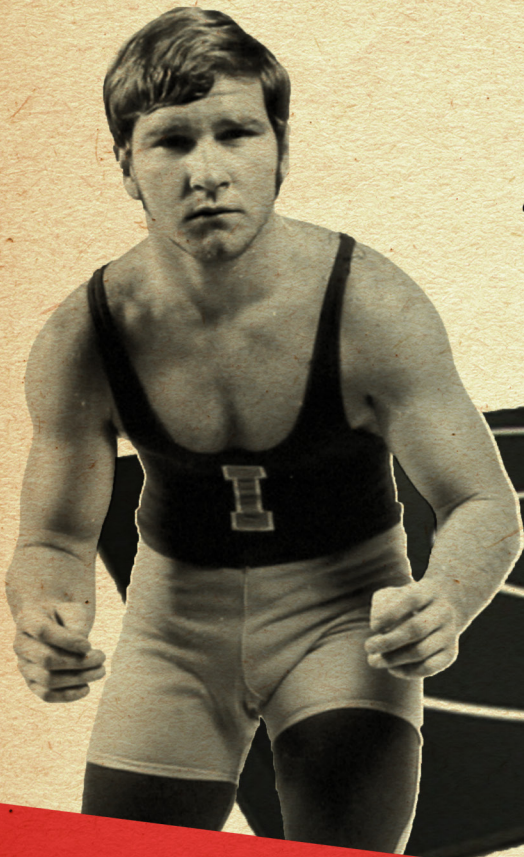


IOWA



WHERE GREAT
WRITING BEGINS
SPRING 2015



OLYMPIC GOLD
MEDALIST
WORLD WRESTLING
CHAMPION

150
LBS

★ KNOCK-DOWN ★ ★ DRAG-OUT ★

Equal Before the Law

How Iowa Led Americans to Marriage Equality

by Tom Witosky and Marc Hansen

foreword by Michael Gartner

IOWA AND THE MIDWEST EXPERIENCE

William Friedrichs, series editor

“WE’VE BEEN TOGETHER in sickness and in health, through the death of his mother, through the adoption of our children, through four long years of this legal battle,” Jason Morgan told reporters of himself and his partner, Chuck Swaggerty. “And if being together through all of that isn’t love and commitment or isn’t family or isn’t marriage, then I don’t know what is.” Just minutes earlier on that day, April 3, 2009, the justices of the Iowa Supreme Court had agreed. The court’s decision in *Varnum v. Brien* made moderate, midwestern Iowa only the third state in the nation to permit same-sex couples to wed—years before such left-leaning coastal states as California and New York. And unlike the earlier decisions in Massachusetts and Connecticut, *Varnum v. Brien* was unanimous and unequivocal. It catalyzed the unprecedented and rapid shift in law and public opinion that continues today.

Equal Before the Law tells the stories behind this critical battle in the fight for marriage equality and traces the decision’s impact. The struggle began in 1998 with the easy passage of Iowa’s Defense of Marriage Act and took a surprising turn in 2005, when six ordinary Iowa couples signed on to Lambda Legal’s suit against the law. Their triumph in 2009 sparked a conservative backlash against the supreme court justices, three of whom faced tough retention elections that fall.

Longtime, award-winning reporters Tom Witosky and Marc Hansen talked with and researched dozens of key figures, including opponent Bob Vander Plaats, proponents Janelle Rettig and Sharon Malheiro, attorneys Roger Kuhle, Dennis Johnson, and Lambda Legal’s Camilla Taylor, and politicians Matt McCoy, Mary Lundby, and Tom Vilsack, who had to weigh their careers against their convictions. Justice Mark Cady, who wrote the decision, explains why the court had to rule in favor of the plaintiffs. At the center of the story are the six couples who sacrificed their privacy to demand public respect for their families. Through these voices, Witosky and Hansen show that no one should have been surprised by the 2009 decision. Iowans have a long history of leadership on civil rights. Just a year after Iowa became a state, its citizens adopted as their motto the phrase, “Our liberties we prize and our rights we will maintain.” And they still do today.

For thirty-three years, **Tom Witosky** covered Iowa politics, law, business, and sports for the *Des Moines Register*, reporting many major stories and gaining a reputation for innovative investigative journalism. He lives in Des Moines, Iowa. **Marc Hansen** spent over thirty years writing sports, metro, and feature-page columns for the *Des Moines Register*, winning numerous awards. Hansen also lives in Des Moines, Iowa.

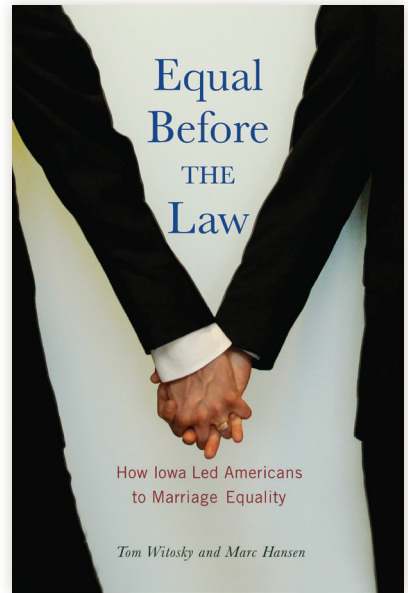
JUNE

228 PAGES · 20 B&W PHOTOS · 6 x 9 INCHES

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\$19.95 E-BOOK, 978-1-60938-350-3

CURRENT EVENTS / LGBT STUDIES



“*Equal Before the Law* fills an important need, and does it very well. Much has been written about the fight for LGBT rights at the national level, but the progress we have achieved on one important issue—same-sex marriage—has occurred almost entirely at the state level, and too little has been written about that. This insightful, informative, and well-written account of the fight for same-sex marriage in Iowa helps fill that vacuum very well. Tom Witosky and Marc Hansen do an excellent job of weaving three threads together—the personal, the judicial, and the political. It is an essential addition to any reading list about the fight for LGBT equality in this century.”—Congressman Barney Frank (retired)

“Tom Witosky and Marc Hansen have told a compelling story of how elected judges in Iowa—America’s heartland—struck down prohibitions on same-sex marriage as discriminatory, out of the state’s tradition of tolerance and equality. Some of these courageous jurists were recalled, but their prescience offered a pathway to a greater acceptance of marriage equality in the country.”—Al Hunt, Bloomberg

“*Equal Before the Law* grabs your attention on page one and never lets you go. This is a first-of-its-kind, behind-the-scenes look into the decision that changed marriage in America forever. You’ll chuckle, you may even cry, and agree or disagree with the Court’s decision, you’ll put the book down understanding why, and how, *Varnum* changed everything.”

—Zach Wahls, LGBTQ advocate

A Wrestling Life

The Inspiring Stories of Dan Gable

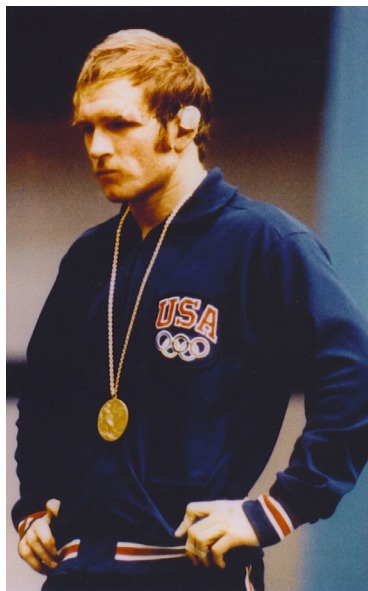
by Dan Gable

with Scott Schulte

“Dan Gable has been called ‘Sports Figure of the Century’ by *Sports Illustrated*. If you’ve never heard of him (or even if you have), you’re in for a treat. *A Wrestling Life* details Gable’s most profound triumphs and disappointing losses, both on the mat and off. He’s been a primary inspiration to me since I was 15, and this book will show you why. In a modern world of political correctness and glad handing, the art of the fight is highly undervalued. Allow Dan to show you another way.”—Tim Ferriss, author, *The 4-Hour Body*

WHAT DOES IT TAKE to be an Olympic gold medalist and to coach a collegiate team to fifteen NCAA titles? In *A Wrestling Life: The Inspiring Stories of Dan Gable*, famed wrestler and wrestling coach Dan Gable tells engaging and inspiring stories of his childhood in Waterloo, Iowa; overcoming the murder of his sister as a teenager; his sports career from swimming as a young boy, to his earliest wrestling matches, through the 1972 Olympics; coaching at the University of Iowa from the Banachs to the Brands; life-changing friendships he made along the way; and tales of his family life off the mat. A celebration of determination, teamwork, and the persevering human spirit, *A Wrestling Life* captures Gable’s methods and philosophies for reaching individual greatness as well as the incredible amount of fulfillment and satisfaction that comes from working as part of a team.

Whether we are athletes or not, we all dream of extreme success and are all looking to make our future the best it can be, but along the way we will undoubtedly need time to recover and rejuvenate. Let these stories inspire you to find your path to strength and achievement along whatever path you take.



Courtesy University of Iowa Athletics

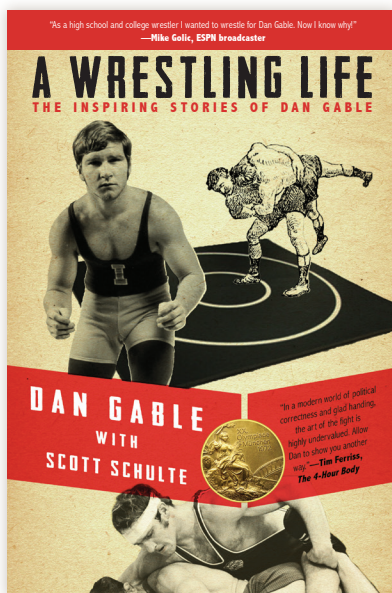
MARCH

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SPORTS



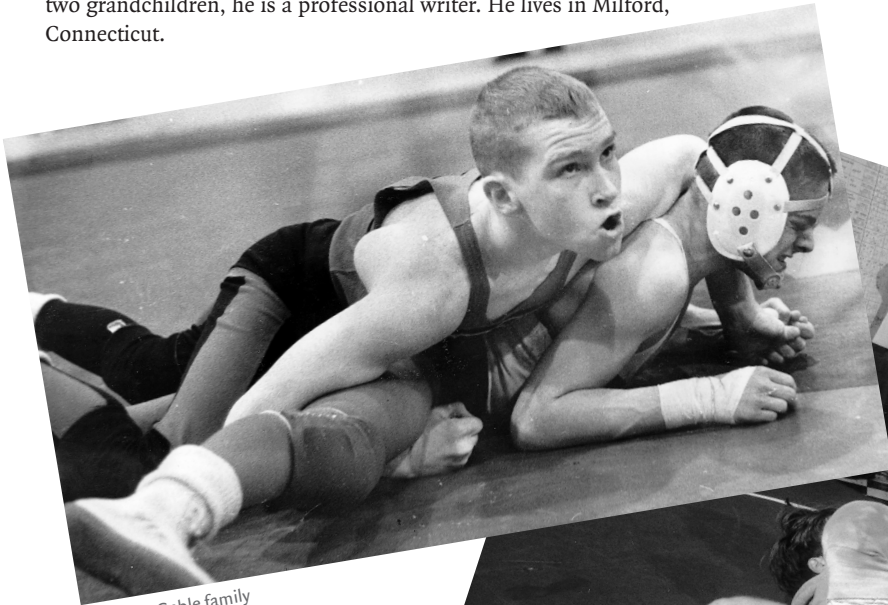
“The stories in *A Wrestling Life* offer keen insight into how, beginning at a very young age, Dan Gable was able to use personal achievement, adversity, and even tragedy as motivation to reach the highest levels of success and to have a profound affect on those around him. Gable’s love and commitment to his family, teammates, teams, and friends jumps out in story after story. As a high school and college wrestler I wanted to wrestle for Dan Gable. Now I know why!”
—Mike Golic, ESPN broadcaster, NFL player, Notre Dame football player, and wrestler

“Coach Gable is the best mentor a person could ever have in their life.”—Tom Brands, head wrestling coach, University of Iowa

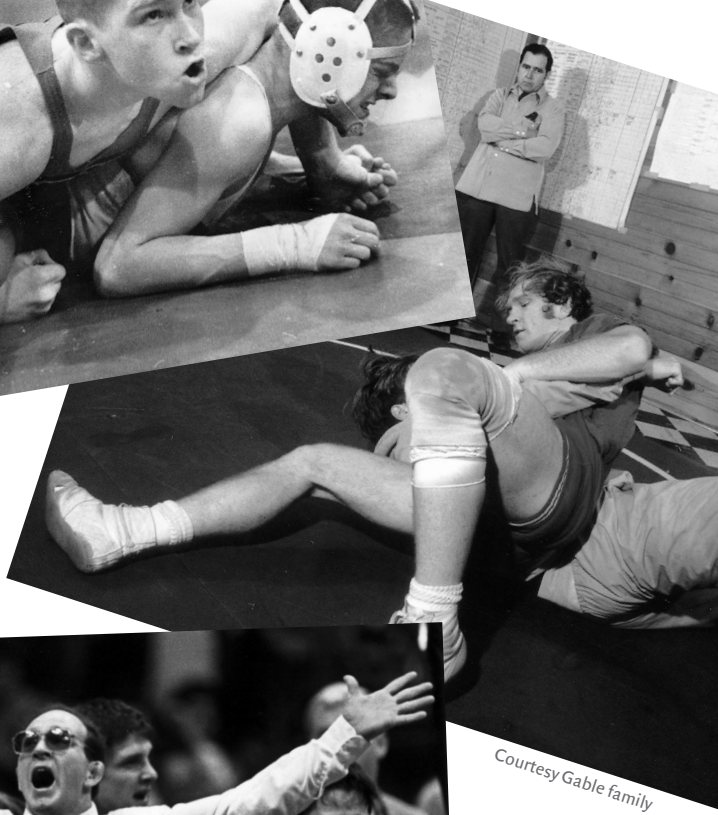
“*A Wrestling Life* shows readers not only how Dan Gable cultivated the ‘Iowa Way’ to becoming a world-class athlete, but how he became the man behind the athlete. Through his unwavering commitment to teamwork and using the hardships in his life to fuel his unparalleled work ethic, he has truly been earned his place as the godfather of Iowa sports.”—Nate Kaeding, former Iowa Hawkeye and NFL football player

Dan Gable has been named to several Halls of Fame including the USA Wrestling Hall of Fame, the US Olympic Hall of Fame, the National Wrestling Hall of Fame, and is the namesake of the National Wrestling Hall of Fame Dan Gable Museum in Waterloo, Iowa. In 2002, he was appointed to the President's Council on Physical Fitness and Sports. He has been named the top wrestler of the twentieth Century by Gannett News Services, is listed as one of the top coaches of the twentieth Century by ESPN, and is named Iowa's top sports figure in the past 100 years. In 1996, Gable was named one of the "100 Golden Olympians," an honor bestowed to the top 100 U.S. Olympians of all time. During the 2012 Olympics, he was inducted into the FILA Hall of Fame Legends of the Sport category, becoming one of three people in the world to receive this honor. He resides in Iowa City, Iowa, with his wife Kathy. Born and raised in Connecticut, **Scott Schulte** has been a fan of Dan Gable his entire life. He enjoyed success as a high school wrestler and runner and as a high school wrestling and track coach for many years. The father of two sons and two grandchildren, he is a professional writer. He lives in Milford, Connecticut.

"No one is a better motivator than Gable and that is a huge part of the success of Iowa wrestling."—Lou Banach, 1984 Olympic gold medalist



Courtesy Gable family



Courtesy Gable family



Courtesy University of Iowa Athletics

Study for Necessity

by JoEllen Kwiatek

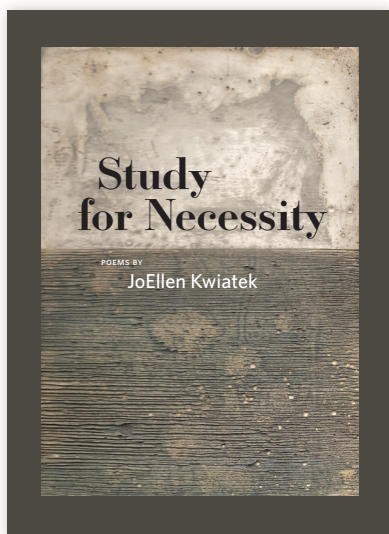
2014 IOWA POETRY PRIZE

“Kwiatek’s poems emit the uncanny luminosities of the artists’ worlds they refer to: those of Caspar David Friedrich, Albert Pinkham Ryder, Odilon Redon. Each is a ‘token of strangeness’ built with delicacy and restraint, embodying, vivifying what the poet calls the mind’s ‘lone-some flourish.’ Like entries in a recondite log, or the etchings, or tracks, of a complex consciousness, this work cannot help but identify its own material and spiritual corollaries: a bridle worn to threadbare, a voyage that ‘grows more & more captivating. More terse.’ It is, as one poem puts it, *as if seeing / were a form of radiant / isolation*. And yet the presence established over the course of the book is profoundly connective, rich with acute physical apprehension and charge. It moves under pressure toward its singular end, its very ‘necessity.’” —Emily Wilson, judge, 2014 Iowa Poetry Prize

“In one of her poems, Kwiatek describes consciousness as ‘a thing from another era.’ That other era is a thing that she tries to invent in *Study for Necessity*. Like the poems of Paul Celan, which these poems often evoke, Kwiatek’s work seems meant to be read on the page, at one’s own pace, and in a kind of meditation. They remind me of carefully composed paintings that show figures in tableaux that are strange and almost otherworldly; but then again, of thoughts that are in the process of materializing into language as through a bright fog. I like that back and forth. Sometimes clear and spare, sometimes tentative and just on the verge of becoming apprehensible, the poems in this book are always linguistically interesting. I found this book’s language, imagery, and atmosphere very captivating.” —Geoffrey Nutter

“Nietzsche pointed to necessity’s (necessarily) constructed nature: ‘Necessity is not a fact, it’s an interpretation.’ In *Study for Necessity*, JoEllen Kwiatek interprets this abstraction in concrete registers, sourcing it in atmospheres both voluptuous and ascetic. *Longevity / is delicate*, she writes in ‘Miles to Go.’ Uncanny perceptions—*How / small the bonnet / face*—disclose persistence at its most persistent. The poems distill so as to dilate. Made of this, and other centuries, consciousness is here a dark and pleated medium, calling things in their strangenesses inescapably near.” —Sarah Gridley

JoEllen Kwiatek’s first book, *Eleven Days Before Spring*, was published by HarperCollins (1994). Among her awards and grants is a Pushcart Prize. She lives in West Valley, New York.



Victoriana

I took a nap
in the sea,
in the bright water, coddled
by smithereens of brightness.

Dark as a vole, accordion-
pleated— that’s how I
thought of consciousness,
as a thing from another era.

APRIL

72 PAGES · 6 x 8 INCHES

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POETRY

The Rainy Season

Three Lives in the New South Africa

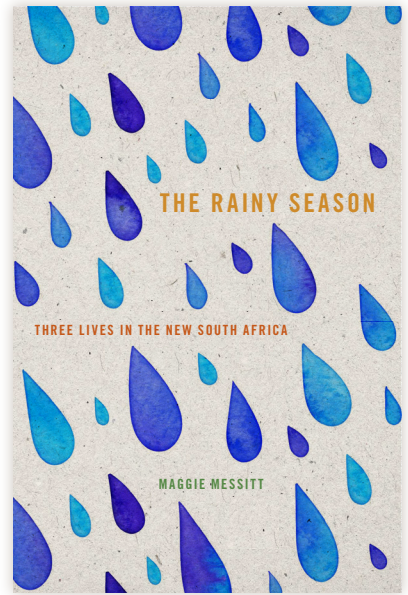
by Maggie Messitt

JUST ACROSS THE northern border of a former apartheid-era homeland sits a rural community in the midst of change, caught between a traditional past and a western future, a racially charged history and a pseudo-democratic present. *The Rainy Season*, a work of engaging immersion journalism, introduces readers to the remote bushveld community of Rooiboklaagte and opens a window into the complicated reality of daily life in South Africa.

The Rainy Season tells the stories of three generations in the Rainbow Nation one decade after its first democratic elections. This multi-threaded narrative follows Regina, a tapestry weaver in her sixties, standing at the crossroads where her Catholic faith and the AIDS pandemic crash; Thoko, a middle-aged *sangoma* (traditional healer) taking steps to turn her *shebeen* into a fully licensed tavern; and Dankie, a young man taking his matriculation exams, coming of age as one of Mandela's Children, the first academic class educated entirely under democratic governance.

Home to Shangaan, Sotho, and Mozambican Tsonga families, Rooiboklaagte sits in a village where an outdoor butchery occupies an old petrol station and a funeral parlor sits in the attached garage. It's a place where an AIDS education center sits across the street from a West African doctor selling cures for the pandemic. It's where BMWs park outside of crumbling cement homes, and the availability of water changes with the day of the week. As the land shifts from dusty winter blond to lush summer green and back again, the duration of northeastern South Africa's rainy season, Regina, Thoko, and Dankie all face the challenges and possibilities of the new South Africa.

An independent narrative and immersion journalist, **Maggie Messitt** has spent the last decade reporting from inside underserved communities in southern Africa and middle America. A dual-citizen, Messitt lived in South Africa from 2003 to 2011. During this time, she was the founding director of a writing school for rural African women, editor of its community newspaper and international literary magazine, and a freelance reporter. Messitt currently resides in Athens, Ohio, where she's completing her doctorate in creative nonfiction at Ohio University.



“Whether safari travelogues or tributes to the legacy of Nelson Mandela, what most Americans read about South Africa is far more superficial than Maggie Messitt’s gritty vision of the country. In the tradition of writers like James Agee and Katherine Boo, she has immersed herself deeply in the everyday lives of people struggling with AIDS, early death, corruption, false promises, grinding rural poverty, and the daily struggle to make ends meet in a society that tourists and most foreign correspondents never see. This is a profoundly compassionate book, that truly takes you inside the lives of those in it.”

—Adam Hochschild, author, *King Leopold’s Ghost: A Story of Greed, Terror, and Heroism in Colonial Africa*

“*The Rainy Season* is a delight of closely observed detail from the lives of three memorable characters in a remote South African village. Skillfully taking us through the quiet drama of an unusually generous rainy season in the bushveld, Messitt gives an insight into a world that is key to understanding South Africa today.”—Greg Marinovich, author, *The Bang-Bang Club: Snapshots from a Hidden War*

APRIL

240 PAGES • 2 MAPS • 6 X 9 INCHES

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AFRICA

Art Quilts of the Midwest

by Linzee Kull McCray

foreword by Astrid Hilger Bennett

A BUR OAK BOOK

Holly Carver, series editor

“Art Quilts of the Midwest explores the essence of present-day and historic midwestern life in art quilts. Whether you hail from California, Quebec, or Australia, Linzee Kull McCray’s thoughtful writing reveals how regional landscapes, culture, and history influence artists everywhere.”—Bill Kerr, Modern Quilt Studio

“Linzee Kull McCray has the knack of getting to the heart of artists’ work—piecing together their motivations and inspirations into stories as unique and colorful as the quilts themselves.”—Janine Vangool, editor, UPPERCASE

A MILESTONE IN perception occurred in 1971, when the Whitney Museum of American Art displayed quilts in a museum setting: *Abstract Design in American Quilts* bestowed institutional recognition of the artistry inherent in these humble textiles. In subsequent decades, quilting’s popularity exploded. Some who took up quilting created pieced quilts that honored traditional patterns, symmetry, and repetition. But others saw the potential for pushing beyond patchwork, giving birth to the art quilt. Today, adherents from both art and quilting backgrounds incorporate storytelling, digital images, nonfabric materials, asymmetry, and three dimensions—in short, anything goes in the world of art quilting, as long as the result is stitched, layered, and not primarily functional.

As a writer covering textiles, art, and craft, Linzee Kull McCray wondered just how deeply fiber artists were influenced by their surroundings. Enlivened by the Midwest’s landscapes and seasons, Sally Bowker paints her fabrics with acrylics, creating marks and meaning with layers of hand stitching and applied bits of fabric. Shin-hee Chin uses sketchlike stitching for its ability to penetrate fabric and create depth; living in the Midwest helps her stay balanced between eastern philosophy and western culture. The metals and mesh that Diane Núñez incorporates into her quilts connect to her days as a jeweler as well as to the topography of her home state of Michigan. Pat Owoc prepares papers with disperse dyes, then selects from as many as 150 to create her fabrics; her art-quilt series honors midwestern pioneers. Martha Warshaw photographs old fabrics, tweaks the images in Photoshop, and prints the results for her pieces, which connect her to the legacy of quilting in past generations.

The twenty artists featured in this beautifully illustrated book have created a new community of original art forms that bring new life to an old tradition.

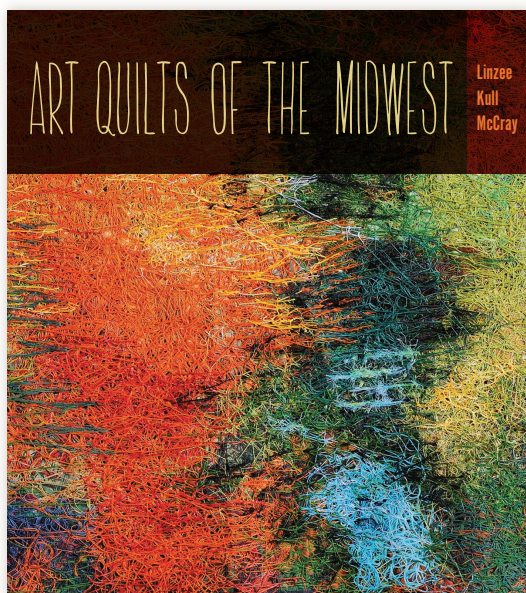
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ARTS & CRAFTS / MIDWEST



THE ARTISTS

Marilyn Ampe, St. Paul, Minnesota
Gail Baar, Buffalo Grove, Illinois
Sally Bowker, Cornucopia, Wisconsin
Peggy Brown, Nashville, Indiana
Shelly Burge, Lincoln, Nebraska
Shin-hee Chin, McPherson, Kansas
Sandra Palmer Ciolino, Cincinnati, Ohio
Jacquelyn Gering, Chicago, Illinois
Kate Gorman, Westerville, Ohio
Donna Katz, Chicago, Illinois
Beth Markel, Rochester Hills, Michigan
Diane Núñez, Southfield, Michigan
Pat Owoc, St. Louis, Missouri
BJ Parady, Batavia, Illinois
Bonnie Peterson, Houghton, Michigan
Luanne Rimel, St. Louis, Missouri
Barbara Schneider, Woodstock, Illinois
Susan Shie, Wooster, Ohio
Martha Warshaw, Cincinnati, Ohio
Erick Wolfmeyer, Iowa City, Iowa

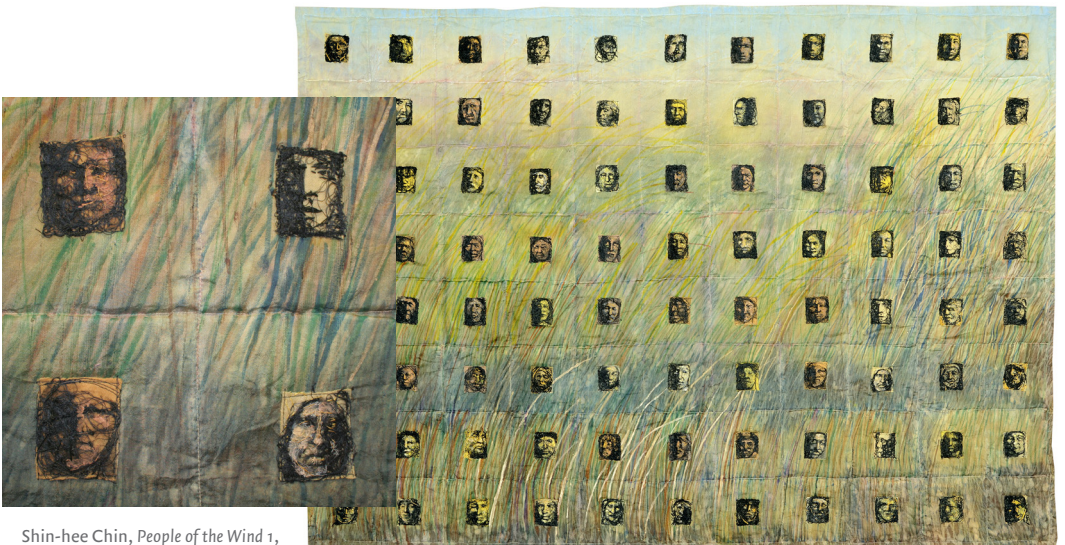
Linzee Kull McCray grew up in California and resides in Iowa. After nearly thirteen years as a writer and editor for the University of Iowa, she is a fulltime freelance writer with a focus on textiles, art, and craft. She is a contributing editor at *Stitch* magazine and her work appears in *Etsy’s* blog, *UPPERCASE*, *American Patchwork* and *Quilting*, *Quilt Country*, *Quilt Sampler*, *Modern Patchwork*, *O* magazine, and numerous other print and online publications.



Gail Baar, *Colorform 27*, with detail



Sandra Palmer Ciolino, *Martello 5: Liaisons*



Shin-hee Chin, *People of the Wind 1*, with detail

Dubuque's Forgotten Cemetery

Excavating a Nineteenth-century Burial Ground
in a Twenty-first-century City

by Robin M. Lillie and Jennifer E. Mack

IOWA AND THE MIDWEST EXPERIENCE

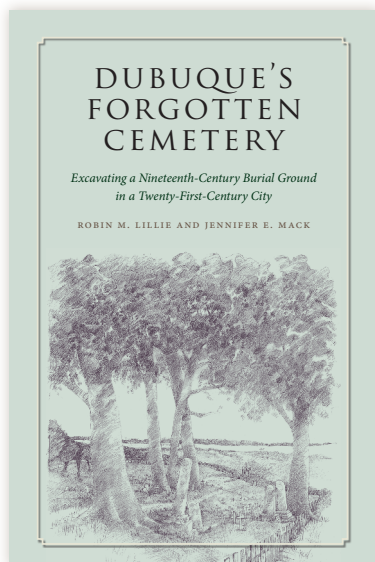
William Friedrichs, series editor

ATOP A SCENIC BLUFF overlooking the Mississippi River and downtown Dubuque, there once lay a graveyard dating to the 1830s, the earliest days of American settlement in Iowa. Though many local residents knew the property had once been a Catholic burial ground, they believed the graves had been moved to a new cemetery in the late nineteenth century in response to overcrowding and changing burial customs. But in 2007, when a developer broke ground for a new condominium complex here, the heavy machinery unearthed human bones. Clearly, some of Dubuque's early settlers still rested there—in fact, more than anyone expected. For the next four years, staff with the Burials Program of the University of Iowa Office of the State Archaeologist excavated the site so that development could proceed.

The excavation fieldwork was just the beginning. Once the digging was done each summer, skeletal biologist Robin M. Lillie and archaeologist Jennifer E. Mack still faced the enormous task of teasing out life histories from fragile bones, disintegrating artifacts, and the decaying wooden coffins the families had chosen for the deceased. Poring over scant documents and sifting through old newspapers, they pieced together the story of the cemetery and its residents, a story often surprising and poignant. Weaving together science, history, and local mythology, the tale of the Third Street Cemetery provides a fascinating glimpse into Dubuque's early years, the hardships its settlers endured, and the difficulties they did not survive.

While they worked, Lillie and Mack also grappled with the legal and ethical obligations of the living to the dead. These issues are increasingly urgent as more and more of America's unmarked (and marked) cemeteries are removed in the name of progress. Fans of forensic crime shows and novels will find here a real-world example of what can be learned from the fragments left in time's wake.

Robin M. Lillie has worked as skeletal biologist for the University of Iowa Office of the State Archaeologist Burials Program since 1989. Her primary responsibilities are the analysis of prehistoric human skeletal remains and assisting the Burials Program Director with the protection of Iowa's ancient burials. She served as project manager and on-site director for the excavations at the Third Street Cemetery in Dubuque, Iowa. She lives in Iowa City. **Jennifer E. Mack** has been working in the field of archaeology for more than fifteen years. She has participated in excavations across the United States, as well as in Ireland, Germany, Kazakhstan, and Uzbekistan. When not working on projects elsewhere, Jennifer lives in Pensacola, Florida.



"Given the large number of old American cemeteries that have been neglected or abandoned, *Dubuque's Forgotten Cemetery* will become a model text for future archaeologists confronted with the task of locating graves and removing remains. And it is a remarkable historical story in and of itself."
—Marilyn Yalom, author, *The American Resting Place: Four Hundred Years of Cemeteries and Burial Grounds*

"This pivotal book unravels much of the mystery behind a forgotten historic cemetery in Iowa's oldest community. Well researched, insightful, sensitive, and with an engaging narrative, it is a work that deserves to be read by anyone interested in history, archaeology, and the evolution of cemeteries in our society."
—Michael D. Gibson, Director, Loras College Center for Dubuque History

"The fascinating story of the cemetery a community forgot and the project that encountered it a century later and tried to understand why. In the process, a mini-social history of nineteenth-century death and dying in mid-America emerges alongside reflections on who owns the past. An Iowa must-read!"
—Lynn M. Alex, author, *Iowa's Archaeological Past*

MARCH

270 PAGES • 6 MAPS • 2 DRAWINGS • 10 B&W PHOTOS

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HISTORY / IOWA

The Archaeological Guide to Iowa

William E. Whittaker, Lynn M. Alex,
and Mary C. De La Garza

IOWA AND THE MIDWEST EXPERIENCE

William Friedrichs, series editor

“As Frances Kennedy’s *American Indian Places* does for the United States, *The Archaeological Guide to Iowa* directs people to sites and places exhibiting the artifacts that tell the story of almost 12,000 years of human habitation in the state.”—Jerome Thompson, State Curator, State Historical Society of Iowa

IOWA HAS THE reputation of being one big corn field, so you may be surprised to learn it boasts a rich crop of recorded archaeological sites as well—approximately 27,000 at last count. Some are spectacular, such as the one hundred mounds at Sny Magill in Effigy Mounds National Monument, while others consist of old abandoned farmsteads or small scatters of prehistoric flakes and heated rocks. Untold numbers are completely gone or badly disturbed—destroyed by plowing, erosion, or development.

Fortunately, there are many sites open to the public where the remnants of the past are visible, either in their original location or in nearby museum exhibits. Few things are more inspiring than walking among the Malchow Mounds, packed so tightly it is hard to tell where one ends and the other begins. Strolling around downtown Des Moines is a lot more interesting when you are aware of the mounds, Indian villages, and the fort that once stood there. And, although you can’t visit the Wanampito site, you can see the splendid seventeenth-century artifacts excavated from it at Heery Woods State Park.

For people who want to experience Iowa’s archaeological heritage first hand, this one-of-a-kind guidebook shows the way to sixty-eight important sites. Whether you have a few hours to indulge your curiosity or are planning a road trip across the state, this guide will take you to places where Iowa’s deep history comes to life.

William E. Whittaker is a research archaeologist at the Office of the State Archaeologist, University of Iowa. The author of many scholarly articles on Iowa archaeology and history, he is also the editor of *Frontier Forts of Iowa* (Iowa, 2009) and the *Journal of the Iowa Archeological Society*. He lives in Iowa City, Iowa. **Lynn M. Alex** retired in 2013 as the education and outreach program director at the University of Iowa Office of the State Archaeologist. She has authored two books, *Exploring Iowa’s Past* and *Iowa’s Archaeological Past* (Iowa, 2000). She resides in Iowa City, Iowa. **Mary C. De La Garza** is a program director at the University of Iowa Office of the State Archaeologist. She makes her home in Long Grove, Iowa.

APRIL

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ARCHAEOLOGY / IOWA



Palace Site, courtesy OSA



Gingerstairs Rockshelter, courtesy OSA

“This authoritative guide is a must for all professional and amateur archaeologists and every layperson interested in Iowa’s prehistory and history. Between these covers are succinct, authoritative essays on sites ranging from post-glacial Native American mammoth hunters, mound builders, and farmers, to twentieth-century Euro-Americans and African Americans.”
—David Mayer Gradwohl, professor emeritus and founding director, Iowa State University Archaeological Laboratory

Walt Whitman's Selected Journalism

by Walt Whitman

edited by Douglas A. Noverr and Jason Stacy

THE IOWA WHITMAN SERIES

Ed Folsom, series editor

LONG BEFORE HE WAS a celebrated poet, Walt Whitman was a working journalist. By the time he published the first edition of *Leaves of Grass* in 1855, Whitman had edited three newspapers and published thousands of reviews, editorials, and human-interest stories in newspapers in and around New York City. Yet for decades, much of his journalism has been difficult to access or even find. For the first time, *Walt Whitman's Selected Journalism* thematically and chronologically organizes a compelling selection of Whitman's journalism from the late 1830s to the Civil War. It includes writings from the poet's first immersion into the burgeoning democratic culture of antebellum America to the war that transformed both the poet and the nation.

Walt Whitman's Selected Journalism covers Whitman's early years as a part-time editorialist and ambivalent schoolteacher between 1838 and 1841. After 1841, it follows his work as a dedicated full-time newspaperman and editor, most prominently at the *New York Aurora* and the *Brooklyn Daily Eagle* between 1842 and 1848. After 1848 and up to the Civil War, Whitman's journalism shows his slow transformation from daily newspaper editor to poet. This volume gathers journalism from throughout these early years in his career, focusing on reporting, reviews, and editorials on politics and democratic culture, the arts, and the social debates of his day. It also includes some of Whitman's best early reportage, in the form of the short, personal pieces he wrote that aimed to give his readers a sense of immediacy of experience as he guided them through various aspects of daily life in America's largest metropolis.

Over time, journalism's limitations pushed Whitman to seek another medium to capture and describe the world and the experience of America with words. In this light, today's readers of Whitman are doubly indebted to his career in journalism. In presenting Whitman-the-journalist in his own words here, and with useful context and annotations by renowned scholars, *Walt Whitman's Selected Journalism* illuminates for readers the future poet's earliest attempts to speak on behalf of and to the entire American republic.

Douglas A. Noverr is a professor emeritus in the department of Writing, Rhetoric, and American Cultures and the American Studies graduate program at Michigan State University. He is the author of *Michigan State University: The Rise at a Research University and the New Millennium, 1970–2005* and the coeditor of *The Complete Journalism of Walt Whitman, volumes I and II*. He lives in East Lansing, Michigan. **Jason Stacy** is an associate professor of United States history at Southern Illinois University Edwardsville. He is the author of *Walt Whitman's Multitudes: Labor Reform and Persona in Whitman's Journalism and the First Leaves of Grass, 1840–1855* and editor of *Leaves of Grass, 1860: the 150th Anniversary Facsimile Edition*. He lives in Edwardsville, Illinois.



"This generous selection of Whitman's journalism could well be called 'Whitman's Foreground,' echoing Ralph Waldo Emerson's so very astute observation in 1855 that *Leaves of Grass* 'must have had a long foreground, for such a start.' Well, that foreground was mainly this journalism in which the emerging poet of the 1840s and early 1850s absorbed the America he so loved—its throbbing cities, its colorful vernacular, its raging politics, and, later, the agony of its Civil War. It's all here."
—Jerome Loving, author, *Walt Whitman: The Song of Himself*

"Noverr and Stacy's unrivalled knowledge of Whitman's journalism has allowed them not only to select judiciously from established printed scholarly sources, but also to avail themselves of the more recent work done by scholars to identify probable new instances of Whitman's journalistic output. Whitman's journalism needs and deserves to be better known, as it provides an index to his thinking, serves at times as a kind of 'think tank' and trial ground for his (largely subsequent) poetry, offers us a glimpse into his workaday world, and is also highly readable."
—M. Wynn Thomas, author, *Transatlantic Connections: Whitman US-UK*

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LITERATURE

Running to the Fire

An American Missionary Comes of Age in Revolutionary Ethiopia

by Tim Bascom

SIGHTLINE BOOKS: The Iowa Series in Literary Nonfiction

Patricia Hampl and Carl H. Klaus, series editors

IN THE STREETS OF Addis Ababa in 1977, shop-front posters illustrate Uncle Sam being strangled by an Ethiopian revolutionary, parliamentary leaders are executed, student protesters are gunned down, and Christian mission converts are targeted as imperialistic sympathizers. Into this world arrives sixteen-year-old Tim Bascom, whose missionary parents have brought their family from a small town in Kansas straight into Colonel Mengistu's Marxist "Red Terror." Here they plan to work alongside a tiny remnant of western missionaries who trust that God will somehow keep them safe.

Running to the Fire focuses on the turbulent year the Bascom family experienced upon traveling into revolutionary Ethiopia. The teenage Bascom finds a paradoxical exhilaration in living so close to constant danger. At boarding school in Addis Ababa, where dorm parents demand morning devotions and forbid dancing, Bascom bonds with other youth due to a shared sense of threat. He falls in love for the first time, but the young couple is soon separated by the politics that affect all their lives. Across the country, missionaries are being held under house arrest while communist cadres seize their hospitals and schools. A friend's father is imprisoned as a suspected CIA agent; another is killed by raiding Somalis.

Throughout, the teenage Bascom struggles with his faith and his role within the conflict as a white American Christian missionary's child. Reflecting back as an adult, he explores the historical, cultural, and religious contexts that led to this conflict, even though in doing so he is forced to ask himself questions that are easier left alone. Why, he wonders, did he find such strange fulfillment in being young and idealistic in the middle of what was essentially a kind of holy war?

Tim Bascom is the author of the novel *Squatters' Rites*, the essay collection *The Comfort Trap*, and the memoir *Chameleon Days: An American Boyhood in Ethiopia*, which won the Bakeless Literary Prize in Nonfiction. Excerpts from *Chameleon Days* won the Editor's Prize from *The Missouri Review* and were included in *The Best American Travel Writing*. Bascom is an MFA graduate of the Nonfiction Writing Program at the University of Iowa and has published in an array of literary journals and commercial magazines, including *North American Review*, *Witness*, *Creative Nonfiction*, and *The Christian Science Monitor*. He is currently the Director of Creative Writing at Waldorf College and lives in Forest City, Iowa.

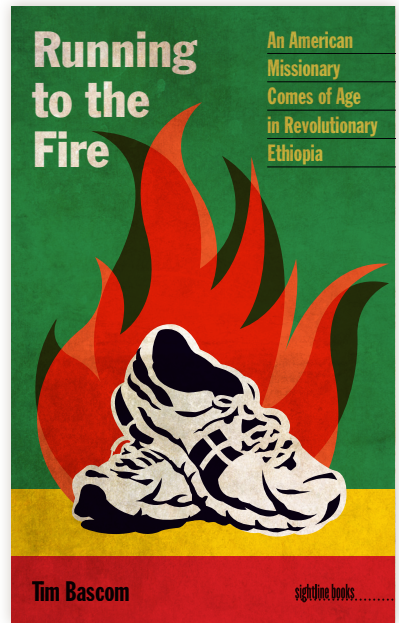
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AFRICA



"In this fascinating, nuanced memoir rife with contrasts and longing, Bascom employs dual voices—one to capture the intensity and uncertainty of his youth in revolutionary 1970s Ethiopia, another to explore his adult ambivalence toward Christian missionaries (like his beloved parents), Evangelical Protestantism, Marxism in Ethiopia, and westerners in Africa."

—Faith Adiele, author, *The Nigerian-Nordic Girl's Guide to Lady Problems*

Dreaming Out Loud

African American Novelists at Work

edited by Horace Porter

“What is to be appreciated in this collection of writers working on a black American version of a dream, comes straight down, or up, the pike. The facts are that this volume repeatedly carries an essential epic necessity for our nation. One may or may not agree with every selection, but one can always count on a scholar as serious as Horace Porter to live up to the downhome fairness so important to the human depths his rearing offered, and demanded of him.”—Stanley Crouch, cultural critic and author, *Don't the Moon Look Lonesome?*

Dreaming Out Loud brings together essays by twenty-one of the most well-known and respected African American writers of the twentieth and twenty-first centuries, discussing various aspects of the vocation, craft, and art of writing fiction. Though many of the writers included here are also accomplished poets, essayists, and playwrights, this collection and the essays it contains remains focused on the novel as a genre and an art form.

Some essays explore the challenges of being an African American writer in the United States, broadly addressing aesthetic and racial prejudice in American publishing and literature and its changing face over the decades. Others are more specific and personal, recounting how the authors came to be a reader and writer in a culture that did not always encourage them to do so. Some are more general and focus on practice and craft, while still other essays offer detailed behind-the-scenes accounts of how famous novels, such as *Native Son*, *Invisible Man*, *The Autobiography of Miss Jane Pittman*, and *The Color Purple*, came to life. Ranging from the Harlem Renaissance, through the Civil Rights movement, and into the twenty-first century, this anthology explores what it has meant to be an African American novelist over the past hundred years.

CONTRIBUTORS INCLUDE

James Baldwin, Arna Bontemps, W. E. B. Du Bois, Ralph Ellison, Ernest Gaines, Chester Himes, Langston Hughes, Zora Neale Hurston, Charles Johnson, James Weldon Johnson, Gail Jones, Terry McMillan, James Alan McPherson, Toni Morrison, Walter Mosley, Ishmael Reed, Martha Southgate, Alice Walker, Margaret Walker, John Edgar Wideman, Richard Wright

Horace Porter is the F. Wendell Miller Professor of English and American Studies at the University of Iowa. He currently serves as chair of Iowa's Department of American Studies as well as the chair of African American Studies. He is the author of *Stealing the Fire: The Art and Protest of James Baldwin*, *Jazz Country: Ralph Ellison in America*, and *The Making of a Black Scholar: From Georgia to the Ivy League*. He lives in Iowa City, Iowa.

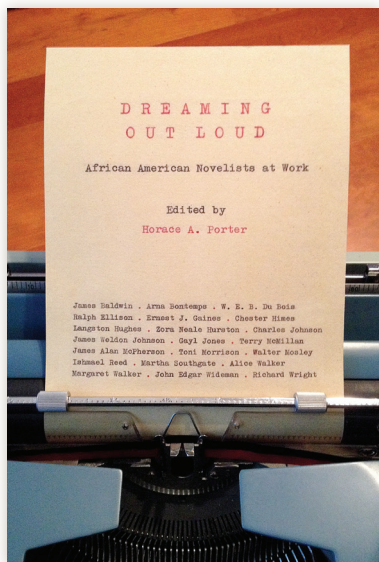
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WRITING / LITERATURE



“A scholar who both admires and understands writers, Horace Porter has given us groundbreaking studies of Baldwin and Ellison. And now in the pages of this anthology he has brought together a number of illuminating essays by some of our most important novelists, a singular achievement that charts the extraordinary ways the work gets done.”—Jeffery Renard Allen, author, *Song of the Shank*

“In this brilliantly edited volume, Horace Porter, the distinguished literary scholar, has brought together deeply influential essays by many of the leading novelists of the twentieth and twenty-first centuries. This book will be immensely valuable to general readers and scholars of African American literature alike.”—Valerie Smith, co-general editor, *The Norton Anthology of African American Literature*, 3rd edition

Wildflowers and Other Plants of Iowa Wetlands

Second Edition

by Sylvan T. Runkel and Dean M. Roosa

foreword by Arnold van der Valk

photographs and additional text by Thomas Rosburg

A BUR OAK GUIDE 

Holly Carver, series editor

ORIGINALLY PUBLISHED in 1999, *Wildflowers and Other Plants of Iowa Wetlands* was the first book to focus on the beauty and diversity of the wetland plants that once covered 1.5 million acres of Iowa. Now this classic of midwestern natural history is back in print with a new format and all-new photographs, just as Iowa's wetlands are getting the respect and attention they deserve.

In clear and accessible prose, authors Sylvan T. Runkel and Dean M. Roosa provide common, scientific, and family names; the Latin or Greek meaning of the scientific names; habitat and blooming times; and a complete description. Plants are presented by habitat (terrestrial or aquatic), then refined by habit (e.g., emergent, floating, or submerged) or taxonomic group (e.g., ferns and allies or trees, shrubs, and vines). Particularly interesting is the information on the many ways in which Native Americans and early pioneers used these plants for everything from pain relief to tonics to soup, and the ways that wildlife today use them for food and shelter. Each of the more than 150 species accounts is accompanied by a brilliant full-page color photograph by botanist Thomas Rosburg, who has also updated the nomenclature and descriptions for certain species.

After decades of being considered an enemy of the settler, the farmer, and the citizen, Iowa's wetlands have come into their own. We are finally caring for these important habitats. Runkel and Roosa's updated field companion will be a valuable guide to today's preservation and restoration initiatives.

Sylvan Runkel (1906–1995) was the coauthor of five books about midwestern wildflowers, including *Wildflowers of the Tallgrass Prairie* (Iowa paperback, 2009) and *Wildflowers of Iowa Woodlands* (Iowa paperback, 2009). Conservationist **Dean Roosa** is the coauthor of *Wildflowers of the Tallgrass Prairie* and *The Vascular Plants of Iowa* (Iowa, 1994). **Arnold G. van der Valk** teaches ecology at Iowa State University and is the editor of the journal *Plant Ecology*. He is a professor of ecology and botany at Drake University, **Thomas Rosburg** has served as president of the Iowa Academy of Science and as a member of the board of directors for the Iowa Chapter of the Nature Conservancy. He is also the photographer for many University of Iowa Press publications, including *Trees in Your Pocket* (2012) and *Wildflowers of the Tallgrass Prairie* (2010).

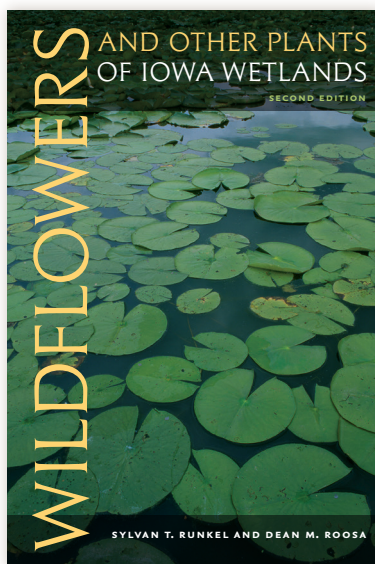
MARCH

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NATURE / IOWA



“There are none better suited and better qualified to teach us about Iowa’s aquatic plants and wetlands than Dean Roosa and the late Sylvan Runkel. . . . This book is a splendid introduction to the different types of wetlands in Iowa and their beautiful and varied flora. By enabling more people to become familiar with our wetlands, this book will help ensure that those wetlands that remain and are being restored will not disappear. It is a fitting capstone to Sy Runkel’s long and productive career.”—from the foreword by Arnold van der Valk

Playing Fans

Negotiating Fandom and Media in the Digital Age

by Paul Booth

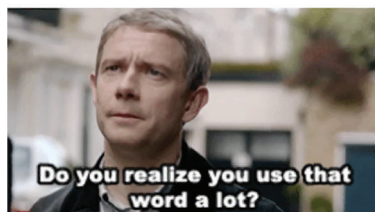
“*Playing Fans* is a thoughtful and important book which will provoke debate and which will, crucially, move analysis on in relation to ‘transformative’ fandom.”—Matt Hills, Aberystwyth University

FANS ARE EVERYWHERE: from *Fifty Shades of Grey* to *Veronica Mars*, from Comic-Con to sitcom, from niche to Geek Chic, fans are becoming the most visible and important audience of the twenty-first century. For years the media industries ignored fans and fan activities, but now they’re paying attention and a lot of money to develop a whole new wave of products intended to harness the power of fandom. What impact do such corporate media efforts have on fan practice and fan identities? And are the media industries actually responding to fans as fans want them to?

In *Playing Fans*, Paul Booth argues that the more attention entertainment businesses pay to fans, the more mainstream fans have become popularized. But such mainstreaming ignores important creative fan work and tries to channel fandom into activities lucrative for the companies. Offering a new approach to the longstanding debate about the balance between manipulation and subversion in popular culture, the author argues that we can understand the current moment best through the concepts of pastiche and parody. This sophisticated alternative to conceiving of fans as either dupes of the media industry or rebels against it takes the discussion of “transformative” and “affirmative” fandom in a productive new direction.

With nuanced analyses of the *Doctor Who* Experience in Cardiff, the representations of fans in TV shows like *Community* and films like *Fanboys*, SuperWhoLock fans’ use of gifs, and the similarities in discussions of slash fandom and pornographic parody films, this book reveals how fans borrow media techniques and media industries mimic fan activities. Just as the entertainment industry needs fans to succeed, so too do fans need—and desire—the media, and they represent their love through gif fics, crowdfunding, and digital cosplay. Everyone who wants to understand how consumers are making themselves at home in the brave new world being built by the contemporary media should read this book.

Paul Booth is an associate professor at DePaul University in Chicago, Illinois. He is the author of *Digital Fandom: New Media Studies* and *Time on TV: Temporal Displacement and Mashup Television*, and the editor of *Fan Phenomena: Doctor Who*. His research interests include fandom, popular culture, cult media, technology, and time travel. At home in Forest Park, Illinois, he is currently enjoying a cup of coffee.



“*Playing Fans* offers close analysis of several intriguing case studies that demonstrate how fans and producers meet in complex and conflict-ridden ways.... Booth’s focus on spaces and productions where professional and amateur creation meet and overlap makes an especially important intervention.”—Alexis Lothian, University of Maryland, College Park

MARCH

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POPULAR CULTURE / MEDIA STUDIES

Full Moon at Noontide

A Daughter's Last Goodbye

by Ann Putnam

foreword by David Hilfiker

introduction by Thomas R. Cole

"Ann Putnam has given us a story of love and loss and survival that moves and instructs. She charts the decline of her beloved father, his eccentric twin brother, and her elegant and stoic mother with the caring attention of a novelist. This is truly a work of love and devotion, a gift."

—Annick Smith, author, *In This We Are Native: Memoirs and Journeys* and co-producer, *A River Runs Through It*

"Putnam transforms the quotidian into meaning while she pushes a wheelchair, walks beside a gurney, and sits on the edge of a hospital bed. She describes the shrinking compass of her uncle's and parents' lives with empathy and understanding. Putnam's is an honest chronicle of watching one's kin grow old."—Sarah Sloane, author, *The I Ching for Writers*

"*Full Moon at Noontide* is at once familiar and startlingly new: all of our parents and loved ones will move from a well-lit present to an unfathomable future, but through this powerful memoir we can see the love—and anger, humor, and disbelief—that those lives have left for us."

—Judy Doenges, author, *The Most Beautiful Girl in the World*

"Ann Putnam's story should be helpful to many people trying to care for elderly, ill loved ones. This is not a how-to handbook, but rather a model of making meaning, a narrative of love—of piecing together scraps of lives, artifacts, photographs, memories, letters."—Carol Donley, co-editor, *Doctors and Their Stories*

Full Moon at Noontide is the story of Ann Putnam's mother and father and her father's identical twin, and how they lived together with their courage and their stumblings, as they made their way into old age and then into death. It's the story of the journey from one twin's death to the other, of what happened along the way, of what it means to lose the other who is also oneself. And it's the story of how Ann Putnam herself struggled to save them and could not, and how she dealt with the weight of guilt, of worrying that she had not done enough, said enough, stayed long enough for them all. How she learned that through this long journey all that was really needed was love.

Ann Putnam holds a PhD from the University of Washington and teaches creative writing and gender studies at the University of Puget Sound. She has published short fiction, personal essays, literary criticism, and book reviews in anthologies such as *Hemingway and Women: Female Critics and the Female Voice*, *Public Voices, Private Lives: Women Speak on the Literary Life*, and *Nine by Three: Stories*. She lives in Gig Harbor, Washington.



"Old age, death, and impermanence—it seems at first glance impossible to make a reader see these timeless and universal experiences with fresh eyes, but Ann Putnam's luminous prose achieves that miracle and more, transforming pain, suffering, and loss into a literary gift of beauty and redemption."—Charles Johnson, author, *Middle Passage*, winner of the 1990 National Book Award

"Unflinching in its look at the truths we may prefer to ignore—the passing of time, the breakdown of the body, the complicated give and take between parent and child, the fact that we are all on the inexorable march toward the end—this is a hard book because Ann Putnam has the courage to tell us the truth about aging and dying. But it's a gorgeous book, too, one born from the endurance of the human spirit and the capacity to love."—Lee Martin, author, *River of Heaven*

"This memoir is heart-rending and heart-warming, as Ann Putnam describes the deaths of her beloved father and his identical twin, her much-loved uncle. Putnam translates these losses into an inspiring and poignant family story that is also the tale of every family facing the inevitable."—Nina Baym, editor, *The Norton Anthology of American Literature*

MARCH

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MEMOIR / SELF-HELP

From Androboros to the First Amendment

The Writing of America's First Play

by Peter A. Davis

STUDIES IN THEATRE HISTORY AND CULTURE

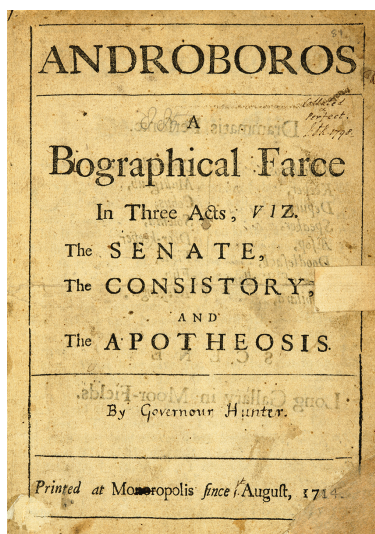
Heather S. Nathans, series editor

THE STORY OF America's earliest extant play begins with a petty crime—a crime that would have passed largely unnoticed had it not been for one fact: it prompted a beleaguered royal governor of one of Britain's colonies to lash out at his enemies by writing a biting satire. *Androboros, A Bographical [sic] Farce in Three Acts* (1715), is universally acknowledged as the first play both written and printed in America. Its significance stems not simply from its publication but from its eventual impact. The play inadvertently laid the foundation for one of the defining rights of the nation that would eventually emerge some seventy-five years later—the First Amendment of the Constitution of the United States, guaranteeing a free press and freedom of expression.

Androboros was not just the first of its kind, it was also ahead of its time in many ways, preceding the harsh political satires and farces of the later eighteenth century by some fifty years. Such plays served a small but essential role in promoting political thought among the colonists. Written by anonymous authors and passed from hand to hand, these short, crude, and often bawdy plays and dialogues were rarely acted due to their inflammatory lampoonery. Nevertheless, they provided an opportunity for disgruntled colonists to vent their grievances and promote their ideas to fellow citizens. The farces of the late eighteenth century drove home the meaning and message of the American Revolution.

Equally significant is that *Androboros* may have influenced a few of the key political discourses published in the 1730s, and these works in turn may well have shaped the future of the American political landscape for the next several decades and even into the modern era. But as a closet drama intended only to be read by close friends and political supporters, this play has languished as a minor footnote in American intellectual history. Scholarly research published to date has been, for the most part, inadequate and occasionally inaccurate. This study remedies that oversight, providing a full analysis as well as an annotated typescript and facsimiles of the original printing.

Peter A. Davis is an associate professor of theatre at the University of Illinois at Urbana-Champaign, where he chairs the Theatre Studies program and is director of graduate studies. He is also a contributor to the *Cambridge History of the American Theatre*, winner of the 1999 Barnard Hewitt Award from the American Society for Theatre Research. Davis is a professional actor and director and an ensemble member with the award-winning Remy Bumppo Theatre Company of Chicago. He lives in Chicago, Illinois.



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“In a remarkable act of literary resurrection, Peter A. Davis brings America's first play back to critical and historical life, framing Governor Robert Hunter's scandalous *Androboros* in the melee of colonial politics, the tradition of Augustan satire, and the early American debate over free speech.”—Jason Shaffer, author, *Performing Patriotism: National Identity in the Colonial and Revolutionary American Theater*

“Scatological references, crude humor, bitter caricatures together with an easy wit and good humor characterize Governor Robert Hunter's satirical drama, *Androboros*, published in 1715 for his friends, about governing an unruly Assembly and placating the Anglican Church. Thanks to Peter Davis's *From Androboros to the First Amendment*, we have a context for identifying the political irritants as well as understanding the issues. Davis links the play with a 1735 legal decision on libel and with the writing of the First Amendment to argue that America's first drama should be regarded as an important historical document.”—Tice L. Miller, author, *Entertaining the Nation: American Drama in the Eighteenth and Nineteenth Centuries*

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THEATRE

Sex for Sale

Six Progressive-era Brothel Dramas

by Katie N. Johnson

STUDIES IN THEATRE HISTORY AND CULTURE

Heather S. Nathans, series editor

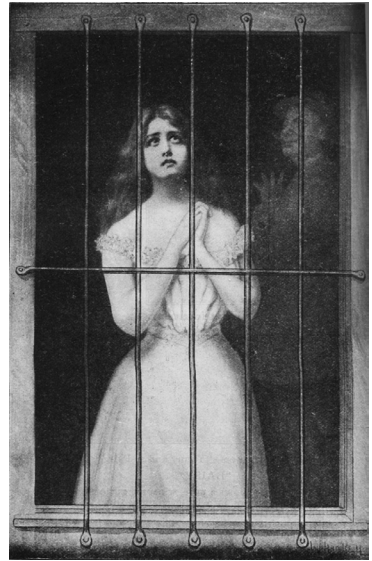
“In this pathbreaking collection, Katie Johnson brings together six long-overlooked Progressive-era plays about prostitution, spanning experimental theater and Broadway. Thanks to Johnson’s rich connections between these dramas and race, sexuality, and immigration, these plays show the breadth and depth of the theatre’s often contradictory commentary on one of the most pressing political issues of the turn of the twentieth century.”—Alison Kibler, author, *Rank Ladies: Gender and Cultural Hierarchy in American Vaudeville*

IN EARLY TWENTIETH-CENTURY U.S. culture, sex sold. While known mainly for its social reforms, the Progressive Era was also obsessed with prostitution, sexuality, and the staging of women’s changing roles in the modern era. By the 1910s, plays about prostitution (or “brothel dramas”) had inundated Broadway, where they sometimes became long-running hits and other times sparked fiery obscenity debates. In *Sex for Sale*, Katie N. Johnson recovers six of these plays, presenting them with astute cultural analysis, imagery, and production histories. The result is a new history of U.S. theatre that reveals the brothel drama’s crucial role in shaping attitudes toward sexuality, birth control, immigration, urbanization, and women’s work.

The volume includes the work of major figures including Eugene O’Neill, John Reed, Rachel Crothers, and Elizabeth Robins. Now largely forgotten and some previously unpublished, these plays were among the most celebrated and debated productions of their day. Together, their portrayals of commercialized vice, drug addiction, poverty, white slavery, and interracial desire reveal the Progressive Era’s fascination with the underworld and the theatre’s power to regulate sexuality.

Additional plays, commentary, and teaching materials are available at brotheldrama.lib.miamioh.edu.

Katie N. Johnson is associate professor of English and an affiliate of Film and Women’s, Gender, and Sexuality Studies at Miami University of Ohio. She is the author of *Sisters in Sin: Brothel Drama in America* (2006) and numerous articles and book chapters on theatre, performance, film, and U.S. culture. She lives in Cincinnati, Ohio.



“Johnson’s excellent introduction makes this anthology’s important contribution to American drama even more valuable. One of its very great strengths is the inclusion of plays by writers (such as John Reed) not usually associated with theatre, as well as non-canonical works by playwrights who continued to focus on prostitution and female sexuality (Eugene O’Neill, Rachel Crothers, Elizabeth Robins).”

—Kirsten Pullen, author, *Actresses and Whores and Like a Natural Woman*

PLAYS INCLUDED

Ourselves (1913), by Rachel Crothers
The Web (1913), by Eugene O’Neill
My Little Sister (1913), by Elizabeth Robins
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A Shanghai Cinderella (renamed *East is West*, 1918), by Samuel Shipman and John B. Hymer

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THEATRE

Richard Ford and the Ends of Realism

by Ian McGuire

THE NEW AMERICAN CANON

The Iowa Series in Contemporary Literature and Culture

Samuel Cohen, series editor

Richard Ford and the Ends of Realism examines the work of award-winning American novelist and short story writer Richard Ford, and places it firmly in the context of contemporary debates about the role and meaning of literary realism in a postmodern environment. In this fresh study of Ford's oeuvre, Ian McGuire argues that Ford's work is best understood as a form of pragmatic realism and thus positions him as part of a deeply rooted and ongoing American debate about the nature of realism and pragmatism. This debate, which reaches back to transcendentalist thinkers such as Ralph Waldo Emerson and continues on to today, questions the meaning of independence and the relationship between the self and history. In this context, McGuire explores Ford's deep engagement with American literary and philosophical traditions and repositions his work in its appropriate intellectual and literary context.

McGuire also uses this idea of pragmatic realism to mount a larger defense of contemporary realist writing and uses Ford's example to argue that realism itself remains a useful and necessary critical category. Contemporary realism, rather than being merely conventional or reactionary, as some of its critics have called it, can offer its proponents an aesthetically and philosophically sophisticated way of engaging with and contesting the particularities of contemporary, even postmodern, experience.

In offering this new reading of Richard Ford's fiction, as well as a fresh understanding of the realist impulse in contemporary American fiction, both become richer, more resonant, and more immediate—reaching both backward into the past and forward to involve themselves in important contemporary debates about history, postmodernity, and moral relativism.

Ian McGuire is the co-director of the Centre for New Writing at the University of Manchester. His novel *Incredible Bodies* was published by Bloomsbury in 2006 and he has published essays and short stories in journals and magazines including *The Chicago Review*, *The Mississippi Quarterly*, *The Paris Review*, and *The Journal of American Studies*. He lives in Manchester, England.

"This is a well-written book on an important topic. It's amazing to me that Ford has received so little critical ink to date. McGuire, a writer himself, corrects that while also making an important contribution to the debate surrounding realism and anti-realism in contemporary American fiction. According to McGuire, Ford is the quintessential American realist. Unlike other writers in the tradition like Cheever, Updike, and Raymond Carver, Ford seeks a philosophical basis for his realist-leaning tendencies in the work of nineteenth century American pragmatists like Henry James and Ralph Waldo Emerson, and he does so without bowing to (or blissfully ignoring) the postmodernist sideshow that has always proven to be more useful and interesting to fiction's critics than it has to its creators."

—Robert Rebein, author, *Hicks, Tribes, and Dirty Realists: American Fiction after Postmodernism*

"This subtle and engaging book offers the best account of Richard Ford's writing to date; but it also does more than this. In offering a nuanced and philosophically rich account of Ford's work, McGuire suggests a way of moving past the critical impasse in our understanding of realism today. McGuire's book helps us to see again the complexities and contradictions of realism as practiced by one of the most exacting living writers, reminding us that realism, like reality itself, is not a known quantity, not something meekly existing in the world, but a rare and wonderful achievement that is constantly to be striven for."—Peter Boxall, author, *Twenty-First Century Fiction: A Critical Introduction*

JUNE

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LITERARY CRITICISM

Reading Project: A Collaborative Analysis of William Poundstone's Project for Tachistoscope {Bottomless Pit}

by Jessica Pressman, Mark C. Marino, and Jeremy Douglass

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ELECTRONIC LITERATURE IS a rapidly growing area of creative production and scholarly interest. It is inherently multimedial and multimodal, and thus demands multiple critical methods of interpretation. *Reading Project: A Collaborative Analysis of William Poundstone's Project for Tachistoscope {Bottomless Pit}* is a collaboration between three scholars combining different interpretive methods of digital literature and poetics in order to think through how critical reading is changing—and, indeed, must change—to keep up with the emergence of digital poetics and practices. It weaves together radically different methodological approaches—close reading of onscreen textual and visual aesthetics, critical code studies, and cultural analytics (big data)—into a collaborative interpretation of a single work of digital literature.

Project for Tachistoscope {Bottomless Pit} is a work of electronic literature that presents a high-speed, one-word-at-a-time animation synchronized to visual and aural effects. It tells the tale of a mysterious pit and its impact on the surrounding community. Programmed in Flash and published online, its fast-flashing aesthetic of information overload bombards the reader with images, text, and sound in ways that challenge the ability to read carefully, closely, and analytically in traditional ways. The work's multiple layers of poetics and programming can be most effectively read and analyzed through collaborative efforts at computational criticism such as is modeled in this book. The result is a unique and trailblazing book that presents the authors' collaborative efforts and interpretations as a case study for performing digital humanities literary criticism of born-digital poetics.

Jessica Pressman is the author of *Digital Modernism: Making it New in New Media* and co-editor, with N. Katherine Hayles, of *Comparative Textual Media: Transforming the Humanities in the Postprint Era*. She lives in San Diego, California. **Mark C. Marino** is an author and scholar of digital literature. His creative digital works include "Marginalia in the Library of Babel," "a show of hands," "Living Will," and a collection of interactive children's stories called "Mrs. Wobbles and the Tangerine House." He teaches writing at the University of Southern California. He lives in Los Angeles, California. **Jeremy Douglass** is an assistant professor of English at the University of California, Santa Barbara. He is a founding member of Playpower, a MacArthur/HASTAC-funded digital media and learning initiative to use ultra-affordable 8-bit game systems as a global education platform. Douglass lives in Santa Barbara, California.

"*Reading Project* is an inspired collaboration showing how different theoretical frameworks can collaborate productively and synergistically in analyzing a work of digital literature. The book's importance comes not only from the excellent insights it offers but, in a broader sense, as a contribution showing that traditional and digital humanities need not be antagonistic but can work together to understand much more deeply how digital literature works than any one approach could do alone. This should be required reading in every course on contemporary literature, whether print-based or digitally inclined."

—N. Katherine Hayles, author, *How We Think: Digital Media and Contemporary Technogenesis*

"Pressman, Douglass, and Marino bring their considerable expertise to bear on William Poundstone's remarkable work of electronic literature, *Project for Tachistoscope*. The result is a richly informative demonstration of the ways the technical, poetical, graphical, and conceptual dimensions of such work calls for literary criticism that dialogues with new media practices."—Johanna Drucker, author, *Graphesis: Visual Forms of Knowledge Production*

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LITERARY CRITICISM

A Brighter Word Than Bright

Keats at Work

by Dan Beachy-Quick

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“The book sparkles with sudden realizations that illuminate both Keat’s frame of mind and the nature of poetizing.”—*Library Journal*

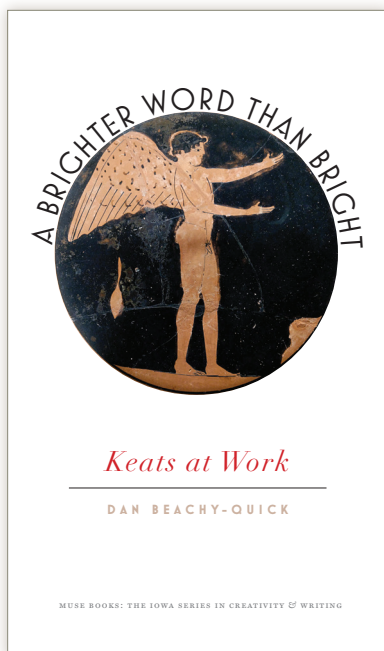
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“This book on inspiration and imagination in Keats is nothing if not itself inspired and imaginatively backed up by example and original analysis. Dan Beachy-Quick brings Keatsian depth and texture to his study, which is as much a poetry biography as it is an incredibly close reading of the major poems.”—Stanley Plumly

THE ROMANTIC POET John Keats, considered by many as one of the greatest poets in the English language, has long been the subject of attention from scholars who seek to understand him and poets who seek to emulate him. Bridging these impulses, *A Brighter Word Than Bright* is neither historical biography nor scholarly study, but instead a biography of Keats’s poetic imagination. Here the noted poet Dan Beachy-Quick enters into Keats’s writing—both his letters and his poems—not to critique or judge, not to claim or argue, but to embrace the passion and quickness of his poetry and engage the aesthetic difficulties with which Keats grappled.

Combining a set of biographical portraits that place symbolic pressure on key moments in Keats’s life with a chronological examination of the development of Keats-as-poet through his poems and letters, Beachy-Quick explores the growth of the young man’s poetic imagination during the years of his writing life, from 1816 to 1820. *A Brighter Word Than Bright* aims to enter the poems and the mind that wrote them, to explore and mine Keats’s poetic concerns and ambitions. It is a mimetic tribute to the poet’s life and work, a brilliant enactment that is also a thoughtful consideration.

Dan Beachy-Quick is an associate professor of English at Colorado State University. His most recent poetry collection, *Circle’s Apprentice*, won the 2012 Colorado Book Award in Poetry and was named a notable book by the Academy of American Poets. He has authored several other books of poetry as well as collections of essays and short fiction, including *Work from Memory*, *Wonderful Investigations*, and *A Whaler’s Dictionary*. Beachy-Quick lives in Fort Collins, Colorado.



“In a series of lined meditations that are also incantations, Dan Beachy-Quick explores the lyrical richness of Keats’s poetry. With the eye of an artist, the ear of a musician, and the precision of a scholar, Beachy-Quick takes us on a journey through the many contradictions and innovations of Keats’s process.”—Debbie Lee, author, *Romantic Liars*

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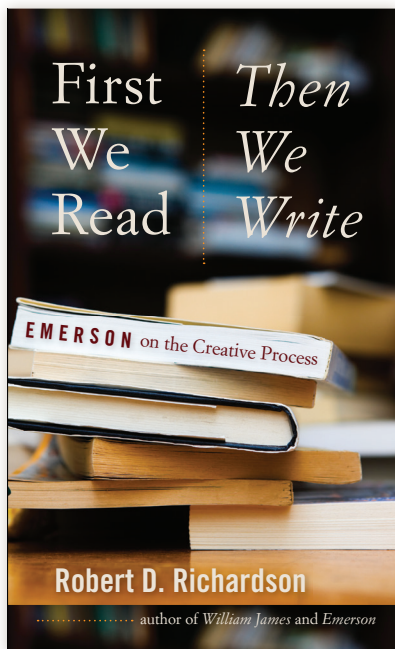
Robert D. Richardson is the author of *William James: In the Maelstrom of American Modernism*, which won the 2007 Bancroft Prize, *Emerson: The Mind on Fire*, which won both the Francis Parkman Prize and the Melcher Book Award and was a finalist for a National Book Critics Circle Award, and *Henry Thoreau: A Life of the Mind*, which also won the Melcher Book Award.

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LITERATURE / WRITING



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Melville in His Own Time

A Biographical Chronicle of His Life, Drawn from Recollections, Interviews, and Memoirs by Family, Friends, and Associates

edited by Steven Olsen-Smith

WRITERS IN THEIR OWN TIME

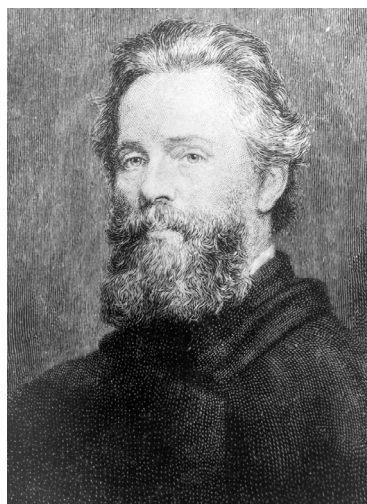
Joel Myerson, series editor

OWING TO THE decline of his contemporary fame and to decades of posthumous neglect, Herman Melville remains enigmatic to readers despite his status as one of America's most securely canonical authors. Born into patrician wealth but plunged into poverty as a child, in 1840 he signed aboard the whaleship *Acushnet* in the midst of a nationwide depression and sailed to the South Pacific. At the Marquesas Islands, he deserted and lived for a time among one of the group's last unsubjected tribes. Upon his return home, he achieved overnight success with a book based on his experiences, *Typee* (1846).

Melville's mastery of the English language and heterodox views made him a source of both controversy and fascination to western readers, until his increasing commitment to artistry and contempt for artificial conventions led him to write *Moby-Dick* (1851) and its successor *Pierre* (1852). Although the former is considered his masterwork today, the books offended mid-nineteenth-century cultural sensibilities and alienated Melville from the American literary marketplace. The resulting eclipse of his popular reputation was deepened by his voluntary withdrawal from society, so that obituaries written after his death in 1891 frequently expressed surprise that he hadn't died long before.

With most of his personal papers and letters lost or destroyed, his library of marked and annotated books dispersed, and first-hand accounts of him scattered, brief, and frequently conflicting, Melville's place in American literary scholarship illustrates the importance of accurately edited documents and the value of new information to our understanding of his life and thought. As a chronologically organized collection of surviving testimonials about the author, *Melville in His Own Time* continues the tradition of documentary research well-exemplified over the past half-century by the work of Jay Leyda, Merton M. Sealts, and Hershel Parker. Combining recently discovered evidence with new transcriptions of long-known but rarely consulted testimony, this collection offers the most up-to-date and correct record of commentary on Melville by individuals who knew him.

Steven Olsen-Smith is professor of English at Boise State University and general editor of *Melville's Marginalia Online*. He resides in Boise, Idaho.



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"In a Memory's Show-Box worthy of Hawthorne, Steven Olsen-Smith presents a variously puzzling, frustrating, and illuminating series of key personal testimonials to the character and personality of Herman Melville. The individual selections, many freshly edited and presented in their entireties, beckon like Ahab's doubloon."

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"A delightful collection that includes many letters and reviews little known even among scholars, this book showcases the glorious complexity of Herman Melville as person and writer. The source materials gathered here, along with Olsen-Smith's scrupulous and illuminating introductions, are a terrific, much-needed resource for Melville's readers today."—Dawn Coleman, author, *Preaching and the Rise of the American Novel*

"What a joy for Melville admirers and scholars alike to have these previously scattered documents meticulously edited and collected in one volume. Enriched by Steven Olsen-Smith's superb introduction and discerning headnotes, they offer intimate insights into Melville's multi-faceted personality and renew our appreciation for the vitality of his life and art."—Dennis Berthold, Texas A&M University

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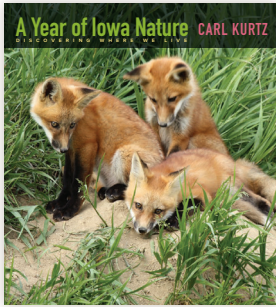
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INDEX BY AUTHOR

- Alex, Lynn M. 9
Bascom, Tim 11
Beachy-Quick, Dan 20
Booth, Paul 14
Davis, Peter A. 16
De La Garza, Mary C. 9
Douglass, Jeremy 19
Gable, Dan 2–3
Hansen, Marc 1
Johnson, Katie N. 17
Kwiatek, JoEllen 4
Lillie, Robin M. 8
Mack, Jennifer E. 8
Marino, Mark C. 19
McCray, Linzee Kull 6–7
McGuire, Ian 18
Messitt, Maggie 5
Noverr, Douglas A. 10
Olsen-Smith, Steven 22
Porter, Horace 12
Pressman, Jessica 19
Putnam, Ann 15
Richardson, Robert D. 21
Roosa, Dean M. 13
Rosburg, Thomas 13
Runkel, Sylvan T. 13
Schulte, Scott 2–3
Stacy, Jason 10
Whitman, Walt 10
Whittaker, William E. 9
Witosky, Tom 1

INDEX BY TITLE

- The Archaeological Guide to Iowa* 9
Art Quilts of the Midwest 6–7
A Brighter Word Than Bright 20
Dreaming Out Loud 12
Dubuque's Forgotten Cemetery 8
Equal Before the Law 1
First We Read, Then We Write 21
From Androboros to the First Amendment 16
Full Moon at Noontide 15
Melville in His Own Time 22
Playing Fans 14
The Rainy Season 5
Reading Project 19
Richard Ford and the Ends of Realism 18
Running to the Fire 11
Sex for Sale 17
Study for Necessity 4
Walt Whitman's Selected Journalism 10
Wildflowers and Other Plants of Iowa Wetlands 13
A Wrestling Life 2–3

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