

# Wordsworth



The Newsletter of Lewis & Clark's English  
Department: Fall 2022-Spring 2023

Hello, students, faculty, staff, and alumni!



It's impossible to write about this year without acknowledging its strangeness. With the snowstorms, the cyber attack, and the changing regulations of the pandemic, we have been constantly navigating new unknowns. Now, as the weather turns brighter, spring feels like our reward. Our campus was gifted with sunlight, cherry blossoms, and an abundance of visiting authors. Finding delight in our perseverance, we have embraced the good that comes with these strange events. As sophomore English major Cleo Lockhart, the author of our introductory poem, teaches us: "but for now, the hydrangeas." Lockhart's "festering season" captures the duality of growth as a process which begins with decay and moves into the sprouting of springtime greenery. "festering season" also appears in *growing pains*, the fiftieth edition of the storied LC journal, the *Palatine Hill Review* (formerly, the *Literary Review*). We are grateful to the editors for selecting it here to share.

## festering season



By Cleo Lockhart





The October fog and the poison air  
come hand in hand, like lovers,  
smoke and dreamlike smog descending  
on the lichen-claimed land  
and reminding everything — tree root  
and infection, aster and infestation —  
how to grow again.





Today we received an email  
amassing the simple steps of how not to mildew.  
This place and its climate mean  
that I soak up each and every thing outside myself  
and every word I speak is heavy with a bone-cold  
humidity, and it is difficult  
not to let yourself turn rancid.



Crack your windows, even in the cold.  
Be wary of the breath of your kettles  
and scrape the mold off your butter pats  
and don't leave your sweaters out to dry.



It is hard to know what may come back  
once death season sets in. We huddle in our land-boxes  
and breathe water. We have an earthquake drill Thursday  
where we'll cling like polyps to the unmoving land,  
rehearsing for that someday  
where it may swallow us; but for now,  
the hydrangeas.



For now the thimbleberry and red currant  
and the flourishing shield bugs who venture like vagabonds  
across mirrors, lampshades, the frayed red carpet.  
For now it all blooms with no mind for beauty  
and lives without need for forgiveness.

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Edited by Ari Fiore and Kit Graf

# A Conversation with the Editors-in-Chief of the *Palatine Hill Review*

**Wordsworth:** What does the 50th anniversary of the *Palatine Hill Review*, formerly *Lewis & Clark Literary Review*, mean to you?

**PHR:** What a tremendous honor to lead the *Palatine Hill Review* into its fiftieth year — and the first under its new name! As writers ourselves, it's always a delight to see so many LC students get one of their first "big kid" publishing credits.

Issue 50 has been a highly caffeinated and enormously busy celebration. It's like somebody stoppered up a half-century of joy and poured it into the Miller coffee maker. Flipping through our back issues, it's amazing how you can trace so many college friendships and student-professor mentorships in these pages.

One of our favorite parts of curating Issue 50 was contacting alumni, many of whom went on to pursue marvelous careers in creative writing. We didn't necessarily expect them to remember a tiny undergraduate review. But they always did and were often eager to share whatever hijinks or incredible schemes the editorial board was up to in their day.

Since the pandemic, so many wonderful campus journals have gone defunct. Both *synergia* and *Polyglot* come to mind as enormous losses to the LC literary arts community. We are fortunate that the Student Media Board, the President's Office, the Office of the Vice President of Student Life, and, of course, the English department continue to support our legacy in print.

**Wordsworth:** What should readers expect in this year's edition?

**PHR:** In honor of our 50th birthday, we decided to reprint a select fifteen standouts from past editions of the *Palatine Hill Review*. One of our favorites is Cindy Stewart-Rinier's 1981 short story, "Ice Storm." It's about a fraught friendship between two college girls, and one scene even takes place at LC's reflecting pool. That's what we love about the alumni pieces: they're both timely and products of the unique moment in which they were written.

LC's visual artists also went all out for Issue 50. That's made ordering a total blast, because it lets us think about how, say, an oil painting and a short story are speaking to each other.

As part of our design board's expansion, we also hosted a cover contest for Issue 50. We now have four commemorative covers, each with the same color palette but highly contrastive moods. That changes what our title's doing, too; "growing pains" can take on sinister, funny, or joyful connotations depending on what art you pair the phrase with.



"growing pains"  
*Palatine Hill Review*, Vol. 50,  
with 4 commemorative covers.

## A Conversation with the Editors-in-Chief, Continued...



**Wordsworth:** How has the process of selecting, ordering, designing, voting, etc changed with this year's edition?

**PHR:** *growing pains* was never supposed to be a double issue. For the first six months of our reading period, we were expecting submission numbers to be pretty much identical to Issue 49, *bone meal*. Then, in just the last four days of our reading period, we received 130 submissions! We never, ever expected this 53% increase in submissions. But, lucky for us, our editorial team rose to the occasion, even meeting over Zoom on one of the snow days in February.

Meanwhile, design staff started meeting year-round, selecting our accessible fonts and color palette in the fall. Last year for *bone meal*, design staff introduced some small motifs and color schemes by section, but this year, we kicked it up a notch! In Edition 50, visual motifs are tailored to individual pieces and spreads (sets of two pages viewed together) and make for an even more cohesive whole.

**Wordsworth:** How do you expect to move forward as a magazine for the 51st and so on, contemplating the name change, etc.?

**PHR:** On the name change: We all believe it's high time the review stops upholding the imperialist legacies of Meriwether Lewis and William Clark — even in name, even tacitly. It was also important to us that the student body be involved in such a momentous decision. So, in March, we put out a campus-wide open call for new name suggestions. *Palatine Hill Review* was the runaway favorite!

On Issue 51 and beyond: Expect a serious overhaul of our timeline next year! At least in the college's living memory, *PHR* has never been this popular. We're thrilled and forever grateful there is so much student interest, but that comes with our own growing pains as an organization, too.

Right now, we're toying with shortening our reading period, so the editorial board has ample time to make those tough choices about what to include in the book. For now, we give all our submitters feedback, but for a more detailed critique, please submit to us as early as possible!





# Reading Series and Guests

## Fall

This Fall, the Lewis & Clark English Department had the pleasure of hosting several wonderful writers from across the country. Armstrong Lounge, which we like to call “the English department’s living room,” was illuminated by poetry and prose from Audrey Gutierrez (see page 8), hurmat kazmi, and Jane Wong. Born and raised in Karachi, Pakistan, kazmi has published work in *The New Yorker*, *The Atlantic*, *American Short Fiction*, and *McSweeney’s*. Additionally, Gutierrez and kazmi are both graduates of the Iowa Writers’ Workshop. Along with her lengthy list of publications, awards, fellowships, and residencies, Jane Wong has had art exhibits in the Frye Art Museum and the Richmond Art Gallery. Her two solo shows, “After Preparing the Altar, the Ghosts Feast Feverishly” (2019) and “Nourish” (2022), draw from her experiences working in her family’s Chinese-American restaurant and her family’s history of poverty and hunger in China. English alumna Melanie Nead (LC '03) gave a presentation on the Arts & Crafts Movement and its relationship to modernist design and literature to Rishona Zimring's Senior Seminar class, and author Willy Vlautin discussed his body of work with Don Waters' fiction students.

## Spring

After the success of the Fall Reading Series, spring semester brought writers Kauai Hart Hemmings, Laurel Nakanishi, and Amy Baskin to campus. Hart Hemmings, author of *The Descendants* (Random House, 2007), a novel turned movie starring George Clooney and Shailene Woodley, drew a large crowd of students from all disciplines. Nakanishi, author of the poetry collection *Ashore* (Tupelo Press, 2021), encouraged her audience to channel their emotions into their writing, as embarrassing, sad, or sappy as it may feel. Baskin read from her new poetry collection, *Night Hag* (Unsolicited Press, 2023), which centers on Lilith, the first woman, in Judaic oral traditions. Baskin's work explores womanhood, body autonomy, and the many roles a woman takes on in her life, including both villain and hero. In addition to the reading series, Maxfield Fulton (LC '08) spoke to Rishona Zimring's Women & Film class on his award-winning PhD dissertation, “*The Melodramatic Unconscious: The Cinematic Afterlife of Fin-de-Siècle Vienna*,” for which he was awarded the Francis Blanchard Prize for Outstanding PhD Dissertation in Art History.

# Photos from the Reading Series



*Jane Wong*



*Kauai Hart Hemmings*



*Laurel Nakanishi*



*Amy Baskin*

*photo credit: Leo Bernstein-Newman*



# Student Spotlight: Lauren Caldwell '24

## Publishes Her First Poetry Collection

We are proud to announce that LC '24 English major, Lauren Caldwell, has released a book of poetry with *fmsbw* press! Available for purchase on Amazon, Lauren's work has been featured in the *Prometheus Dreaming* 2021 anthology, *Applause* magazine, *Mag 20/20*, Lewis & Clark's *Literary Review*, and *synergia* (Lewis & Clark's gender studies publication). She was also a finalist in the 2021 Prometheus Unbound literary competition. Additionally, Lauren recently gave a reading at the 2023 Northwest Undergraduate Conference on Literature (NUCL) at the University of Portland, where she was one of three writers to receive an award in Creative Writing. Her work will be published in the NUCL's *International Journal of Undergraduate Research and Creative Activities*. Here is Lauren's perspective on her poetic roots, writing processes, and the peculiar influence of dreams on her work.

**Wordsworth:** How long have you been writing poetry and how has that interest developed over the years?

**LC:** I distinctly remember starting my first poetry journal in second grade when this woman came to our class to teach us how to write and appreciate poems. The journal had a shiny purple butterfly on it, and I was mostly writing little rhymes about flowers, animals, and death in the beginning. Being exposed to a wide variety of poets as I've gotten older has allowed me to experiment with many different ways of using language to express myself. I think I've always loved the levels of flexibility and individuality in poetry as an art form, and it's definitely helped me become a better reader and writer in academic settings as well.

**Wordsworth:** In what ways does your personal life affect your poetry and where do you get your inspiration?

**LC:** A lot of my inspiration is derived from my experience growing up in San Francisco— living in a very weird little city and being surrounded by a lot of other poets and creative people. A lot of my ideas actually come from dreams, which I know sounds super corny. I keep a notebook under my pillow and I've been able to wake up almost every night and jot down whatever lines or words or images have come to me while I've been asleep. I think a lot of poetry is a fascination with strangeness in general. For me, it's been a combination of constant introspection and obsessive observation of what's going on in my life and in the world.

**Wordsworth:** Does poetry factor into your future plans?

**LC:** Engaging in the process of writing poetry, scrutinizing language, getting creative, and revising, has benefited me in every form of writing that I've practiced. I would absolutely love to be a professor of English or poetry writing, but I feel open to any career that would allow me to engage with language as my primary job and I know that poetry is always something I can return to. Right now, I'm exploring grant writing and nonprofit work.

## The 2022 Dixon Award Presentation: Ashleen Smith

*By Rei Gonzales*

Congratulations to Dixon Award Recipient of 2022: Ashleen Smith! Ashleen researched her long-time inspiration, Virginia Woolf. The Dixon Award helped fund her visit last summer to the New York Public Library's Berg Collection, which is housed in the Stephen A. Schwarzman building near Times Square. There, her archival research led her to develop a deeper connection to Woolf through personal letters and notes. Smith perused family photos and explored how Woolf's childhood related to Woolf's masterpiece Modernist novel *The Waves*, with particular focus upon Virginia and her growth from a

child into a young woman, as well as her life surrounded by her family and pets. In her presentation to the community, Ashleen discussed how hallmarks of Woolf's work, including the value of chosen family and a touch of whimsy, were also reflected in these photos taken of Woolf's family and friends.

The Dixon Award was established in thanks to Hillary (BA '99) and Adam (BA '01) Dixon and the Dixon Family Foundation, which began distributing the Dixon Award to one Junior English Major starting in the year 2002. Each year one major is awarded a \$2,500 grant to go towards any expenses for a research project.



*Hillary Dixon with Ashleen Smith*

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# English Majors in London!

The Fall London Humanities study abroad program, led by associate professor of Religious Studies Jessica Starling, included students from a hodgepodge of disciplines, ranging from Psychology to Biochemistry to Art History. The English department was lucky to have six majors attend! Here are a few of their reflections:

**Corrina Chan**, sophomore English major: "Being in England and taking English classes was amazing because we could explore the rich history behind the lessons. Being abroad was a surreal experience. Getting to know people from different cultures sharing similar interests lends insights that we might not encounter without travel. London is a multicultural city, with multilingual people, and it was incredibly exciting to be immersed in different cultures (especially due to the variety of foods!). Being close to continental Europe allowed us to travel cheaply and easily. I went to places I have always wanted to visit and never would have gotten to go to otherwise, including Switzerland, Denmark, Sweden, and France. Others in the group met up with friends and family while traveling. The Scotland portion of the program was a perfect beginning to the semester. We were able to become friends in a non-class environment, experience the literature and history of Scotland, and travel the Highlands with professional guides. It felt unreal to immerse ourselves in the culture and gorgeous landscapes."



*Corrina (left) with her flatmate  
enjoying their first snow in  
London.*



*Flyer for Kit's radio hour,  
"Radio for Hot People."*

**Kit Graf**, junior English major: "Studying in London was my first experience overseas. With this program, I was able to travel to Athens, Glasgow, Edinburgh, the Scottish Highlands, Amsterdam, Paris, Zurich, Milan, and Venice. I felt empowered traveling to iconic places that were all just a plane ride away. I'll always remember that I played a \$16,000 cello in Zurich, swam in the Aegean Sea at midnight, and fed pigeons from my hands in Glasgow. During my time in London, I took two English classes: a children's literature class and a medieval literature class, both of which were fantastic! While the classroom experience was unlike my LC experience, I enjoyed how the curriculum was entwined with the city. For example, in my children's literature course, we read *Oliver Twist* and paired it with a field trip to the Foundling Museum. For fun, my friends and I co-hosted a radio show at Queen Mary called "Radio for Hot People" and I joined the Women's football team. Even though it felt as though my American accent was always being commented on, I felt welcomed by the Queen Mary community!"



*Kit (right) and Aminn  
Mercado-Obermayer  
(left) at Stonehenge.  
Photo courtesy of Alex  
Wally.*



## English Majors in London Continued!

**Sam Mosher**, junior English major: What excited me the most about going abroad as an English major was having the ability to retrace some of my favorite authors' steps. Walking the streets of Oxford, where Tolkien wrote *Lord of the Rings* and C.S. Lewis wrote *The Chronicles of Narnia*, and getting lost in the same parts of Paris that George Orwell describes in *Down and Out in Paris and London*, was incredible. Hiking the Scottish Highlands and hearing our host's retellings of Scottish folklore beside the ruins of the mythic castles brought to life all of the stories that normally seem so distant when looking at them in my Norton anthology at LC. While abroad, I took a course on Gothic Horror and Revolutionary Literature in the 1790s entitled "Ghosts, Guillotines, and Laughing Gas." The class felt more focused than the survey classes I've taken so far at LC while including many works of French and German literature alongside the standard English. My semester felt global in a particular way that the bubble of LC never manages to achieve. So much wonderful food as well, from the gyros in Greece to the duck confit in Paris. Though by and large, English food itself is kind of a joke. As a football fan (sorry, "soccer") being in England during the World Cup was a thrilling experience and I'll always remember seeing Messi raise the trophy as English, Argentines, and French fans cried around me at the pub. Ten outta ten! Would go again.



Sam at the Acropolis in Athens.



Mountain biking in the Scottish Highlands.

## Poetry, Fiction, and Creative Nonfiction Capstone Readings

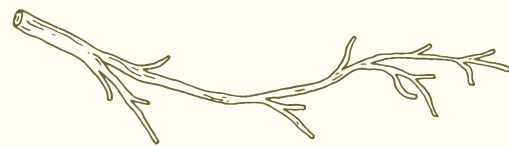


Cover art by Anneka Barton and Zach Reinker.

Creative Fiction and Nonfiction students produced this year's collective zine, "Glamour Shots."

Editor in Chief, Emily Threlkeld, describes the zine as "part-gallery, part-yearbook, part-dysfunctional family photo album."

Poetry students prepared broadsides of their work with the help of Molly Dickinson (BA '15). Capstone readings were featured in Armstrong Lounge.



Poetry capstone readers and Professor Mary Szybist  
Photo credit: Alina Cruz



## LC Alum Returns to Teach Creative Fiction *By Aubrey Roché*

At the beginning of the Fall 2022 semester, Audrey Gutierrez (BA,'19) joined Lewis & Clark's English faculty as a Visiting Instructor. I sat down with Audrey to learn more about how she feels about teaching at her alma mater.

**Wordsworth:** It's really cool that you came back as an instructor after having been a student here. I was curious what that transition has been like, being on the other side of the college experience.

**AG:** I feel very lucky to be back here, because of how warm the study body is and the professors are. I think that's something I didn't fully appreciate as a student here. People here really care about learning, and it's a very welcoming community. I don't think I realized how surreal it would feel to be back as an instructor, teaching in the classrooms where I was a student, leading workshops that I used to be a part of. It's very odd. It's weird to see my professors as peers, but also lovely in a lot of ways. I still feel like they're mentors to me and I'm learning how to be a professor. I've gone to grad school and taught, but it's different to be back at your alma mater.

**Wordsworth:** What do you love most about the LC Creative Writing Program?

**AG:** I love our reading series. It's something I don't see at a lot of schools and it's a great chance for students to connect with people who write professionally. I love how many options there are for students to write in *Palatine Hill Review* (formerly *Literary Review*), or in *Wordsworth*, or *The Mossy Log*. Also, I think this is a school that prioritizes individual attention much more than a lot of schools I've seen, so I feel like I get the chance to give my students much more in-depth feedback because classes are smaller, which is really nice.

**Wordsworth:** How do you feel that your Lewis & Clark education and the LC Creative Writing Program in particular prepared you for life after graduation?



*Audrey Gutierrez*

**AG:** The Lewis & Clark Creative Writing Program is a major part of why I became a writer and a professor. I think if I had gone to a different college, I would have ended up in law school, because I understood how it worked. But LC is so small, and I had a chance to get to know my professors, so I learned a lot more about graduate school and the options I had available [to me]. I felt more confident in my writing and saw that this could be a career path. If I had attended a bigger university that proximity to faculty wouldn't have been an option, or I wouldn't have realized that was an option. The LC Creative Writing Program and the College supports students in unique ways [that] you can't find in a lot of other places. I had professors who gave me the option to write creative projects sometimes in more traditional classes, which was amazing for me because it was something I knew how to succeed in. I took a lot of classes here that influenced my writing, like Russian. I tried to read Russian literature in Russian which definitely stoked my interest as well, and helps fuel my writing.

## Dickens Book Club Update

For the second full academic calendar year since the start of the pandemic, 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, enjoyed *A Tale of Two Cities*, *Martin Chuzzlewit*, and *Oliver Twist* in weekly installments. The group will discuss *Our Mutual Friend* over the summer and well into the 2023 Fall semester. The Dickens Book Club always welcomes new participants. Interested parties may email [wjp@lclark.edu](mailto:wjp@lclark.edu) for details.



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## Pauls Toutonghi's #1 Netflix Hit

Pauls Toutonghi, creative writing professor and author, started the new year off with a bang! The film adaptation of his 2016 creative non-fiction tale, *Dog Gone*, was finally set to premiere after twenty-seven days of filming. Released mid-January, *Dog Gone* quickly landed a spot on Netflix's Top 10 list and was even no. 1 for a few days. The movie details the search for beloved family dog, Gonker, who gets lost during a hike in the Appalachian mountains with his owner, Fielding (played by Johnny Berchtold) and Fielding's father (played by Rob Lowe). Gonker suffers from Addison's Disease, and the family has only 19 days before Gonker must receive his life-saving next shot of medication.

To celebrate Pauls' success, the English department, Dean's office, and President's office hosted a Q&A / film screening of *Dog Gone* which was attended by many in the LC community, including students, professors, alumni, and President Robin Holmes-Sullivan. Kit Graf (LC '24) kicked off the evening, interviewing Pauls about his experience both as the author of *Dog Gone* and as a consultant for the film.



Kathy and Robin Holmes-Sullivan  
with Pauls Toutonghi and Mary Szybist



Pauls Toutonghi and Kit Graf



Pauls with students after the film.

## New English Courses

**ENG 100: Modernist Nature Writing with Rishona Zimring.** This course invites the study of 20th- and 21st-century nature writing, with a concentration on the British, Irish, and Scottish modernism of the first half of the 20th century. Areas of inquiry include urban and rural life, public and private parks and gardens, wilderness, agriculture, ecological stewardship, domesticity, childhood, soil, water, animals, plants, forests, mountains, islands.

**ENG 218: Renaissance Medicine in Literature with Hannah Crummé.** This course examines the confluence of politics, domesticity, and medicine in the Renaissance, in terms of debates about religion and superstition and the role of marginalized people in society. We consider how the plague, the inquisition, domestic practices, and fears of witchcraft shaped the development of culture and medicine, the *ars moriendi*, and notions of how to die well.

**ENG 235: Beowulf with Karen Gross.** This course offers a deep dive into the thrilling and haunting Old English poem *Beowulf*. Along the way, we will encounter highlights from Old English literature, including several of the great elegies as well as masterpieces from Old Icelandic literature. We will also learn about medieval manuscripts, funerary practices, law codes in the time of *Beowulf*'s composition, and *Beowulf*'s modern legacy.

**ENG 334: Oscar Wilde with Andrea Hibbard.** How did Wilde go from epigrammatic dandy, influential art critic, and popular dramatist to disgraced prisoner? We will read widely from Wilde's remarkably heterogeneous canon of writings (poetry, criticism, essays, stories, novel, and plays). We will explore the mythology that has attached itself to Wilde even as we also restore his writings to their biographical, historical, theoretical, and cultural contexts.



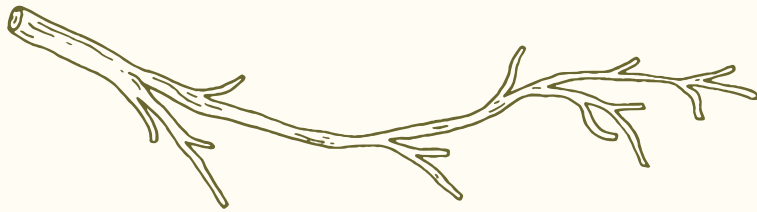
## Will Pritchard and his Radio Hour, "My Old School"

On and off since 2019, Professor Will Pritchard has been DJing on Lewis & Clark's radio station, KPH. Pritchard's radio hour, "My Old School," is genreless but typically consists of music from 1945–1985. He explains that, "I thought it would be good to do something with my musical interest. I used to make tapes for people." With "My Old School," Pritchard enjoys that he gets to share his music with "an imaginary audience." Pritchard refers to his show as "pedantic," explaining that his process is to "play a few songs, say a few words about who played on it, and what one might notice while listening." After recording his radio hour, Pritchard posts the show on SoundCloud and also on Facebook for his family and friends as "a way to amuse himself...and people are polite." Reflecting on "My Old School," Pritchard's favorite show was with a few graduated seniors who passed around some songs, "sharing ones they liked or thought were weird." In the future, Pritchard hopes to bring on some faculty members; Pauls Toutonghi, for example.

For those curious, Pritchard's radio hour streams on KPH at 10 AM on Thursdays. Past shows are available on SoundCloud at <https://on.soundcloud.com/9grtS>.



*Will Pritchard reads with his companion, Ellie.*



## Fir Acres Writing Workshop

Over the past four years, due to the dedication of staff, faculty, and Director Don Waters, Fir Acres has become a premiere residential summer writing program for high school students. Last year, we had a record breaking number of applications, and this year increased our record by 20%. Admissions is competitive, with applicants around the globe. This year, students hail from 25 states and Canada. 2023 faculty include Alexia Arthurs, Annelyse Gelman, Audrey Gutierrez (LC '16), Kauai Hart Hemmings, and Laurel Nakanishi (LC '06). The program runs for two weeks each summer, and this year, from June 25th through July 8th, 2023.

## Alumni News

**Christopher C. De Santis '89** has a new collection, *Let America Be America Again: Conversations with Langston Hughes*, (Oxford University Press, 2022).

**Rachel Jamison Webster '97** has a new historical fiction novel, *Benjamin Banneker and Us: Eleven Generations of an American Family*, (Henry Holt, 2023).

**Maxfield Fulton '08** was awarded the Francis Blanchard Prize for Outstanding PhD Dissertation in Art History, "*The Melodramatic Unconscious: The Cinematic Afterlife of Fin-de-Siècle Vienna.*"

**Audrey Gutierrez '19** earned her MFA in Creative Writing from Iowa Writers' Workshop in 2022. This year, she has served LC as Visiting Instructor of fiction and as faculty for Fir Acres Writing Workshop.

**Julianna Volta '21** has been admitted to St. John's University Masters in Library Science program.

**Tessa Kilby '21** has been admitted to Chatham University's MFA program for fiction writing.

*We want to hear from you!*

Drop us a line to let us know what you've been up to, where you're living, and what plans you're making. You can email the department at [english@lclark.edu](mailto:english@lclark.edu) or write to:

Lewis & Clark English Department  
MSC 58  
615 S. Palatine Hill Rd.  
Portland, OR 97219

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# Student Honors and Awards

## Departmental Honors Class of 2023

Newt Arbogast  
Jillian Jackson

## The Jerry Baum Award

Aubrey Roché

## Vern Rutsala American Academy of Poets Prize

Ali Keiser

## Senior Fiction Award

Anneka Barton

## Senior Creative Nonfiction Award

Ayanna Miller

## The Dixon Award

Kit Graf

We congratulate these recent graduates who have been awarded fellowships for graduate study at Masters of Fine Arts in Poetry programs beginning in the Fall of 2023:

Sophie Gauthier, The University of Utah  
Justin Howerton, Louisiana State University  
Kate Kuhlmann, The University of Iowa's Writers' Workshop  
Ciara Orness, The University of South Carolina  
Marc-Anthony Valle, Washington University (St. Louis)  
Kaes Vanderspek, Colorado State University

## Faculty and Staff Updates

**Lyell Asher** appeared as a guest on “On the Fringe with Trish Wood” radio show, Dr. Alan Campbell’s “Watching America” (NPR) podcast, “The American Party Podcast,” and “The Reason We Learn” podcast with Deb Fillman. His three-part series on “Racial Fracking: How American Anti-Racism Programs Fuel Phony Divides” was published in Canada’s *National Post* this past fall, and his essay “Diversity and Inclusion Hacks” will be published later this year in a collection of essays dedicated to reforming current DEI practices. This spring he spoke at the “Freedom, Controversy and Respect on Campus” conference at the College of the Holy Cross.

**Amy Baskin** launched her new Lilith-themed poetry collection, *Night Hag* (Unsolicited Press, 2023) in April in Armstrong Lounge. Her poem “Self-Portrait with Comfort Food” was nominated for a Pushcart.

**Kurt Fosso**, on sabbatical this year, has recently taken two trips to the Caribbean, started learning the harmonica, and is growing his hair “way long.” On a more academic note, Kurt will be presenting a paper, “Coleridge’s ‘Raven,’ Natural History and Fable,” at the ASLE conference this July, and is in the midst of writing a chapter, tentatively titled “Biodiverse Blake: Ecologies of Being from Songs of Innocence to Milton,” for Routledge Press’s *Companion to William Blake*.

**Karen Gross** will attend the Rare Book School at the University of Virginia as an M. C. Lang Fellow in June. This two-year fellowship provides training in book history with matching funds to support programming at Lewis & Clark. Karen hopes to use this experience to deepen her facility with early printed books and share these skills with students, complementing her course on medieval manuscripts.

**Jerry Harp** has recently published two poems in *Commonweal*, a review of Nikky Finney’s *Love Child’s Hotbed of Occasional Poetry* in *American Book Review*, and will soon publish a review of Marjorie Welsh’s *A Complex Sentence*. Harp’s essay, “Searching the Name: Metaphors of the Divine in our Evolving Cosmos” was published in *Science, Religion, and Deep Time* in 2022. Harp has been collaborating with Štěpán Šimek, the Fir Acres Professor of Theater, working in an editorial capacity to translate Karel Capek’s play, *RUR* (Russman’s Universal Robots). Currently, Harp is editing a collection of letters from poet Donald Justice. A selection of these letters, written to Mark Strand and John Berryman, was published in *The Iowa Review* with Harp’s introduction and footnotes.



**Andrea Hibbard** plans to present her paper on Charles Dickens, “Liberal Rights and National Wrongs,” at the Law and Society conference in Puerto Rico this upcoming June.

**Mike Mirabile** has been working toward the completion of two book projects. He has submitted a manuscript to Berghahn concerning the subject of late film noir and is also currently at the proposal stage on a manuscript for Routledge on suspense fiction and the post-World War II and postmodernist thriller.

**Mary Szybist** served as one of five judges for the 2022 Pulitzer Prize in Poetry and as one of three judges for the 2023 Pushcart Prizes in Poetry. She was featured at the Poetry at Round Top Festival in April.

**Rishona Zimring** has received a \$6000 Franklin Research Grant from the American Philosophical Society in support of archival research for her book *Olive and Al: A Story of Partnership in Life, Law, and Letters*. She will research and begin drafting this book, a dual biography of two women—a lawyer and a writer of children’s books who together co-authored biographies of important New England literary families—during her sabbatical year, 2023–2024.



# A Letter from the Chair, Karen Gross

Greetings once again, Wordsworth readers!

For those of you not in the Portland area, it has been a rather reluctant spring. The cherry blossoms were more than a month late; the bulbs are quite confused as to precedence (if this were an assembly, the crocuses and irises would be bumping into each other like Mr. Collins on the dance floor), and it is still abnormally chilly as I write—although the predictions are that we will gain nearly thirty degrees Fahrenheit by the end of the week, so perhaps we will have a sunny graduation after all.

Defiant of this lingering gloom, this year has been in many ways a glorious one, as you can read in Wordsworth. We had a full slate of visitors, both as part of the Visiting Writers Series and in classes. Faculty and staff's hard work has yielded publications, public lectures, grant awards, and even a motion picture. Students shared their creations, scholarly and artistic, in Arts@LC's First Friday series, the Festival of Scholars and Artists, the annual Senior Readings, the Northwest Undergraduate Conference on Literature, and most especially the Palatine Hill Review (formerly Literary Review), celebrating its golden anniversary. We have rejoiced in the opportunities our alumni are embarking upon, including graduate and professional schools, new careers, travel, partnerships, parenthood, and other adventures. (Ahem! Alums, please drop us a line at [english@lclark.edu](mailto:english@lclark.edu) if you have updates you'd like to share; we love hearing how you are.)

Currently, there is a refrain in the public press that the humanities—and the English major in particular—is heading towards extinction. These sorts of premature eulogies recur about every decade. I am not particularly interested in weighing the diagnoses and cures suggested by the latest round of journalists and op-ed writers. I just know that, when I read those articles, they present to me a distorted image of an English major and department that I don't recognize. What I see when I am in the classroom, when I listen to my colleagues talk about their work, when I attend a reading, when I observe the hive of studious conviviality on the fourth floor of Miller, is a shared enterprise that is alive and well. And we are not in isolation from other disciplines. We know that the pitting of STEM against the humanities is a false rivalry and that different modes of understanding the world enrich each other. Some of us continue as scholars and artists, but some of us take our practices—attention to nuance, clarity in writing, the attunement to different perspectives—into other satisfying endeavors. Our society needs people who can patiently sift through rhetorical hype to weigh the validity of a claim, who can break a problem down into component parts and test-drive different interpretations before assembling them back into an improved whole—and who can do that work respectfully in live time with others.

Our society also needs stories and wonder, not just for entertainment (a burgeoning industry!) but for inspiring collective change. Jane Bennett insists that "A moral code is insufficient to ethics. In addition to



*Dr. Karen E. Gross*  
*Photo Credit: Nina Johnson*

## A Letter from the Chair, Karen Gross, continued...

the rules of behavior, one needs an aesthetic disposition hospitable to them, the perceptual refinement to apply them to particular cases, the energy or will to live them out, and the generous mood that enables one to reconsider them in the face of new and surprising developments” (The Enchantment of Modern Life, 29). All you veterans of ENG 205 probably already know what I am about to say: once again, Sir Philip Sidney’s Defence of Poesy was right! “But to be moved to do that which we know, or to be moved with desire to know, hoc opus, hic labor est.” That moving to do good—that ability to turn our engine’s throttle, so that we actually act upon what we know is right, and to do so with generosity and humility—that is also what we in English seek to cultivate. When I see you all, students, faculty, staff, alumni, I know our future is bright. This will be my last Wordsworth letter for the foreseeable future: on July 1, Kristin Fujie sits in the Chair. It has been a privilege to be custodian of our community these last three years.

My best to you all,

*Karen*

Karen Elizabeth Gross  
Professor and Chair



*We want to hear from you!*

Drop us a line to let us know what you’ve been up to, where you’re living, and what plans you’re making. You can email the department at [english@lclark.edu](mailto:english@lclark.edu) or write to:

Lewis & Clark English Department  
MSC 58  
615 S. Palatine Hill Rd.  
Portland, OR 97219

*Wordsworth*