



University of Nebraska  
Press Newsletter

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# Why I Write

BY STEVEN WINGATE

I write for two reasons, on two layers, simultaneously. On one layer, my writing is a project of personal discovery unique to my life experience. On the other, it is part of a long-term sociocultural project of witness that I share across time with others who have called themselves writers.

The interplay between these layers forms the core of the literary experience. Literature is not a canon of accepted works or a set of sociocultural histories but an act one participates in as writer and reader. This act is intensely personal, addressing the thorny question of What am I as an individual? while at the same time focusing beyond the self toward the larger, more irascible question of What are we as a species? The act of literature, if sincerely undertaken, interrogates both the individual and the species at once.

My central hope as I write is that I'll bring readers to the center of the same storm that I experience when the words come out of me—a storm that is at once inward-looking and outward-looking. Through this storm, a fixed moment in time, a pattern of image and language that rises from my imagination, becomes accessible to readers at any future moment in time. As Flannery O'Connor writes in *Mystery and Manners*, "The writer operates at a peculiar crossroads where time and place and eternity somehow meet. His problem is to find that location."

My writing is a continuous attempt to bushwhack my way toward that location, and most of the bushwhacking is deeply personal. I slash my way through the thickets of all I've learned and unlearned, all I've seen and wished to un-see, and in so doing try to

understand how I've come to experience life the way that I do. I'm a specific person living at a specific time, trapped inside a single flesh, using language and story to come to terms with failures that I thought were triumphs and triumphs that I thought were failures. By throwing myself into the specificity of each emotional moment in this bushwhacking process, I hope to pull readers into the storm so they can experience it beside me.

But it's not my own bushwhacking that I want readers to experience—it's their own. There's something alchemical about the act of literature that allows this to happen, a distillation of one individual's emotional experience into some essence that can pass through the semi-permeable membrane between author and reader. Writers imagine scenes while they bushwhack through the thicket of their psyches, then put them into language that triggers readers



CONTINUED ON PAGE 2



to remember themselves bushwhacking through their own. It's an extremely efficient transference of emotional material, this literary act, and if I didn't know how much work went into making it happen, I'd call it a kind of magic.

This personal bushwhacking makes up only the first layer of the literary experience, though. The second one involves a collective bushwhacking as humanity asks itself What are we as a species?—a question lurking in the background every time a writer asks What am I as an individual? While the personal search forms the “time and place” axis in Flannery O'Connor's formulation, the collective search forms the “eternity” axis.

All writers bear witness to their own individual lives, while the collective act of literature is the sum total of all writers bearing witness over time. This calls to mind what James Joyce writes, through his protagonist Stephen Dedalus, at the end of *A Portrait of the Artist as a Young Man*: “I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.”

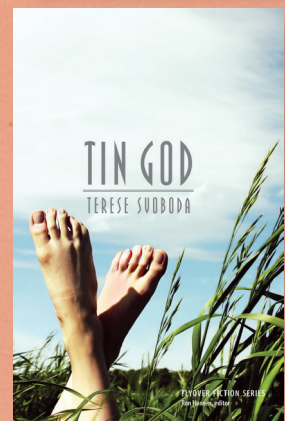
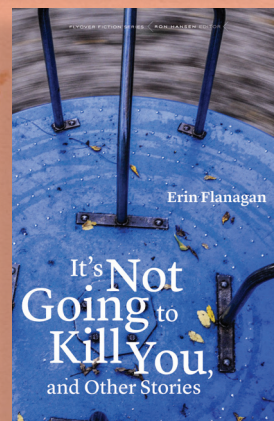
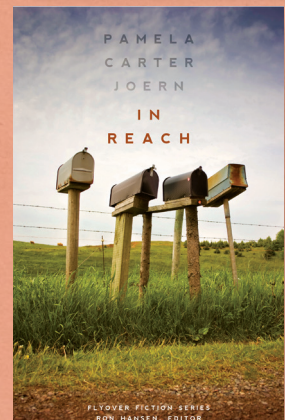
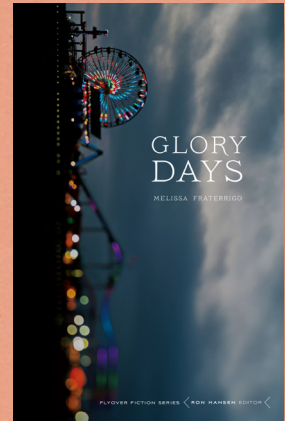
We can see this line as an act of bravado, as if Stephen Dedalus alone had the purity of intention to create a collective human conscience (and this reading may be exactly what Joyce had in mind). But we can also read it as Stephen Dedalus committing himself to a life of literature that he shares with other writers who come before and after him—from the Sumerian authors of the first known literary texts four thousand years ago to the last author penning the very last line on earth. The collective human conscience is continuously being formed and re-formed by one writer after another, each adding to this second layer of literature specific moments of witness, bound by time and place and recorded in language for readers to share.

It's a perfect cycle, a perfect storm. The literary experience, whether we're engaged in it as writers or readers, is simultaneously within us and beyond us. We can't control either layer, but are enmeshed in both at once. This simultaneous engagement shows us what it means to be ourselves and what it means to be human. That's why I read, and that's why I write.

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STEVEN WINGATE is the author of the novel *Of Fathers and Fire*, part of UNP's Flyover Fiction Series, and an associate professor of creative writing at South Dakota State University.

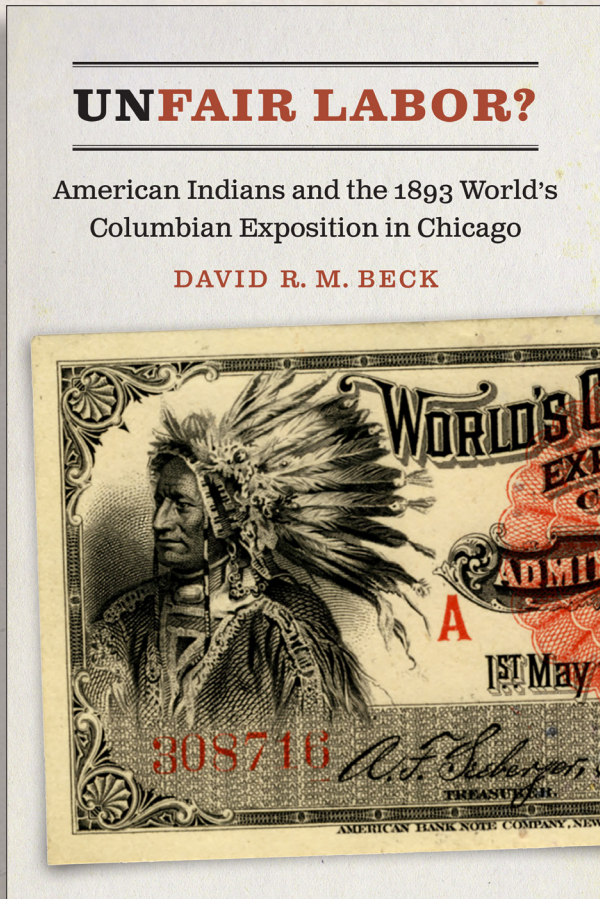
## OTHER RECENT TITLES IN THE FLYOVER FICTION SERIES:





# Behind the Book

by David R. M. Beck, author of *Unfair Labor?: American Indians and the 1893 World's Columbian Exposition in Chicago* and Matthew Bokovoy, UNP Senior Acquisitions Editor, Native American and Indigenous Studies



## DAVID BECK:

More than 30 years ago, thanks to Newberry Library Curator John Aubrey, I read Simon Pokagon's birchbark booklet, "The Red Man's Greeting." This moving plea for the recognition of a rightful place for American Indian people in America's consciousness circulated widely at the 1893 world's fair. (Only later did I learn that he had softened the title from its original "Red Man's Rebuke.") I was an early stage graduate student just learning the joys and frustrations of archival research.

At the time I was preparing an annotated bibliography of local records of the Chicago American Indian community for NAES College (Native American Educational Services), a private Indian-run college headquartered in Chicago. After its publication I shared the bibliography with Potawatomi elders who had moved back to Michigan after having lived in Chicago

for many years. As they were leafing through the book, they stopped at the section about Simon Pokagon and looked up. "Old Simon Pokagon," one of them said wistfully, and they all started telling stories from the community's past. Over coffee and snacks, we spent a wonderful couple of hours as they meandered down memory lane. I had wanted to become a historian, in the words of anthropologist Eric Wolf, to uncover stories of "people without [published] history." That day made me realize I could do that very thing.

When Rosalyn LaPier and I wrote *City Indian*, we devoted a chapter to the 1893 Chicago world's fair. In it, we focused on the activist work of Native participants such as Pokagon who pushed back against the dominant society's perceptions and treatment of them. I realized then that the scholarship on American Indian involvement in the fair focused largely on the portrayal of Indians in their roles at the fair and their responses to those portrayals. It seemed to me there was a larger story to be told, but that book was not the place to tell it.

I began my search for that story in the Harvard University Archives. In the Frederic Ward Putnam Papers I found a trove of documentation regarding the broad variety of roles that American Indians played in relation to the fair. Some made and sold materials from home that were to be displayed in Chicago, some aided the collectors who purchased these materials, and some were collectors for the fair displays themselves. And then, when the fair began, hundreds of American Indians worked as participants. My brief visit to Harvard began a journey to a dozen and a half archival collections where the evidence of Native people making their way in the modern world told a very different story about the fair.

Although I write academic histories, I think of my first audience as people in the communities I am writing about. In *Unfair Labor*, those communities are sprinkled across the United States and Canada and even beyond. I try to tell stories that are meaningful to people in those communities. When I have the opportunity to speak in the communities about which I write, publicly or privately, inevitably stories I have conveyed resonate with people whose families were involved in the events I describe. These stories often serve as jumping off points for people to remember and reflect on their own families' histories.

It's an axiom in tribal communities that Indian country is



small; one can hardly go anywhere without meeting someone who is a relative, or a friend of a relative, or a friend of an acquaintance. Whenever I work in an archive, I come across names of people who I suspect are relatives of people I know. When I share documents I've found with family members, this too elicits stories and memories. When I meet or see people from Indian country, we often discuss the research I am doing. In most tribal communities, family history is deeply entrenched within community history. In conducting research on an event that touched so many Native communities as the 1893 world's fair did, I came across numerous connections to the families of people that I know. It is an indescribable pleasure to be able to share documentation of the historic roles that people played with members of their own families. I am privileged to then gain insight into my own work through the discussions that come from this sharing of knowledge.

People sometimes ask me why my books have appendices with lists of Native people involved in the history I am writing about, even when many of those individuals do not appear in the books' narratives. The answer is that they were part of the history, and this is one way for their family members to stay connected to it. My evidence is the numerous emails and phone calls I have had over the years telling me just that. I have included such appendices again in *Unfair Labor*. I am fortunate that my editors allow me to do this.

When I think how lucky I am to be able to do work that I love and that I believe is meaningful, I often think back to that afternoon in southwestern Michigan, listening to my friends sharing stories of their past, and the places that experience has led me since. Now that I am a seasoned historian I still find the joys I first discovered as a raw graduate student.

#### MATTHEW BOKOVY:

David Beck's *Unfair Labor* represents a recent trend in both Native American and Indigenous studies and American history to understand the experiences of Native American and Indigenous peoples at the Victorian and modern eras' world's fairs in the United States. I had worked with David on two previous books, one about the termination and federal acknowledgment process and the other about Native peoples in Chicago before 1940. I was attracted to David's new project about Native peoples' participation at the world's fair in Chicago in 1893 because it promised to reveal the experiences of Native peoples in an event that heralded a new American empire and the conclusion of the War Against Plains Indians.

Previous historians of world's fairs often focused solely upon images and exhibitions of Native peoples as a vanishing race, portraying them as victims of American westward expansion and imperial progress, vanquished by both colonial settlers and the federal government. This previous generation of historians often complained that the archival and primary

sources on Native and indigenous peoples were "nonexistent," however, subsequent scholars noted that these scholars often did not exert the proper effort to locate and find primary sources on Native and indigenous peoples. Both federal archives and private archives left from world's fairs were rife with such sources. This opened a new opportunity for scholars to weave Native peoples' history into the history of world's fairs.

David's book joins other recent books by Nancy Parezo, Abigail Markwyn, Wendy Katz, Curtis Hinsley, David Wilcox, and other scholars that view the participation of Native peoples at world's fairs as expressions of tribal and cultural sovereignty, economic opportunity, and political advocacy for their nation's people in front of predominantly white audiences. Native peoples worked as performers, janitors, carpenters, cooks, artisans, and other occupations at the world's fairs from the Philadelphia Centennial Exposition in 1876 to the San Francisco Golden Gate International Exposition of 1939-1940. *Unfair Labor* shows the wide range and complexity of Native peoples' experiences at the 1893 Chicago world's fair in fine-grained detail, and it definitively establishes the presence and survival of Native and indigenous peoples in these most popular events of the Victorian and modern eras. In every role of labor, Native peoples consistently advocated for themselves with others, and were not mere victims, but rather assertive, shrewd, humorous, and accomplished. More important, I encouraged David to include an appendix of the Native and indigenous peoples that worked at the 1893 fair so that descendants of those performers and laborers could locate their kin that had attended the event, restoring their presence at Chicago in their contemporary communities.

**DAVID R. M. BECK** is an award-winning writer and professor of Native American studies at the University of Montana. He is the author of *Seeking Recognition: The Termination and Restoration of the Coos, Lower Umpqua, and Siuslaw Indians, 1855-1984* (Nebraska, 2009), *The Struggle for Self-Determination: Menominee Indian History since 1854* (Nebraska, 2005), and *Siege and Survival: Menominee Indian History, 1634-1856* (Nebraska, 2002), and coauthor with Rosalyn LaPier of *City Indian: Native American Activism in Chicago, 1893-1934* (Nebraska, 2015).

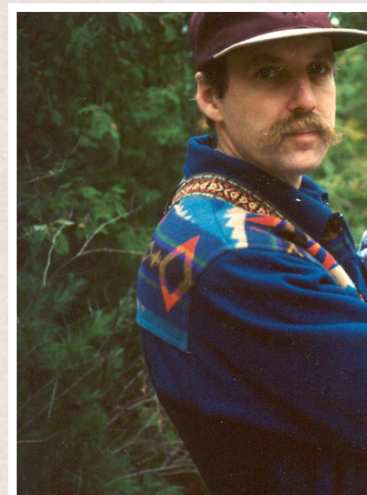


Photo by Rosalyn LaPier



# For Art Historians, It's All in the Details

*A profile of UNP Press Advisory Board member  
Wendy Jean Katz*



Wendy Katz, associate professor of art history, has been an enthusiastic member of the Press's Faculty Advisory Board (PAB) for three years and is about to take on a second term. Professionally, Katz studies how the language of taste, as wielded by patrons, critics, and artists to

describe American art, expresses moral and social values. Her research has focused on seventeenth-century Anglo-American portraits, nineteenth-century landscape, genre painting, and sculpture, and African-American art. She is the author of *The Politics of Art Criticism in the New York Penny Press*, forthcoming from Fordham University Press, and is the editor of *The Trans-Mississippi and International Expositions of 1898-1899*, published in 2018 by the University of Nebraska Press. Katz is also a fellow at the Center for Great Plains Studies and the International Quilt Study Center. She holds a PhD from the University of California, Los Angeles, a masters from the University of Michigan, Ann Arbor, and a bachelor's degree from Occidental College, also in Los Angeles. She herself is a native Californian.

As Katz explains it, for art historians, the devil is in the details. Concrete details. As an example—and she cites this as a turning point for her when she decided to focus on art history instead of a broader history path—as a class exercise one of her professors handed out reproductions of the documents involved in the infamous Dreyfus affair. Her colleagues in the classroom analyzed the wider implications of the documents. It took the future art historian to realize that a crucial document was, in fact, a forgery.

She sees her training as an art historian as an advantage when evaluating manuscripts for PAB, although she says she's impressed with how carefully all her PAB colleagues read and assess scholarship. "The Press's editors do an especially good job negotiating between authors and the peer reviewers. They help the author stay true to his or her intent while helping them respond to criticism," she says. Understanding that delicate role has helped Katz as she navigates the publishing process with her own books.

She also appreciates that the Press has published noted books in her field, even without art history being an area of specialization for the Press. Specifically, she points to the series of books the Press published with the Sheldon Museum of Art on its permanent collection, as well as the books that emerge from the Press's expertise with Native American culture and anthropology, including books that deal with art in boarding schools and in natural history museums. As someone who approaches art-making from the point of view of regional networks, Katz adds that the "University of Nebraska Press offers a nice balance between cutting edge cultural studies and an appreciation for the value of local history."

As with all of the Press's volunteer faculty board members, we want to thank Wendy for her support and enthusiasm about what we do.



**THE TRANS-MISSISSIPPI  
AND INTERNATIONAL  
EXPOSITIONS OF  
1898-1899**

*Art, Anthropology, and Popular  
Culture at the Fin de Siècle*

*Edited by WENDY JEAN KATZ*



# Director's View

BY DONNA A. SHEAR, UNP DIRECTOR



We're currently in the midst of the university's sesquicentennial year. Happy 150th birthday, University of Nebraska-Lincoln! And we're proud to be the publishers of the official 150th book: *Dear Old Nebraska U: Celebrating 150 Years*.

It's always a challenge

to strike the right balance between writing a history of the institution and making it something that lots of people want to own and more importantly, enjoy. Since the 125th anniversary of the university occasioned a very thorough history, *Prairie University* by Robert E. Knoll, we wanted to do something a bit different for this milestone. Thus, the organizing premise was to be 150 years of history told through 150 people, places, and events. And the official University 150 Steering Committee wanted one more thing: to talk a little about the future and how it builds upon the past.

Creating, writing, editing, designing, and producing this book was truly a Herculean feat by the Press staff along with freelance writer Kim Hachiya, who worked on the initial entries, and the director of photography for university communications, Craig Chandler. I say Herculean because a typical book of this sort would take minimally eighteen months to write and another year to produce. So to get all of it done in fewer than ten months is a monumental achievement!

Writing began in February 2018. Kim went to work earnestly and was able to turn in her entries to the Press at the end of May. Meanwhile, Ted Kooser provided his foreword and Chancellor Green delivered his remarks. At that point, UNP Senior Editor Bridget Barry and Assistant Editor Emily Wendell took over: editing, checking facts, building timelines, and coordinating with Craig Chandler about which photos would be needed, either from the university's extensive archives or ones that he would need to shoot anew. Senior Designer Annie Shahan worked alongside Craig, experimenting with sample designs and formulating what she thought would be the most attractive layout. Ann Baker, manager of Editorial, Design, and Production at the Press, began the task of copy editing all the written material so it would conform to UNP style, read well, and be clear and concise.

Our marketing department then began its efforts. Visits were made on campus to discuss how to get the word out to alums, students, faculty, and staff. Advertisements and press releases

were written. Once we got the okay for a design for the cover that both the Press and the Chancellor loved, it could appear on the Press's website, in our seasonal catalog, and be used in advertisements.

Meanwhile, everyone toiled away, adding new material as it came in, deciding where everything would go in the book, editing down the longer entries, swapping photos in and out as needed, writing catalog copy, and just generally putting this book ahead of all the other work people at the Press needed to get done.

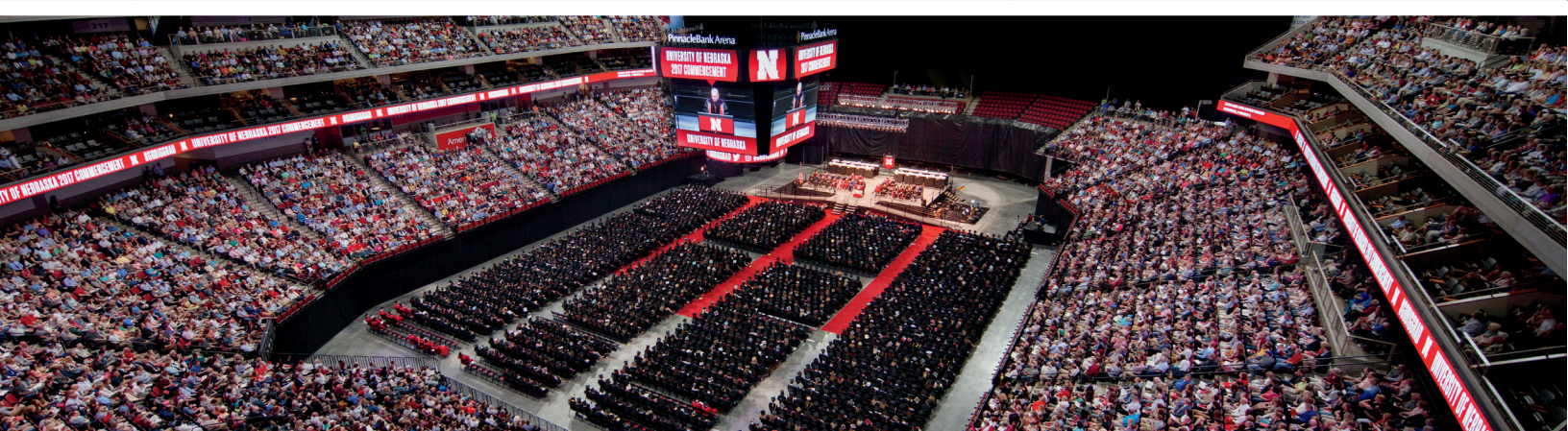
When it was ready to go, our Assistant Production Manager Alison Rold had primed the printer to do an excellent job—but do it fast. And Friesens did—we had finished books in early January, in time to start the 150th festivities.

In addition to being immensely proud of the Press staff for getting the book done on time and done so well, I'm also proud that we were able to be an integral part of the university's 150 celebration. Long after the year of events is over, *Dear Old Nebraska U* will endure. This is why I love being a part of the University of Nebraska Press—our books endure. When the new crop of Press people are planning for the 175th anniversary in 2044, they'll refer back to *Prairie University* and *Dear Old Nebraska U* and appreciate the professionalism and hard work that went into those histories. And we hope they'll still love them, too!



You can take a Google preview of the book or order it here: <https://www.nebraskapress.unl.edu/university-of-nebraska-press/9781496211811/>. Use Code 6DEA to receive 40% off the already reasonable price.





(Pictures from top to bottom) UNL launched its “In Our Grit, Our Glory” brand in August 2018. It connects the gritty work ethic in the Midwest with Husker glory in athletics, academics, and research. | Students, faculty, and family attend UNL’s commencement in the Pinnacle Bank Arena. | This panoramic view of UNL demonstrates the expansiveness and growth of the flagship campus. | Built to honor the Nebraskans who died in World War I and those who served in the Civil War and Spanish American War, Memorial Stadium was funded by private donations and dedicated in 1923.



# North Dakota Quarterly:

## A Newly Acquired Journal with a Rich History and Promising Future

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The University of Nebraska Press welcomes *North Dakota Quarterly*, a national literary and public humanities journal featuring poetry, fiction, and non-fiction, to its journals family. We spoke with Dr. William Caraher about the journal's history, his role as editor, and his visions for the future.

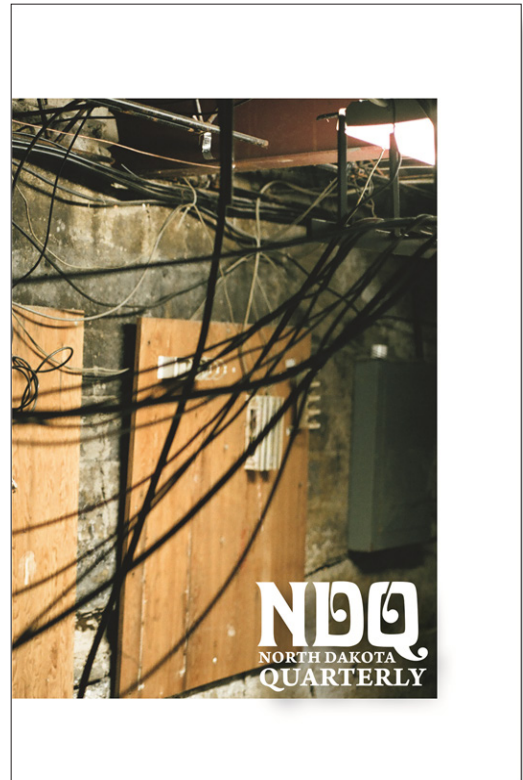
*North Dakota Quarterly* has published for over 85 years. It began as a regional journal sharing articles on history, literature, law, politics, and society by public figures and faculty from the University of North Dakota, but over time has expanded to include contributions from around the country and globe.

Caraher, an associate professor of history at the University of North Dakota, became the editor of *NDQ* in 2018 and brings a diverse range of experiences and expertise to his position. He is a trained historian and archaeologist who wears a variety of academic hats as editor, scholar, and professor.

As editor of *North Dakota Quarterly*, Caraher brings a new energy to the historic "little magazine." "This moment in editing and publishing is exciting because the very media in which we work as scholars and creative thinkers is changing and opening up new opportunities, new audiences, and maybe even new genres and forms," says Caraher. While keeping the print version of *NDQ* as a top priority, his future goals for the journal include expanding its digital footprint to grow its subscriber base and exploring new publishing opportunities such as multi- and transmedia content. When asked what he looks for when acquiring articles for the journal, he explained that collaboration with genre-specific editors who seek "the willingness to treat fiction as textual art and take literary risks" and non-fiction authors who "insert themselves within larger spheres of discussion and carve out a niche for themselves in it through the format of the essay" are top considerations. *NDQ* additionally publishes special issues that analyze timely topics or honor historic figures, such as the upcoming forum on "humanities in the age of

austerity" (coming in volume 85) as well as a forum on the literary contributions of Bill Gass (coming in volume 86). With a broad collection of international contributors across genres, Caraher ensures "we have something people will love in each issue, as well as something that people aren't quite sure about!"

Both the Press and Caraher are excited for the new partnership with *North Dakota Quarterly*, as it will allow the journal to refocus its energy from producing the product to expanding the journal in new and creative ways.

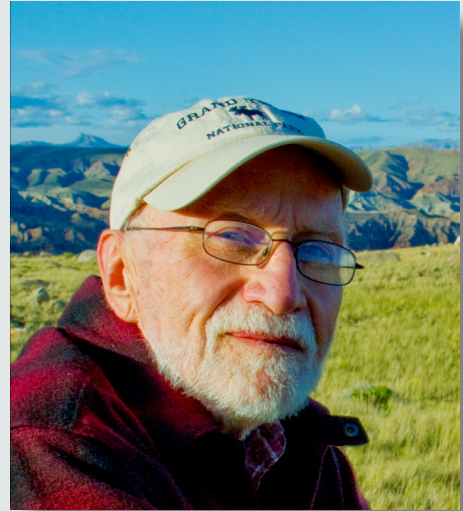




# IN MEMORIAM

## John Opie 1934–2018

**John Opie** was Distinguished Professor Emeritus of Environmental History and Policy at the New Jersey Institute of Technology. He was the founding president of the American Society for Environmental History and founding editor of the professional international quarterly, *Environmental Review* (now *Environmental History*). Opie was the author of several books including two published by the University of Nebraska Press: *Virtual America: Sleepwalking through Paradise* and *Ogallala: Water for a Dry Land*. *Ogallala* has been published in several editions, including most recently a third with co-authors Char Miller and Kenna Lang Archer. The first edition won the George Perkins Marsh book prize for 1994.



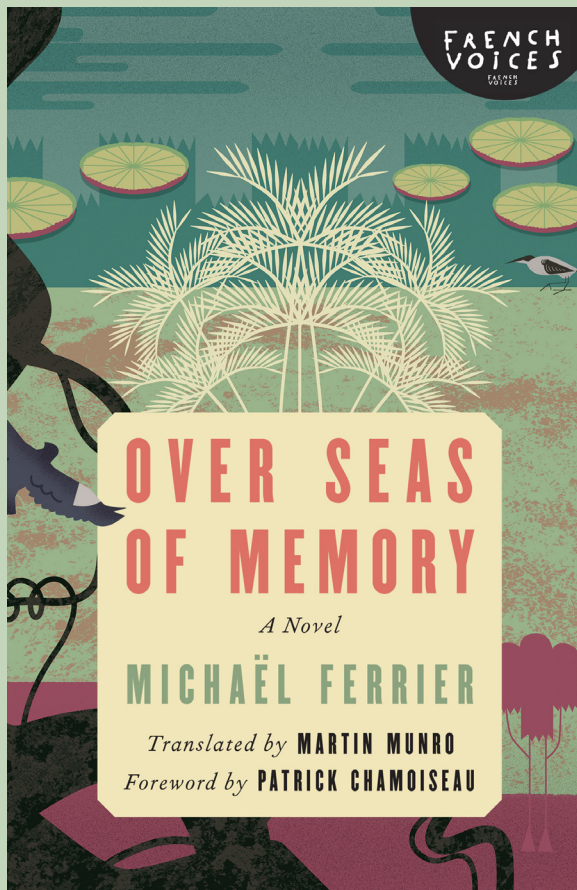
## Grace George Corrigan 1934–2018

**Grace Corrigan** was the mother of Christa McAuliffe and author of the UNP book *A Journal for Christa: Christa McAuliffe, Teacher in Space*. In the years following the space shuttle Challenger explosion on Jan. 28, 1986, Corrigan devoted considerable time to advocating for well-funded school systems and extensive community involvement with children's education.





# The Art of Translation



## Martin Munro:

I fell into translation without really planning to. I enjoyed and admired the work of the author Michaël Ferrier, had met him a couple of times, and casually mentioned to him the possibility of translating his novel *Mémoires d'outre mer*. I wasn't expecting him to respond enthusiastically, mainly because I had not undertaken a full-length translation before and thought he would have chosen a more experienced translator. But he did respond with enthusiasm and encouraged me to go ahead. He had read a couple of my books so I took his response as a sign of his belief that I could do a decent translation, and that was how the project landed on my desk. I say it was unexpected, but I must have subconsciously really wanted to do it. I was at a certain point in my career where I wanted to try different things and translation was one way of diversifying my work.

I had enjoyed translation as an undergraduate, the challenge of first comprehending the original and then rendering it in something equivalent in the target language. It was as much an exercise in the “native” language as in the foreign one.

But the *why* is one thing and the *how* is another. At university, I was told to read the original text several times over, taking notes and planning the translation before finally beginning the writing. It was good advice—but I never followed it. As I always do, I went in head first, cutting through the text as if my pen was a machete or a claymore and the text was something to be tamed, cut down first, so you could see the trees properly before you put the forest back together again. Translation fought as a battle.

I had a short window of time in a fall semester to do the translation—six weeks for a first draft, to get on top of it, and from there work on the trickier bits. The more I worked on the translation, the more I came to appreciate the privileged position I was in, engaging so closely with a very fine piece of writing and gaining a heightened sense of the skill involved in crafting the original work. As translator, I felt I was somewhere between the reader and the writer, a shadow of the author in a way, seeking constantly to fall into step with him so that my touches became invisible and that the translation would be as close to how he would write the work in English. Translation, as I am learning, is more

In this article, Martin Munro eloquently describes the process of translating Michael Ferrier's *Over Seas of Memory*. Munro speaks about the unique challenge of conveying not just the story but the tone of the original author's language.

The Press has a small but distinguished list of publications of literature in translation, including books by two Nobel Laureates: J. M. G. Le Clézio (*Mondo and Other Stories*, *Onitsha*, and *The Round*) and Herta Müller (*Nadirs*).

Translations are expensive to publish, but here at Nebraska we feel that it is important not only to bring these authors to an English-language audience but to open the eyes of that audience to the stories of people from other cultures and languages. If you're interested in learning more about opportunities to underwrite literature in translation, write to Donna Shear at [dshear2@unl.edu](mailto:dshear2@unl.edu).



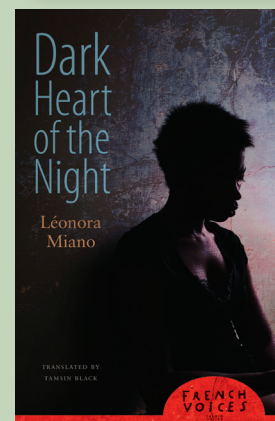
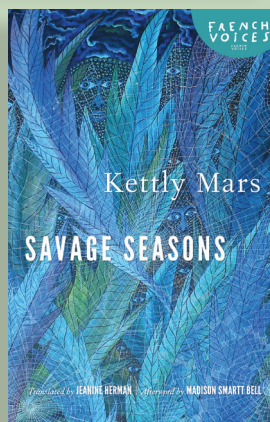
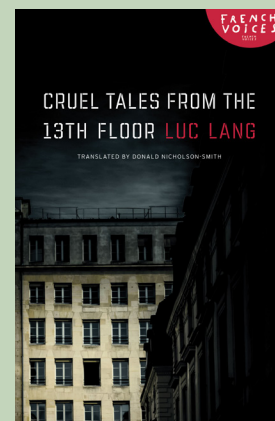
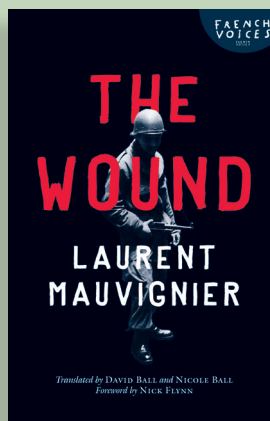
than a matter of words. Just as important are tone, sound, and rhythm, especially for a very musical author like Ferrier, whose prose is constantly attuned to the sounds of his fictional world. Translating such a work is at times like a dance, where you try to fall into step with the author; he leads and your challenge is to match his steps, find his tempo, and work from there. Again, viewing translation as a kind of shadowing, a strangely silent affair as you wish to do your work and fade away, invisible and unheard. Perhaps it is this absence of the translator that creates the sense in the end that the translation itself is a kind of shadow, a phantom almost of the original, as if it has been lifted out of the body of the original and is ready to travel, be carried across, *translatus*.

Translation is too a traveling phenomenon; it is a sensibility you are translating a traveling mind, oceanic, seagoing, a “coral writer,” as Ferrier puts it. *Over Seas of Memory* itself is about translation. The narrator’s grandfather migrates to Madagascar, changing his name, and in a sense translates himself into a new place, a new landscape, as all immigrants must do. The act of translation bears a curious relation to the figure of the immigrant—it is a foreigner, an outsider, a shadow, a phantom carried across—in this case from Japan to Madagascar and then to the United States—and as translator it is as if you are the guardian of the work, a kind of gatekeeper, ensuring the work arrives at its destination the same but different, changed inevitably by the journey.

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**MARTIN MUNRO** is a Winthrop-King professor of French and Francophone studies and director of the Winthrop-King Institute for Contemporary French and Francophone Studies at Florida State University. His newest work is *Over Seas of Memory*, a translation of Michaël Ferrier’s 2015 novel *Mémoires d'outre-mer*.

## OTHER RECENT TITLES IN THE FRENCH VOICES SERIES:





# University of Nebraska Press Honored with Prestigious Word Sender Award

**Last fall, at the annual John G. Neihardt Laureate Feast, the University of Nebraska Press was honored as the first organization to be awarded the prestigious Word Sender Award. Here are excerpts from Director Donna Shear's acceptance remarks:**

"Let me start out by thanking the John G. Neihardt Foundation for breaking with tradition and awarding this Word Sender Award to an organization rather than an individual. It really is a group-deserved honor.

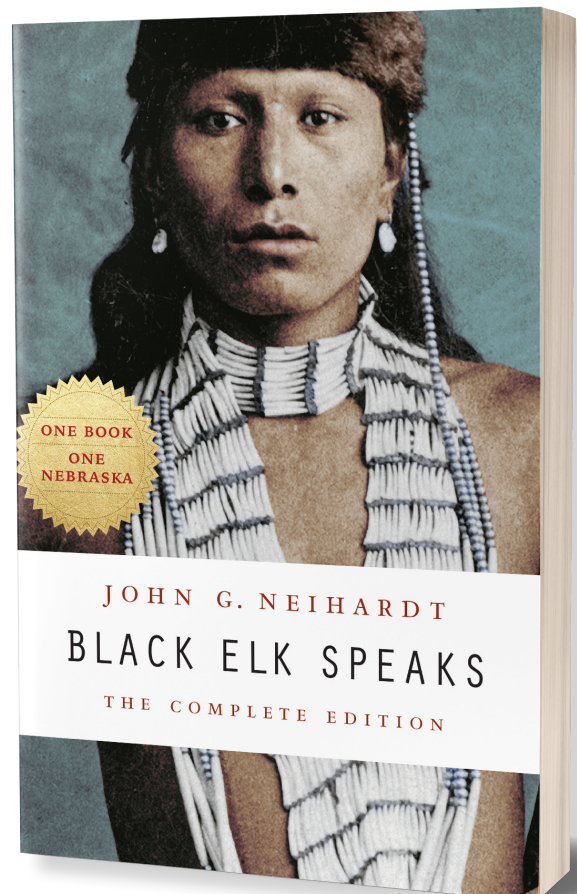
Thank you to Black Elk, whose story resonates in every generation. Thank you, Black Elk, for telling your story so beautifully and so directly to John Neihardt and for trusting and knowing that he was the right person to tell it to. As Neihardt notes in his preface to the 1961 edition, Black Elk looked up at Flying Hawk, the interpreter, and said, 'As I sit here, I can feel in this man beside me (Neihardt) a strong desire to know the things of the Other World. He has been sent to learn what I know, and I will teach him.'

Thank you to Bruce Nicoll, who was director of the Press at that time, for publishing the Bison Books edition of *Black Elk Speaks*. It is, as you know, the Press's best-selling title. (As of March 13, the Press has sold 958,682 copies of *Black Elk Speaks*.) Thank you to Dick Cavett, of course. In 1971, at the suggestion and urging of his parents and several others in Nebraska, Cavett interviewed John Neihardt on his immensely popular television show. It was a mesmerizing interview. More than sixteen thousand copies of *Black Elk Speaks* sold that week. Wow—to get those kinds of numbers these days!

Thank you to Coralie Hughes, Robin Neihardt, and their late sister Gail Toedebusch, grandchildren of John Neihardt, and all involved with the Neihardt Trust for trusting us and giving us another chance after Nebraska lost the rights to many of Neihardt's works for five years. Thank you to UNL administrators Mike Zeleny, the late Prem Paul, and former Chancellor Harvey Perlman, for listening, for understanding the impor-

tance of Neihardt's body of work to the history of the Press, and for stepping up when the Press needed you to. And thank you to the folks at the Center for Great Plains Studies for working with us to put on a wonderfully successful symposium on John G. Neihardt.

Thank you, as well to my colleagues at the University of Nebraska Press. When all the i's were dotted and all the t's were crossed, it was time to bring *Black Elk Speaks* and Neihardt's other works home. We needed to get *Black Elk*







*Speaks* out quickly, but it had to be different than what had come before. We decided to secure a new introduction, but at the same time honor the past by including all the past introductions in the book. We resolved to keep the color plates. We wanted it to be—and so we titled it—*The Complete Edition*. Thank you to our staff for getting it all together so beautifully, for producing such a gorgeous cover, for re-typesetting the entire book, and most important, for appreciating its importance.

As the years have progressed and we've been able to reissue Neihardt's other works, the Press has always strived to make the books as beautiful and meaningful as possible, redesigning the covers or securing new introductions to give the books better context.

Thank you to all the foreign publishers who have seen the value, importance, and beauty of *Black Elk Speaks*, helping to translate the book into more than twenty languages including simple and complex character Chinese, Romanian, Japanese, Portuguese, Korean, Estonian, Croatian, Bulgarian, and Danish. That's quite a mouthful!

I've saved the final thank you for John Neihardt. I've had the pleasure of watching videos of his Epic West lectures, and I recently reread *Black Elk Speaks*. Its words spoke to me today as powerfully as they have spoken to generations of readers. I'm sorry I didn't ever get to meet Neihardt but I can fully appreciate the words of Dick Cavett when he said that listening to Neihardt's stories gave him goosebumps. Rereading *Black Elk Speaks* or listening to Neihardt recite "The Death of Crazy Horse" gives me goosebumps, too. So thank you, John G. Neihardt, and again, many thanks on behalf of the Press to the

Neihardt Foundation for this very special recognition. Please know that this is in no way the culmination of the Press's efforts on behalf of the Neihardt corpus; rather, it will help to serve as another reminder of the importance, brilliance, and significance of his works and our special role in keeping them in front of readers all over the world.

Thank you.

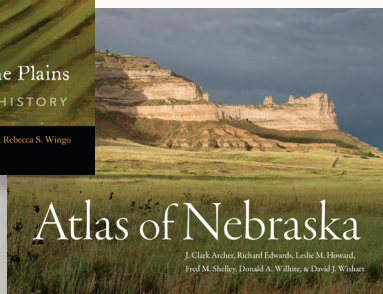
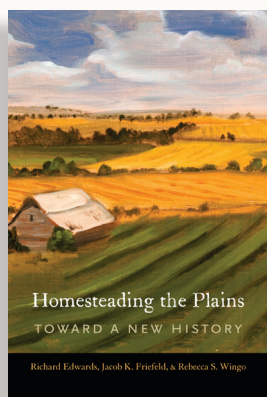
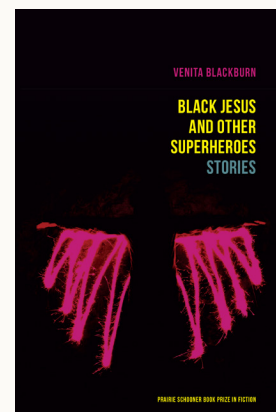
Donna Shear

November 11, 2018



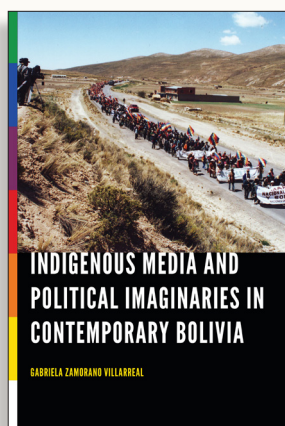
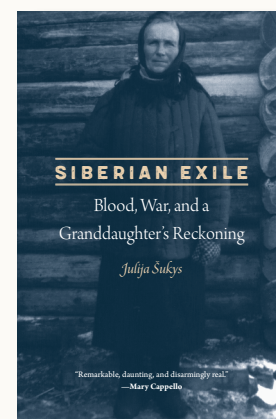
# AWARDS

***Black Jesus and Other Superheroes: Stories*** by Venita Blackburn won the 2018 PEN America Literary Award for Fiction.



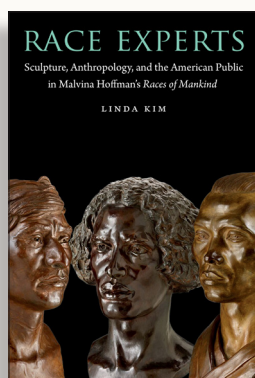
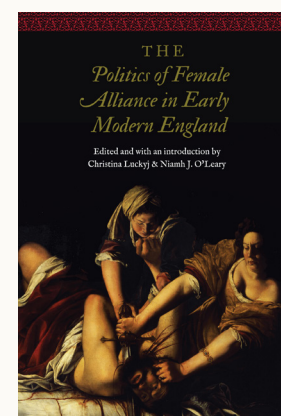
Two UNP books won 2018 Nebraska Book Awards: ***Homesteading the Plains: Toward a New History*** by Richard Edwards, Jacob K. Friefeld, and Rebecca S. Wingo (Nonfiction History) and ***Atlas of Nebraska*** by J. Clark Archer, Richard Edwards, Leslie M. Howard, Fred M. Shelley, Donald A. Wilhite, and David J. Wishart (Nonfiction Reference).

***Siberian Exile: Blood, War, and a Granddaughter's Reckoning*** by Julija Šukys won the 2018 Vine Award for Canadian Jewish Literature in the Nonfiction category.



***Indigenous Media and Political Imaginaries in Contemporary Bolivia*** by Gabriela Zamorano Villarreal won the Fray Bernardino de Sahagún-INAH award in Mexico.

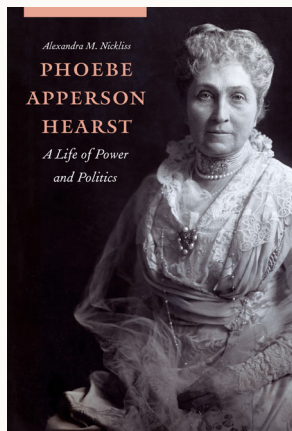
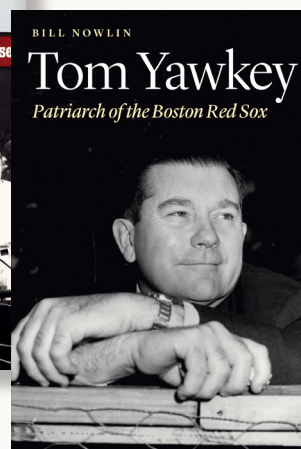
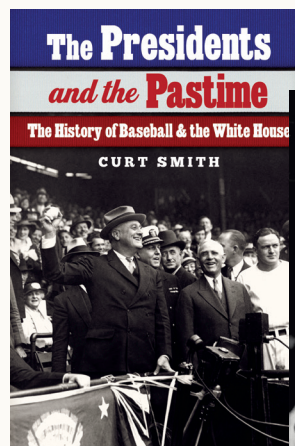
***The Politics of Female Alliance in Early Modern Europe*** edited and with an introduction by Christina Luckyj and Niamh J. O'Leary won the 2018 Best Collaborative Project from the Society for the Study of Early Modern Women.



***Race Experts: Sculpture, Anthropology, and the American Public in Malvina Hoffman's Races of Mankind*** by Linda Kim is a finalist for the 2019 Charles Rufus Morey Book Award from the College Art Association.

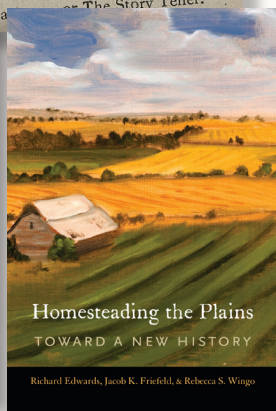
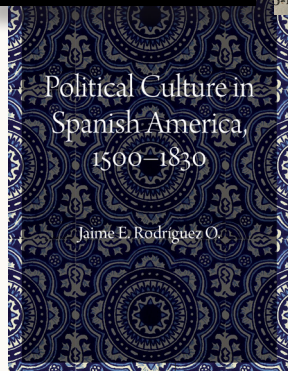
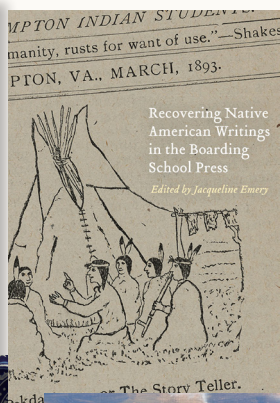
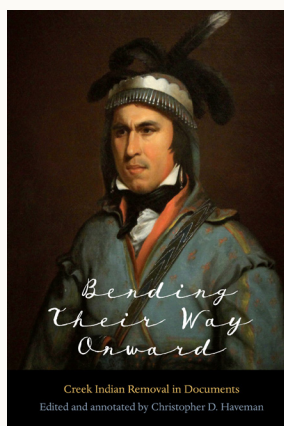
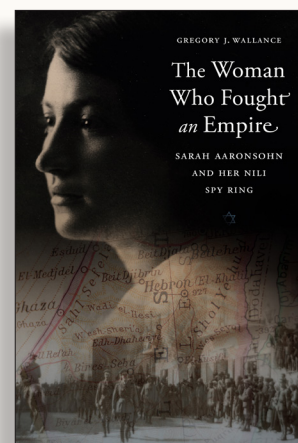


***The Presidents and the Pastime: The History of Baseball and the White House*** by Curt Smith and ***Tom Yawkey: Patriarch of the Boston Red Sox*** by Bill Nowlin were finalists for the 2019 Seymour Medal from the Society of American Baseball Research (SABR). **Tom Yawkey** is a finalist for the CASEY Award for Best Baseball Book of the Year from *Spitball: The Literary Baseball Magazine*.

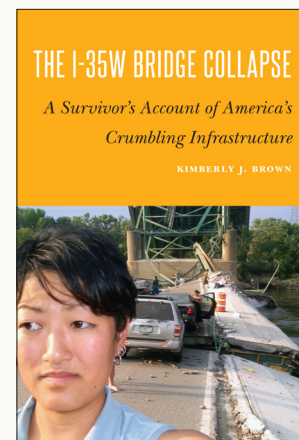


***Phoebe Apperson Hearst: A Life of Power and Politics*** by Alexandra M. Nickliss was named to the longlist for the Northern California Book Awards in the Regional category.

***The Woman Who Fought an Empire: Sarah Aaronsohn and Her Nili Spy Ring*** by Gregory J. Wallance was a finalist for the 2018 National Jewish Book Awards in the Biography category.



Four UNP books were named 2018 Outstanding Academic Titles by Choice. They are ***Bending Their Way Onward: Creek Indian Removal in Documents*** edited and annotated by Christopher D. Haveman; ***Homesteading the Plains: Toward a New History*** by Richard Edwards, Jacob K. Friefeld, and Rebecca S. Wingo; ***Political Culture in Spanish America, 1500-1830*** by Jaime E. Rodríguez O.; and ***Recovering Native American Writings in the Boarding School Press*** edited by Jacqueline Emery.



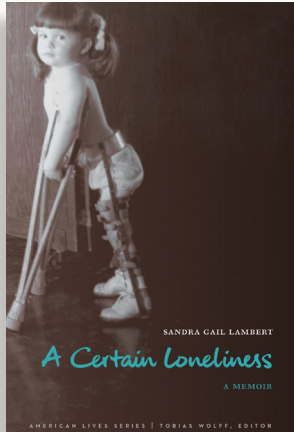
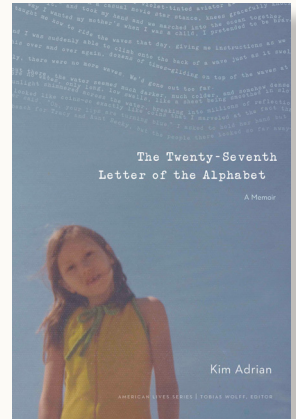
***The I-35W Bridge Collapse: A Survivor's Account of America's Crumbling Infrastructure*** by Kimberly J. Brown was named a Finalist for the 2019 Minnesota Book Awards in the category of Memoir and Creative Nonfiction.



# SELECT REVIEWS

## ***The Twenty-Seventh Letter of the Alphabet: A Memoir* by Kim Adrian**

"*The Twenty-Seventh Letter of the Alphabet* is a feat on many levels. [It] is whimsical, even darkly funny at times, brimming with compassion, terribly sad and deeply loving. Memoir readers should not miss this singular offering."—Julia Kastner, *Shelf Awareness*

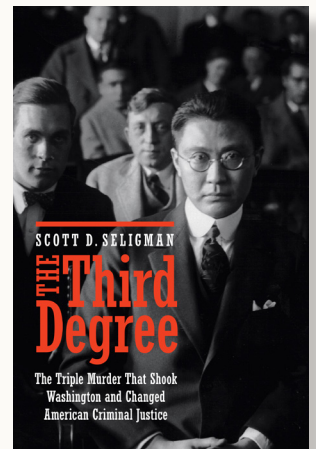


## ***A Certain Loneliness: A Memoir* by Sandra Gail Lambert**

"*A Certain Loneliness* is Lambert's wry, unstinting look at a life spent dealing with chronic pain and having a visibly imperfect body. . . . Lambert's body is the topography of her everyday travels. She's a sobering guide."—Nell Beram, *Shelf Awareness*

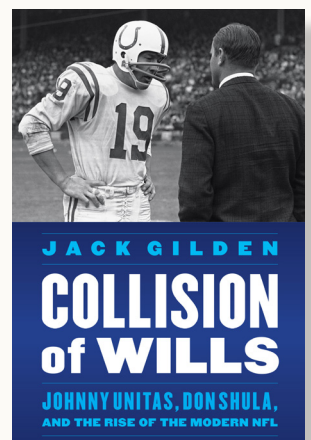
## ***The Third Degree: The Triple Murder That Shook Washington and Changed American Criminal Justice* by Scott D. Seligman**

"This is a book with real crime-noir appeal and serious implications. . . . The still-unsolved murder of the three Chinese diplomats is a riveting case, and Seligman deftly investigates the steps taken to protect others from the cruelty and oversight Wan suffered through at the hands of the American policing and legal systems."—Meredith Grahl Counts, *Foreword Reviews*



## ***Exiled: From the Killing Fields of Cambodia to California and Back* by Katya Cengel**

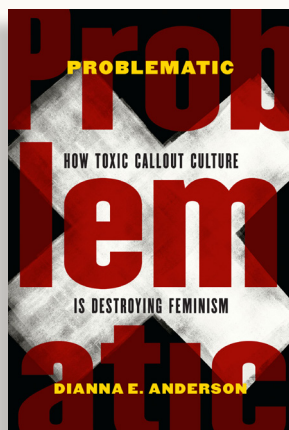
"Cengel's book focuses entirely on the experiences of the Cambodian-American community, but it speaks more broadly to the current debate over the wider immigration crisis."—Martin de Bourmont, *Foreign Policy*



## ***Collision of Wills: Johnny Unitas, Don Shula, and the Rise of the Modern NFL* by Jack Gilden**

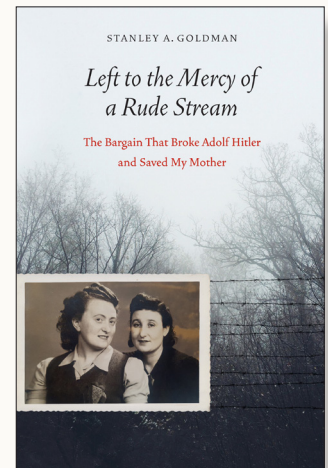
"Gilden's detailed book captures the excitement of the Unitas-led Colts drives and provides a glimpse into one of pro football's greatest player-coach relationships."—*Publishers Weekly*  
 "The author does a fine job of re-creating the Colts' fierce rivalry with Vince Lombardi's Packers and presents well-rounded portraits of Shula, Unitas, and other principals such as owner Carroll Rosenbloom and players Tom Matte and Raymond Berry."—John Maxymuk, *Library Journal*





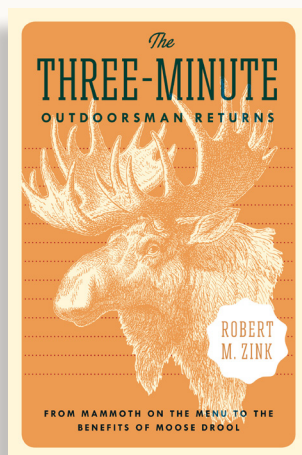
***Problematic: How Toxic Callout Culture Is Destroying Feminism*** by Dianna E. Anderson

"This is an in-depth, insightful, and novel contribution to feminist debates about popular culture."—*Publishers Weekly*



***Left to the Mercy of a Rude Stream: The Bargain That Broke Adolf Hitler and Saved My Mother*** by Stanley A. Goldman

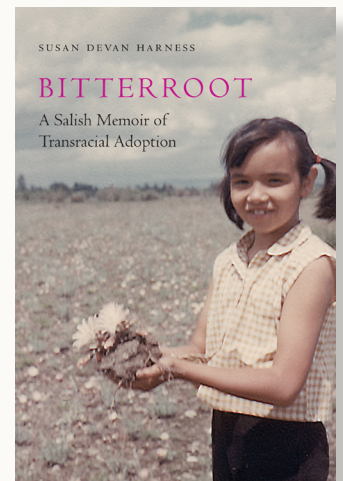
"The son of a Holocaust survivor rehearses the horrors of his mother's captivity, the improbability of her survival, and the deleterious lingering effects on her—and him. . . . A welcome excavation of an obscure corner of Holocaust history."—*Kirkus*



***The Three-Minute Outdoorsman Returns: From Mammoth on the Menu to the Benefits of Moose Drool*** by Robert M. Zink

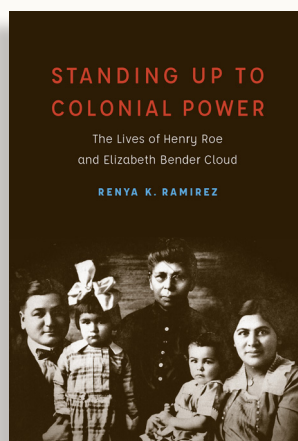
"Meet a man who knows how to find a good answer to an interesting question."

—Jim Williams, *Star Tribune*



***Bitterroot: A Salish Memoir of Transracial Adoption*** by Susan Devan Harness

"What does it mean to be Native when you weren't raised Native? What does it mean when the members of your birth family who remained on the reservation tell you that you were lucky to be raised elsewhere, but you don't feel lucky? Harness brings us right into the middle of these questions and shows how emotionally fraught they can be. . . . It's time everyone learned about the many ways there are of being Native."—Carter Meland, *Star Tribune*



***Standing Up to Colonial Power: The Lives of Henry Roe and Elizabeth Bender Cloud*** by Renya K. Ramirez

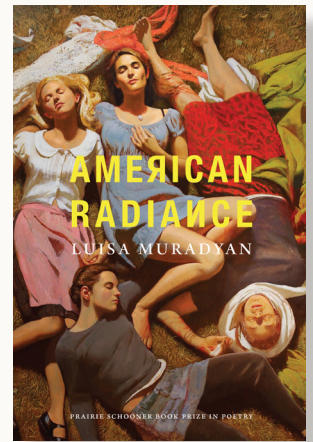
"Ramirez tells a valuable story of indigenous resistance and a family legacy of activism."—*Publishers Weekly*

"An important and informative examination of the careers of two brilliant and proficient activists."—Jay Freeman, *Booklist*



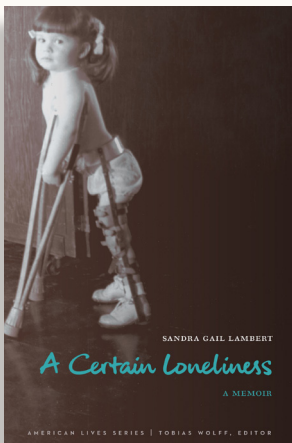
**American Radiance** by Luisa Muradyan

“Luisa Muradyan’s moving, wonderfully funny first volume of poetry merges an immigrant’s passionate study of her adopted culture with Gen-X media obsession. . . . Muradyan is an enormously talented poet.”—Annette Lapointe, *New York Journal of Books*



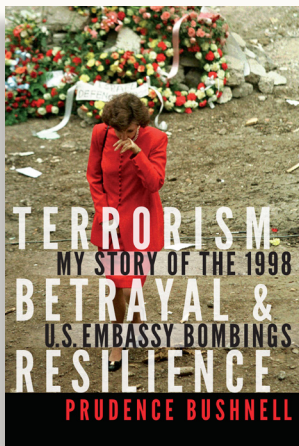
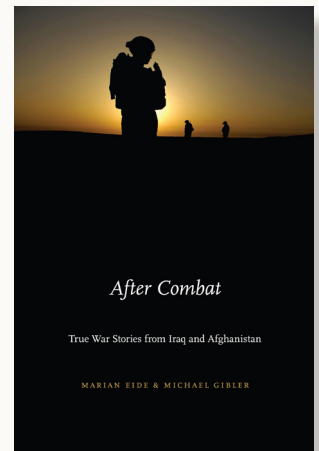
**A Certain Loneliness: A Memoir** by Sandra Gail Lambert

“Lambert writes with a studied aloofness and matter-of-fact tone about a body that constantly generates conflict with itself and the world around it. There is a rich practicality to her wisdom, and a pure, knowing access to physicality despite that physicality’s limitations: I’ve only rarely seen these things so well captured on the page.”—Sara Rauch, *LAMBDA Literary*



**After Combat: True War Stories from Iraq and Afghanistan** by Marian Eide and Michael Gibler

“I finished this book wishing that there were companion volumes for the American Revolution and the Civil War.”—Thomas E. Ricks, *New York Times Book Review*

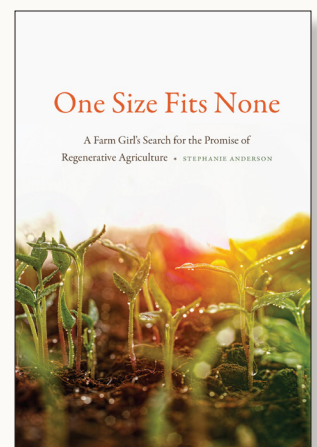


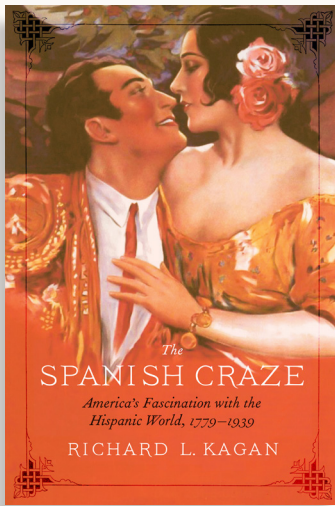
**Terrorism, Betrayal, and Resilience: My Story of the 1998 U.S. Embassy Bombings** by Prudence Bushnell

“A brutally honest take on our government’s failures and inadequacies.”—*The Foreign Service Journal*  
“[Bushnell] makes a compelling case that good diplomats can make a difference.”—*Foreign Affairs*

**One Size Fits None: A Farm Girl’s Search for the Promise of Regenerative Agriculture** by Stephanie Anderson

“For reasons of public health and in the interest of a healthy planet, our corporate food system badly needs to be repaired. In *One Size Fits None*, Stephanie Anderson crisscrosses the country, visiting the intrepid farmers who practice exactly the sort of farming techniques that will serve as models for that needed reform.”—Matt Sutherland, *Foreword*

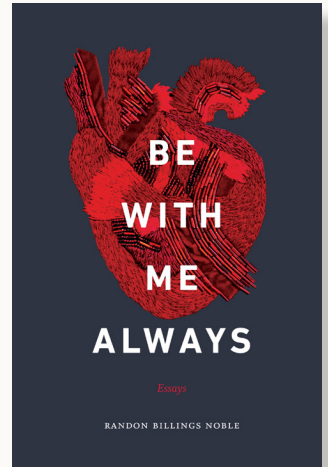




***The Spanish Craze: America's Fascination with the Hispanic World, 1779-1939* by**

Richard L. Kagan

"Interesting reading for students of cultural history as well as Spanish-American relations over the centuries."—Kirkus



***Be with Me Always: Essays* by Randon Billings Noble**

"Unique eyes look at familiar things and somehow make them seem both odder and more familiar."—Kirkus



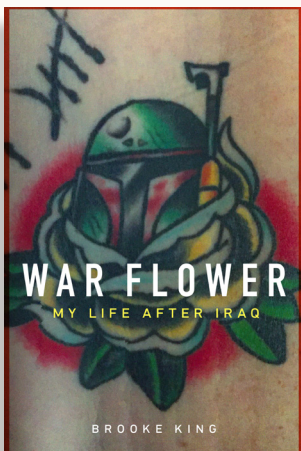
***Better Times: Short Stories* by Sara Batkie**

"Batkie's stories shrewdly commingle the hopeless and the hopeful. Her women, demoralized by the absence of fathers and husbands, by stunted careers and aimless children, are locked in self-doubt and self-flagellation, though rarely do they lose faith in 'better times,' even when they've had slim experience of them."—Mike Peed, *New York Times Book Review*

***This Fish Is Fowl: Essays of Being* by Xu Xi 許素細**

"Broad-ranging, introspective, and honest essays that reveal a fine writer's experiences, mind, and heart."—Kirkus

"A whirlwind, wise introduction to the complicated joys of multiculturalism, *This Fish Is Fowl* is intensely personal yet fully engaged with the world, celebrating our differences as well as our shared universal experiences." *ForeWord*, starred review



***War Flower: My Life after Iraq* by Brooke King**

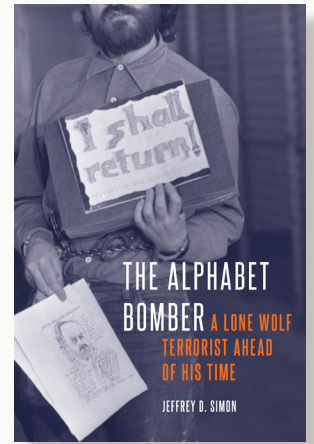
"An absolutely compelling war memoir marked by the author's incredible strength of character and vulnerability."—Kirkus, starred review

"As she reflects on the many ways she brought the war home with her, King reveals the unique burdens borne by female veterans as they reintegrate into a society that seems oblivious to all they've been through. This is a harrowing and powerful book."—*Publishers Weekly*



***The Alphabet Bomber: A Lone Wolf Terrorist Ahead of His Time*** by Jeffrey D. Simon

"Simon . . . delves into a fascinating, all-but-forgotten case. . . . A historical account of a unique form of terrorism that offers lessons for today."—Kirkus



***Come Fly with Us: NASA's Payload Specialist Program*** by Melvin Croft and John Youskauskas

"Well-researched. . . . Space-travel fans will delight in myriad details and copious interviews."

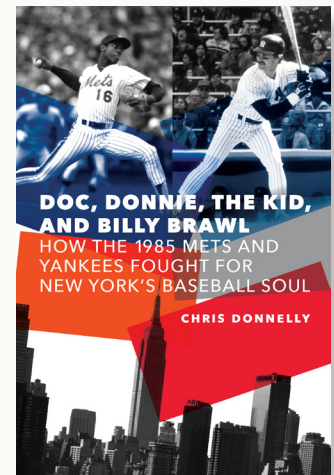
—Publishers Weekly

"An interesting perspective and stands as a welcome addition to space-shuttle history."

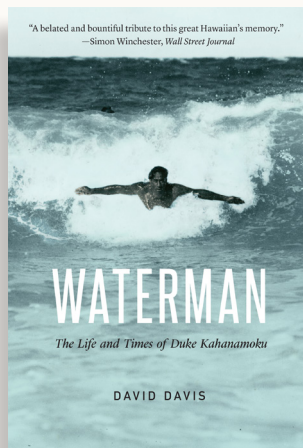
—Gilbert Taylor, *Booklist*

***Doc, Donnie, the Kid, and Billy Brawl: How the 1985 Mets and Yankees Fought for New York's Baseball Soul*** by Chris Donnelly

"Although many readers already know the outcome of the 1985 season, Donnelly does a good job of building suspense. A solid choice for both Mets and Yankees fans."—Kirkus

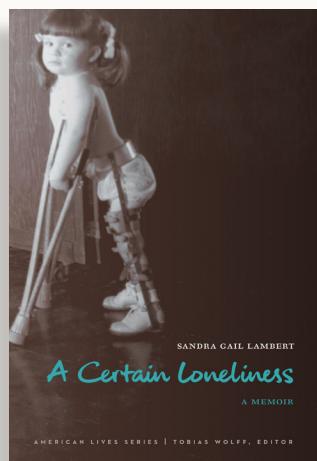
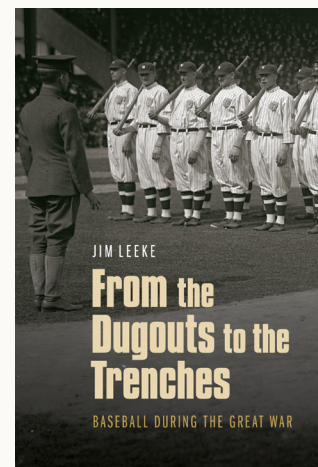


# SELECT MEDIA HIGHLIGHTS



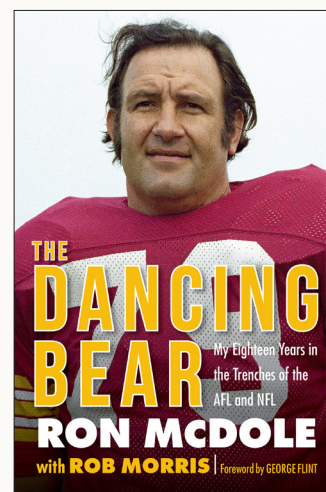
The May 23, 2018, issue of *Honolulu* magazine named **Waterman: The Life and Times of Duke Kahanamoku** by David Davis as one of “50 essential Hawaii books you should read in your lifetime.” They called it the magazine’s “first-ever list of the most iconic, trenchant and irresistible island books, as voted by a panel of literary community luminaries.”

On August 29, 2018, WBUR’s “Only a Game” aired a story entitled “How The ‘Star-Spangled Banner’ Became A Pregame Mainstay” featuring baseball historian Jim Leeke and his new UNP book **From the Dugouts to the Trenches: Baseball during the Great War**.



The September 4, 2018, issue of Signature Reads included **A Certain Loneliness** by Sandra Gail Lambert on its list of seven chronic illness memoirs that everyone should read.

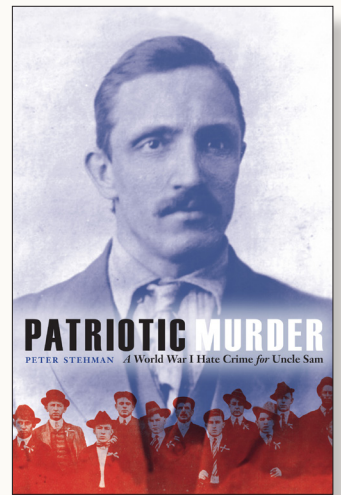
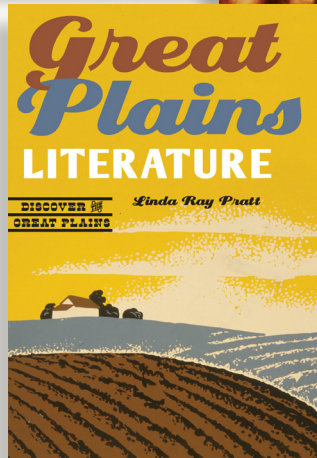
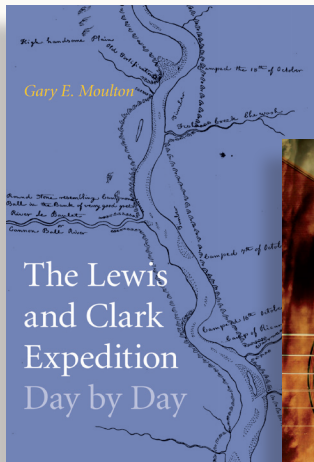
The *Christian Science Monitor* named **The Dancing Bear: My Eighteen Years in the Trenches of the AFL and NFL** by Ron McDole with Rob Morris to its list of nine football books to kick off the 2018 season.



On November 2, 2018, *Foreword Reviews* featured **Better Times: Short Stories** by Sara Batkie as one of five “Stellar Debut Short Story Collections by Indie Authors.”

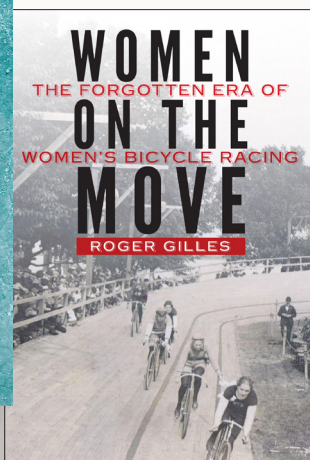
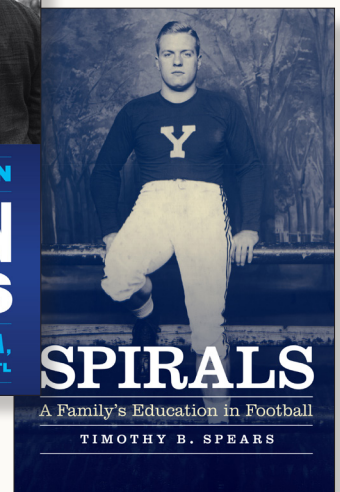
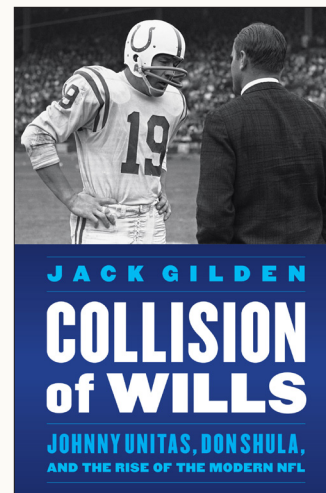


The November 17, 2018, edition of *The St. Louis Dispatch* featured a piece about **Patriotic Murder: A World War I Hate Crime for Uncle Sam** by Peter Stehman.



True West included four UNP titles in its annual year-end “Best of the West” feature. **The Lewis and Clark Expedition Day by Day** by Gary E. Moulton was named “Best Travel History.” *The Kid and Me: A Novel* by Frederick Turner was named “Best Fiction: Old West.” **Ruby Dreams of Janis Joplin: A Novel** by Mary Clearman Blew appeared on the “20th- to 21st Century Western Fiction” list. **Great Plains Literature** by Linda Ray Pratt earned a place among the “Best Western Essays and Short Stories.”

On December 13, 2018, the *Christian Science Monitor* featured “Ten football books for the season’s home stretch.” Two UNP books made the list: **Collision of Wills: John Unitas, Don Shula, and the Rise of the Modern NFL** by Jack Gilden and **Spirals: A Family’s Education in Football** by Timothy B. Spears.

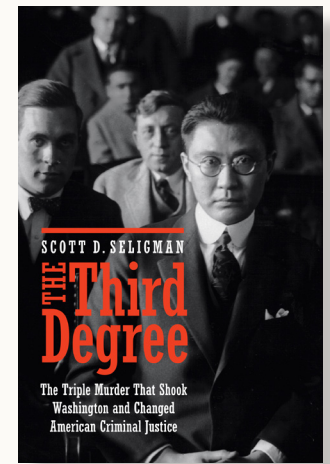


The January 31, 2019, edition of the *Christian Science Monitor* featured capsules of “9 Sports Books that Offer Something for Every Fan.” Two are UNP titles: **We Want Fish Sticks: The Bizarre and Infamous Rebranding of the New York Islanders** by Nicholas Hirshon and **Women on the Move: The Forgotten Era of Women’s Bicycle Racing** by Roger Gilles. **Women on the Move** also made BuzzFeed’s list of “The Best Books from 2018 For Every Kind Of Reader,” while **We Want Fish Sticks** was featured in a November 17, 2018, edition of *Newsday* and appeared in ESPN.com’s 2018 holiday gift guide.

The December 23, edition of *New York Daily News* included a feature article entitled “Your ‘rights’ and wrongs: Murder case leads to Miranda warnings” that discusses ***The Third Degree: The Triple Murder That Shook Washington and Changed American Criminal Justice*** by Scott D. Seligman.



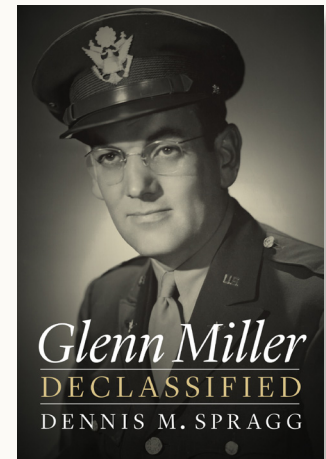
Katya Cengel, author of ***Exiled: From the Killing Fields of Cambodia to California and Back*** spoke with radio hosts about her book on KPBS in San Diego (December 26, 2018) and on KPFA in Berkeley (January 3, 2019).



The January 18, 2019, issue of *People Magazine* featured an article entitled “What Happened to Glenn Miller? 74 Years Later Theories Abound on Why the Bandleader’s Plane Crashed.” The lengthy piece mentioned ***Glenn Miller Declassified*** and quoted its author Dennis Spragg.

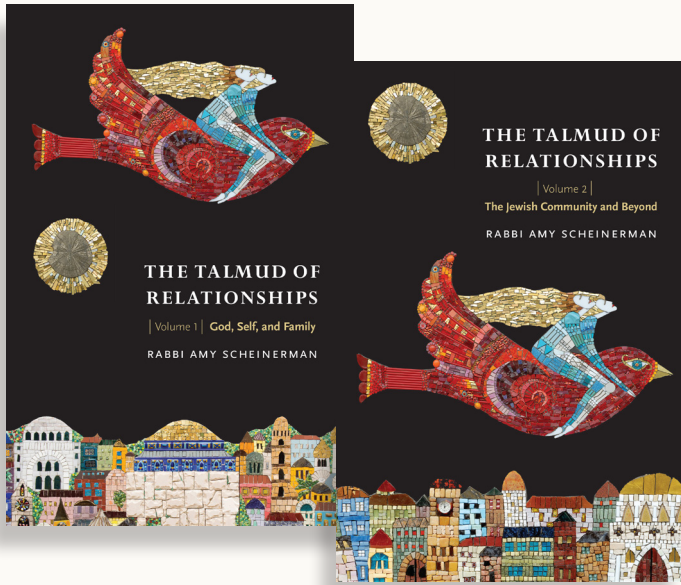


***Crude Nation: How Oil Riches Ruined Venezuela*** by Raúl Gallegos was named the CNN “Book of the Week” for February 3, 2019. It was also one of six titles explored in a January 31, 2019, article in *The Guardian* entitled “The best books to understand what is happening in Venezuela.”





# SELECT JPS AWARDS, REVIEWS, AND MEDIA HIGHLIGHTS

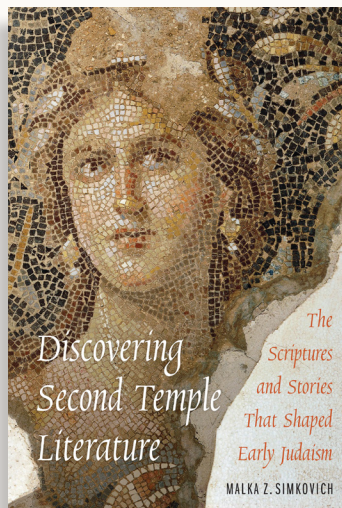
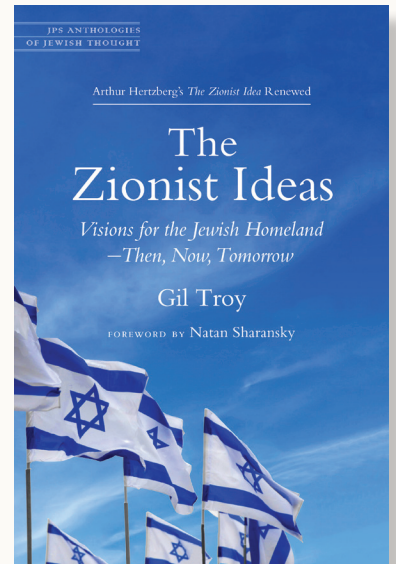


Rabbi Amy Scheinerman's two books ***The Talmud of Relationships, Volume 1: God, Self, and Family*** and ***The Talmud of Relationships, Volume 2: The Jewish Community and Beyond*** were named finalists for the 2018 National Jewish Book Awards in the Education and Jewish Identity category.

***The Zionist Ideas: Visions for the Jewish Homeland—Then, Now, Tomorrow*** by Gil Troy  
 “An important update and essential addition to every Jewish studies library. The wealth of ideas found between its pages gives the reader an extraordinary opportunity to explore how his or her own thinking can fit into the spectrum of Zionist thought. Troy’s update has revitalized Hertzberg’s groundbreaking work and opened a new opportunity for conversation about Zionism and the central place of Israel in Jewish life.”

—Jewish Book Council

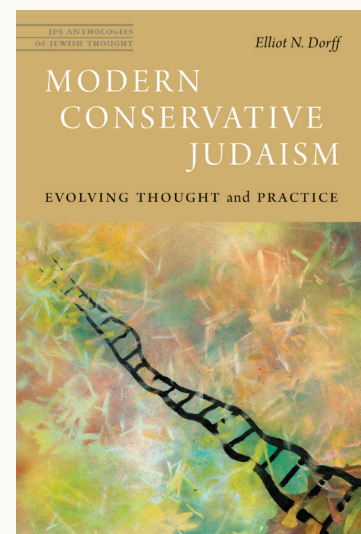
*The Jerusalem Post* named Gil Troy, author of ***The Zionist Ideas***, as one of “the most interesting Jews of 5779,” calling those in the group “profound and intellectually significant Jews to follow over the coming year,” and the September 2018 issue of *Commentary* included a long exploratory piece by Jay P. Lefkowitz about the book.



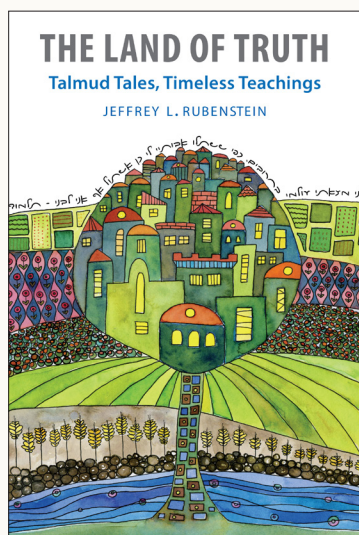
***Discovering Second Temple Literature: The Scriptures and Stories That Shaped Early Judaism*** by Malka Z. Simkovich

“Well-designed to act either as a complete summary of the Second Temple corpus or as the first step into a larger world of study, *Discovering Second Temple Literature* makes its eponymous works fascinating.”—Daniel Schindel, *Foreword Reviews*  
 The book was also listed in *Publishers Weekly*’s November 2018 Religion and Spirituality Books Preview.

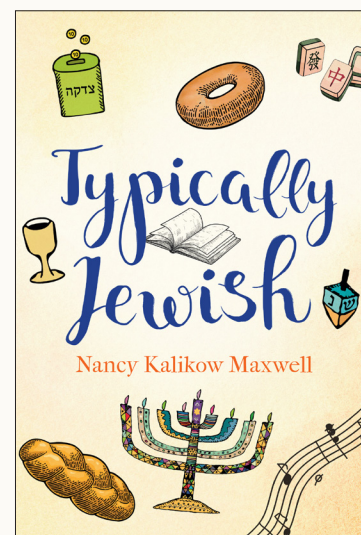
**Modern Conservative Judaism: Evolving Thought and Practice** by Elliot N. Dorff  
 “Modern Conservative Judaism offers the background needed to understand and negotiate this process. It serves as a valuable tool for sharing the relevancy and authenticity of Conservative Jewry with the next generation.”—Jonathan Fass, Jewish Book Council



**The Land of Truth: Talmud Tales, Timeless Teachings** by Jeffrey L. Rubenstein  
 “This book will be an invaluable resource for pulpit rabbis and Jewish educators in search of texts that will inspire and speak to their congregants and students.”—Ilana Kurshan, *Forward*



**Typically Jewish** by Nancy Kalikow Maxwell  
 “A spirited examination of the essence of Jewishness. . . . An entertaining overview likely to inspire debate.”—Kirkus





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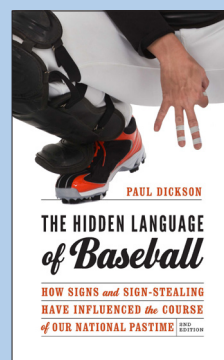
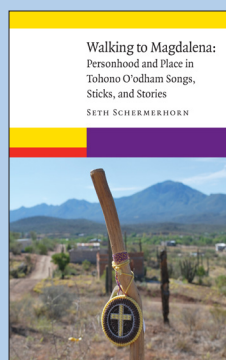
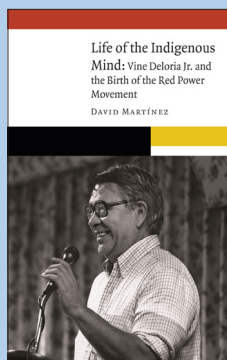
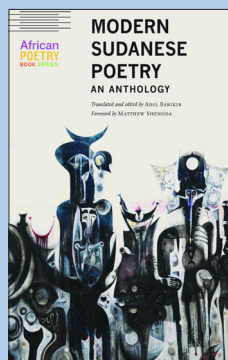
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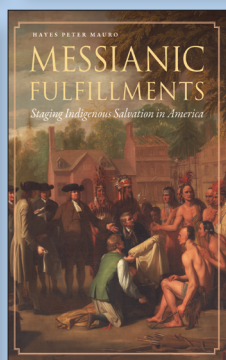
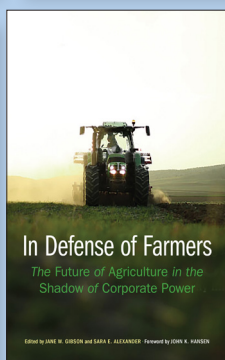
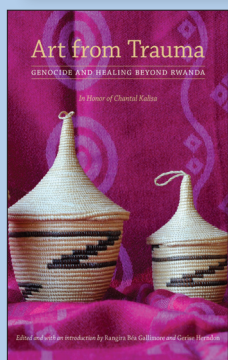
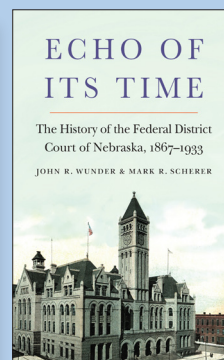
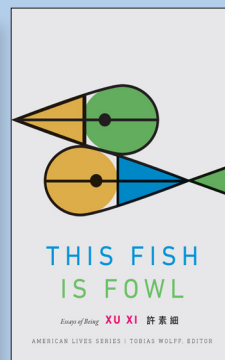
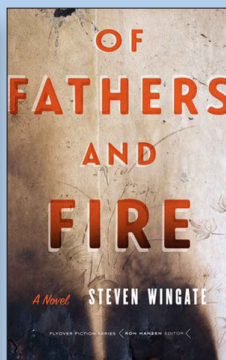
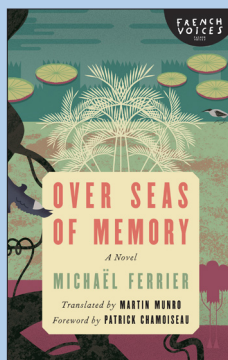
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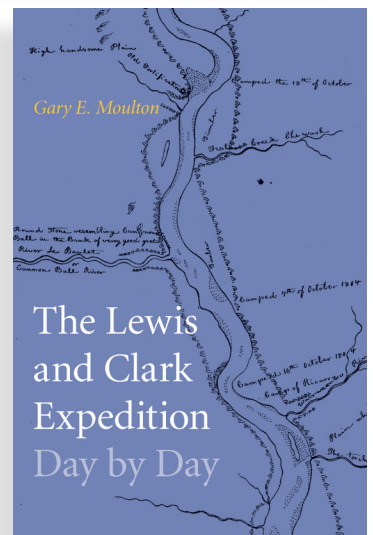
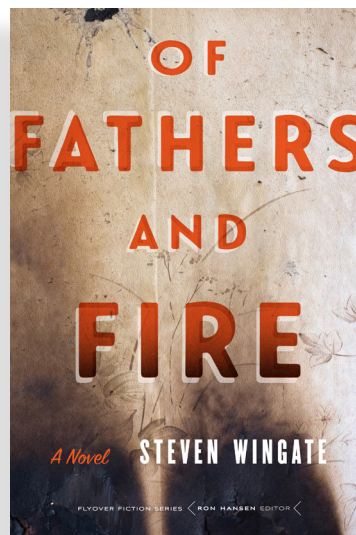
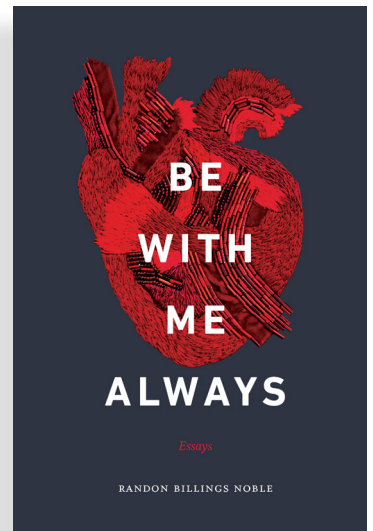
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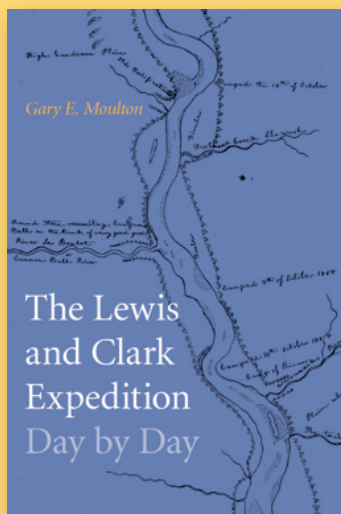
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Author Nova Baize, Barrie Jean Borich, author of *Body Geographic* and editor of *Slag Glass City*, and UNP acquisitions editor Alicia Christensen at the Nonfiction Now conference on November 3, 2018, in Phoenix.

Several UNP staff members pose for a photo on Halloween.



UNP staff members baked king cakes for our annual Mardi Gras party.

etc.