

Wordsworth

The Newsletter of Lewis & Clark's English Department:
Fall 2021-Spring/Summer 2022



Lewis & Clark students, faculty, and alumni, hello!

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Michele Glazer reads.

Photo courtesy of Nadav Ben David.

The fourth-floor of Miller has been merrier than ever with the revival of in-person classes, events, and the communal coffee pot (plus the addition of a kettle for tea and hot chocolate, of course). Not to mention the reinstatement of in-person office hours and the return of our beloved couches. These touches have brought us endless joy and foot-traffic. Despite some frustrating (albeit anticipated) Covid-related setbacks, the department was lucky to have welcomed a diverse group of writers to campus for our Spring 2022 Reading Series, and with such large turnouts, too. We would like to call this year a success: redemption from what we have lost, celebration of what we have learned, and enjoyment of what we have right now.

In keeping with our previous newsletter, we open this newsletter with a poem. "Mulberries," by senior English major Marc-Anthony Valle, captures both the beauty and awkwardness of existing in communal spaces again. "Mulberries" also appears in *bone meal*, the forty-ninth edition of the storied LC journal, the Literary Review, and we are grateful to the editors for selecting it here to share.



Designed by Kit Graf

Edited by Kit Graf & Amy Baskin

*Mulberries
by Marc-Anthony Valle.*

Picking mulberries,
Sepals catching bits of conversation—
From rusty pals,
Not used to conversating.

Rusty rails,
And poorly painted ladders
Scrape the walkway.
Their feet create a mulberry wake when pulled.

I feel like I lost track of you,

He says, while shaking branches,
Causing potential pies and jams,
To fall and stain his boots,
On purpose.

He takes from the scant-filled basket—
Stained fingers, bluebelly lizards scuffle fistfuls
Into back pockets.

He does not like them, particularly,

But he knows that the longer they pick,
The longer they will speak.

The FoSA Feud English team
celebrating their victory moments after
defeating the History team.
Photo by Kristin Fujie.



*Complete Domination
at Festival of
Scholars and Artists*

This year, the Festival of Scholars and Artists held the first-ever “FoSA Feud”—an LC-specific version of the traditional “Family Feud” game. Departmental teams comprised of majors and faculty faced off against each other on subjects relating to LC campus culture and we are proud to announce that the English department took home the inaugural win (and a six-foot tall, delightfully gaudy trophy). We thank Greta Barton, Bobby Campbell, Addison King, Michael Mulrennan, Niels Truman, Marc-Anthony Valle, and Professor Kristin Fujie for securing our win! Huzzah!



Senior Marc-Anthony Valle's Presentation on Faulkner in the 2022 Ray-Warren Symposium



At this year's Ray Warren Ethnic Studies Symposium, senior English major Marc-Anthony Valle presented his research on William Faulkner's *The Sound and the Fury*. His presentation was entitled, "It's a Better Name for Him': An Exploration of Black and White Spaces in *The Sound and the Fury*." Marc-Anthony described his presentation as "highly personal" as he related Faulkner's novel with his own identity as a mixed-race individual. Marc-Anthony discussed the story of Faulkner's *The Sound and the Fury* as well as his own story, one that his thesis could not feasibly encompass. Marc-Anthony referred to his research as a "personal journey," in which he discussed the personal dilemma he experienced in reading *The Sound and the Fury*, striving to find the balance between acknowledging Faulkner's controversial writing of race while also recognizing that Faulkner's work remains crucial to the discourse of race in American literature; a balance that, for Marc-Anthony, was challenging to reach.

Marc-Anthony described his audience as an array of English majors and people with interest in and knowledge of Faulkner. Marc-Anthony deftly translated his deep knowledge of Faulkner into applicable and engaging information for the interdisciplinary audience. Condensing his thesis, he focused on a few points that he wanted to emphasize.

Reflecting on his presentation, Marc-Anthony expressed how it was "odd to be vulnerable, being of that identity leads to a lot of guesswork." Bringing identity into academic discourse felt new and strange, but Marc-Anthony emphasized how grateful he was to be in that space; to have a moment to share not only his thoughts on *The Sound and the Fury*, but to share his experience. He felt that those two elements ought to be presented together.

Literary Review Update

Spring is a particularly hectic time for the *Literary Review*. Publishing *bone meal*, our 49th edition, has been exciting. It's also been gratifying to read through all blind submissions. When considering a poem

to showcase in *Wordsworth*, our editors agreed that Marc-Anthony Valle's "Mulberries" reminded us of how the poet Wordsworth often interprets nature as a means of connection. We are glad to publish this poem in *bone meal* alongside other incredible poetry, prose, and visual art submitted by LC students and staff. This was a year of transformation for the *Review*. We welcomed more than 15 new members, enjoyed the collaborative energy of in-person meetings, and established a design board, taking into account themes emerging from the pieces we accepted. We are excited to share *bone meal* with the greater LC community. Cheers!



A Year of Events

Welcome-Back Reading & Reception

The English department welcomed back majors, minors, and literature lovers to a Welcome-Back Reading & Reception showcasing our Creative Nonfiction faculty: Pauls Toutonghi, Don Waters, Robin Romm, and Peyton Marshall. The professors read from their work as a way for students to get to know them and to learn more about the Creative Nonfiction (CNF) genre and program at Lewis & Clark.



Chair of the English department, Karen Gross, introduces readers at the Welcome Back Reading event.
Photo by Amy Baskin.

Pauls Toutonghi shares a sample of his creative nonfiction at the Welcome Back Reading.
Photo by Amy Baskin.



Nikky Finney reads from *Love Child's Hotbed of Occasional Poetry*.



Photo by Aidan D'Anna

An Evening with Nikky Finney

In February, LC English welcomed National Book Award Winner Nikky Finney to Lewis & Clark for her first in-person reading since the pandemic began. Her reading was originally planned to take place in Spring of 2020, but was pushed back to this semester. Finney read from her collection, *Love Child's Hotbed of Occasional Poetry*, describing her writing as "calling upon those that we cannot hear." To her, Finney explained, poetry is an act of service. For us, it was a community-repairing gift.

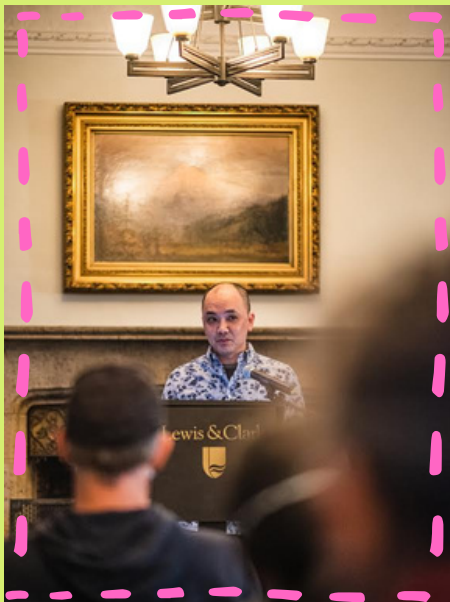


The Spring Reading Series

Youssef Rakha, Nikky Finney, Corey Van Landingham, Jacques Rancourt, Vu Tran, Michele Glazer, and Hamid Ismailov graced us with readings. With the exception of the Youssef Rakha Zoom event, all other readings were held on campus and in-person throughout the spring semester. With lighter restrictions, our in-person events were open to the public with K95 masks and proof of vaccination as safety measures. We feel lucky to have had such a diverse group of authors, inviting themes including childhood, nature, grief, and the liminal space between cultures, into our campus community.



Michele Glazer reads from her collection, *Fretwork*.
Photo by Nadav Ben David.



Vu Tran reads from his novel, *Dragonfish*.
Photo by Nadav Ben David.



Corey Van Landingham reads from her poetry collection, *Love Letter to Those Who Own the Heavens*.
Photo by Amy Baskin.




Jacques Rancourt reads from his poetry collection, *Broken Spectre*.
Photo by Amy Baskin.

The Dickens Book Club



For the whole 2021-22 academic calendar year, Will Pritchard continued his popular remote, extracurricular offering, The Dickens Book Club, which he started during Spring 2021. The Dickens Book Club, a congregation of LC students, faculty, alumni, family, and friends, read lengthy tomes and one slim tale in weekly installments, completing *Great Expectations*, *A Christmas Carol*, and *Bleak House* over the course of nine months. Club participants became aware that Dickens' contemporaneous readers would eagerly await each serial installment of his stories, much like modern audiences do with online streaming series like *Euphoria* or *Better Call Saul*. Good stories are good stories, whatever the medium, and we thank Will Pritchard for creating that sense of anticipation and setting just the right pace to bring us together for episodic chats.



Regaining Normalcy: LC's Return to In-Person Teaching

By Erika Hutchinson



Campus has been abuzz all year with students and faculty traveling from building to building for their in-person classes, a sight that has been long-missed. While the 2020-21 year was burdened with seemingly endless Zoom meetings and classes, life felt a little more familiar this year. Not only have students experienced a sense of relief after being released from the confines of their rooms, but professors have expressed similar sentiments about finally being able to teach in-person again. Whether they taught fully online or utilized the hybrid format last year, nothing can beat the quality and community of interacting in a shared space. According to Andrea Hibbard, "there's an immediacy and a spontaneity about the teaching and discussions that happen when we're all in the same space that can't really be replicated on Zoom."

One challenge returning to in-person education has been the mask mandate. However, professors seem to be in agreement that it's a small sacrifice to pay for the greater reward of being able to see and interact with people without the barriers of digital screens. Most admit to having gotten used to the discomfort. Kurt Fosso spoke of the enhanced use of interpreting body language. "We are truly disguised from each other, but it doesn't really detract from teaching."

Meanwhile, Spring Semester began with a three-week long return to Zoom classes, which many have characterized as a sort of "limbo." Being back online wasn't much of an issue for professors, however; what proved challenging was switching back to in-person teaching after that brief period. Andrea said that it was certainly "worth that challenge, but it did feel a little bit like we were starting over again. I had to get to know people's names without Zoom and with masks." Similarly, Kurt described it as "this odd prelude." He said how "it was nice to start out with almost everyone's faces, but then we hit reset and we were all back with masks. Faces faded."



Regaining Normalcy: LC's Return to In-Person Teaching Cont'd...

At the end of Fall Semester, Kurt's "Animals & Animal Rights in Literature" course had an "unmasking", where one student requested that everyone remove their masks in class for a brief moment and everyone agreed, including Kurt. "What a memorable moment that was, intriguingly [at the end of Fall Semester]. It was just so magical." Here's to hoping that we never take smiling faces for granted again.



Niels Truman on Storytelling in English and Theatre

By Elizabeth Grieve

English majors read and write literature. Theatre students perform on stage before a live audience. Upon first glance, what these students work on might appear vastly different. But both English and Theatre majors understand that a copy of *The Tempest* from first year English could come in handy for a stage production by senior year.

Stories help us escape from or understand life. Literature and Theatre tell stories through unique lenses. Drafts of novels and poems tend to be read in "a room of one's own," that is, alone, while playwriting and production are typically more collaborative. According to Niels J. Truman '22, who is double majoring in Theatre and English, "Theatre, of course, has a quality of liveness and immediacy that just isn't there in creative writing. And yet, when a piece of writing is at its most effective, it feels to the reader as though it is right there in front of them, occupying space." The strength of live theatre is its physical presence and collaborative nature, but the stage is also somewhat limited when compared with creative writing. A novel, for example, can be as long as the author desires. It reveals information to audiences differently from a play, which uses character actions and words to communicate with the audience, which can be wildly entertaining, especially when experiencing alongside other audience members. Different stories can benefit from different mediums.

Speaking more practically, theatrical skills such as recitation, shamelessness, and reading comprehension can help students perform better in their English classes. Niels says, "Just as in English, Theatre involves text analysis, discussion of theory, historical research to better understand the context of a piece, writing academic papers. And just as in Theatre, English involves the creation of original stories, examination of characters, sometimes even memorization and recitation (hello, Chaucer)... There's so much interaction!" Niels wrote his English thesis in the fall and his Theatre thesis in the spring, and was struck by how similar the two

processes were. He compared writing to stage presence and portrayal: both involve precise choices of self-expression in order to best convey stories. For Niels, the collaborative aspect of both departments is why he enjoys them. Both arenas have provided stimulating environments in which Niels has developed lifelong friendships. Theatre brings people together with multiple perspectives and skills to create one production. And in its way, so does English, which provides collaborative in-class discussions that can generate similar multiple takes that help to fill out and enhance Neils' understanding of a text.



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Creative Nonfiction Concentration

By: Aubrey Roché

Alongside the existing Fiction and Poetry writing concentrations, The Lewis & Clark English department now offers a concentration in Creative Nonfiction writing as well.

Don Waters regularly teaches Creative Nonfiction writing classes, explaining that courses had been offered “every once in a while,” but as interest grew, formation of a concentration offering became imperative. It functions in the same way as the Fiction and Poetry tracks: English majors and minors are able to declare the concentration within their program of study.

In the introductory course, ENG 203 Creative Writing: Nonfiction 1, students are introduced to the many different forms of Nonfiction writing, including memoir, personal essay, journalism and cultural criticism. In Waters’ courses, students read contemporary texts such as Alison Bechdel’s graphic memoir *Fun Home: A Family Tragicomic* as well as works by James Baldwin, David Sedaris and Joan Didion. Students also gain familiarity with techniques and terminology related to Nonfiction.

“We live in a really fractured world right now,” Waters said. “And I feel as though there are these writers that are out there that are trying to give us this narrative that we can all share and they’re doing it in these incredibly intelligent and creative ways, through all sorts of different forms of the essay.”

Students also produce their own nonfiction, with the first level, Nonfiction 1, culminating in a portfolio of written work. The higher level courses, Nonfiction 2 and 3, are primarily focused on collaborating through workshoping student writing.

At its core, the goal of the concentration is to encourage students to read and appreciate Nonfiction writing and its many forms.

“I think there’s a misconception that nonfiction writing is staid and boring,” Waters said. “And the fact is, every essay that we read is the opposite of that.”

New Course—Dishona Zimring on “Writing & Illness”

(an elective for the Health Studies minor and for the creative writing concentration/non-fiction)

The first time I taught a class on writing and illness, I included numerous works about cancer, an illness with which I have had some personal experience. However, I didn’t want to continue to limit myself or students to the illness called “the emperor of all maladies” (Siddhartha Mukerjee). In addition, I wanted students to encounter varied forms for writing about illness. So, this time we read a range of genres, including poetry (Claudia Rankine’s *The End of the Alphabet*, about lovesickness and loss), case studies (Suzanne O’Sullivan’s *The Sleeping Beauties*, about psychogenic and sociogenic “mystery” illnesses), memoir (Andrew Solomon’s essay-length memoir of severe depression), and history (David Oshinsky’s history of the polio vaccine). Virginia Woolf’s “On Being Ill,” a provocation, has made it onto the syllabus both times I’ve taught it.

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Pauls Toutonghi's Movie Deal



Pauls Toutonghi, creative writing professor for the English department, has had his novel, *Dog Gone*, picked up by Netflix for movie production! To learn more about this exciting endeavor, I asked him a few clarifying questions regarding his experience thus far.



Tell us about *Dog Gone*. What inspired you to write this book? What is the basic premise?

The book came from a family story, from my wife Peyton Marshall's family. It's a true story. Probably the most 'famous' story in her family. Her brother's dog, Gonker, got lost on the Appalachian Trail. Gonker was ill, and needed an injection of synthetic hormones every month to stay alive. Virginia Marshall, Peyton's mother, moved heaven and earth to find him. The AP News Wire picked up the story and—in the days before the Internet—sent it around the world. It became a regional cause.

Would you like to share some thoughts on the process of adapting your book for film? What has the process been like for you? Please feel free to share your thoughts on screenwriting adaptation, direction, etc.

It has felt surreal. And the entire process happened with very little input from me, up until the filming began. Mostly I had to be in contact with Nick Santora, the writer and producer who developed the script. He's the one who pitched it to Netflix. He's an incredibly energetic, passionate, smart writer, and very savvy, in terms of the industry. I got lucky in that he found my book.

Books and film are two substantially different mediums. Are there parts or aspects of the book that may not make it into the film adaptation? If so, why?

It's been changed pretty significantly. The changes don't alter the truth of the story, but they change the focus of the story. A film has such a limited amount of ground it can cover. With a book you can spool off into backstory, almost infinitely. But film has different demands. It has to be leaner, more clear, and a little more limited.

Are there elements of your story that may be particularly enhanced by the visual nature of film?

Hopefully the natural environment, which is such a big part of the story, comes alive in the film version.

How involved are you in the film's making? What's it like? Was it as you expected?

Visiting the set was pretty remarkable. There was the feeling that all of this had sprung out of my imagination. An entire group of people -- hundreds -- were employed because I'd written this story. At the same time, I was insignificant. Everyone was doing their job, and there really wasn't any reason for me to be there. Still, it was fun to see how a film set works, and they put me in the movie as an extra.



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Movie Deal Cont'd...

Have you had the opportunity to meet cast and production crew members?

Everyone, without exception, was tremendously kind. I felt welcomed on the set. I was clearly an interloper -- and I even ruined a take by looking directly into the camera -- but all of the actors, crew, and producers went out of their way to make me feel comfortable.



Amy Baskin (middle) is joined by Kit Graf (left) and Karen Gross (right) before the Welcome Back Reading Event, the first event planned by Amy.

LC English Welcomes Amy Baskin

We are excited to introduce our new Administrative Coordinator, Amy Baskin, who joined our team (as well as the History and Fir Acres Writing Workshop teams) in September of 2021! She has been working at Lewis & Clark since 2015 as the Community Friends Coordinator for LC international students, connecting them with local volunteers to help them feel welcome and at home during their time at LC. Amy continues to engender a sense of belonging for our own LC English community. She has been known to offer anyone studying on the 4th floor of Miller a cup of tea, coffee, or candy to make sure they're comfortable. As Amy looks forward to the next coming years, she's excited to continue planning events. A poet and writer herself, Amy loves welcoming authors to Lewis & Clark, and makes a point of reading recent work from guest speakers regardless of discipline. Additionally, Amy likes to take advantage of all the perks at LC, such as the library and our gym facilities. She works on personal writing projects in Watzek, and when she can, she attends Scott Serpas' "wonderfully welcoming" 8am Pilates class alongside students. She's been grateful to connect with Scott, who is an LC alumnus also a first-rate generator of kindness and community at LC.

If you're interested in reading Amy's poetry, check out her new chapbook, *Hysterical Cake* (Dancing Girl Press, 2021). Amy's currently working on line edits for her first collection, *Night Hag* (Unsolicited Press, 2023).



Faculty & Staff Updates



Lyell Asher recently completed a 15-part video series produced by Peter Boghossian entitled "Why Colleges Are Becoming Cults," available on YouTube.

In December, he appeared in Episode 8 of Travis Brown's *The Woke Reformation*, with Ayaan Hirsi Ali & Asra Nomani. Additionally, in the summer of 2021, he was a guest on *So to Speak*, the Foundation for Individual Rights In Education (FIRE) podcast with President Greg Lukianoff.

Amy Baskin's poetry was featured at Literary Arts One Page Wednesday in February. She has work forthcoming in *The Timberline Review* and her first collection, *Night Hag* (Unsolicited Press, 2023) will be published next April.

Kurt Fosso will be on sabbatical next year, and plans in part to research and write on Samuel Taylor Coleridge's fable-like poem "The Raven" and on the depictions of animals in the letters and poems of John Keats.

Kristin Fujie's article "Two Rotten Tricks: War and Sex in *Soldier's Pay*" was published in *Mississippi Quarterly* back in 2020. (Ancient history!) Highlights of academic year '21-'22 included working with her brilliant student Marc-Anthony Valle on his honors thesis, serving as the faculty mentor for Lewis & Clark's first cohort of Posse Scholars, and joining (certainly not "leading") English majors in a dramatic departmental victory in the college's inaugural Festival of Scholars Family Feud tournament! This summer she's looking forward to designing a new course on "The American Road" (but no Kerouac!) and finally reading *Harry Potter* with her son.

Will Pritchard has an article on Nabokov forthcoming in *Modern Fiction Studies*. It is entitled "Dark Words: Blackness in *Pale Fire*," and it will appear in July, 2022 (vol. 68, no. 3).

Mary Szybist was recently featured on an episode of *Radiolab* entitled, "Hello, My Name is," which was released on April 29, 2022.

Hannah Thompson '13 graciously stepped in to take over Jerry Harp's Poetry 301 course this spring. Since graduating from LC, they have earned their MFA in poetry writing from the University of Indiana.

Pauls Toutonghi's latest novel, *The Refugee Ocean*, has been picked up for publication by Simon & Schuster. Publishers Marketplace describes the novel as: "set over the course of a tumultuous century, moving from Aleppo on the brink of civil war, to Lebanon in the late 1940's, to Havana during the Cuban Revolution, to the suburbs of Washington DC, and following the lives of two emigrants—a young Syrian piano protégé and a Lebanese woman become inextricably linked by the perils of history and a single, haunting song."



Alumni News

Maxfield Fulton '08 has successfully defended his dissertation: *The Melodramatic Unconscious: The Cinematic Afterlife of Fin-de-Siècle Vienna* which was accredited the Francis Blanchard Prize for Outstanding Dissertation from Yale's History of Art department.

Hannah Licht '16 has been accepted into the University of Oregon's MFA program and will be attending in the Fall.

Corey van Landingham '08 has published a new poetry collection entitled, *Love Letter to Who Owns the Heavens* (Tupelo Press, 2022). This spring, she participated in our Spring Reading Series, reading from her book at the Gregg Pavilion.

Rachel Jamison Webster '97 will be giving the 2022 Phi Beta Kappa keynote address at Lewis & Clark's first live ceremony since the pandemic and will be inducted into our chapter. Magna cum laude and valedictorian, Rachel graduated from LC in 1997, the year prior to our chapter's inception. Rachel is a published poet and writer, with books such as *The Sea Came Up and Drowned* (2020), *Mary is a River* (2018)—a finalist for the National Poetry Series—*The Endless Unbegun* (2015), and her collections of poems *September* (2013) and *The Blue Grotto* (2009). Her poems, essays, and stories have appeared in journals including *The Yale Review*, *Tin House*, *The Southern Review*, *Prairie Schooner*, and *The Paris Review*. She is currently an Associate Professor of Instruction, teaching poetry at Northwestern University.

S. Yarberry '16 has a new poetry collection out this summer entitled *A Boy in The City* (Deep Vellum, 2022.) This summer, they returned to L&C's Fir Acres Writing Workshop for high school students as faculty.

We want to hear from you! Submit a class note for publication in L&C Magazine, or contact our department directly at english@lclark.edu.

Student Honors & Awards

Dixon Award

Ashleen Smith

Honors Theses Recipients

Ashley O'Leary
Marc-Anthony Valle

Fiction Prize

Paul Fredrickson

Jerry Baum Award

Ailish Duff

Vern Rutsala Association of American Poets Prize

Sheyla Dorantes

Dorothy Berkson Awards

Ashley O'Leary
Eve March

Honorable Mention

Marc-Anthony Valle

Honorable Mention

Addison King

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Senior Reading Events

Every year, senior students graduating from the Poetry and Fiction paths end their concentration by sharing their writing in the Manor House. Here are some photos from both events:

A Few Poetry Readers



Marc-Anthony Valle reads.
Photo by Amy Baskin.

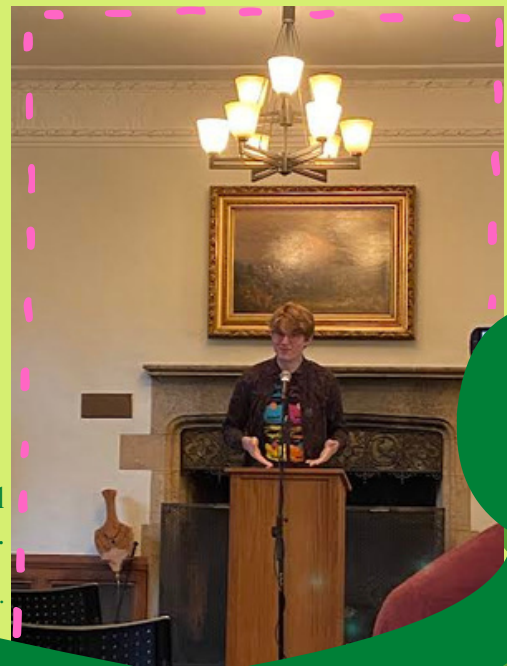


Sheyla Dorantes reads.
Photo by Amy Baskin.



Paul Fredrickson
reads.
Photo by
Amy Baskin.

A Few Fiction Readers



Bobby Campbell
reads.
Photo by
Amy Baskin.



A Letter from the Chair, Karen Gross



Dear Friends of LC English,

I hope our newsletter finds you well. As Wordsworth documents, this was a year of joyful return and triumph.

As I remarked at our departmental senior celebration at the Buffalo Gap pub, we should not let the continuation of the pandemic overshadow all accomplishments. Unlike the Dodgers, whose 2020 World Series title is forever designated as a short season, there is no asterisk after the Class of 2022. Our students read, discussed, debated, wrote, and created with all of the verve, intelligence, and good humor exhibited in any year—peppered with more than a dash of extra tenacity. The Literary Review roared back into life. The campus hosted a robust and inspiring series of visitors, not just the authors sponsored by English who are featured in these pages, but also Monica Lewinsky (BS '95), brought to campus by the Feminist Student Union, an event organized in part by English's own Isabella Boughalem (BA '22), FSU co-president.

Faculty piloted new courses and finetuned established ones. English is poised for even closer collaborations with other College programs, what with Prof. Rishona Zimring now director of Gender Studies and the new Arts@LC initiative with the Music, Theatre, and Art programs. Prof. Kristin Fujie mentored LC's first cohort of Posse Scholars, and Prof. Rachel Cole will assume that role with the new Posse cohort entering this fall.

Perhaps I impart too much significance to our little newsletter, but I have been thinking how Wordsworth may also serve as a time capsule. Mindful of setting a historical record, no matter how small, I also want to acknowledge that, along with all of the stories of triumph and grace highlighted here, this has also been a hard year for all of us. The excitement of being back together those first three weeks in September was electric. But I for one did not anticipate the energy needed to maintain a classroom conversation sustained over fifteen weeks, to juggle multiple simultaneous in-person responsibilities, or even to be surrounded by so many people in a hallway after spending the previous year teaching fully remote. Despite what I had imagined, this was not 2019 with a mask. We all had to learn how to be in a full classroom together again, how to have a conversation in live-time without the crutch of Zoom chat. (For this we faculty are especially grateful to the modeling of our older students who still had muscle memory of classroom norms pre-pandemic.) All of our lives have been distorted in a myriad of ways independent of school, and we all had to summon compassion for others and ourselves. For this I am so grateful, as always, to our community.



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A Letter from the Chair, continued

In closing, I feel I ought to invoke Julian of Norwich (or, perhaps for Wordsworth readers, T. S. Eliot), that “all shall be well and all manner of things shall be well.” And while I believe that, the refrain in my mind as I write to you is from Brian Wilson:

*I was lyin' in my room and the news came on t.v.
A lotta people out there hurtin' and it really scares me
Love and mercy that's what you need tonight
So, love and mercy to you and your friends tonight*

-Karen

Karen Gross (she/her)
Associate Professor and Chair of English

