Contents

List of figures vii
Notes on contributors ix
Acknowledgements xii

Introduction: practice and theory 1
ROBERT A. ROSENSTONE

Introduction: theory and practice 7
ALUN MUNSLOW

PART I
Self-reflexive 13

1 When I was a child, I danced as a child, but now that
I am old, I think about salvation: Concepción González
and a past that would not stay put 17
MARJORIE BECKER

2 Writing, rewriting the beach: an essay 30
GREG DENING

3 Reconditioning history: adapting knowledge from the
past into realities of the present 56
MARIE THERESA HERNANDEZ

4 Not a “Kodak moment”: picturing Asian Americans 77
SUMIKO HIGASHI
Contents

PART II
New voices 85

5 Impressions of the Somme: an experiment 89
CHRIS WARD

6 Antonio Foscarini in the City of Crossed Destinies 124
JONATHAN WALKER

7 Narrating a southern tragedy: historical facts and historical fictions 156
BRYANT SIMON

8 Reconstructing the voice of a noblewoman of the time of Peter the Great: Daria Mikhailovna Menshikova: an exercise in (pseudo)autobiographical writing 183
ROBIN BISHA

9 A prologue for La Dame d'Esprit: the biography of the marquise Du Châtelet 195
JUDITH P. ZINSSER

10 Blackout 209
JAMES GOODMAN

PART III
Miniatures 223

11 Dictator in a dumpster: thoughts on history and garbage 225
MAUREEN HEALY

12 The abattoir of the prairie 228
WILLIAM DEVERELL AND DAVID IGLER

13 Liberace: behind the music 231
JESSE BERRETT

14 Rethinking Charles Atlas 234
ELIZABETH TOON AND JANET GOLDEN

Index 239
## List of figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1</td>
<td>Kabris <em>Le Tatoué</em></td>
<td>35</td>
</tr>
<tr>
<td>2.2</td>
<td>Te Henua</td>
<td>37</td>
</tr>
<tr>
<td>2.3</td>
<td>Hiva Oa</td>
<td>38</td>
</tr>
<tr>
<td>2.4</td>
<td>Tahuata</td>
<td>38</td>
</tr>
<tr>
<td>2.5</td>
<td>Vaitahu from the air</td>
<td>39</td>
</tr>
<tr>
<td>2.6</td>
<td>The beach at Atuona</td>
<td>39</td>
</tr>
<tr>
<td>2.7</td>
<td>Traitors' Bay, Atuona</td>
<td>40</td>
</tr>
<tr>
<td>2.8</td>
<td><em>Tiki</em> in the fence</td>
<td>40</td>
</tr>
<tr>
<td>2.9</td>
<td>Rounding Northeast Point into Vaitahu</td>
<td>42</td>
</tr>
<tr>
<td>2.10</td>
<td>Iotete in 'royal' regalia</td>
<td>45</td>
</tr>
<tr>
<td>2.11</td>
<td>Nukuhiva</td>
<td>48</td>
</tr>
<tr>
<td>2.12</td>
<td>Taiohae</td>
<td>49</td>
</tr>
<tr>
<td>4.1</td>
<td>Satsuko Higashi posing for a formal portrait taken shortly after her engagement</td>
<td>78</td>
</tr>
<tr>
<td>4.2</td>
<td>Setsuo Higashi photographed with his mother, soon deceased, and eldest sister-in-law</td>
<td>80</td>
</tr>
<tr>
<td>4.3</td>
<td>Setsuo Higashi seated next to his judo instructor after winning first prize in a contest</td>
<td>81</td>
</tr>
<tr>
<td>7.1</td>
<td>A lynching in the South Carolina upcountry sometime before World War I</td>
<td>179</td>
</tr>
<tr>
<td>12.1</td>
<td>The abattoir of the prairie</td>
<td>229</td>
</tr>
</tbody>
</table>