

[AIW] Publication Announcement [2015.1]

*Please note that as of 2015 the AIW Publication Announcements are emailed quarterly.
Please note that only published books can be included into the list.*

Publications by author(s)

Mayer, Evelyn P.

[Narrating North American Borderlands: Thomas King, Howard F. Mosher, and Jim Lynch.](#)

Peter Lang, 2014

Series: Mainzer Studien zur Amerikanistik (64)

ISBN 978-3-631-65322-7

The study centers on the presentation of the North American borderlands in the works of Canadian Native writer Thomas King's *Truth & Bright Water* (1999), American writer Howard Frank Mosher's *On Kingdom Mountain* (2007), and American writer Jim Lynch's *Border Songs* (2009). The three authors describe the peoples and places in the northeastern, middle and northwestern border regions of the USA and Canada. The novels address important border-oriented aspects such as indigeneity, the borderlands as historic territory and as utopian space, border crossing and transcendence, post-9/11 security issues, social interaction along the border, and gender specifics. The interpretation also examines the meaning of border imaginaries, border conceptualizations, and the theme of resistance and subversion.

Noodin, Margaret

[Bawaajimo](#)

[A Dialect of Dreams in Anishinaabe Language and Literature](#)

Michigan State University Press, 2014

ISBN: 9781611861051

This book combines literary criticism, sociolinguistics, native studies, and poetics to introduce an Anishinaabe way of reading. Although nationally specific, the book speaks to a broad audience by demonstrating an indigenous literary methodology. Investigating the language itself, its place of origin, its sound and structure, and its current usage provides new critical connections between North American fiction, Native American literatures, and Anishinaabe narrative. The four Anishinaabe authors discussed in the book, Louise Erdrich, Jim Northrup, Basil Johnston, and Gerald Vizenor, share an ethnic heritage but are connected more clearly by a culture of tales, songs, and beliefs. Each of them has heard, studied, and written in Anishinaabemowin, making their heritage

language a part of the backdrop and sometimes the medium, of their work. All of them reference the power and influence of the Great Lakes region and the *Anishinaabeakiing*, and they connect the landscape to the original language. As they reconstruct and deconstruct the *aadizookaan*, the traditional tales of Nanabozho and other mythic figures, they grapple with the legacy of cultural genocide and write toward a future that places ancient beliefs in the center of the cultural horizon.

Noodin, Margaret

Weweni
Poems in Anishinaabemowin and English

Wayne State University Press, 2015
ISBN: 9780814340387

Depending on dialect, the Anishinaabemowin word "weweni" expresses thanks, exactitude, ease, and sincerity. In addition, the word for "relatives" is "nindenwemaaganag": those whose "enewewe," or voices, sound familiar. In *Weweni*, poet Margaret Noodin brings all of these meanings to bear in a unique bilingual collection. Noodin's warm and perceptive poems were written first in the Modern Anishinaabemowin double-vowel orthography and appear translated on facing pages in English.

From planetary tracking to political contrasts, stories of ghosts, and messages of trees, the poems in *Weweni* use many images to speak to the interconnectedness of relationships, moments of difficulty and joy, and dreams and cautions for the future. As poems move from Anishinaabemowin to English, the challenge of translation offers multiple levels of meaning—English meanings found in Anishinaabe words long as rivers and knotted like nets, English approximations that bend the dominant language in new directions, and sets of signs and ideas unable to move from one language to another. In addition to the individual dialogues played out between Noodin's poems, the collection as a whole demonstrates a fruitful and respectful dialogue between languages and cultures.

Noodin's poems will be proof to students and speakers of Anishinaabemowin that the language can be a vital space for modern expression and, for those new to the language, a lyric invitation to further exploration. Anyone interested in poetry or linguistics will enjoy this one-of-a-kind volume.

Publications by editor(s)

Brownstone, Arni

THE LIENZO OF TLAPILTEPEC

A Painted History from the Northern Mixteca

FEBRUARY 2015

ISBN 978-0-8061-4629-4 / 978-0-8061-4630-0

For centuries, indigenous rulers of Mesoamerica commissioned elaborate pictorial histories to maintain their claims to power, land, and privilege—a practice they continued under Spanish authority after the conquest. The Lienzo of Tlapiltepec is one such history. An intricate pictographic document on cotton cloth measuring 156 by 66.5 inches, the lienzo was produced by an Indian painter-scribe of great skill during the sixteenth century in the northern Mixteca, in the Mexican state of Oaxaca. It depicts events dating from the eleventh century to the early years of the Spanish colony. Housed since 1919 in the Royal Ontario Museum of Canada, the lienzo is a work of such complexity and reach that few scholars possess the tools to understand its message and context. The contributors to this volume are among that select few.

In four chapters, front matter, and two appendices accompanied by detailed, full-color illustrations, scholars Arni Brownstone, Nicholas Johnson, Bas van Doesburg, Eckehard Dolinski, Michael Swanton, and Elizabeth Hill Boone describe what a lienzo is and how it was made. They also explain the particular origin, format, and content of the Lienzo of Tlapiltepec—as well as its place within the larger world of Mexican painted history. The contributors furthermore explore the artistry and visual experience of the work. A final essay documents past illustrations of the lienzo, including the one rendered for this book, which employed innovative processes to recover long faded colors. Unique in its detail, scope, and depth, this is the first volume to offer a full description and analysis of the Lienzo of Tlapiltepec and to grant widespread access to this extraordinary repository of history.

Neuburger, Martina and Dörrenbächer, H. Peter

Nationalisms and Identities among Indigenous Peoples - Case Studies from North America

Peter Lang Verlag 2014

ISBN 978-3-0343-0838-0 / 978-3-0353-0649-1

This book investigates nationalisms and the emergence of national identities among the Indigenous peoples across North America. It examines the many difficulties which the Native communities have had to face in order to assert themselves as nations, as well as looking at the ambiguity of the term 'nation' within First Nations-government relations. The volume gives a broad perspective on the historical development of Native American nationalism and also explores a variety of political, educational, sociological, cultural and even literary viewpoints. The experiences of the Indigenous peoples are compared with the experiences of other Aboriginal groups across the globe, in order to enrich our understanding of global indigenous nationalisms.

The contributors to this volume represent the perspectives of a variety of different First Nations and a wide range of disciplinary fields, from history, anthropology and political science to communications, law, linguistics and literary studies.

Publications by compiler(s)

Goddard, Ives and Lucy Thomason

[A Meskwaki-English and English-Meskwaki Dictionary, Based on Early Twentieth-Century Writings by Native Speakers](#)

Mundart Press, 2014

ISBN: 978-0-9903344-0-8

Now Published: A Meskwaki-English and English-Meskwaki Dictionary, Based on Early Twentieth-Century Writings by Native Speakers, by Ives Goddard and Lucy Thomason. The vocabulary is mostly from the writings of William Jones and the extensive Truman Michelson collection of manuscript texts in the National Anthropological Archives of the Smithsonian Institution, interpreted on the basis of earlier studies by Jones, Michelson, Leonard Bloomfield, and Paul Voorhis and 15 years of recent fieldwork at the Meskwaki Settlement in Tama County, Iowa. Meskwaki is one of the most archaic members of the Algonquian language family, attesting many features that are useful in understanding its sister tongues. The dictionary includes vocabulary for traditional ways of life and mythic worlds that were ancient even at the time they were written down a century ago. There are six appendixes: for animals, birds, bodyparts, the calendar, numbers (and how to count), and kinship terminology. The introduction also includes a brief synopsis of grammar as a guide. A fully phonemic practical spelling is used. The name Meskwaki (earlier Mesquakie) replaces the historical name Fox, which has been used in many publications. The full official name of the people who speak Meskwaki is the Sac and Fox Tribe of the Mississippi in Iowa.

[AIW] Publication Announcement [2015.2]

Please note that as of 2015 the AIW Publication Announcements are emailed quarterly, or or less frequently if very few publications are being announced.

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Publications by author(s)

Sabine N. Meyer

[We Are What We Drink: The Temperance Battle in Minnesota](#)

2015

University of Illinois Press

ISBN: Cloth 978-0-252-03935-5/Ebook 978-0-252-09740-9

A powerful study of identity formation and the power of place in the shaping of history

In *We Are What We Drink*, Sabine N. Meyer eschews the generalities of other temperance histories to provide a close-grained story about the connections between alcohol consumption and identity in the upper Midwest.

Meyer examines the ever-shifting ways that ethnicity, gender, class, religion, and place interacted with each other during the long temperance battle in Minnesota. Her deconstruction of Irish and German ethnic positioning with respect to temperance activism provides a rare interethnic history of the movement. "At the same time, she shows how women engaged in temperance work as a way to form public identities and reforges the largely neglected, yet vital link between female temperance and suffrage activism. Relatedly, Meyer reflects on the continuities and changes between how the movement functioned to construct identity in the heartland versus the movement's more often studied roles in the East. She also gives a nuanced portrait of the culture clash between a comparatively reform-minded Minneapolis and dynamic anti-temperance forces in whiskey-soaked St. Paul--forces supported by government, community, and business institutions heavily invested in keeping the city wet.

Ambitious and revelatory, *We Are What We Drink* offers a powerful study of identity formation and the power of place in the shaping of history.

Evelyn P. Mayer

[Narrating North American Borderlands: Thomas King, Howard F. Mosher, and Jim Lynch.](#)

2014

Series: Mainzer Studien zur Amerikanistik, Band 64

Peter Lang

ISBN 978-3-631-65322-7

The study centers on the presentation of the North American borderlands in the works of Canadian Native writer Thomas King's *Truth & Bright Water* (1999), American writer Howard Frank Mosher's *On Kingdom Mountain* (2007), and American writer Jim Lynch's *Border Songs* (2009). The three authors describe the peoples and places in the northeastern, middle and northwestern border regions of the USA and Canada. The novels address important border-oriented aspects such as indigeneity, the borderlands as historic territory and as utopian space, border crossing and transcendence, post-9/11 security issues, social interaction along the border, and gender specifics. The interpretation also examines the meaning of border imaginaries, border conceptualizations, and the theme of resistance and subversion.

Arni Brownstone

[War Paintings of the Tsuu T'ina Nation](#)

June 2015

University of Nebraska Press

ISBN: 978-0-8032-6521-9

During much of the nineteenth century, paintings functioned as the Plains Indians' equivalent to written records. The majority of their paintings documented warfare, focusing on specific war deeds. These pictorial narratives—appearing on hide robes, war shirts, tipi liners, and tipi covers—were maintained by the several dozen Plains Indians tribes, and they continue to expand historical knowledge of a people and place in transition.

War Paintings of the Tsuu T'ina Nation is a study of several important war paintings and artifact collections of the Tsuu T'ina (Sarcee) that provides insight into the changing relations between the Tsuu T'ina, other plains tribes, and non-Native communities during the nineteenth and twentieth centuries. Arni Brownstone has meticulously created renderings of the paintings that invite readers to explore them more fully. All known Tsuu T'ina paintings are considered in the study, as are several important collections of Tsuu T'ina artifacts, with particular emphasis on five key works. Brownstone's analysis furthers our understanding of Tsuu T'ina pictographic war paintings in relation to the social, historical, and artistic forces that influenced them and provides a broader understanding of pictographic painting, one of the richest and most important Native American artistic and literary genres.

Irina Ionita

[Un itinéraire de recherche en terrain autochtone au Canada](#)
[L'empathie dans tous ses états](#)

2015

L'Harmattan Paris

ISBN : 978-2-343-05636-4

The book tells the story of a doctoral research, which took the author – through an “upstream” epistemological and ethical approach – into unexpected territories. Conceptually, it moved from anti-utilitarianism to the decolonial option; geographically, from Geneva, Switzerland to Québec and Ontario, Canada; and geopolitically, to Indigenous loci of enunciation. The process itself is interesting and becomes the outcome of the story. It is the process of an interdisciplinary research in development studies on the concept of empathy, defined as the capacity to connect with the Other by putting oneself in his/her place to understand his/her perspective. As a case study, the research included the analysis of empathy in the context of the Iroquois (Canada), in relation to the Iroquois notion of responsibility towards the 7th generation. However, while confronted with the colonial dimension of the complex relationship between researchers and Indigenous communities, and conceptually instigated by decoloniality, the research became “undisciplined”. Through different hypostases of empathy, the author proposes to raise theoretical, ethical and methodological questions in the social sciences. She also proposes to build bridges between schools of thought that have rarely entered into dialogue before: the anti-utilitarian movement in social sciences, eminently French and Francophone; the decoloniality movement illustrated by Hispanic authors, seldom translated into English or French; and the Indigenous epistemes mainly formulated in English. Therefore, the author’s effort was not only one of linguistic, but also of “intercultural translation”.

Publications by editor(s)

Susan Sleeper-Smith, Juliana Barr, Jean M. O'Brien, Nancy Shoemaker, and Scott Manning Stevens

[Why You Can't Teach United States History without American Indians](#)

April 2015

University of North Carolina Press

ISBN 978-1-4696-2120-3

A resource for all who teach and study history, this book illuminates the unmistakable centrality of American Indian history to the full sweep of American history. The nineteen essays gathered in this collaboratively produced volume, written by leading scholars in the field of Native American history, reflect the newest directions of the field and are organized to follow the chronological arc of the standard American history survey. Contributors reassess major events, themes, groups of historical actors, and approaches--social, cultural, military, and political--consistently demonstrating how Native American people, and questions of Native American sovereignty, have animated all the ways we consider the nation's past. The uniqueness of Indigenous history, as interwoven more fully in the American story, will challenge students to think in new ways about larger themes in U.S. history, such as settlement and colonization, economic and political power, citizenship and movements for equality, and the fundamental question of what it means to be an American.

Contributors are Chris Andersen, Juliana Barr, David R. M. Beck, Jacob Betz, Paul T. Conrad, Mikal Brotnov Eckstrom, Margaret D. Jacobs, Adam Jortner, Rosalyn R. LaPier, John J. Laukaitis, K. Tsianina Lomawaima, Robert J. Miller, Mindy J. Morgan, Andrew Needham, Jean M. O'Brien, Jeffrey Ostler, Sarah M. S. Pearsall, James D. Rice, Phillip H. Round, Susan Sleeper-Smith, and Scott Manning Stevens.

Deborah L. Madsen (contribution by *Judit Ágnes Kádár*)

[The Routledge Companion to Native American Literature](#)

Routledge

Routledge Literature Companions

ISBN: 9781138020603

The Routledge Companion to Native American Literature engages the multiple scenes of tension — historical, political, cultural, and aesthetic — that constitutes a problematic legacy in terms of community identity, ethnicity, gender and sexuality, language, and sovereignty in the study of Native American literature. This important and timely addition to the field provides context for issues that enter into Native American literary texts through allusions, references, and language use.

Content contribution by AIW member: 5. The Problem of Authenticity in Contemporary American "Gone Indian" Stories, *Judit Ágnes Kádár*

Martin Kuester (contribution by Hartmut Lutz)

[Contemporary Achievements: Contextualizing Canadian Aboriginal Literatures.](#)

2015

Wissner Verlag, Augsburg

Studies in Anglophone Literatures and Cultures, vol. 6,

ISBN: 978-3-95786-009-5

In a 1991 publication, Native authors described the beginnings of Aboriginal Literatures in Canada as set of "Contemporary Challenges." Since then, works by First Nations, Métis and Inuit authors have proliferated and prospered. Authors have moved from "writing back" and "writing home" to "writing beyond." Essays collected in this volume discuss Canadian Aboriginal Literatures from a European perspective, and by contextualizing them historically and internationally, they document and celebrate recent developments as astounding "Contemporary Achievements."

Arni Brownstone

[THE LIENZO OF TLAPILTEPEC](#)

[A Painted History from the Northern Mixteca](#)

February 2015

University of Oklahoma Press

ISBN: 978-0-8061-4629-4 / 978-0-8061-4630-0

For centuries, indigenous rulers of Mesoamerica commissioned elaborate pictorial histories to maintain their claims to power, land, and privilege—a practice they continued under Spanish authority after the conquest. The Lienzo of Tlapiltepec is one such history. An intricate pictographic document on cotton cloth measuring 156 by 66.5 inches, the lienzo was produced by an Indian painter-scribe of great skill during the sixteenth century in the northern Mixteca, in the Mexican state of Oaxaca. It depicts events dating from the eleventh century to the early years of the Spanish colony. Housed since 1919 in the Royal Ontario Museum of Canada, the lienzo is a work of such complexity and reach that few scholars possess the tools to understand its message and context. The contributors to this volume are among that select few.

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Unique in its detail, scope, and depth, this is the first volume to offer a full description and analysis of the Lienzo of Tlapiltepec and to grant widespread access to this extraordinary repository of history.