

# INSIDE UGA PRESS

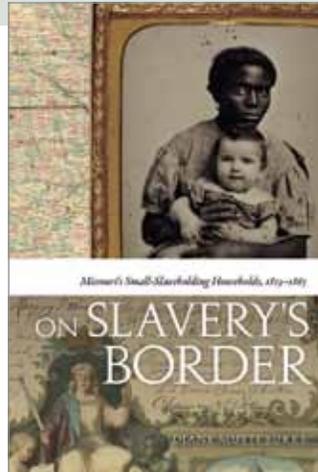
THE NEWSLETTER OF THE UNIVERSITY OF GEORGIA PRESS

SPRING 2011



## CONTENTS

BEHIND THE BOOK	1
FROM THE DIRECTOR	3
NEWS AND REVIEWS	4
DEVELOPMENT NEWS	6
FIELD NOTES	8
SERIES HIGHLIGHT	9
FEATURED BOOKS	10
CLOSE UP	11
PARTING SHOT	12



## Pushing Boundaries

BY DEREK KRISOFF

“GROWING UP IN KANSAS CITY, I understood that Missouri was a border state during the Civil War,” Diane Mutti Burke writes in her new book *On Slavery's Border*. “I also had a vague notion that the region was not a land of large plantations.” In an effort to get beyond such vague notions, Mutti Burke spent many years researching the history of slavery in Missouri, first as an undergraduate at Dartmouth, then for her dissertation at Emory, and finally for her book.

*On Slavery's Border* is the inaugural publication in the series Early American Places, a collaboration among the University of Georgia Press, New York University Press, and Northern Illinois University Press. The series, underwritten by the Andrew W. Mellon Foundation, is dedicated to publishing scholarship that draws connections between local places and global history. Missouri is a strong candidate for this treatment because its strategic access to the continent's great rivers made it a key site at the periphery of the Atlantic World. By the time it was admitted as a state in 1821, Americans had begun to move there in large numbers, especially from Kentucky, Virginia, and North Carolina. Those migrants sought to replicate the society they'd left behind in the Upper South—one largely oriented around slavery.

Although slavery was essential to Missouri, Mutti Burke finds it was in many respects a different institution there than the more widely studied version that dominated the antebellum cotton South. In Missouri, small-scale farming was the rule. Small farmers typically had only a few slaves, she finds, and this gave slavery a more intimate quality as masters directly oversaw their slaves, often living and working side-by-side with them. Much of *On Slavery's Border* is dedicated to examining that intimacy, which

could provide new opportunities for slave resistance but also rendered many slaves vulnerable to particularly devastating forms of violence.

“I published with Early American Places because I believed in the mission of the series and because of the many benefits that it provides its authors,” Mutti Burke says. “Many historians have moved away from regional or local studies in an effort to capture the ‘big’ picture, but oftentimes a focused study of local circumstances can greatly add to the larger story. In addition, Early American Places provides excellent support for first-time authors. In a period of tightening budgets in the publishing world, the series has the resources to promote its books extremely well. The fact that three presses—all in different regions and all appealing to different customers—are involved adds to the reach of the series’ promotional efforts.”

Early reaction to the inaugural series volume has been very positive. Mark M. Smith, a member of the advisory board for the series, called *On Slavery's Border* “highly original and beautifully crafted,” and Thavolia Glymph of Duke University said it “expands and fundamentally alters the historiographical landscape.” The book has connected with [cont'd on page 2](#)



EARLY  
AMERICAN  
PLACES

## BEHIND THE BOOK

“Pushing Boundaries”  
cont’d from page 1

an audience outside the academy, too; a launch event at the Kansas City Public Library drew over three hundred people and was widely covered in the local media.

Later this year, five more books—two of them published by Georgia—will join *On Slavery’s Border* in the Early American Places series. The next forthcoming Georgia title is *Sounds American: National Identity and the Music Cultures of the Lower Mississippi Valley, 1800–1860*, by Ann Ostendorf of Gonzaga University. Ostendorf’s book considers how Americans concerned with cultivating a national culture

grappled with the diverse “music ways” that characterized New Orleans and the rest of the lower Mississippi valley. Andrew McMichael, author of Georgia’s *Atlantic Loyalties*, calls it “an excellent study of the role of music in the formation of national identity on the southern borderlands.”

Georgia’s other forthcoming book is *The Year of the Lash: Free People of Color in Cuba and the Nineteenth-Century Atlantic World*, by Michele Reid-Vazquez of Georgia State University. It’s a study of the mass expulsion sparked by allegations that Cuba’s free and enslaved blacks were plotting a revolt—the so-called Conspiracy of La Escalera. Javier Villa-Flores of the University of Illinois, Chicago says “Reid-Vazquez sheds new light on the plight and resilience of Afro-Cuban exiles and on the Atlantic anxieties triggered by the forced exodus of free people of color. Well written and rich in descriptive detail, her book is a significant contribution to the literature on Cuba and the African Diaspora in the Caribbean.”

Also forthcoming in the series are two books from New York

University Press—Christian Koot’s *Crafting Empire at the Periphery: British Colonists, Anglo-Dutch Trade, and the Development of the British Atlantic, 1621–1713* and Beverly Tomek’s *Colonization and Resistance: Emancipation, Emigration, and Antislavery in Antebellum Pennsylvania*—and one from Northern Illinois University Press, Kenneth H. Wheeler’s *Cultivating Regionalism: Higher Education and the Making of the American Midwest*.



The UGA Press, Early American Places, and NYU Press booths at the annual meeting of the Organization of American Historians.



Missouri Farmer’s Home in 1859. Courtesy of the Library of Congress.



Slave cabin at the Cedars. Slaveholders initially lived in log cabins and often turned them over to their slaves after they constructed finer homes. It is likely that this large cabin housed two slave families. Courtesy of the Historical American Building Survey, Library of Congress.

## EARLY AMERICAN PLACES AT A GLANCE

Supported by a \$648,000 grant from the Andrew W. Mellon Foundation

Partnership among the University of Georgia Press, New York University Press, and Northern Illinois University Press

Will publish sixty books in early American history, with publishers’ responsibilities divided by region; Georgia focuses on the U.S. South and the Caribbean



**Diane Mutti Burke** is an assistant professor of history at the University of Missouri at Kansas City.

## FROM THE DIRECTOR



Welcome to the spring 2011 edition of *Inside UGA Press!*

This newsletter profiles some of the Press's more recent and exciting new publishing initiatives. Over the past few years, one of our strategies for increasing the overall quality and reputation of our list has been to build upon our areas of traditional strength in American and southern history and literary studies by creating new series that address areas of national and international concern. In the past few months, we have launched two such new series: the Mellon-funded collaborative initiative **Early American Places**, whose first book is featured in our lead newsletter article, and **Since 1970: Histories of Contemporary America**, a cutting-edge series that examines the past forty years of American history in interdisciplinary and methodologically innovative ways. Another major strategy has been to take our publishing program in new directions that connect to some of the University of Georgia's major research strengths. Our new series **Geographies of Justice and Social Transformation**, edited in part by UGA professors Andy Herod and Nik Heynen and featured on pages 8 and 9, is rapidly making the Press one of the leading publishers in human geography. Other highlights for this spring include a remarkable anthology of writings about our nation's capital by seventy of America's most prominent writers, a groundbreaking new biography of American icon George Washington Carver, and a timely study of the environmental impact of Agent Orange and the move to ban the practice of ecocide.

At the same time the Press remains fully committed to publishing high-quality books for general readers about the state and region, and this season our offerings include two new birding guides to Georgia's urban and coastal areas and *Crossroads of Conflict: A Guide to Civil War Sites in Georgia*. To find out about these titles and more, please browse the Press's spring and summer 2011 catalog, which can be found on our website at [www.ugapress.org](http://www.ugapress.org).

Finally, it is my great pleasure to introduce a new member to the Press's publishing team. We welcome Chantel Dunham, who has been serving as our director of development since January of this year. To learn more about Chantel's impressive background and many accomplishments, see her message on page 6.

Happy spring reading!

Nicole Mitchell  
Director

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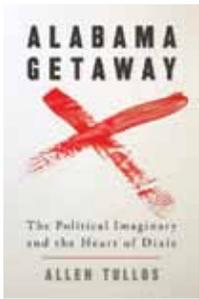
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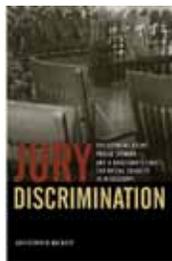
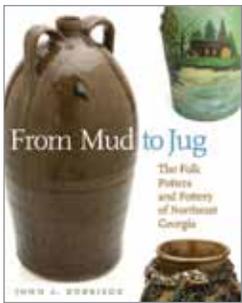
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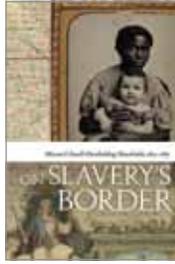
**IN THE NEWS**



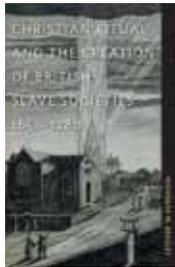
*ForeWord Reviews* called Allen Tullos's **ALABAMA GETAWAY** "a compelling view of Alabama's challenges, and possibly a blueprint for meeting them. Informed readers of politics and Southern culture will be engrossed, and some likely infuriated."



*Choice* magazine ranks John A. Burrison's **FROM MUD TO JUG** as "essential" ("The book is visually stunning, with color photographs of pieces that jump off the page. Newly found historical photographs are wonderful additions") and calls Christopher Waldrep's **JURY DISCRIMINATION** "a solid work of scholarly history as well as an intelligent rumination on deeply rooted racial prejudice. An exceptional work."



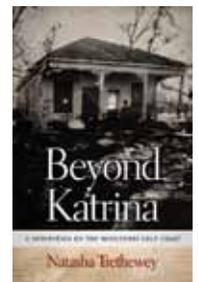
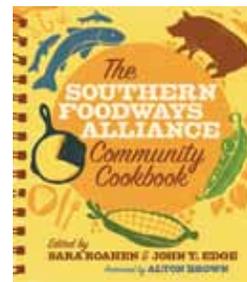
Author Diane Mutti Burke appeared on KCUR Kansas City's *KC Currents* in advance of the launch of **ON SLAVERY'S BORDER**; Emilye Crosby and Hasan Kwame Jeffries (*Civil Rights History from the Ground Up*) spoke on the ongoing struggle for racial equality on the WOSU Columbus show *All Sides* with Ann Fisher; and Barry L. Brown (*Crossroads of Conflict*) spoke with Rickey Bevington (herself a Civil War buff) for Georgia Public Broadcasting.



The *Journal of Anglican and Episcopal History* praised **CHRISTIAN RITUAL AND THE CREATION OF BRITISH SLAVE SOCIETIES, 1650-1780**: "In this terrifically astute study of Anglicanism in South Carolina, Barbados, and Jamaica, Nicholas M. Beasley brings ritual theory to bear on rich and rewarding sources . . . Beasley does not reduce religious practice in a crudely functionalist way, but he makes clear that elites' religious lives served their project of crafting a slave society."



Susan Youngblood Ashmore's **CARRY IT ON** was commended by the *Alabama Review*: "Ashmore makes a compelling case in an exceptional narrative, and she provides an outstanding analysis of the intersection of politics and economics in the aftermath of federal intervention in American inequality."



**THE SOUTHERN FOODWAYS ALLIANCE COMMUNITY COOKBOOK** was included in the *New York Times Book Review's* Holiday Roundup for cookbooks. Natasha Trethewey's **BEYOND KATRINA** was reviewed in *Orion Magazine* and featured in a *Vanity Fair* spread on Atlanta authors.

**IN THE COMMUNITY**

On February 3-6, **Emory University** hosted the international conference "Slavery and the University," an investigation into the history of slavery's role in higher education. The conference, sponsored by the Emory Transforming Community Project, was part of a series of events marking the 175th anniversary of the university's founding. It culminated with a day of commemoration in Oxford, Georgia, the original home of Emory. In Oxford, Brandeis University anthropologist Mark Auslander led a series of discussions about Emory's involvement with slavery and especially the life and legacy of Catherine "Miss Kitty" Boyd, an enslaved woman whose owner was the first president of the Emory University board of trustees.

Auslander—pictured here with two of Catherine Boyd's descendents, Darcel and Cynthia Caldwell—is the author of a study of "Miss Kitty" in myth and memory called *The Accidental Slaveowner: Revisiting a Myth of Race and Finding an American Family*, forthcoming from the University of Georgia Press this fall.

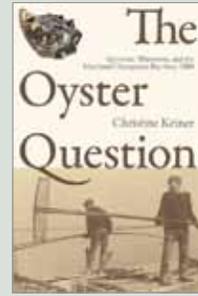


**AWARDS AND HONORS**

Randal Balmer

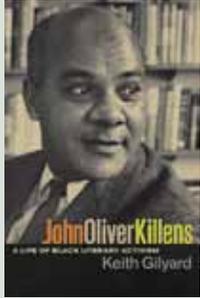


Catharine Randall received the annual award from the National Huguenot Society for the best work of scholarship on Huguenot history for **FROM A FAR COUNTRY**.

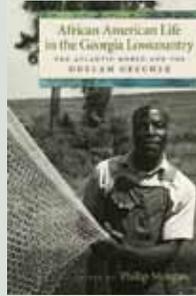


Christine Keiner's **THE OYSTER QUESTION** received the 2010 book prize from the Forum for the History of Science in America. The judges for the prize noted, "By situ-

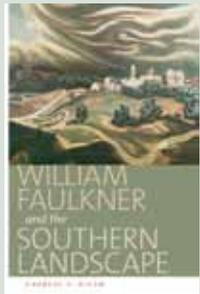
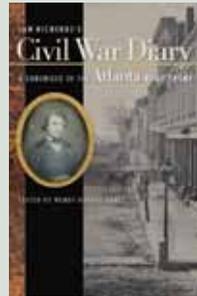
ating local knowledge and politics into her narrative, Keiner's study captures the full complexity of the history of scientifically-informed environmental policy in the Chesapeake. In particular, the prize committee was impressed by her accessible and engaging prose, and her extensive notes that helped the reader navigate the complex history of the region, its politics, and its people."



**JOHN OLIVER KILLENS** by Keith Gilyard was named one of two Honor Books for Nonfiction by the Black Caucus of the American Library Association. The award will be presented at the ALA annual conference in June.

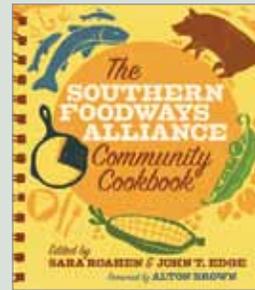


**AFRICAN AMERICAN LIFE IN THE GEORGIA LOWCOUNTRY**, edited by Philip Morgan, received an Award for Excellence in Documenting Georgia's History from the Georgia Historical Records Advisory Board; Wendy Hamand Venet received the board's Award for Excellence in Research Using the Holdings of an Archives for **SAM RICHARDS'S CIVIL WAR DIARY**.



**WILLIAM FAULKNER AND THE SOUTHERN LANDSCAPE** by Charles S. Aiken received the Fred Kniffen Book Award from the Pioneer Society of America,

which recognizes the best-authored book in the field of North American material culture.



**THE SOUTHERN FOODWAYS ALLIANCE COMMUNITY COOKBOOK** has been named a finalist for the International Association of Culinary Professionals (IACP) Cookbook Awards in the Compilation category. Winners will be announced at the IACP annual conference in June.



"Bed Death" from **THE BIGNESS OF THE WORLD** by Lori Ostlund was selected for *The PEN/O'Henry Prize Stories 2011*.

**IN THE COMMUNITY**

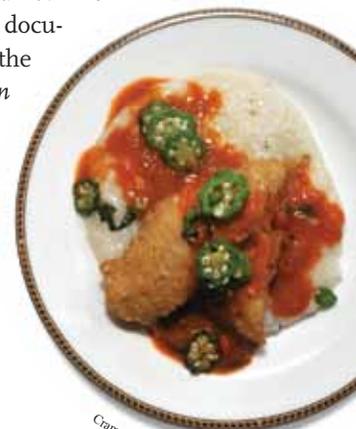


Erica Stevens

**Vertamae Smart-Grosvenor and *Vibration Cooking* featured at SFA Potlikker Charleston**

The Southern Foodways Alliance kicked off the Charleston Wine + Food festival with a Potlikker Film Fest at McCrady's Restaurant in Charleston, South Carolina. The event featured documentary films with a focus on low-country foodways and gave special attention to the newly released edition of Vertamae Smart-Grosvenor's spirited food memoir, *Vibration Cooking: or, The Travel Notes of a Geechee Girl*.

Smart-Grosvenor, who was in attendance along with fellow SFA founders Nathalie Dupree and Marion Sullivan, is the author of several cookbooks and has served as a correspondent and host for National Public Radio. *Vibration Cooking*, first published in 1970, is a still-rousing account of a woman's journey from the South Carolina low country to Paris and beyond, and her focus on food as a source of pride and validation of black womanhood.



Cramer Gallimore Photography Studio

## DEVELOPMENT NEWS



I am honored to add the University of Georgia Press's development efforts to my development work for the University of Georgia Libraries, where I have been director of development for seventeen years. At the Libraries we have enjoyed some exciting funding successes: establishing an endowment for the Miller Learning Center and completing the private fundraising for the new Special Collections Libraries Building, among other projects. It has been a challenge since the Library has no alumni, yet all alumni and book lovers and intellectuals are potential investors for us, just as they are for the Press.

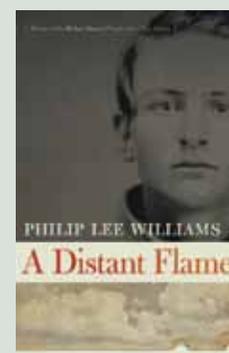
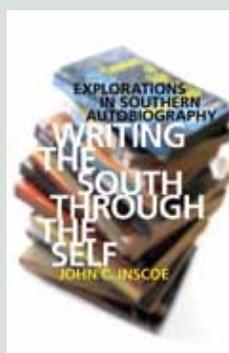
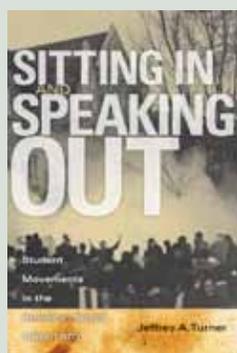
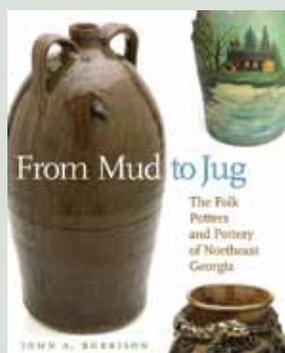
Prior to working for the Libraries, I owned a corporate gift business in Southern California and a corporate travel company in Maui, Hawaii. Originally from Lafayette, Louisiana, I have a degree in public relations from the University of Southwestern Louisiana. I have thoroughly enjoyed my time with the Libraries, and I am excited by the opportunities for collaboration between the Press and the Libraries and the resulting synergy created by the joining of these two entities.

It has been fascinating to learn about the world of publishing. The University of Georgia Press has done and continues to do amazing work in the field of scholarly publication, supporting the University's work as a major research institution while also producing books of interest to the general public. Every year we publish eighty to eighty-five new books, and we have over thirteen hundred books in print!

But we all read the local newspapers and know the status of our state's budget. And as the Press's state support diminishes, we have to find new ways to maintain our reputation for excellence. That's where you come in. Support the UGA Press—*your* Press—the oldest and largest book publisher in the state. Every gift makes a difference. You can make a difference by supporting your Press, the state's oldest and largest book publisher. Every gift helps. We invite you to join us as we produce beautiful, important and lasting works of scholarship.

*Chantel Dunham*

Chantel Dunham  
Director of Development



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Kristen Golden	Alyson Wright
Sarah Heslep	



Keith B. Plummer



Michael Crutcher is the author of *Tremé: Race and Place in a New Orleans Neighborhood*, a new volume in Georgia's series Geographies of Justice and Social Transformation. Lolis Eric Elie, an author, documentary filmmaker, and writer for the HBO television series *Treme*, said of Crutcher's book: "Never before has the mystery and glory of the Faubourg Tremé been brought together in one volume. Crutcher makes a cogent argument in clear prose for why this place is worthy of attention, study, and celebration." Crutcher teaches geography at the University of Kentucky.

## Q&A WITH MICHAEL E. CRUTCHER JR., AUTHOR OF *TREMÉ*

DEREK KRISOFF, SENIOR ACQUISITIONS EDITOR

**Krissoff:** What's your favorite scene from the television program *Treme*?

**Crutcher:** This is a hard question! But as a New Orleans and Tremé scholar, one scene comes to mind because it provides an excellent opportunity for critical reflection on the representation of New Orleans. It's the jazz funeral that takes place early on in the series. The scene accurately conveys the emotional experience of the jazz funerals. However, it was unlike any of the jazz funerals that I have personally witnessed because there were no camera crews or professional photographers shown in the scene. In my opinion the scene was less than authentic because it didn't include the commodified aspects of New Orleans parading traditions that are now omnipresent.

Having said that, overall, the *Treme* TV show is very authentic to the traditions of New Orleans and Tremé, and there were many scenes that brought a smile to my face. I loved the music and loved seeing familiar places and people I know. For example, while living in New Orleans I rode the Algiers ferry every day, so I found the scene with John Goodman on the ferry very touching. Several of my friends had parts in the series as actors or playing themselves.

**Krissoff:** In your book you emphasize Tremé's spatial separation from more prominent parts of the city. Can you say a little about how that separation came to happen and what it has meant for the neighborhood's culture?

**Crutcher:** Well, first of all, I don't mean separate as in distant, nor do I mean separate in the sense of being strictly isolated or



**Tremé**  
*Race and Place in a  
New Orleans Neighborhood*  
Michael E. Crutcher Jr.

inaccessible. There are certainly boundaries of sorts for the neighborhood, like roadways, but those are permeable. In reality, Tremé abuts the French Quarter, so it is not so separate, but it is different. The question becomes, how are places that are so close, so different? The answer is about spatial processes.

In the history of New Orleans, as in any city, there are social and economic processes at work. These processes empower some and marginalize others. These processes are explicitly spatial. In terms of geography, they don't happen randomly throughout the city. The decisions to locate interstate highway and urban renewal projects in poor black neighborhoods are two of the better-known examples of processes that have historically targeted people and places without the political and economic resources to represent themselves. Tremé is one of many places in the

city where this marginalization has taken place. Fortunately, marginalized populations have agency. What we see in Tremé is a culture and landscape that express the neighborhood's effort to resist oppression. Presently, there is no better example of Tremé's people making their concerns and desires known than second-line parading. Parading is a way of "taking it to the street," occupying and controlling otherwise highly regulated territory in their own neighborhoods.

**Krissoff:** What do you think is the biggest change to happen in Tremé since Katrina?

**Crutcher:** Without a question, I would say the demolition of the Lafitte housing project is the biggest change in Tremé since Katrina. For decades the territorially expansive Lafitte was the dominant structure of the neighborhood, challenged only by the elevated I-10 expressway on Claiborne Avenue and what would become Louis Armstrong Park. Lafitte provided structurally sound housing for many New Orleans families. The development's lasting legacy however, like that of public housing everywhere, is now reduced to accusations of crime, drugs, and intergenerational dependency. Following Katrina, when New Orleans needed housing the most, the decision was made to demolish the Lafitte to make way for a new development built according to the goals of HUD's Hope VI program. Hope VI is a major public housing initiative designed to replace "severely distressed" public housing with decentralized, mixed-income, and mixed-use developments that make use of New Urbanism design principles.

# GEOGRAPHIES OF JUSTICE AND SOCIAL TRANSFORMATION

Michael Crutcher's *Tremé: Race and Place in a New Orleans Neighborhood* is one of nine titles in Georgia's series Geographies of Justice and Social Transformation. The series is edited by Nik Heynen and Andrew Herod, both of the University of Georgia's geography department, and Melissa W. Wright, a geographer at Pennsylvania State University. It emerges from the University of Georgia's strength in critical human geography—the study of how place, space, and landscape help shape (and are shaped by) power relations.

In the short period since its founding, the series has helped the Press build on its established programs in areas like environment, race, and social movements, while also growing in new, more cosmopolitan directions. Series coeditor Nik Heynen said, "The series is a great opportunity to produce and disseminate world-class research in a scholarly area where the University of Georgia is really strong. Geographies of Justice and Social Transformation has only been up and running a couple of years, but it's already helped the Press join Minnesota, California, Chicago, and Oxford in the top tier of human geography publishers."



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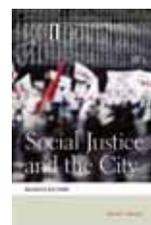
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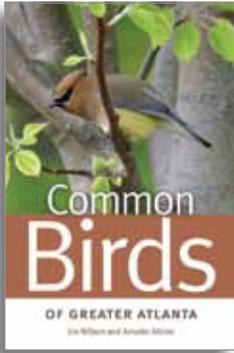
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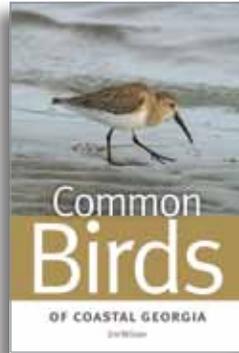
—Eric Sheppard, University of Minnesota

See page 8 for Michael Crutcher's *Tremé*

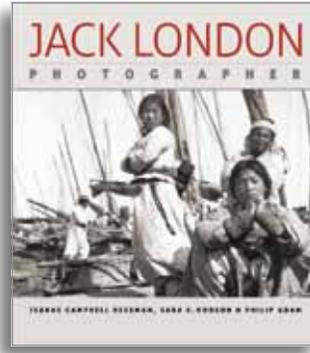
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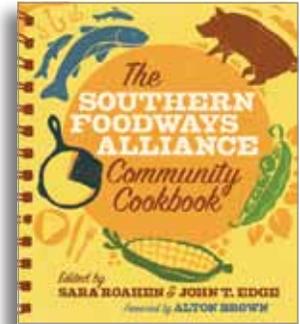
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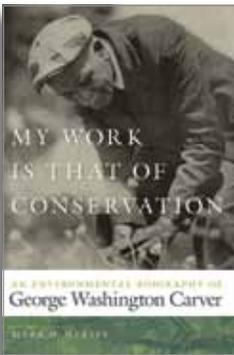
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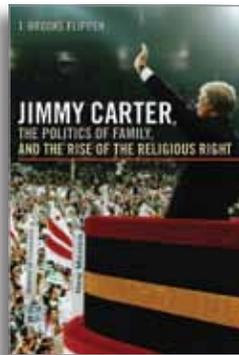
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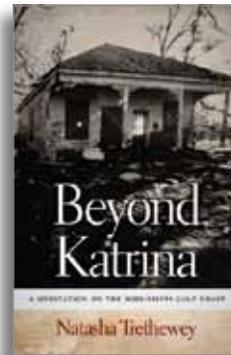
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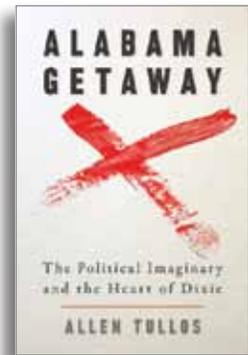
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## CAMPUS CLOSE UP BY SARA FREELAND, COLUMNS

**WHEN DAVID DES JARDINES** packed up and moved from South Georgia to New York almost three decades ago, he knew only one thing.

“I love books and that’s all I knew,” he said. “So I moved to New York and found work in publishing there. I just stumbled around and stumbled into a job.”

Des Jardines is now the electronic information manager and assistant marketing manager for the UGA Press. He’s been at the Press twenty

years and has done everything from sending out book catalogs to reading book drafts to making UGA Press books available on Kindle and other e-book readers. He’s worked in marketing, advertising, and acquisitions. Now, he’s back in the marketing department, where he helps to manage the Web site for the Press.

He said it took him about a decade to be cured of any romantic notions of publishing and learn that publishing is a business, “not just a place for people who love books to go hang out and talk about them.”

“We still do plenty of talking about books around here, but the talk is informed by our business sensibilities,” he said.

Of the books in the UGA Press catalog, Des Jardines said that one of his proudest accomplishments was helping to acquire *The Unabridged Devil’s Dictionary*, a value-added edition of the Ambrose Bierce classic. It’s a collection of dark and cynical definitions of common words and remains one of the Press’s best sellers.

Des Jardines said he was familiar with the work when it came across his desk in acquisitions, and he knew it could be something good.

“You can buy a thrown-together version of *The Devil’s Dictionary* for really cheap, but we have the definitive edition of this work,” he said. It includes definitions left out of the original book, and background information and footnotes on the definitions; definitions scholars thought Bierce didn’t write were discarded. Des Jardines’s favorite definition is of *bore*, which Bierce defines as “A person who talks when you wish him to listen.”

Des Jardines has seen a lot of changes in his three decades in publishing. Technology has been the driving force behind change. Now it’s easier to print high-quality small batches of books and still make a profit. The other change is in data.

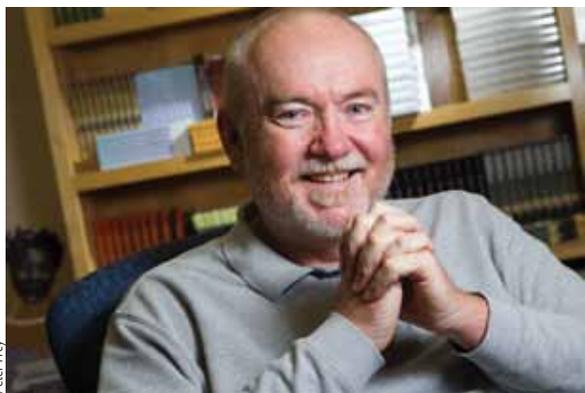
When Des Jardines started working in publishing, e-books didn’t even exist. Now they’re a big part of his job. He sends the digital files off to be converted into an e-publishing format and then sends that finished file to e-book distributors and retailers.

UGA Press has about two thousand books available in print and will soon have two hundred available as e-books. Most new books come out both in print and digital formats, and the Press is working on converting and getting permissions for older books.

“I think a lot of segments of book readers are already won over,” Des Jardines said. “Fiction is great for the Kindle. For people who read in genres, science fiction, romance—it’s perfect.”

While the publishing industry may be focusing more on e-books now, Des Jardines said that “paper books aren’t going away in our lifetime.” Printing is easy, he said. And while some e-readers allow for electronic bookmarks and making notes in the margin, “it’s not the same as carrying a book around, turning down the pages, and loaning it to your friends.”

Previously published in *Columns*,  
February 7, 2011



Peter Frey

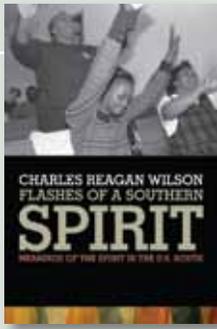
**Flashes of a  
Southern Spirit**

*Meanings of the Spirit  
in the U.S. South*

Charles Reagan Wilson

Cloth \$59.95 | 3829-3

Paper \$24.95 | 3830-9



*Flashes of a Southern Spirit* explores meanings of the spirit in the American South, including religious ecstasy and celebrations of regional character and distinctiveness.

Charles Reagan Wilson sees ideas of the spirit as central to understanding southern identity. The South nurtured a patriotic spirit expressed in the high emotions of Confederates going off to war, but the region also was the setting for a spiritual outpouring of prayer and song during the civil rights movement. Arguing for a spiritual grounding to southern identity, Wilson shows how identifications of the spirit are crucial to understanding what makes southerners invest so much meaning in their regional identity.

From the late nineteenth-century invention of southern tradition to early twenty-first-century folk artistic creativity, Wilson examines a wide range of cultural expression, including music, literature, folk art, media representations, and religious imagery. He finds new meanings in the works of such creative giants as William Faulkner, Richard Wright, and Elvis Presley, while at the same time closely examining little-studied figures such as the artist/revivalist McKendree Long. Wilson proposes that southern spirituality is a neglected category of analysis in the recent flourishing of interdisciplinary studies on the South—one that opens up the cultural interaction of blacks and whites in the region.

**PARTING  
SHOT**



Casey Dixon singing  
St. Peter's Missionary Baptist Church  
Lafayette City, Mississippi, 2002

Photo by David Wharton

From *Flashes of a Southern Spirit* by Charles Reagan Wilson