March 1917
The Red Wheel, Node III, Book 1
Aleksandr Solzhenitsyn, Marian Schwartz

Summary
To commemorate the 100th anniversary of the Russian Revolution, the University of Notre Dame Press is proud to publish Nobel Prize–winner Aleksandr Solzhenitsyn’s epic work March 1917, Node III, Book 1, of The Red Wheel.

The Red Wheel is Solzhenitsyn’s magnum opus about the Russian Revolution. Solzhenitsyn tells this story in the form of a meticulously researched historical novel, supplemented by newspaper headlines of the day, fragments of street action, cinematic screenplay, and historical overview. The first two nodes—August 1914 and November 1916—focus on Russia’s crises and recovery, on revolutionary terrorism and its suppression, on the missed opportunity of Pyotr Stolypin’s reforms, and how the surge of patriotism in August 1914 soured as Russia bled in World War I.

March 1917—the third node—tells the story of the Russian Revolution itself, during which not only does the Imperial government melt in the face of the mob, but the leaders of the opposition prove utterly incapable of controlling the course of events. The action of book 1 (of four) of March 1917 is set during March 8–12. The absorbing narrative tells the stories of more than fifty characters during the days when the Russian Empire begins to crumble. Bread riots in the capital, Petrograd, go unchecked at first, and the police are beaten and killed by mobs. Efforts to put down the violence using the army trigger a mutiny in the numerous reserve regiments housed in the city, who kill their officers and rampage. The anti-Tsarist bourgeois opposition, horrified by the violence, scrambles to declare that it is provisionally taking power, while socialists immediately create a Soviet alternative to undermine it. Meanwhile, Emperor Nikolai II is away at military headquarters and his wife Aleksandra is isolated outside Petrograd, caring for their sick children. Suddenly, the viability of the Russian state itself is called into question.

March 1917
The Red Wheel, Node III, Book 2
Aleksandr Solzhenitsyn, Marian Schwartz

Summary
The Red Wheel is Nobel Prize–winner Aleksandr Solzhenitsyn's multivolume epic work about the Russian Revolution. He spent decades writing about just four of the most important periods, or "nodes." This is the first time that the monumental March 1917—the third node—has been translated into English. It tells the story of the Russian Revolution itself, during which the Imperial government melts in the face of the mob, and the giants of the opposition also prove incapable of controlling the course of events.

The action of Book 2 (of four) of March 1917 is set during March 13–15, 1917, the Russian Revolution's turbulent second week. The revolution has already won inside the capital, Petrograd. News of the revolution flashes across all Russia through the telegraph system of the Ministry of Roads and Railways. But this is wartime, and the real power is with the army. At Emperor Nikolai II's order, the Supreme Command sends troops to suppress the revolution in Petrograd. Meanwhile, victory speeches ring out at Petrograd's Tauride Palace. Inside, two parallel power structures emerge: the Provisional Government and the Executive Committee of the Petrograd Soviet of Workers' and Soldiers' Deputies, which sends out its famous "Order No. 1," presaging the destruction of the army. The troops sent to suppress the Petrograd revolution are halted by the army’s own top commanders. The Emperor is detained and abdicates, and his ministers are jailed and sent to the Peter and Paul Fortress. This sweeping, historical novel is a must-read for Solzhenitsyn's many fans, as well as those interested in twentieth-century history, Russian history and literature, and military history.

Contributor Bio
Aleksandr Solzhenitsyn (1918-2008) is widely acknowledged as one of the most important figures—and perhaps the most important writer—of the last century. A Soviet political prisoner from 1945 to 1953, he set himself firmly against the anti-human Soviet system, and all anti-human ideologies, from that time forward.
**Between Two Millstones, Book 1**

**Sketches of Exile, 1974–1978**
Aleksandr Solzhenitsyn, Peter Constantine, Daniel J. Mahoney

**Summary**

Russian Nobel prize–winner Aleksandr Solzhenitsyn (1918–2008) is widely acknowledged as one of the most important figures—and perhaps the most important writer—of the last century. To celebrate the centenary of his birth, the first English translation of his memoir of the West, *Between Two Millstones, Book 1*, is being published. Fast-paced, absorbing, and as compelling as the earlier installments of his memoir *The Oak and the Calf* (1975), *Between Two Millstones* begins on February 12, 1974, when Solzhenitsyn found himself forcibly expelled to Frankfurt, West Germany, as a result of the publication in the West of *The Gulag Archipelago*. Solzhenitsyn moved to Zurich, Switzerland, for a time and was considered the most famous man in the world, hounded by journalists and reporters. During this period, he found himself untethered and unable to work while he tried to acclimate to his new surroundings.

*Between Two Millstones* contains vivid descriptions of Solzhenitsyn’s journeys to various European countries and North American locales, where he and his wife Natalia (“Alya”) searched for a location to settle their young family. There are fascinating descriptions of one-on-one meetings with prominent individuals, detailed accounts of public speeches such as the 1978 Harvard University commencement, comments on his television appearances, accounts of his struggles with unscrupulous publishers and agents who mishandled the Western editions of his books, and the KGB disinformation efforts to besmirch his name. There are also passages on Solzhenitsyn’s family and their property in Cavendish, Vermont, whose forested hillsides and harsh winters evoked his Russian homeland, and where he could finally work undisturbed on his ten-volume history of the Russian Revolution, *The Red Wheel*. Stories include the efforts made to assure a proper education for the writer’s three sons, their desire to return one day to their home in Russia, and descriptions of his extraordinary wife, editor, literary advisor, and director of the Russian Social Fund, Alya, who successfully arranged, at great peril to herself and to her family, to smuggle Solzhenitsyn’s invaluable archive out of the Soviet Union.

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**Between Two Millstones, Book 2**

**Exile in America, 1978-1994**
Aleksandr Solzhenitsyn, Clare Kitson, Melanie Moore, Daniel J. Mahoney

**Summary**

This compelling account concludes Nobel prize–winner Aleksandr Solzhenitsyn’s literary memoirs of his years in the West after his forced exile from the USSR following the publication of *The Gulag Archipelago*. The book reflects both the pain of separation from his Russian homeland and the chasm of miscomprehension between him and Western opinion-makers. In *Between Two Millstones*, Solzhenitsyn likens his position to that of a grain that becomes lodged between two massive stones, each grinding away—the Soviet Communist power with its propaganda machine on the one hand, and the Western establishment with its mainstream media on the other.

Book 2 picks up the story of Solzhenitsyn’s remarkable life after the raucous publicity over Solzhenitsyn’s 1978 Harvard Address has died down. The author parries attacks from the Soviet state (and its many fellow-travelers in the Western press) as well as from recent émigrés who, according to Solzhenitsyn, defame Russian culture, history, and religion. He shares his unvarnished view of several infamous episodes, such as a sabotaged meeting with Ronald Reagan, aborted Senate hearings into Radio Liberty, and Gorbachov’s protracted refusal to allow *The Gulag Archipelago* to be published back home. There is also a captivating chapter detailing his trips to Japan, Taiwan, and Great Britain, including meetings with Margaret Thatcher and Prince Charles and Princess Diana. Meanwhile, the central themes of Book 1 course through this volume, too—the immense artistic quandary of fashioning the *Red Wheel*, staunch Western hostility to the historical and future Russia (and how much can, or should, the author do about it?), and the challenges of raising his three sons in the language and spirit of Russia while cut off from the homeland in a remote corner of rural New England. The book concludes in 1994, as Solzhenitsyn bids farewell to the West in a valedictory series of speeches and meetings with world leaders, including John Paul II, and prepares at last to return home with his beloved wife Natalia, full of misgivings about what use he can be in the first chaotic years of post-Communist Russia, but never waverers in his conviction that, in the long run, his books would speak, influence, and convince.
Solzhenitsyn and American Culture
The Russian Soul in the West
David P. Deavel, Jessica Hooten Wilson

Summary
For many Americans of both right and left political persuasions, the Russian bear is more of a bugbear. On the right, the country is still mentally represented by Soviet domination. For those on the left, it is a harbor for reactionary values and neo-imperial visions. The reality, however, is that, despite Russia’s political failures, its rich history of culture, religion, and philosophical reflection—even during the darkest days of the Gulag—have been a deposit of wisdom for American artists, religious thinkers, and political philosophers probing what it means to be human. Aleksandr Solzhenitsyn stands out as the key figure in this conversation, as both a Russian literary giant and an exile from Russia living in America for two decades. This anthology reconsiders Solzhenitsyn’s work from a variety of perspectives—his faith, his politics, and the influences and context of his literature—to provide a prophetic vision for our current national confusion over universal ideals. In Solzhenitsyn and American Culture: The Russian Soul in the West, David P. Deavel and Jessica Hooten Wilson have collected essays from the foremost scholars and thinkers of comparative studies who have been tracking what Americans have borrowed and learned from Solzhenitsyn as well as his fellow Russians. The book offers a consideration of what we have in common—the truth, goodness, and beauty America has drawn from Russian culture and from masters such as Solzhenitsyn—and will suggest to readers what we can still learn and what we must preserve. The book will interest fans of Solzhenitsyn and scholars across the disciplines, and it can be used in courses on Solzhenitsyn or Russian literature more broadly.


Contributor Bio
David P. Deavel is visiting assistant professor of Catholic studies at the University of St. Thomas in St. Paul, Minnesota. Jessica Hooten Wilson is the Louise Cowan Scholar in Residence at the University of Dallas.
Beyond the Story
American Literary Fiction and the Limits of Materialism
Christina Bieber Lake

Summary
Beyond the Story: American Literary Fiction and the Limits of Materialism argues that theology is crucial to understanding the power of contemporary American stories. By drawing on the theories of M. M. Bakhtin, Christian personalism, and contemporary phenomenology, Lake argues that literary fiction activates an irreducibly personal intersubjectivity between author, reader, and characters. Stories depend on a dignity-granting valuation of the particular lives of ordinary people, which is best described as an act of love that mirrors the love of the divine. Through original readings of the fiction of Philip Roth, Cormac McCarthy, Lydia Davis, Toni Morrison, and others, Lake enters into a dialogue with postsecular theory and cognitive literary studies to reveal the limits of sociobiology’s approach to culture. The result is a book that will remind readers how storytelling continually reaffirms the transcendent value of human beings in an inherently personal cosmos.

This book will be of interest to students and scholars of theology and literary studies, as well as a broad audience of readers seeking to engage on a deeper level with contemporary literature.

Contributor Bio
Christina Bieber Lake is the Clyde S. Kilby Professor of English at Wheaton College. She is the author of a number of books, including Prophets of the Posthuman: American Fiction, Biotechnology, and the Ethics of Personhood (University of Notre Dame Press, 2013), winner of the Aldersgate Prize and the Catholic Press Association Book Award for Faith and Science.

Lessons from Walden
Thoreau and the Crisis of American Democracy
Bob Pepperman Taylor

Summary
Throughout this original and passionate book, Bob Pepperman Taylor presents a wide-ranging inquiry into the nature and implications of Henry David Thoreau’s thought in Walden and Civil Disobedience. As Taylor says in his introduction, "Walden is a central American text for addressing two of the central crises of our time: the increasingly alarming threats we now face to democratic norms, practices, and political institutions, and the perhaps even more alarming environmental dangers confronting us." Taylor pursues this inquiry in three chapters, each focusing on a single theme: chapter 1 examines simplicity and the ethics of "voluntary poverty," chapter 2 looks at civil disobedience and the role of "conscience" in democratic politics, and chapter 3 concentrates on what "nature" means to us today and whether we can truly "learn from nature"—and if so, what does it teach? Taylor considers Thoreau’s philosophy, and the philosophical problems he raises, from the perspective of a wide range of thinkers and commentators drawn from history, philosophy, the social sciences, and popular media, breathing new life into Walden and asking how it is alive for us today.

In Lessons from Walden, Taylor lets all sides have their say, even as he persistently steers the discussion back to a nuanced reading of Thoreau’s actual position. With its tone of friendly urgency, this interdisciplinary tour de force will interest students and scholars of American literature, environmental ethics, and political theory. It deserves to be read by a more general readership, including environmental activists, concerned citizens, and anyone troubled with the future of democracy.

Contributor Bio
Bob Pepperman Taylor is the Elliott A. Brown Green and Gold Professor of Law, Politics, and Political Behavior at the University of Vermont. He is the author and editor of a number of books, including The Routledge Guidebook to Thoreau's "Civil Disobedience."
Finding Ireland
A Poet's Explorations of Irish Literature and Culture
Richard Tillinghast

Summary
Richard Tillinghast, a celebrated American poet and critic, lived for a year in Ireland in the early 1990s and then returned each year until he became a resident in 2005. From an insider/outsider perspective, he writes vividly and evocatively about the land and people of his adopted home, its culture, its literature, and its long, complex history. Tillinghast orients the reader to Ireland as it is today. Following its entry into the European Union, Ireland changed radically from an impoverished, provincial, former British colony to a country where a farmer takes his wife on skiing holidays in Switzerland and is proud of his wine cellar, to one now home to immigrants from Europe, Africa, and Asia. For many Americans—Irish Americans in particular—Ireland is a mythic and timeless land; from his unique vantage point, Tillinghast debunks a good many stereotypes that prevent our seeing Ireland for what it was, as well as what it has become. Most of Finding Ireland is devoted to thoughtful readings of the works of Irish writers and playwrights, including W. B. Yeats, Seamus Heaney, Oscar Wilde, and Brian Friel, as well as lesser-known names that deserve a wider readership. Tillinghast also considers the significant contributions of Anglo-Irish authors—John Millington Synge, Elizabeth Bowen, George Moore, Violet Martin and Edith Somerville, William Trevor, and Derek Mahon—with excursions into Irish architecture, music, and garden design. In contemporary Ireland, Tillinghast finds a dynamic society that has stepped out of the shadows of its troubled past to embrace an inclusive, outward-looking interpretation of its history. Intimate in tone, entertaining, and always accessible, Finding Ireland captures an expatriate's enthusiasm for his new country and its evolving identity.

"This is the book to give anyone going to Ireland for the first—or the twentieth—time. Tillinghast tells us where traditional music is best heard, and how to look at Gandon's Custom House and the Rock of Cashel. He is well informed about Irish history and the realities of twenty-first century Ireland. But he also recognizes that there is, as Yeats reminds us, 'an Ireland/The poets have imagined, terrible and gay.' Finding Ireland offers a sensitive introduction to that other Ireland in a series of meditations on Irish writers and the places they evoke for us, abiding presences even in today's bustling republic of high-rises and industrial parks."
—Robert Tracy, Emeritus Professor of English and Celtic Studies, University of California, Berkeley

John Berryman and Robert Giroux
A Publishing Friendship
Patrick Samway S.J.

Summary
This engaging study provides new perspectives on the lives and work of two major figures in American poetry and publishing in the second half of the twentieth century: Robert Giroux (1914–2008), editor-in-chief of Harcourt, Brace and Company and later of Farrar, Straus and Giroux, and John Berryman (1914–1972), Pulitzer Prize–winning poet and Shakespearean scholar who also received a National Book Award and a Bollingen Prize for Poetry. From their first meeting as undergraduates at Columbia College in New York City in the early 1930s, Giroux and Berryman became lifelong friends and publishing partners. Patrick Samway received unprecedented access to Giroux's letters and essays. By incorporating either sections or whole letters of the correspondence between Berryman and Giroux into this book, Samway makes available for the first time a historical account of their relationship, including revealing portraits of their personal lives.

As Giroux edited over a dozen books by Berryman, his letters to the poet were often filled with editorial details and pertinent observations, emanating from his genuine affection for his friend, whose talent he never doubted, even as Berryman endured prolonged periods of hospitalization due to his alcoholism. Giroux gave Berryman the greatest gift he could: sustained encouragement to continue writing without trying to manipulate or discourage him in any way. But Giroux also had a deep-seated secret desire to surpass the essays written about Shakespeare by Berryman, as well as the book on Shakespeare written by their mutual professor Mark Van Doren. Giroux's volume, The Book Known as Q: A Consideration of Shakespeare's Sonnets, was finally published in 1982. Samway's fascinating account of a gifted but troubled poet and his devoted yet conflicted editor will interest fans of Berryman and all readers and students of American poetry.

Contributor Bio
Flannery O'Connor and Robert Giroux
A Publishing Partnership
Patrick Samway, S.J.

Summary
Flannery O'Connor is considered one of America's greatest fiction writers. The immensely talented Robert Giroux, editor-in-chief of Harcourt, Brace & Company and later of Farrar, Straus & Giroux, was her devoted friend and admirer. He edited her three books published during her lifetime, plus Everything that Rises Must Converge, which she completed just before she died in 1964 at the age of thirty-nine, the posthumous The Complete Stories of Flannery O'Connor, and the subsequent award-winning collection of her letters titled The Habit of Being. When poet Robert Lowell first introduced O'Connor to Giroux in March 1949, she could not have imagined the impact that meeting would have on her life or on the landscape of postwar American literature.

Flannery O'Connor and Robert Giroux: A Publishing Partnership sheds new light on an area of Flannery O'Connor's life—her relationship with her editors—that has not been well documented or narrated by critics and biographers. Impressively researched and rich in biographical details, this book chronicles Giroux's and O'Connor's personal and professional relationship, not omitting their circle of friends and fellow writers, including Robert Lowell, Caroline Gordon, Sally and Robert Fitzgerald, Allen Tate, Thomas Merton, and Robert Penn Warren. As Patrick Samway explains, Giroux guided O'Connor to become an internationally acclaimed writer of fiction and nonfiction, especially during the years when she suffered from lupus at her home in Milledgeville, Georgia, a disease that eventually proved fatal. Excerpts from their correspondence, some of which are published here for the first time, reveal how much of Giroux's work as editor was accomplished through his letters to Milledgeville. They are gracious, discerning, and appreciative, just when they needed to be. In Father Samway's portrait of O'Connor as an extraordinarily dedicated writer and businesswoman, she emerges as savvy, pragmatic, focused, and determined. This engrossing account of O'Connor's publishing history will interest, in addition to O'Connor's fans, all readers and students of American literature.

Contributor Bio
Patrick Samway, S.J. is professor emeritus of English at St. Joseph's University in Philadelphia.

The Letters of Robert Giroux and Thomas Merton
Patrick Samway, S.J.

Summary
From the time they first met as undergraduates at Columbia College in New York City in the mid-1930s, the noted editor Robert Giroux (1914–2008) and the Trappist monk and writer Thomas Merton (1915–1968) became friends. The Letters of Robert Giroux and Thomas Merton capture their personal and professional relationship, extending from the time of the publication of Merton's 1948 best-selling spiritual autobiography, The Seven Storey Mountain, until a few months before Merton's untimely death in December 1968. As editor-in-chief at Harcourt, Brace & Company and then at Farrar, Straus & Giroux, Giroux not only edited twenty-six of Merton's books but served as an adviser to Merton as he dealt with unexpected problems with his religious superiors at the Abbey of Our Lady of Gethsemani in Kentucky, as well as those in France and Italy.

These letters, arranged chronologically, offer invaluable insights into the publishing process that brought some of Merton's most important writings to his readers. Patrick Samway, S.J., had unparalleled access not only to the materials assembled here but to Giroux's unpublished talks about Merton, which he uses to his advantage, especially in his beautifully crafted introduction that interweaves the stories of both men with a chronicle of their personal and collaborative relationship. The result is a rich and rewarding volume, which shows how Giroux helped Merton to become one of the greatest spiritual writers of the twentieth century.

Contributor Bio
A Common Person and Other Stories
R. M. Kinder

Summary
These prizewinning stories champion the everyday person who tries to do his or her best in demanding and even demeaning situations.

The stories in A Common Person and Other Stories, R. M. Kinder's third short-story collection and the winner of the Richard Sullivan Prize in Short Fiction, expose the disruption in our modern life and the ever-present threat of violence, and, most importantly, they capture the real heroism of everyday people. The characters in these stories, most set deep in the middle of America, seem to invite trouble through their concern for others: a neighbor's mistreated dog, a boy standing up to a bully, a woman who faces cancer and the loss of love. Kinder's characters struggle with conflicts common to us all—to treat humans and animals with compassion, to open minds and hearts to diversity, all while balancing the welfare of the individual and the larger community. The characters aren't always loveable, but they have their moments of grace—they accept responsibility and take stands. These stories, by turns humorous, unsettling, and utterly believable, expose the dangers of ordinary life as their characters perform acts of defiance, determination, and connection. The memorable characters in A Common Person and Other Stories are, like us, doing the best they can, and that is often remarkable and admirable. Considered closely, Kinder shows us, no person is common.

Contributor Bio
R. M. Kinder is the author of three prizewinning collections of short fiction, including A Near-Perfect Gift, winner of the University of Michigan Press Literary Fiction Award, and Sweet Angel Band, winner of Helicon Nine Editions's Willa Cather Fiction Prize. She has also published two novels, An Absolute Gentleman and The Universe Playing Strings. Her prose has appeared in Passages North, Other Voices, North American Review, the New York Times, and elsewhere.

Down Along the Piney
Ozarks Stories
John Mort

Summary
Down Along the Piney is John Mort's fourth short-story collection and winner of the Richard Sullivan Prize in Short Fiction. With settings in Florida, California, Mexico, Chicago, the Texas Panhandle, and, of course, the Ozarks themselves, these thirteen stories portray the unsung, amusing, brutal, forever hopeful lives of ordinary people. Mort chronicles the struggles of "flyover" people who live not just in the Midwest, but anywhere you can find a farm, small town, or river winding through forested hills. Mort, whose earlier stories have appeared in the New Yorker, GQ, and The Chicago Tribune, is the author of the award-winning Vietnam War novel Soldier in Paradise, as well as Goat Boy of the Ozarks and The Illegal. These ironic, unflaggingly honest stories will remind the reader of Jim Harrison, Sherwood Anderson, and Shirley Jackson.

Contributor Bio
John Mort's first novel, Soldier in Paradise, won the W. Y. Boyd Award for best military fiction. He has published seven other books, including the story collections Tanks, The Walnut King, and Dont Mean Nothin: Vietnam War Stories. John Mort served in Vietnam with the First Cavalry and afterwards attended the University of Iowa, receiving MFA and MLS degrees. He is a member of the Western Writers of America and in 2013 won a Spur Award for his short story, "The Hog Whisperer," included in this volume. He lives in southern Missouri where he raises vegetables and fruit.
God, the Moon, and Other Megafauna
Kellie Wells

Summary
Kellie Wells is a writer of startling imagination whose "phantasmal stories," Booklist says, "shimmer with a dreamlike vibrancy." God, the Moon, and Other Megafauna, Wells's second collection of short stories and winner of the Richard Sullivan Prize in Short Fiction, is populated with the world's castoffs, cranks, and inveterate oddballs, the deeply aggrieved, the ontologically challenged, the misunderstood mopes that haunt the shadowy wings of the world's main stage. Here you will find a teacup-sized aerialist who tries to ingest the world's considerable suffering; a lonely god growing ever lonelier as the Afterlife swells with monkeys and other improbable occupants; a father fluent in the language of the Dead who has difficulty communicating with his living son; and Death himself, a moony adolescent with a tender heart and a lack of ambition. God-haunted and apocalyptic, comic and formally inventive, these stories give lyrical voice to the indomitability of the everyday underdog, and they will continue to resonate long after the last word has been read.

Contributor Bio
Kellie Wells is the author of a previous collection of short fiction, Compression Scars, which was the winner of the Flannery O'Connor Award, and two novels, Skin and Fat Girl, Terrestrial, a finalist for the Paterson Prize in Fiction. A congenital Midwesterner, Wells currently lives in Tuscaloosa, where she is associate professor of English at the University of Alabama.

What I Found Out About Her
Stories of Dreaming Americans
Peter LaSalle

Summary
What I Found Out About Her: Stories of Dreaming American, winner of the 2014 Richard Sullivan Prize in Short Fiction, reaffirms Peter LaSalle's reputation as one of the most startlingly original writers working in the short fiction genre today.

In this collection of eleven stories, LaSalle explores how everyday life for many—an FBI agent, a study-abroad student, a drug dealer's chic girlfriend, a trio of Broadway playwrights, among others—can often take on something much larger than that, almost the texture of a haunting dream. Marked by stylistic daring and a rare lyricism in language, this is intense, thoroughly moving fiction that probes the contemporary American psyche, portraying it in all its frequently painful sadness and also its brave and unflagging hope.

Contributor Bio
Peter LaSalle a member of the creative writing faculty at the University of Texas at Austin.
The Incurables
Mark Brazaitis

Summary
In his latest collection of literary fiction, Mark Brazaitis evokes with sympathy, insight, and humor the lives of characters in a small Ohio town. The ten short stories of The Incurables limn the mental landscape of people facing conditions they believe are insolvable, from the oppressive horrors of mental illness to the beguiling and baffling complexities of romantic and familial love. In the book’s opening story, “The Bridge,” a new sheriff must confront a suicide epidemic as well as his own deteriorating mental health. In “Classmates,” a man sets off to visit the wife of a classmate who has killed himself. Is he hoping to write a story about his classmate or to observe the aftermath of what his own suicide attempt, if successful, would have been like? In the title story, a down-on-his-luck porn actor returns to his hometown and winds up in the mental health ward of the local hospital, where he meets a captivating woman. Other stories in the collection include “A Map of the Forbidden,” about a straight-laced man who is tempted to cheat on his wife after his adulterous father dies, and “The Boy behind the Tree,” about a problematic father-son relationship made more so by the arrival on the scene of a young man the son’s age. In “I Return,” a father narrates a story from the afterlife, discovering as he does so that he is not as indispensable to his family as he had believed.

Contributor Bio
Mark Brazaitis is the director of the Creative Writing Program at West Virginia University.

In Envy Country
Stories
Joan Frank

Summary
Winner of the 2010 Richard Sullivan Prize in Fiction, Joan Frank’s second story collection, In Envy Country, explores the uncertainties and triumphs of women and men in and out of love and marriage, at varying ages and stages of contemporary American life. By turns wry, pained, and amused, In Envy Country investigates those small, complex truths that gain clarity with time and distance. Frank, whose earlier books have been reviewed in The New York Times Book Review and Publisher’s Weekly, sets these stories in Paris, California, and Spain.

Contributor Bio
In addition to her many published short stories, Joan Frank is the author of two novels, Miss Kansas City, which won the Michigan Literary Fiction Award, and The Great Far Away, and a book of short fiction, Boys Keep Being Born. She lives in Northern California.
**Dinner with Osama**  
Marilyn Krysl

**Summary**

"Marilyn Krysl is one of our most gifted, quirky, and delightful storytellers—unpredictable, funny, and wildly inventive in wondrous ways. Her new collection shows her at the top of her form as she details the ordinary, the absurd, and the apocalyptic in outrageous and deeply affecting ways." —Jay Neugeboren, author of *1940 and News from the New American Diaspora*

"Marilyn Krysl's astonishing *Dinner with Osama* somehow finds the intersection between deep anguish at the state of the world and brilliant, caustic, and hilarious sociopolitical satire of America post-9/11. Its effrontery is peculiarly female, its fierce intelligence that of a mother—or even ('Are We Dwelling Deep Yet?') a Great Mother—who needs to save and feed the world however she can. Its north and south must be 'Mitosis,' Krysl's heartbreaking life history of a young Dinka woman whose way of life, and source of food, have been destroyed by civil war in Sudan; its east and west is surely the title story, in the voice of a politically irrepresable matriarch of Boulder, Colorado, who does her part by extending a dinner invitation to Osama—yes, that Osama—through her 'pal' Abdullah at the local gyros stand; and Osama not only receives it, he accepts. Israelis and Palestinians, 'conflict'-addicted cliché-mongers of the creative writing workshop, violent extremists of every stripe, and above all the wealthy consumerist left are all skewered in this miraculous collection." —Jaimy Gordon, author of *Bogeywoman* and *She Drove Without Stopping*

"We may have to invent a new term—"the political lyric," perhaps—to describe the 'airy speech and inspired story' in Marilyn Krysl's brilliant new collection of short fiction, *Dinner with Osama*. What holds all the fiction together, as much as the impassioned political and cultural concerns that inform them, is the writing, which is lyrical in the best sense, lyrical as in musical, expressive, and vivid." —Ed Falco, author of *Sabbath Night in the Church of the Piranha: New and Selected Stories*

**Contributor Bio**

Marilyn Krysl has published three collections of stories, six volumes of poetry, and her work has appeared in *The Atlantic*, *The Nation*, *The New Republic*, the *Pushcart Prize Anthology*, *Best American Short Stories*, and O. Henry Prize Stories.

**Do Not Forsake Me, Oh My Darling**  
Maura Stanton

**Summary**

*Do Not Forsake Me, Oh My Darling* contains ten darkly funny short stories by Maura Stanton. Anything can happen in this swiftly narrated book, which provides glimpses of Gertrude Stein playing Ping-Pong with a G.I. in Paris during World War II, a famous contemporary writer giving a haircut in a bar in Eureka, California, and Katherine Mansfield struggling to write her final stories in Montana, Switzerland. The characters in Stanton's lively stories try to sort out their lives by telling stories or listening closely to the stories of other people. Two sisters interrogate each other about different versions of the party that changed their lives forever. A young woman entertains and shocks her friends in a café with a funny story about her first love affair. A landlady tries to reconstruct the life of a Sicilian immigrant whose ashes she finds in a trailer. In capturing with wit and sensitivity the struggles of its characters to make sense of the many strange and ordinary occurrences of everyday life, *Do Not Forsake Me, Oh My Darling* reminds us that we are all, in some sense, characters in many of life's different stories. Winner of the 2002 Richard Sullivan Prize in Short Fiction, this smart, tidy collection of 10 stories holds some pleasant surprises. "Ping-Pong," which appeared in the *Chicago Tribune*, reads as a straightforward memoir by the daughter of a GI who met Gertrude Stein in Paris. Stanton (Glacier Wine) is determined to fashion each story from a different angle and voice sometimes within the same story, as in "How to Converse in Italian," which finds these two sisters relating their versions of the events culminating in a drunken episode that broke up their parents' marriage. Two other women take opposing views on the quality of the novel their dead sister is supposed to have written in "My Sister's Novel." Two tales recount the fate of an Italian immigrant named Dominica, who fled an abusive childhood in Sicily to start a new life in America. In "Squash Flowers," the narrator is a young woman interviewing an elderly neighbor of Dominica, whose ashes have been found unceremoniously dumped and abandoned in a garbage can. In "My Death," Dominica is one of the vociferous, terrifying Italian relatives of the boy narrator, Joey, who must decide whether it is worse to spend his time with them on their Maryland farm or be abused by his mean, redheaded orphan neighbor, Martha. Not all the stories match the energy of this one, but Stanton proves that she can tell a tale, develop it and introduce some prickly, dramatic elements all of which come together to gratifying effect.
Solitude and Other Stories
Arturo Vivante

Summary
Solitude and Other Stories represents Arturo Vivante's quest to use writing to uncover hidden truths. These twenty-four short stories—set in Italy, New England, and Canada—explore various themes, including, as the title story says, solitude. Vivante begins the narrative with a self-oblivious solitude that will become loneliness. Day after day, night after night, Vivante's narrator becomes aware of his isolation, and he decides to seek the company of others. Companionship, therefore, becomes another theme developed in these stories.

Although not explicitly autobiographical, many of these stories do have an autobiographical tone. Vivante writes about things that may have happened in his life. His stories often stem from the observation of a bright or meaningful moment, and always center on exploring the ideas and emotions of his characters. Written with clarity, simplicity, and sincerity, Solitude and Other Stories is a lovely collection from an accomplished author.

"Arturo Vivante's stories glow with a special radiance. Solitude is a fine collection."—Elizabeth Spencer

"No one can touch Vivante for his affectionate mix of lively story and both serious and funny sensuality. When the author himself likes life and people and nature this much, the world's big joys and little joys spring up in any reader. There isn't a dud in the lot, and several of this collection are extraordinary. Vivante is just plain more affectionate toward the world than most story tellers. The book is incandescent all through."—Carol Bly

Contributor Bio
Arturo Vivante was born in Rome in 1923 and grew up in Italy, England, and Canada. He earned a medical doctorate from Rome University in 1949, but left his medical practice in the mid-1950s when his short stories began to be published. Seventy of his short stories have appeared in the New Yorker. He has published two novels, five short-story collections, a book of poetry, essays, translations, and plays. Vivante has received many awards, including a Fulbright, an N.E.A., and a Guggenheim Fellowship, and an award from the American Academy. He lives in Cape Cod, Massachusetts.

Acid
Winner Richard Sullivan Prize Short Fiction
Edward Falco

Summary
In this award-winning collection of short stories Edward Falco narrates the lives and times of our contemporaries, characters off the dizzying streets of end of the century America. Within these pages we meet such characters as Matt, the Midwestern boy who turns his back on an apple-pie lifestyle for the dubious pleasures of life as a drug-smuggler and guitarist for the Flesh Puppets; and Jim Renkowski, drug dealer turned family man whose run-in with the past is only as bad as his worst nightmare. Through characters like these, Falco unmasks the difficult truths that engage us at the deepest levels of our being. The stories in Acid entertain and engage us and, in the end, make new again some of the oldest and most intractable human struggles.

Contributor Bio
Edward Falco is an American author. His stories have been published widely in journals, including The Atlantic Monthly, Playboy, and TriQuarterly, and collected in the Best American Short Stories, the Pushcart Prize, and several anthologies, including, Blue Cathedral: Short Fiction for the New Millennium. An early innovator in the field of digital writing, Falco's literary and experimental hypertexts are taught in universities internationally. His online work includes Self-Portrait as Child w/Father (Iowa Review Web), Circa 1967-1968 (Eastgate Reading Room), and "Charmin' Cleary" (Eastgate Reading Room). Falco's work also appears in the online journal Blackbird.
Splinters Are Children of Wood
Leia Penina Wilson

Summary
The wildly unrestrained poems in Splinters Are Children of Wood, Leia Penina Wilson's second collection and winner of the Ernest Sandeen Prize in Poetry, pose an increasingly desperate question about what it means to be a girl, the ways girls are shaped by the world, as well as the role myth plays in this coming of age quest. Wilson, an afakasi Samoan poet, divides the book into three sections, linking the poems in each section by titles. In this way the poems act as a continuous song, an ode, or a lament revivifying a narrative that refuses to adopt a storyline.

Samoan myths and Western stories punctuate this volume in a search to reconcile identity and education. The lyrical declaration is at once an admiration of love and self-loathing. She kills herself. Resurrects herself. Kills herself again. She is also killed by the world. Resurrected. Killed again. These poems map displacement, discontent, and an increasing suspicion of the world itself, or the ways people learn the world. Drawing on the work of Bhanu Kapil, Anne Waldman, Alice Notley, and Mei-mei Berssenbrugge, Wilson's poems reveal familiarity and strangeness, invocation and accusation. Both ritual and ruination, the poems return again and again to desire, myth, the sacred, and body.

Contributor Bio
Leia Penina Wilson is an afakasi Samoan poet hailing from the Midwest. Her work has appeared in Dream Pop Press, Split Lip, Birdfeast, Bombay Gin, Powder Keg, and OmniVerse. She is the author of i built a boat with all the towels in your closet (and will let you drown), winner of the 2012 To the Lighthouse Poetry Prize.

Among Ruins
Robert Gibb

Summary
Among Ruins is the final volume of Homestead Works, a collection of four books of poetry that explore the industrial past and legacy of the old steel town of Homestead, Pennsylvania, and, by extension, Pittsburgh.

Contributor Bio
Robert Gibb was born in the steel town of Homestead, Pennsylvania. He is the author of eleven books of poetry, including The Origins of Evening, which was a National Poetry Series winner. He has received numerous awards, including two National Endowment for the Arts grants, seven Pennsylvania Council on the Arts grants, a Best American Poetry Prize, a Pushcart Prize, and The Marsh Hawk Poetry Prize, among others. He lives on New Homestead Hill above the Monongahela River.
**Underdays**

Martin Ott

**Summary**

We encounter many voices in life: from friends and family, from media, from co-workers, from other artists. In a highly connected global world, where people and entities are electronically enmeshed, we filter these voices constantly to get to what we determine to be the truth. Taking inspiration from pop culture, politics, art, and social media, Martin Ott mines daily existence as the inspiration and driving force behind *Underdays*.

*Underdays* is a dialogue of opposing forces: life/death, love/war, the personal/the political. Ott combines global concerns with personal ones, in conversation between poems or within them, to find meaning in his search for what drives us to love and hate each other. Within many of the poems, a second voice, expressed in italic, hints at an opposing force “under” the surface, or multiple voices in conversation with his older and younger selves—his *Underdays*—to chart a path forward. What results is a poetic heteroglossia expressing the richness of a complex world.

**Contributor Bio**

A former U.S. Army interrogator, Martin Ott is the author of six books of poetry and fiction. He lives in Los Angeles.

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**The Yearning Feed**

Manuel Paul López

**Summary**

The poems in Manuel Paul López's *The Yearning Feed*, winner of the 2013 Ernest Sandeen Prize in Poetry, are embedded in the San Diego/Imperial Valley regions, communities located along the U.S.-Mexico border. López, an Imperial Valley native, considers *La Frontera*, or the border, as magical, worthy of Macondo-like comparisons, where contradictions are firmly rooted and ironies play out on a daily basis. These poems synthesize López's knowledge of modern and contemporary literature with a border-child vernacular sensibility to produce a work that illustrates the ongoing geographical and literary historical clash of cultures.

With humor and lyrical intensity, López addresses familial relationships, immigration, substance abuse, violence, and, most importantly, the affirmation of life. In the poem titled "Psalm," the speaker experiences a deep yearning to relearn his family's Spanish tongue, a language lost somewhere in the twelve-mile stretch between his family's home, his school, and the border. The poem "1984” borrows the prose-poetics of Joe Brainard, who was known for his collage and assemblage work of the 1960s and 1970s, to describe the poet’s bicultural upbringing in the mid-1980s. Many of the poems in *The Yearning Feed* use a variety of media, techniques, and cultural signifiers to create a hybrid visual language that melds “high” art with “low.” The poems in *The Yearning Feed* establish López as a singular and revelatory voice in American poetry, one who challenges popular perceptions of the border region and uses the unique elements of the rich border experience to inform and guide his aesthetics.

**Contributor Bio**

Manuel Paul López’s work has been published in Bilingual Review/La Revista bilingue, *ZYZZYVA*, Hanging Loose, and Rattle, among others, and anthologized in Roque Dalton Redux. He is the author of *Death of a Mexican* and Other Poems, which was awarded the Dorothy Brunsman Prize.
Dreamlife of a Philanthropist  
Janet Kaplan

Summary
With a salve in one hand and a butcher's knife in the other, Janet Kaplan offers her masterful third collection, *Dreamlife of a Philanthropist*, winner of the 2011 Ernest Sandeen prize in Poetry. The prose poems and sonnets in *Dreamlife* are packed with postmodern language-leaping, modern irony and absurdity, and a poet's ageless ear for the pleasures of the lyric and formal experimentation. These are poems that can never quite abandon the hope that life--and language--are worthy pursuits; but they never offer up easy assurances about the benefits of humanity to anyone or anything. Get ready for dogs that wail and overtake the scene; an invitation to make love on a mattress of ants; and the philanthropist of the title, who dreams that people are tuned into fish. It's "good luck and bad in random but equal measure," Kaplan writes in "Life and Times."

"In Janet Kaplan's work, the elements of thought--language, shifting self, recurrence, movement--combine into powerful compounds, compounds into machines whose primary purpose is to give shape and music to the void. These machines amaze the world to life, and Kaplan's reader may feel, as I do, lucky to be there at the inception." --Brian Clements

"Imagination reaches over to kiss reality on the neck in these poems. God and the universe have walk-on parts, as do symmetry, prescription drugs, children, mothers, fathers . . . all in the context of a vibrant animal world placed in the shifting sands of language, with the excitement of a threatened slide into chaos lurking beneath every lovely lyric turn.” --Maria Melendez

Juan Luna's Revolver  
Luisa A. Igloria

Summary
The poems in Juan Luna's *Revolver* both address history and attempt to transcend it through their exploration of the complexity of diaspora. Attending to the legacy of colonial and postcolonial encounters, Luisa A. Igloria has crafted poems that create links of sympathetic human understanding, even as they revisit difficult histories and pose necessary questions about place, power, displacement, nostalgia, beauty, and human resilience in conditions of alienation and duress. Igloria traces journeys made by Filipinos in the global diaspora that began since the encounter with European and American colonial power. Her poems allude to historical figures such as the Filipino painter Juan Luna and the novelist and national hero Jose Rizal, as well as the eleven hundred indigenous Filipinos brought to serve as live exhibits in the 1904 Missouri World's Fair. The image of the revolver fired by Juan Luna reverberates throughout the collection, raising to high relief how separation and exile have shaped concepts of identity, nationality, and possibility. Suffused with gorgeous imagery and nuanced emotion, Igloria's poetry achieves an intimacy fostered by gem-like phrases set within a politically-charged context speaking both to the personal and the collective.

Contributor Bio
Luisa A. Igloria is an associate professor in the MFA creative writing program at Old Dominion University. The winner of numerous national and international creative writing awards, she is the author of nine books.
Curator of Silence
Jude Nutter

Summary
The title poem—about a group of schoolchildren illustrating Shelley's "Ode to a Skylark"—ends with the following assertion: "these are the only / lessons they will ever need to learn: that life / is not artifact, but aperture—a stepping into / and a falling away; that to sing is to rise / from the grave of the body. And still / say less than nothing." This idea of the aperture, the gap, the silence that exists between what we want to say and what we actually do say pervades The Curator of Silence. The paradox, of course, is that the creation of art itself makes this gap, as there is always a gulf between the impulse and the gesture, the vision and the poem. Nutter's experience of living for two months in the Antarctic, perhaps the greatest silence and solitude possible on earth, is the archetype of silence whose many dimensions she explores in this volume. She considers both literal, obvious silences—death, abandonment, loneliness, the silence into which lost things vanish—and silences of a more mysterious and paradoxical nature: the (mis)perceptions of childhood, the erasures of addiction and brain damage, the isolation of Antarctic explorers, and the seemingly distant, and often fearsome, lives of animals. In the end, this great silence we batter our hearts against—call it the grave or god or the universe or the intimate silence of the white page—is the silence these poems are singing to and with, not against.

Contributor Bio
Jude Nutter has published in numerous journals and is the recipient of several national and international poetry awards. She is the author of I Wish I Had a Heart Like Yours, Walt Whitman (Notre Dame Press, 2009). Her second collection The Curator of Silence won the Minnesota Book Award for Poetry and the Ernest Sandeen Prize in 2007. She lives in Edina, Minnesota.

Lives of the Sleepers
Ned Balbo

Summary
Ned Balbo's 2004 Sandeen Prize-winning collection of poetry seeks a voice for contemporary and historical figures as they face the ecstasy and grief of love. In these assured and powerful poems, Balbo's confidence in lyric, narrative, and dramatic forms is always evident: lovers whirl in Dante's circle, saints suffer for their faith, and characters from Hitchcock films are caught in traps of their own making. With energy and insight, Balbo gives us Alice Liddell's last word on Lewis Carroll's infatuation, a Victorian heroine who uncovers a wax museum's hidden crimes, and a bestiary where courtship rituals are both savage and redemptive. Lives of the Sleepers explores the connections of men and women across the centuries, and interrogates those patterns that always reassert themselves. These sleepers are joined in a dialogue that transcends any one era. The joy of their connection and the grief of their separation also reflect the history of our own age.

Contributor Bio
NED BALBO's first poetry collection, Galileo's Banquet, received the Towson University Prize for Literature. He has also received the Robert Frost Foundation Poetry Award, the John Guyon Literary Nonfiction Prize, and an Individual Artist Award from the Maryland State Arts Council. He has been a fellow in poetry at the Sewanee Writers' Conference and the Virginia Center for the Creative Arts. His poems have appeared in American Poetry Review, Antioch Review, Crab Orchard Review, Dogwood, and many others. He teaches at Loyola College in Baltimore.
**Breeze**

John Latta

**Summary**

*Breeze*, winner of the 2003 Ernest Sandeen Prize in Poetry, exudes a material and musical sensibility, informed as much by the sound of a word as it rolls off the tongue as by the ideas it may trigger. In these carefully crafted poems, John Latta traces the process of language attempting to align its measure against the amplitude of the world. His writing recognizes the futility of representing the world while braving the caprice of trying to do so. Made of image, invention, and music, the poetry of *Breeze* challenges and inspires.

**Contributor Bio**

John Latta is the author of *Rubbing Torsos*, and the recipient of numerous awards, including two NEA creative writing fellowships. His poems have appeared in a wide variety of publications including Boston Review, New American Writing, the Gettysburg Review, Jacket, and Chicago Review.

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**No Messages**

Robert Hahn

**Summary**

*No Messages*, the 2001 winner of the Ernest Sandeen Prize, is Robert Hahn's second major collection of poetry. In commenting on Hahn's first collection, *All Clear*, Richard Howard called attention to Hahn's ability "to ground his perceptions, his discoveries in a specific circumstance . . . to reach the risen condition, the state beyond, which is the purpose of all his poems". Howard's analysis anticipates the poems of *No Messages*. *No Messages* is an apt introduction to the new millennium. The "no messages" of the title reflects a basic tension in contemporary poetry, between its claim to exist in the realms of language and structure, and its sense of responsibility to render the world in its actuality, in a clarified or confronted state. A striking balance of this tension is found in the collection's central section, a suite of poems responding to the influence of James Merrill. While *No Messages* is devoted to re-visionings of the world in language, it remains grounded in circumstance and place and in the actions and convictions of historical figures. The book opens with John Knox on the beach at St. Andrews in Scotland and closes with John Brown on the bank of the Pottowatamie River in Kansas. Between these two shores, *No Messages* describes a series of luminous arcs connecting this world and the world beyond.

**Contributor Bio**

Robert Hahn is a Professor of Philosophy at Southern Illinois University.
True North
Stephanie Strickland

Summary
This collection of poems explores wayfaring, both in a spiritual sense and in the sense of knowledge navigation in an information age. It explores American history, encompassing writing and identity in the figures of Emily Dickinson and Willard Gibbs, the country's first mathematical physicist.

Contributor Bio
Stephanie Strickland is a poet living in New York City. She has published eight volumes of print poetry and co-authored eleven digital poems.
The Inheritance of Haunting
Heidi Andrea Restrepo Rhodes

Summary
Winner of the 2018 Andrés Montoya Poetry Prize, *The Inheritance of Haunting*, by Heidi Andrea Restrepo Rhodes, is a collection of poems contending with historical memory and its losses and gains carried within the body, wrought through colonization and its generations of violence, war, and survival.

The driving forces behind Rhodes's work include a decolonizing ethos; a queer sensibility that extends beyond sexual and gender identities to include a politics of deviance; errantry; ramshackled bodies; and forms of loving and living that persist in their wild difference. Invoking individual and collective ghosts inherited across diverse geographies, this collection queers the space between past, present, and future. In these poems, haunting is a kind of memory weaving that can bestow a freedom from the attenuations of the so-called American dream, which, according to Rhodes, is a nightmare of assimilation, conquest, and genocide. How love unfolds is also a Big Bang emergence into life—a way to, again and again, cut the future open, open up the opening, undertake it, begin.

These poems are written for immigrants, queer and transgender people of color, women, Latin Americans, diasporic communities, and the many impacted by war.

Contributor Bio
Heidi Andrea Restrepo Rhodes is a queer, mixed-race, latinx second-generation Colombian immigrant, poet, artist, scholar, and activist. A 2018 Voices of Our Nation Arts (VONA) alum, her poetry has been published in *As/Us, [Pank], Raspa, Word Riot, Feminist Studies, Huizache*, and *Write Bloody*, among other places. Born in Arizona and raised in California, she currently lives in Brooklyn.

Of Form & Gather
Felicia Zamora

Summary
*Of Form & Gather* marks the dazzling debut of Felicia Zamora, whose poems concern themselves with probing questions, not facile answers. Where does the self reside? What forms do we, as human beings, inhabit as we experience the world around us? Echoing the collection’s provocative title, final judge Edwin Torres writes: "Zamora has crafted a work that celebrates form as human evolution—the poem’s breath, the poet’s body—passing over time in a landscape thirsty for passage." Privileging journey over destination, Zamora’s poems spur the reader to immerse herself in linguistic soundscapes where the physicality of the poems themselves is, in no small part, the point: poems that challenge us to navigate the world/world as both humans and things. Edwin Torres continues: "This is quietly revolutionary work. . . . A living palimpsest to newly awaken our social engagement." With the publication of this volume, the Andrés Montoya Poetry Prize, now in its seventh edition, emphatically makes good on its aim to nurture the various paths that Latino/a poetry is taking in the twenty-first century.

Contributor Bio
Felicia Zamora won the 2015 Tomaž Šalamun Prize from Verse, and authored the chapbooks *Imbibe* (et al) here (2016) and *Moby-Dick Made Me Do It* (2010). Her poems have been published in Columbia Poetry Review, Crazyhorses, North American Review, Pleiades, Poetry Northwest, Puerto del Sol, Michigan Quarterly Review, and TriQuarterly, among others. Zamora lives in Colorado, where she is associate poetry editor for the Colorado Review. She holds an MFA in creative writing from Colorado State University.
Furious Dusk
David Campos

Summary
Rhina P. Espaillat, judge of the 2014 Andrés Montoya Poetry Prize, describes *Furious Dusk*, David Campos’s winning collection, as "a work whose five parts trace a son’s efforts—only partially successful—to fulfill his father’s expectations and—perhaps even more difficult—understand those expectations enough to forgive them." The poet’s reflections are catalyzed by learning of his father’s impending death, which, in turn, forces him to examine his father’s expectations against his own evolving concept of what it means to be a man.

Contributor Bio
David Campos lives in Fresno, California, where he teaches English at Fresno City College. His poems have appeared in The American Poetry Review, Boxcar Poetry Review, Huizache, The Packinghouse Review, Verdad, and Miramar, among other journals and magazines.

Tropicalia
Emma Trelles

Summary
*Tropicalia* is a collection of poems by Emma Trelles, winner of the Andrés Montoya Poetry Prize. The book is a melodic union between the green insistence of the subtropics and the city ensconced within. Trelles’s language is detailed and startling, her poems infused with color and light, and the secret beauty of back alleys and parking lots is seamed to sorrow, hope, and land. Rock bands play among odes to Lorca and Chagall, and the hard news of protest and war lives among the simple pleasures of words and sky.

"*Tropicalia* borrows its title from the Brazilian art movement of the same name, a vibrant blend of genres and styles that colored the international arts scene in the late 1960s and 1970s. Edgier and more savvy than the flower-power hippie culture of its neighbors to the north, its vast creative energy drew from many different sources to shape a new hybrid most strongly felt in music, but also visual and performance art, poetry, film, and fashion. As mirror, *Tropicalia* the book brings a similar energy into the mix. Trelles imbues her odd brew of poetic styles and voices with a strong visual sense. The result is a narrative infused with a powerful physicality of place." --from the introduction by Silvia Curbelo, 2010 Andrés Montoya Poetry Prize judge

"True to the musical movement of its namesake, *Tropicalia* is a unique fusion of sounds, sights, and textures that entrances the reader into a dream-state. Like a déjà vu of the soul, the physical and emotional landscapes these poems render so precisely feel at once familiar and yet like completely new worlds in which I find love, meaning, and resolve for the first time, again. 'Beauty is better felt than seen,' Trelles writes, and it is true: *Tropicalia* is not a book I merely read, but felt word by word; not poems I merely pondered, but experienced syllable after precious syllable." --Richard Blanco "Everything looks better in a poem, / or worse, depending on how much of the day you were able / to hoard'--That's a typical flash of wisdom from a poet who is herself a hoarder of images, a beautifier of the Miami streets she lyrically documents. I love the immediacy and gusto of *Tropicalia*. I am thankful that it is 'thankful to be standing / in the heat watching egrets.' The world may not always 'look better' in Emma Trelles’s poems, but it is a better place for all lovers of poetry, thanks to her rich and heartfelt book." --Campbell McGrat
**My Kill Adore Him**
Paul Martínez Pompa

**Summary**
*My Kill Adore Him* is a collection of poems from Andrés Montoya Poetry Prize-winner Paul Martínez Pompa. With a unique, independent voice, Martínez Pompa interrogates masculinity, race, language, consumerism, and cultural identity in poems that honor los olvidados, the forgotten ones, who range from the usual suspects brutalized by police to factory workers poisoned by their environment, from the victim of a homophobic beating in the boys’ bathroom to the body of Juan Doe at the Cook County Coroner’s Office. Some of the poems rely on somber, at times brutal, imagery to articulate a political stance while others use sarcasm and irony to deconstruct political stances themselves.

**Contributor Bio**
Paul Martínez Pompa teaches composition and creative writing at Triton College in River Grove, Illinois.

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**Pity the Drowned Horses**
Sheryl Luna

**Summary**
*Pity the Drowned Horses* is the winner of the first Andres Montoya Poetry Prize. This collection is about place and many of the poems in it are set in the desert southwest on the U.S./Mexico border in El Paso, Texas. Sheryl Luna’s poems are also about family and home within the broader context of the border as both a bridge and a barrier. They deal with the bilingual and bicultural city and how a place is longed for and viewed very differently as the observer changes and experiences other cultures.

**Contributor Bio**
Sheryl Luna is an accomplished poet and writer whose work has appeared in literary journals, including The Georgia Review, Prairie Schooner, Poetry Northwest, Puerto del Sol, and Feminist Studies. She has been a finalist for the National Poetry Series and for the Colorado book award. Her second collection, *Seven*, was published in 2013. She has taught at the University of Colorado in Boulder and Metropolitan State University in Denver. She currently teaches workshops for a community mental health center.
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