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REVIEW: Haunted Savannah: The Official Guidebook to Savannah Haunted History Tour 2007

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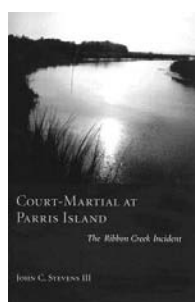
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of three years, the GQP held 76 Quilt History Days, where a core group of 90 volunteers were able to document and photograph more than 10,000 quilts. Georgians from all walks of life participated in the project, many of them sharing stories about the quilts and the quiltmakers. The book opens with an introduction outlining the methodology the GQP used to document the quilts. The next chapter provides a historical background, giving the reader a general overview of local and national events to show how they influenced quilting in the state. In the next few chapters, the editor and others delved deeper into specific topics mentioned in the historical background chapter. Beginning with early quilts, defined as quilts made prior to 1861, the book continues with essays discussing quilts made by Civil War survivors, the history and role of King Cotton and textiles in Georgia quilting, and African-American quilting. Also included is an essay on the quilts of Harriet Powers, a former slave whose quilts are now in the Smithsonian Museum of American History and the Boston Museum of Fine Arts. Though many quilts were made as gifts or for special occasions, some were created out of need and were used daily. These quilts were made using whatever was available, even feed, cotton and flour sacks. An essay on Georgia Quilting guilds serves as a great resource for anyone interested in joining one, and, lastly, an essay on the Olympic Gift Quilts illustrates how the project, which began as a simple idea, became an international celebration and recognition of Georgia quilting. Rich and vibrant illustrations fill the pages of this well-written, well-researched book. Appendices providing a statistical summary of the documented quilts and a listing of the Quilt History Days are included. *Georgia Quilts* not only serves as a history of Georgia quilts, it also presents an all-inclusive examination of the lives of the quiltmakers. Quilters, historians and genealogists alike will enjoy this book. Recommended for all libraries. ▶▶

— Reviewed by **Tamika Maddox Strong**
DeKalb County Public Library

Court-Martial at Parris Island: The Ribbon Creek Incident by John C. Stevens III (The University of South Carolina Press, 2007; ISBN 978-1-57003-703-0, \$19.95).



Traditional Marine Corps discipline turned to tragedy in the swamps of Parris Island, South Carolina, on the night of April 8, 1956, when Staff Sergeant Matthew McKeon led Platoon 71 into the receding tidal waters of Ribbon Creek on a disciplinary exercise. In darkness and chaos, six Marine recruits were drowned in minutes, and the attention of the nation

weighed heavily upon McKeon and the tough training practices of the Marine Corps. The legal and political wrangling during McKeon's court-martial, combined with unprecedented media exposure, rocked the historic foundations of the Marine Corps and forced changes in methods used to train U.S. Marines. The final verdict devastated McKeon's military career. Comprehensively researched and clearly documented, Stevens offers an authoritative and objective perspective on the events of that tragic night, weaving personal testimonies from survivors of Platoon 71 with official military and legal records. Writing as a former trial court judge and 1957 Parris Island recruit, the author provides valuable legal and military experience to assist the reader in understanding the details surrounding the events of the Ribbon Creek tragedy and ensuing trial. This very readable chronicle of a significant event in the history of the Marine Corps recounts in detail the fast-paced legal maneuvering during the court-martial, including excerpts from official court transcripts. Engaging and focused in style, Stevens enhances the details of the unfolding legal proceedings with a candid portrayal of the individual personalities involved. Perhaps one of this work's greatest merits is that the author does not endeavor to guide the reader to a specific conclusion. Facts are presented and various perspectives are considered, but ultimately the reader is left to ponder the events, the judgment and the consequences. The narrative is supplemented with captioned black and white photographs and maps, a bibliography and an index. Recommended for academic and public libraries. ▶▶

— Reviewed by **Geoffrey P. Timms**
Jack Tarver Library, Mercer University

Haunted Savannah: The Official Guidebook to Savannah Haunted History Tour 2007 by James Caskey (Bonaventure Books, 2006, ISBN 0-9724224-2-0, \$13.95).



Savannah is one of those coastal Southern towns with its fair share of ghostly tales. In this guidebook, an accompaniment to the haunted history tours of Savannah, the author presents histories of reportedly haunted locations. Conjectures as to the cause of the activity and personal recollections of those who have witnessed Savannah's seeming overabundance of paranormal phenomena for themselves are presented for many locations. These locations include old homes, businesses and hotels, along with graveyards and town squares. Tales dating back to Savannah's early English settlers, slave labor, Civil and Revolutionary war experiences, and duels pepper this

volume and give the reader a sense of the past of this grand city. Photos are included of supposed paranormal activities caught on camera, but the overabundance of similar photos in popular TV shows and online render them almost silly at this point. Inclusion of maps, an index, and unadulterated photos of the properties discussed could add to the usefulness of this tourist guide. Some of the historical tales presented are truly creepy, but the author admits that many of the firsthand experiences conveyed here may be intended to increase tourism at certain establishments. *Haunted Savannah* is an immediately relevant source for those who have taken or wish to take a tour of the haunted spots in Savannah that have been explored in such venues as the Travel Channel. Ghost tourism is a big deal in a city voted the most haunted city in America on the "Scariest Places on Earth" television series. This may be a dubious honor, but it is one that Savannah seems to take not only in stride but with pride. Other books detailing Savannah's haunted locations exist, though this volume claims to be the "most up-to-date book on sale today." It is up to the reader to decide which guide is the most useful. This guidebook is recommended for readers with an interest in regional travel and unique sightseeing opportunities or for those with an interest in the paranormal and Savannah history. ▶▶

— Reviewed by **Julie Poole**
Mercer University

Imprinting the South: Southern Printmakers and Their Images of the Region 1920s – 1940s by Lynn Barstis Williams (University of Alabama Press, 2007, 978-0-8173-1560-3, 0-8173-1560-8, \$39.95).

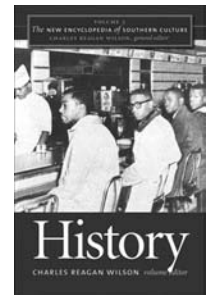


Author Lynn Barstis Williams explains in her preface to *Imprinting the South* that she hopes the book will "be a contribution to the emerging field of Southern studies." Her effort will indeed be considered valuable to anyone interested in Southern artists and their work. Williams begins this engaging book with an extensive history of printmaking in the South, concentrating on specific regions and individuals. She discusses at length the subjects that Southern printmakers have historically chosen to depict, such as the natural world, the architecture of the region and the activities in which Southerners traditionally have engaged. Williams' introductory accounts and discussions give the reader a valuable historical context in which to place the prints and printmakers included in the book. The printmakers chosen by Williams are artists who lived or traveled in the American South from the 1920s through the 1940s and

who depicted the region in their works. Each printmaker (60 artists in all) receives an individual entry, which includes a one-page discussion of the artist's life and work, as well as a black and white reproduction of one of the artist's prints. While the artists included may have shared a common geography, the images of the printmakers' works display a wide diversity of styles. Many artists achieved delicate and subtle tones using lithography and etching techniques while others employed wood and linoleum cuts for bold chiaroscuro effects. A glossary of printmaking techniques is included for readers who desire technical information on how the various types of prints were produced. Williams provides an appendix of artists connected to the South and lists institutions that own at least three of their prints. A valuable resource for both scholars and general readers, *Imprinting the South* is recommended for public and academic libraries. ▶▶

— Reviewed by **Edward Whitley**
Georgia College & State University Library

The New Encyclopedia of Southern Culture Volume 3: History edited by Charles Reagan Wilson (University of North Carolina Press, 2006; ISBN 978-0-8078-5691-8; \$19.95).



The New Encyclopedia of Southern Culture expands and updates the original Encyclopedia of Southern Culture, published in 1989 as a one-volume, 1,656-page compendium of regional history, politics, art, lore and manners. Developed by the Center for the Study of Southern Culture at the University of Mississippi, the new work is being published in 24 volumes, each devoted to one aspect of Southern life. Rich in diversity on many levels, *History* moves away from a mere North-South comparison to the South's role in the international economy, America's frontier mystique and its foreign policy; the region as part of the Atlantic world; and the South as a multiethnic community with internal diversity. *History* begins with two introductions, one for the encyclopedia and one for this volume, and an overview article by Wilson. A series of alphabetized thematic articles follows, from Abolition to World War II, and includes Populism, Indian Eras, Globalization, Sharecropping and Tenancy, Slave Revolts, the Civil Rights Movement and others. The volume concludes with a section of briefer entries. Most of these are thumbnail biographies of individuals (Jimmy Carter, Medgar Evers, Jeb Stuart, the abolitionist Grimké sisters), but here also are organizations, agencies, and groups (Confederate Veterans, the Congress of Racial Equality) and an assortment of other entries (the Voting Rights Act,