

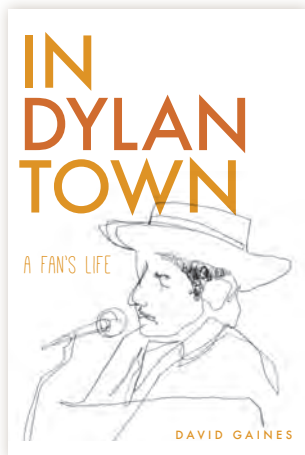
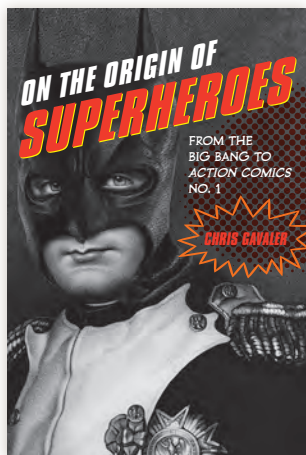


iowa

*where great writing begins*

spring 2016

Recently published by the  
University of Iowa Press



# IOWA *where great writing begins*

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## 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 fifteen, 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 strength and achievement along whatever path you take.

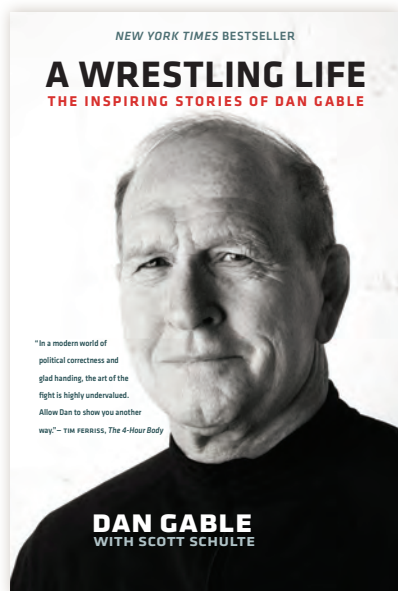
**Dan Gable** has been named to the USA Wrestling Hall of Fame, the United States Olympic Hall of Fame, the National Wrestling Hall of Fame, and is the namesake of the National Wrestling Hall of Fame Dan Gable Museum in Waterloo, Iowa. He has been named the top wrestler of the twentieth century by Gannett 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 US 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. **Scott Schulte** is a freelance sports writer and journalist. He currently lives in Monona, Iowa.

**MARCH**

172 PAGES · 28 B&W PHOTOS · 6 1/8 x 9 1/4 INCHES

\$14.95 PAPER, 978-1-60938-326-8

**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 effect 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

“*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 earned his place as the godfather of Iowa sports.”—Nate Kaeding, former Iowa Hawkeye and NFL football player

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

“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

# The Meanings of J. Robert Oppenheimer

by Lindsey Michael Banco

THE NEW AMERICAN CANON

The Iowa Series in Contemporary Literature and Culture

Samuel Cohen, series editor

“Robert Oppenheimer is endlessly fascinating. His life engaged the most profound issues of our time: the revolution in physics, the Great Depression, the Popular Front, the development of nuclear weapons, and the corrosive influence of the anti-Communist hysteria of the 1950s. Lindsey Banco expands our understanding of his influence by investigating his ‘meaning’ to our political culture. It is another important contribution to the Oppenheimer Library.”

—Martin J. Sherwin, coauthor, *American Prometheus: The Triumph and Tragedy of J. Robert Oppenheimer*, winner of the 2006 Pulitzer Prize for Biography

HE CALLED THE FIRST ATOMIC BOMB “technically sweet,” yet as he watched its brilliant light explode over the New Mexico desert in 1945 in advance of the black horrors of Hiroshima and Nagasaki, he also thought of the line from the Hindu epic *The Bhagavad Gita*: “I am become Death, the destroyer of worlds.” Physicist J. Robert Oppenheimer, the scientific director of the Manhattan Project, the single most recognizable face of the atomic bomb, and a man whose name has become almost synonymous with Cold War American nuclear science, was and still is a conflicted, controversial figure who has come to represent an equally ambivalent technology.

*The Meanings of J. Robert Oppenheimer* examines how he has been represented over the past seven decades in biographies, histories, fiction, comics, photographs, film, television, documentaries, theater, and museums. Lindsey Michael Banco gathers an unprecedented group of cultural texts and seeks to understand the multiple meanings Oppenheimer has held in American popular culture since 1945. He traces the ways these representations of Oppenheimer have influenced public understanding of the atomic bomb, technology, physics, the figure of the scientist, the role of science in war, and even what it means to pursue knowledge of the world around us. Questioning and unpacking both how and why Oppenheimer is depicted as he is across time and genre, this book is broad in scope, profound in detail, and offers unique insights into the rise of nuclear culture and how we think about the relationship between history, imagination, science, and nuclear weapons today.

**Lindsey Michael Banco** is an associate professor of English at the University of Saskatchewan. He is the author of *Travel and Drugs in Twentieth-Century Literature*. He lives in Saskatoon, Saskatchewan.



“*The Meanings of J. Robert Oppenheimer* is an intriguing book about an important issue and an equally important person. It complements and builds on existing scholarship on Oppenheimer and the atomic bomb and is well worth reading for anyone with an interest in Cold War America, the Manhattan Project, and the enigmatic figure that is Oppenheimer.”—Allan M. Winkler, Miami University of Ohio

“Oppenheimer has always been the ghostly presence behind nuclear culture in the United States, and Banco has done him a great service by thinking about him in all his ambivalent and paradoxical brilliance. Far afield from conventional biographies, *The Meanings of J. Robert Oppenheimer* explores the man and the idea of the man, showing how a retiring physicist who went to the desert wound up setting the terms for so many aspects of postwar culture. A unique contribution to Cold War studies.”—Steven Belletto, author, *No Accident, Comrade: Chance and Design in Cold War American Narratives*

MAY

254 PAGES • 8 B&W PHOTOS • 6 X 9 INCHES

\$22.50 PAPER ORIGINAL, 978-1-60938-419-7

\$22.50 E-BOOK, 978-1-60938-420-3

AMERICAN HISTORY / SCIENCE

# The Vanishing Messiah

The Life and Resurrections of Francis Schlatter

by David N. Wetzel

“The *Vanishing Messiah* resurrects the enigmatic figure of Francis Schlatter, whose healing ministry once held America spellbound. Who was this charismatic man, and what really became of him? A graceful writer and dogged detective, David N. Wetzel pierces this compelling mystery and makes his readers care deeply about the answers.”

—David Von Drehle, author, *Rise to Greatness: Abraham Lincoln and America’s Most Perilous Year*

IN 1895, AN EXTRAORDINARILY enigmatic faith healer emerged in the American West. An Alsatian immigrant and former cobbler, Francis Schlatter looked like popular depictions of Jesus, and it was said that his very touch could heal everything from migraines and arthritis to blindness and cancer. First in Albuquerque, and then in Denver, thousands flocked to him, hoping to receive his healing touch. Schlatter accepted no money for his work, behaved modestly, fasted heavily, and treated everyone, from wealthy socialites to impoverished immigrants, equally. He quickly captured national attention, and both the sick hoping to be cured and reporters hoping to expose a fraud hurried to Denver to see the celebrated healer. By November of 1895, it is estimated that Schlatter was treating thousands of people every day, and the neighborhood in which he was staying was overrun with the sick and lame, their families, reporters from across the country, and hucksters hoping to make a quick buck off the local attention. Then, one night, Schlatter simply vanished. Eighteen months later, his skeleton was reportedly found on a mountainside in Mexico’s Sierra Madre range, finally bringing Schlatter’s great healing ministry to an end.

Or did it?

Within hours of the announcement of Schlatter’s found remains, a long-haired man emerged in Cleveland to say that he was Francis Schlatter, and the next twenty-five years, several others claimed to be Denver’s great healer. In *The Vanishing Messiah*, a modern researcher painstakingly pieces together evidence from letters, newspaper reports, hospital records, mug shots, and published reminiscences of the healer to find out what really happened to Francis Schlatter after he left Denver in the middle of the night in November 1895. In doing so, David N. Wetzel uncovers a historical puzzle of lies, deception, and betrayal, and offers a tantalizing look into a nineteenth-century messiah and his twentieth-century reincarnations—one of whom may have been the healer himself.

David N. Wetzel spent twenty-six years with the Colorado Historical Society as a writer, historical interpreter, editor, and director of the publications program. He is the author of *I Looked in the Brook and Saw a Face: Images of Childhood in Early Colorado* and coauthor of Robert S. Roeschlaub: *Architect of the Emerging West, 1843–1923*. He lives in Kansas City, Missouri.

JUNE

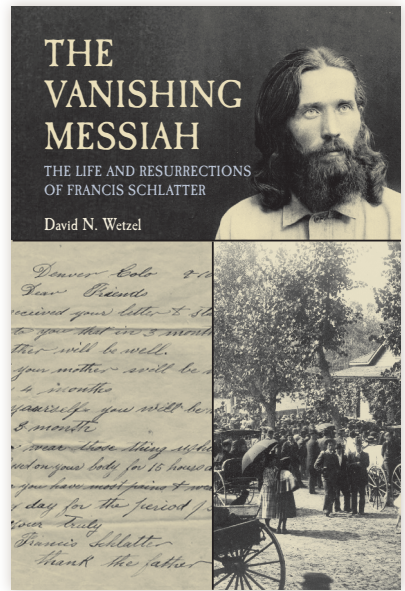
262 PAGES • 15 B&W PHOTOS • 5 ILLUSTRATIONS

2 IMAGES • 1 MAP • 6 X 9 INCHES

\$19.95 PAPER ORIGINAL, 978-1-60938-423-4

\$19.95 E-BOOK, 978-1-60938-424-1

AMERICAN HISTORY



“David N. Wetzel has written a masterpiece of compelling biography, history, intrigue, and mystery. His subject is Francis Schlatter, who stunned the nation during the mid-1890s by his Christlike healing of the sick and lame. But Wetzel offers more than just the story of a forgotten miracle worker. The *Vanishing Messiah* also follows the author’s personal journey to unravel the mystery behind Schlatter’s life and death—altogether a tour de force, with an ending as surprising as it is revealing.”

—David Fridtjof Halaas, former Colorado State Historian

“David N. Wetzel has delivered a fascinating tale of faith, fervor, disillusionment, and hope among turn-of-the-twentieth-century Americans who sought to live examined lives. The charismatic healer Francis Schlatter emerges as an unforgettable character, a mysterious man of deep convictions and troubling contradictions. This story of his life and times is consummately researched and masterfully told.”

—Scott Zesch, author, *The Captured: A True Story of Abduction by Indians on the Texas Frontier*

## See You in the Streets

Art, Action, and Remembering the Triangle Shirtwaist Factory Fire

by Ruth Sergel

HUMANITIES AND PUBLIC LIFE

Teresa Mangum and Anne Valk, series editors

“Ninety years before 9/11, the Triangle Shirtwaist Fire also destroyed a building in lower Manhattan, also led people to leap to their deaths rather than burn alive, but the culprit in the earlier case wasn’t terrorists, unless you bestow that name on ruthless employers. Ruth Sergel’s moving, riveting, and important book reminds us that ‘in 2011, the year of the Triangle Fire Centennial, 17 people in the United States were killed by terrorism, while 4,609 died in workplace accidents.’”

—Rebecca Solnit, author, *The Faraway Nearby*

IN 1911, A FIRE AT THE Triangle Shirtwaist Factory in New York City took the lives of 146 workers, most of them young immigrant women and girls. Their deaths galvanized a movement for social and economic justice then, but today’s laborers continue to battle dire working conditions. How can we bring the lessons of the Triangle fire back into practice today? For artist Ruth Sergel, the answer was to fuse art, activism, and collective memory to create a large-scale public commemoration that invites broad participation and incites civic engagement. *See You in the Streets* showcases her work.

It all began modestly in 2004 with Chalk, an invitation to all New Yorkers to remember the 146 victims of the fire by inscribing their names and ages in chalk in front of their former homes. This project inspired Sergel to found the Remember the Triangle Fire Coalition, a broad alliance of artists and activists, universities and unions—more than 250 partners nationwide—to mark the 2011 centennial of the infamous blaze. Putting the coalition together and figuring what to do and how to do it were not easy. This book provides a lively account of the unexpected partnerships, false steps, joyous collective actions, and sustainability of such large public works. Much more than an object lesson from the past, *See You in the Streets* offers an exuberant perspective on building a social art practice and doing public history through argument and agitation, creativity and celebration with an engaged public.

**Ruth Sergel** is an artist whose projects bridge art and technology, memory and public history to create compassionate works that invite active civic engagement. She lives in Berlin. For more on her work please visit [streetpictures.org](http://streetpictures.org).



“Ruth Sergel has been ahead of the curve for years and this book proves it. We should listen very carefully to what she wants to do next!”—Frida Kahlo, founding member, Guerrilla Girls

“In this passionate book, Sergel, a remarkable activist and artist, writes eloquently about one of history’s worst workplace tragedies—the Triangle Shirtwaist Factory fire of 1911. Sergel also explains how art can be used ingeniously to keep memories of that tragedy alive so that we in the twenty-first century never forget the hugely important lessons to be drawn from it.”—Steven Greenhouse, author, *The Big Squeeze: Tough Times for the American Worker*

“The 2011 centennial commemoration of the Triangle Shirtwaist fire led by Ruth Sergel was among the most successful unions of art and social justice I have yet to witness in my thirty-year career. Beautifully written, *See You in the Streets* offers new generations of social and cultural activist insight into this magnificent model program and ways to utilize the ‘unexpected beauty’ in the world toward social justice.”—Steve Zeitlin, Founding Director, City Lore

JUNE

194 PAGES • 15 B&W PHOTOS • 8 COLOR PLATES • 6 X 9 INCHES

\$21.00 PAPER ORIGINAL, 978-1-60938-417-3

\$21.00 E-BOOK, 978-1-60938-418-0

ART / AMERICAN HISTORY

## The Penelope Project

### An Arts-Based Odyssey to Change Elder Care

edited by Anne Basting, Maureen Towey, and Ellie Rose  
foreword by Elinor Fuchs

HUMANITIES AND PUBLIC LIFE

Teresa Mangum and Anne Valk, series editors



OF THE 15,000 NURSING HOMES in the United States, how many are places you'd want to visit, much less live in? Now that people are living longer and more of the population are elderly, this question is more important than ever, particularly for people with disabilities. We must transform long-term care into an experience we and our loved ones can face without dread. It can be done. *The Penelope Project* shows how by taking readers on an ambitious journey to create a long-term care community that engages its residents in challenging, meaningful art-making.

At Milwaukee's Luther Manor, a team of artists from the University of Wisconsin's theatre department and Sojourn Theatre Company, university students, staff, residents, and volunteers traded their bingo cards for copies of *The Odyssey*. They embarked on a two-year project to examine this ancient story from the perspective of the hero who never left home: Penelope, wife of Odysseus. Together, the team staged a play that engaged everyone and transcended the limits not just of old age and disability but also youth, institutional regulations, and disciplinary boundaries.

Inviting readers to see through the eyes of residents, students, artists, staff, family members, and experts in the fields of education, long-term care, and civically engaged arts practice, this book underscores the essential role of the arts and humanities in living richly. Waiting, as Penelope waited, need not be a time of loss and neglect. *The Penelope Project* boldly dreams of how to make late life a time of growth and learning. If you dream of improving people's lives through creative endeavors, this book provides practical advice.

Founder and president of TimeSlips Creative Storytelling, Inc., **Anne Basting** is professor of theatre at the University of Wisconsin, Milwaukee, and coordinator of the Creative Trust. She lives in Milwaukee, Wisconsin. **Maureen Towey** was creative director for Arcade Fire on its Grammy award-winning album *The Suburbs* and directed tours for Ray LaMontagne, Esperanza Spalding, and tUnE-yArDs. She lives in New York City. A resident of Milwaukee and Mexico City, **Ellie Rose** runs the nonprofit GeroStart Inc.

"Committed to the best practices of humane long-term care, of socially committed, artistic, collectively devised performance, and the benefits of narrative to represent the marginalized, the stories, strategies, and testimonies shared in this magnificent book inspire theatre-makers, students, audiences, and populations of aging people and caretakers to harness theatre's transformative power."

—Jill Dolan, Princeton University

"*The Penelope Project* is an immensely illuminating story of the impact of community based arts on the transformation of a long-term care institution's systems and culture. This book offers detailed description of what it takes to make cross-sector work work inside a highly regulated setting. *The Penelope Project*'s greatest contribution may be in sharing the rigorous assessment of the project's effects. The book is a lively, engaging, and poignant recounting told through the hearts, minds, and senses of the project's large 'cast' of artists, Luther Manor leaders and residents, students, and visitors."

—Pam Korza, Americans for the Arts

MAY

230 PAGES • 16 COLOR PHOTOS • 1 MAP • 6 X 9 INCHES

\$24.95 PAPER ORIGINAL, 978-1-60938-413-5

\$24.95 E-BOOK, 978-1-60938-414-2

PERFORMING ARTS / HEALTH

# System of Ghosts

by Lindsay Tigue

2015 IOWA POETRY PRIZE

“*System of Ghosts* explores frontiers vanishing and gone. With a restless intelligence, Lindsay Tigue’s poems seek to know, to measure, to recover histories nearly lost. In these pages the world and the self are fantasized, destroyed, shared like an orange, abandoned like a rough draft, as unforgettable as the dead.”—Traci Brimhall, author, *Our Lady of the Ruins*

“Lindsay Tigue’s work presents a vision, dominated by geography and natural history, uniquely paired with emotional imagination—the not-there-ness that coexists with its there-ness. This crush together, her feelings always a bit estranged from her, replaced by her gravitation to facts that she has remembered.”—Diane Wakoski, author, *Bay of Angels*

IN *System of Ghosts*, Lindsay Tigue details the way landscape speaks to isolation and personhood, how virtual and lived networks alter experience. She questions how built environments structure lives, how we seek out information within these spaces, and, most fundamentally, how we love.

Rooted in the personal, the speaker of this collection moves through society and history, with the aim of firmly placing herself within her own life and loss. Facts become an essential bridge between spatial and historical boundaries. She connects us to the disappearance of species, abandoned structures, and heartbreak—abandoned spaces that tap into the searing grief woven into society’s public places. There is solace in research, one system this collection uses to examine the isolation of contemporary life alongside personal, historical, and ecological loss. While her poems are intimate and personal, Tigue never turns away from the larger contexts within which we all live.

*System of Ghosts* is, at its core, an act of reaching out—across time, space, history, and across the room.

**Lindsay Tigue** grew up in Michigan. Her poems and stories have appeared in *Prairie Schooner*, *Blackbird*, *Indiana Review*, and *Hayden’s Ferry Review*, among other literary journals. She lives in Athens, Georgia, where she is a PhD student in creative writing at the University of Georgia.



“Lindsay Tigue has, first and foremost, a curious mind: her poems are motored by information. Bits of knowledge, gathered magpielike, which others might consider trivia—the origins of the red and green on traffic lights, the different ways distant towns told time before railroads connected them, the composition of the asteroid Ceres—spur these poems toward startling personal and public insights. As in the poetry of Robyn Schiff and the prose of Eula Biss, these esoteric facts knit together carefully and with a gentle sense of mischievous humor, and come to generalize about human suffering and hope. What Tigue is seeking in all this minutiae, all these forgotten facts, is what everyone wants, what everyone’s afraid not to find: recognition, company, balm for the aloneness that starts at the edge of everyone’s skull. It’s why, when her cat leaves the bed, ‘I put my nose to that warmed / crater-space his body left;’ it’s why ‘I wake you at night;’ and it’s why you’ll read this book again and again.”

—Craig Morgan Teicher, judge, 2015 Iowa Poetry Prize

APRIL

84 PAGES · 6 x 8 INCHES

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\$19.95 E-BOOK, 978-1-60938-402-9

POETRY



# Playful Song Called Beautiful

by John Blair

2015 IOWA POETRY PRIZE

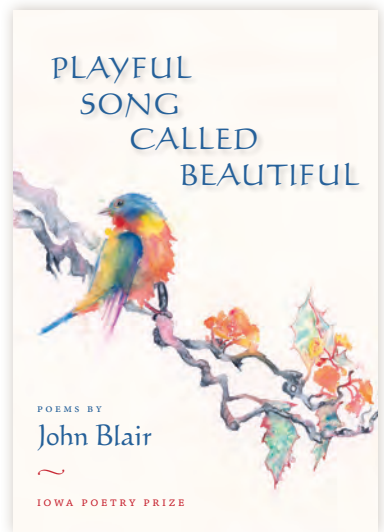
“John Blair is one of those poets who can do almost anything with a line: make it hum, make it fly—‘to fill the space where wings once sung in you.’ *Playful Song Called Beautiful* presents musings on mortality that’ll make you glad to be alive.”—David Galef, author, *My Date with Neanderthal Woman*

“In these poems, a foodie banquet of delicious, exotic, risky platters of language glides before us. The dark and grit of a Baudelaire becomes the elegance of a Yeats, or the logic of an Auden gives way to the effervescent mysteries of a Rimbaud. In these wonderful meditations upon the world’s uncertainties, we’re thrilled by the dangerous, delightful turns.”—John Bensko, author, *Visitations*

*Playful Song Called Beautiful* ranges far into the intersections of faith and scientific thought, places where “there is no stranger who is / stranger than you, no / familiar who’s more / familiar.” In poems that are either formally rhymed and metered or written in syllabically structured three-line stanzas, Blair wanders among universal orders and failures of desire, where the unlikeliness of any of us being who we are, what we are, where we are forces us to consider—and reconsider—the possibilities of belief and meaning. Blair’s poems are elegant and earthy, sometimes profane, and sometimes lovingly playful.

From the invisible landscape of elementary particles to Johann Wolfgang Von Goethe’s love of the smell of rotten apples, Blair’s poems direct us through a “great wide world that is / ours and never ours” and somewhere among the rolling tercets, the transcendent becomes not only possible, but entirely inevitable.

**John Blair’s** work has appeared in literary journals such as *Poetry*, the *New York Quarterly*, the *Sewanee Review*, the *Antioch Review*, and *New Letters*. His poetry collection *The Green Girls* won the 2003 Lena-Miles Wever Todd Poetry Prize, and his short story collection *American Standard* was awarded the 2002 Drue-Heinz Literature Prize. Blair is a professor of American literature and directs the undergraduate creative writing program at Texas State University in San Marcos, Texas.



“Rife with juicy epigraphs, gleeful alliteration, and dynamic enjambment, John Blair’s latest book feels like philosophy filtered through wit and joy. Who could have imagined that insouciance and insight, though they share a prefix, could seem so akin, but here comes *A Playful Song Called Beautiful* as proof.”—Cyrus Cassells

“In John Blair’s *Playful Song Called Beautiful*, rolling tercets become the unlikely medium for all manner of slippery, expansive, and emotive thinking. In these quietly arresting poems, opposites rhyme and the past gains all the grit of the present. And yet, amidst all this memory, ‘There is no future.’ For Blair, poetry is process, a forum where ‘Today is under / construction, thanks you / for waiting.’ Nietzsche, Galileo, Goethe, Plato, Joyce, and others make visitations, and they, too, suffer the pressure, ‘the lovely pain’ of the present, must mean something now to this fierce, philosophical, and unforgiving sensibility. Blair’s poetry is shifting and its mutable meaning is ‘all the comfort you need, all / the comfort you get.’”—Craig Morgan Teicher, judge, 2015 Iowa Poetry Prize

APRIL

102 PAGES • 5 1/2 X 8 INCHES

\$19.95 PAPER ORIGINAL, 978-1-60938-399-2

\$19.95 E-BOOK, 978-1-60938-400-5

POETRY

## Mythical River

### Chasing the Mirage of New Water in the American Southwest

by Melissa L. Sevigny

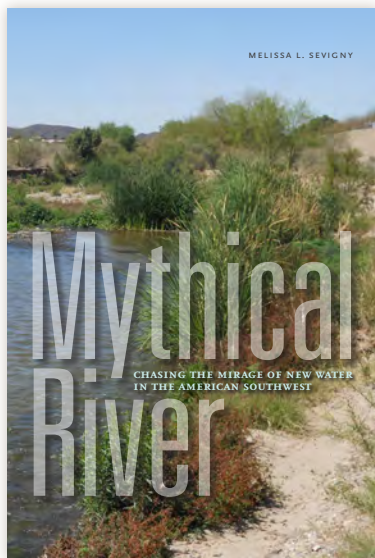
Winner of the 2015 Ellen Meloy Award for Desert Writers

“*Mythical River* is an excellent read and an important contribution to the literature of the Southwest, especially that which focuses on water. The book’s scope moves from the micro to the human-scaled to the planetary, but it is all tied together to give a complete picture of the southwestern environment and the vital part water plays within it.”—Christopher Cokinos, author, *Bodies, of the Holocene*

IN A LYRICAL MIX OF NATURAL SCIENCE, history, and memoir, Melissa L. Sevigny ponders what it means to make a home in the American Southwest at a time when its most essential resource, water, is overexploited and undervalued. *Mythical River* takes the reader on a historical sojourn into the story of the Buenaventura, an imaginary river that led eighteenth- and nineteenth-century explorers, fur trappers, and emigrants astray for seventy-five years. This mythical river becomes a metaphor for our modern-day attempts to supply water to a growing population in the Colorado River Basin. Readers encounter a landscape literally remapped by the search for “new” water, where rivers flow uphill, dams and deep wells reshape geography, trees become intolerable competitors for water, and new technologies tap into clouds and oceans.

In contrast to this fantasy of abundance, Sevigny explores acts of restoration. From a dismantled dam in Arizona to an accidental wetland in Mexico, she examines how ecologists, engineers, politicians, and citizens have attempted to secure water for desert ecosystems. In a place scarred by conflict, she shows how recognizing the rights of rivers is a path toward water security. Ultimately, Sevigny writes a new map for the future of the American Southwest, a vision of a society that accepts the desert’s limits in exchange for an intimate relationship with the natural world.

**Melissa L. Sevigny** grew up on a four-acre plot of Sonoran desert on the outskirts of Tucson, Arizona. She currently writes science stories for KNAU (Arizona Public Radio) and lives in Flagstaff, Arizona.



“*Mythical River* is a well-researched and timely exploration of the geology, ecology, history, practices, and politics of water in the American Southwest. Melissa Sevigny cuts through ‘the mirage’ in how people view this arid landscape, a landscape remapped by the twentieth-century search for new water, and gets real about what it means to live in such a place. As the Southwest suffers through the decades-long drought and impacts of climate change, this work is a welcome call for mindful engagement with these issues.”  
—Alison Hawthorne Deming, author, *Zoologies: On Animals and the Human Spirit*

“Melissa Sevigny deftly explores the water use history of the Colorado River Basin, contrasting apocryphal assumptions, neglected prophecies, misdirected politics and projects, and the fruits of greed and ignorance with the current perilous state of water in the West. Through well-chosen case studies, rigorous, objective mining of the data, careful synthesis, and lyrical reportage, *Mythical River* offers a rich, detailed picture of the current state of the single most important and contested resource in the ever-growing West.”  
—Robert Michael Pyle, author, *Sky Time in Gray’s River: Living for Keeps in a Forgotten Place*

## MARCH

244 PAGES • 26 B&W PHOTOS • 1 MAP • 6 X 9 INCHES

\$27.50 PAPER ORIGINAL, 978-1-60938-393-0

\$27.50 E-BOOK, 978-1-60938-394-7

ENVIRONMENT / CURRENT EVENTS

# A Sugar Creek Chronicle

## Observing Climate Change from a Midwestern Woodland

by Cornelia F. Mutel

BUR OAK BOOKS

Holly Carver, series editor



IN 2010, WHILE EDITING A REPORT on the effects of climate change in Iowa, ecologist Cornelia Mutel came to grips with the magnitude and urgency of the problem. She already knew the basics: greenhouse gas emissions and global average temperatures are rising on a trajectory that could, within decades, propel us beyond far-reaching, irreversible atmospheric changes; the results could devastate the environment that enables humans to thrive. The more details she learned, the more she felt compelled to address this emerging crisis. The result is this book, an artful weaving together of the science behind rising temperatures, tumultuous weather events, and a lifetime devoted to the natural world. Climate change isn't just about melting Arctic ice and starving polar bears. It's weakening the web of life in our own backyards.

Moving between two timelines, Mutel pairs chapters about a single year in her Iowa woodland with chapters about her life as a fledgling and then professional student of nature. Stories of her childhood ramblings in Wisconsin and the solace she found in the Colorado mountains during early adulthood are merged with accounts of global environmental dilemmas that have redefined nature during her lifespan. Interwoven chapters bring us into her woodland home to watch nature's cycles of life during a single year, 2012, when weather records were broken time and time again. Throughout, in a straightforward manner for a concerned general audience, Mutel integrates information about the science of climate change and its dramatic alteration of the planet in ways that clarify its broad reach, profound impact, and seemingly relentless pace.

It is not too late, she informs us: we can still prevent the most catastrophic changes. We can preserve a world full of biodiversity, one that supports human lives as well as those of our myriad companions on this planet. In the end, Mutel offers advice about steps we can all take to curb our own carbon emissions and strategies we can suggest to our policy-makers.

Ecologist **Cornelia F. Mutel** is the author of *Fragile Giants: A Natural History of the Loess Hills* (Iowa, 1989) and *The Emerald Horizon: The History of Nature in Iowa* (Iowa, 2008) and the editor of *A Watershed Year: Anatomy of the Iowa Floods of 2008* (Iowa, 2010), among many other books. She is senior science writer at IIHR—Hydroscience & Engineering at the University of Iowa College of Engineering. She lives in rural Iowa City, Iowa.



Photo by Rollie Henkes

"This is a rich and astute story of balance, stability, and their opposites, in the life of a person and of a planet. It helps set the great changes now underway around us in a powerful, manageable context. I highly recommend it."—Bill McKibben, author, *Eaarth: Making a Life on a Tough New Planet*

"A *Sugar Creek Chronicle* is as well-researched as it is written. Climate change is already hitting home. Connecting the dots to the underlying science is often difficult. Mutel does just that, and does it superbly."

—Gernot Wagner, coauthor, *Climate Shock: The Economic Consequences of a Hotter Planet*

**MARCH**

240 PAGES • 6 X 9 INCHES


\$16.00 PAPER ORIGINAL, 978-1-60938-395-4

\$16.00 E-BOOK, 978-1-60938-396-1

**ENVIRONMENT / MIDWEST**

# Shrubs and Vines of Iowa

by Peter J. van der Linden and Donald R. Farrar

A BUR OAK GUIDE   
Holly Carver, series editor

SHRUBS AND VINES, often literally overshadowed by trees, also receive much less attention than their taller neighbors, and yet they are very important elements of the region's natural landscape. A guide to these interesting and useful plants, this book identifies all 150 shrubs and vines native to Iowa, along with frequently seen naturalized ones. Here you'll find the widely distributed buttonbush, the distinctive pagoda dogwoods, sumacs with their striking fall foliage, the adaptable ninebark, the attractive grape honeysuckle, the many species of *Rubus* and wild grapes that provide food for birds and animals, willows with their graceful promise of spring, and the diverse viburnums.

Like trees, shrubs and vines are woody plants that are easy to observe year round. The first part of this book will help you identify them. Illustrated keys take you through the identification process one step at a time; these are followed by images and descriptions of all but the rarest species. Noted naturalists Peter van der Linden and Donald Farrar also provide information about each species' distribution, ecology, and uses. Summer and winter features are covered separately to facilitate identification at these two very different times of year.

Chapters about the culture and natural history of shrubs and vines explain why the plants grow where they do in nature and show how to use them effectively in outdoor spaces. Plants native to Iowa have much to offer to the landscaper: winter hardiness, resistance to drought and climatic extremes, and food and shelter for native wildlife and pollinators. Many natives are ornamental as well, providing attractive flowers, bright autumn displays, and colorful stems or fruits in winter. The authors offer tips for selecting, planting, and caring for these plants effectively. With native plants, you can create a landscape that is sustainable, authentic to place, and satisfying to you.

Iowa and midwestern arborists, conservationists, horticulturists, landscape architects, gardeners, and all those who appreciate the beauty and value of native plants will find *Shrubs and Vines of Iowa* immensely useful.

**Peter J. van der Linden** has worked in arboretums and botanical gardens in Iowa, Illinois, and Michigan. A resident of Decorah, Iowa, he was executive director of Iowa Lakeside Lab from 2007 until his retirement in 2013. **Donald R. Farrar** is professor emeritus in the Department of Evolution and Organismal Biology at Iowa State University. He lives in Ames, Iowa. Together, they wrote *Forest and Shade Trees of Iowa*, third edition (Iowa, 2011).



*Ilex verticillata*, winterberry

## APRIL

232 PAGES • 142 COLOR PHOTOS • 55 LINE DRAWINGS

2 TABLES • 6 1/8 x 9 1/4 INCHES

\$34.95 PAPER ORIGINAL, 978-1-60938-397-8


\$34.95 E-BOOK, 978-1-60938-398-5

NATURE / MIDWEST

# Gardening with Native Plants in the Upper Midwest

## Bringing the Tallgrass Prairie Home

by Judy Nauseef

A BUR OAK GUIDE   
Holly Carver, series editor

WANT TO HAVE A GARDEN that is both beautiful and biodiverse, satisfying and sustainable? In this book, long-time landscape designer Judy Nauseef shows gardeners in the upper Midwest how to restore habitat and diversity to their piece of the planet by making native plants part of well-designed, thoughtfully planned gardens. In contrast to most books about gardening with native plants, Nauseef provides specific regional information. Working against the backdrop of habitat and species losses in the tallgrass prairie states, she brings years of experience to creating landscapes that recall the now-vanished grasslands of the Midwest.

Nauseef emphasizes the need for careful planning and design to create comfortable, low-maintenance spaces that bring homeowners outside. Her designs solve problems such as a lack of privacy, shade, or sun; plan for water use; replace troublesome nonnative plants with native plants that attract pollinators; and enable homeowners to enjoy living sustainably on their land. Colorful photographs of projects around the Midwest show the wide range of possibilities, from newly created gardens using only native plants to traditional gardens that mix nonnative with native species. Whether you have a city yard, a suburban lot, or a rural acreage, there are ideas here for you, along with examples of well-designed landscapes in which native plants enhance paths, patios, pergolas, and steps.

Providing information on planting and maintaining native plants and prairies as well as seed and plant sources, organizations, and public arboretum and prairie sites, this book enables every gardener to master a new palette of plants and landforms. However small our personal landscapes, together they can slow the loss of many species of plants and wildlife and bring native flowers and grasses back where they belong. Ecologists, landscape architects and designers, master gardeners, landscape contractors, teachers, and home gardeners—everyone dedicated to conserving and improving our environment—will benefit from Nauseef’s approach.

**Judy Nauseef** has been a professional landscape designer for more than twenty-five years. A certified fellow and past president of the Association of Professional Landscape Designers and an Iowa Nursery and Landscape Association certified nursery professional, she has won awards from the Association of Professional Landscape Designers and the Perennial Plant Association. The owner of Judy Nauseef Landscape Design, she lives on an acreage in Johnson County, Iowa. For more information see [judynauseeflandscape.com](http://judynauseeflandscape.com) and [songsforthegarden.com](http://songsforthegarden.com).



“*Gardening with Native Plants in the Upper Midwest* is a superlative book addressing one of the most important garden design trends of this century. Judy Nauseef demonstrates a great depth of knowledge about sustainability, landscape design, deer resistant plants, wildflower meadows, and irrigation and plant management techniques. The book is clear, easy to follow and understand. Readers will reap a great deal of information about plants, drainage, midwestern prairie gardens, and biodiversity. Her guidelines are easy to follow for homeowners and landscape professionals.”—Joel M. Lerner, FAPLD, president, Environmental Design

“Garden designer Judy Nauseef narrates a personal story of her awakening to the beauty and diversity of Iowa’s flora. Through examples of her own work and of midwestern native plant experts, she paints a vivid picture of the aesthetic and ecological roles that native plants play in our gardens.”—C. Colston Burrell, author, *Perennial Combinations* and *Native Alternatives to Invasive Plants*

APRIL

132 PAGES · 75 COLOR PHOTOS · 6 x 9 INCHES

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GARDENING / MIDWEST

## The Small-Town Midwest

Resilience and Hope in the Twenty-First Century

by Julianne Couch

IOWA AND THE MIDWEST EXPERIENCE

William B. Friedrichs, series editor

MOST PEOPLE IN THE United States live in urban areas; still, there are nearly fifty million people living in small towns of just a few thousand people or less. Some towns are within a short drive of a metropolitan area where people can work, shop, or go to school; some are an hour or more from any sort of urban hub. In this book, Julianne Couch sets out to illuminate the lives and hopes of these small-town residents.

The people featured live—by choice or circumstances—in one of nine small communities in five states in the Midwest and Great Plains: Iowa, Kansas, Missouri, Nebraska, and Wyoming. Daily they witness people moving out, heading to more urban areas, small businesses closing down, connected infrastructure drying up, entrepreneurs becoming discouraged, and more people thinking about leaving. This is the story we hear in the news, the story told by abandoned farms, consolidated schools, and boarded-up Main Streets.

But it's not the whole story. As Couch found in her travels throughout the Midwest, many people long to return to these towns, places where they may have deep family roots or where they can enjoy short commutes, familiar neighbors, and proximity to rural and wild places. And many of the residents of small midwestern towns are not just accepting the trend toward urbanization with a sigh. They are betting that the tide of rural population loss can't go out forever, and they're backing those bets with creatively repurposed schools, entrepreneurial innovation, and community commitment. From Bellevue, Iowa, to Centennial, Wyoming, the region's small-town residents remain both hopeful and resilient.

**Julianne Couch** has lived part of her life with her back to the Rocky Mountains, another part with her back to the Mississippi River, and another part in the vast in-between. She has taught in the English department at the University of Wyoming since 1998. She moved to Bellevue, Iowa, in 2011 and in 2015 added teaching for Upper Iowa University to her distance education duties.



“Julianne Couch opens the door to cafés and coffee shops, motels and newspaper offices to dramatize the workings of small midwestern towns. She highlights the hard work of town leaders and the vision of strong communities to maintain their integrity, attract jobs, and retain their young people. What a fascinating look at what it means to commit to place, to embrace cultural heritage, and to become tied to the land. This book should be on the shelf of everyone who cares about the fabric of richness of rural life.”—Mary Swander, author, *Farmscape: The Changing Rural Environment*

“If you’ve ever dreamed of taking a free-wheeling road trip, driving from one small town to the next and stopping a while in each, and if you value finely crafted, insightful prose, you’ll love this vicarious tour. You’ll meet a cast of surprising, resourceful citizens along the way.”—Julene Bair, author, *The Ogallala Road: A Story of Love, Family, and the Fight to Keep the Great Plains from Running Dry*

APRIL

230 PAGES • 9 B&W PHOTOS • 6 X 9 INCHES

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MIDWEST / CURRENT EVENTS

## Warblers in Your Pocket

### A Guide to the Wood-Warblers of the Upper Midwest

by Dana Gardner

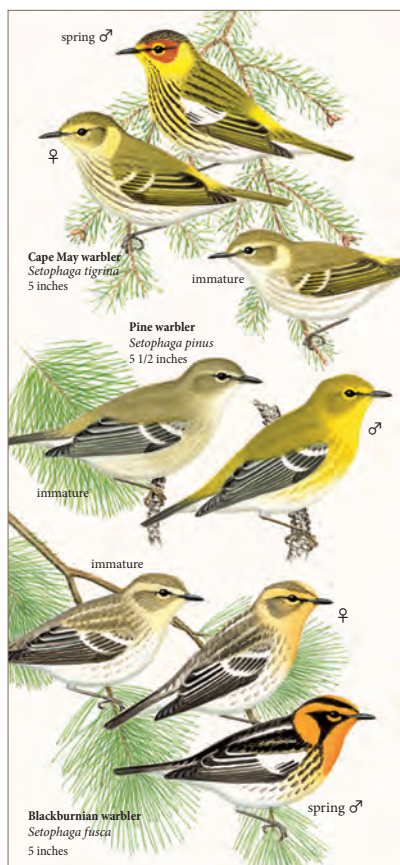
A BUR OAK GUIDE   
Holly Carver, series editor

ROBINS MAY BE THE official harbingers of spring, but the arrival of the wood-warbler signifies the real beginning of the season. These brightly colored songsters, most of whom have migrated extremely long distances to reach their summer nesting grounds, appear like animated jewels from treetops to shrubs to ground throughout the Midwest. Adult males in fresh spring plumage are particularly striking: the buttery yellow of the commonly seen yellow warbler; brilliant orange of the Blackburnian and bright gold of the prothonotary; rich chestnut of the Cape May, bay-breasted, and chestnut-sided; the blue of the northern parula, cerulean, and black-throated blue make these birds a joy to encounter.

This newest addition to Iowa's popular series of laminated guides—the twenty-eighth in the series—illustrates the thirty-eight species of warblers that occur in the Upper Midwest states of Minnesota, Illinois, Nebraska, Kansas, North Dakota, South Dakota, Iowa, Indiana, Michigan, Ohio, and Wisconsin. For each species, artist Dana Gardner provides length, range, and habitat; he illustrates male, female, and immature birds where plumage varies; and he includes birds similar to warblers such as kinglets and vireos.

For all their brilliance, warblers can be hard to identify, particularly in the fall—the phrase “confusing fall warblers” was coined for a reason—and when they are in immature plumage. Quick-moving and often found in treetops, they can be challenging even in spring, and the drabber colors of the young birds of the season and of many fall adults can make identification difficult. The illustrations and descriptions in *Warblers in Your Pocket* will be a most welcome reference for bird watchers throughout the Midwest.

Artist **Dana Gardner** is the author or illustrator of many publications, including the laminated guides *Birds at Your Feeder: A Guide to Winter Birds of the Great Plains* (Iowa, 2003), *Raptors in Your Pocket: A Guide to Great Plains Birds of Prey* (Iowa, 2006), and *Waterfowl in Your Pocket: A Guide to Water Birds of the Midwest* (Iowa, 2008), and the books *Fifty Uncommon Birds of the Upper Midwest* and *Fifty Common Birds of the Upper Midwest* (both Iowa, 2010). He lives in Berkeley, California.



## JUNE

LAMINATED FOLD-OUT GUIDE

14 COLOR PAINTINGS

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NATURE

## The Prairie in Seed

### Identifying Seed-Bearing Prairie Plants in the Upper Midwest

by Dave Williams

A BUR OAK GUIDE   
Holly Carver, series editor

THE TALLGRASS PRAIRIE OFFERS solutions to the many environmental challenges facing our water, soils, and ecosystems. Planting prairie on just 10 percent of a field can effectively remove excess phosphorous and nitrogen from the remaining 90 percent. Deep prairie roots and dense aboveground growth filter and hold soils, keeping them from eroding into our streams and rivers. Plants such as common milkweed are the key to the monarch butterfly's recovery. In light of these benefits, perhaps our love affair with European turf grass is slowly giving way to an appreciation of the beauty of our original native prairie.

As interest in these wildflowers and grasses has grown, so has demand for better resources to identify the hundreds of species that make up the native prairie. In *The Prairie in Seed*, Dave Williams shows us how to identify wildflowers when they are out of bloom and, in particular, how to harvest their seeds. Without the flower color and shape as guides, it can be difficult to identify prairie plants. Imagine trying to distinguish between a simple prairie sunflower and an ox-eye sunflower with no flowers to look at!

In this richly illustrated guide, Williams offers dormant plant identification information, seed descriptions, and advice on seed harvesting and cleaning for seventy-three of the most common wildflowers found in the tallgrass prairie. He includes photographs and descriptions of the plants in bloom and in seed to assist in finding them when you are ready to harvest. Each species description explains where the seeds are located on the plant, when seed ripening begins, and how many seeds each species produces, along with a photograph and approximate measurements of the actual seed. Finally, this guide provides assistance on how and when to hand-harvest seeds for each species, as well as some simple tips on seed cleaning.

An indispensable guide for anyone involved in prairie restoration or conservation, this book is the perfect complement to Williams's *The Tallgrass Prairie Center Guide to Seed and Seedling Identification in the Upper Midwest*.

**Dave Williams** is the program manager for the Prairie Institute at the Tallgrass Prairie Center at the University of Northern Iowa and the author of *The Tallgrass Prairie Center Guide to Seed and Seedling Identification in the Upper Midwest* (Iowa, 2010). He lives in Cedar Falls, Iowa.

#### APRIL

140 PAGES • 220 COLOR PHOTOS • 69 LINE DRAWINGS

3 TABLES • 6 X 9 INCHES

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\$17.00 E-BOOK, 978-1-60938-410-4

**NATURE / MIDWEST**



*Dalea purpurea*, purple prairie clover

"Many can identify prairie wildflowers in bloom, but not as readily in fruit or seed. This field guide is a must for those desiring to become more familiar with prairie plants or collecting seed for prairie restorations or reconstructions."—Daryl D. Smith, coauthor, *The Tallgrass Prairie Center Guide to Prairie Restoration in the Upper Midwest*



# The Rise of Women Farmers and Sustainable Agriculture

by Carolyn E. Sachs, Mary E. Barbercheck, Kathryn Brasier, Nancy Ellen Kiernan, and Anna Rachel Terman

A PROFOUND SHIFT IS OCCURRING among women working in agriculture—they are increasingly seeing themselves as farmers, not only as the wives or daughters of farmers. The authors draw on more than a decade of research to document and analyze the reasons for the transformation. As their sense of identity changes, many female farmers are challenging the sexism they face in their chosen profession. In this book, farm women in the northeastern United States describe how they got into farming and became successful entrepreneurs despite the barriers they encountered in agricultural institutions, farming communities, and even their own families. Their strategies for obtaining land and labor and developing successful businesses offer models for other aspiring farmers.

Pulling down the barriers that women face requires organizations and institutions to become informed by what the authors call a feminist agrifood systems theory (FAST). This framework values women's ways of knowing and working in agriculture: emphasizing personal, economic, and environmental sustainability, creating connections through the food system, and developing networks that emphasize collaboration and peer-to-peer education. The creation and growth of a specific organization, the Pennsylvania Women's Agricultural Network, offers a blueprint for others seeking to incorporate a feminist agrifood systems approach into agricultural programming. The theory has the potential to shift how farmers, agricultural professionals, and anyone else interested in farming think about gender and sustainability, as well as to change how feminist scholars and theorists think about agriculture.

Cofounder of the Pennsylvania Women's Agricultural Network, **Carolyn E. Sachs** is professor of rural sociology and women's studies at Penn State University. She lives in State College, Pennsylvania. **Mary E. Barbercheck** is professor of entomology at Penn State University. She lives near Port Matilda, Pennsylvania. An associate professor of agricultural economics and rural sociology at Pennsylvania State University, **Kathryn Brasier** lives in State College, Pennsylvania. **Nancy Ellen Kiernan** is professor emerita at Pennsylvania State University. She resides in State College, Pennsylvania. **Anna Rachel Terman** is assistant professor of sociology at Ohio University. She resides in Athens, Ohio.



Photo by Ann Stone, PA-WAGN

“Half investigation and half storytelling, this book provides the theoretical and practical frameworks necessary to ensure women farmers' success in creating a more sustainable food future for all of us.”—Temra Costa, author, *Farmer Jane: Women Changing the Way We Eat*

“This is an important and timely study as the growing number of female farmers and landowners are navigating the complexities of agriculture. It is easy to envision this highly accessible book on the shelves of extension workers, activists, and farmers.”—Jenny Barker Devine, author, *On Behalf of the Family Farm*

“This book will do well with a wide audience. It presents unique data sources gathered by a diverse research team in collaboration with women joining together to redefine the term ‘farmer.’ A great book for both graduate and undergraduate courses in women's studies and sustainable agriculture.”—Cornelia Butler Flora, Kansas State University

MAY

202 PAGES • 12 B&W PHOTOS • 7 FIGURES • 1 MAP  
1 TABLE • 6 x 9 INCHES

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\$29.95S E-BOOK, 978-1-60938-416-6

AGRICULTURE / WOMEN'S STUDIES

## The Jefferson Highway

Blazing the Way from Winnipeg to New Orleans

by Lyell D. Henry Jr.

IOWA AND THE MIDWEST EXPERIENCE

William B. Friedrichs, series editor

TODAY AMERICAN MOTORISTS can count on being able to drive to virtually any town or city in the continental United States on a hard surface. That was far from being true in the early twentieth century, when the automobile was new and railroads still dominated long-distance travel. Then, the roads confronting would-be motorists were not merely bad, they were abysmal, generally accounted to be the worst of those of all the industrialized nations.

The plight of the rapidly rising numbers of early motorists soon spawned a “good roads” movement that included many efforts to build and pave long-distance, colorfully named auto trails across the length and breadth of the nation. Full of a can-do optimism, these early partisans of motoring sought to link together existing roads and then make them fit for automobile driving—blazing, marking, grading, draining, bridging, and paving them. The most famous of these named highways was the Lincoln Highway between New York City and San Francisco. By early 1916, a proposed counterpart coursing north and south from Winnipeg to New Orleans had also been laid out.

Called the Jefferson Highway, it eventually followed several routes through Minnesota, Iowa, Missouri, Kansas, Oklahoma, Texas, Arkansas, and Louisiana. *The Jefferson Highway*, the first book on this pioneering road, covers its origin, history, and significance, as well as its eventual fading from most memories following the replacement of names by numbers on long-distance highways after 1926. Saluting one of the most important of the early named highways on the occasion of its 100th anniversary, historian Lyell D. Henry Jr. contributes to the growing literature on the earliest days of road-building and long-distance motoring in the United States. For readers who might also want to drive the original route of the Jefferson Highway, three chapters trace that route through Iowa, pointing out many vintage features of the roadside along the way. The perfect book for a summer road trip!

**Lyell D. Henry Jr.** is emeritus professor of political science at Mount Mercy University, where he taught from 1982 until retiring in 1999. He is the author of two earlier books: *Zig-Zag-and-Swirl: Alfred W. Lawson's Quest for Greatness* (Iowa, 1991) and *Was This Heaven? A Self-Portrait of Iowa on Early Postcards* (Iowa, 1995). He lives in Iowa City, Iowa

APRIL

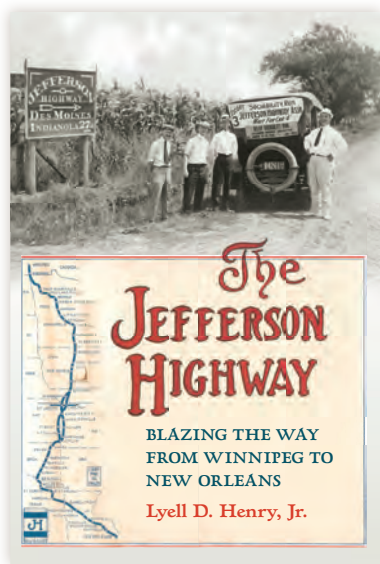
220 PAGES • 65 B&W PHOTOS • 3 MAPS • 1 ILLUSTRATION

6 X 9 INCHES

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TRANSPORTATION / IOWA



“Travelers wise enough to shun the monotonous, crowded turnpikes and interstates must read this well-researched book. They will discover that the Jefferson Highway—the first transcontinental international highway traversing North America from north to south—is alive and well, especially in Iowa, where a century ago the brainchild of a Des Moines publisher became a reality.”—Michael Wallis, author, *Route 66: The Mother Road*

“Despite their importance, the old named auto ‘trails’ are largely forgotten. Historian Lyell Henry has turned his formidable talents to one of the most influential, the Pine to Palm road from Winnipeg to New Orleans. Anyone embarking upon his *Jefferson Highway* is in for a splendid ride!” —Max J. Skidmore, author, *Moose Crossing: Portland to Portland on the Theodore Roosevelt International Highway*

## Poisonous Muse

### The Female Poisoner and the Framing of Popular Authorship in Jacksonian America

by Sara L. Crosby

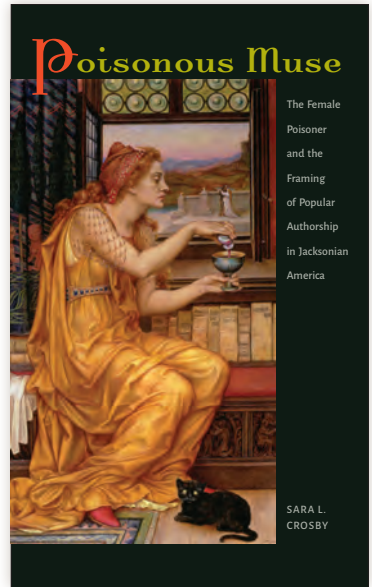
THE NINETEENTH CENTURY WAS, we have been told, the “century of the poisoner,” when Britain and the United States trembled under an onslaught of unruly women who poisoned husbands with gleeful abandon. That story, however, is only half true. While British authorities did indeed round up and execute a number of impoverished women with minimal evidence and fomented media hysteria, American juries refused to convict suspected women and newspapers laughed at men who feared them.

This difference in outcome doesn't mean that poisonous women didn't preoccupy Americans. In the decades following Andrew Jackson's first presidential bid, Americans buzzed over women who used poison to kill men. They produced and devoured reams of ephemeral newsprint, cheap trial transcripts, and sensational “true” pamphlets, as well as novels, plays, and poems. Female poisoners served as crucial elements in the literary manifestos of writers from Nathaniel Hawthorne and Edgar Allan Poe to George Lippard and the cheap pamphleteer E. E. Barclay, but these characters were given a strangely positive spin, appearing as innocent victims, avenging heroes, or engaging humbugs.

The reason for this poison predilection lies in the political logic of metaphor. Nineteenth-century Britain strove to rein in democratic and populist movements by labeling popular print “poison” and its providers “poisoners,” drawing on centuries of established metaphor that negatively associated poison, women, and popular speech or writing. Jacksonian America, by contrast, was ideologically committed to the popular—although what and who counted as such was up for serious debate. The literary gadfly John Neal called on his fellow Jacksonian writers to defy British critical standards, saying, “Let us have poison.” *Poisonous Muse* investigates how they answered, how they deployed the figure of the female poisoner to theorize popular authorship, to validate or undermine it, and to fight over its limits, particularly its political, gendered, and racial boundaries.

*Poisonous Muse* tracks the progress of this debate from approximately 1820 to 1845. Uncovering forgotten writers and restoring forgotten context to well-remembered authors, it seeks to understand Jacksonian print culture from the inside out, through its own poisonous language.

**Sara L. Crosby** is an associate professor of English at Ohio State University at Marion and a former NEH Fellow at the American Antiquarian Society. She lives in Columbus, Ohio.



“Crosby’s work is an adventurous, sophisticated exploration in nineteenth-century American print culture of a little-remarked but widely utilized trope, women’s involvement in notorious poisonings. Her prose is felicitous and engaging throughout. We never feel as though we are being lectured to, even as the author displays enviable erudition and the lasting value of deep work in the archive—from ephemeral newspapers and pamphlets to now-canonical literature.”—Philip F. Gura, William S. Newman Distinguished Professor of American Literature and Culture, University of North Carolina at Chapel Hill

“According to Sara Crosby, the new popular ‘power of horror’—in writings by Poe and many others—gave American authors a new way of moving beyond beauty through the ‘poisonous muse.’ This new power corresponds to the vitalizing changes in Jacksonian America and brings with it a major change in US literary history. Her study of these changes in the US cultural scene is an incredibly engaging, vibrant narrative.”—Dale M. Bauer, University of Illinois at Urbana-Champaign

APRIL

258 PAGES • 5 B&W ILLUSTRATIONS • 5 1/2 x 9 INCHES

\$65.00S PAPER ORIGINAL, 978-1-60938-403-6

\$65.00S E-BOOK, 978-1-60938-404-3

LITERARY CRITICISM

# Places in the Making

## A Cultural Geography of American Poetry

by Jim Cocola

THE NEW AMERICAN CANON

The Iowa Series in Contemporary Literature and Culture

Samuel Cohen, series editor

*Places in the Making* maps a range of twentieth- and twenty-first century American poets who have used language to evoke the world at various scales. Distinct from related traditions including landscape poetry, nature poetry, and pastoral poetry—which tend toward more idealized and transcendent lyric registers—this study traces a poetics centered upon more particular and situated engagements with actual places and spaces. Close generic predecessors of this mode, such as topographical poetry and loco-descriptive poetry, folded themselves into the various regionalist traditions of the late-nineteenth and early-twentieth centuries, but place making in modern and contemporary American poetics has extended beyond its immediate environs, unfolding at the juncture of the proximate and the remote, and establishing transnational, planetary, and cosmic formations in the process. Turning to geography as an interdisciplinary point of departure, *Places in the Making* distinguishes itself by taking a comparative and multiethnic approach, considering the relationship between identity and emplacement among a more representative demographic cross-section of Americans, and extending its inquiry beyond national borders.

Positing place as a pivotal axis of identification and heralding emplacement as a crucial model for cultural, intellectual, and political activity in a period marked and imperiled by a tendency toward dislocation, the critical vocabulary of this project centers upon the work of place-making. It attends to a poetics that extends beyond epic and lyric modes while relying simultaneously on auditory and visual effects and proceeding in the interests of environmental advocacy and social justice, often in contrast to the more orthodox concerns of literary modernism, global capitalism, and print culture. Focusing on poets of international reputation, such as Elizabeth Bishop, Pablo Neruda, Charles Olson, and William Carlos Williams, *Places in the Making* also considers work by more recent figures, including Kamau Brathwaite, Joy Harjo, Myung Mi Kim, and Craig Santos Perez. In its larger comparative, multiethnic, and transnational emphases, this book addresses questions of particular moment in American literary and cultural studies and aspires to serve as a catalyst for further interdisciplinary work connecting geography and the humanities.

**Jim Cocola** is an associate professor of literature, film, and media in the Department of Humanities and Arts at Worcester Polytechnic Institute in Worcester, Massachusetts. He lives in Holden, Massachusetts.

“Jim Cocola’s *Places in the Making* brilliantly illuminates the affective and cognitive processes through which geographical spaces become inhabitable places. The distinctiveness of Cocola’s method, the creativity of his formulations, and the timeliness of his research will render *Places in the Making* indispensable reading in undergraduate classrooms and graduate seminars alike.”—Donald E. Pease, Dartmouth College

“Well-written, well-researched, and alert to the theoretical dimensions of environmental issues, *Places in the Making* is a book that will help to make the study of modern American poetry more attractive and relevant to a contemporary student audience. Jim Cocola’s work integrates theoretical sophistication with a deep immersion in the language and texture of American poetry, and his book makes a good case for updating the American poetic canon by extending its scope beyond more restrictive nationalist horizons and instead placing it in a wider hemispheric context.”

—Paul Giles, author, *The Global Remapping of American Literature*

MAY

288 PAGES · 6 X 9 INCHES

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LITERARY CRITICISM / POETICS

# London's West End Actresses and the Origins of Celebrity Charity, 1880–1920

by Catherine Hindson

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Heather S. Nathans, series editor

TODAY'S CELEBRITY CHARITY WORK has deep historical roots. In the 1880s and 1890s, the stars of fin-de-siècle London's fashionable stage culture—particularly the women—transformed theatre's connection with fundraising. They refreshed, remolded, and reenergized celebrity charity work at a time when organized benevolence and women's public roles were also being transformed. In the process, actresses established a model and set of practices that persist today among the stars of both London's West End and Hollywood.

In the late nineteenth century, theatre's fundraising for charitable causes shifted from male-dominated and private to female-directed and public. Although elite women had long been involved in such enterprises, they took on more authority in this period. At the same time, regular, high-profile public charity events became more important and much more visible than private philanthropy. Actresses became key figures in making the growing number of large and heavily publicized fundraisers successful. By 1920, the attitude was "Get an actress first. If you can't get an actress, then get a duchess." Actresses' star power, their ability to orchestrate large events quickly, and their skill at performing a kind of genteel extortion made them essential to this model of charity. Actresses also benefited from this new role. Taking a prominent, public, offstage position was crucial in making them, individually and collectively, respectable professionals.

Author Catherine Hindson reveals this history by examining the major types of charity events at the turn of the twentieth century, including fundraising matinees, charity bazaars and costume parties, theatrical tea and garden parties, and benefit performances. Her study concludes with a look at the involvement of actresses in raising funds for British soldiers serving in the Anglo-Boer War and the First World War.

**Catherine Hindson** is a senior lecturer in theatre and performance studies at the University of Bristol. Her research interests are in theatre and performance histories of the long nineteenth century, and she has published on popular dance, actresses' charity work, theatrical celebrity, and the connection between historic theatres and cultural heritage. The author of *Female Performance Practice on the Fin-de-Siècle Popular Stages of London and Paris*, she lives in Bristol, England.



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Each chapter is a theoretical inquiry into an aspect of poetics in an expanded sense—from the relation of experimental poetry to cultural logics of liberation and political economy, to questions of community and the politics of the avant-garde, to the cultural contexts where it is produced and intervenes. Each serves as a kind of thought experiment that theorizes and assesses the consequences of Language writing in expanded fields of meaning that include history, political theory, art history, and narrative theory. While all are grounded in a series of baseline questions of poetics, they also polemically address the currently turbulent debates on the politics of the avant-garde, especially Language writing, among emerging communities of poets.

In manifold ways, Watten masterfully demonstrates the aesthetic and political aims of Language writing, its influence on emerging literary schools, and its present aesthetic, critical, and political horizons. *Questions of Poetics* will be a major point of reference in continuing debates on poetry and literary history, a critical reexamination for already familiar readers and a clearly presented introduction for new ones.

**Barrett Watten** is a professor of English at Wayne State University. He is the author of *Total Syntax* and *The Constructivist Moment: From Material Text to Cultural Poetics*, winner of the 2004 René Wellek Prize. He coedited *Diasporic Avant-Gardes: Experimental Poetics and Cultural Displacement* with Carrie Noland, and *A Guide to Poetics Journal: Writing in the Expanded Field, 1982–1998* and *Poetics Journal Digital Archive* with Lyn Hejinian. A founding member of the Language school movement of poetry, his creative works include *Frame: 1971–1990*, *Progress/Under Erasure*, *Bad History*, and, in progress, *Zone*. He lives in Bloomfield Hills, Michigan.

"*Questions of Poetics* is full-on Watten, a book with sharp edges, relentless intelligence, and an unwavering conviction that the arts have serious work to do."

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The first section of essays returns to the category of the “postmodern” and argues for the usefulness of key concepts and themes from postmodernism to the study of contemporary literature, or reevaluates postmodernism in light of recent developments in the field and historical and economic changes in the late twentieth and early twenty-first centuries. These essays take the contemporary abandonments of postmodernism as an occasion to assess the current states of postmodernity. After that, the essays move to address the critical shift away from postmodernism as a description of the present, and toward a new sense of postmodernism as just one category among many that scholars can use to describe the recent past. The final section looks forward and explores the question of what comes after the postwar/postmodern.

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**Jason Gladstone** is an instructor of English at the University of Colorado, Boulder. His work has appeared in *Contemporary Literature*, *Criticism*, and *Twentieth-Century Literature*. He lives in Boulder, Colorado. **Andrew Hoberek** is a professor of English at the University of Missouri, Columbia. He is the author of *Considering Watchmen: Poetics, Property, Politics and The Twilight of the Middle Class: Post-World War II American Fiction and White-Collar Work*. He lives in Columbia, Missouri. **Daniel Worden** is an associate professor of English at the University of New Mexico. He is the author of the award-winning *Masculine Style: The American West and Literary Modernism*, the editor of *The Comics of Joe Sacco: Journalism in a Visual World* and, with Ross Barrett, the coeditor of *Oil Culture*. He lives in Rochester, New York.

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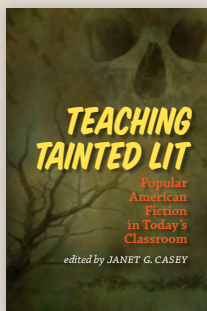
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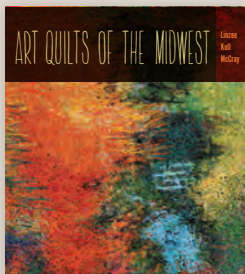
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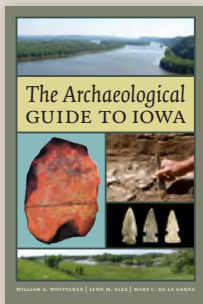
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