particular degree of agency became central to the stage production.

Finally, we came to understand that while the specific

form of the minstrel show has by and large died off in the post-civil rights era, remnants of its ambivalent tension between black bodies being “stood up” and black bodies *doing standup* remain. This is evident in both the critical voices of nonwhite comics like Richard Pryor, Whoopi Goldberg, Chris Rock, and David Chappelle, and their co-opting by mass audiences who often misinterpret, or simply don’t get, their brand of racial politics. In addition, while the caricature of Southern rednecks provided by certain members of the popular *Blue Collar Comedy Tour* reifies a particular hegemonic expression of Southern pride (i.e., white pride), other caricatures of Southern rednecks, like those of the popular cartoon *Squidbillies*, illuminates the absurdity of this phenomenon.

By the end of our semester, the students not only demonstrated a greater understanding of the importance of comedy and humor to American cultural life, but also, through their final papers, were able to analyze the relationship between various artifacts of the American South and “Southern” humor, contextualized. The students wrote phenomenal analyses on a variety of topics: from the aforementioned caricatures of Southern, working-class white masculinities in *Squidbillies*; to the importance of comedy and humor in the musical tradition of the blues; to the ambivalence of gender, sexuality, race, and region on display in Tyler Perry’s stage performance of *Diary of a Mad Black Woman*; to the specters of Jim Crow and Sambo in *Oz*, HBO’s critically acclaimed series on prison life.

Overall, I was both proud of the students and intellectually energized by the potential of comedy studies demonstrated in their essays. The task now, as I see it, is to continue to push them and others toward the recognition that comedy is not simply “entertainment” or a way to distract oneself from the happenings of contemporary social life. Instead, it’s a mode of transportation *through* social life—a way to see the social, the cultural, and the political, critically, while at the same time, if we’re lucky, having a laugh.

James M. Thomas (JT)

Eudora Welty Awards

Do you have a son who just may be the next Richard Wright? A daughter who can channel her inner O’Connor with a flick of a pen? If so, encourage these young people to enter stories and poems for consideration in the Center for the Study of Southern Culture’s annual Eudora Welty Awards.

Students must be Mississippi residents. The competition is open to 9th through 12th graders, and writing should be submitted through students’ high schools. Short stories should not exceed 3,000 words, and poetry should not exceed 100 lines. Schools may submit one entry per category. Winning students will be notified at least a month prior to award presentation. The first-place prize is \$500, and the second-place prize is \$250. The winners will also be recognized at the opening of the 2013 Faulkner & Yoknapatawpha Conference on the University campus in July.

Each entry should be accompanied by the entry form and postmarked by April 15, 2013. Faculty from the University of Mississippi English Department will judge the entries and



Kay Bell

select the winners. Application and submission requirements will be sent to all Mississippi public and private schools. If you know a Mississippi student currently enrolled in high school outside of the state or who is homeschooled, please email lpittma@olemiss.edu or call 662-915-3369 for a copy. To see a list of past winners or to download the application, visit southernstudies.olemiss.edu/2013/01/08/eudora-welty-awards/.

Southern Literary Trail Events

The Southern Literary Trail, a tri-state collaboration of Southern towns, celebrates 20th-century Southern writers and playwrights through a variety of events in their home communities. A partial list of Trailfest events for 2013 is listed below.

More information on the Southern Literary Trail and Trailfest 2013 can be found online at southernliterarytrail.org.

- Natchez Literary and Cinema Celebration, Natchez, Mississippi, February 21–24
- Historic Mobile Preservation Society’s Annual Homes Tour, Mobile, Alabama, March 15–16
- Mississippi Delta Cultural Tour, Mississippi Delta, March 17–20
- Oxford Conference for the Book, University of Mississippi, Oxford, Mississippi, March 21–23
- Southern Literary Festival, Columbus, Georgia, March 28–30
- Spring Pilgrimage of Homes, Columbus, Mississippi, March 31–April 13
- Ralph Ellison Lecture, Tuskegee University, Tuskegee, Alabama, April 10
- Seventh Annual Creative Arts Festival at Jackson State University, presented by the Margaret Walker Alexander Center, Friday and Saturday, April 12–13
- The Alabama Book Festival, Montgomery, Alabama, April 20
- Celebrating Byron Herbert Reece through the Arts, Blairsville, Georgia, at the Byron Herbert Reece Farm, May 18



Jumped the Broom

The Center for the Study of Southern Culture extends congratulations to Elizabeth Oliphant (BA, 2008) and Nate Kosub (MA, 2005). Elizabeth and Nate were married on October 27, 2012, at the courthouse in Oxford with a reception at Off Square Books.

Southern Studies Musicians Continue to Make News

Two alums have new recordings, *Devil's Rope* by the Tim Lee 3 (including Susan Bauer Lee) and *Black Highway* by Tyler Keith & the Apostles. Caroline Herring's *Camilla* won several awards and appeared on several Best of 2012 lists. Blues duo Satan and Adam, with Southern Studies professor Adam Gussow, will be playing at Jazz Fest in New Orleans. Jake Fussell has two steady gigs in Oxford, one on Monday evenings and the other on Thursdays performing on *Thacker Mountain Radio*. A Chicago publication named Angela James, the stage name of alumna Angela Watkins, as one of that city's artists to watch in 2013. Jamison Hollister has been on tour as a member of Lisa Marie Presley's band. And though he's no musician, Scott Barretta deserves mention for his new book, *The Conscience of the Folk Revival: The Writings of Izzy Young* (Scarecrow Press).

CONTRIBUTORS

Sara Camp Arnold is the publications editor for the Southern Foodways Alliance (SFA), which includes the editorship of *Gravy*, the SFA's quarterly food letter.

Brett J. Bonner is the editor of *Living Blues* magazine.

Judith H. Bonner is senior curator/curator of art at The Historic New Orleans Collection and is co-volume editor, with Estill Curtis Pennington, of the *Art & Architecture* volume of *The New Encyclopedia of Southern Culture*.

Robert H. Brinkmeyer Jr. is the director of the Institute for Southern Studies at the University of South Carolina, where he is the Emily Brown Jefferies Professor of English and the College of Arts and Sciences Distinguished Professor of Southern Studies.

Mark Camarigg is the former assistant editor and current publications manager for *Living Blues* magazine.

Jill Cooley is an adjunct assistant professor of Southern Studies.

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Ted Ownby, director of the Center, holds a joint appointment in Southern Studies and history.

Justin Isaac Rogers is a second-year history graduate student.

James M. Thomas is a visiting assistant professor of sociology and Southern Studies.

Jay Watson is a professor of English at the University of Mississippi. His publications include *Forensic Fictions: The Lawyer Figure in Faulkner, Faulkner and Whiteness*, and *Reading for the Body: The Recalcitrant Materiality of Southern Fiction, 1893–1985*.

Gretchen Wood is finishing her MA in Southern Studies at the University of Mississippi. During her 20-year hiatus from higher education, she worked in the music business in various capacities involving sales, broadcast, and print journalism.

Alyssa Yuen is membership, events, and communications coordinator for the University of Mississippi Museum and Historic Houses.

David Zurick is Foundation Professor of Geography at Eastern Kentucky University and author of *Southern Crossings: Where Geography and Photography Meet*.

Reading the South

Black, White, and Green: Farmers Markets, Race, and the Green Economy

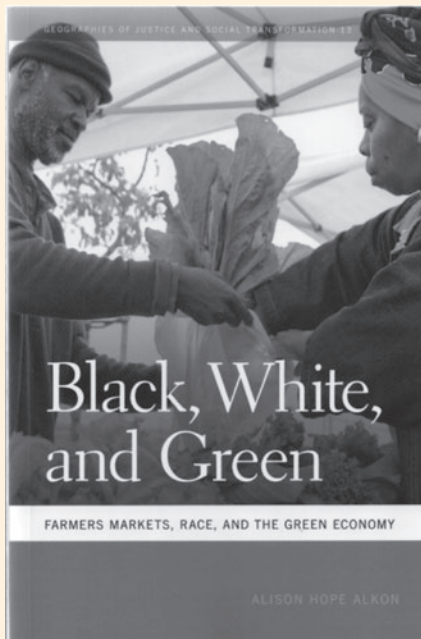
By Alison Hope Alkon.

Athens: University of Georgia Press, 2012. 206 pages. \$69.95 cloth, \$24.95 paperback, and \$24.95 ebook.

In this book, part of the UGA Press series on “Geographies of Justice and Social Transformation,” sociologist Alison Hope Alkon examines two very different farmers markets in the San Francisco Bay Area. Her ethnographic work at the two markets yields important insights about race, class, food access, social justice, and sustainability (economic, environmental, and cultural). Though her fieldwork is confined to the Bay Area, Alkon’s findings can and should be heeded by farmers markets and related “food justice” programs across the nation, including in the South.

Alkon raises thoughtful questions about the “green economy”—that is, an economic system that values economic growth, environmental protection, and social justice—and its participants. Is there really such a thing as “green capitalism,” or is it a contradiction in terms? Can the free market ever be a force for environmental protection and social justice? What are the conditions for participation in the green economy, and what kinds of merchants and consumers value this system?

There are many farmers markets in the Bay Area; Alkon chooses to focus on the North Berkeley Farmers Market and the West Oakland Farmers Market because of their striking contrasts. The North Berkeley Farmers Market is located in an affluent, primarily white neighbor-



hood known locally as the “gourmet ghetto” for its proximity to high-end, predominately organic food and wine retailers and restaurants such as the famed Chez Panisse. The West Oakland Farmers Market is situated underneath an elevated train track in the Lower Bottoms area of Oakland, where, in recent years, crime has risen and black-owned small businesses have given way to convenience and liquor stores.

Early in the book, Alkon posits “race and class have much to do with the ways food systems operate, producing uneven access to food, health, and economic opportunities.” She goes on to analyze the distinct values, goals, and vendor and customer demographics of the two markets. Of course, the two farmers markets share some basic similarities: they are both open-air venues where vendors sell fresh produce and homemade prepared foods directly to the consumer. Beyond that, they differ significantly,

in interesting and sometimes unexpected ways.

Alkon finds that at the North Berkeley Farmers Market, the market managers, vendors, and customers value environmental sustainability over all else. All of the produce sold at the market must be organic, and prepared goods must consist of at least 80 percent organic ingredients. Farmers charge premium prices, and customers are willing to pay. They are not only grocery shopping, but also buying into values that are typically associated with the tenets of the mostly white, mostly affluent food movement: protecting the environment, supporting small farms instead of industrial agriculture, and knowing where one’s food comes from.

At the West Oakland Farmers Market, on the other hand, the focus is on social justice. The customer base is racially diverse, but most of the vendors are African American. (It’s worth noting that of these farmers are first- or second-generation transplants from the South.) Both black and white market patrons say that supporting black farmers is their primary reason for shopping at the market. Informal conversations among farmers and marketgoers, as well as special events—including a Juneteenth celebration—emphasize racial identity, pride in one’s African American heritage, and social activism. Interestingly, Alkon learns that many of the market’s customers come from outside the neighborhood specifically to shop at West Oakland, and regardless of race they tend to have more formal education and slightly higher incomes than the neighborhood average. Though bringing fresh food to a low-income community is one of the stated goals of the West Oakland Farmers Market,

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

Alkon notes that the “absence of low-income African Americans [at the market] . . . many of whom are women and children, is sometimes lost amid this emphasis on race.”

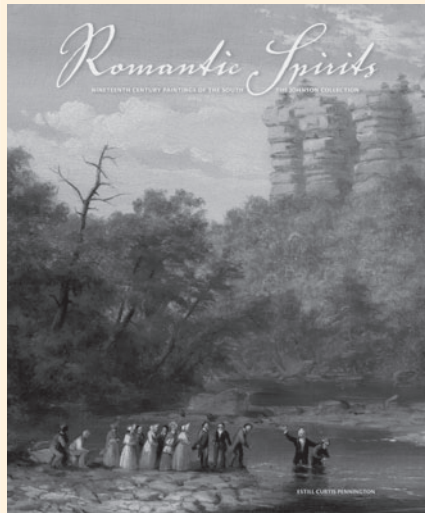
Certainly, no farmers market can be all things to all people. Alkon’s research demonstrates that some goals will inevitably be prioritized at the expense of others. Similarly, definitions of the “green economy” vary according to the values and needs of a given community. It seems that among the green economy’s “triple bottom line” of economic growth, environmental protection, and social justice, at least one of these goals tends to trump the others. Nonetheless, *Black, White, and Green* suggests that we shouldn’t be too quick to dismiss the potential of the green economy, despite its imperfections. Farmers markets throughout the country are, and will continue to be, important public spaces in which to ask, act out, and reconsider these questions of just sustainability that are so important to our collective future.

Sara Camp Arnold

***Romantic Spirits,
Nineteenth-Century
Paintings of the South: The
Johnson Collection.***

By Estill Curtis Pennington.
Edited by Lynne Blackman.
Foreword by Kevin Grogan.
Paris, Kentucky: Cane Ridge
Publishing House, distributed
by the University of South
Carolina Press, 2012. 168 pages.
\$34.95 cloth.

Despite the fact that painting in the Southern United States parallels mainstream art in the national and international arena, there is a distinct indefinable quality that identifies many artworks as originating in the South. In Estill Curtis Pennington’s publication, *Romantic*



Spirits, Nineteenth Century Paintings of the South: The Johnson Collection, he traces the evolution of artistic activity in the South, with particular emphasis on its influences.

Pennington can be credited with setting the stage for serious study of Southern art through the past three decades, beginning with a symposium at the Lauren Rogers Museum of Art in 1982. Since that time, he has published several books on Southern painting. *Romantic Spirits* focuses on the extensive collection of Susu Johnson and George Dean Johnson Jr., which represents a broad survey of paintings that document the country’s rich cultural history from Virginia’s Tidewater to the Blue Grass region to the Gulf Coast. Through this publication the Johnsons aim to advance academic research and general appreciation of the vital role the South played in American art.

Romantic Spirits is divided into three parts: Pennington’s highly readable essays exploring the development of painting in the 19th-century South, followed by two sections on painters—one discussing the selected artworks of 32 artists and one providing biographical essays. In an unusual touch, the artistic biographies are accompanied by photographs of all but three of these artists, thus giving “a face” to those whose

works are better known than their own visage. Artworks reproduced in the text run the full gamut, including portraits, landscapes, genre scenes, and still lifes.

Throughout his essays Pennington provides the historical context for “Southern exceptionalism,” first citing iconic images produced by historical luminary Michelangelo, and citing national icons like Grant Wood’s *American Gothic* and Gilbert Stuart’s 1796 Lansdowne portrait of George Washington standing with his outstretched open hand symbolizing republican virtue. Indeed, Stuart’s series of iconic portraits of our nation’s first president emphasizes the fact that our national capital is set geographically in the South. A number of Southern artists created artworks for the Capitol. Others, like Virginia-born John Gadsby Chapman, executed portraits of members of the Washington family.

Pennington traces 19th-century Southern painting through the influences of England and Germany in both art and literature. He discusses the “spirit of the era” and the Romantic era, which begins with Thomas Sully’s 1810 return from studies with Benjamin West to Thomas Waterman Wood’s last exhibition in 1896. Pennington cites the concept of the “heroic individual,” as put forth in Sir Walter Scott’s literature, which permeated the South throughout the century. The influence of Lord Byron, the leading figure in Romantic literature, lent a “layer of sensuality” to the heroic individual’s persona.

Expectedly, Pennington charts the appreciation for nature, as championed by British art critic John Ruskin, which found its counterpart in Germany’s Düsseldorf Academy. The appreciation for Casper David Friedrich’s compositions, imbued with a metaphoric natural light, inspired luminist painters in Europe as well as America. No discussion of the sublime quality of nature is complete without acknowledging luminist

painter Asher Brown Durand's *Kindred Spirits*, which portrays artist Thomas Cole and romantic poet William Cullen Bryant engaged conversation amid the wilderness. Pennington continues his discourse with naturalist Henry David Thoreau and transcendentalist Ralph Waldo Emerson, as well as painter-author Thomas Addison Richards, all of whom celebrated nature. Landscape painting found a broad audience after the Civil War, and numerous artists sought the less-traveled regions. Others, like Marie Adrien Persac, painted "portraits" of plantation homes.

In Pennington's chapter on "The Inevitability of Change," he sets the stage with historical landmarks: the 1763 surveying of the Mason-Dixon line, which established the line of demarcation between slave-holding and free-states, and the 1833 British Parliament's repudiation of slavery. The 1850 Compromise, designed to hold the Union together, caused slaveholders to become more entrenched. The publication of Harriet Beecher Stowe's highly influential novel further reinforced attitudes toward slavery on both sides of the Mason-Dixon line.

Southern painters responded to these attitudes. William Aiken Walker was prolific in his production of sentimental images of emancipated African Americans picking cotton in the altered sociopolitical landscape. The most memorable paintings, though, are William Dickinson Washington's iconic scene of women burying a dead soldier and Henry Mosler's depiction of a defeated Confederate soldier lamenting his war-ravaged home. These two works, *The Lost Cause* and *The Burial of Latané*, are keystones of the Johnson Collection. Yet the selection of works presented in *Romantic Spirits* provides a broader perspective on painting in the 19th-century South.

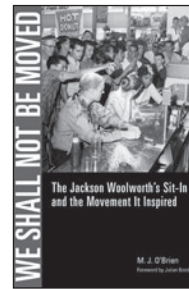
Judith H. Bonner

Reading for the Body: The Recalcitrant Materiality of Southern Fiction, 1893–1985.

By Jay Watson. Athens: University of Georgia Press, 2012. 412 pages. \$26.95 paperback.

Jay Watson is not a critic to shy away from controversial statements. Early in his magisterial reading of modern Southern literature, *Reading for the Body: The Recalcitrant Materiality of Southern Fiction, 1893–1985*, Watson makes the bold, at-first-glance seemingly outrageous claim that for generations almost all critics of Southern culture and literature have been guilty of an over-intellectualization that has led them, following

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We Shall Not Be Moved* *The Jackson Woolworth's Sit-In* *and the Movement It Inspired

By M. J. O'Brien

Foreword by Julian Bond

An up-close study of a pinnacle moment in the struggle and of those who fought for change

\$40; Ebook Available

Tell About Night Flowers

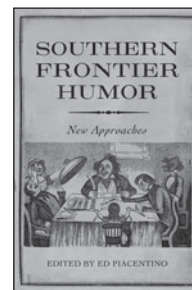
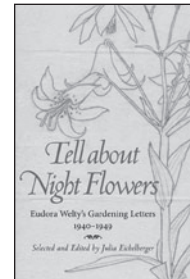
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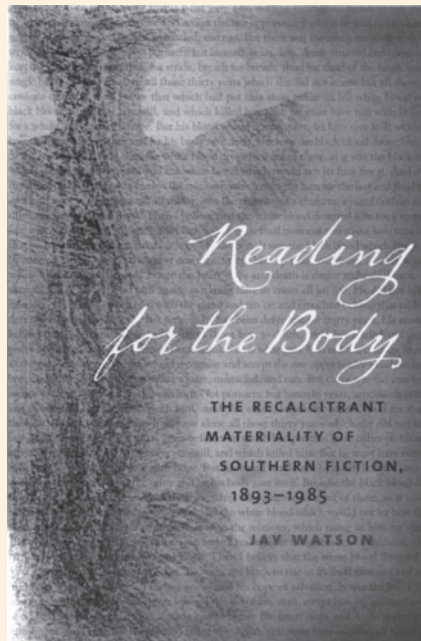


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the inspiration of W.J. Cash, to probe how Southern culture has shaped the mind while all but ignoring its impact on the body. Given that Southerners have long been characterized in national discussions as being, in effect, all body with no mind (Cash's *Mind of the South* was met with derision by some for just this reason, and the flood of similar attacks has continued unabated through the years, most recently in Chuck Thompson's *Better Off without 'Em: A Northern Manifesto for Southern Secession*), it is perhaps not surprising that in fact many scholars of Southern culture have gone in the other direction, asserting the South's strong intellectual and literary tradition. "Scholarly discussions of southern identity and regional culture have long revolved around the history of ideas," Watson writes, adding that "our understanding of the U.S. South, then, has been vulnerable to over-intellectualization and over-idealization by scholars."

Watson claims that this over-intellectualization has led scholars, even ironically those who are critical of Southern traditionalism, to add to Southern culture's power to enforce social conditioning and restraint. How can this be? Because, argues Watson, it is less the system itself than its material effects upon individual Southern bodies that best reveals the invisible power and workings of culture—and it is precisely these material effects that Watson finds to be the subject of much Southern fiction and the subject that Southern critics have long ignored. The term "recalcitrant materiality" in *Reading for the Body's* subtitle points to a crucial idea in Watson's reading of and for bodies in Southern fiction: drawing upon the insights of Louis Althusser, Elaine Scarry, Russ Castronovo, and others, Watson argues that Southern bodies "are where southern ideas, including ideas of and about the South itself, ultimately happen," and that because of the intractable nature of individual bodies, there's always going to be



a dissonance to be heard and a fracturing to be seen, resulting from the clash between cultural conditioning and the individual's desires and needs. This clash becomes most apparent in traumatic situations when the body collapses in upon itself, the *material* demands of the body overwhelming the *abstract* demands of cultural conditioning. In this collapsing, the cultural order is defamiliarized, its gaps, limits, and insufficiencies bared, its fundamental nature exposed as "contingent and provisional rather than necessary and natural."

Watson's examination of this recalcitrant materiality focuses on selected works by six writers—Mark Twain, Zora Neale Hurston, William Faulkner, Richard Wright, Katherine Anne Porter, and Bobbie Ann Mason—together with a shorter, but no less insightful, discussion of Walker Percy in the book's coda. As suggested by this list and underscored by Watson in his introduction, *Reading for the Body* is not a comprehensive survey of Southern fiction but rather a series of representative readings. While there is some crosstalk between chapters, each essentially stands alone, with chapters arranged

roughly chronologically, though chronology is actually not that important to the book's argument. That the essays don't build much upon each other might sound like a flaw, but in this case it really isn't, because Watson (and this is unusual in critical studies) uses a different methodology in each chapter, so that we end up with something like "Six (or Seven) Versions of the Body in Modern Southern Literature." Perhaps the book might have been a tad stronger if the various perspectives were more completely dovetailed, but perhaps not: the book is a critical tour de force as it is, and is certainly one of the most important books in Southern studies to appear in recent years.

While all the chapters are impressively argued and presented (Watson is a beautiful writer who has the uncanny ability to make the most difficult arguments surprisingly straightforward), several do stand out, including those on Hurston, Wright, and Mason. With Hurston, Watson draws upon media studies to analyze how she problematizes the connection between voice and body in ways that were characteristic of her time, related to technological advances in sound reproduction and transmission. Instead of dismissing Hurston as a nostalgic writer of pre-modern rustics, as some critics do, Watson shows convincingly that she was instead participating in the international modernism of Joyce and Eliot, portraying the folk of the Southern countryside in a world that "was haunted by the uneven temporalities and porous subjectivities ushered in by new negotiations between bodies and machines." For Wright, Watson draws from and then extends Elaine Scarry's ideas on the body and pain, arguing that Wright's characters ultimately remake themselves by drawing upon the very forces of destruction that were unleashed upon them; for these characters, "pain becomes an active, even creative force in the construction of black subjects

and in the struggle for black citizenship.” And for Mason, Watson constructs a careful, brilliant reading of *In Country*, examining how during wartime everyone, combatants as well as noncombatants, is at risk at being damaged, since the economic, social, and political networks controlling the war machine extend into every area of society and into the lives of everyone.

To single out three chapters is not to dismiss the others; these are only the three that hit me the hardest, the three that buried themselves deepest inside me. Watson’s other chapters—on Twain examining the difficulties of establishing individual identity merely through the recording of physical characteristics, particularly those of hands; on Faulkner letting loose on the potential of ferocious blood-lettings to make real the frightening consequences of abstract racial ideology; and on Porter exploring the dangerous threats to women’s bodies that underlie the surface calm and decorum of Southern traditionalism, threats that emerge in all their horror during times of disease and pregnancy—are just as masterful, just as disturbingly enlightening.

And just as effective is Watson’s striking discussion of Walker Percy, a discussion that merits comment. If Watson begins *Reading for the Body* by identifying the dangers of over-intellectualizing the study of Southern literature and culture, he ends his book with a cautionary tale of the dangers of going to the other extreme—of over-reading the significance of the body so that the richness of human life and individuality is reduced to the working of body parts, the stuff of organic chemistry. This is what the title character of Percy’s *Lancelot* ends up doing as he slides into madness, leading him to characterize his act of murder as merely knife cells entering skin cells. Watson uses the madness of Lancelot to highlight his own very different purpose as critic: whereas Lancelot objectifies people,

Watson seeks to restore them to their full embodied and human state. As he wisely tells us, “if we are never *not* our bodies, it is equally true that we are never *only* our bodies.”

Robert H. Brinkmeyer Jr.

Thrall: Poems.

By Natasha Trethewey. Boston and New York: Houghton Mifflin Harcourt, 2012. 84 pages. \$23.00 cloth.

Three hundred years ago, Juan Rodríguez Juárez painted several tableaux of interracial families from Mexico. These intimate portraits inspired U.S. poet laureate Natasha Trethewey to write *Thrall*, dedicated to her father, the poet Eric Trethewey. The dust jacket displays a rich example of Juárez’s colonial art, a canvas entitled *De Español y de India Produce Mestizo*. On the original painting, the formula of racial difference was spelled out in gilded words—“gold letters inscribing / an equation of blood,” says Trethewey in her lines on the daughter of a Spaniard and an Indian woman. The artist’s inscription turns the domestic group into a biologist’s genetic grid.

Scores of casta paintings by Juárez and other Spaniards charted the social castes and bloodlines of the empire with cold precision. As art historian Magali M. Carrera explains, 18th-century intellectuals developed a taxonomy or classification of “fourteen to twenty distinct offspring of Spaniard, Indian, and Black African unions, emphasizing the diminishing of Spanish blood and the polluting quality of mixed blood.” In Trethewey’s *Thrall*, the four-part poem “Taxonomy” describes three of Juárez’s works, as well the Spanish *Book of Castas*, a text that assigns terms for “each crossed birth,” placing innocent children “in thrall to a word.” Thus, the son of a Spaniard and an African woman is labeled mu-



latto, “that precise shade of in-between”; and Trethewey suggests that Juárez’s painting of the boy “fixed him in his place”—not only his place in the artistic composition but his lowly rank in the colonial hierarchy.

Born in 1966 to a black mother from Gulfport, Mississippi, and a white father from Canada, Trethewey feels kinship with the racially mixed children of the casta paintings. *Thrall* introduces the connection subtly in “Elegy,” the book’s first poem, as the author recalls the time her father’s “line” became “tangled with mine” on a fishing trip. Because Eric Trethewey is both her parent and a fellow poet, the metaphorical “lines” cast at the river by the father and his grown daughter have intricate threads of meaning. Lines can connect and communicate, but they can also tangle and strangle. Although the day is “shining,” a mist settles over father and daughter “like a net.” While Natasha works “the hooks loose” to free two undersized trout, her attention is snagged by “the past”; but her memories slip from her grasp along with the fish. Related images of entrapment and release occur in the poems that follow. As a student in my Southern literature survey class perceptively commented, the netlike

mist is the first of the book's many ominous and shadowy presences.

By the time Natasha Trethewey was six her parents were divorced; and *Thrall* views both her father and the white fathers of the casta paintings as "transient" figures, pictured in outline or profile. Because the father of the mulatto child in "Taxonomy" wears hat and cloak, "It's as if he's just come in, / or that he's leaving." In the poem "Rotation," Trethewey remembers that her father looked as "distant" as the "white and luminous" moon when he stood in the doorway of her dark bedroom, "as if to watch over me as I dreamed." Protective but elusive, he is "already turning to go, waning / like the moon that night" as his small daughter watches. She is vulnerable to his "rotations," as the tides are subject to the moon. Like many others in Trethewey's volume, this child is enthralled.

Trethewey told the interviewer Lisa Devries that she found the title for the book when she was still working on her Pulitzer Prize-winning third collection, *Native Guard* (2006), set largely on Mississippi's Gulf Coast. Exploring the meanings of "native," the poet learned that the first definition was "someone born into the condition of servitude, of thrall." "All of a sudden," she said, "the new title came to me." Trethewey's *Thrall* embodies many of the same concerns as her previous volumes, particularly what she calls her "obsessions" with "historical memory

and historical erasure." In many of the new poems, she restores forgotten stories. The title poem, "Thrall," for example, is narrated by Juan de Pareja, assistant to the 17th-century artist Diego Velázquez. The biracial son of a slave woman, de Pareja learned the painter's craft by closely watching his famous master, but he had to keep his own canvases "secret" until he was freed. Art and learning are also central in "Knowledge," based on J.H. Hasselhorst's 1864 drawing of an anatomy. Four well-dressed men of science clinically inspect the naked body of an anonymous woman. The man who places a hand on a pile of books "peers down as if / enthralled." He and his colleagues remind Trethewey of her father—the scalpel in the hand of the "dissector" is "like a pen / poised above me, aimed straight for my heart." The simile sounds harsh, but Trethewey will never forget that her father once said of her in a poem: "I study / my crossbreed child."

Trethewey introduces *Thrall* with a pair of epigraphs. The first is from Robert Penn Warren, the only other Southerner who has served as U.S. poet laureate: "What is love? / One name for it is knowledge." But Trethewey quickly adds this line from T.S. Eliot: "After such knowledge, what forgiveness?" The poems of *Thrall* identify a cold edge to rigid systems of knowledge, whether scientific or philosophical. One of the most striking examples is "Enlightenment,"

set at Monticello, the Virginia estate whose very architecture evokes Thomas Jefferson's brilliance as an Age of Reason thinker. In this poem, Trethewey cites her father's assertion that Jefferson's "moral philosophy meant / he could not have fathered" the children of his slave Sally Hemings. But "Enlightenment" also records Trethewey's awareness of a "dark subtext" to Jefferson's "bright knowledge." The poet cannot ignore the parallel between her professor-father and the founding father, but she realizes that "the past holds us captive," and she lightens the tension by joking that she—the black daughter—will "head around to the back" of Jefferson's mansion.

When Daniel Cross Turner interviewed Trethewey, she remarked, "The story of America has always been a story of miscegenation, of border crossings, of integration of cultures, and again, I embody this in my person." Trethewey is among the writers Turner studies in *Southern Crossings: Poetry, Memory, and the Transcultural South* (University of Tennessee Press, 2012). In Trethewey's *Thrall*, southern crossings take the enthralled reader from the 1600s to the 21st century, from Spain and Mexico to Mississippi, from the colonizing father to the colonized daughter—who finds her freedom by casting her own full-blooded lines.

Joan Wylie Hall

continued from 2

Director's Column

ten changing. Can we understand more about racist events as part of ongoing cultural as well as political conflicts, perhaps, as Grace Hale wrote of violence in the Jim Crow era, to "deny that any space was black space?" Should we turn to the more psychological arguments of Winthrop Jordan, whose book *White over Black* argued that concepts of white supremacy developed in large part out of projections of people who feared the

worst within themselves? The book's epilogue includes the memorable sentence, "If the white man turned to stare at the animal within him, if he once admitted unashamedly that the beast was there, he might see that the old foe was a friend as well, that his best and his worst derived from the same deep well of energy." While we are studying racism, can we also use scholarly work to understand claims of innocence and narratives or assumptions about progress? And along with these questions from historians,

how many other scholarly perspectives can address such issues?

University life is at its best when people are asking and trying to answer big questions, pursuing some shared values while also encouraging original thinking. My hope is that addressing problems on campus and doing the work of scholars are, even sometimes in ways that may be hard to see immediately, part of the same process.

Ted Ownby

Kitchen to Classroom: Grad Students Present Research

In November, my students in Foodways and Southern Culture—all first-year MA candidates in the Southern Studies program—delivered oral reports of their independent research and shared a variety of homemade dishes with the SFA staff. I was impressed to see how the scholarly literature of Southern foodways informed their work.

Two students found inspiration in the issue of food sovereignty as it relates to ethnic communities in the South. *Cultivating Food Justice: Food, Race, and Sustainability* (ed. Alkon and Agymen) defines food sovereignty as “a community’s ‘right to define their own food and agriculture systems.’” This concept is broader than mere access and considers to what extent populations exercise self-determination over their food systems.

Paige Prather examined the Vietnamese community gardens and farmers market in New Orleans East. She found that the same tradition of communal agriculture that had given this neighborhood autonomy over their foodways since the 1970s helped in its recovery after Hurricane Katrina. Prather shared a taste of Vietnamese New Orleans with her classmates by bringing a selection of sweets from a popular Vietnamese bakery and oranges from a Vietnamese American family’s backyard orange tree.

Over on the Atlantic coast, Anna Hamilton related food sovereignty to mythology surrounding the datil pepper. Hamilton connected the datil pepper to St. Augustine, Florida’s Minorcan community—descendants of indentured servants originally from an island off the coast of Spain. But historical research suggests the pepper may have other origins. Hamilton examined the ways in which this community continues to claim the pepper as its own.

Another popular theme for student research was the relationship between food and gender. Kate Hudson was inspired by new SFA board member Elizabeth Engelhardt’s book *A Mess of Greens: Southern Gender and Southern Food* to examine turn-of-the-century boys’ agricultural clubs. Hudson wanted to see how issues of masculinity may have influenced these clubs. She found that, unlike the tomato clubs—which often exposed girls to new opportunities—corn clubs tended to limit rural boys to farming.

Students at the Center for the Study of Southern Culture are making significant contributions to our knowledge of Southern foodways. Follow the SFA blog at southernfoodways.blogspot.com for weekly “Kitchen to Classroom” updates.

Jill Cooley

ANOTHER LOOK

Elvis Down Under (2012),
by Gretchen Wood



An enthusiastic fan in Parkes, Australia, poses for a photo with Paul Fenech, an Elvis tribute artist who hails from Sydney. Fenech appeared at the 20th annual CountryLink Parkes Elvis Festival, Australia’s largest Elvis festival, which is held in celebration of the Mississippi native’s birthday. The global South event draws 18,000 fans, an attendance figure larger than the town’s population of approximately 15,000.

In January 2012 Gretchen Wood, a UM graduate student in Southern Studies, traveled to Parkes to document the transnational effects of the taboo-breaking Southern musical icon. This photo is part of a larger documentary project that will appear in the photo essay “Outback Elvis: Riding with the King in Parkes, Australia” in the upcoming Spring issue of *Southern Cultures*. Wood is currently editing her thesis film, *Chinese Whispers: Southern Roots in Australia’s Swampy Sound*, which depicts country and blues influences on early Australian punk music.

“Another Look” is a new feature in the *Southern Register* that will highlight documentary photography by Southern Studies graduate students, faculty, alumni, and friends. The editors would like to encourage submissions—which should include a high-resolution jpeg or tiff and text placing the image in context for the viewer—to be sent to Jimmy Thomas at jgthomas@olemiss.edu.

In Memoriam

Marion Beckett Howorth Sr.
December 5, 1922–October 31,
2012

Jake Adam York
August 10, 1972–December 16,
2012

Josephine Ayres Haxton (Ellen
Douglas)
July 12, 1921–November 7, 2012

Marshall Jones Bouldin III
September 6, 1923–November 12,
2012

Charles “Chuck” Jordan
April 11, 1946–November 13, 2012

Joseph Blotner
June 21, 1923–November 16, 2012



The Southern Studies Tent: Community Building in the Grove

For thousands of alumni and students, tailgate parties in the Grove serve as the highlight of the University of Mississippi's rich football tradition during the autumn months. From the Grove's serene location in the heart of campus to perceptions of formally attired Rebel men and women and traditional Southern fare served on fine dinnerware under a sea of red and blue tents, UM tailgating rituals have assumed a legendary status as a Southern experience. With the Grove's mythic perch in university lore and notoriety among football fans, weekend festivities afford a powerful bonding experience for many alumni and students. In the eyes of new students, participation in the Grove can serve as a barometer for an individual's acceptance and assimilation into UM culture. Yet, simultaneously, the space can be alienating and overwhelming for those who are not already part of the Grove's tailgating customs. In response to the concerns of students who desired a sense of ownership within this part of UM culture, several faculty members, graduate students, and undergraduate students hosted the Southern Studies Tent



Mel Lasseter

Tent host Payne Kellum (right) talking with Southern Studies alum Brian Wilson during the Central Arkansas tent

Project in front of Barnard Observatory during three football games in the 2012–13 season. Through this space,

the Southern Studies tent hosts created a welcoming community that celebrated the diversity of the student body with the pageantry of Grove traditions.

The initial proposal for the Southern Studies tent sprang from the experiences of Southern Studies faculty members Michele Coffey and David Wharton and graduate students Mel Lasseter (Southern Studies) and Justin I. Rogers (history), each of whom taught either introductory history and Southern Studies classes during the spring of 2012. Through written class assignments on citizenship and Southern identity, several undergraduate students expressed insights into the culture at UM. Despite coming from different backgrounds, each student articulated a vision of a vibrant environment that encouraged positive interaction within a more inclusive campus community. Realizing that they held the power to initiate profound change in the Grove's culture and show that "collective char-



Mel Lasseter

Tent hosts (left to right) Hope Owens-Wilson, Daniel Roberts, and Katherine Hui chatting with Talya Kahan of the Winter Institute during the Texas A&M tent



Med Lasserter

the tent and engaged more in-depth conversations. Tent host and Southern Studies graduate student Jillian E. McClure observed that the second tent drew faculty and students who experienced the Grove for the first time during their period at UM: "The first tent's success became apparent during the second tent because a number of people who had heard about the first tent were attracted to the inclusive environment. As a tent host, I was encouraged to see the tent's mission taking hold within the university at-large." As a result of events on the UM campus on election night, the third tent for the Vanderbilt game saw substantial changes. The third tent's name officially changed to the "We Are One Mississippi" tent, which reflected student hosts' belief in fairness and civility.

The Southern Studies Tent Project has served to build community outside of the Grove as well. Since the season's inaugural tent, the diverse students who served as Southern Studies tent hosts have reported increased contact with one another outside of the project, including collaboration over specific projects and shared interests, as well as greater social engagement on university grounds and in Oxford. One undergraduate student host extended her investment in the Southern Studies tent community into her activities with the International Student Organization's World Fest, where students set up tents in the Grove that corresponded to the culture of different countries. As the only student from her native country, the host wanted to represent her natal home along with her newly adopted Southern roots. Ten Southern Studies tent hosts ultimately attended meetings to discuss the possibilities of participating in ISO's World Fest.

Applying their learning experiences beyond the walls of the classroom, the Southern Studies tent hosts witnessed the benefits of role modeling civility and respect while creating a beautiful and fun tailgate. They also realized their power to extend these values beyond football game weekends and the Grove.

Justin Isaac Rogers



Med Lasserter

(above) Michele Coffey, Lele Gillespie, and former Mississippi governor William Winter during cleanup after the Texas A&M game

(left) Kenny Brown (left) and Adam Gussow playing the blues on the steps of Barnard

acter is real and something each of us shapes," the undergraduate students who became Southern Studies tent hosts recognized that they could serve as important role models to the larger university society as student leaders and future alumni. Because of its status in UM culture, the Grove offered fertile ground for these students' ideas to gain traction. Instead of a complete alteration to game-day festivities, the initial Southern Studies tent hosts worked within existing traditions as an avenue for moving forward. The UM administration supported the idea of a student-led community-building initiative in the Grove, and the project received generous funding from the William Winter Institute for Racial Reconciliation. The participation of Oxford community members helped to solidify the tent as a prime destination in the Grove. Caterers Ibbey and Wiley Morris of Party Waitin' to Happen provided Southern fare, and Southern

Studies professor and local music promoter Adam Gussow ensured the project's success by securing well-known musical acts, including Kenny Brown, Bill Perry Sr., and Bill Perry Jr.

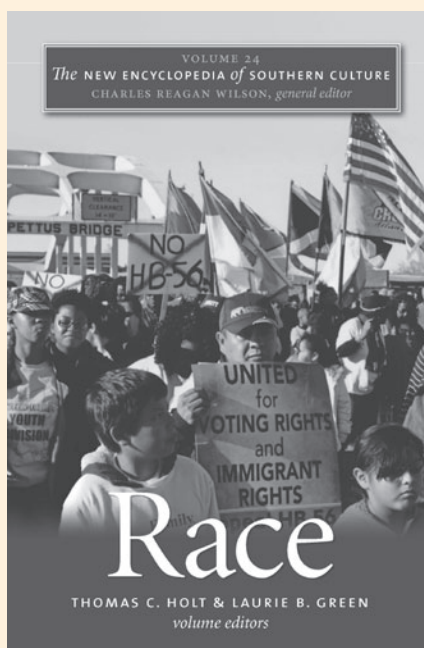
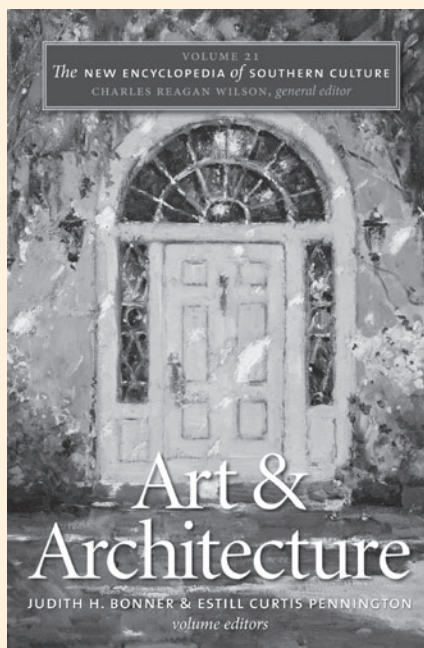
Each of the three tents reinforced the existing bonds between the original student hosts and drew the attention of new students as well as community members. When the first tent for the Central Arkansas game came to fruition at the beginning of September, the work involved in preparation for the tent and the social interaction during the tailgate strengthened camaraderie among the hosts and fellow students and attracted the members of neighboring alumni tents. By the second tent for the Texas A&M game, several new freshman students joined the roster of hosts, which broadened commitment to the endeavor. Although the hosts at this game faced pouring rain and cold weather, the obstacles bonded the students as people lingered longer under

Charles, Ann, and I weren't thinking about content for the next volumes."

Although Wilson and Thomas have worked closely as series editors over the years, they formed a new collaboration when they assumed the roles of volume editors of the *Science and Medicine* volume. "The book presented particularly enjoyable challenges for us," said Thomas. "There's been quite a bit of development in the study of science and medicine in the South over the past couple of decades, and scholars are becoming increasingly specialized in their investigation of the field. Discovering and publishing that new scholarship has been one of my greatest joys in working on this series." The volume's 38 thematic entries and 44 topical entries document the South's medical and technological history, which includes natural history, slave health, eugenics, medicine in the Civil War, public health, HIV/AIDS, environmental health, leprosy, and the rise of research institutions and hospitals.

Volume 22, *Art and Architecture*, coedited by Judith H. Bonner and Estill Curtis Pennington, has just been published this January. Bonner is senior curator/curator of art at The Historic New Orleans Collection, and Pennington is an independent scholar and author of a number of books on Southern art. The comprehensive book presents historic and current trends in Southern visual arts and architecture, major collections and institutions, and biographies of artists themselves. This is the first of two volumes in the series to include 16 pages of color plates, which highlight exceptional examples of Southern artwork by artists such as Matthew Harris Jouett, Thomas Satterwhite Noble, Joseph Rusling Meeker, John McCrady, Walter Ingliss Anderson, and Edward Rice.

The final two volumes of the series are *Folk Art* and *Race*. The *Folk Art* volume is edited by independent scholar Cheryl Rivers and by Carol Crown, the First Tennessee Professor of Art History at the University of Memphis. In this volume, 52 thematic essays examine subjects ranging from colonial portraiture, Moravian material culture, and



southern folk pottery to the South's rich quilt-making traditions, memory painting, and African American vernacular art, and 211 topical essays include profiles of major folk and self-taught artists in the region, including artists as diverse as Alexandre de Batz, John James Audubon, Felipe Jesus Consalvos, and Clementine Hunter.

The *Race* volume, coedited by Thomas C. Holt, who is James Westfall Thompson Distinguished Service Professor of American and African American History at the University of Chicago, and Laurie B. Green, associate professor of history, women's and gen-



der studies, and African American studies at the University of Texas at Austin, will include 36 thematic and 29 topical essays that examine such subjects as the Tuskegee Syphilis Study, Japanese American incarceration in the South, relations between African Americans and Native Americans, Chinese men adopting Mexican identities, Latino religious practices, and Vietnamese life in the region.

Since 2007, various editors and contributors have represented volumes of the *New Encyclopedia* series at academic conferences and book festivals, including the Southeast Conference on Linguistics, the Southern Festival of Books in Nashville, and the Decatur Book Festival in Decatur, Georgia. This past November, Thomas, Wilson, and Bonner traveled to participate in the Louisiana Book Festival in Baton Rouge in support of volumes 21 and 22. This May, Wilson, Thomas, Abadie, and Center director Ted Ownby will take the *New Encyclopedia* on the road to participate in a gala event at the Library of Congress in Washington, D.C. Other events, including guest lectures and panel discussions, are also in the planning to celebrate the entire *New Encyclopedia* series. Wilson, Thomas, Abadie, and Ownby will present a Brown Bag lecture at Barnard Observatory on Wednesday, April 24, 2013.

"The publication of the last volumes of the *New Encyclopedia*," said Wilson,

“is a landmark for those of us at the Center and for our far-flung friends who have contributed to a truly collaborative project for the field of Southern Studies.” The editors hope to organize a number of events that will include not only volume and series editors, but also include contributors of entries in the series. “One of the greatest aspects of this series,” said Thomas, “is the enormous amount of collaboration that has been required to compile this wealth of scholarship. Since the beginning of this project I have been continually stunned by the remarkable generosity of knowledge and spirit of collegiality involved in its making.” The 24-volume series includes around 3,000 individual entries written by more than 1,500 authors.

The New Encyclopedia of Southern Culture is a continuation of the exceedingly successful book project *Encyclopedia of Southern Culture*, published in 1989 and coedited by Charles Reagan Wilson and William Ferris. “In a lot of ways,” said Center director Ownby, “the NESC is terrific in the way the original ESC was terrific—it’s thorough in its research and inclusive in its subject matter, and it relies on hundreds of scholarly experts. The *New Encyclopedia* has the benefit of being even more thorough because it includes so much more material, and, of course, it’s up to date, with a lot of new scholars writing about topics scholars had not discussed before.”

“With very few exceptions,” continued Ownby, “finishing a twenty-four-volume series happens once in a lifetime, if ever. Congratulations to the editors and UNC Press and all those authors and graduate assistants.”

Mississippi Institute of Arts and Letters’ Awards Nominees Announced

The Mississippi Institute of Arts and Letters (MIAL) has determined its nominees for awards to be presented at the gala awards banquet in Columbus, Mississippi, on June 8, 2013. Awards will be presented for works first shown, published, or performed in 2012 in the categories of fiction, nonfiction, poetry, visual arts, photography, and musical composition—both classical and contemporary. Artists must have significant ties to the state of Mississippi and must have been nominated by an MIAL member. Judges for each category are chosen from outside the state of Mississippi.

Fiction nominees this year are Richard Ford, Michael Kardos, and Jonathan Odell. Nominated for the nonfiction award are James F. Barnett, Carolyn J. Brown, Joseph Crespino, Donald C. Jackson, Angela Fordice Jordan, James Patterson Smith, and Molly Walling. The nominees for poetry are Carolyn Elkins, Ann Fisher-Wirth, Catherine Pierce, Douglas Ray, Michael Smith, and Natasha Trethewey.

The category for classical music composition has these nominees: J. Reese Norris, Albert Oppenheimer, and Steve Rouse. In the contemporary music composition category, Johnny Bertram, Kate Campbell, Beth McKee, Caroline and Hannah Melby, Caroline Herring, and Tyler Keith have been nominated.

Rick Anderson, William N. Beckwith, Stephen D. Cook, Rob Cooper, Martha Ferris, Tommy Goodman, Bradley Gordon, Stacey Johnson, Richard Kelso, Robert Malone, Brandon Moon, Chet Oguz, Lee Renninger, Will Smith, and Marty Vinograd are the nominees in visual arts. Nominated in the photography category are Roy Adkins, Jane Robbins Kerr, James Patterson, Kim Rushing, and David Wharton.

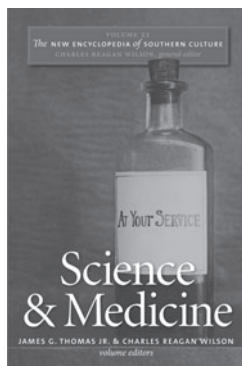
Winners in each category will receive a cash prize and a Mississippi-crafted gift. Past winners include Walker Percy, Ellen Douglas, Gwendolyn Magee, Marshall Bouldin III, and Eudora Welty.

The president of the Mississippi Institute of Arts and Letters is Sandra Shellnut of Pass Christian. George Bassi of Laurel serves as vice president, and Nancy Guice, also from Laurel, is archivist. Jan Taylor of Jackson serves as treasurer, and Margaret Anne Robbins of Pontotoc is secretary. David Beckley, Holly Springs, is immediate past president. The board of governors elected two new board members at its winter meeting, Beth Kander and Jean Medley, both of Jackson.

Anyone may join MIAL and thus be able to nominate in each of the award categories. For more information about membership or about attending the awards gala, visit the website at ms-arts-letters.org.

All 24 volumes of *The New Encyclopedia of Southern Culture*

are now available for order or pre-order from the University of North Carolina Press. Visit uncpress.unc.edu/browse/page/284 or call 1-800-848-6224 to order copies.





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