



Minnesota Historical Society Press

NEW TITLES

Spring 2017



The Minnesota Historical Society Press is a leading publisher of the history and culture of Minnesota and the Upper Midwest. The Press advances research, supports education, serves the local community, and expands the reputation of the MNHS through the publication of books and e-products, the *Minnesota History* journal, and the free, digital encyclopedia MNopedia.

Front cover: Detail of a spot-stitch beaded bandolier bag, or gashkibidaagan, possibly made by Sophia Smith, a bead artist from White Earth who lived at Red Lake from 1877 through at least 1910. (Minnesota Historical Society, Benjamin Whipple Collection #1831.) See p. 12.

DAKOTA IN MINNESOTA

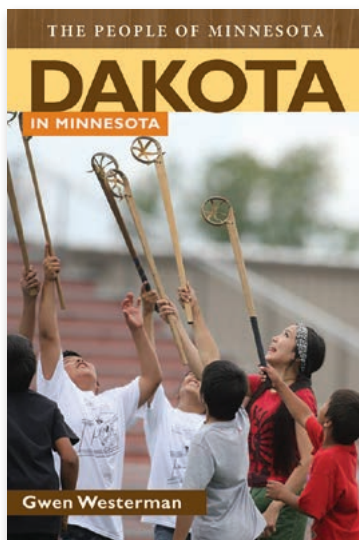
The People of Minnesota

GWEN WESTERMAN

The Dakota people have called this region home for millennia. The name *Minnesota* itself comes from the Dakota language, *Mni Sota Makoce*, meaning Land Where the Waters Are So Clear They Reflect the Clouds. In this long-awaited treatment of one of the state's first peoples, Gwen Westerman shares the Dakota origin story, the people's stewardship of the land and its resources, and the strong interconnections among Dakota family groups and other tribes who lived throughout the territory that would become Minnesota.

From early fur trade interactions, to the heart-break of contested treaties and the hardship of reservation life, to the anguish of the U.S.-Dakota War of 1862, to the people's lives in Minnesota in the twentieth and twenty-first centuries, *Dakota in Minnesota* probes the state's history as seen through Dakota eyes. Bringing the story up to the present, Westerman explores the impact of gaming, continued negotiations with the U.S. government, and the affirming power of language and cultural revitalization. A personal account by a contemporary Dakota person bridges the decades and demonstrates the people's resilience.

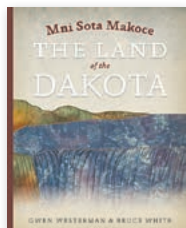
Gwen Westerman is a distinguished faculty scholar and the director of the Humanities Program at Minnesota State University Mankato. A poet and textile artist, she is also the coauthor of the award-winning *Mni Sota Makoce: The Land of the Dakota*.



AVAILABLE MAY

NATIVE AMERICAN STUDIES/MINNESOTA HISTORY, 112 PAGES, 6 × 9, 50 B&W PHOTOS, 1 MAP, NOTES, INDEX, SUGGESTED READING
PAPERBACK, \$16.95, ISBN: 978-1-68134-039-5
E-BOOK, \$9.99, ISBN: 978-1-68134-049-4

ALSO OF INTEREST



Ojibwe in Minnesota

Anton Treuer

PAPERBACK, \$15.95, ISBN: 978-0-87351-768-3

E-BOOK, \$9.99, ISBN: 978-0-87351-795-9

Mni Sota Makoce: The Land of the Dakota

Gwen Westerman and Bruce White

PAPERBACK, \$24.95, ISBN: 978-0-87351-869-7

E-BOOK, \$16.99, ISBN: 978-0-87351-883-3

THE BRIDE PRICE

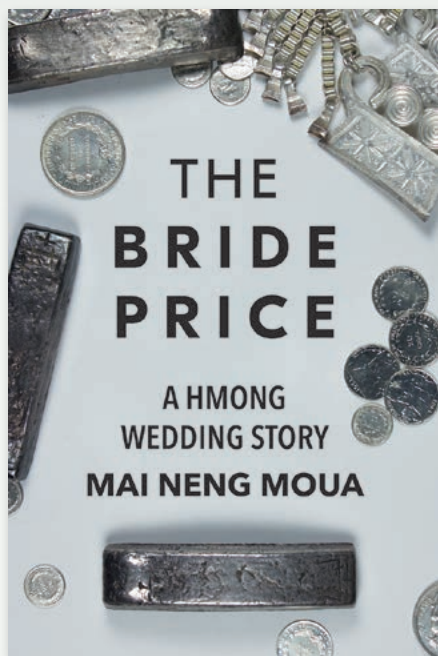
A Hmong Wedding Story

MAI NENG MOUA

A principled decision brings unexpected consequences for a Hmong American woman struggling to reconcile the two cultures—and to be a good daughter while breaking the rules.

When Mai Neng Moua decides to get married, her mother, a widow, wants the groom to follow Hmong custom and pay a bride price, which both honors the work the bride's family has done in raising a daughter and offers a promise of love and security from the groom's family. Mai Neng, who knows the pain this tradition has caused, says no. Her husband-to-be supports her choice.

What happens next is devastating, and it raises questions about the very meaning of being Hmong in America. The couple refuses to participate in the *tshoob*, the traditional Hmong marriage ceremony; many members of their families, on both sides, stay away from their church wedding. Months later, the families carry out the *tshoob* without the wedding couple. But even after the bride price has been paid, Mai Neng finds herself outside of Hmong culture and at odds with her



AVAILABLE MARCH

MEMOIR/HMONG STUDIES, 240 PAGES, 6 × 9
PAPERBACK, \$16.95, ISBN: 978-1-68134-036-4
E-BOOK: \$9.99, ISBN: 978-1-68134-037-1

mother, not realizing the full meaning of the customs she has rejected. As she navigates the Hmong world of animism, Christianity, and traditional gender roles, she begins to learn what she has not been taught. Through a trip to Thailand, through hard work in the garden, through the birth of another generation, one strong woman seeks reconciliation with another.

Writer **Mai Neng Moua** founded the Hmong literary arts journal *Paj Ntaub Voice* and edited the groundbreaking anthology *Bamboo Among the Oaks*.

FROM THE BOOK . . .

"You were like animals that had left their pens, animals that were vulnerable to tiger attacks. But now you have recognized your masters and you have returned home," said my uncle. That was how the *noj mov* or meal started.

This was the Hmong American version of the prodigal son whose parents threw him a party after he had returned home.

It was 2013, nine years after our church wedding and the *tshoob*, the traditional Hmong marriage ceremony, to which my husband, Blong, and I did not go. My mother and my uncles have decided to finish the final part of the *tshoob*, the *noj mov*.

This meal is the public piece of the *tshoob* that allows my extended family members to acknowledge my Hmong marriage. It gives my male relatives the opportunity to introduce themselves to my husband. They do this by drinking rice wine, beer, or other alcoholic beverages. It is a kind of hazing for the groom. The more male relatives I have, the more Blong will drink. It is a show of strength that says, "Don't mess with our daughter/sister/niece/cousin, or you will answer to us."

For most Hmong couples, the *noj mov* is an automatic part of the *tshoob*. It usually takes place immediately after the negotiations. Blong and I, however, had to earn our *noj mov*. Or, at least, that was what it felt like. It took us nine years.

ALSO OF INTEREST



Bamboo Among the Oaks:
Contemporary Writing by Hmong Americans
Edited by Mai Neng Moua

PAPERBACK, \$14.95, ISBN: 978-0-87351-437-8

E-BOOK, \$11.99, ISBN: 978-0-87351-655-6

Hmong and American: From Refugees to Citizens
Edited by Vincent K. Her and Mary Louise Buley-Meissner

PAPERBACK, \$24.95, ISBN: 978-0-87351-848-2

E-BOOK, \$16.99, ISBN: 978-0-87351-855-0

COMPLICATED FUN

The Birth of Minneapolis Punk and Indie Rock, 1974-1984

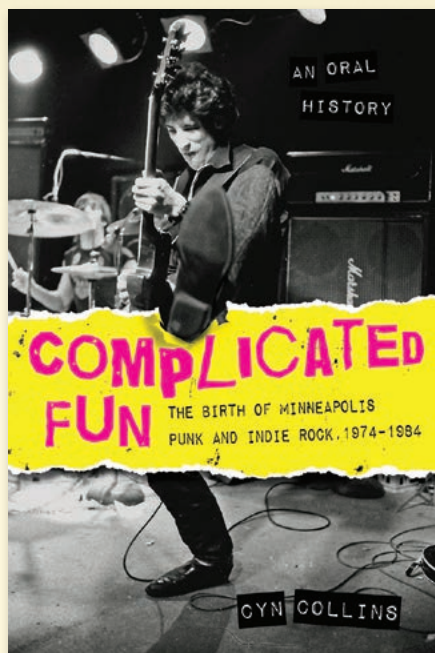
An Oral History

CYN COLLINS

The origins of Minneapolis's legendary indie rock scene, as told by the people who were there and made it happen

In the early 1970s, the Minneapolis music scene was no scene at all. Radio stations played Top 40 music; bars and clubs booked only rock cover bands and blues bands. Meanwhile, cities like New York, Detroit, and London were spawning fresh and innovative—and loud and raw—sounds by musicians creating a new punk and rock movement. A small but daring group of Twin Cities musicians, artists, entrepreneurs, and enthusiasts wanted a piece of that action. To do it, they had to build it themselves.

Complicated Fun brings together the recollections of the men and women who built Minnesota's vibrant and vital indie rock scene. Through interviews with dozens of musicians, producers, managers, journalists, fans, and other scenesters, Cyn Collins chronicles the emergence of seminal bands like the Suicide Commandos, the Hypstrz, Curtiss A, Flamingo, the



AVAILABLE MAY

MUSIC, 352 PAGES, 6 × 9, 60 B&W PHOTOS
AND ILLUSTRATIONS, INDEX
PAPERBACK, \$19.95, ISBN: 978-1-68134-032-6
E-BOOK, \$9.99, ISBN: 978-1-68134-033-3

Suburbs, Hüsker Dü, the Replacements, and more. The subjects reflect on the key role that Oar Folkjokeopus record store, Jay's Longhorn bar, and Twin/Tone Records played by providing outlets for hearing, performing, and recording these new sounds. *Complicated Fun* explores the influences, motivations, moments, and individuals that propelled Minneapolis to its status as a premier music scene and, in turn, inspired future generations of rockers.

Cyn Collins is host of KFAI radio's "Spin with Cyn" and author of *West Bank Boogie: 40 Years of Music, Mayhem and Memories*. She has contributed arts and culture articles to the *Star Tribune*, *City Pages*, *Twin Cities Daily Planet*, and others. Collins lives in Minneapolis.

FROM THE BOOK . . .

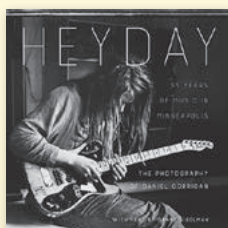
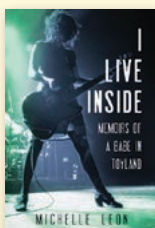
CHRIS OSGOOD (lead guitar, The Suicide Commandos): The Longhorn was packed with people like us. People from the suburbs that came downtown to hear music. And that, by the way, was the inspiration for Twin/Tone Records. Paul Stark was down there and noticed that there were about a thousand people that always came out to these shows. And we never went home afterward. We went to somebody's house for a party. And we would party until dawn, and then disburse.

CHAN POLING (keyboards, The Suburbs): The Longhorn was the *coolest* bar in Minneapolis in the late '70s, early '80s. All the local guys played there, Flamingo, the Commandos, NNB, Fingerprints, Hypstrz; I think the Replacements. I remember seeing Hüsker Dü down there too—that was getting toward the end of the run. . . . I saw the Talking Heads there. I remember Tina [Weymouth, of the Talking Heads] had to borrow Michael Halliday's bass amp.

STEVE ALMAAS (bass, The Suicide Commandos): The place was a steak house, and then a jazz club, and it had longhorns on the wall [laughs] and weird, cheap paneling. It certainly wasn't the décor that brought people down.



ALSO OF INTEREST



I Live Inside: Memoirs of a Babe in Toyland
Michelle Leon

HARDCOVER, \$19.95, ISBN: 978-0-87351-998-4

E-BOOK, \$9.99, ISBN: 978-0-87351-999-1

Heyday: 35 Years of Music in Minneapolis
Photographs by Daniel Corrigan
With Text by Danny Sigelman

HARDCOVER, \$34.95, ISBN: 978-1-68134-021-0

LAKE FISH

Modern Cooking with Freshwater Fish

KEANE AMDAHL

The Midwest is home to streams and lakes and even inland seas, and these assorted freshwater sources offer up much bounty, from classic panfish and trout to world-famous walleye to Lake Superior ciscoes. Whether you've anglers among your family and friends or you've got a line on specialty markets that are expanding all the time, freshwater fish offer an excellent and varied way to savor "seafood" locally and sustainably.

Creative home cook Keane Amdahl takes the mystery out of this versatile protein source and brings its preparation into the twenty-first century with inspired ingredient combinations and ample advice on how to make the most of what's at hand. Arranged by fish type, recipes include appetizers like Sunfish Pot Stickers and Harissa Grilled Smelt with Mint and Cilantro Yogurt; new interpretations of soup and salad standbys like Midwestern Fisherman's Stew and Smoked Trout Kale Niçoise; and flavorful mains like BBQ Northern with Cajun Fried Rice and Walleye with Morels and Brown Butter. Drawing on all things local—from purveyors of smoked and fresh fish to aquaculture farms to farmers' markets—Amdahl encourages readers to experiment along



AVAILABLE MAY

COOKBOOKS/FISH, 256 PAGES, 8 × 10, 50 COLOR
PHOTOS, 100 RECIPES, INDEX
PAPERBACK, \$24.95, ISBN: 978-1-68134-028-9



with him as they seek to thoroughly enjoy their catch of the day.

Keane Amdahl (@FoodStoned) is a social media specialist, food writer, and blogger. His work has appeared in *City Pages* and *Lavender* and on Thrillist and Twin Cities Food Finds. He lives in Minneapolis, where "the next culinary revolution is taking place (probably)."

Harissa Grilled Smelt with Mint and Cilantro Yogurt

(Pictured on the cover, upper left)

Serves 2-4

This great summer dish has got heat coupled with that beautifully smoky grill flavor. The yogurt sauce helps to drive some of that through and offers a cool, refreshing undertone. I like to skewer the smelt to prevent them from falling through the grill grates, but if you're using a griddle pan on the stove-top, this step is not necessary.

1 pound cleaned smelt

¾ cup harissa paste

8 ounces plain yogurt

1 tablespoon chopped mint

1 tablespoon chopped cilantro

1 tablespoon grated onion

juice of ½ lime

salt

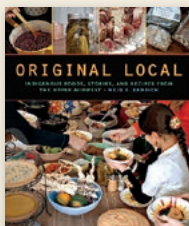
wooden BBQ skewers

Add the smelt and harissa paste to a large mixing bowl and stir to coat. Let marinate for at least 2 hours or overnight. For the sauce, combine the yogurt, mint, cilantro, onion, and lime juice. Season with salt to taste and refrigerate until needed.

Skewer the smelt and place on a well-oiled grill over medium-high heat. Cook about 1 to 2 minutes per side. Place the smelt skewers on a platter with a side of the dipping sauce and go to town!

*Casts a wide net to gather up tips for purchasing, substituting,
and preparing midwestern fish, from whitefish to perch, walleye
to ciscoes, in tasty and often surprising ways*

ALSO OF INTEREST



Damn Good Food:
157 Recipes from Hell's Kitchen
Mitch Omer and Ann Bauer
HARDCOVER, \$27.95, ISBN: 978-0-87351-724-9

**Original Local: Indigenous Foods, Stories,
and Recipes from the Upper Midwest**
Heid E. Erdrich
PAPERBACK, \$19.95, ISBN: 978-0-87351-894-9



STORM'S COMING!

Margi Preus, illustrated by David Geister

HARDCOVER, \$16.95, ISBN: 978-1-68134-018-0

AGES 3-7



MAMA LOVED TO WORRY

Maryann Weidt,

illustrated by Rachael Balsaitis

HARDCOVER, \$16.95, ISBN: 978-0-87351-994-6

AGES 3-7



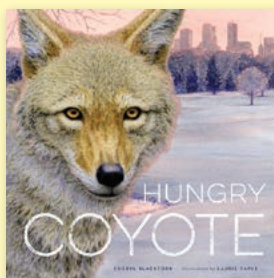
NORTH WOODS GIRL

Aimée Bissonette,

illustrated by Claudia McGehee

HARDCOVER, \$16.95, ISBN: 978-0-87351-966-3

AGES 3-7



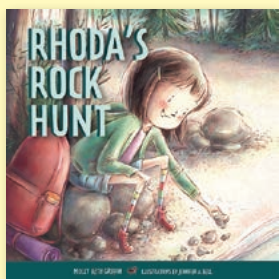
HUNGRY COYOTE

Cheryl Blackford,

illustrated by Laurie Caple

HARDCOVER, \$16.95, ISBN: 978-0-87351-964-9

AGES 3-7



RHODA'S ROCK HUNT

Molly Beth Griffin,

illustrated by Jennifer A. Bell

HARDCOVER, \$16.95, ISBN: 978-0-87351-950-2

AGES 3-7



HUNGRY JOHNNY

Cheryl Minnema,

illustrated by Wesley Ballinger

HARDCOVER, \$17.95, ISBN: 978-0-87351-926-7

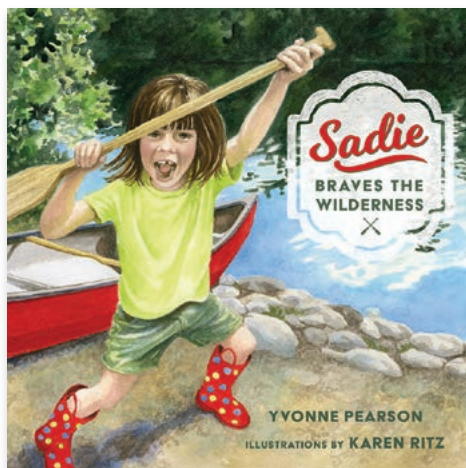
AGES 3-7

SADIE BRAVES THE WILDERNESS

YVONNE PEARSON

ILLUSTRATIONS BY KAREN RITZ

Sadie has a lot to learn about camping, hiking, and canoeing, but a family adventure leads her to appreciate the wonders of the Boundary Waters Canoe Area Wilderness.



AVAILABLE MAY

CHILDREN'S PICTURE BOOKS/FICTION, AGES 3-7,
32 PAGES, 10 × 10, FULLY ILLUSTRATED
HARDCOVER, \$16.95, ISBN: 978-1-68134-038-8

"We drove for a hundred hours past a lake called Superior. It was as big as the ocean."

Sadie is bold in her description of the view outside her car window, but as her family sets off on a wilderness adventure, she's not entirely sure she's ready to spend some quality time in the woods. Aren't there bears? And alligators? What if it starts to rain?

Sadie's younger brother, Benjamin, doesn't always know to be afraid, but big sister keeps an eye out for him and enumerates his concerns—which are really her own. The north woods comes alive in her imagination as she battles "monster boulders" and "growling waterfalls" and "flying dinosaurs." Sadie's spunky approach turns away these fierce foes as she and her family swim in quiet pools, hike twisting forest trails, and launch their canoe on a skinny lake. On the last day, a storm blows in, and Sadie is brave for Benjamin as the wind whips branches and rain beats on the lake—and her own fear evaporates. In the end, there are a hundred new little rivers to play in. And Sadie just may be a convert to the appeal of exploring the wilderness.



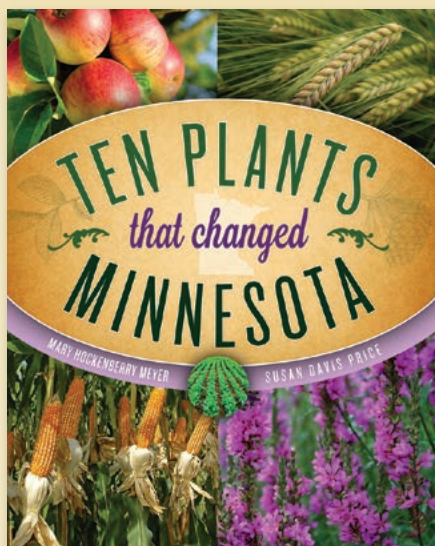
Yvonne Pearson is the author of eleven nonfiction books for preschool to grade seven and the recipient of a Minnesota State Arts Board Grant. Illustrator **Karen Ritz** has earned accolades from the National Council for the Social Studies, the Junior Library Guild, and the Society of Illustrators.

TEN PLANTS THAT CHANGED MINNESOTA

MARY HOCKENBERRY MEYER
SUSAN DAVIS PRICE

"If we cannot name and recognize plants, how can we value them and realize how essential they are to our environment and our well-being as humans?"
—from the Introduction

In 2012 a committee of experts chose the ten plants that most changed Minnesota from nearly five hundred citizen nominations, hosted by the Minnesota Landscape Arboretum. The idea that plants, as few as ten, could shape a state and how it developed economically, culturally, and historically, is at the core of the Ten Plants that Changed Minnesota project, which also includes a companion website and a popular freshman seminar at the University of Minnesota. With careful review by more than thirty experts and scientists and with research drawn from newspaper and journal reports, historical photos, diaries,



AVAILABLE MARCH

NATURE/AGRICULTURE, 224 PAGES, 8 × 10, 75 COLOR AND B&W PHOTOS, 25 MAPS AND CHARTS, INDEX
PAPERBACK, \$29.95, ISBN: 978-1-68134-034-0

and interviews, Mary Hockenberry Meyer and Susan Davis Price highlight the importance of the selected plants and their impact—both positive and negative—in the development and future of our state. The plants are the apple, alfalfa, the American elm, corn, lawn or turfgrass, purple loosestrife, soybeans, wheat, white pine, and wild rice.

*Ten plants that shaped how Minnesota developed
economically, culturally, and historically*

Mary Hockenberry Meyer is a professor of horticultural science at the University of Minnesota and author of many popular and scholarly articles on plants. **Susan Davis Price** is author of four books, including the award-winning *Minnesota Gardens* and *Growing Home*.

FROM THE BOOK . . .

Vast forests covered northern Minnesota 150 years ago. Giant Eastern white pines (*Pinus strobus*) often rose 200 feet and were six feet in diameter. Some of the stands had been growing since 1500 CE. When Minnesota became a state, more than half its land was in deep shade. Indeed, white pine had moved into the area that is now Minnesota just after the last ice age, about 7,000 years ago. It is considered one of 52 tree species native to Minnesota forests. . . .

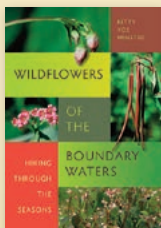
Native peoples used the sap (pine resin) to waterproof baskets, boats, and pails. About 1,000 years ago, in what is called the Woodland Period, the Dakota Indians arrived. The forest gave them a natural shelter from wind and rain and provided building material. The Ojibwe, too, made use of the resources of the white pine. Pine resin has a number of antimicrobials and was used to successfully treat infections and even gangrenous wounds. Natives also stewed the young staminate cones (said to be sweet and not “pitchy”) with meat. The seeds made a tasty nutritious addition to their diet. . . .

In the 1800s, as Easterners entered the territory, they viewed the trees as necessary material to help build the country. Between 1830 and 1840, an average of 54,000 Europeans moved to America each year. In the next ten years 1,620,000 more arrived, with even more following the next decade. Thousands moved westward, wanting land and needing homes. This made the desire for white pine almost insatiable.



WPA mural, Sebeka High School,
Richard Haines, 1938

ALSO OF INTEREST



**Wildflowers of the Boundary Waters:
Hiking Through the Seasons**
Betty Vos Hemstad

PAPERBACK, \$22.95, ISBN: 978-0-87351-647-1

The Big Marsh: The Story of a Lost Landscape
Cheri Register

PAPERBACK, \$17.95, ISBN: 978-0-87351-995-3

E-BOOK, \$9.99, ISBN: 978-0-87351-996-0

A BAG WORTH A PONY

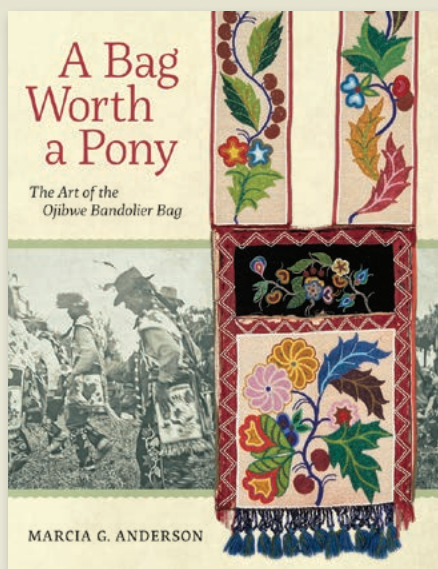
The Art of the
Ojibwe Bandolier Bag

MARCIA G. ANDERSON

Bandolier bags, or gashkibidaaganag—the large, heavily beaded shoulder bags made and worn by several North American Indian tribes around the Great Lakes—are prized cultural icons here and around the world. From the 1870s to the present day, Ojibwe bead artists of Minnesota have been especially well known for their lively, creative designs. Neighboring Dakota people would trade a pony for a beautiful beaded bag.

Over the years, non-Indian collectors and ethnographers, struck by the bags' cultural significance and visual appeal, bought them up. Today, there are hundreds of bags in museums around the world, but not so many in the hands of community members. In *A Bag Worth a Pony*, Marcia G. Anderson shares the results of thirty years of study, in which she learned from the talented bead artists who keep the form alive, from historical records, and from the bags themselves.

Anderson examines the history, forms, structure, and motifs of the bags, giving readers the tools to understand a bag's makeup and meaning. She also offers a tour of Minnesota's seven Ojibwe reserva-



AVAILABLE MAY

NATIVE AMERICAN STUDIES/ART, 272 PAGES,
8½ × 11, 300 COLOR AND B&W ILLUSTRATIONS,
NOTES, INDEX, APPENDIXES, BIBLIOGRAPHY
PAPERBACK, \$34.95, ISBN: 978-1-68134-029-6



tions, showing the beautiful beaded bags associated with each along with the personal insights of six master beadworkers.

Marcia G. Anderson worked as curator of the Minnesota Historical Society's three-dimensional collections for thirty years.

FROM THE BOOK . . .

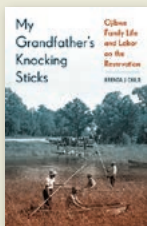
Minnesota Ojibwe bead artists were exposed to Euro-American styles through missionaries and boarding schools, printed fabrics, and many other sources, which are discussed in detail below. No doubt these provided many ideas and much inspiration. But scholars frequently give too much credit to these influences alone. Ojibwe bag makers, like all artists, responded to their surroundings, including both the other indigenous nations around them and the plants, foods, and animals that they were exposed to daily.

Most importantly, the bead artists always made their own choices about their designs, and they deserve credit for their invention and creativity. While it may be possible to see aspects of some or all of these influences in their designs and their celebrated gashkibidaaganag, it is a mistake to see their work as derivative.

Like the canopy and understory of the forests that inspired the Ojibwe spot-stitch artists, the decorative motifs of their bags represent nature and a love of the beauty that surrounds them. The floral-based motifs are successful when they create a symphony of space and movement between a cacophony of leaves, stems, vines, fruits, and flowers. As with Ojibwe loom-woven beadwork, the spot-stitched gashkibidaaganag reflect rhythmic, flowing, eclectic, asymmetrical designs. Because of these distinctive characteristics, many otherwise unidentified bandolier bags can be visually attributed to the Ojibwe.



ALSO OF INTEREST



My Grandfather's Knocking Sticks:
Ojibwe Family Life and Labor on the Reservation
Brenda J. Child

PAPERBACK, \$19.95, ISBN: 978-0-87351-924-3

E-BOOK, \$14.99, ISBN: 978-0-87351-938-0

Warrior Nation: A History of the Red Lake Ojibwe
Anton Treuer

PAPERBACK, \$19.95, ISBN: 978-0-87351-963-2

E-BOOK, \$9.99, ISBN: 978-0-87351-968-7

ALICE IN FRANCE

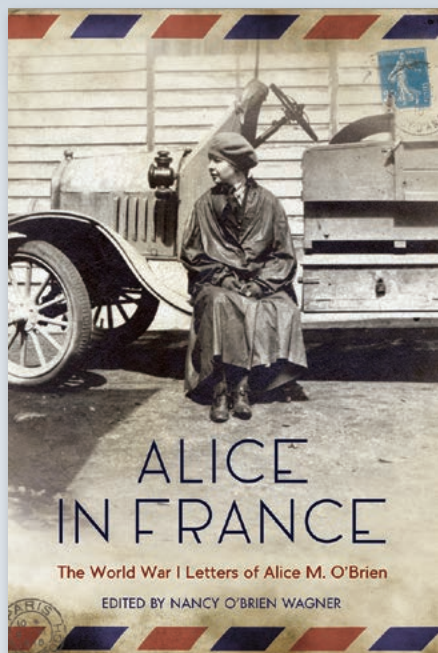
The World War I Letters of Alice M. O'Brien

NANCY O'BRIEN WAGNER

July 19, 1918: The wounded were pouring into the four Hospitals of the town. . . . We have decided to double up for a few days—half of us work at the Canteen and half at the Hospitals, taking turns. It will be hard work for awhile but everyone feels that you can't work hard enough these days.

In March 1918, twenty-six-year-old Alice O'Brien and three close friends set off from New York harbor, bound for wartime France. Unlike the soldiers aboard their ship, they were unpaid volunteers. As the daughter of a wealthy family, Alice had no need to work—no need to go to war. But she also drove her own car, was trained as an auto mechanic, spoke French, and had the passion and determination to contribute selflessly to the war effort.

Alice and her friends joined hundreds of American women serving as nurses, clerks, drivers, and canteen workers for the Red Cross, Salvation Army, and other



AVAILABLE APRIL

WWI HISTORY/WOMEN'S STUDIES, 216 PAGES,
6 × 9, 30 B&W ILLUSTRATIONS, NOTES, INDEX
PAPERBACK, \$17.95, ISBN: 978-1-68134-026-5
E-BOOK: \$9.99, ISBN: 978-1-68134-027-2

organizations. Her letters home, full of breezy gossip and telling detail, describe living conditions, attitudes and actions of French soldiers and civilians, and her own remarkable efforts near the front. Alice was brave and funny, proud and jingoistic, privileged and unassuming, and Alice made a difference in France.

Nancy O'Brien Wagner is a cofounder of Bluestem Heritage Group, which does research, exhibit development, interpretive planning, and project management for historical organizations.

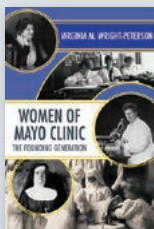
FROM THE BOOK . . .

In our shared memories of the Great War, it is a man's story. Through romantic lenses, we picture black-and-white doughboys with bowl-shaped helmets tipped at rakish angles, peering fiercely over the edges of their mud trenches, or dashing male pilots stepping into their fragile propeller planes and zooming off into the sky. With clearer eyes, we see men's bodies ripped apart and strewn across muddy fields. Gas masks, bloated horses, crippled tanks. Cruel, glorious, patriotic, brave, or meaningless, we recall the millions of men who died at Verdun, at the Somme, at Passchendaele, in the Marne, at Ypres. It was a war of men directed by men: Ferdinand Foch, Erich Ludendorff, Douglas Haig, Alexei Brusilov, John Pershing. Those memories are true, but that is not the full story.

When women are included in the story of World War I, they are most often placed passively on the side of the stage. In the United States, we describe how they filled their roles as patient and virtuous wives or mothers, gamely waving farewell, bundling up care packages, writing letters, wrapping bandages, and knitting scarves. In Europe, women hold these roles, and occasionally step forward when the spotlight falls on their status as stunned victims of horrific violence or weary refugees fleeing the chaos. Those memories are also true, but that is not the full story.

From the death of Archduchess Sophie Ferdinand on June 28, 1914, women were always a part of the story. Not just as witnesses or victims, and not just as nurses, ambulance drivers, or spies. Women worked and volunteered directly in the war as clerks, cooks, doctors, bookkeepers, telephone operators, searchers, laundresses, canteeners, social workers, typists, supply truck drivers, nurse's aids, recreational volunteers, stenographers, secretaries, chemists, and in other roles. Military rules and social customs prevented women from serving as soldiers on the battlefield, but as the war progressed, women pressed up against these conventional boundaries, testing to see what new roles they could step into.

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SCANDINAVIANS IN THE STATE HOUSE

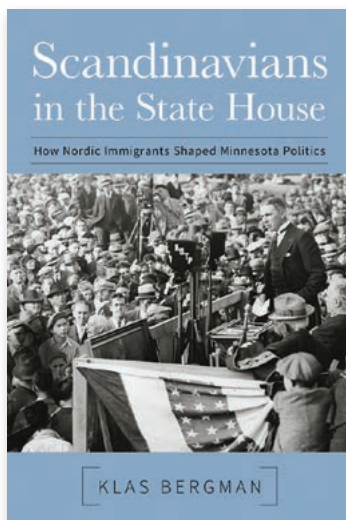
How Nordic Immigrants Shaped Minnesota Politics

KLAS BERGMAN

Beginning in the 1850s, thousands of immigrants from Nordic countries settled in Minnesota and quickly established themselves in the political life of their new home. These Norwegians, Swedes, Danes, Finns, and Icelanders first sowed their political seeds at the local level—as town clerks, city councilmen, county commissioners, sheriffs—and then broadened their sights to the state and national realm. Nordic immigrants served as governors, as Minnesota state senators and representatives, as U.S. congressmen, and as vice presidents of the United States. Many came to this country for political reasons and became radicals and activists in Minnesota. Others served as key leaders within the state's political parties.

In *Scandinavians in the State House*, Klas Bergman explores who these immigrant politicians were and what drove them to become civically involved so soon after arriving in Minnesota. Profiling the individuals and movements at the forefront of this political activity, at the state and local level, Bergman examines the diverse political philosophies of the immigrant communities and reveals the lasting legacy of Scandinavian politicians in the creation of modern Minnesota—from Nelson and Olson, to Andersen and Carlson, to Humphrey and Mondale.

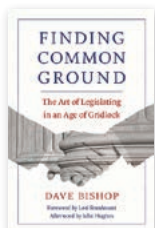
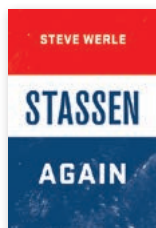
Klas Bergman was born in Sweden and has lived in the United States on and off since the early 1990s. He has spent nearly two decades working in journalism and international affairs. Bergman lives in Washington, DC.



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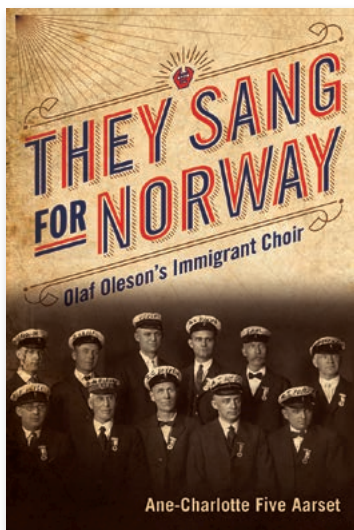
ANE-CHARLOTTE FIVE AARSET

They were brothers from Norway's "Red County." One was a guerrilla leader, the other a president of a singing association. One emigrated to America, the other stayed home to fight for Norwegian independence. Both had an impact on their nation's history. This is the story of the one who left.

Olaf Martin Oleson was among the hundreds of thousands of Norwegians who emigrated to the United States during the nineteenth century. With strongly rooted connections to the homeland, Oleson settled in the Midwest and became a successful businessman, philanthropist, and politician. He also helped form influential organizations in his new land, including the Norwegian-American Historical Association and the Norwegian Singers' Association of America. With the choir group, Oleson shared songs of his native Norway throughout North America—while raising money to support the illegal army and new political party forming back home in the fight for liberation from Sweden.

In *They Sang for Norway*, Ane-Charlotte Five Aarset tells the story of O. M. Oleson—her great-grand-uncle—and his contributions to the politics and culture of two nations. It is an immigrant's tale, an exploration of Norwegian-American life, and the story of music's importance to a community and people.

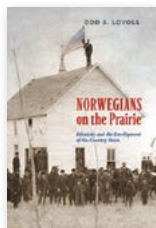
Ane-Charlotte Five Aarset is a journalist and author in Norway. Her book *Skyttergeneralen* (The Marksman General) earned her Freelance Journalist of the Year honors in Norway in 2005. She is also the author of *Kavaleristen* (The Cavalryman).



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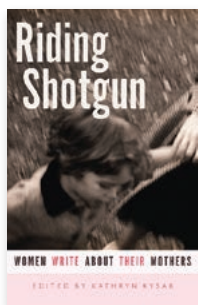
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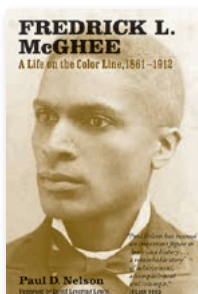
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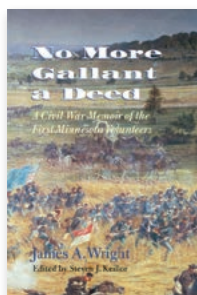
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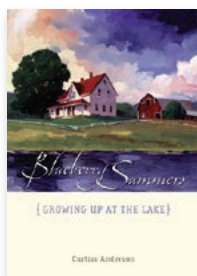
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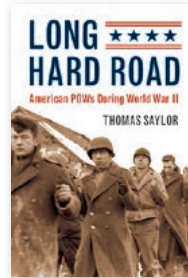


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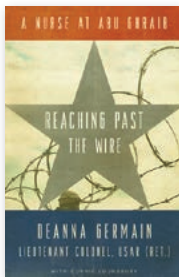


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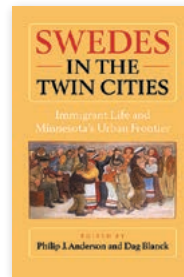


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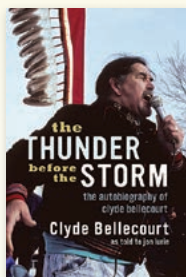


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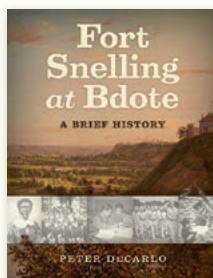
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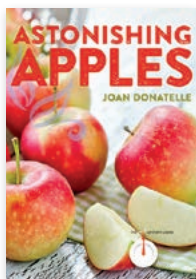


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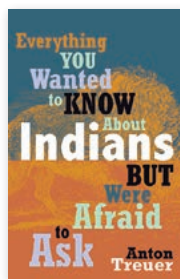
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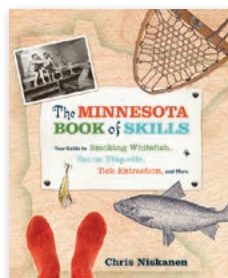
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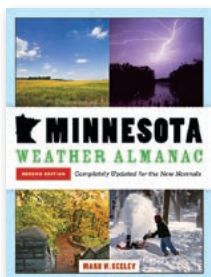
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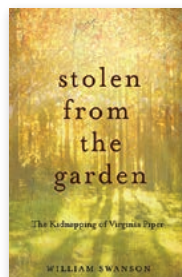


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