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Front cover art: Kennywood Memories—Turning (1987) from Robert Quailes: Autobiographical Mythologies

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The Johnstown Girls
Kathleen George

“The Johnstown Flood is a huge story—the American people were aghast at the loss of life and the wholesale destruction of this industrial city. The personal stories of this epic tragedy were often overshadowed by the sheer magnitude of the event. Kathleen George succeeds wonderfully in portraying the ways in which a shattering event can rearrange the fate of individual lives. She knows and loves southwestern Pennsylvania and its people. As with her mysteries, The Johnstown Girls strongly evokes the people and way of life of the region.”
—Richard Burkert, President, Johnstown Flood Museum

“The interesting history informing Kathy George’s The Johnstown Girls is woven into a moving novel whose characters are fully realized, whose scope is wide reaching, and whose story is compelling. Pittsburghers especially will love the local color of places like Kennywood and Homestead and learning more about Johnstown, where so many Pittsburghers grew up. But this is a book for readers everywhere who like to learn history while in the certain hands of a wonderfully accomplished novelist.”
—Jane McCafferty, author of First You Try Everything and One Heart

Ellen Emerson may be the last living survivor of the Johnstown flood. She was only four years old on May 31, 1889, when twenty million tons of water decimated her hometown of Johnstown, Pennsylvania. Thousands perished in what was the worst natural disaster in U.S. history at the time. As we witness in The Johnstown Girls, the flood not only changed the course of history, but also the individual lives of those who survived it.

A century later, Pittsburgh Post-Gazette reporters Ben Bragdon and Nina Collins set out to interview 103-year-old Ellen for Ben’s feature article on the flood. When asked the secret to her longevity, Ellen simply attributes it to “restlessness.” As we see, that restlessness is fueled by Ellen’s innate belief that her twin sister Mary, who went missing in the flood, is somehow still alive. Her story intrigues Ben, but it haunts Nina, who is determined to help Ellen find her missing half.

Novelist Kathleen George masterfully blends a history of the Johnstown flood into her heartrending tale of twin sisters who have never known the truth about that fateful day in 1889—a day that would send their lives hurtling down different paths. The Johnstown Girls is a remarkable story of perseverance, hard work, and never giving up hope in the face of seemingly insurmountable odds. It’s also a tribute to the determination and indomitable spirit of the people of Johnstown through one hundred years, three generations, and three different floods.

KATHLEEN GEORGE is the author of seven mysteries set in Pittsburgh: A Measure of Blood, Simple, The Odds, which was nominated for the Edgar® Award from the Mystery Writers of America, Hideout, Afterimage, Fallen, and Taken. She is also the author of the short story collection The Man in the Buick and editor of another collection, Pittsburgh Noir. George is a professor of theater arts and creative writing at the University of Pittsburgh and has published several books on theater, including Rhythm in Drama and, most recently, Winter’s Tales: Reflections on the Novelistic Stage. She was born in Johnstown, Pennsylvania.
Robert Qualters
Autobiographical Mythologies

Vicky A. Clark

"As a conjurer of life in twentieth-century industrial Pittsburgh, painter Robert Qualters has no peers. Possessed of a distinctive style and palette, Qualters’s work stands as rich testimony to his long life of observation matched by great powers of evocation. This book frames his singular achievement."
—Richard Armstrong, Director, Solomon R. Guggenheim Museum and Foundation

"Vicky A. Clark writes with respect and insight into the work of this important contemporary artist while placing him within the greater context of art history without pomposity. Although Robert Qualters’s setting is Pittsburgh, it is clear that his subject matter is the human condition. The book resonates with stories and connections, including those between an artist and the art historian and critic who, with great sincerity, gives us an intimate view of his life’s work."
—Judith H. O’Toole, director and CEO, Westmoreland Museum of American Art

"Qualters is as much a part of Pittsburgh as the three rivers. But his inspiring art is not merely a visual document of a great city. His is an art that deals in universals, and Clark’s comprehensive text reveals the remarkable depth of the man and his art. Qualters is clearly one of our greatest artists, and this publication is a beautiful reminder of how great he truly is!"
—Louis A. Zona, Director, The Butler Institute of American Art

"Qualters has long deserved this book, and Clark has done him complete justice. She traces Qualters’s career and accurately describes him as a unique artist with a gift for color, architectural design, and city people. Unlike various sprayers and splashers among his contemporaries, Qualters studied the art of Matisse, Vermeer, Hopper, and John Kane and subsumed their influences into a style that is unmistakably his. Replete with color illustrations, Clark’s book will stand as a definitive treatment of an artist of international stature who paints and still lives in the changing city of his choice."
—Samuel Hazo

Teeming with convulsive energy, raw brush strokes, and Fauvist colors, the paintings of Robert Qualters reflect the multifaceted and kinetic spirit of the artist himself. In these pages, the art historian Vicky A. Clark presents the first in-depth study of the art and life of this iconic Pittsburgh artist. Complemented by over eighty color images, Clark follows Qualters’s development from early childhood sketches through his recent autobiographical work. As she reveals, Qualters is truly a quotidian raconteur, who infuses allegory, narrative, and memory into his paintings of urban landscapes, neighborhoods, lunch counters, and amusement parks. Here, we witness coming of age and sexuality, economic hardship, working-class identities, death and rebirth, and many other themes, both personal and universal.

As Clark shows, Qualters’s oeuvre is the culmination of a lifelong artistic journey, recalling a host of influences from Japanese prints to Matisse, Bruegel, and Rembrandt. Throughout his career, and despite the popularity of his contemporaries, many of whom adopted abstract painting, Qualters has maintained a distinctly representational style, keeping a close link to his audience through the power of visual storytelling.
Quite Early, 2007

Music of the Spheres, 1990

The Shadow of Night, 1985

Polish Hill Window, 2010

For John Kane, 1982

Panther Hollow Bridge, 1988

For John Kane, 1982

Panther Hollow Bridge, 1988
Tiger Heron

Robin Becker

“Becker’s Tiger Heron, rich with animal life from the flying squirrel and prairie dog to inhabitants of the coral reefs of the Caribbean, expresses outrage and grief over the ongoing destruction of these ecosystems. A moving poem deals with homophobia, another celebrates Yiddish, ‘a mongrel, Middle-High German.’ These vivid, self-confident lyrics ranging from villanelle to couplet deserve close reading.”—Maxine Kumin, Pulitzer Prize winner

“Tiger Heron is a generous book, rich with keen observations and vivid descriptions. Robin Becker looks straight at the failures of our human species, yet never loses her compassion or reduces the complexities and paradoxes to easy conclusions. Deftly, precisely, these poems express their wisdom in lines that surprise and delight. They are clear as open windows through which we see our lives.”—Ellen Bass, author of The Human Line

“Robin Becker’s poems have the limpid clarity of an early Flemish painting, the crisp details always fusing into a larger illumination. Complicated loss, unsparing truth, animal grace, small comforts—her deft and daring language yields them all up fresh, the paint still wet.”
—Alison Bechdel, author of Fun Home

“The surprise of this book is that the poems are actually stories—about devotion and death and decay—but somehow they’re not sad stories. Because in all of them, Robin Becker reaches into the shadowy corners of love and pulls out feelings I didn’t even know I wanted named. I didn’t know you could sneak so much life into poems about death.”
—Sarah Koenig, producer, This American Life

OLD FLORIDA
When the soon-to-be famous hurricane hurried to their neighborhood, I begged them to leave. Rain made a cassoulet of the parking lot; winds juggled giant palms like rolling pins; shy herons took cover beneath awnings and stood like museum guards in doorways—

but my parents hunkered down, children under desks in the ’50s, the storm their personal blitz.

I cried, I screamed over the phone but they rejected the generator-backed shelter I found, chose canned goods and bunker, until the phone died—and I consigned them to their neighbors, their luck, their blood-thinners.

Eighty-seven years old, they hid on the ninth floor, elevator out, infrastructure crumbling, but more than death or thirst they feared their daughter with her talk of evacuation.

Leaving home, even for natural disaster, made them refugees, registrants in a vast and subtly documented conspiracy to remove them from their apartment to assisted living.

Neighbors found them sweating in their foxhole, ferried batteries, salami, and ice, and when the power came back, they phoned to report that hardship brought out the kindness in people, wasn’t it fortunate they stayed in their home? And where was my faith in human goodness?
The Old Woman, the Tulip, and the Dog

Alicia Suskin Ostriker

“‘Without contraries there is no progression,’ wrote William Blake. To his examples—reason and energy, attraction and repulsion—Alicia Ostriker’s singular sequence adds restraint and splash, tenderness and ferocity, naked hunger and the fine garb of style. The Old Woman, the Tulip, and the Dog could only have been written by a poet who’s both lived and written her way to this marvelously idiosyncratic, urgent, no-holds-barred book, a masque and pageant not to be missed.”—Mark Doty

“The informal mastery of these poems is marvelous. Ostriker has devised a style that is off-hand-seeming, a voice that is effortlessly concise, and a subject matter that has leapt far past the personal. Bawdy, ruthless, insightful, and compassionate, these poems feel like play, even as they take you through configuration after configuration of the mortal condition. Reading them, I feel like I’m encountering poetry translated from Eastern Europe, or written by some unknown brilliance in Argentina. Everyone should read them; they’re beautiful, and universal.”—Tony Hoagland

“In a voice absolutely her own—wild, earthy, irreverent, full of humor and surprise—Ostriker takes on nothing less than what it feels like to be alive. Her three memorable characters ache and revel and insist on our many-sidedness. God, sex, song, and more are up for discussion, but the pleasure-loving dog has the last word.”—Joan Larkin

“Ostriker has composed a spirited theme and variations for an uncommon trio: a woman endowed with the candor and wisdom of age; a sultry tulip, tossing her dark red skirts; and a dog, all bounding uninhibited energy. Their interplay is filled with surprises, enlivened by Ostriker’s shrewd psychological insights and sure comic touch.”—Chana Bloch

THE WIND THAT BLOWS THROUGH ME

I feel the hand of God inside my hand
when I write said the old woman
I am blown away like a hat
I swear God’s needy hand is inside every atom
waving at us hoping we’ll wave back

Sometimes I feel the presence
of the goddess inside me said the dark red tulip
and sometimes I see her
waltzing in the world around me
skirts flying though everything looks still

It doesn’t matter whether you call the thing
God or goddess those are only words
said the dog panting after a run through the park
and a sprint after a squirrel
theology is bunk but the springtime wind is real
Bloom in Reverse

Teresa Leo

“Clarity of feeling and insight still fight the battle for ‘hipness’ in American poetry, but Teresa Leo makes a large cut into the cold caverns of conceptualism by chronicling a friend’s suicide in a way that feels breathless and moving. Such amplitude and precision masterfully locate love and grief, making Bloom in Reverse a new frontier for being in the world and surviving.”—Major Jackson

“The nobility of Teresa Leo’s poems is that they are not disposed to hide from the dark—rather, they display a mind that tends toward obsession and brooding, that works against fatality like fingers at a knot. The firm, attentive mind on display and the lucid unfolding of the poems are the life instinct seeking and finding its way through again and again. Love and beauty are the argument, but they don’t win easily. Bloom in Reverse works through elegy toward survival with moving persistence, both driven and compelling.”—Tony Hoagland

“Teresa Leo’s Bloom in Reverse remembers a friend lost too soon, attempts to ‘disremember’ a callous lover, and emerges beautiful and wise, with unexpected, true connection. Couplets, haiku, fragments, and a sestina shape the elegiac fury and grief surrounding loss and obsession, each deepening and sometimes reversing memory. These poems serve as an honest homage to female camaraderie, as well as the sly and unpredictable nature of romantic love. Leo’s voice is honest and mesmerizing, both social—Tilt-A-Whirl and Skee-Ball and online dating—and inward—trapped inside a house for a month with only a wretched fly. She is a passionate and profoundly lyrical storyteller.”—Denise Duhamel

SUICIDE IS A MIND STRIPPING PETALS OFF FLOWERS

Not roses or carnations, chrysanthemums or tulips. For her, Gerbera daisies, not because of the thirty species, the fifth-most cut flower in the world, their heads perfect halos of dazzling colors that draw even the darkest of minds, but because each flower is made of hundreds of smaller flowers, and so there is no single bloom that provides more chance, extends the game of He Loves Me, He Loves Me Not. Compelling is the urge to work around the center, dismantle a thing of beauty into the least of its parts. How it finishes depends on sheer luck, a numbers game of odds and evens that often ends badly: if I could, I’d have planted a bed of flowers in her head to elongate the game, increase her chances, or hope that one sturdy bloom would seed and take root, spawn continuous subdivisions of itself to keep her plucking away at a Möbius strip of a garden that would end to begin again. But she only had the one flower. With it, she climbed the tallest mountain and looked out over the edge, her mind tearing at the petals, each dark thought a synapse, an impulse held and then released, held and released, until only the stalk remained— I might, I might not, I just might.
On the Street of Divine Love
New and Selected Poems

Barbara Hamby

“Barbara Hamby’s poems are wild, outspoken, seriously funny, motor-mouth rambles that take us through hoops of association to places both unexpected and unimpeachable. This collection offers a generous helping of poems so crackling with references and busy with verbal energy you might feel them buzzing in your hands.”—Billy Collins

“Whether On the Street of Divine Love is the best book of poems in the world will long be debated by literary scholars (some stuffed shirts still put forth The First Folio or a Goldbarth title) but surely it is the world: snazzily beatific, unashamedly carnal, at sumptuous ease with both the down-home blues and the intellectual high life, sometimes porch sitting and sometimes globe-trotting, and always in love with life and with a multiplex language that proves the love, this book is a true-blue spinning planet; maybe there are nine in our system after all!”

—Albert Goldbarth

“On the Street of Divine Love bursts with Barbara Hamby’s signature wit and verbal twists. If language were an Olympic sport—and why is it not?—Hamby would bring home the gold in bungee-jumping bobsledding, boogie-woogie boxing, and soul-searching curling. Her poems sparkle with their top-notch surfaces, then bring us deep into the gusto of life, the painful and ecstatic truths. Readers will want to linger On the Street of Divine Love.”—Denise Duhamel

MAMBO CADILLAC

Drive me to the edge in your Mambo Cadillac,
turn left at the graveyard and gas that baby, the black
night ringing with its holy roller scream. I’ll clock
you on the highway at three a.m., brother, amen, smack
the road as hard as we can, because I’m gonna crack
the world in two, make a hoodoo soup with chicken necks,
a gumbo with a plutonium roux, a little snack
before the dirt and jalapeño stew that will shock
the skin right off your slinky hips, Mr. I’m-not-stuck
in-a-middle-class-prison-with-someone-I-hate sack
of blues. Put on your highwire shoes, Mr. Right, and stick
with me. I’m going nowhere fast, the burlesque
queen of this dim scene, I want to feel the wind, the Glock
in my mouth, going south, down-by-the-riverside shock
of the view. Take me to Shingles Fried Chicken Shack
in your Mambo Cadillac. I was gone, but I’m back
for good this time. I’ve taken a shine to daylight. Crank
up that radio, baby, put on some dance music
and shake your moneymaker, honey, rev it up to mach
two. I’m talking to you, Mr. Magoo. Sit up, check
out that blonde with the leopard print tattoo. O she’ll lick
the sugar right off your doughnut and bill you, too, speak
French while she do the do. Parlez-vous français? Okay, pick
me up tonight at ten in your Mambo Cadillac
cause we got a date with the devil, so fill the tank
with high-octane rhythm and blues, sugar cane, and shark
bait, too. We got some miles to cover, me and you, think
Chile, Argentina, Peru. Take some time off work;
we’re gonna be gone a lot longer than a week
or two. Is this D-day or Waterloo? White or black—
it’s up to you. We’ll be in Mexico tonight. Pack
a razor, pack some glue. Things fall apart off the track,
and that’s where we’ll be, baby, in your Mambo Cadillac,
cause you’re looking for love, but I’m looking for a wreck.
Imperial

George Bilgere

“Concerned with life’s smallest and largest questions, Imperial scans the past for clues of how best to navigate the future. Tracing the arc of the baby boomer generation from cradle to grave, Bilgere’s poems paint a picture of American life that is equal parts sadness, matter-of-factness, and hilarity. Their ability to incorporate humor is both surprising and fresh—especially as they tackle subjects such as aging, suburban routine, and the rise and subsequent fall of post–Second World War America.”
—Dorianne Laux

“Cheeky nephew of Billy Collins, brash blunt brother of Tony Hoagland, George Bilgere writes the poetry of frontal candor about desire, nostalgia, and sweet sad vanity. He’s not just easy but defiantly easy to read. The rest of us professor poet guys maybe better give up writing funny ruefully about our typical lucky lives, because Bilgere has the territory so well covered.”
—Mark Halliday

“In Imperial George Bilgere gives us the ‘shared mystery / of being human / on this dark little planet,’ with the perfect pacing and wicked aplomb of a comic raconteur. His wry observations of people—at home, in the neighborhood, at the university—purr with buttered irony. And then we feel the claws below the charm, and deeper beneath that, a sadness that won’t be laughed away.”
—Elton Glaser

BASAL CELL

The sun is still burning in my skin even though it set half-an-hour ago, and Cindy and Bob and Bev and John are pulling on their sweatshirts and gathering around the fire pit.

John hands me a cold one and now Bev comes into my arms and I can feel the sun’s heat, and I taste the Pacific on her cheek.

I am not in Vietnam, nor is John or Bob, because our deferments came through, and we get to remain boys for at least another summer like this one in Santa Cruz, surfing the afternoons in a sweet blue dream I’m remembering now, as the nurse puts my cheek to sleep, and the doctor begins to burn those summers away.

GEORGE BILGERE is the author of five previous poetry collections, most recently The White Museum, which was chosen by Alicia Suskin Ostriker for the Autumn House poetry series. His third book, The Good Kiss, was selected by Billy Collins to win the University of Akron Poetry Award. He has won numerous other awards, including the Midland Authors Award, the May Swenson Poetry Award, and a Pushcart Prize. Bilgere is the recipient of grants from the Witter Bynner Foundation, the National Endowment for the Arts, the Fulbright Commission, and the Ohio Arts Council. His poems have appeared in numerous anthologies and journals, including Poetry, Ploughshares, the Kenyon Review, Fulcrum, and The Best American Poetry series.

Paul Merchant is the former director of the William Stafford Archives at the Aubrey R. Watzek Library, Lewis & Clark College. He is the author of several poetry collections including Bone from a Stag’s Heart and Some Business of Affinity. He coedited, with Vincent Wixon, The Answers Are Inside the Mountains: Meditations on the Writing Life and Crossing Unmarked Snow: Further Views on the Writer’s Vocation.

William Stafford (1914-1993) was one of the United States’ foremost poets and teachers. Author of more than sixty volumes of poetry and recipient of the National Book Award for Traveling through the Dark, Stafford served as the United States Poet Laureate and as Oregon’s Poet Laureate. Among his many honors, Stafford was the recipient of a Shelley Memorial Award, a Guggenheim Fellowship, and a Western States Lifetime Achievement Award in Poetry.

What if you could stun everyone into having the same good dream: that’s what a literary work accomplishes, momentarily.

Maybe a need has made me “intellectual”:—the need to turn like a terrier on any assertion, and worry it till it comes level with all the context I can find.

Many things true when said, the world makes untrue.

His trouble is that he has lived according to principles instead of according to how he feels.

(Now he doesn’t know how he feels.)
Producing Good Citizens

Literacy Training in Anxious Times

Amy J. Wan

“A fitting reminder of the ways higher education has served as a training ground for particular kinds of literacy and citizenship. Using archival research from various literacy training sites, Wan shows how historically, literacy has served as a tool to shape citizenship in response to societal shifts, and by treating the actualization of citizenship as the responsibility of the individual, literacy training risks reinforcing rather than mitigating existing legal, economic, and cultural exclusions.”

—Bruce Horner, University of Louisville

“A first-rate work. The topic is timely and Amy J. Wan makes a genuine contribution to composition and writing studies by complicating ideas of citizenship that are floating around the field (the ‘ambient awareness’ that she notes). Wan has a big and important set of questions that motivates the specificity of her empirical studies.”

—John Trimbur, Emerson College

Recent global security threats, economic instability, and political uncertainty have placed great scrutiny on the requirements for U.S. citizenship. The stipulation of literacy has long been one of these criteria. In Producing Good Citizens, Amy J. Wan examines the historic roots of this phenomenon, looking specifically to the period just before World War I, up until the Great Depression. During this time, the United States witnessed a similar anxiety over the influx of immigrants, economic uncertainty, and global political tensions.

Early on, educators bore the brunt of literacy training, while also being charged with producing the right kind of citizens by imparting civic responsibility and a moral code for the workplace and society. Literacy quickly became the credential to gain legal, economic, and cultural status. In her study, Wan defines three distinct pedagogical spaces for literacy training during the 1910s and 1920s: Americanization and citizenship programs sponsored by the federal government, union-sponsored programs, and first year university writing programs. Wan also demonstrates how each literacy program had its own motivation: the federal government desired productive citizens, unions needed educated members to fight for labor reform, and university educators looked to aid social mobility.

Citing numerous literacy theorists, Wan analyzes the correlation of reading and writing skills to larger currents within American society. She shows how early literacy training coincided with the demand for laborers during the rise of mass manufacturing, while also providing an avenue to economic opportunity for immigrants. This fostered a rhetorical link between citizenship, productivity, and patriotism. Wan supplements her analysis with an examination of citizen training books, labor newspapers, factory manuals, policy documents, public deliberations on citizenship and literacy, and other materials from the period to reveal the goal and rationale behind each program.

Wan relates the enduring bond of literacy and citizenship to current times, by demonstrating the use of literacy to mitigate economic inequality, and its lasting value to a productivity-based society. Today, as in the past, educators continue to serve as an integral part of the literacy training and citizen-making process.
Renovating Rhetoric in Christian Tradition

Edited by Elizabeth Vander Lei, Thomas Amorose, Beth Daniell, and Anne Ruggles Gere

“This volume offers a powerful and much needed reminder to scholars in our field—as instructors and citizens—that religiously informed and motivated rhetors can and should be understood in the full complexity of their accomplishments.”
—Patricia Bizzell, College of the Holy Cross

“This while rhetoric and religion have always had a lot to offer each other, scholars in both fields have only recently begun to say what that involves. This collection of new and established voices marks a welcome advance in showing how this exciting challenge can be met in our own time.”
—Walter Jost, University of Virginia

Throughout history, determined individuals have appropriated and reconstructed rhetorical and religious resources to create effective arguments. In the process, they have remade both themselves and their communities. This edited volume offers notable examples of these reconstructions, ranging from the formation of Christianity to questions about the relationship of religious and academic ways of knowing.

The initial chapters explore historic challenges to Christian doctrines and gender roles. Contributors examine Mormon women’s campaigns for the recognition of their sect, women’s suffrage, and the statehood of Utah; the Seventh-day Adventist challenge to the mainstream designation of Sunday as the Sabbath; a female minister who confronted the gendered tenets of early Methodism and created her own sacred spaces; women who, across three centuries, fashioned an apostolic voice of humble authority rooted in spiritual conversion; and members of the Woman’s Foreign Missionary Society of the Methodist Episcopal Church, who redefined notions of women’s intellectual capacity and appropriate fields for work from the Civil War through World War II.

Considering contemporary learning environments, other contributors explore resources that can help faculty and students of composition and rhetoric consider more fully the relations of religion and academic work. These contributors call upon the work of theologians, philosophers, and biblical scholars to propose strategies for building trust through communication.

The final chapters examine the writings of Apostle Paul and his use of Jewish forms of argumentation and provide an overarching discussion of how the Christian tradition has resisted rhetorical renovation, and in the process, missed opportunities to renovate spiritual belief.
Plateau Indian Ways with Words
The Rhetorical Tradition of the Tribes of the Inland Pacific Northwest

Barbara Monroe

“What’s new is this book’s focus on a specific American Indian culture and that culture’s rhetorical tradition. Monroe makes an effective bridge between the work of scholars in American Indian studies and scholarship in composition and communication studies. In a general sense, the value of Plateau Indian Ways with Words is its overarching movement toward rhetorical and communicative inclusivity. More specifically, Monroe provides a template for educators who serve American Indian communities on how to identify culturally specific rhetorical patterns.”

—Ernest Stromberg, California State University, Monterey Bay

“What if Indians used this compelling, complicated tool to advance their interests, promote an idea, rethink (or reclaim) their values; or what if they wrote simply because they enjoyed their literacy, as so many human beings have done before and since? Barbara Monroe has written an insightful and compelling book that starts from these latter questions rather than scouring the Native text for signs of oral traditional resistance or, conversely, proof of assimilation. Her subjects, Plateau Indian students, use alphabetic writing in English in ways that do not threaten their identities or cultures so much as protect and even advance them in the way of a tool. . . . [They] are engaged in survival, not tragic assimilation or defiant resistance to the written word. . . . Because they seem more focused on life than death, they give me no small amount of hope.”

—Scott Lyons, University of Michigan, Ann Arbor, from the foreword

In Plateau Indian Ways with Words, Barbara Monroe makes visible the arts of persuasion of the Plateau Indians, whose ancestral grounds stretch from the Cascades to the Rockies, revealing a chain of cultural identification that predates the colonial period and continues to this day. Culling from hundreds of student writings from grades 7-12 in two reservation schools, Monroe finds that students employ the same persuasive techniques as their forebears, as evidenced in dozens of post-conquest speech transcriptions and historical writings. These persuasive strategies have survived not just across generations, but also across languages from Indian to English and across multiple genres from telegrams and Supreme Court briefs to school essays and hip hop lyrics.

Anecdotal evidence, often dramatically recreated; sarcasm and humor; suspended or unstated thesis; suspenseful arrangement; intimacy with and respect for one’s audience as co-authors of meaning—these are among the privileged markers in this particular indigenous rhetorical tradition. Such strategies of personalization, as Monroe terms them, run exactly counter to Euro-American academic standards that value secondary, distant sources; “objective” evidence; explicit theses; “logical” arrangement. Not surprisingly, scores for Native students on mandated tests are among the lowest in the nation.

While Monroe questions the construction of this so-called achievement gap on multiple levels, she argues that educators serving Native students need to seek out points of cultural congruence, selecting assignments and assessments where culturally marked norms converge, rather than collide. New media have opened up many possibilities for this kind of communicative inclusivity. But seizing such opportunities is predicated on educators, first, recognizing Plateau Indian students’s distinctive rhetoric, and then honoring their sovereign right to use it. This book provides that first step.
Rhetoric in American Anthropology
Gender, Genre, and Science
Risa Applegarth

“In the early twentieth century, the field of anthropology transformed itself from the “welcoming science,” uniquely open to women, people of color, and amateurs, into a professional science of culture. The new field grew in rigor and prestige but excluded practitioners and methods that no longer fit a narrow standard of scientific legitimacy. In *Rhetoric in American Anthropology*, Risa Applegarth traces the “rhetorical archeology” of this transformation in the writings of early women anthropologists. Applegarth examines the crucial role of ethnographic genres in determining scientific status and recovers the work of marginalized anthropologists who developed alternative forms of scientific writing.

Applegarth analyzes scores of ethnographic monographs to demonstrate how early anthropologists intensified the constraints of genre to define their community and limit the aims and methods of their science. But in the 1920s and 1930s, professional researchers sidelined by the academy persisted in challenging the field’s boundaries, developing unique rhetorical practices and experimenting with alternative genres that in turn greatly expanded the epistemology of the field. Applegarth demonstrates how these writers’ folklore collections, ethnographic novels, and autobiographies of fieldwork experiences reopened debates over how scientific knowledge was made: through what human relationships, by what bodies, and for what ends. Linking early anthropologists’ ethnographic strategies to contemporary theories of rhetoric and composition, *Rhetoric in American Anthropology* provides a fascinating account of the emergence of a new discipline and reveals powerful intersections among gender, genre, and science.”

—Rogers P. Hall, Vanderbilt University

“Applegarth’s provocative account of genre formation challenges our understanding of genre, professionalization and scientific discipline formation. Scholars of anthropology, scientific rhetoric, and gender and race studies will value Applegarth’s recovery of three powerful early genres and the writers who produced them.”

—Brent Henze, East Carolina University
Power on the Hudson
Storm King Mountain and the Emergence of Modern American Environmentalism

Robert D. Lifset

“Power on the Hudson is a first-rate piece of scholarship. Lifset has thoroughly mined a rich variety of primary sources and also draws on a series of fascinating personal interviews. The book is balanced in its presentation and convincing in its conclusions. It demonstrates a level of scholarly maturity that historians always seek but seldom achieve in their first books. It is an excellent contribution to the literature on environmental and energy history.”
—J. Samuel Walker, author of Three Mile Island: A Nuclear Crisis in Historical Perspective

“Lifset’s study is comprehensive and well-researched, integrating legal, ecological, political, and environmental issues that offer insight into Storm King’s significance. The analysis is nicely situated within the important developments of the environmental movement, of New York State politics, and of the efforts of grassroots groups. Interviews with those involved add a depth of understanding as well.”
—Kimberly A. Jarvis, Doane College

The beauty of the Hudson River Valley was a legendary subject for artists during the nineteenth century. They portrayed its bucolic settings and humans in harmony with nature as the physical manifestation of God’s work on earth. More than a hundred years later, those sentiments would be tested as never before.

In the fall of 1962, Consolidated Edison of New York, the nation’s largest utility company, announced plans for the construction of a pumped-storage hydroelectric power plant at Storm King Mountain on the Hudson River, forty miles north of New York City. Over the next eighteen years, their struggle against environmentalists would culminate in the abandonment of the project.

Robert D. Lifset offers an original case history of this monumental event in environmental history, when a small group of concerned local residents initiated a landmark case of ecology versus energy production. He follows the progress of this struggle, as Con Ed won approvals and permits early on, but later lost ground to environmentalists who were able to raise questions about the potential damage to the habitat of Hudson River striped bass.

Lifset uses the struggle over Storm King to examine how environmentalism changed during the 1960s and 1970s. He also views the financial challenges and increasingly frequent blackouts faced by Con Ed, along with the pressure to produce ever-larger quantities of energy.

As Lifset demonstrates, the environmental cause was greatly empowered by the fact that through this struggle, for the first time, environmentalists were able to gain access to the federal courts. The environmental cause was also greatly advanced by adopting scientific evidence of ecological change, combined with mounting public awareness of the environmental consequences of energy production and consumption. These became major factors supporting the case against Con Ed, spawning a range of new local, regional, and national environmental organizations and bequeathing to the Hudson River Valley a vigilant and intense environmental awareness. A new balance of power emerged, and energy companies would now be held to higher standards that protected the environment.
Toxic Airs
Body, Place, Planet in Historical Perspective

Edited by James Rodger Fleming and Ann Johnson

“‘All that is solid melts into air,’ wrote Marx and Engels, evoking a sense of air as a medium where things disappear, evaporate, and lose their impact. In Toxic Airs, the contributors convincingly argue otherwise, that air is substantial. This rich and diverse interdisciplinary exploration of the history, culture, and science of air and atmosphere makes visible the complex relationship of humans and environment.”

—Finn Arne Jørgensen, Umeå University, Sweden

Toxic Airs brings together historians of medicine, environmental historians, historians of science and technology, and interdisciplinary scholars to address atmospheric issues at a spectrum of scales from body to place to planet. The chapters analyze airborne and atmospheric threats posed to humans. The contributors demonstrate how conceptions of toxicity have evolved over many centuries and how humans have both created and mitigated toxins in the air.

Specific topics discussed include medieval beliefs in the pestilent breath of witches, malarial theory in India, domestic and military use of tear gas, Gulf War Syndrome, Los Angeles smog, automotive emissions control, the epidemiological effects of air pollution, trans-boundary air pollution, ozone depletion, the contributions of contemporary artists to climate awareness, and the toxic history of carbon “die” oxide. Overall, the essays provide a wide-ranging historical study of interest to students and scholars of many disciplines.
Designing Tito’s Capital
Urban Planning, Modernism, and Socialism in Belgrade

Brigitte Le Normand

“A razor-sharp analysis of how socialism and modernism intertwined in postwar Eastern Europe. Le Normand has written a smart, incisive history of modern design and planning in a little known capital city.”
—Rosemary Wakeman, Fordham University

The devastation of World War II left the Yugoslavian capital of Belgrade in ruins. Communist Party leader Josip Broz Tito saw this as a golden opportunity to recreate the city through his own vision of socialism. In Designing Tito’s Capital, Brigitte Le Normand analyzes the unprecedented planning process called for by the new leader, and the determination of planners to create an urban environment that would benefit all citizens.

Led first by architect Nikola Dobrović and later by Miloš Somborski, planners blended the predominant school of European modernism and the socialist principles of efficient construction and space usage to produce a model for housing, green space, and working environments for the masses. A major influence was modernist Le Corbusier and his Athens Charter published in 1943, which called for the total reconstruction of European cities, transforming them into compact and verdant vertical cities unfettered by slumlords, private interests, and traffic congestion. As Yugoslavia transitioned toward self-management and market socialism, the functionalist district of New Belgrade and its modern living were lauded as the model city of socialist man.

The glow of the utopian ideal would fade by the 1960s, when market socialism had raised expectations for living standards and the government was eager for inhabitants to finance their own housing. By 1972, a new master plan emerged under Aleksandar Đorđević, fashioned with the assistance of American experts. Espousing current theories about systems and rational process planning and using cutting edge computer technology, the new plan left behind the dream for a functionalist Belgrade and instead focused on managing growth trends. While the public resisted aspects of the new planning approach that seemed contrary to socialist values, it embraced the idea of a decentralized city connected by mass transit.

Through extensive archival research and personal interviews with participants in the planning process, Le Normand’s comprehensive study documents the evolution of ‘New Belgrade’ and its adoption and ultimate rejection of modernist principles, while also situating it within larger continental and global contexts of politics, economics, and urban planning.
Architecture, Politics, and Identity in Divided Berlin

Emily Pugh

“An impressive tour de force through the contested terrain of architecture in divided Berlin. Drawing on archival sources and architectural debates, social and urban histories, and feature films and newsreels, Pugh does an excellent job in reconstructing the city’s postwar architectural history as an ongoing dialogue over definitions of space, place, and identity during the Cold War era and beyond. A model of interdisciplinary work!”
—Sabine Hake, author of Topographies of Class

“In this interesting and informative book, Emily Pugh explores the political and cultural meaning of architecture and urban design in West and East Berlin. Her account of West Berlin’s State Library and East Berlin’s Palace of Culture brilliantly blends aesthetic and ideological analysis. Pugh’s study is an important contribution to the growing literature on the cultural history of the Cold War.”
—James Sheehan, Stanford University

“Pugh places us atop the Berlin Wall, from where we can see the relationship between the cities on either side of it. Set against a comprehensive discussion of Berlin before the wall was built, her rich examples show how architecture shaped the physical and cultural dualities of one of the twentieth century’s most important cities.”
—Wallis Miller, University of Kentucky

On August 13, 1961, under the cover of darkness, East German authorities sealed the border between East and West Berlin using a hastily constructed barbed wire fence. Over the next twenty-eight years, the Berlin Wall served as an ever-present and seemingly permanent physical and psychological divider in this capital city, and between East and West during the Cold War. Similarly, stark polarities arose in nearly every aspect of public and private life, perhaps nowhere more apparent than in the built environment.

In Architecture, Politics, and Identity in Divided Berlin, Emily Pugh provides an original comparative analysis of selected works of architecture and urban planning in East and West Berlin during the “Wall era,” to reveal the importance of these structures to the formation of political, cultural, and social identities. Pugh uncovers the roles played by organizations such as the Foundation for Prussian Cultural Heritage in West Germany and the East German Building Academy in conveying the preferred political narrative of their respective states through constructed spaces. She also provides an overview of architectural works prior to the Wall era, to show the precursors for design aesthetics in Berlin at large, and also considers projects in the post-Wall period, to demonstrate the ongoing effects of the Cold War.

Pugh examines representations of architectural works in exhibits, film, journals, magazines, newspapers, and other media, and discusses the effectiveness of planners’ attempts to ‘win the hearts and minds’ of the public. Ideas of home, belonging, community, and nationalism were common underlying themes on both sides of the wall, and instrumental to the construction of cultural and physical landscapes.

Overall, Architecture, Politics, and Identity in Divided Berlin offers a compelling case study of a divided city poised at the precipice between the world’s most dominant political and ideological forces, and the effort expended by each side to sway the tide of public opinion through the built environment.
The Rise and Fall of Belarusian Nationalism, 1906–1931

Per Anders Rudling

“Rudling’s study is important. His objective is to trace the roots of the Belarusian national movement in the interstices of the political rivalries between Poland, Lithuania, and the Soviet Union in the 1920s. He argues that both the successes and eventual demise of the original ‘Belorussian nationalist movement’ had far more to do with the actions of non-Belorussian actors; that Belarusian ‘national awakeners’ became pawns in larger power struggles between its neighbors. The framing of the history between Poland, Lithuania, and the USSR is an inspired stroke, and Rudling has organized the book very intelligently.”
—Kate Brown, University of Maryland, Baltimore County

Modern Belarusian nationalism emerged in the early twentieth century during a dramatic period that included a mass exodus, multiple occupations, seven years of warfare, and the partition of the Belarusian lands. In this original history, Per Anders Rudling traces the evolution of modern Belarusian nationalism from its origins in late imperial Russia to the early 1930s.

The revolution of 1905 opened a window of opportunity, and debates swirled around definitions of ethnic, racial, or cultural belonging. By March of 1918, a small group of nationalists had declared the formation of a Belarusian People’s Republic (BNR), with territories based on ethnographic claims. Less than a year later, the Soviets claimed roughly the same area for a Belarusian Soviet Socialist Republic (BSSR). Belarusian statehood was declared no less than six times between 1918 and 1920. In 1921, the treaty of Riga officially divided the Belarusian lands between Poland and the Soviet Union. Polish authorities subjected Western Belarus to policies of assimilation, alienating much of the population. At the same time, the Soviet establishment of Belarusian-language cultural and educational institutions in Eastern Belarus stimulated national activism in Western Belarus. Sporadic partisan warfare against Polish authorities occurred until the mid-1920s, with Lithuanian and Soviet support. On both sides of the border, Belarusian activists engaged in a process of mythmaking and national mobilization. By 1926 Belarusian political activism had peaked, but then waned when coups d’états brought authoritarian rule to Poland and Lithuania. The year 1927 saw a crackdown on the Western Belarusian national movement, and in Eastern Belarus, Stalin’s consolidation of power led to a brutal transformation of society and the uprooting of Belarusian national communists.

As a small group of elites, Belarusian nationalists had been dependent on German, Lithuanian, Polish, and Soviet sponsors since 1915. The geopolitical rivalry provided opportunities, but also liabilities. After 1926, maneuvering this complex and progressively hostile landscape became difficult. Support from Kaunas and Moscow for the Western Belarusian nationalists attracted the interest of the Polish authorities, and the increasingly autonomous republican institutions in Minsk became a concern for the central government in the Kremlin.

As Rudling shows, Belarus was a historic battleground that served as a political tool, borderland, and buffer zone between greater powers. Nationalism arrived late, was limited to a relatively small elite, and was suppressed in its early stages. The tumultuous process, however, established the idea of Belarusian statehood, left behind a modern foundation myth, and bequeathed the institutional framework of a proto-state, all of which resurfaced as building blocks for national consolidation when Belarus gained independence in 1991.
The Holocaust in the East
Local Perpetrators and Soviet Responses

Edited by Michael David-Fox, Peter Holquist, and Alexander M. Martin

“This valuable collection, the result of foresight by its outstanding editors, is an important milestone on the way towards a fuller scholarly understanding of the Holocaust in the East—and thus of the Holocaust itself.”

—Timothy Snyder, Yale University

“Silence has many causes: shame, embarrassment, ignorance, a desire to protect. The silence that has surrounded the atrocities committed against the Jewish population of Eastern Europe and the Soviet Union during World War II is particularly remarkable given the scholarly and popular interest in the war. It, too, has many causes—of which antisemitism, the most striking, is only one. When, on July 10, 1941, in the wake of the German invasion of the Soviet Union, local residents enflamed by Nazi propaganda murdered the entire Jewish population of Jedwabne, Poland, the ferocity of the attack horrified their fellow Poles. The denial of Polish involvement in the massacre lasted for decades.

Since its founding, the journal Kritika: Explorations in Russian and Eurasian History has led the way in exploring the East European and Soviet experience of the Holocaust. This volume combines revised articles from the journal and previously unpublished pieces to highlight the complex interactions of prejudice, power, and publicity. It offers a probing examination of the complicity of local populations in the mass murder of Jews perpetrated in areas such as Poland, Ukraine, Bessarabia, and northern Bukovina and analyzes Soviet responses to the Holocaust.

Based on Soviet commission reports, news media, and other archives, the contributors examine the factors that led certain local residents to participate in the extermination of their Jewish neighbors; the interaction of Nazi occupation regimes with various sectors of the local population; the ambiguities of Soviet press coverage, which at times reported and at times suppressed information about persecution specifically directed at the Jews; the extraordinary Soviet efforts to document and prosecute Nazi crimes and the way in which the Soviet state’s agenda informed that effort; and the lingering effects of silence about the true impact of the Holocaust on public memory and state responses.
Rethinking Community from Peru

The Political Philosophy of José María Arguedas

Irina Alexandra Feldman

“...a highly conflicted figure. As a mestizo, both European and Quechua blood ran through his veins and into his cosmology and writing. Arguedas’s Marxist influences and ethnographic work placed him in direct contact with the subalterns he would champion in his stories. His exposés of the conflicts between Indians and creoles, and workers and elites were severely criticized by his contemporaries, who sought homogeneity in the nation-building project of Peru.

In Rethinking Community from Peru, Irina Alexandra Feldman examines the deep political connotations and current relevance of Arguedas’s fiction to the Andean region. Looking principally to his most ambitious and controversial work, All the Bloods, Feldman analyzes Arguedas’s conceptions of community, political subjectivity, sovereignty, juridical norm, popular actions, and revolutionary change. She deconstructs his particular use of language, a mix of Quechua and Spanish, as a vehicle to express the political dualities in the Andes. As Feldman shows, Arguedas’s characters become ideological speakers and the narrator’s voice is often absent, allowing for multiple viewpoints and a powerful realism. Feldman examines Arguedas’s other novels to augment her theorizations, and grounds her analysis in a dialogue with political philosophers Walter Benjamin, Jean-Luc Nancy, Carl Schmitt, Jacques Derrida, Ernesto Laclau, and Álvaro García-Linera, among others.

In the current political climate, Feldman views the promise of Arguedas’s vision in light of Evo Morales’s election and the Bolivian plurality project recognizing indigenous autonomy. She juxtaposes the Bolivian situation with that of Peru, where comparatively limited progress has been made towards constitutional recognition of the indigenous groups. As Feldman demonstrates, the prophetic relevance of Arguedas’s constructs lie in their recognition of the sovereignty of all ethnic groups and their coexistence in the modern democratic nation-state, in a system of heterogeneity through autonomy—not homogeneity through suppression. Tragically for Arguedas, it was a philosophy he could not reconcile with the politics of his day, or from his position within Peruvian society.
In the Illuminated Dark
Selected Poems of Tuvia Ruebner

Translated and Introduced by Rachel Tzvia Back

“Tuvia Ruebner is one of the major Israeli poets of his generation, and an indispensable voice of modern Jewish experience. Like Paul Klee’s angels, about whom he writes so beautifully, he comes to us ‘entangled and honed, burgeoning inward.’ His poems are postcards which seem to have arrived years after they were sent, yet they bear the immediate historicity and intimate lyricism of an elegy composed at the moment of loss. Brilliantly rendered into English by Rachel Tzvia Back, Ruebner’s poetry continually reminds us of ‘All this beauty / Despite despite.’”
—Norman Finkelstein, author of On Mount Vision: Forms of the Sacred In Contemporary American Poetry

“Ruebner’s deeply felt, carefully made, utterly necessary poems, many of them broken-hearted elegies and devastating litanies, are balanced on the edge of an abyss. The losses keep rising up; they are impossible to repress. And yet, this cosmopolitan singer, this inheritor of the German lyric, keeps turning to art for consolation, to poetry itself, to the ancient act of making. What a great gift Rachel Tzvia Back has given us by bringing from Hebrew into English these mournful human poems, these guilty survivals, which look into the abyss and rescue beauty from oblivion.”
—Edward Hirsch, President, John Simon Guggenheim Memorial Foundation

“Ruebner’s moving poems, beautifully translated by Rachel Tzvia Back, transform the dark matter of personal loss and history into cosmologies of light and clarity. They shine there besides those of his contemporaries, Amichai, Pagis, and Carmi. In a late poem Ruebner asks: ‘what would we do with the hunger for the right words.’ This collection is a profound and powerful answer. A marvelous gift has been given to us readers of English.”
—Michael Heller, author of The Constellation Is A Name: Collected Poems 1965–2010

The poetry of Tuvia Ruebner offers us an exquisite and indispensable voice of the twentieth century. Personal loss and the historical devastation of the Holocaust inform all of his work. Rachel Tzvia Back’s translations are beautifully attuned to the Hebrew originals. This first-ever bilingual edition gives readers in both Hebrew and English access to stunning poetry that insists on shared humanity across all border lines and divides.

TESTIMONY

I exist in order to say

this house is not a house,
place of confiscations, parched rock, fear
there by the central square, did I say central square?
Paved wilderness.

I exist in order to say

this road is not a road,
cling to by its travelers, ascending on dream’s rust
from the forest, the sand mountain where
I walk, there, who is walking? There where I used to
walk, a child in the sun
of cessation, with outstretched arms, searching
and searching for my father’s face my mother’s

I exist in order to say

these are the crossbeams and chronicles
of my parents, coal,
ash, wind
of my sister in my hair blowing
back and back, a night wind

in my day I exist in order to say
to their nighttime voices yes, yes to their weeping, yes
to the lost in their house of abeyance, to the falling from its wall’s shadows
on the fear in my voice saying yes
in the emptiness.
The Classification of Sex
Alfred Kinsey and the Organization of Knowledge
Donna J. Drucker

“...The most substantial book-length study of Kinsey’s research currently available in the field of science studies. It contributes a new perspective to a well-researched field, which is not that easy to achieve. A great scholarly accomplishment and a pleasure to read.”
—Stefan Bargheer, University of California, Los Angeles

“In The Classification of Sex, Drucker delineates Kinsey’s early training, collecting, writings, and teaching in depth, and brings together and integrates conversations from the history of biology and sexuality studies in a way that will benefit readers from a range of fields.”
—Miriam G. Reumann, University of Rhode Island

Alfred C. Kinsey’s revolutionary studies of human sexual behavior are world-renowned. His meticulous methods of data collection, from comprehensive entomological assemblies to personal sex history interviews, raised the bar for empirical evidence to an entirely new level. In The Classification of Sex, Donna J. Drucker presents an original analysis of Kinsey’s scientific career in order to uncover the roots of his research methods. She describes how his enduring interest as an entomologist and biologist in the compilation and organization of mass data sets structured each of his classification projects. As Drucker shows, Kinsey’s lifelong mission was to find scientific truth in numbers and through observation—and to record without prejudice in the spirit of a true taxonomist.

Kinsey’s doctoral work included extensive research of the gall wasp, where he gathered and recorded variations in over six million specimens. His classification and reclassification of *Cynips* led to the speciation of the genus that remains today. During his graduate training, Kinsey developed a strong interest in evolution and the links between entomological and human behavior studies. In 1920, he joined Indiana University as a professor in zoology, and soon published an introductory text on biology, followed by a coauthored field guide to edible wild plants.

In 1938, Kinsey began teaching a noncredit course on marriage, where he openly discussed sexual behavior and espoused equal opportunity for orgasmic satisfaction in marital relationships. Soon after, he began gathering case histories of sexual behavior. As a pioneer in the nascent field of sexology, Kinsey saw that the key to its cogency was grounded in observation combined with the collection and classification of mass data. To support the institutionalization of his work, he cofounded the Institute for Sex Research at Indiana University in 1947. He and his staff eventually conducted over eighteen thousand personal interviews about sexual behavior, and in 1948 he published *Sexual Behavior in the Human Male*, to be followed in 1953 by *Sexual Behavior in the Human Female*.

As Drucker’s study shows, Kinsey’s scientific rigor and his early use of data recording methods and observational studies were unparalleled in his field. Those practices shaped his entire career and produced a wellspring of new information, whether he was studying gall wasp wings, writing biology textbooks, tracing patterns of evolution, or developing a universal theory of human sexuality.
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