

Wardsmorth

The Newsletter of the Lewis & Clark English Department:
Fall 2024-Spring 2025

Hello, students, faculty, staff, and alumni!

Doesn't spring semester move a little bit too fast for you? Didn't we just have reading days in December? Ever since February hit, things haven't paused for a moment. But just one more week, and everything will smooth out for the long haul of summer. Although we know that we'll spend time at home wishing for the quiet of our dorm rooms, we cannot wait to walk out of that last final. Reflecting on the year, we want to call attention to some star-studded reappearances to our Faculty: the wonderful Rishona Zimring, and our fearless, knight in shining tweed, Kurt Fosso. Rishona spent her sabbatical traveling, researching, and unwinding. Kurt led a troupe of English and Theatre students to London this fall, returning with almost everybody intact. This year's poem, by Dean Oken, informs us that both Zen and Beat are still alive. "Pyre For Alan Scriven" plays with ideas of being on the inside and the outside. Caught between staying and already having left, it spirals, "turning and turning in the hourglass." In the rites of the dead, a pyre, a memory, the circles of a ceiling fan, we continue to be. As we fade and move on, our existence imprints deeper and deeper on the spaces and people we leave. "Pyre For Alan Scriven," also appears in *Sediments*, the 52nd edition of the LC journal, *Palatine Hill Review*. We are grateful to the editors for selecting it to share.

Pyre for Alan Scriven

By Dean Novak Oken

God gave his only begotten son crying Justice into the world on harp strings, tuned, entombed, where the dead poets lie, turning and turning in the hourglass,

Time moving as sound in and out of existence, gone, caught between two slides, one step, two-step, inside/outside reality, Cézanne spinning luted circles on the ceiling fan, churning California heat wave through my fevered mind,

Absent corner frames grandfather's chair, television just outside his mantelpiece view, she no longer has cause to buy grapes for two, porchlight breathing smokeless air, missing the cosmic hiss,

Am I a smoker like you? Am I a no joke, Joe bloke, sphincter squeezed out of an oversized prostate, clump of unwanted cells producing, reproducing, and

I will never give you great-grandchildren, and I picture my father dead in Italy, scattered bits of earth turned over, tilled, making its way into the groundwork, and the house pipes, and the buzzing, humming, vibrating world of the ants is run over,

Resounding yawp, crying the universal language of lamentation, the great Om, the dying star that is Venus melts between the pack and the ashtray, kiddie pool with a pair of crutches, and the gentle leaking of the garden hose.

Edited by Ari Fiore and Aaron Seaver

Table of Contents

Cover Page

Introduction and Student Poem

Page 2

Fall and Spring Visiting Writers Series

Page 3

Photos from the Visiting Writers Series

Page 4

Student Spotlight: Azula Margaret Jaggar
Arianna Fiore's Dixon Award Presentation

Page 5

English Majors in London!
Capstone Creative Writing Readings

Page 6

Fun on the Fourth Floor of Miller!

Page 7

Burton Scheer's Literary Arts Internship

Page 8

Burton Scheer's Literary Arts Internship cont.
Lola Ecker Wins LC Costume Contest

Page 9

Lola Ecker Wins LC Costume Contest cont.
Christopher Luna Teaches "The Work"

Page 10

Fabiola Rio's Literary Tattoo
Dickens (Eliot?) Book Club Update

Page 11

New English Courses
Fir Acres Writing Workshop Update
Alumni News

Page 12

Alumni Spotlight: Poet Corey Van Landingham
(BA '08) Joins Elite Ranks of Guggenheim Fellows

Page 13

Student Honors and Awards
MFA Announcements

Page 14

Faculty and Staff Updates

Page 15

A Letter from the Chair, Kristin Fujie

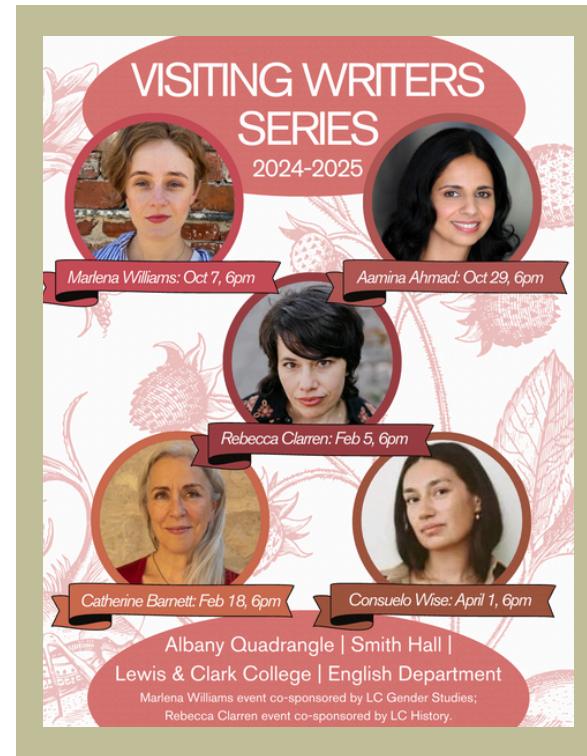
Page 16

A Letter from the Chair cont.

Visiting Writer's Series

Fall

Once again this year, our department hosted five wonderful writers for our Visiting Writers series. Both a blessing and a curse, we were pushed from our cozy nest in the Armstrong Lounge to the bright lights and notoriety of Smith Hall in Albany. This was a necessary move, as some events garnered hundreds of viewers. To begin the year, we hosted Marlena Williams (BA '14), author of *Night Mother: A Personal and Cultural History of the Exorcist* (Mad Creek, 2023) a finalist for the Oregon Book Award: Nonfiction Creative Writing. Marly, an LC alum, was introduced by her former professor, Will Pritchard, in a heartwarming speech. For those interested in reading more from Marly, see her publications in the *Yale Review*, *Literary Hub*, *Electric Literature*, and *Catapult*. Our second writer in the fall was Aamina Ahmad, author of *The Return of Faraz Ali* (Riverhead Books, 2022). Aamina is a graduate of the Iowa Writers Workshop and a recipient of the Stegner Fellowship, the Pushcart Prize, and the Rona Jaffe Writers' Award. Aamina will be returning to LC this summer to teach at the Fir Acres Writers Workshop.



Consuelo Wise

Spring

With each event packing Smith Hall to the rafters, the Spring Visiting Writers Series started off strong with a reading from Rebecca Clarren. Rebecca is the author of the 2025 Oregon Book Award winning *The Cost of Free Land: Jews, Lakota, and an American Inheritance* (Viking, 2023). *The Cost of Free Land* weaves together Rebecca's family history with an investigative narrative of land stolen from the Lakota and given to Jewish refugees. It was voted a Best Book of 2023 by *Kirkus Reviews*, *The Jewish Forward*, *Tribal College Journal*, and *The Christian Science Monitor*, named the 2025 One Book South Dakota, and the 2024 One Book North Dakota, winner of the Will Rogers Medallion Award for Western Writing, the 2024 Stubbendieck Great Plains Book Prize, and the High Plains Book Award. In March, poet Catherine Barnett, author of *The Solution to the Problem of Bodies in Space* (Graywolf Press, 2024), a book taught by Jerry Harp and Mary Szybist in their poetry classes, graced us with her presence. Catherine is a professor at New York University and Hunter College. Poet, LC alumna, and Portland State University faculty member Consuelo Wise (BA '09) closed out the spring readings, sharing excerpts from *b o y* (University of Chicago Press, 2025), her book-length poem that features a mix of lyric poetry and essay-style prose.

More Photos from the Visiting Writer's Series



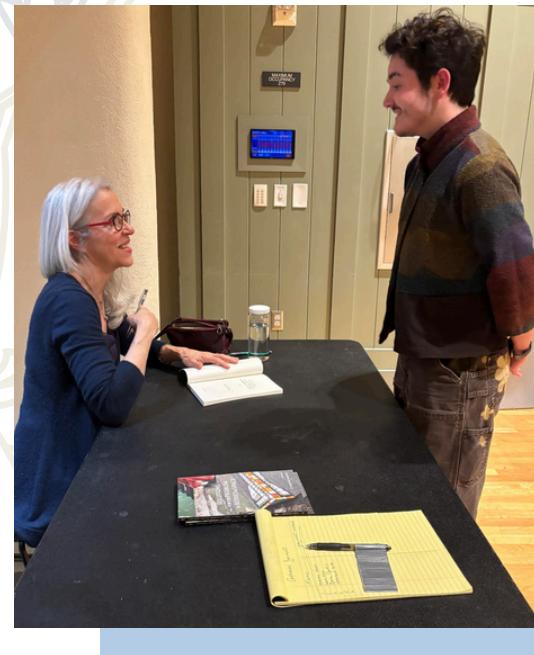
Marlena Williams



Pauls Toutonghi, Aamina Ahmad,
Don Waters, and Amy Baskin



Arianna Fiore (BA '25), Rebecca Clarren,
Jerry Harp, and Aaron Seaver (BA '27)



Catherine Barnett and
Dean Oken (BA '25)

Student Spotlight: Azula Margaret Jaggar '27 Wins National Chapbook Award

We are excited to announce that LC '27 English major, Azula Margaret Jaggar, is one of two winners of the 2025 National Federation of State Poetry Societies' College Undergraduate Poetry Competition. Her chapbook, *Confessional*, will be released in late July. Her work is also featured in *Synergia*, *Palatine Hill Review*, and the *Porter Gulch Review*.

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

AMJ: My relationship with poetry really began to blossom over my senior year of high school, under the guidance of Terra Kershisnik—a very beloved English teacher and friend. My first introduction to poetry in her class began with the book *Yesterday I was the Moon* (Deckle Edge, 2018) by Noor Unnahar, which I appreciated for its minimalism and its integration of visual art with poetry. Before leaning into poetry, I would have described myself as a visual artist, with specific training as both an oil painter and a ceramicist. Because of this, Unnahar's work interested me, and my initial forays into poetry were inspired by her work. Lately, my influences have shifted, and I find myself writing in a less minimal style.

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

AMJ: My personal life and poetry are completely entangled with one another, and my personal life affects my poetry as much as my poetry affects my personal life. Lately, I am interested in the relationships between bodies—the enmeshing of bodies, the entanglement between people, etc. I have also been exploring the idea of thresholds, or the body as a threshold. I wrote once about imagining a body as a room to hide behind—I want to continue to explore that.

Wordsworth: Does poetry factor into your future plans?

AMJ: Of course.

The 2024 Dixon Award Presentation: Arianna Fiore

Congratulations to our 2025 Dixon Award Recipient: Arianna Fiore! Ari, a dyed-in-the-wool medievalist, used the grant to attend the New Chaucer Society Biennial Congress in Pasadena, California. While there, she also spent time at the Huntington Library, home to the Ellesmere Manuscript of Chaucer's *Canterbury Tales* (~1400), the most complete and heavily illuminated edition of the landmark text. Ari previously viewed a facsimile of the Ellesmere, which is in the Watzek Library Special Collections and is available to all students. The New Chaucer Society Congress is a hotbed for modern scholarship; 339 members attended from 18 countries. After four days of panel discussions, workshops, plenary lectures, and networking opportunities, the conference culminated with an impressive biennial lecture by Oxford University J.R.R. Tolkien Professor, Marion Turner, on "Chaucer Now." Ari's research focused on the origins of medieval studies, how Middle English texts became incorporated into university curricula, and highlighted trends of current Chaucer scholarship. Upon returning to Lewis & Clark, Ari gave an expansive and informative presentation on her findings, entitled "The Current State of Medieval Studies," which brought life to these older works and taught even the department's veteran professors a thing or two. Thank you to Hillary (BA '99) and Adam (BA '01) Dixon for making this opportunity possible!



Kristin Fujie, Karen Gross,
Arianna Fiore, and Mike Mirabile

English Majors in London!

By Rosalie Zuckermann '25

London is like nothing I could have imagined. Having hardly left the West Coast, living in a city of almost nine million people was a phantasmagoria. History came alive in such an old city. Rounding any corner I might find a church from the 13th century. Taking a class in the architectural history of London put my surroundings in context and imbued the urban landscape around me with new meaning. I was excited to visit the same places that authors like Wordsworth, Keats, and Blake had lived in. Walking in the footsteps of my favorite writers brought education in literature to life.

Outside of England, I became besties with RyanAir. Traveling to places I had only seen in photos (touring the Colosseum! seeing the Mona Lisa! climbing the Eiffel Tower! swimming in the Mediterranean at midnight!) blew my mind. Countless engrossing hours spent in museums made me a ruthless mental placard editor. At Queen Mary I made new friends and also got much closer with our cohort of LC students—connections that I have carried back to Portland. In London, I grew as an academic and as a person. I am so grateful for all the perspectives gained from my time abroad.

Poetry, Fiction, and Creative Nonfiction Capstone Readings



Fiction capstone readers (L to R) Evan Doi, Nico Hackenjos, Cole Whitaker, Professor Pauls Tougonghi, Carmen Silver, Scooter Flanagan, Maren Ostrem, Sofija Aviles-Lindsey, Ryan Marshall, Nora Barnard, Jasper Baker, and Piper Clark-White



Nonfiction capstone readers (L to R) Ella Dunn, Aria Brigman, Soleina Robinson, Miriam Baena, Professor Pauls Toutonghi, Olivia Fendrich, Emma Ambrosiak, Megan Ziegele, Eryn Nichols, and Allison Diaz



Rosalie receiving a new mission from the Scotland Yard



Tanner Hanson '26 and Rosalie Zuckermann '25 "acting" in Percival Walter's '25 play at a Queen Mary Theatre Fest



Professor Mary Szybist with Poetry capstone readers (L to R) Emily Burson, Carla Romero, Alexandra Stukert, Carmen Silver, Burton Scheer, Andrew Ramirez, Alina Cruz, Luca Safran-Wellington, Eli Dell'osso, Soleina Robinson, Dean Novak-Oken, Apollo Beaber, Ciena Villarreal, Emma Krall, and Liliana Ronda

Fun on Miller 4th!



Alina Cruz ('25), Head Chef of Miller 4th Fried Rice Club



Ari Fiore ('25) in the Honors Thesis #grindset
(she made J-Dawg take this photo)



Lola Ecker ('25) hard at work at our NEW puzzle table!



J-Dawg (Professor Jerry Harp) chillaxin



Holiday elves bringing winter cheer!!!!!!



Emma Krall '25, Amy Baskin, and
Alina Cruz '25 before their Birdhouse Books
featured poetry reading!

English Major Burton Scheer's Literary Arts Internship

Burton Scheer, LC '25 English major, is moving quickly along with their interest in publishing. They will be working at Literary Arts this summer through a prestigious internship right here in Portland. Burton is following the creative writing poetry track, and has served as Co-Editor-in-Chief for both *Palatine Hill Review* and *Synergia: Journal of Gender Thought and Expression*, making them a true mogul of the LC literary world. They have been published in *Palatine Hill Review*, *Synergia*, *DUMP Magazine* - "Bottomless Summer," Issue 9 of *Pile Press*, and Issue 4 of *LURCH* (the zine).

Wordsworth: I sat down with Burton to talk about their new internship, and their plans for post graduation.

BS: My internship is with Oregon Literary Arts for the Programs for Writers. We offer multiple reading series in the new headquarters building and bookstore in Southeast Portland. We host One Page Wednesday, an event where anyone can come and read a page of whatever they're working on, Slamlandia events for slam poets and enthusiasts, and open mic reading series for queer and BIPOC writers. Another part of the internship is helping run the Oregon Book Awards events. Associate Professor of History Reiko Hillyer and alumna Marly Williams (BA '14), were finalists for the 2025 awards., and Administrative Coordinator Amy Baskin is a 2019 Fellow.

Wordsworth: How did you apply for the internship, and what resources did you find especially helpful?

BS: I found this internship through an email that Amy Baskin sent out to the English and History students. I had applied to the Portland Book Festival internship in the fall, which is also through Literary Arts, and I didn't get that, but I figured I might as well apply again. I had my eye on Literary Arts as an organization for a few years and wanted to keep trying to get involved. If I were to give one piece of advice to other LC students, it would be that rejection is just redirection. Apply to as many things as you can, and don't get too disheartened when a few things fall through. I've applied to so many things Amy has sent out. Her email chain (*Nota bene*: email Amy Baskin to be added to these wonderful email chains about job opportunities and poetry contests/magazines) about poetry submissions to magazines and such, are also really great. Just having someone remind you of the deadline is helpful, even if you already know about an opportunity.



Wordsworth: Were there any programs you've had previously that you'd recommend?

BS: I did a publishing program at NYU this summer which I actually talked about in my interview for this current internship. The program helped a lot with my resumé and refined my interest in the field of publishing. Through this program, I got to network with publishing professionals at companies such as Penguin Random House and Simon & Schuster and learn about all of the facets of the industry. It's a graduate-level certificate program, and they accept a few rising undergraduate seniors. I highly recommend it to anyone interested in publishing. It's very career-focused, so they made sure my resume was solid and taught me important networking skills. I also met some of the loveliest people, and am still in touch with many of them. I plan to move to New York eventually, so this program was also a nice taste of what it's like to live in the city.



Literary Arts
FIND YOUR STORY HERE

English Major Burton Scheer's Literary Arts Internship cont.

Wordsworth: Finally, what sort of things will you miss most about Lewis and Clark, and what are you looking forward to?

BS: I'll definitely miss the community at Lewis & Clark and how tight-knit it is. I feel like the English department is relatively small compared to other departments, which has allowed me to form relationships with most of the people in my graduating cohort. Being in the creative writing program has been particularly lovely and has felt very intimate. I can have long conversations with the people in my program about books, writing, and all of life's persistent battles. Moving on, I plan on keeping my connections with my professors and my peers. I'll miss being an editor for *PHR* and *Synergia* and getting to read the work of all of the talented students here. I especially loved the opportunity to revitalize *Synergia* and watching the community revive in the past two years. After graduation, I'm looking forward to having more free time to work on my creative pursuits. I plan to read all of the books I've been too busy to pick up, write a lot of poetry, and get involved in as many writing circles as I can.



English Major Lola Ecker Wins LC Costume Contest

By Lola Ecker '25



This is the costume I made for Halloween in 2024. The only pieces that I didn't create from scratch are the shoes and the jewelry. It's based on the character of the Green Knight, from the Middle English poem *Sir Gawain and the Green Knight*, written circa 1380. Although the Gawain-poet (whose identity is a mystery) was very exact in their description of the Green Knight, I took serious liberties. While designing, I was inspired by the late medieval period, as well as major medieval revivals in the Tudor and Victorian eras. The silhouette of the costume itself is unpinned in time, but most closely resembles women's clothing between 1905 and 1910 in the U.S. and Western Europe.

There are eight pieces to the costume. The petticoat and chemise, which are underlayers, then the skirt, shirt, hauberk (the golden pearlized fishnet), kirtle (thing with the tree on it), girdle (belt), and of course the axe. The Green Knight very explicitly wears formal clothing,

not armor, in the poem. I chose to make a woman's costume because I figured feminization was enough to keep anything I made from looking too militant, so it let me flirt with styles that are usually reserved for armor. I also wanted to be able to wear everything with my regular wardrobe, and I don't much care for pants.

The most armor-like pieces are the kirtle and the hauberk. The golden tree on the kirtle acts as a heraldic badge, which would normally be worn on a cote-armour in the Middle Ages. The embroidered pattern on the back is lifted from the armor made for the Earl of Cumberland by Jacob Halder at the Greenwich armory in 1586. I based the pattern for the kirtle on Tudor stays (sometimes also called bodies), a popular undergarment for middle and upper-class women. It is a kind of precursor to the more well known corset, but with more emphasis on supporting and compressing the bust than constraining the waist. Hauberks are a kind of chainmail shirt. I didn't deviate from the armor pattern, but instead of iron or steel I made it like a ladies hair net called a "snood."

English Major Lola Ecker Wins LC Costume Contest cont.

The axe is based (loosely) on a Dane axe, which is the type the Green Knight carries in the poem. In one scene the Green Knight uses his axe to hop over a brook. Dane axes are normally about the length of the wielder's forearm. In order to use the shaft as a pole-vault, it must have been long enough to classify the weapon as a pole axe. I thought it would be delightful to own a 6-foot wooden axe, so that's what I made. One day I hope to use it as a curtain rod. Although it was the quickest part of the costume to make, it's also what people tend to be most impressed by.

The whole thing took me well something like 120 hours over the course of 11 months. I started planning in November of 2023, and finished just in time for Halloween. The single piece which took the longest was the hauberk.

I tied it out of gold silk yarn and pearlized glass beads. All of the seams had to be done by hand, then bound with gold ribbon, also by hand. Weaving the girdle was a close second for time. My favorite detail is the buttons on the skirt. *Sir Gawain and the Green Knight* features a deer hunt, a boar hunt, and a fox hunt. My mom gifted me three button sets for Christmas when I told her about my project: deer buttons, boar buttons, and fox buttons. They appear on the skirt in the order of the hunts. Those buttons are one of the sweetest gifts I've ever received.



Christopher Luna Teaches “The Work”

By Aaron Seaver



Alina Cruz, Emma Krall, Christopher Luna, Amy Baskin, Aaron Seaver, and Azula Margaret Jaggar before the workshop

This fall Poetry Club hosted renowned former poet laureate of Christopher Luna for a generative poetry workshop. The workshop focused on creating “high-energy” writing, things that jump out and grab both reader and writer. It was the first of a few workshops that Poetry Club hosted this year (thank you Amy Baskin and Emma Krall ‘25 for also hosting workshops!) We were delighted to wonderful literary citizen Christopher Luna join us. Luna also runs an open mic in Vancouver, Washington called Ghost Town, which is often attended by students and faculty. If you are interested in going to an open mic in the greater Portland area, reach out to Poetry Club to possibly share rides. Also, join Poetry Club’s email list to get notified of future workshops and events. A huge thanks to Jerry Harp (faculty advisor) and Amy Baskin (staff advisor) for being our support team.

Fabiola Rio's Literary Tattoo

By Fabiola Rio, Fall '24

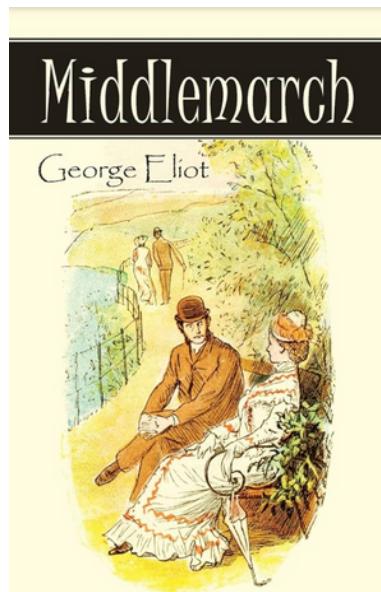
Since my eighteenth birthday, I've made it a tradition to gift myself a tattoo each year—something meaningful... or at least something lasting, for sure. So when my first birthday after my Fall 2024 graduation rolled around, I knew it had to be literary. It felt like I couldn't truly call myself an English major without something inked in a flowery font from a beloved author. Nothing felt more right and more necessary than marking my skin with words that changed my life.

That's when I returned to Dante.

Towards the end of my LC journey, I took ENG 310, Dante's *Commedia*, with Professor Karen Gross. The class had capped enrollment (naturally) because every English major I knew had been waiting for the chance to be led through Hell by Karen (which shows the extent of her Dantean swagger). That semester was transformative. The following semester, I took the journey again, this time analyzing the *Commedia* through an Art History lens with Professor Ben David. This class was equally profound, leading me to find details that had washed over me the first time.

Together, these professors weren't just guides through the text; they were Virgils with lanterns—illuminating the path, showing us how words can shape our thinking, mirror our lives, or offer comfort in our own darkness. It was a magical, Dantean year, thanks to Karen and Ben who taught me that literature doesn't just exist in the classroom; it walks beside you. It waits in the margins, offering fantasy and reality in an indistinguishable beautiful blur.

One of the greatest gifts this college gave me was the belief that words, good words, true words, can carry you through Hell and lead you back toward light. That's what this tattoo is for: to remember that even in pain, there's a way forward. That, despite the chaos, literature has always been my way back to myself. If I do anything meaningful with my life besides loving and yolo'ing, it will be to never shut up about the books that keep life interesting, or keep me going.



Dickens (Eliot?) Book Club Update

For the fourth 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. This year, The Dickens Book Club, a congregation of LC students, faculty, alumni, family, and friends, muddled through *The Pickwick Papers* and afterwards, opted to expand the group mission, adding *Middlemarch* by George Eliot to their weekly reading installments. The group has every intention of returning to Dickens next fall semester, unless... they further enlarge their scope. The Dickens Book Club always welcomes new participants.

Interested parties may email wjp@lclark.edu for details.

New English Courses

ENG 100-01 Topics: The American Road with Kristin Fujie. This course takes an intentionally broad view of the road narrative, starting with early iterations in the pre-automobile days and culminating with 21st-century works that extend, revise, and reflect upon the tradition of American road writing.

ENG 241: Text and Image: Sister Arts with Karen Gross. In examining this question of how texts and images work together (or not), we will be addressing larger issues such as what is the beautiful, what is the difference between the natural and the artificial, and what place ought the arts have within society.

ENG 235-F1 Topics: Film Noir with Mike Mirabile. Discussion of individual films in detail. Examination of formal/stylistic techniques as well as film's multiple meanings and historical contexts. Special attention will be given to film noir's productive intersection, over the decades, with other developments in literature and film.

ENG 310: Medieval Literature: Body & Soul with Karen Gross. How much of who we are is related to our bodies? What makes up the self? The hope is that by learning how medieval people wrestled with a multitude of identities, we may consider anew modern understandings of identity formation.

Fir Acres Writing Workshop

Over the past five years, Fir Acres has become a premiere residential summer writing program for talented high school students. Admissions is competitive, with applicants from around the nation and globe. This summer's faculty includes Aamina Ahmad, Alexia Arthurs, Annelyse Gelman, Audrey Gutierrez (LC '16), and Tramaine Suibi. Distinguished Visiting Writers Mary Szybist, Erica Barry, and Kaui Hart Hemmings will also join in. The program runs for two weeks each summer and is run by Visiting Professor and Program Director Don Waters with help from Amy Baskin.

Alumni News

Kit Graf '24, 2023 Dixon Awardee, currently teaches ESL to refugees in her hometown of Lincoln, Nebraska.

Riley Hanna '21, 2020 Dixon Awardee, will enter the MA program at the University of Oregon to study modernism.

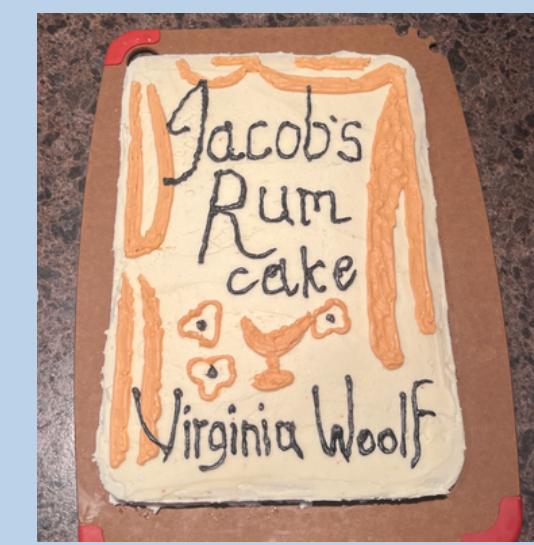
Bryan Miller '20, is an Archival Assistant at Portland City Archives and is earning his MLIS degree at Indiana U.

Bridey Thelen-Heidel '94 is author of the memoir *Bright Eyes* (She Writes Press, 2024), a narrative of a young girl raised to be her mother's protector and punching bag.

Corey Van Landingham '08 is a recipient of the 2025 Guggenheim Fellowship.

Ben Weinstein '19 is a Project Archivist at the Newberry Library in Chicago. Ben's Woolf-inspired rum cake won the "People's Choice: Best in Show" award in the Newberry's "Edible Book Festival." (See photo.)

Marly Williams '14 is a 2025 Oregon Book Award finalist for *Night, Mother: A Personal and Cultural History of the Exorcist* (Mad Creek, 2023), and Fall 2024 Visiting Writers Series Guest Author.



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 or write to:

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

Alumni Spotlight: Poet Corey Van Landingham (BA '08) Joins Elite Ranks of Guggenheim Fellows

This story courtesy of L&C's newsroom (www.lclark.edu/news).

Corey Van Landingham BA '08 has joined the 2025 class of Guggenheim Fellows—one of just 198 creatives and scholars selected from a nationwide pool of nearly 3,500 applicants for the award's centennial year. Since 1925, the Guggenheim Foundation has provided fellowships "to exceptional individuals in pursuit of scholarship in any field of knowledge and creation in any art form, under the freest possible conditions," according to the foundation's website.

The fellowship will underwrite a yearlong poetry project that explores how isolation—whether in a medieval plague's quarantine or a 21st Zoom call—can sharpen both perception and imagination. "The Guggenheim will allow me to take some time off from teaching and allow me to do some more travel research to complete this new manuscript," she says. "Time might be the greatest gift for writers, and I do not take this privilege lightly." Van Landingham received the news while another alum—Zach Simon BA '17, a former MFA student of hers, and now a colleague—was helping her and her husband move.

"They had this big sleeper sofa literally stuck in the door frame when I came down the stairs in a state of shock, saying, 'I think I maybe got a Guggenheim?' It felt even more special to be able to share that moment with him." Van Landingham honed her craft on Palatine Hill. While at Lewis & Clark, she studied English, volunteered in the William Stafford Archives, coedited *Synergia: Journal of Gender Thought and Expression*, and ventured to Cuenca, Ecuador, on an overseas study program.

She says that none of her "big kid poet life" would have been possible without Mary Szybist, Morgan S. Odell Professor of Humanities, and Jerry Harp, associate professor with term of humanities.



"I came to Lewis & Clark as an international affairs major, but after my first two creative writing classes with them, I switched my major to English and took every poetry class I could," says Van Landingham. "Mary's advanced poetry workshop my senior year helped me imagine the long life of a poet—in her teaching, her expectations of us, the readings she assigned, and the poets she brought to campus. She has supported me in that goal ever since. Karen Gross [professor of English] and Ben David [associate professor of art history] also instilled in me a great love of art, which informs many of the poems at the heart of my new project."

Since graduating, Van Landingham has built a national reputation for lyric precision and social insight. She is the author of *Antidote*, winner of the 2012 Ohio State University Press/The Journal Award in Poetry; *Love Letter to Who Owns the Heavens*, winner of the 2023 Levis Reading Prize; and most recently, *Reader, I* (Sarabande Books, 2024). Her work has appeared in *American Poetry Review*, *The Best American Poetry*, *Boston Review*, and *The New Yorker*. A recipient of a NEA Creative Writing Fellowship and a Wallace Stegner Poetry Fellowship from Stanford University, she teaches in the MFA in Creative Writing Program at the University of Illinois at Urbana-Champaign.

"I remember being struck not just by the tenderness of the elegies Corey wrote as an undergraduate, but by the fierceness of her drive to say what was true, no matter how difficult those truths might be," says Professor Szybist. "Corey is an incredible poet. We are all so proud of her."

Student Honors and Awards

Departmental Honors Class of 2025

Alex Chew
Lola Ecker
Arianna Fiore
Rosalie Zuckermann

The Jerry Baum Award

Evan Doi

Vern Rutsala American Academy of Poets Prize

Winner: Andrew Ramirez
Honorable Mention: Emma Krall

Senior Fiction Award

Maren Ostrem

Senior Creative Nonfiction Award

Emma Ambrosiak

The Dixon Award

Sawyer Orme
Liam Murphy

We congratulate these recent graduates who have accepted offers to pursue further education:

Alex Chew, Columbia Journalism School's Publishing Program
at Oxford University

Fabiola Rio, Lewis & Clark Graduate School of Education
Claire Ferguson, Lewis & Clark Graduate School of Education

Faculty and Staff Updates

Amy Baskin launched *Skull* (The Poetry Box, 2024) in December. *Skull* explores themes of injury and healing from brain injury sustained in the context of our rapidly changing, collectively challenging times.

Rachel Cole is excited to be returning to research after a few years focused on other things. She is working on two papers at the moment, one on Louise Glück's *The Wild Iris* and the other on several poems by Emily Dickinson. She's also developing a new class on science fiction, and enjoying the weekly reading assignments she's given herself in that field.

Kurt Fosso spent the fall leading the London Program, which included group travels in Scotland, the Lake District, Bath, and Wales. He also taught a course, Reading Romantics in London, to the program's students during their wonderful semester at Queen Mary University of London. In addition, Kurt contributed an essay on Blake and Biodiversity to the forthcoming *Routledge Companion to Blake* and presented a version of the chapter at the Modern Language Association conference in New Orleans.

Jerry Harp's poems have recently appeared in *Notre Dame Review* and *Otis Nebula*. Poems of his are forthcoming in *America*, *The Christian Century*, *The Iowa Review*, *Laurel Review*, *Palatine Hill Review* (a particular honor), *Presence*, and *The Wallace Stevens Journal*. His essay "Pleasant Dreaming with 'Thanatopsis'" appears in the anthology *Art's Visionary Moment* (2025), edited by Sidney Homan. His review of Roger Reeves's collection of poems *Best Barbarian* is forthcoming in *American Book Review*. In the fall of 2024, he taught a poetry course, as part of the Inside–Out program, at the Columbia River Correctional Institution. He was also interviewed twice by Gerry Fialka on Robert Grant's podcast, *I'm Probably Wrong About Everything*.



Mike Mirabile offered a new course in the English Department this Spring: ENG 235: "Film Noir." He also recently published a book, *Edges of Noir: Extreme Filmmaking in the 1960s* (Berghahn, Feb., 2024), and has a projected date for a new book: *Murder in Motion* (Routledge, Dec. 2025). Lastly, an essay he wrote, on David Lynch and Walter Benjamin, will soon be appearing in a collection (date tba).



Pauls Toutonghi started a small film production company called BookWorks, based in Los Angeles and Portland with Lars Steier, a graduate of the Class of 2012. <https://bookworks.info>. He's working on a novel -- that's in its 4th draft, which is a lot for a novel. And he published the essay, "There Was and There Was Not," in *Harpers*, in July of 2024.

Rishona Zimring has recently published an essay titled "Short Stories" in the *James Joyce Literary Supplement*, and her essay "Mansfield, Nature, Women and Art" is forthcoming in a collection from Edinburgh University Press, *Katherine Mansfield's Women*. In summer 2025, she will give two presentations at international conferences, one at the University of Sussex in the UK, and one in a tiny, remote village in the Italian Alps. Her conference presentations will involve a collaboration with scholars and fiction writers on dissident biographies and a paper on art criticism and ekphrasis. She is excited to lead the Fall 2026 London Humanities program, and will spend some time this summer in London and Brighton to meet with program affiliates and scout out some locations for group excursions. She continues to work on her book about living and writing in the mountains, and recently finished a section on the Alpine climbing excursion of Leslie Stephen (Virginia Woolf's father) and the eminent Supreme Court Justice, Oliver Wendell Holmes, Jr. In addition, she continues to love walking along the Pacific Ocean on the Oregon coast and visiting her teen-aged and twenty-something daughter and son in Boston and Chicago.

A Letter from the Chair, Kristin Fujie

Dear Friends of the English Department,

Hello from Palatine Hill, where spring has most definitely arrived. The view from the Miller fourth floor lounge has been full of sunshine, blooming rhododendrons, frisbees, and the occasional student curled up in the grass with a book. We'll likely have rain again (and then again!) before summer sets in, but for now it is Portland weather at its best.

If you found your way to this letter by wending your way through the preceding pages of *Wordsworth*, you've had a lovely tour of the English department's '24-'25 academic year. (Thank you to Ari and Aaron for putting together this year's edition of the newsletter!) Flipping through it, I feel very grateful to have had so many opportunities to connect with students and colleagues, whether at a reading, student presentation, or awards ceremony. A few of the bright spots for me include our Visiting Writers Series hosting LC English alum Marly Williams, who spoke with us about her recently published essay collection *Night Mother: A Personal and Cultural History of The Exorcist*; seeing our seniors present their seminar projects and creative pieces for the Festival of Scholars and Artists; and attending the launch party for the *Palatine Hill Review*. Each of these events reminded me of the impressive work that our students do, the inspired teaching and mentorship that my English colleagues provide for them, and how much we all enjoy and learn from being in a community together.

The English department is always somewhat on the move and this year was no exception. In the fall, Kurt Fosso led an overseas program that took several of our English majors and minors to London for the semester (see Rosalie Zuckermann's piece on page 5!). We missed them, of course, but their departure happily coincided with Rishona Zimring's return from her year-long sabbatical. When spring term rolled around we finally had everyone--or at least all of our faculty--back on the floor. But not for long! Will Pritchard will be on sabbatical for fall '26. We'll look forward to his return the following spring.



Dr. Kristin Fujie
Photo Credit: Nina Johnson

A Letter from the Chair, Kristin Fujie, continued...

In closing, I thought I'd share some personal reflections on my experiences teaching a new course on "The American Road" this semester. Typical of 100-level English courses, this one has a wide spectrum of students that includes everyone from first-years to graduating seniors, and majors or intended majors in English, Sociology/Anthropology, History, Biology and Biochemistry, Rhetoric & Media Studies, Psychology, and Philosophy. We are just now finishing up Tommy Orange's 2018 novel *There There*, which takes for its title a quote from Gertrude Stein ("There's no there there") and weaves it into a kind of polyphonic love song to Oakland and the "Urban Indians" who call that city home. This is my first time teaching the novel, so I never know what's going to happen in class, which is mostly fun. Every Monday, Wednesday, and Friday, we all show up, compare notes, ask each other questions, blow each other's minds, laugh, get serious, and marvel at the beauty and sophistication of an art that allows us, by talking about it, to seemingly talk about everything. I've been so grateful for these students--their intelligence, curiosity, humor, and openness--during a very tumultuous year that has many of us wondering what to do. One of Orange's characters, Orvil, proposes that "crying is for when there's nothing left to do." We lingered on that idea in class. Instead of crying, Orvil puts on his regalia and dances even though his only dance teacher has ever been YouTube, and he feels like a fraud. Other characters turn to the drum or the song. Another picks up a camera. None of these characters are writers, but they are all making, or doing, art, and everything they do resembles in some way what the novel itself does: record, remember, (re)enact, remain.

To our alums, I hope that wherever this finds you, you are still finding ways to "do" literature, whether by making it, reading it, writing about it, and/or talking about it with others, maybe even with your fellow English department alums. Please take a moment to send me, or anyone in the department, an update about your life. We will be so glad to hear from you!

~Kristin