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BELOW THE POTOMAC

MARJORIE N. BOND



CHAPEL HILL

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MARJORIE N. BOND



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- Vol. I, No. 1. October, 1934. *The Southern Garden*. W. L. Hunt.
Vol. I, No. 2. January, 1935. *Adventures in Reading, Seventh Series*.
C. S. Love.
Vol. I, No. 3. April, 1935. *Below the Potomac*. Marjorie N. Bond.
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FOREWORD

This program for study is based on the volume *Culture in the South*, edited by W. T. Couch.

A group may arrange additional programs by presenting some of the chapters in the symposium which are not included in the present outline—"Also There is Politics"; "The Fine Arts" and "The Handicrafts"; "Southern Speech" and "Southern Humor"; "Labor Disputes and Organization" and "Social Legislation"; "The Pattern of Violence."

O for a beaker full of the warm South.

—KEATS.

CHAPTER I

THE AGRARIAN PAST

The old South has receded into a romantic mist that obscures reality for both southerners and outlanders alike. Everyone looks back to the good old days, with their traditions of hospitality, chivalry, and good breeding, when the large plantation houses teemed with a pretty activity—hunting, drinking, children and servants all over the place, the skirts of visiting relatives brushing ceaselessly up and down the stairs. Kinship was a bond that entitled seventh cousins to room and board for a lifetime. Why not? Labor was plentiful, food was abundant.

The land below Mason and Dixon's line was indeed a world apart, romantic, colorful. There the earth seemed to revolve on a slower orbit, and men and affairs were attuned to a more leisurely way of life. The women were beautiful, and given to flirtation in a perfectly ladylike way; the men were indolent^o Lotharios; the days were one long siesta; the nights were a perpetual romantic interlude, played against a background of moonlight and magnolias to a muted obbligato of mockingbirds and banjos strummed in the distance.

This is the old South of song and story. Some of it never existed, some of it has been exaggerated, some of it is responsible for many of the more gentle and more pleasant ways of the present-day South. But the real southern heritage is more than romantic glamour. The landowners of the old South—of the large plantations and of the small independent farms—all acknowledged one standard of wealth, land. Toward this ideal they all struggled, to get land and then more land, so that they could raise more crops so that they could buy more slaves so that they could farm more land. The small farmers as well as the large planters were all dedicated to this land economy. Cotton was the chief crop, and when cotton gradually declined in value, when the slaves were freed, the land laid waste and bank credits wiped out, the southern world was turned upside down. It is part of the southern heritage that the agricultural world today is still somewhat askew.

Subjects for Study

1. THE OLD SOUTH

Special Reference:

Ramsdell, Charles W. "The Southern Heritage," in *Culture in the South*.

- a. The South of the 1800's became increasingly committed to cotton and to slave labor.
- b. When cotton-growing spread to the northwest and capital accumulated in the northeast, cotton gradually declined in value as a big money crop.
- c. Analyze the various reforms suggested.
- d. After the Civil War southerners faced difficult years, with their slaves freed, their social system overturned, the lands laid waste, property destroyed, bank credits wiped out, families impoverished, political control in the hands of the recently freed Negroes.
- e. Economic power moved from the landowner to the merchant and the banker in town.
- f. Against the organization of the industrialist the individualist farmer attempted to pit his strength.
- g. The general upturn of the twentieth century had a great effect on the South, where rising prices and better machinery held out hope to the farmer, while new industries were established, a new urban South rose to prosperity, and the whole region felt itself caught by national currents.

Additional References:

Gaines, Francis P. *Southern Plantation*.

Nations, L. J. "Old South Facing the Machine," *Current History*, October, 1930.

Phillips, Ulrich B. *Life and Labor in the Old South*.

2. SOUTHERN PIONEER

Special Reference:

Miller, Caroline. *Lamb in His Bosom*.

- a. Summarize the story, reading aloud illustrative passages.
- b. Contrast the idyllic qualities in the first part of the narrative with the deepening realism in the latter part of the book.
- c. How are the characters individualized? Characterize Cean and her mother.
- d. What is the effect of life on Lonzo, Lias?
- e. Comment on the details that give reality to the novel.
- f. What part does nature play in the story?

Additional References:

Boyd, James. *Long Hunt*.

Roberts, Elizabeth Madox. *The Great Meadow*.

3. GENERATION AFTER GENERATION

Special Reference:

Griswold, Francis. *The Tides of Malvern*.

- a. What is the centralizing point of the story?
- b. Describe Gilbert Sheldon as the most completely revealed character in the book.
- c. How does the Revolution affect the Sheldons? The Civil War? The World War?
- d. Picture Eliza, the old woman.
- e. How does Sarah save Malvern?
- f. Discuss the success of the author in covering such a long period of time in one novel of ordinary length.

Additional References for 2 and 3:

Benét, Stephen Vincent. *John Brown's Body*.

Boyd, James. *Drums*.

Boyd, James. *Marching On*.

Young, Stark. *So Red the Rose*.

CHAPTER II

PROTEST AND PROGRESS

One of the triumphs of tradition over geography is the fact that large sections of these United States have been grouped as separate units with individual characteristics. The North, the Middle West, and the Far West possess certain distinguishing qualities in the mind of anyone from another part of the country. It is true that familiarity breaks up these sections into smaller units. The more a southerner sees of the North, the more he realizes that there is a difference between Pennsylvania and New England. The more he sees of New England, the more readily he distinguishes between Vermont and Massachusetts. The longer he lives in Boston, the more quickly he can tell which are Bostonians among the people walking down Tremont Street or boarding a train at Back Bay Station.

The same thing is true of the South. The land sprawling broadly from the Potomac to the Rio Grande marks its people as southerners. If they go north, the band does not have to play "Dixie" for the southerner to reveal himself in a crowd. If the northerner comes south, he learns to tell a Virginian from a Georgian, a Tennessean from a South Carolinian, and, needless to say, a Charlestonian from a South Carolinian.

Until the 1915's or '20's the distinguishing qualities of the South had scarcely altered from those of fifty or seventy-five years ago, and there remains today a strong but diminishing bulwark against change. The conditions that had something to do with the molding of southern characteristics are still the same. The sun that beats down on the South is hot in summer, and physical activity is impossible a good bit of the time. The country is still largely rural, and many people still live in considerable isolation. No wonder the southerner is known for his hospitality and love of conversation. Visitors are a pleasant variant in his routine, and he always has time to chat with either friend or stranger. The conservatism of the southerner is fostered by his political and religious beliefs and by his unquestioning love for the land that has bred him.

If the southerner has certain characteristics that distinguish him from the rest of his countrymen, the same thing is true of southern towns and cities. New Orleans is not Charleston, Nashville is neither Memphis nor Richmond, but they resemble each other more than they do the cities of the East or the West. Even Atlanta and Birmingham can not disguise the fact that they are southern cities.

It is not the city, however, that epitomizes the South. Numbers of southerners may look toward the city longingly, but it is the town that contains the essence of southern life. The business block may have some of the worst examples of architecture known to man, and the grocery store and meat market are probably untidy. The traditional old homes may have burned down, or if they are still standing, they are doubtless in need of several coats of paint. But the life is simple and richly ingenuous, with its minor currents of church activity and political inertia. There are plentiful Sunday dinners at mid-day. A plate of hot rolls is sent over to a next-door neighbor. The men do a little hunting, and a half dozen birds are carried to a friend down the street. The tempo of existence is easy, casual, but life is far from uninteresting in a southern town.

Subjects for Study

1. TRADITION

Special Reference:

Pinckney, Josephine. "Bulwarks Against Change," in *Culture in the South*.

- a. "A small element remains that . . . still holds against overwhelming numbers . . . the unpopular doctrine of exclusiveness."
- b. "There is no section of the country in which kindliness is more natural than in the South."
- c. "Beyond these exterior circumstances there is the southerner's natural liking for people. He is talkative, gregarious, social, and he can usually find time for a chat with either friend or stranger."
- d. "The church is well-known as a powerful influence for conservatism, while the strongly conservative are slow to throw away anything so important as religion."

- e. "The southerner preserves an uncritical love of the land that bred him. . . When a man's economic interests and his family life are bound up in the same property, he has given hostages to fortune indeed, and he is cautious not to jeopardize them by change."
- f. "The southerner nourishes an unquestioned faith in the obligation to others of his blood."
- g. "The southerner preserves a feeling for certain niceties of social intercourse that are obsolescent or entirely lacking in a high-pressure twentieth century."
- h. "Another pleasant reflection of the eighteenth century is the rather ritualistic attitude of the southerner toward his dinner-table."
- i. "There are increasingly strong influences toward standardized modernization."

Additional References:

Glasgow, Ellen. *Virginia*.

Glasgow, Ellen. *The Romantic Comedians*.

Glasgow, Ellen. *They Stooped to Folly*.

Heyward, Du Bose. *Peter Ashley*.

2. BIGGER AND BETTER?

Special Reference:

Parks, Edd Winfield. "Southern Towns and Cities," in *Culture in the South*.

- a. Before the Civil War the towns were useful as a clearing house for crops and as a source of luxuries and money, but after the War the towns increased in population and power.
- b. With the 1900's came exploitation, and the chambers of commerce bid for northern capital.
- c. Southern cities today, in spite of their mutual ambitions toward size, differ widely among themselves—New Orleans, the largest and most picturesque; Birmingham, the city of the new South; Richmond, like New Orleans, a blend of the old and the new; Charleston, with all the graces of its traditions; Atlanta, the southern metropolis; Nashville, proud of its history; Memphis, still the trading center for the Mississippi Delta.
- d. Southern cities have much in common—a certain character that separates them quite distinctly from cities in other sections: homogeneity of the people; importance of tradition and family; leisureliness; local environment.

- e. The towns, trying to imitate the cities, have been exposed to the standardization of modern facilities, but their amusements remain simple, their life serene.
- f. The depression has threatened the cities of the South, and their future, especially in the face of the possibilities under the Tennessee Valley Authority, is an unknown quantity.

Additional References:

Basso, Hamilton. *Cinnamon Seed.*

Carmer, Carl. *Stars Fell on Alabama.*

Glasgow, Ellen. *The Sheltered Life.*

CHAPTER III

THE THREE R'S

Comparisons are odious, and were considered so long before John Fortescue passed a remark to that effect; and statistics—a diversion concerning which Sir John passed no remarks at all, so far as the records show—are considered dull. But it is sometimes interesting to examine both comparisons and statistics. We have an opportunity to do so when we turn to education in the South.

In the first place, the population in this region is widely scattered. There are children on large plantations, in country towns and coastal settlements, in mountain coves and fertile valleys. How to make the three *R's* available to them all? The necessity of providing separate schools for the whites and the Negroes makes the problem that much more difficult. There are other complicating factors—inadequate equipment in schools, poorly trained teachers, low salaries, a large amount of illiteracy throughout the South, short school terms, a high percentage of non-attendance.

And what of the southern colleges and universities? Their football teams are gaining a national reputation, it is true (Hasn't the Crimson Tide of the University of Alabama made four trips to the Rose Bowl?), but recent years have witnessed a general curtailment in the funds available for faculties, books, and laboratory equipment. Salaries have been slashed, libraries have reduced their purchases to an inadequate minimum, many a broken glass beaker in the laboratory has not been replaced. The teaching load has often been increased, so that an instructor may now look down daily into a sea of thirty-five or forty faces, and three or four times a week may wade through a pile of an equal number of themes or quiz books. Teaching must be adjusted to a slower tempo. Perhaps the students learn less. The results will be apparent as the years go by. Is the South unmoved by such a prospect? There seems to be little concern over the fact that "except for school textbooks the southern states are the leanest book market in the United States. As readers of the leading national magazines they rank at the bottom, and as readers of newspapers the country at

large makes almost a three-fold better showing than the southern states." An adult's interests must have some relation to the kind of schooling he has had.

The world no longer subscribes without reservation to the theory so popular a decade or two ago that a college education is the be-all and the end-all of appropriate training for life. There are matriculated students on whom the routine of college courses is wasted, many for whom it is inadequate and ill-advised. But for those who are ready and in need, the South should offer the best.

Subjects for Study

1. THE LITTLE RED SCHOOLHOUSE

Special Reference:

Knight, Edgar W. "Recent Progress and Problems of Education," in *Culture in the South*.

- a. The conditions peculiar to the problem of education in the South.
- b. Progress between 1900 and 1930.
- c. Deficiencies in the southern school system.
- d. Libraries in the South.
- e. Read aloud the last paragraph in Section II, page 216.
- f. Summarize briefly Sections III, IV, and V.
- g. Compare southern schools with those in other sections of the country.
- h. Summarize the urgent needs.

Additional Reference:

Knight, Edgar W. *Public Education in the South*.

2. CAP AND GOWN

Special Reference:

Nixon, H. C. "Colleges and Universities," in *Culture in the South*.

- a. Southern traditions in the college background.
- b. Special experiments: Rollins, Piedmont, Berea, and Commonwealth Colleges.
- c. The professional and the graduate schools.
- d. Buildings and equipment.

- e. Read aloud from page 240, beginning at the top of the page, "The combined annual receipts . . ." to the end of that paragraph.
- f. Summarize Section V.
- g. How do southern colleges and universities compare with those in the North and the West?

Additional References:

Flexner, Abraham. *Universities.*

Gauss, Christian. *Life in College.*

Jordan, David Starr. *The Trend of the American University.*

Little, Clarence Cook. *The Awakening College.*

CHAPTER IV

IN THRALLDOM TO THE SOIL

What farmer loves the land? Does the wealthy absentee landlord? He has an overseer to do most of the worrying for him, and innumerable "hands" to do the labor. His family frequently lives on the plantation for only a short period in the year—sometimes just long enough to have a house party during the hunting season.

Does the wealthy plantation owner, who lives on the place? He seldom touches a hand to the earth, unless to tee up a golf ball at a near-by country club. He lives on the land, and he makes his living from the land, but he is not actually of the land.

Does the small independent farmer? His acres are not limitless, his cleared land is all plowed, his wooded land is frequently cut over. Food is plentiful, and he always has someone on the place to help with the work, with extra hands in during the busiest times.

But what of the tenant farmer? Does he love the land? He does not own the piece he farms, and he can work it only so long as the owner is satisfied. Money means nothing to him, because he never seems to have any. He is penniless when he goes to a place. His landlord supplies certain tools and arranges for his credit at a near-by store. He lives on credit until the crop is in. Then, by the time the owner has taken his share, and the account at the store has been paid, and perhaps one or two necessities have been bought—shoes, or overalls, or a new skillet to take the place of the old one in which a hole had worn through—when all this has been done, the money is probably all gone. The next year begins with no extra money hidden away for safety in the cracked teapot. There is still credit at the store.

His family is very much a part of the tenant farmer's scheme of life. In the busy seasons there are no hired hands to help him with the work. Wife and children chop and pick cotton, plant the tobacco, make the crop. The house supplied by the landowner generally offers only cramped quarters, and the roof sometimes leaks in bad weather. Constantly bordering on the barest margin of sufficiency, they know only a minimum existence. Poorly housed, poorly fed, poorly equipped, does the tenant farmer love the land?

The South has ever lived in thralldom to the soil. Sometimes it was a pleasant servitude, with comfort, even abundance. But it was not always so, and it is not so today, when a bumper crop of corn often means poor returns to the farmer, while an unemployed laborer on the city street is weak from hunger. What is the way out of the problem? Many solutions have been proposed, and the answer to the question may be found among them or in some combination not yet tried. In the meantime, the South still lies in thralldom to the soil.

Subjects for Study

1. FORTY ACRES

Special Reference:

Vance, Rupert B. "The Profile of Southern Culture," in *Culture in the South*.

- a. History at one time made the Solid South, but geography created many Souths.
- b. Indicate the general topographical divisions. If possible, use a large map of the United States.
- c. Climate and soil cause different dividing lines. Indicate on the map the various climatic units.
- d. Natural resources and crops redivide the South in still another way, and make common cause of the agricultural needs of Connecticut and North Carolina and other tobacco-growing states. This is true for other crops, too.
- e. The proportion of white and Negro population varies from state to state, so that there is no one condition that is typical of the South as a whole.
- f. Health and diet play an important part in the South.
- g. The scale of income is an indication of wide variance.
- h. What is the way out for the South?
- i. What plan do you think the South should follow?
- j. What is the thesis of *I'll Take My Stand*? Comment.

Additional References:

Cauley, Troy J. *Agrarianism*.

Couch, W. T. "Economic Planning in the South," *The Westminster Magazine*, January, 1935.

Couch, W. T. "An Agrarian Programme for the South," *The American Review*, June 1934.

- Odum, Howard W. *The Regional Approach to National Social Planning*.
 Parkins, A. E. "Southern Agriculture," in *Culture in the South*.
 Twelve Southerners. *I'll Take My Stand*.
 Vance, Rupert B. *Regional Reconstruction: A Way Out For the South*.

2. AND A MULE

Special Reference:

- Poe, Clarence. "The Farmer and His Future," in *Culture in the South*.
- a. Summarize the account of Uncle Stephen (Section I), reading aloud selected passages.
 - b. Give a summary of conditions on the wheat farm in Texas (Section II).
 - c. The presence of Negroes complicates the farming situation in the South. How?
 - d. Discuss the analysis of conditions presented on page 326.
 - e. The southern farmer has concentrated too much on plant production, sometimes to the exclusion of animal production.
 - f. Summarizing the value of animal production, analyze the suggestions for improving conditions for the farmer—abandonment of the one-crop system (an old story, by now), scientific forestry methods, pasture and feed for livestock, standard grading for markets, protection against erosion.
 - g. What are the indications that farming conditions in the South may be improved?
 - h. Discuss the main points made by Mr. Cauley in his volume, *Agrarianism*.

Additional References:

- Cauley, Troy J. *Agrarianism*.
 Couch, W. T. "Economic Planning in the South," *The Westminster Magazine*, January, 1935.
 Couch, W. T. "An Agrarian Programme for the South," *The American Review*, June, 1934.
 Odum, Howard W. *The Regional Approach to National Social Planning*.
 Parkins, A. E. "Southern Agriculture," in *Culture in the South*.
 Twelve Southerners. *I'll Take My Stand*.
 Vance, Rupert B. *Regional Reconstruction: A Way Out for the South*.

3. DIRT FARMER

Special Reference:

Burke, Fielding. *Call Home the Heart*.

- a. Ishma knows the ceaseless struggle to raise crops in spite of bad weather, lazy relatives, foraging animals, blights, and pests.
- b. Describe Ishma in the mill town, her work in the mills and her life in the community.
- c. Comment on Ishma's dilemma, with mill conditions as they are and life on the farm as her real alternative.
- d. Is Ishma justified in leaving the mill people?
- e. Comment on the power of the story.
- f. Is the novel over-emotional?
- g. How does the first part of the book compare with the latter portions?
- h. Is the approach sentimental or realistic?

CHAPTER V

UNTO THE HILLS

In the remote coves and along the slanting hillsides of the Southern Highlands live the people of Appalachian America. Until the recent thrusts of civilization brought the world nearer, theirs was a life apart, their needs were different from those of urban and suburban America, and they met these needs in a different way.

The southern highlanders know little of the interdependence of the small southern town. John Townsman may sell his neighbor down the street the meat in his oven or the clothes on his back, but John Townsman himself has to buy from his neighbor across the way the drugs for his medicine cabinet, the wood in his fireplace, or the new rug in the front room.

Not so John Highlander. He and his family produce practically everything they need. He clears enough ground to raise his own corn and grow his own greens. He slaughters his own pigs, and cures the meat for his own use. He may raise a little wheat, and keep a cow, if fodder is plentiful. At the store he trades in kind for coffee, salt and pepper, soda, and perhaps sugar, for his sorghum doesn't last very long with a family of growing boys to spread it on cornbread. Mrs. John Highlander is responsible for much of her family's independent source of supplies. She "puts up" vegetables during the summer, makes pickles and preserves, dries herbs for both seasoning and sickness, makes the clothes, often makes the cloth, does her own washing with her homemade soap. If John Highlander needs an extra man's help for a day or two, his neighbor down the cove is there to work—not for pay, but with the understanding that the favor is returned when there is need.

John Highlander is typical of the more industrious and thrifty of the mountain people. There are others who have not fared so well, and have been forced to grub a difficult and insufficient living from the steep slopes of the rocky hilltops. For them, as well as for their neighbors, the colorful independence of mountain life can be preserved. With training and education, the comforts of

life—which are not to be despised by those of us who have them ready to hand—may be increased. Mr. Hatcher knows what life in the mountains is like, and he has his own plans for improvement.

Subjects for Study

1. A LAND-LOCKED EMPIRE

Special Reference:

Hatcher, J. Wesley. "Appalachian America," in *Culture in the South*.

- a. The physical features of the Southern Highlands. Use a relief map, if possible.
- b. The resources and potential wealth.
- c. Living conditions in the various classes.
- d. Blood feuds.
- e. Religion.
- f. Education.
- g. The author's program for realizing the potentialities of the region.

2. THE STORY OF CLINT MORGAN

Special Reference:

Williamson, Thames. *The Woods Colt*.

- a. The meaning of the title.
- b. Tell the story, pointing out the simplicity of the plot and the cumulative dramatic effect.
- c. Summarize the conclusion, reading aloud the last chapter.
- d. How is the plot dependent on the special way of life and moral code of the Ozarks?
- e. Characterize, perhaps by reading passages, Clint Morgan, Tillie, George Grawley, Mis' Morgan, Joe Darley, Nance.

3. FRONTIER

Special Reference:

Wilson, Charles Morrow. *Backwoods America*.

- a. Read aloud a number of selected passages from the book, illustrating the author's use of local color, his humor, incidents of the communities, local characters and characteristics.
- b. Comment on the illustrations.

Additional References for the Chapter:

Campbell, John C. *The Southern Highlander and His Homeland.*

Hogue, Wayman. *Back Yonder.*

Kephart, Horace. *Our Southern Highlanders.*

Randolph, Vance. *From an Ozark Holler: Stories of Ozark Mountain Folk.*

Sheppard, Muriel Earley. *Cabins in the Laurel.*

Sherman, Mandel, and Henry, Thomas R. *Hollow Folk.*

WHEELS WITHIN WHEELS

For years the tenant farmer and the small independent farmer in the South faced the possibility that failure would bring forfeiture of lands, either through dismissal or through foreclosure. Then times changed. Conditions were so bad that no one wanted to take land away from anyone, even if a man were unlucky with his crops. Growers were not always able to farm their own lands to advantage, let alone acquire additional acreage, and a man was left to grub his meagre existence out of the soil without much fear of interference. Money was scarce for him, and food was not always plentiful, but he and his family scraped together a living.

It was the mechanical age which altered the ways of life for these southerners who had clung to the soil out of habit and desperation. In the agricultural districts, the solitary farmer with one mule could no longer compete with the mass production of the machine. In the hills and mountains, lumbering and coal companies bought up large tracts and small holdings. The former owners discovered for themselves a bewildering freedom. They had cash in their overalls pockets and time on their hands. What to do with it?

Then they heard tales of more money to be earned in the mills. Factory agents told of houses with several rooms and windows of glass, with electric lights, and with water out of a spigot, sometimes right in the house. Travelers brought stories of paved streets and sidewalks, lighted at night so that they were bright as day, of strange cold drinks and foods unknown to the limited experience of the rural palate, of shop windows full of silk dresses and colorful hats and everything imaginable to tempt the eye. And at the mills there was easy work with big pay—cash money at the end of every week. Small wonder that the rural southerner packed his family into his wagon and set off for this near-by Eldorado.

What did they find? Perhaps a poorly-built house of three or four rooms, the exterior badly in need of paint, with nothing to distinguish it from the long rows of its fellows except the broken post on the front porch. If there were any space inside to spare,

after the family had been packed in, they were often expected to take some unmarried mill worker as a roomer. High rents, and regular weekly deductions for doctor, burial, and accident insurance, reduced the pay envelope considerably. The exorbitant price of merchandise in the company-owned store accounted for the rest. Soon the wife joined her husband and son in their daily rush to the factory. Before long, the oldest daughter was working, too, and still the family had difficulty in making ends meet. Wages were low. And as long as the farms provided a source of similar unskilled labor, there was little chance of betterment.

What was the factory worker to do? Some stayed at their work until they died—and sometimes they died very soon. Some decided they would rather starve in the country than in the mill owners' houses, and they went back to the land they had left. A few, like Bonnie in *To Make My Bread*, thought it over and did a little figuring. "I work at my looms," said Bonnie, "and am paid fifty cents for making sixty yards of cloth. And today at the store, I'm a-going t' pay ten cents a yard for the same cloth. The cloth I make for fifty cents is sold for six dollars."

Subjects for Study

1. CLOTHO

Special Reference:

Herring, Harriet. "The Industrial Worker," in *Culture in the South*.

- a. In the old South there were many white people who were outside the southern system—neither "poor-whites" nor plantation owners.
- b. The economic substitute for slavery—the tenant system—made both the Negro and the poor white man dependent on the land owner and merchant for help, advice, and credit.
- c. The industrialist saw in this class a group to be employed and easily exploited.
- d. The southern mill workers, highly individualistic, felt no inclination to organize into unions.
- e. The industrial worker today is showing the effects of changing times.
- f. The boom years beginning in 1917 brought better living conditions, more money to spend, more things to spend it on.

- g. Labor-saving machinery abolished many jobs, scientific management reached the southern factories, production was forced to top speed, the market was glutted, and wages dropped.
- h. Organization of labor and strikes have come to southern industry, bringing to the worker something of confidence and power.

2. LACHESIS

Special Reference:

Mitchell, Broadus. "A Survey of Industry," in *Culture in the South*.

- a. The South was long in a state of economic stagnation under the plantation system.
- b. With the establishment of cotton factories in the '70's and '80's, the South actually returned to the national union.
- c. The South shows increase in the number of factories, the value of products, the number of southerners gainfully employed in manufacturing, but the wage of southern factory workers has been comparatively low.
- d. The recent growth of industry in the South has been due to low labor costs, increase of population, and increased urbanization of the people, depression in agriculture, depression in industry elsewhere, favorable tax laws, nearness to raw materials, available factory sites, presence of fuels and electric power.
- e. The depression has served to show up the weaknesses inherent in both the agricultural and the industrial systems. Perhaps it will bring a rational industrial demand.

3. ATROPOS

Special Reference:

Lumpkin, Grace. *To Make My Bread*.

- a. The McClures eke out a living in Siler's Cove.
- b. The coming of the lumber company.
- c. Down to the mill towns, where "money grows on trees."
- d. Bonnie McClure and Jim Calhoun.
- e. Trouble in the mills.
- f. How does the story hold your interest?
- g. Does it seem to carry the weight of truth, or are the incidents and characters unreal?

Additional References for the Chapter:

Carson, William J., editor, "The Coming of Industry to the South," *The Annals of the American Academy of Political and Social Science*, January, 1931.

Mitchell, George S. *Textile Unionism and the South*.

UNDER THE EARTH

When a coal miner barter his life in fresh air and sunshine (and in sleet storms and rain) for days that are like night, far below the surface of the earth, he also accepts certain conditions of existence for himself and his family. His house, owned by the company, may be a crowded shack so poorly built that the winter wind whistles through the cracks and penetrates the floor itself. There is often no running water, no sanitation, no creature comfort.

From necessity the miner's wife trades at the company store, which honors the company scrip—at a certain rate of exchange. Deductions for standard expenses eat into the contents of the pay envelope. When times are bad, a miner is often laid off entirely, or he may have a work week so much reduced that he does not earn enough to provide the simplest needs.

The way the miner and his wife spent the extra pay of boom days may have been rash, but it was not surprising. Who can blame them for wanting a bit of a splurge—silk shirts, phonographs, cars, anything on earth? Who can blame them for getting them at the first possible opportunity? They have watched many people taking for granted little luxuries—even necessities—which coal miners have never even seen, except in the fabulous pages of the mail order catalogues. Small wonder that the extra dollars were squandered on some enticing frill or furbelow.

But boom days are a delirious minority in the miner's life. Even in normal times—if they are normal—the miner often has difficulty in keeping more than turnip greens and fatback on his cook-stove. As a consequence of their restricted diet, he and his family suffer various ailments and have little stamina to resist any epidemic that sweeps through the district.

Truly, a man gains a precarious, even a dangerous existence when he lights his carbide lamp and descends into the mines for his life work. "A policeman's lot is not a happy one"; neither is that of a farmer. But before the southern farmer deserts the land for the ready money he can earn as a miner, he should have some assurance that he gains more than he loses. One need not swear

allegiance to the agrarian cause to see that industry has often exploited the recruits drawn to its ranks. It is time for industry to look to itself.

Subjects for Study

1. BY THE LIGHT OF A CARBIDE LAMP

Special Reference:

Crawford, Bruce. "The Coal Miner," in *Culture in the South*.

- a. Housing.
- b. Diet.
- c. Health. The company doctor.
- d. Wages. Deductions.
- e. Compulsory rental of company-owned houses.
- f. Religion.
- g. Education.
- h. Recreation.
- i. Organization of labor.
- j. Plans for rehabilitation.

2. TO KEEP US WARM

Special Reference:

Ross, Malcolm. *Machine Age in the Hills*.

- a. The country and the people before the mines were opened.
- b. The attractions of ready money and a three-room house with windows.
- c. The miner in boom time.
- d. The collapse of the mining industry and the fate of the miner.
- e. The different kinds of coal operators.
- f. Effects of the industry's collapse on the miner and his family—part-time work, low pay, high rentals and doctor's fees, injury compensation, company stores, company scrip.
- g. Trouble in the mines.
- h. The solution of the Quakers.
- i. Is there any community near you which offers analogous conditions? What has been done to improve them?

Additional References for the Chapter:

- Bent, Silas. *Machine Made Man*.
Chase, Stuart. *Men and Machines*.

CHAPTER VIII

BOURGEOIS AND BETTER

No doubt the world has always been full of a tremendous amount of "fiddle faddle" about any unvisited part of the universe, but the South has suffered overmuch from the outsiders—even those who are actually nearby.

Part of this misconception may be laid to southerners themselves, who go North or West, play upon their accents, and become professional southerners. A great deal of it is the fault of generalizations so interesting and so convenient that the actual facts are very dull by comparison. "A generation ago no book about the South dealt with anything except Colonel Witherstone and his daughter Claribel seated at julep and embroidery, respectively, while the son of Major Weatherspoon, Beverley by name and Galahad by avocation, pranced up to them on a milk-white horse . . . so as to knock three sprigs of crepe myrtle and a magnolia blossom into Claribel's lap, while Aunt Julia in a red bandana, peeping from behind a white pillar on the wide porch of the splendiferous mansion, cried, 'Lawdy-me,' winked her eye, slapped her thigh, and drove eight pickaninnies back to the slave quarters to get their banjos and pieces of red watermelon."

The uninformed outlander of today knows that Claribel, the Colonel, Beverley, and Aunt Julia exist no more, even between the covers of a book. And what characters take their places? In what way is the South pictured to the world outside? *Tobacco Road* and *Stars Fell on Alabama* are among the most popular books of the last year or two. They are surely a far cry from the old romantic southern novel, but does the South accept them as truthful spokesmen? I believe not. More representative documents are written, and read, but they are perhaps less colorful, less full of atmosphere. They do not draw a "clear" picture of the South as it is today.

From the Potomac to the Rio Grande the South is scarcely one homogeneous region. Within its boundaries is infinite variety of soil, climate, resources, and people. Now Mr. Cason reveals that there is also a middle class.

Subjects for Study

1. THE FORGOTTEN MAN

Special Reference:

Cason, Clarence. "Middle Class and Bourbon," in *Culture in the South*.

- a. "For mental satisfaction a certain class of southerner is (fortunately, shall we add, Mr. Cason?) not dependent upon successful acquisition or accomplishment. He is more concerned with being than with becoming." This state of mind distinguishes the intellectual life of the southern Bourbon.
- b. Read aloud Mr. Cason's account of himself (Part II).
- c. The author comments on other agrarian paradises in the United States—Wisconsin, where most people are driven by a restless energy and cannot sit still; Virginia, "America's hope," where there is a perfect background for Bourbon charm and grace; Kentucky, where the word "Bourbon" received much of the meaning it has today.
- d. The defeat of the Confederacy and the destitution which followed the War have made it easy to exaggerate the extent and quality of southern aristocracy.
- e. The Bourbons and the middle class in the South have both suffered from misrepresentation. Fundamentally they have much in common, their differences depending mainly on degree of economic independence.

Additional Reference:

Cason, Clarence. *90° in the Shade*.

2. LOVELY WOMAN

Special Reference:

Glasgow, Ellen. *They Stooped to Folly*.

- a. Sketch the background of the novel.
- b. What are the women in the book like—poor Aunt Agatha, Mrs. Dalrymple, Milly Burden? What are the men like?
- c. Select several characters for presentation—Mrs. Burden, Mary Victoria, Mr. Littlepage, Mrs. Littlepage.
- d. Do the characters in the novel seem a part of their environment? Are they overshadowed by it?
- e. Comment on Miss Glasgow's epigrammatic style.

3. GENTEEL LAUGHTER

Special Reference:

Glasgow, Ellen. *The Romantic Comedians*.

- a. What is the setting? The situation?
- b. Sketch the plot, reading illustrative passages.
- c. What is the function of Edmonia in the story?
- d. Against what is Miss Glasgow's irony directed?

CHAPTER IX

SUBMERGED

Mr. Clarence Cason, in his chapter "Middle Class and Bourbon," has admitted both frankly and boldly that he belongs to the middle class, and says, "So far as the record shows, no southerner has ever made this statement before." If there have been few to claim membership in the southern middle class, how much rarer, then, would it be to meet anyone who was admittedly a southern "poor-white." It is a term no man applies to himself seriously, a term often inaccurately used in connection with others.

The romantic picture of the white ante-bellum South as made up of the aristocratic planter on the one hand and the "poor-white" on the other fades away with the realization that there were large numbers of independent white farmers with small holdings. Every white man who was not a wealthy planter was not necessarily a "poor-white."

Who was the "poor-white," then, and who is he today? In the first place, he is not found only in the South. He appears everywhere throughout the country, though in the North and the West he may be known by another name to his more prosperous neighbors. Every white man who is poor is not necessarily a "poor-white," nor is a man's membership in this class determined by what he does not have, so much as by his attitude toward what he does not have.

A poor white man may live in a two-room shack with twelve or fifteen other people, he may not always have as much as a mess of greens boiling in the pot, he may own no more clothing than the suit of ragged overalls he wears day in and day out; it is his own reaction to these circumstances which determines his status. Only when he proves himself to be indigent and shiftless and generally "no 'count" does he become a "po'-white."

And why is he that way? Not necessarily through any fault of his own. Probably because of an inheritance of prolonged poverty, isolation, and ignorance, along with the poor physique that results from inadequate diet. If he is a southerner, malaria, hookworm, and pellagra color his inheritance and are a part of his own life. If he is in the North or the West, his limitations have other

sources. Wherever he lives, his is a marginal existence, listlessly eked out on the basis of minimum need, bordering dangerously—and in the end, fatally—on gross inadequacy.

Subjects for Study

1. THE LOWER DEPTHS

Special Reference:

den Hollander, A. N. J. "The Tradition of 'Poor-Whites,'" in *Culture in the South*.

- a. In ante-bellum days in the South the white people were divided into several classes, not just the wealthy planter class and the "poor-white."
- b. Of those who lived on farms but owned no slaves (or only a few) there were the mountaineers of the Appalachians, the yeomen farmers, and the "poor-whites."
- c. What are the characteristics of the "poor-white"?
- d. Summarize Part II, which traces the origin of the misconception about the classes of white people in the South.
- e. How much did the Civil War and the abolishment of slavery help the poor southern whites?
- f. How is the existence of the "poor-white" accounted for? Is he limited to the South?
- g. How can he be eliminated from the South, as well as from other sections of the country?

2. CLOSE TO THE EARTH

Special Reference:

Roberts, Elizabeth Madox. *The Time of Man*.

- a. Sketch the background and the story of the novel.
- b. Read passages illustrating the realistic approach.
- c. Select several characters for presentation.
- d. Is this too much of a "novel with a purpose"? Or does the author subordinate her thesis? Or does she have a thesis?
- e. Do the incidents have the force of reality, or do they seem invented episodes improvised by the author for the sake of plot?

Additional References for the Chapter:

Caldwell, Erskine. *Tobacco Road*.

Helper, Hinton Rowan. *Impending Crisis*.

Vollmer, Lulu. *Sun-Up*.

CHAPTER X

THE OTHER RACE

It has not been so long since the time when the outsider's general idea of the Negro was a vague composite figure made up of detail from the end-man in a minstrel show and the traditional family servant in a romantic novel about the South. Perhaps there was also a touch of the pullman porter and the weekly cleaning woman, but such first-hand contacts contributed only occasionally to the outsider's distorted and stereotyped ideas about the Negro.

To the southerner the Negro is a familiar figure. The washerwoman, the nursemaid, and the cook in the kitchen, the man cutting the grass or weeding in the garden, the janitor at the office, the errand boy, the laborer on the road—everywhere, every day, the ordinary middle-class southerner has frequent contacts with the Negro. And he is familiar with the ranging qualities of the race. It is going too far to consider as racial characteristics the easy adaptability, the tact, and the complacent disposition exhibited by many house servants, for after all, there are others who are indifferent, lazy, and sullen. They are individuals, although this is often overlooked. There is another, more generally forgotten fact—that the Negro habitually shows only one side of himself to the white world.

The southerner has frequently been amused, and with reason, by the outsider's conception of the Negro. But with all his own more frequent contacts and his greater opportunity for observation, how well does he himself really know what goes on behind the amiable, good-natured face that bends thrice daily over his kitchen stove? In recent years there have been shelves full of books published about the Negro—his background, his circumstances, his potentialities, and what not. Du Bose Heyward and Julia Peterkin, among the writers of fiction, "endeavor to look at life through the colored people's eyes." In the opinion of the white public, they have been successful.

However much we may question and probe, or read, or write, there remains about the Negro a privacy, almost a secrecy, which secures for him a life apart. Perhaps this is one element in the problem of the Negro in the South.

Subjects for Study

1. AFRO-AMERICAN

Special Reference:

Couch, W. T. "The Negro in the South," in *Culture in the South*.

- a. Summarize the various dominant opinions about the Negro, his chances for life and health.
- b. Read aloud selected passages from the account of Jim, the tenant farmer.
- c. What is the Negro's condition in cities?
- d. What are his opportunities for education?
- e. What is his legal status?
- f. Summarize the common racial discriminations against the Negro.
- g. Can the Jim Crow law be justified?
- h. Is there evidence that the Negro is inherently inferior to the white race?
- i. Comment on the doctrine of social equality in theory and in practice.

Additional References:

Cable, George W. *The Negro Question*.

Johnson, Charles S. *The Negro in American Civilization*.

Johnson, Charles S. *Shadows of the Plantation*.

Weatherford, Willis D., and Johnson, Charles S. *Race Relations*.

See also references throughout the chapter.

2. THE NORTH STAR

Special Reference:

Bradford, Roark. *Kingdom Coming*.

- a. Summarize the plot, reading important passages aloud.
- b. Characterize Grammy, the boy, and Grammy, the man.
- c. Sketch Aunt Free Dahlia, her wisdom, her influence.
- d. Compare Grammy and Gyp as types.
- e. From what point of view is the story told, and how is it maintained?
- f. What are the advantages of the author's limited point of view? The disadvantages?

3. PEOPLE OF COLOR

Special Reference:

Peterkin, Julia. *Bright Skin*.

- a. Tell the story of the novel, combining summary with the reading of selected passages.
- b. Characterize Uncle Wes, Aun Missie, Big Pa, Cun Hester.
- c. On what does your interest in the book depend?
- d. How does Mrs. Peterkin use dialect?
- e. Comment on her understanding of the Negro code of life and morals.

Additional Reference:

Peterkin, Julia. *Roll, Jordan, Roll*.

JUST FOLK

In the middle of the nineteenth century someone needed a word "to denote the traditions, customs and superstitions of the uncultured classes in civilized nations," and "folklore" was coined. But it is no novelty for people to be interested in the ballads and superstitions and way of life of the common folk. In the seventeenth and eighteenth centuries men like John Aubrey and Bishop Percy concerned themselves with the collecting of popular poetry, songs, and customs. And then the German brothers Grimm introduced an approach more scientific than that of the dilettantes and the literary romantics.

In recent years systematic efforts have been made to set down complete records of remote communities, and the South has been accepted as the perfect laboratory. The regionalists, the sociologists, the dramatists, and the novelists will soon have made the remote coves and mountain fastnesses of the South as familiar to the world and his wife as their own home town. Special investigators have streamed in and out of these hill communities until we believe the mountain man's forbearance and good-nature must equal his rugged independence.

The very terms folklore and folk-song imply "a certain complexity of development in the social order. . . . In its common application, the use of the term folk is narrowed down to include only those who are mainly outside the currents of urban culture and systematic education, the un-lettered or little-lettered inhabitants of village and countryside." But let not the city-dweller think too patronizingly of the people who live far from ready contact with books and papers and formal entertainment. The urbanite carries something of the folk along with him wherever he goes. Strolling along the street, he carefully steps aside to avoid going under a ladder. Walking to the elevator in his office building, he picks up a pin for good luck and absent-mindedly sticks it into his lapel. If his wife drops her compact, she looks to see if the mirror is broken before she examines the cake of powder. They listen to orchestras playing "The Last Round-up" or some other ballad of folk derivation and of current popularity. For over a

year they have been crowding into the Forrest Theatre to see *Tobacco Road*—a folk play that has been packing the house.

The large mass of folk material lies very close to us all.

Subjects for Study

1. A SINGING HERITAGE

Special Reference:

Hudson, Arthur Palmer. "Folk-Songs of the Whites," in *Culture in the South*.

- a. The singing habit has been widely diffused throughout the South.
- b. Folk-songs of the southern people are a racial heritage, variant forms of English and Scottish popular ballads.
- c. There are ballads of the dying and the dead, of family troubles, of the ways of men with maids, of supernatural content, of the sea, of comic effect. (It might be effective to arrange a program of ballads to illustrate the discussion from time to time.)
- d. Some ballads are of less ancient ancestry; some are of native origin.
- e. There are nursery and nonsense songs, game songs, religious folk-songs.

Additional References:

Campbell, Olive Dame, and Sharp, Cecil. *English Folk-Songs from the Southern Appalachians*.

Jackson, George Pullen. *White Spirituals in the Southern Uplands*.

Lomax, John A., and Lomax, Alan. *American Ballads and Folk Songs*.

2. SWEET CHARIOT

Special Reference:

Johnson, Guy B. "Negro Folk-Songs," in *Culture in the South*.

- a. Outline the development of Negro songs in the South.
- b. Describe the relation between Negro and white song traditions.
- c. Negro songs have certain distinguishing characteristics—improvisation, variation, emphasis on rhythm, frequent use of refrains and choruses, interjections, a plaintive tendency, and most important of all, the subordination of meaning to feeling.
- d. Negro folk-songs may be classified according to subject matter—the "sorrow songs," the blues, bad man stuff, the relation of man and woman, work, and narratives.

- e. Arrange an illustrative program for the presentation of the various characteristics and subjects of the Negro folk-song, commenting on the different groups.

Additional References:

Grissom, Mary A. *The Negro Sings a New Heaven.*

Odum, Howard W., and Johnson, Guy B. *The Negro and His Songs.*

See also the books mentioned on pages 553-554 of *Culture in the South.*

3. UP THE MOUNTAIN

Special Reference:

Botkin, B. A. "Folk and Folklore," in *Culture in the South.*

- a. The geographical isolation of the mountain areas has preserved the individual characteristics of the southern folk—"a hardy, independent, if backward, race of men, living in an uncaptalized, patriarchal, inbred society."
- b. Isolation in the lowlands has preserved the inaccessibility of the rural people.
- c. There are distinctions and differences within the closed regional circle.
- d. Many superstitions are based on inferences.
- e. Omens and luck signs make it possible to predict an event.
- f. The "spell" is an important element in folk medicine.
- g. There are numerous erroneous nature beliefs.
- h. Comment on any local folk beliefs you can collect.

Additional References:

Puckett, N. N. *Folk Beliefs of the Southern Negro.*

Stoney, S. G., and Shelby, G. M. *Black Genesis.*

MIGHTIER THAN THE SWORD

In fiction, as much as any other way, the South has been growing up. Not that the old romantic tales of moonlight and magnolias have disappeared completely; they still find a place on the shelves of the circulating libraries. Not that entirely new forms of approach have sprung forth, Minerva-like, to startle the reading public; the current vogue for folk fiction has honorable, and fairly remote, antecedents. The fact remains, however, that stock characters and stock situations are giving way to the cold, clear picture of things-as-they-are.

The historical novel, for instance, used to be a romantic conglomerate of plantation life, heroes in gray, and Yankee spies. But in the books by James Boyd realism brings life and individuality to both character and situation. Similarly, in Caroline Miller's *Lamb in His Bosom*, the characters are real people, coping with particular situations in a manner much akin to the reactions of this present decade of the twentieth century.

The Negro in southern fiction has probably undergone a greater change than any other character. He used to provide conventional background, atmosphere, pathos, comic relief. Now he too has been individualized. Paul Green and Du Bose Heyward have had a part in this; so did Roark Bradford, when he wrote *Kingdom Coming*, a tense, dramatic story of some plantation slaves during the war. And Julia Peterkin has published several intimate novels revealing the rural Negro in the present-day South.

The folk are no strangers to fiction. "Not to speak of earlier attempts, the novels of Charles Egbert Craddock (Mary N. Murfree) whose *In the Tennessee Mountains* (1884) was something of a sensation, and the stories and novels of Richard Malcolm Johnston and Will Harben did for the nineteenth century what writers are doing for the same material today. . ." Many novelists concern themselves with the lives of the folk around them—Elizabeth Madox Roberts, Maristan Chapman (Mary and John Stanton Higham Chapman), Paul Green, and many others, including Fielding Burke (Olive Tilford Dargan) and Grace Lump-

kin, who combine an interest in the folk with a concern over their industrial exploitation.

Some southern novelists are in a way individualists—William Faulkner, for example, and Thomas Wolfe (Will he ever repeat the success of *Look Homeward, Angel?*), and Erskine Caldwell, whose *Tobacco Road* is a regionalist folk novel carried to an extreme. Other southern novelists turn a critical glance and a humorously-raised eyebrow toward the romantic traditions which survive and are carefully treasured in some parts of this region. James Branch Cabell is one of these; and Ellen Glasgow, who made an excursion into folk fiction when she wrote *Barren Ground*, but who for the most part peoples her novels with aristocratic remnants of the old South.

Porgy, by Dorothy and Du Bose Heyward, and *Tobacco Road*, a dramatization of Mr. Caldwell's novel, have given New York theatre-goers prolonged opportunity to sample the qualities of southern drama, but Paul Green is undoubtedly the leading southern dramatist today. He has been dabbling in motion pictures of late, but New York producers have already staged *In Abraham's Bosom*, a Pulitzer prize-winner, *The House of Connelly*, and *Roll, Sweet Chariot*.

Southern poets are still very much in a minority, but there is increasing activity in the writing of new biographies and new histories. The South seems determined to find out all about itself and its past. Perhaps the most interesting development in this region below the Potomac is the amount of self-analysis and self-criticism apparent in recent years—*The Advancing South*, by Edwin Mims, *I'll Take My Stand*, by Twelve Southerners, *Liberalism in the South*, by Virginius Dabney, and *Culture in the South*, edited by W. T. Couch. All of these books reflect a deepening consciousness of conditions, potentialities, and human needs.

Subjects for Study

PART ONE

1. A PARTISAN VIEW

Special Reference:

Davidson, Donald. "The Trend of Literature," in *Culture in the South*.

- a. Why does Mr. Davidson call his chapter "A Partisan View," and from what angle does he approach his subject? (See *I'll Take My Stand*.)
- b. Summarize the past of southern literature.
- c. Comment on southern magazines and quarterlies.
- d. The 1920's brought the publication of important books about the Negro, the poor-white, and the mountaineer.
- e. Southern biographies were busy establishing the southern tradition which some of the novelists had been destroying.
- f. In drama, the South showed activity and growth.
- g. Poetry has been the focus of southern interest, but on the whole it has been thin and impermanent.
- h. Summarize Mr. Davidson's comments on Ellen Glasgow, Elizabeth Madox Roberts, James Branch Cabell, William Faulkner, Stark Young.

Additional References:

Allen, John D. "Journalism in the South," in *Culture in the South*.

Hubbell, Jay B. "Southern Magazines," in *Culture in the South*.

2. ONCE UPON A TIME

Select from the following topics several subjects for detailed presentation. Or arrange short discussions of each topic.

- a. The characteristics of the southern romantic novel. (Illustrate from the work of Thomas Dixon, John Fox, Jr., Thomas Nelson Page, or others.)
- b. The Negro in fiction. (Octavus Roy Cohen, Roark Bradford, Du Bose Heyward, Julia Peterkin)
- c. The folk in southern fiction. (Charles Egbert Craddock, Maristan Chapman, Elizabeth Madox Roberts)
- d. The realists. (Erskine Caldwell, William Faulkner)
- e. Critics. (Ellen Glasgow, James Branch Cabell)

PART TWO

3. CURTAIN CALL

Special Reference:

Paul Green's plays.

Use as a basis any of Mr. Green's full-length plays that are readily available. Discuss his use of folk types, the mysticism of his writing, his understanding of the Negro, his handling of race relations, the place of religion and love in his drama, his kind of humor, his handling of dialect and incident, his varying dramatic technique. Read aloud selected scenes.

PART THREE

4. SILHOUETTES

Select for analysis and criticism a recent example of southern biography by Gerald Johnson, Robert W. Winston, Allen Tate, or some other southern biographer.

5. SOUTHERN MUSE

Read aloud the poems of some southerners, pointing out distinguishing characteristics, theme, originality, verse form, etc. Some of those whose poems you might use are Donald Davidson, Du Bose Heyward, William Alexander Percy, Josephine Pinckney, John Crowe Ransom, Lizette Woodworth Reese, Cale Young Rice.

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