as director that alumni begin to see "a sea change in the gender and ethnic politics of the program" (343).

Along the way, Dowling discusses a roughly equal number of poets and fiction writers—summarizing some well-known anecdotes from Workshop lore (such as the 1954 fistfight between future Pulitzer Prize–winning poets Philip Levine and John Berryman), providing thorough research on some lesser-known alumni (including poet Robert Shelley and novelist Marguerite Young), and giving a disturbing yet nuanced account of the misogyny, sexual predation, and hyper-masculinity that permeated Workshop culture for generations. The central chapters on the 1970s experiences of Cisneros, Joy Harjo, and Rita Dove are among the most compelling in the book.

Not all the anecdotes shared in *A Delicate Aggression* illustrate Dowling's main thesis, and reviewers have been critical of when the book's large-scale focus narrows to the minutiae of individual episodes. But Dowling demonstrates how the contradictions raised by Engle's creative and market-driven visions remain as applicable for the Workshop in the twenty-first century as they were when Engle interrupted class to proudly announce that he had secured funding for an "Iowa Natural Gas Fellowship in Creative Writing" (63).

Visions of the Tallgrass: *Prairie Photographs by Harvey Payne,* photographs by Harvey Payne, essays by James P. Ronda. Charles M. Russell Center Series on Art and Photography of the American West 33. Norman: University of Oklahoma Press, 2018. xv, 162 pp. Color photographs, map, notes, bibliography, index. $34.95 hardcover.

Reviewer Rebecca Conard is professor of history emeritus at Middle Tennessee State University. She is the author of *Places of Quiet Beauty: Parks, Preserves, and Environmentalism* (1997).

Visions of the Tallgrass is a paean to the great prairie that once covered central North America, more particularly the 45,000 acres protected by The Nature Conservancy as the Joseph H. Williams Tallgrass Prairie Preserve near Pawhuska, Oklahoma, formerly the Barnard tract of the Chapman-Barnard Ranch established by Texas oilmen James A. Chapman and Horace G. Barnard. More than a hundred captivating photographs by nature photographer Harvey Payne, a native Oklahoman, are situated in a set of discursive essays by noted western historian James P. Ronda, a self-described "child of the Chicago suburbs" and transplanted academic (14). The skillfully interwoven text and images reflect an enduring friendship that began in 1990, when Payne was serving as the preserve's first director and Ronda arrived at the University of Tulsa as the first holder of the Barnard Chair in Western American History.

Following an introductory chapter, eight illustrated essays approach the tallgrass prairie from different angles of perception: comprehending the vast open space that grasslands once covered and the competing visions of the Great Plains as garden and wasteland; reading the weather through the expansive and ever-changing skyscape; wading into the seasons of grass; understanding the role of fire in sustaining prairie environments; witnessing a bison rut, a magnificent display of regeneration in a species almost extinguished by industrial technology, market forces, and demography; scanning the horizon for raptors, prairie chickens, wild turkeys, waterfowl, and neotropical migrants; observing the "creatures great and small" that are integral to prairie ecology (127); and catching "a glimpse of wholeness in nature" as dawn emerges (143). Throughout his essays, Ronda pays homage to just about everyone who has written about the prairie, all of whom are cited in "Suggestions for Further Reading" at the back of the book. Payne's elegant photographs capture the grandeur of prairie landscapes and skyscapes as well as the seemingly infinite variety of wildlife. His many photographs of bison, taken during the brutality of winter as well as the fair-weather seasons, suggest a special affinity for the burly animal that once roamed the entire geographical range of North America's grasslands.

These photographs are also, as Ronda observes, a reminder that "large herds of bison roaming over open unfenced country is a feature of prairie life that no longer exists. . . . They live in a world defined by human beings" (106). Iowa is a case in point. Less than one tenth of one percent of Iowa's native prairie remains out of the nearly 30 million acres that once covered the state. The remnants are mostly in protected areas, largely set aside in the past half century. Only two of them—the 5,600-acre Neal Smith National Wildlife Refuge and The Nature Conservancy's 6,000-acre Broken Kettle Grasslands—are large enough to support bison. Scores of smaller areas are in designated preserves and wildlife areas scattered across the state, ranging in size from 3 unplowed acres in the historic Butler Center Cemetery to the 790-acre Five Ridge Prairie in Plymouth County. Although precious little is left of Iowa's native landscape, most Iowans can now explore a preserved prairie remnant without traveling too far from home.

Visions of the Tallgrass is an intimate excursion through the tallgrass prairie. The ethos that Payne and Ronda share is evident on every page. Together, they have created a feast of words and pictures that is to be savored and lingered over.