

Smiling Phoenix Southern Humor From 1865

Smiling Phoenix Southern Humor From 1865 Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has been more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Smiling Phoenix Southern Humor From 1865**," compiled by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve to the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

Library Journal 1966-04

But There Was No Peace George C. Rable 2007 This is a comprehensive examination of the use of violence by conservative southerners in the post-Civil War South to subvert Federal Reconstruction policies, overthrow Republican state governments, restore Democratic power, and reestablish white racial hegemony. Historians have often stressed the limited and even conservative nature of Federal policy in the Reconstruction South. However, George C. Rable argues, white southerners saw the intent and the results of that policy as revolutionary. Violence therefore became a counterrevolutionary instrument, placing the South in a pattern familiar to students of world revolution.

Irvin S. Cobb Anita Lawson 1984 The story of Irvin S. Cobb is a fascinating one for many reasons. His life was not unusual at the time: a Horatio Alger rise from poor boy to world authority through hard work. Associate of celebrities of all kinds for two decades, he died in Hollywood virtually forgotten, having outlived the world he grew up in and which appreciated him.

The Kentucky Anthology Wade Hall 2005-11-11 Long before the official establishment of the Commonwealth, intrepid pioneers ventured west of the Allegheny Mountains into an expansive, alluring wilderness that they began to call Kentucky. After blazing trails, clearing plots, and

surviving innumerable challenges, a few adventurers found time to pen celebratory tributes to their new homeland. In the two centuries that followed, many of the world's finest writers, both native Kentuckians and visitors, have paid homage to the Bluegrass State with the written word. In *The Kentucky Anthology*, acclaimed author and literary historian Wade Hall has assembled an unprecedented and comprehensive compilation of writings pertaining to Kentucky and its land, people, and culture. Hall's introductions to each author frame both popular and lesser-known selections in a historical context. He examines the major cultural and political developments in the history of the Commonwealth, finding both parallels and marked distinctions between Kentucky and the rest of the United States. While honoring the heritage of Kentucky in all its glory, Hall does not blithely turn away from the state's most troubling episodes and institutions such as racism, slavery, and war. Hall also builds the argument, bolstered by the strength and significance of the collected writings, that Kentucky's best writers compare favorably with the finest in the world. Many of the authors presented here remain universally renowned and beloved, while others have faded into the tides of time, waiting for rediscovery. Together, they guide the reader on a literary tour of Kentucky, from the mines to the rivers and from the deepest hollows to the highest peaks. *The Kentucky Anthology* traces the interests and aspirations, the achievements and failures and the

comedies and tragedies that have filled the lives of generations of Kentuckians. These diaries, letters, speeches, essays, poems, and stories bring history brilliantly to life. Jesse Stuart once wrote, "If these United States can be called a body, Kentucky can be called its heart." The Kentucky Anthology captures the rhythm and spirit of that heart in the words of its most remarkable chroniclers.

Ethnic Folklife Dissertations from the United States and Canada, 1960-1980 Catherine Hiebert Kerst 1986

American Studies International 1987

Humor of the Old Southwest 1989 Between the years of 1835 and 1861, humorists in the Southwest helped to ease the harshness of pioneer life by writing tall tales and humorous stories. This writing, which was often in dialect and emphasized violence, cruelty, and depravity, strikes a sharp contrast to the sentimental morality that characterized the conventional literature of the time. *Humor of the Old Southwest* is the first book-length bibliography to organize works about Southwest humor in general and capture specific information by and about nine major humorists, including Davey Crockett.

Joel Chandler Harris R. Bruce Bickley, Jr. 2008-04-01 This biography and critical study reconstructs Harris's life and career from his humble origins as an illegitimate child and plantation-newspaper printer's devil through his years in Macon, Forsyth, Savannah, and Atlanta. When Harris died in 1908, his national and international popularity rivaled his friend Mark Twain's. A psychologically complex person, Harris became an accomplished Southern local colorist who left multiple legacies as an American humorist, folklorist, New South journalist, children's writer, and author. He helped make the Old South New. Harris's Uncle Remus trickster tales derive primarily from transplanted Senegambian African folklore and are rhetorically and sociologically complex representations of the often predatory world of Old South slave life--where survival depends on trickery, wit, and will pitted against the brute strength of overseers and masters. Controversial today because he was a white man retelling black folk narratives, Harris nevertheless helped preserve the trickster tale-cycle and promote black folk-tale collecting, generally;

hundreds of scholars and linguists have studied his works. Harris also made Brer Rabbit, the tar baby, and the briar patch popular-culture icons, and his highly believable animal characters and dialogues influenced the techniques of Rudyard Kipling, A. A. Milne, Beatrix Potter, E. B. White, and other children's authors. Finally, Harris's poor white and African American characters and narratives have left their mark on writers from his time to our times--from Twain to Zora Neale Hurston, William Faulkner, Flannery O'Connor, Ralph Ellison, and Toni Morrison.

Charles W. Chesnutt and the Fictions of Race Dean McWilliams 2010-07-01 Charles Chesnutt (1858-1932) was the first African American writer of fiction to win the attention and approval of America's literary establishment. Looking anew at Chesnutt's public and private writings, his fiction and nonfiction, and his well-known and recently rediscovered works, Dean McWilliams explores Chesnutt's distinctive contribution to American culture: how his stories and novels challenge our dominant cultural narratives--particularly their underlying assumptions about race. The published canon of Chesnutt's work has doubled in the last decade: three novels completed but unpublished in Chesnutt's life have appeared, as have scholarly editions of Chesnutt's journals, his letters, and his essays. This book is the first to offer chapter-length analyses of each of Chesnutt's six novels. It also devotes three chapters to his short fiction. Previous critics have read Chesnutt's nonfiction as biographical background for his fiction. McWilliams is the first to analyze these nonfiction texts as complex verbal artifacts embodying many of the same tensions and ambiguities found in Chesnutt's stories and novels. The book includes separate chapters on Chesnutt's journal and on his important essay "The Future American." Moreover, Charles W. Chesnutt and the Fictions of Race approaches Chesnutt's writings from the perspective of recent literary theory. To a greater extent than any previous study of Chesnutt, it explores the way his texts interrogate and deconstruct the language and the intellectual constructs we use to organize reality. The full effect of this new study is to show us how much more of a twentieth-century writer Chesnutt is than has been previously acknowledged. This accomplishment can only hasten his reemergence as

one of our most important observers of race in American culture.

Thomas D. Clark of Kentucky John E. Kleber 2021-12-14 By the flip of a coin, Thomas Dionysius Clark became intertwined in the vast history of Kentucky. In 1928, Clark received scholarships to both the University of Cincinnati and to the University of Kentucky. Kentucky won the coin toss and the claim to one of the South's eminent historians. In 1990, when the Kentucky General Assembly honored Clark by declaring him Kentucky's Historian Laureate for life, Governor Brereton Jones described Clark as "Kentucky's greatest treasure." Historian, advocate, educator, preservationist, publisher, writer, mentor, friend, Kentuckian—Dr. Clark has filled all these roles and more. *Thomas D. Clark of Kentucky* is a celebration of his life and career by just a few of those who have felt his influence and shared his enthusiasm for his adopted home state of Kentucky.

The Journal of Southern History Wendell Holmes Stephenson 1966
Includes section "Book reviews."

Conversations with Kentucky Writers Linda Elisabeth LaPinta 2021-11-21 Kentucky and Kentuckians are full of stories, which may be why so many present-day writers have Kentucky roots. Whether they left and returned, like Wendell Berry and Bobbie Ann Mason, or adopted Kentucky as home, like James Still and Jim Wayne Miller, or grew up and left for good, like Michael Dorris and Barbara Kingsolver, they have one connection: Kentucky has influenced their writing and their lives. L. Elisabeth Beattie explores this influence in twenty intimate interviews. *Conversations with Kentucky Writers* was more than three years in the making, as Beattie traveled across the state and beyond to capture oral histories on tape. Her exhaustive knowledge of these authors helped her draw out personal revelations about their work, their lives, and the nature of writing. When Still concludes his interview with "I believe I've told you more than anybody," he could be speaking for any of Beattie's subjects. Aspiring writers will learn that Mason submitted twenty stories to the *New Yorker* before one was accepted, and that Still wrote articles for Sunday school magazines. There's plenty of advice: Dorris tells budding authors to get real jobs, keep journals, and read everything,

even cereal boxes, and Marsha Norman reminds playwrights that "it is not the business of the theater to provide writers with a living." Kingsolver advises, "Read good stuff and write bad stuff until eventually what you're writing begins to approximate what you're reading." Beattie's collection includes striking self-portraits of such writers as Sue Grafton, Leon Driskell, James Baker Hall, Fenton Johnson, George Ella Lyon, Taylor McCafferty, Ed McClanahan, Sena Naslund, Chris Offutt, Lee Pennington, and Betty Layman Receveur. What most distinguishes these moving conversations from other author interviews is their focus on creativity, on the teaching of writing, and on the authors' strong sense of place. As Wade Hall writes in his foreword, all twenty writers recognize that their works have been significantly influenced by their "Kentucky experience." This collection offers insights into Kentucky's rich and flowering literary heritage.

The History of Southern Women's Literature Carolyn Perry 2002-03-01 Many of America's foremost, and most beloved, authors are also southern and female: Mary Chesnut, Kate Chopin, Ellen Glasgow, Zora Neale Hurston, Eudora Welty, Harper Lee, Maya Angelou, Anne Tyler, Alice Walker, and Lee Smith, to name several. Designating a writer as "southern" if her work reflects the region's grip on her life, Carolyn Perry and Mary Louise Weaks have produced an invaluable guide to the richly diverse and enduring tradition of southern women's literature. Their comprehensive history—the first of its kind in a relatively young field—extends from the pioneer woman to the career woman, embracing black and white, poor and privileged, urban and Appalachian perspectives and experiences. *The History of Southern Women's Literature* allows readers both to explore individual authors and to follow the developing arc of various genres across time. Conduct books and slave narratives; Civil War diaries and letters; the antebellum, postbellum, and modern novel; autobiography and memoirs; poetry; magazine and newspaper writing—these and more receive close attention. Over seventy contributors are represented here, and their essays discuss a wealth of women's issues from four centuries: race, urbanization, and feminism; the myth of southern womanhood; pres-

images and assigned social roles—from the belle to the mammy—and real life behind the facade of meeting others' expectations; poverty and the labor movement; responses to Uncle Tom's Cabin and the influence of *Gone with the Wind*. The history of southern women's literature tells, ultimately, the story of the search for freedom within an "insidious tradition," to quote Ellen Glasgow. This teeming volume validates the deep contributions and pleasures of an impressive body of writing and marks a major achievement in women's and literary studies.

Southern Studies 1986 An interdisciplinary journal of the South.

The Companion to Southern Literature Joseph M. Flora 2001-11-01

Selected as an Outstanding Academic Title by Choice Selected as an

Outstanding Reference Source by the Reference and User Services

Association of the American Library Association There are many

anthologies of southern literature, but this is the first companion.

Neither a survey of masterpieces nor a biographical sourcebook, The

Companion to Southern Literature treats every conceivable topic found

in southern writing from the pre-Columbian era to the present,

referencing specific works of all periods and genres. Top scholars in their

fields offer original definitions and examples of the concepts they know

best, identifying the themes, burning issues, historical personalities,

beloved icons, and common or uncommon stereotypes that have shaped

the most significant regional literature in memory. Read the copious

offerings straight through in alphabetical order (Ancestor Worship, Blue-

Collar Literature, Caves) or skip randomly at whim (Guilt, The

Grotesque, William Jefferson Clinton). Whatever approach you take, The

Companion's authority, scope, and variety in tone and interpretation will

prove a boon and a delight. Explored here are literary embodiments of

the Old South, New South, Solid South, Savage South, Lazy South, and

"Sahara of the Bozart." As up-to-date as grit lit, K Mart fiction, and

postmodernism, and as old-fashioned as Puritanism, mules, and the tall

tale, these five hundred entries span a reach from Lady to Lesbian

Literature. The volume includes an overview of every southern state's

belletristic heritage while making it clear that the southern mind extends

beyond geographical boundaries to form an essential component of the

American psyche. The South's lavishly rich literature provides the best means of understanding the region's deepest nature, and *The Companion to Southern Literature* will be an invaluable tool for those who take on that exciting challenge. Description of Contents 500 lively, succinct articles on topics ranging from Abolition to Yoknapatawpha 250 contributors, including scholars, writers, and poets 2 tables of contents — alphabetical and subject — and a complete index A separate bibliography for most entries

Comedy, an Annotated Bibliography of Theory and Criticism James E. Evans 1987 No descriptive material is available for this title.

Tennessee Historical Quarterly 1970

Studies in American Humor 1984

Midcontinent American Studies Journal 1967

The East Tennessee Historical Society's Publications East Tennessee Historical Society 1965

Irvin S. Cobb William E. Ellis 2017-09-29 This biography of a little-remembered Southern humorist "delivers on its claim that Cobb's life is emblematic of changes that registered on a larger scale" (*Journal of Southern History*). "Humor is merely tragedy standing on its head with its pants torn." ?Irvin S. Cobb Born and raised in Paducah, Kentucky, humorist Irvin S. Cobb (1876-1944) rose from humble beginnings to become one of the early twentieth century's most celebrated writers. As a staff reporter for the *New York World* and *Saturday Evening Post*, he became one of the highest-paid journalists in the United States. He also wrote short stories for noted magazines, published books, and penned scripts for the stage and screen. In *Irvin S. Cobb: The Rise and Fall of a Southern Humorist*, historian William E. Ellis examines the life of this significant writer. Though a consummate wordsmith and a talented observer of the comical in everyday life, Cobb was a product of the Reconstruction era and the Jim Crow South. As a party to the endemic racism of his time, he often bemoaned the North's harsh treatment of the South and stereotyped African Americans in his writings. Marred by racist undertones, Cobb's work has largely slipped into obscurity. Nevertheless, Ellis argues that Cobb's life and works are worthy of more

detailed study, citing his wide-ranging contributions to media culture and his coverage of some of the biggest stories of his day, including on-the-ground reporting during World War I. A valuable resource for students of journalism, American humor, and popular culture, this illuminating biography explores Cobb's life and his influence on early twentieth-century letters.

Mammy Kimberly Wallace-Sanders 2008 A revealing exploration of the origins and meanings of the mammy figure

Alias Bill Arp David B. Parker 2009-06-01 From 1861 to 1903 humorist Charles Henry Smith, writing as Bill Arp, a sly Georgia back-woodsman, was the South's most widely read newspaper columnist. Knowing the immense popularity of Smith's writings historians have suggested that southerners saw him as a voice for their concerns. While the idea that Bill Arp spoke for his region is sound, the intent of the writings has been misconstrued over time, argues David Parker. In *Alias Bill Arp*, Parker shows that Smith was not a contented observer of the post-Reconstruction New South as is widely inferred from his most widely read work--his syndicated weekly column in the *Atlanta Constitution* that he began writing in 1878. Considering the full range of Smith's work, Parker says, shows him to be one of the South's harshest critics. After a brief survey of Smith's life, Parker surveys the Bill Arp writings, highlighting their major topics, and explaining what they meant to readers of that era.

Ghosts of the Confederacy Gaines M. Foster 1987-04-23 After Lee and Grant met at Appomattox Court House in 1865 to sign the document ending the long and bloody Civil War, the South at last had to face defeat as the dream of a Confederate nation melted into the Lost Cause. Through an examination of memoirs, personal papers, and postwar Confederate rituals such as memorial day observances, monument unveilings, and veterans' reunions, *Ghosts of the Confederacy* probes into how white southerners adjusted to and interpreted their defeat and explores the cultural implications of a central event in American history. Foster argues that, contrary to southern folklore, southerners actually accepted their loss, rapidly embraced both reunion and a New South,

and helped to foster sectional reconciliation and an emerging social order. He traces southerners' fascination with the Lost Cause--showing that it was rooted as much in social tensions resulting from rapid change as it was in the legacy of defeat--and demonstrates that the public celebration of the war helped to make the South a deferential and conservative society. Although the ghosts of the Confederacy still haunted the New South, Foster concludes that they did little to shape behavior in it--white southerners, in celebrating the war, ultimately trivialized its memory, reduced its cultural power, and failed to derive any special wisdom from defeat.

Precious Perversions Tison Pugh 2016-03-21 The tragic sentiment of Southern literature and its heteronormative perspective are foundational attributes generally accepted by both popular and scholarly audiences. Yet a pantheon of great authors ranging from like Tennessee Williams, Carson McCullers, and Truman Capote to present-day voices of Alice Walker, John Waters, and David Sedaris, collectively attest to both the vibrancy of queer experience and the prevalence of humor found in this rich regional cannon. In *Precious Perversions: Humor, Homosexuality, and the Southern Literary Canon*, Tison Pugh challenges the premises that elevate William Faulkner and diminish Florence King, that esteem Walker Percy yet marginalize David Sedaris, by arguing for the inclusion of gay comic authors as long-standing, defining voices in the field. By redefining the tenets of Southern literature Pugh reveals long-overlooked or discounted aspects of gay humor within the South's literary realm. Noting, for example, that Tennessee Williams is revered as a dramatist who probes the heart of the human condition rather than for his submerged camp humor, and Truman Capote's comic cinema and literature never eclipsed serious works, Pugh establishes a history of mainstream and academic critique that ignored queer humor. Likewise, Florence King and Rita Mae Brown wrote defining narratives of Southern lesbian experience in, respectively, *Confessions of a Failed Southern Lady* and *Rubyfruit Jungle*, yet, according to Pugh, they are almost entirely neglected in accounts of the literary South. More recently, the author shows, the critical reception of Dorothy Allison's *Bastard Out of*

Carolina testifies to an overarching interest in the traumatic aspects of her poetry and fiction rather than in her humor and its cathartic power. Pugh also asserts that David Sedaris, as a writer of the "post-Southern South," who appears to fall beyond the parameters of regional literature for many readers, creates a new, humorous vision of the region that recognizes both its pained history and its grudging accession to modernity. Drawing from works of key southern writers Pugh sets forth a new vision of Southern literature emerges -- one illuminated by the humor of gay voices no longer at the margins.

The Enduring Legacy of Old Southwest Humor Edward Piacentino 2006-02-01 The Old Southwest flourished between 1830 and 1860, but its brand of humor lives on in the writings of Mark Twain, the novels of William Faulkner, the television series *The Beverly Hillbillies*, the material of comedian Jeff Foxworthy, and even cyberspace, where nonsoutherners can come up to speed on subjects like hickphonics. The first book on its subject, *The Enduring Legacy of Old Southwest Humor* engages topics ranging from folklore to feminism to the Internet as it pays tribute to a distinctly American comic style that has continued to reinvent itself. The book begins by examining frontier southern humor as manifested in works of Faulkner, Erskine Caldwell, Flannery O'Connor, Eudora Welty, Woody Guthrie, Harry Crews, William Price Fox, Fred Chappell, Barry Hannah, Cormac McCarthy, and African American writers Zora Neale Hurston, Ralph Ellison, Alice Walker, Ishmael Reed, and Yusef Komunyakaa. It then explores southwestern humor's legacy in popular culture—including comic strips, comedians, and sitcoms—and on the Internet. Many of the trademark themes of modern and contemporary southern wit appeared in stories that circulated in the antebellum Southwest. Often taking the form of tall tales, those stories have served and continue to serve as rich, reusable material for southern writers and entertainers in the twentieth century and beyond. *The Enduring Legacy of Old Southwest Humor* is an innovative collaboration that delves into jokes about hunting, drinking, boasting, and gambling as it studies, among other things, the styles of comedians Andy Griffith, Dave Gardner, and Justin Wilson. It gives splendid demonstration that

through the centuries southern humor has continued to be a powerful tool for disarming hypocrites and opening up sensitive issues for discussion.

The Popular American Novel, 1865-1920 Herbert Franklin Smith 1980

The Smiling Phoenix Wade Hall 1965

Publications East Tennessee Historical Society 1968

Publications of the American Folklife Center 1977

Library Journal Melvil Dewey 1966 Includes, beginning Sept. 15, 1954 (and on the 15th of each month, Sept.-May) a special section: School library journal, ISSN 0000-0035, (called Junior libraries, 1954-May 1961). Issued also separately.

Conecuh People Wade Hall 2004-01-01 "Author Wade Hall, the first of his family to graduate from high school, is a native of Bullock County. In the 1970s and early 1980s, during visits back to his home county, he recorded the memories of some of the county's oldest inhabitants, including the nineteen people who now speak from these pages. What they shared were recollections of a culturally and technologically isolated time - in which life was hard but honest and people persevered with stoicism and a simple, unfettered religious faith."--Jacket.

A Bibliographical Guide to the Study of Southern Literature Louis Decimus Rubin (Jr.) 1969

Encyclopedia of Southern Culture: Literature-Recreation Charles Reagan Wilson 1991

Catalog of Copyright Entries. Third Series Library of Congress. Copyright Office 1968

A Companion to Mark Twain Peter Messent 2015-06-15 This broad-ranging companion brings together respected American and European critics and a number of up-and-coming scholars to provide an overview of Twain, his background, his writings, and his place in American literary history. One of the most broad-ranging volumes to appear on Mark Twain in recent years Brings together respected Twain critics and a number of younger scholars in the field to provide an overview of this central figure in American literature Places emphasis on the ways in which

Twain's works remain both relevant and important for a twenty-first century audience A concluding essay evaluates the changing landscape of Twain criticism

A Sherwood Bonner Sampler, 1869-1884 Katherine Sherwood Bonner McDowell 2000 This book, which adds significantly to the current resurgence of interest in Bonner, brings back into print much of the author's best writing and will acquaint modern readers with her astute and witty observations about America's centennial era."--BOOK JACKET.

An Interview with Abraham Lincoln Wade Hall 2010-06-01 Author Wade Hall has taken Abraham Lincoln's actual words from speeches, articles, and letters and assembled them in the form of answers to questions posed in an imagined interview with a fictional young journalist recently returned from the war front. The result is a fresh look at the mind and philosophy of our sixteenth president and the issues he was grappling with as the war came to a close, just a few days before he was assassinated.

The Nation In Crisis 1861-1877 david donald 1969

Abolitionists Remember Julie Roy Jeffrey 2012-02-01 In *Abolitionists Remember*, Julie Roy Jeffrey illuminates a second, little-noted antislavery struggle as abolitionists in the postwar period attempted to counter the nation's growing inclination to forget why the war was fought, what slavery was really like, and why the abolitionist cause was so important. In the rush to mend fences after the Civil War, the memory of the past faded and turned romantic--slaves became quaint, owners kindly, and the war itself a noble struggle for the Union. Jeffrey examines the autobiographical writings of former abolitionists such as Laura Haviland, Frederick Douglass, Parker Pillsbury, and Samuel J. May, revealing that they wrote not only to counter the popular image of themselves as fanatics, but also to remind readers of the harsh reality of slavery and to advocate equal rights for African Americans in an era of growing racism, Jim Crow, and the Ku Klux Klan. These abolitionists, who went to great lengths to get their accounts published, challenged every important point of the reconciliation narrative, trying to salvage the nobility of their work for emancipation and African Americans and defending their own

participation in the great events of their day.

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