

The patient reader will gain a good understanding of how ECU has developed in the quarter century covered by most of these essays, but the work is not an easy read. In part, this evaluation arises from the nature of an anthology whose authors have differing writing styles and understandings of how to structure a history. In part, it is due to the complexity of a modern research university, a complexity that is difficult to capture in a narrative, especially one that tries to be inclusive of the varied personalities and priorities that were at play. To the authors' credit, they mostly are open about ECU's internal disputes and its conflicts with Greenville. Still, it remains for some later author to weave these threads into a narrative that keeps the promise of telling ECU's story in a way that is more accessible to its alumni, the evident audience for this work.

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Southern Cultures: The Fifteenth Anniversary Reader. Edited by Harry L. Watson and Larry J. Griffin and others. (Chapel Hill: University of North Carolina Press, c. 2008. Pp. [xviii], 507. Paper, \$24.95, ISBN 978-0-8078-5880-6; cloth, \$49.95, ISBN 978-0-8078-3212-7.)

The dust jacket of the first edition of the *Encyclopedia of Southern Culture* (Chapel Hill, 1989) depicts or makes mention of, among other topics, the following: barbecue, the blues, kudzu, rednecks, the Leo Frank case, *Gone with the Wind*, Robert E. Lee, Huey Long, Hank Williams Sr., Martin Luther King Jr., and Elvis Presley. All of those subjects are treated in *Southern Cultures: The Fifteenth Anniversary Reader*—along with many others.

Following a brief introductory essay by editors Harry L. Watson and Larry J. Griffin describing the genesis of the journal *Southern Cultures*, the remaining twenty-seven pieces are assigned to six different sections. Their titles are as follows: "A Moveable Mason-Dixon Line," "Intractable Identity," "The New Days of Yore," "Colliding Cultures," "Regional Stereotypes," and "Southern Traditions." Part 1 contains essays on Mississippi's impact on Chicago, teaching *Gone with the Wind* in Vietnam, a southern historian's experience in Japan, and the unsinkable and still unhackneyed topic of southern distinctiveness. Part 2 includes pieces on southern speech, Confederate symbols, and the importance of public monuments. In Part 3 are articles on country music, blues music, Atticus Finch of *To Kill a Mockingbird*, and growing up in the segregated South. "Colliding Cultures" features essays on encounters between Europeans and natives in the early South; relations among Jews, blacks, and white Gentiles; Martin Luther King Jr.; growing religious diversity, even in small towns; and the Leo Frank case. Part 5 consists of pieces on kudzu, rednecks, Appalachian feuding, professional wrestling, and hogs. The final section contains selections dealing with Civil War horses, stock-car racing, African Americans and humor, and social rituals such as sorority rush and funerals. Like the region it describes, this collection is diverse. Where else can one encounter in a single volume (that is not an encyclopedia) treatment of, on the one hand, the wrestler Dusty Rhodes and, on the other, "the Gramscian idea of hegemony" (p. 139)?

Of the thirty-one contributors to this anthology, more than half are historians. Other disciplines represented include geography, sociology, literary criticism, and religious studies. Work by major figures in southern studies—C. Vann Woodward, John Shelton Reed, James C. Cobb, Melton McLaurin, Theda Perdue, Drew Gilpin Faust, Trudier Harris, and Charles Reagan Wilson—appears in this collection. Each essay, whether written by an established scholar or someone not as well known, is well worth reading and studying. Especially noteworthy are Steve Oney's engrossing account of his work on the Leo Frank case, Louis M. Kyriakouides and Peter A. Coclanis's often hilarious tale of professional wrestling, southern style, and Dan Pierce's occasionally humorous yet fundamentally harrowing story of NASCAR's history of union-busting.

Illustrations, virtually all of them appropriate, precede each selection. Some of the pictures are downright arresting: for example, a holiday parade of Latinas following an image of Our Lady of Guadalupe borne by a pickup truck passing the Confederate monument in Clinton, North Carolina, or a group of jocular, beer-drinking race fans, some of them shirtless and tattooed, who apparently represent rednecks.

Fittingly, this excellent collection is dedicated to John Shelton Reed, the founding editor of *Southern Cultures*. At a time when some informed observers were writing epitaphs for Dixie, Reed had the wisdom and foresight to know that it will be a cold day in August when the South is interred. *Southern Cultures* has been enlivening the study of our region for more than fifteen years now. May it continue to do so for at least fifty more!

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Telling Histories: Black Women Historians in the Ivory Tower. Edited by Deborah Gray White. Gender and American Culture. (Chapel Hill: University of North Carolina Press, c. 2008. Pp. [xii], 291. Paper, \$21.95, ISBN 978-0-8078-5881-3; cloth, \$59.95, ISBN 978-0-8078-3201-1.)

This collection of essays explores the myriad experiences, challenges, obstacles, and rewards facing black women historians because of their unique position of being a double minority. The contributors cover a broad chronological range (some have been out of graduate school almost four decades, while others received their Ph.D.'s much more recently). These scholars also represent a broad range of geographical experiences—in terms of both the places where they were born and raised and the areas of the country where they teach. Furthermore, their academic employment experiences are quite diverse: some have taught at public institutions, and others have taught at private schools; some have taught at historically black colleges and universities, while others have spent most of their careers at majority-white institutions. However, despite the variety of these historians' experiences, there are some common themes that unite them all as part of their identity as black female scholars in a field that until very recently was dominated by white men.

Many of these scholars, especially those who have been in the profession the longest, had a difficult time when they first started, as they attempted to

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