

INSIDE UGA PRESS

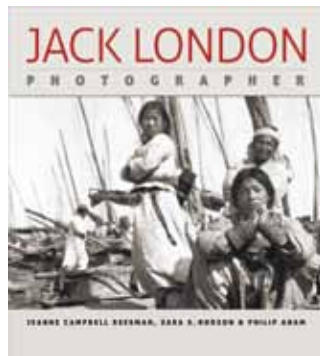
THE NEWSLETTER OF THE UNIVERSITY OF GEORGIA PRESS

FALL 2010



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Jack London, Photographer

Nearly a century after his death in 1916, Jack London remains one of the most enduringly popular American writers both here and abroad, but few readers realize that he was also an accomplished photographer who produced nearly twelve thousand photographs during his lifetime. His focus was primarily on people—the homeless of London’s East End, the refugees of the Russo–Japanese War, the indigenous peoples of the South Seas Islands, all captured in strikingly humane images—though he also produced the most memorable photographs of the 1906 San Francisco earthquake and fire. More than two hundred of his images are reproduced in *Jack London, Photographer*, the first book to showcase his remarkable photography. Sue Hodson, curator of the Huntington Library’s extensive Jack London archive, tells the backstory of how this book came to be.

BY SARA S. “SUE” HODSON

ON A SUMMER DAY IN 2001, Jeanne Campbell Reesman and I sat together in the manuscript reference room of the Huntington Library, selecting photographs for an exhibition in France on Jack London’s life and career. Jeanne and I brought to the table considerable knowledge of London and familiarity with his papers, Jeanne as a longtime scholar who has published extensively on London, and I as the curator overseeing the archive for many years. As we surveyed the remarkable images before us, we marveled that no one had ever published a volume devoted to London’s photography. Over the years, I had assisted scores of researchers delving into the London photographs in search of portraits to grace book covers and images to illustrate his life. But no one had focused on the author’s photographic work. We recognized that London’s photographs are very accomplished, far beyond the snapshots of a casual shutterbug, and we felt that it was more than time to publish his largely ignored images. First, we thought about a volume on just the Russo–Japanese War, but we soon realized that it would be better to sample his entire photographic oeuvre.

Over several summers, Jeanne came out to the Huntington on research trips while I used vacation days, and we pored through all twelve thousand photographs in the London albums, many several times, selecting and weeding in search of the best, most representative images. In doing this, we came to a new understanding of Jack London as a photographer and found that the images shed much light on his works, life, and milieu. We saw that his photographs formed a direct connection to his writings and shared the same hallmarks—most notably, his talent for connecting directly with people as individuals and his facility with a wide range of subjects. We also honed our ability to distinguish London’s photographs from those taken by his wife Charmian and his friend and fellow traveler Martin Johnson. From examining original clippings and other material, we were able to understand how London’s photographs appeared in the press, especially newspapers, and in what contexts.

Jeanne and I also traveled several times to the Sonoma Barracks of the California Department of Parks and Recreation in northern California, where four thousand cont’d on page 2

London working on *The Sea Wolf*, Glen Ellen, 1903.



BEHIND THE BOOK

"Jack London, Photographer"
cont'd from page 1

original negatives of London's photographs are housed. At the barracks, we viewed reference prints of the negatives with the skilled and generous assistance of Carol Dodge, the museum curator. We learned what no one had fully understood before, that not all of the images are present in both the Huntington and the Department of Parks and Recreation repositories. This introduced a level of complexity to our work that we certainly had not expected, and it stretched the project into a longer process than we ever could have anticipated.

On our research trips to Sonoma, Jeanne and I were extremely fortunate to be able to stay at the home of I. Milo Shepard, the grandnephew of Jack London. Milo served with great generosity for many years as the London literary executor and lives on the London Ranch State Park, surrounded by his vineyards and the soft, grassy hills that embrace the Valley of the Moon. Jeanne, an expert chef, often cooked dinner for the three of us, while I, possessing other talents, volunteered to be the scullery maid. We enjoyed many delightful evenings, savoring steaks and sipping the finest wines made from grapes grown on the ranch. At the end of each research trip, we headed down Highway 101 in our rental car to the San Francisco Airport, Jeanne bound for San Antonio and I for Pasadena. Perhaps a few Sonomans might remember sighting the two of us once in a sparkling red pearl PT Cruiser, speeding down the highway to catch our flights.

One of our research trips to Sonoma added a critically important element to our project in the person of photographer Philip Adam. The California Historical Society in San Francisco had asked us to

lecture on Jack London in conjunction with their exhibition for the centennial of the 1906 earthquake and fire. This exhibition consisted of photographs by London that Philip had printed specially from the original negatives. On the evening of our lecture we viewed the familiar photos that we had seen so many times, but these prints were stunning, new to us in their power and sharp detail. They popped off

using the prints in the London photograph albums, and he worked extensively at the Sonoma Barracks, using the original negatives. Whenever a negative existed, Philip used it; when there was no negative, he created a copy negative as the basis for the print that would be reproduced in the volume.

Throughout the project, our final choices were based on each photograph's artistic merit, ability to amplify themes in London's literary work, and capacity to reveal how some relatively unexplored places and unknown peoples appeared one hundred years ago. We hope that the product of our own journey will enable readers to discover Jack London as a photographer, an artist whose view through the lens, like the stories from his pen, reveals his unique humanity, intelligence, and engagement with the world around him.



London with Korean dignitaries, 1904.



Marquesan men in Taiohae, Nuku Hiva, 1907

the wall in a way we never could have envisioned. We met Philip, and he spoke to the audience about the photographs. Jeanne and I were impressed by his insights. As a professional photographer, he brought a perspective that we didn't have. We invited him to join our project, and he soon began to print the photographs we had selected and to add more selections to the mix. Philip spent a week at the Huntington,

and cultural institutions in California for thirty years to preserve historical photographic collections. His original photographs are in the permanent collections of the Bancroft Library, University of California at Berkeley; University of California at Davis, Special Collections; the California State Library in Sacramento; and the San Francisco Museum of Modern Art.

Jeanne Campbell Reesman is a professor of English at the University of Texas, San Antonio. She is the author or editor of numerous works on London, including *Jack London's Racial Lives: A Critical Biography* (Georgia). **Sara S. Hodson** is curator of literary manuscripts at the Huntington Library, where she has administered the Jack London Papers for over thirty years. She is the coeditor, with Jeanne Reesman, of *Jack London: One Hundred Years a Writer*. **Philip Adam** has worked with museums

FROM THE DIRECTOR



Welcome to the first digital edition of *Inside UGA Press*!

This transition to an online newsletter is the first of many changes for the Press. In January of this year, Dr. Jere Morehead assumed the position of senior vice president for academic affairs and provost and shortly thereafter announced a reorganization of his office. As a result of this reorganization, the Press and the *Georgia Review* now report to associate provost and head librarian, Dr. William Gray Potter. The Press and the *Review* will be moving into the Main Library on North Campus in late 2011 or early 2012. We are excited about the many opportunities this move back to the center of campus will present for collaboration with the UGA libraries, the *Georgia Review*, and the Digital Library of Georgia, which will also be housed on the same floor as the Press.

This summer brought a number of staff changes following the retirement of natural-history editor Judy Purdy and the marriage and departure of American studies editor Erika Stevens. We thank both editors for their major contributions to our editorial program. We welcome Laura Sutton to the Press as our new senior acquisitions editor for regional trade books and congratulate Regan Huff on her promotion to acquisitions editor for creative and literary works. We also welcome Mary Spears as the Press's new half-time marketing assistant and Sydney DuPre as assistant to the director and development coordinator.

While the Press remains fully committed to publishing high-quality books in print form, we are responding to the dramatically increasing demand for digital editions. Moving forward, our goal is to offer print and digital editions simultaneously, and we have been making good progress on this initiative thanks to the hard work of our in-house e-book team. More than 150 Press publications are already available as e-books, many through Amazon Kindle and other e-book providers.

As always, I would like to take this opportunity to thank the University of Georgia for continuing to support our mission, our advisory council for guiding and enhancing our development program, and our many other book supporters, publishing partners, and readers. If you enjoy this digital edition of *Inside UGA Press*, please take a few moments to visit our Web site to sign up for future newsletters and for other updates about our publications.

Nicole Mitchell
Director

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IN THE NEWS



The September issue of *Food & Wine Magazine* features **THE SOUTHERN FOODWAYS ALLIANCE COMMUNITY**

COOKBOOK, including Ann Cashion's recipe for Revelatory Caramel Cake. In his column in *Time*, Josh Ozersky called it "as much Americana as cookbook, an effort to preserve a vanishing part of our culture. Either way, it's an instant classic."



On NPR's *Fresh Air*, Terry Gross spoke with Natasha Trethewey about **BEYOND KATRINA**; the very compelling interview explored at length the simultaneity of Trethewey's Pulitzer Prize for poetry and her brother's incarceration in Mississippi. W. Ralph Eubanks reviewed the book on NPR's *All Things Considered*, noting "Trethewey's prose captures memory with poetic precision." *Publishers Weekly* gave the book a starred review: "Looking at the vast devastation with sober and poetic eyes, Trethewey has written a hauntingly beautiful book."

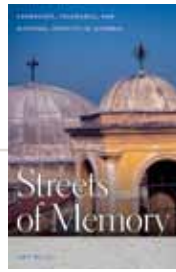
IN THE COMMUNITY



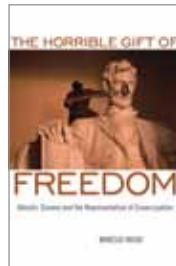
Trethewey at Emory University

On September 2, Emory University hosted a lovely book signing at their Woodruff Library for Pulitzer Prize-winning poet Natasha Trethewey, professor of English and Phillis Wheatley Distinguished Chair in Poetry. Trethewey is a graduate of UGA and the author of *Beyond Katrina: A Meditation on the Mississippi Gulf Coast*, a Sarah Mills Hodge Fund Publication at UGA Press.

(L to R) Press Senior Editor Laura Sutton, Press Director Nicole Mitchell, Natasha Trethewey, Press Executive Editor Nancy Grayson.



The New Republic called **STREETS OF MEMORY** "an impressively vivid and coherent picture of the past and present of Kuzguncuk." The book investigates ethnic diversity and national identity as played out in a neighborhood in Istanbul.



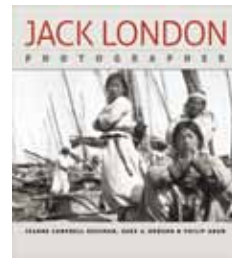
THE HORRIBLE GIFT OF FREEDOM was reviewed in the *Chronicle of Higher Education*: "In this highly original study, Wood offers no easy answers; his scrutiny of popular

and artistic imagery shows us clearly how abolition, slavery, and collective memory collide."



Booklist gave a starred review to **BLACK NATURE**: "By creating an anthology of nature poetry by African American writers, poet and editor Camille

Dungy enlarges our understanding of the nexus between nature and culture, and introduces a 'new way of thinking about nature writing and writing by black Americans.'" Dungy was interviewed about the book by Renee Montagne for NPR's *Morning Edition*.



The New York Times Book Review featured a photograph from **JACK LONDON, PHOTOGRAPHER**.

Library Journal gave the book a starred review, noting, "This book is an unanticipated landmark, for London's groundbreaking work as a photojournalist has remained hidden until now. . . . London was a prescient, timely genius; his work helped define the photojournalistic form, a new idea, now seen as the window into contemporary life."



Publishers Weekly praised the "bright and determined vitality" of Flannery O'Connor Short Fiction Award winner **THE DANCE BOOTS** by Linda LeGarde Grover, and *Booklist* called the collection "simply mesmerizing." *The Chicago Tribune* said of Jessica Treadway's **PLEASE COME BACK TO ME**: "Beautifully written and fully imagined, Treadway's work reminds us that the short story form is alive and well."



Trethewey's brother, Joe, and his girlfriend, Aesha, who figure prominently in *Beyond Katrina*.

AWARDS AND HONORS

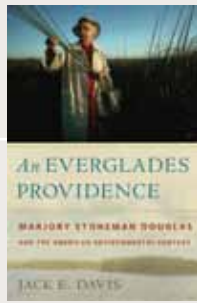


Shepard Krech III received the James Mooney Award given by the Southern Anthropological Society for **SPIRITS OF THE AIR: Birds and American Indians in the South.**



Christine Keiner, author of **THE OYSTER QUESTION: Scientists, Watermen, and the Maryland Chesapeake Bay since 1880**, won the Maryland Preservation Award

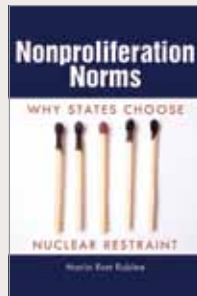
for Heritage Book. She also received Honorable Mention from the Frederick Jackson Turner Award Committee of the Organization of American Historians.



Jack E. Davis won the Florida Book Award in the Florida nonfiction category for **AN EVERGLADES PROVIDENCE: Marjory Stoneman Douglas and the American Environmental Century.**



Edwin T. Arnold won the Malcolm Bell Jr., and Muriel Barrow Bell Award given by the Georgia Historical Society for **"WHAT VIRTUE THERE IS IN FIRE": Cultural Memory and the Lynching of Sam Hose.**



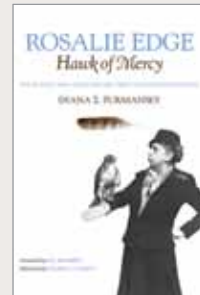
Maria Rost Rublee received the Alexander George Book Award given by the International Society of Political Psychology for **NON-PROLIFERATION**

NORMS: Why States Choose Nuclear Restraint.



After winning our own Flannery O'Connor Award for **THE BIGNESS OF THE WORLD**, Lori Ostlund went on to receive the Gold Medal in the First

Fiction category for the California Book Awards and to win the Edmund White Award for Debut Fiction. She was also a finalist for the Lambda Literary Awards, was on the short list for the William Saroyan International Prize for Writing, and was on the long list for the Frank O'Connor Short Story Award.



Dyana Z. Furmansky won the Colorado Book Award for biography for **ROSALIE EDGE, HAWK OF MERCY: The Activist Who Saved Nature from the Conservationists.**



Robin Ekiss won the Glasgow Prize for Emerging Writers for her poetry collection, **THE MANSION OF HAPPINESS.** She was also a finalist for the Northern California Book

Awards, the California Book Awards, and the Balcones Poetry Prize.

IN THE COMMUNITY



Natasha Trethewey James Kilgo

Georgia Writers Hall of Fame 2011 inductees

Each year four writers are chosen by the University of Georgia Libraries and a board of judges for induction into the Georgia Writers Hall of Fame. The 2011 honorees will be Melissa Faye Greene and Natasha Trethewey, along with posthumous honorees James Kilgo and Johnny Mercer. The induction ceremony will be held in spring 2011.

Kilgo was known for his observant and lyrical nature writing in such works as *Deep Enough for Ivory Bills*, *Inheritance of Horses*, and *Colors of Africa*. He was also the author of *Daughter of My People*, a novel that won the Townsend Prize.

Trethewey is the author of three collections of poetry: *Domestic Work*, *Bellocq's Ophelia*, and *Native Guard*, winner of the 2007 Pulitzer Prize. *Beyond Katrina: A Meditation on the Mississippi Gulf* is her first book of nonfiction.

“Never a night (whether I have gone out or not) but the last several hours are spent in bed with my books.”—Jack London

DEVELOPMENT NEWS



Acquisitions editors are our frontline warriors. They do battle with other university presses and commercial presses for the best authors who will write the most compelling books in our areas of publishing.

Some of Executive Editor Nancy Grayson’s favorite acquisitions over the past three years are *The Civil Rights Reader*, edited by Julie Buckner Armstrong, the first anthology of literature—fiction, poetry, drama, and essays—about the *long* civil rights movement, 1890s to the present; *Jack London, Photographer*, by Jeanne Campbell Reesman, Sara S. Hodson, and Philip Adam, the first book to showcase London’s remarkable photography; and *William Bartram, The Search for Nature’s Design*,

edited by Thomas Hallock and Nancy E. Hoffmann, an edition of art, letters, and unpublished manuscripts that expands our understanding of Bartram in vitally important ways. Nancy is also proud of the series *Southern Women: Their Lives and Times*, in which our goal is to publish histories of women for all the southern states. While focusing on the lives of individual women, these essay collections address larger issues in the history of the state, the South, and the nation.

In the past three years, two of Senior Editor Derek Krissoff’s acquisitions have been named finalists for awards from the Organization of American Historians, the leading scholarly society for historians of the United States. They are Kent B. Germany’s *New Orleans after the Promises*, a field-defining study of the civil rights movement and its aftermath, and Christine Keiner’s *The Oyster Question*, an extraordinary look at the history of science and environment in the iconic Chesapeake Bay. Derek also edits the Press’s new list in geography. It features titles like Amy Mills’s *Streets of Memory: Landscape, Tolerance, and National Identity in Istanbul*, which was favorably reviewed in the *New Republic*.

UGA Press books are worth supporting. For more information, please contact me at lstewart@ugapress.uga.edu or (706) 369-6049.

A handwritten signature in blue ink that reads "Lane Stewart". The signature is written in a cursive, flowing style.

Lane Stewart
Director of Development

A MESSAGE FROM ADVISORY COUNCIL MEMBER PEGGY GALIS



Peggy Galis, standing, second from right, with, clockwise, son Heard, husband Denny, mother Peggy Heard, granddaughter Isabelle, daughter-in-law Jana, and son Tony.

My parents' bookshelves were always filled with Georgia Press books: Albert Saye's *Constitutional History of Georgia*, Saye and Merton Coulter's *List of the Earliest Settlers of Georgia*. There were multiple copies of Coulter's *Old Petersburg and the Broad River Valley of Georgia*, a volume that finally proclaimed to the world what Elbert Countians had always known: that the land between the Broad River and the Savannah River, like that between the Tigris and the Euphrates, is a birthplace of civilization.

Almost fifty years ago, so many of the earliest dates I had with Denny Galis were spent around the fireplace in the front parlor of Jim and Phyllis Barrow's house on Dearing Street in Athens. I was a sophomore at the University; Denny and Jim were practicing law and dealing with civil rights issues. Phyllis was finishing a master's in Georgia History. I was captivated by the world of ideas they represented. The Barrows always had stacks of books by their chairs: Ernest Hynds's *Antebellum Athens and Clarke County, Georgia*; John Stegeman's *Civil War Diary of Athens*; biographies of James Monroe Smith and Benjamin Hawkins; the story of *The Wanderer*. It was at their house that I first saw a copy of *Drums and Shadows*, one of the first few books published by the Press in 1940, but representing a strand of memory of earlier mystical times in Coastal Georgia history.

Today the UGA Press catalogs that come in the mail always take my breath away. The catalog represents at our house what the Sears and Roebuck catalog meant to writer Harry Crews all those years ago in Bacon County. It is a wish book, and I covet one of everything.

Actually, I wish I could hold it down to that, but I needed an extra copy of *Spirits of the Air* for Charlie Hudson up in Kentucky, and Ed Bridges at the Alabama Archives just had to have the award-winning *Carry It On*.

I keep a stash of *A Cry of Angels* for anyone I run across who grew up in Elberton, and our granddaughter receives a copy of every one of the Wormsloe Foundation Nature Books.

John Inscoc has a new book coming out on the South in autobiography that my book club can't wait to get.

The catalogs now show an amazing range of subjects representing whole new worlds of interest: Paul Sutter's series Environmental History and the American South and Gary Bertsch's series, Studies in Security and International Affairs.

I am grateful to this university every day for the UGA Press and the opportunities it provides us all to explore the world around us. All universities do not have presses, but all great universities do. I consider it a privilege to know Nicole Mitchell and the incredibly talented and hardworking staff at the Press. And I am proud to live in a state that values and supports what they do.

Peggy Galis

**Congratulations to 2010 UGA Alumni Association Award Winners
with Thanks for Their Support for the Press**



Arnett Mace with wife, Barbara

ARNETT C. MACE JR., recipient of the Faculty Service Award, given to active or retired faculty or staff members in recognition of long and dedicated service to the university and exceptional performance and achievement in the recipient's field. Mace was senior vice president for academic affairs and provost for seven years. He now serves as a special assistant to UGA President Michael F. Adams.



John McMullan

Atlanta businessman **JOHN F. MCMULLAN**, recipient of the Alumni Merit Award, presented to a UGA graduate who has demonstrated outstanding loyalty and support for the university in addition to achieving superior professional leadership.



Tad Brown

TAD BROWN and the Watson-Brown Foundation, Inc., of Thomson, Georgia, recipient of the Friend of UGA Award, which recognizes a nongraduate whose professional and public service has greatly assisted the university.



Craig Barrow III, center, son Thornton, left, and wife Diana, right.

The **CRAIG BARROW III FAMILY** of Savannah, Georgia, recipients of the Alumni Family of the Year Award. This award recognizes families who for three generations or more have demonstrated outstanding loyalty and service to the community, the university, and the Alumni Association. Ten generations of Barrows have attended UGA.

**Dyana Furmansky at Wormsloe Institute
for Environmental History Event**

In April the Wormsloe Institute for Environmental History hosted an event in Savannah, Georgia, featuring UGA Press author Dyana Z. Furmansky. Furmansky's book *Rosalie Edge, Hawk of Mercy: The Activist Who Saved Nature from the Conservationists* (Georgia, 2009) won the Colorado Book Award for Biography.



Dyana Furmansky and Suzi Q, a female Eurasian eagle owl at the WIEH event at Wormsloe in Savannah. Owl courtesy of Steve Hein, Director of the Georgia Southern University Center for Wildlife Education.

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Fatima Carvalho

FIELD NOTES

Marcus Wood has been called “the preeminent scholar of the iconography of slavery” by John Stauffer of Harvard University and “the most distinctive voice in English talking about slavery” by James Walvin of the University of York. His new book, *The Horrible Gift of Freedom: Atlantic Slavery and the Representation of Emancipation*, was published earlier this year by the University of Georgia Press. Publication of the book, which appears in Georgia’s series Race in the Atlantic World, 1700-1900, was generously supported by a grant from the Hodge Foundation.

Q&A WITH MARCUS WOOD, AUTHOR OF *THE HORRIBLE GIFT OF FREEDOM*

DEREK KRISOFF, SENIOR ACQUISITIONS EDITOR

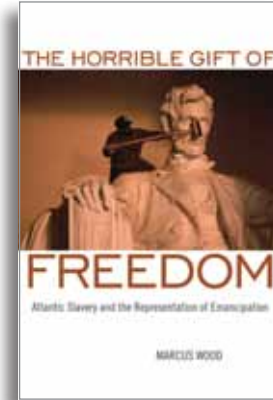
Krissoff: When it comes to picturing the emancipation of slaves—in everything from high art to movies to postage stamps—you call freedom a “horrible gift.” Why?

Wood: In thinking about when the gift of freedom is to be seen as horrible, I insist on one universal truth: that all humans are born free. Enslavement involves the theft and destruction of that natural right. When the slave systems came to an end, successive slave powers invariably claimed that these endings, no matter what the actual historical situation, were the result of a moral transformation. A cunning set of visual and written propagandas were dedicated to memorializing emancipation. These propagandas describe, in beautiful ways, how freedom was given by those who stole it (the slaveholders and their descendants) to those from whom it was stolen (the slaves and their descendants). I felt strongly that the arts devoted to the lie of the “gift of freedom” needed to be “outed” for what they were and are, namely something horrible. That is why I wrote the book.

In fact, though, my book does not claim that all depictions of slave emancipation show freedom as a horrible gift. For example, when slaves are shown fighting for their liberty, they assert freedom and do not have it passively thrust upon them by some superior power.

Krissoff: An especially moving passage in your book describes school children recreating the famous image of human cargo aboard the slave ship *Brookes* (above)—one of many ways this iconic antislavery image was reworked as part of the 2007 “celebration” of the bicentenary of the Slave Trade Abolition Act. Can you tell me a bit about the children’s project?

Wood: The children all came from Wilberforce House Primary School, a state school in one of the poorest and most ethnically diverse parts of London called Queen’s Park Ward. In the 1950s and 1960s there was mass immigration from the British Caribbean, mainly Trinidadian, Granadian and St. Lucian, into this area. In the 1970s and 1980s there was a lot of Asian immigration. Recently there has been a big wave of East Europeans coming in, and some bad developments relating to young



The Horrible Gift of Freedom
Atlantic Slavery and the Representation of Emancipation
Marcus Wood



women and the illegal sex trade. In the center of this area on the Harrow Road is the London Print Studio, run by the charismatic artist and curator John Phillips. John had done a lot of shows with a political edge, thinking about his local community, and had quite often involved Wilberforce School working with its inspirational headmistress Angela Piddock and her deputy, Jane Thomas.

When 2007 came around the three of them decided to do a show considering what the Plan of the Slave Ship *Brookes* might mean to these kids in the context of this part of London. The final image was the culmination of a whole set of activities. The children did reenactments; they had to try to imagine what it was like to live in the slave ship, what it meant to be a slave, and so on. The children were also encouraged to think about how they were all in a sense survivors of many jour-

neys, that they were embodiments of hope, of the energy, and in a sense the brighter side of Diasporic processes. And then, finally, the performance itself happened. By this time parents, helpers, teachers, everyone had climbed on board, and the emotions that took over that day were deep and miraculous.

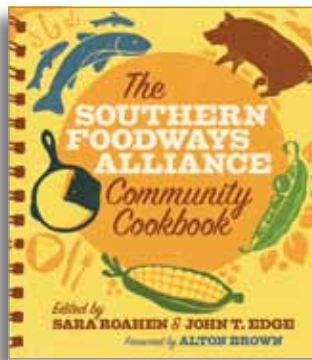
MARCUS WOOD is professor of English at the University of Sussex and author of several books, including *Blind Memory: Visual Representations of Slavery in England and America*, winner of the best book prize given by the Society for Historians of the Early American Republic. He also has a successful career as a painter, performance artist, and filmmaker, producing political work in the visual arts focused on questions of Diaspora and racism.

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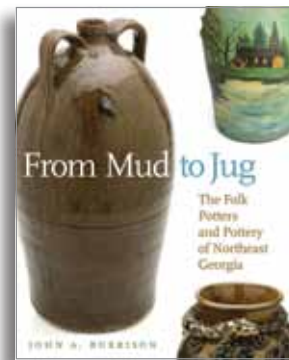
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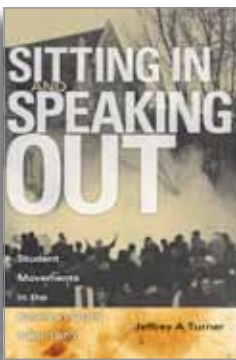
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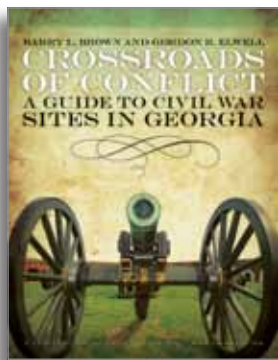
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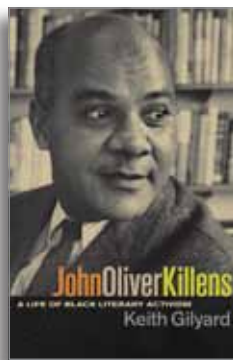
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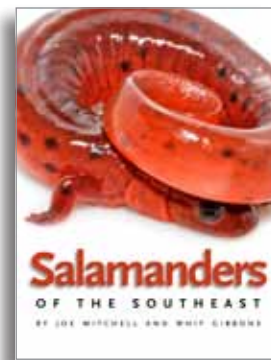
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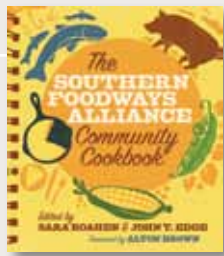
UGA faculty, staff, and alumni receive a 30% discount.

**The Southern
Foodways Alliance
Community Cookbook**

Edited by Sara Roahen
and John T. Edge

Spiral-bound with hardcover

\$24.95 | 978-0-8203-3275-8



Published in association with the Southern Foodways Alliance at the Center for the Study of Southern Culture at the University of Mississippi

“Each page herein delivers a strong sense of community; the contributions are from real people with real names; the collection is democratic, but with nary a sign of culinary chaos; and the food is just plain good.”

—ALTON BROWN, from the foreword

About the book

Everybody has one in their collection. You know—one of those old, spiral- or plastic-tooth-bound cookbooks sold to support a high-school marching band, a church, or the local chapter of the Junior League. These recipe collections reflect, with unimpeachable authenticity, the dishes that define communities: chicken and dumplings, macaroni and cheese, chess pie. When the Southern Foodways Alliance began curating a cookbook, it was to these spiral-bound, sauce-splattered pages that they turned for their model.

Including more than 170 recipes, the book is divided into chapters that represent the region's iconic foods: “Gravy,” “Garden Goods,” “Roots,” “Greens,” “Rice,” “Grist,” “Yardbird,” “Pig,” “The Hook,” “The Hunt,” “Put Up,” and “Cane.” Therein you'll find recipes for pimento cheese, country ham with redeye gravy, tomato pie, oyster stew, gumbo z'herbes, and apple stack cake. You'll learn traditional ways of preserving green beans, and you'll come to love refried black-eyed peas.



Publication made possible in part by a gift from the University of Georgia Press Friends Fund

PARTING SHOT



BLUE CHEESE STRAWS

from *The Southern Foodways Alliance Community Cookbook*

Making cheese straws with anything but the sharpest of sharp Cheddars is risky. The flavor goes wrong, or the texture veers off, or the color tends too pale. But this recipe works. Steven Satterfield found inspiration for it in his love for fine Southern cheeses—not just Cheddar but also Georgia's Sweet Grass Dairy Asher Blue and the Clemson Blue made at Clemson University in South Carolina. He molds these in the shape of little shortbreads.

Makes about 6 dozen

1½ cups all-purpose flour	8 ounces blue cheese, crumbled
1 teaspoon kosher or sea salt, plus more for sprinkling	1 cup finely chopped pecans or walnuts
1 teaspoon ground black pepper	2 large egg yolks, slightly beaten
4 tablespoons (½ stick) unsalted butter	

Stir together the flour, salt, and pepper in a medium bowl. Use a pastry blender or your fingertips to cut in the butter and cheese until the mixture resembles coarse crumbs. Stir in the nuts and egg yolks until the mixture forms large clumps. Press and knead the clumps until the dough is well mixed. (It will stay crumbly.) Divide the dough in half and shape each piece into a 9-inch log with round or flat sides. Wrap the logs tightly in plastic wrap and refrigerate for at least 2 hours and up to overnight.

When ready to bake, preheat the oven to 425°F. Line a baking sheet with parchment paper or a silicone baking mat. Cut the logs into ¼-inch-thick slices. Arrange the slices about 1 inch apart on the prepared baking sheet. Bake until golden brown, 8 to 10 minutes. Sprinkle the tops with salt. Place the pan on a wire rack and let the shortbreads cool to room temperature. They will firm up as they cool.

Steven Satterfield, chef/co-owner Miller Union, Atlanta, Georgia
<http://www.millerunion.com>