

Loose Canons

Volume 2, Issue 1

Emory University English Department

March 1999

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Angels and Insects with Filmmakers Philip and Belinda Haas

Monday, March 29, 3:00 p.m.
White Hall 207

Philip and Belinda Haas, the co-writers and directors of the film version of A.S. Byatt's novel, *Angels and Insects*, will discuss the transformation of the novel into a film.

Free screenings in White Hall 208:
Saturday, March 27, 7:30 p.m.
Sunday, March 28, 12:00 and 2:00 p.m.

March 1999 Richard Ellmann Lectures in Modern Literature Featuring A.S. Byatt

Emory University is pleased to welcome A.S. Byatt, England's foremost novelist and storyteller, as this year's Richard Ellmann Lecturer. The Richard Ellmann Lectures in Modern Literature have been endowed in honor of the literary achievement of Richard Ellmann (1918-1987), who served Emory University as the first Robert W. Woodruff Professor from 1980 to 1987. For more than forty years, his writing set the highest standards of critical inquiry and humanistic scholarship. The biographer of James Joyce and Oscar Wilde, Professor Ellmann enjoyed eminent domain among the interpreters of W.B. Yeats, Samuel Beckett, T.S. Eliot, Wallace Stevens, and other modern authors. His public lectures were unparalleled in their appeal to a worldwide audience of readers, for Professor Ellmann always spoke in a language that invited the reader to share his personal engagement with serious literature.

In this spirit, Ellmann lecturers are chosen by an international committee, currently consisting of Anne Fogarty, University College, Dublin; John Kelly, St. John's College, Oxford University (Visiting O'Connell Professor of Irish Studies, University of Notre Dame); Weldon Thornton, William R. and Jeanne H. Jordan Professor of English, University of North Carolina, Chapel Hill; and Ronald Schuchard, Goodrich C. White Professor of English, Emory University.

The biennial series is now published for Emory University by Harvard University Press, which will publish A.S. Byatt's *Fathers, Forefathers, Ancestors: The Surprising Renaissance of the British Historical Novel* later this year.

A.S. Byatt grew up in Sheffield and graduated with honors from Newnham College, Cambridge, followed by postgraduate work at Bryn Mawr College, Pennsylvania, and Somerville College, Oxford. From the publication of her first novel *Shadow of the Sun* (1964) to her Booker Prize winner *Possession* (1990) to her seventh novel *Babel Tower* (1996), she has continuously enriched the world of fiction as a short story writer, editor, literary critic, reviewer, broadcaster, and university lecturer. Some of her recent publications include *Angels and Insects* (1992; film, 1995), *The Matisse Stories* (1993), *The Djinn in the Nightingale's Eye: Five Fairy Stories* (1994), *The Oxford Book of English Short Stories* (1998), and *Elementals: Stories of Fire and Ice* (1998). In addition to being a Fellow of the Royal Society of Literature and an active member of PEN and the Society of Authors, her



photo by: Sophie Bassouls/Syigma

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FATHERS, FOREFATHERS, ANCESTORS:

The Surprising Renaissance of the British Historical Novel

A.S. Byatt

Fathers: Recent Fictions of the World Wars

Sunday, March 28, 4:00 p.m.

WHSCAB Auditorium

(Corner of Clifton Rd. and Asbury Circle)

A public reception will follow in the foyer.

Forefathers: Writing the Past—Writing History and Writing Fiction

Monday, March 29, 8:15 p.m.

Goizueta Business School Auditorium

(Corner of Clifton Rd. & North Decatur)

Ancestors: Some Modern Darwinian Fictions

Tuesday, March 30, 8:15 p.m.

Goizueta Business School Auditorium

(Corner of Clifton Rd. & North Decatur)

Reading by A.S. Byatt

Wednesday, March 31, 8:15 p.m.

Glenn Memorial Church

A book signing will follow.

Loose Canons

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honors include being named by the Queen a Commander of the Order of the British Empire.

A.S. Byatt describes her three-lecture series as “a kind of field study, by a practicing novelist, of ways of writing about the past which seem now possible (including history itself and historians’ attraction to ‘artistic’ methods).” “Fathers,” she explains, includes the immediate past, the war written by those born after it; “Forefathers” includes distant, imaginary and remote pasts—the pasts of 19th-century fiction seen through modern eyes, the researched novel, the exotic; “Ancestors” includes the Darwinian idea of time as a constructive force in both the narrative and the ethic of the novel.

She will be exploring the connections between the periods and subjects chosen and the sudden expansive foray into the past by contemporary British novelists, even by those who began as recorders of the domestic, and the State of England.

(See left column for schedule and page 1 for film information.)

News from Beyond the Moat

Leveraging Your English Degree for an Impactful Career in Consulting by Mark Ledden ('97)

Management consultants talk funny. They use words like followership to mean “following” and incent to mean “motivate” (as in “management must incent line workers”). They aren’t big on neologisms per se, but they have a real penchant for taking words that have been happily meaning one thing for centuries and trying to strong-arm them into meaning something else. In consulting, “actionable” recommendations are recommendations that can be acted on, not recommendations that will land you in court. Consultants disdain recommendations that are not actionable.

Nevertheless, as I complete my second year as a Communications Specialist (CS) for the consulting firm McKinsey & Company, I have come to realize that management consultants are among the best problem solvers you will ever encounter and that working with them can be both enjoyable and rewarding.

Consultants are analytical workhorses who are expected to solve a CEO’s most important problems. But getting the right answer is not enough. Consultants judge their success according to the impact they have on their clients, and impact is only possible if clients change the way they act or think. Communication is an essential tool for bridging the gap between answer and impact. That is why McKinsey has had communication experts on its professional client service staff for over twenty years.

Communication specialists at McKinsey develop skills in four different areas: written, interactive, multi-media, and organizational communications. All specialists are expected to be strong editors of prose and charts, but the job extends beyond traditional technical writing. It includes developing and implementing communication strategies and change management programs. Technological savvy is also important; an effective communication specialist can produce a video, create a sophisticated PowerPoint slide show, and even design a web site. Communication specialists are also executive trainers coaching both consultants and client executives on interpersonal and influencing skills. Most of all, like any consultant, communication professionals are expected to be strong problem solvers who can cut to the heart of complicated data and develop compelling recommendations.

Like most consulting firms, McKinsey values entrepreneurial energy. All client service professionals are encouraged to invent the job they want to have. Consequently, no two

communication specialists end up with the same career. My own experience is typical of the diversity of work the job affords. In the last eighteen months, I have helped a struggling liberal arts college redesign its curriculum and administration; managed a half million dollar software development project; and written articles on third party logistics, asset cyclicity in the airline industry, and proactive maintenance procedures. Along the way I've learned to draw cost curves and have come to appreciate why one cannot calculate an asset's Net Present Value (NPV) without an accurate Weighted Average Cost of Capital (WACC). Renee Dye, on the other hand, a fellow Emory Ph.D. who joined McKinsey just over three years ago, has left the Firm's Communication function (our lingo for a department) to join the Strategy Practice. She spent most of last year helping clients identify breakthrough opportunities by using a strategic innovation framework she herself helped develop. Come spring, she will transfer to the London office for a year to build her direct client service experience and to continue work on a new strategic framework that will help senior managers facing extreme uncertainty understand their options and make informed decisions.

McKinsey is no longer the only consulting firm looking for communications professionals. In the past five years, Mercer, Deloitte and Touche, Andersen, and, most recently, Ernst & Young have built communication functions modeled on McKinsey's. In many of these firms, communications professionals are electable, meaning they can become partners.

While many communications professionals enter through journalism and public relations (current McKinsey CS include one of the co-founders of *Omni*, a former editor of *Fortune*, and a former account manager for a leading Australian PR firm), many come from academia. The consulting business is constantly on the lookout for talent. You may be surprised to learn how valuable your Ph.D. in English can be to a top firm. And not just because you have taught composition. Above all else, firms are looking for intellectual aptitude. In this respect, their needs align surprisingly well with the ideals of a liberal arts education. They want individuals who can apply logic rigorously and communicate clearly.

That being said, building a few key skills can significantly improve your odds of attracting an offer. Barbara Minto's book *The Pyramid Principle* is the basis for most firms' thinking about logic and structuring. Experience teaching public speaking is helpful, as are computer skills. PowerPoint is the universal language of consultants. Basic business knowledge isn't always a requirement, but it doesn't hurt. *The Portable MBA* published by the University of Virginia's Darden School of Business, is a good place to start.

Earning a Ph.D. in English will never be the fastest or most obvious path into management consulting, but it is important to remember that your academic training is worth something outside academia.

❧ Alumni Reception ❧

Sunday, March 28, 1999

2:00-4:00 p.m.

Kemp Malone Library, Callaway Center N301

Emory University

Please join us for the first annual Alumni Reception, immediately preceding the first A.S. Byatt lecture (see pages 1 and 2). Please RSVP to 404-727-6420 or hbergst@emory.edu, by Monday, March 22, 1999. Families are welcome.

Calendar of Events

Jorie Graham

March 17, 1999 8:15 p.m.
Reading White Hall 205

March 18, 1999 2:30 p.m.
Colloquium White Hall 207

Poet. Winner of the 1996 Pulitzer Prize for Poetry for *Dream of the Unified Field: Selected Poems 1974-1994*. Author of *Materialism; The Errancy; The End of Beauty; Region of Unlikeness; Erosion; Hybrids of Plants and Ghosts*.

Richard Ellmann Lectures

March 28-31, 1999 *See page 2.*

March 28, 1999 *See page 3.*
Alumni Reception

David Henry Hwang

April 12, 1999 8:00 p.m.
Reading Cannon Chapel

April 13, 1999 2:30 p.m.
Colloquium White Hall 207

Playwright. Winner of the 1988 Tony Award for *M. Butterfly*. Author of *The Golden Child; F.O.B.; The Dance and the Railroad; Family Devotions; The House of Sleeping Beauties; The Sound of a Voice; Rich Relations; and Bondage*.

A.J. Verdelle

April 16, 1999 12:00 p.m.
Colloquium 201B Candler Lib.

April 16, 1999 4:30 p.m.
Reading Winship Ballroom,
Dobbs University Center

Novelist. Author of *The Good Negress*.

100 Best Books

As submitted by the Emory English Department faculty and graduate students. All titles submitted once are listed alphabetically by author.

- 1-7 *Absalom, Absalom!*
William Faulkner
- 8-12 *Moby Dick*
Herman Melville
- 13-16 *Invisible Man*
Ralph Ellison
- 17-20 *Ulysses*
James Joyce
- 21-24 *Beloved*
Toni Morrison
- 25-27 *Jane Eyre*
Charlotte Brontë
- 28-30 *Middlemarch*
George Eliot
- 31-33 *Tom Jones*
Henry Fielding
- 34-35 *Emma*
Jane Austen
- 36-37 *Pride and Prejudice*
Jane Austen
- 38-39 *Wuthering Heights*
Emily Brontë
- 40-41 *Heart of Darkness*
Joseph Conrad
- 42-43 *A Portrait of the Artist As a Young Man*
James Joyce
- 44-45 *Clarissa*
Samuel Richardson
- 46-47 *The First Folio*
William Shakespeare
- 48-49 *Tristram Shandy*
Laurence Sterne
- 50-51 *The Adventures of Huckleberry Finn*
Mark Twain
- 52-53 *The House of Mirth*
Edith Wharton
- 54 *Lucky Jim*
Kingsley Amis
- 55 *Persuasion*
Jane Austen

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GRADUATE STUDENT NEWS

Laura Barlament spent July through December, 1998, at the University of Heidelberg, Germany, doing research for her dissertation on Wagner's reception in German and American literature. She will be presenting "Wagner's 'Tristan and Isolde' in Thomas Mann's 'Tristan' and Kate Chopin's 'The Awakening'" at the Kate Chopin Conference.

Laura Callanan will be presenting "Race, Ruins, and Rebellion: Understanding Sites of Architectural Ruin in Three Mid-Victorian Racial Narratives" as part of the panel "Sheltering Cultural Anxieties in the Ruins and Residences of the British Realm" at the Middle Atlantic Conference on British Studies.

Brendan Corcoran will be presenting "Comedy and Survival in Ciaran Carson's *Belfast Confetti*" at the Southern American Conference for Irish Studies.

Anna Engle's article, "Depictions of the Irish in Frank Webb's *The Garies and Their Friends* and Frances E. W. Harper's *Trial and Triumph*," has been accepted for publication by MELUS. Anna presented a version of this article at the MELUS Europe conference last June in Heidelberg, Germany.

Caroline (Playoust) Garnier was married on December 19, 1998.

Patty King was a respondent on the panel "Red Rags: Modernist Women and the Radical Press" at the annual MLA Convention. She will be presenting "The Spanish Civil War Poster and a Symbolic Order Born of War," at the Universite de le Havre's conference, "Culture et Societe: Ordre et Disordre" in le Havre, France.

Ruxandra Mandoiu and her husband, Ion, are the proud parents of Maria Claudia Mandoiu, born January 15, 1999.

Jennifer Poulos Nesbitt's panel "Sheltering Cultural Anxieties in the Ruins and Residences of the British Realm" has been accepted for the Middle Atlantic Conference on British Studies. She will present part of her dissertation: "Body/Building: English Country Houses and Lesbian Desire in *Orlando* and *The Edwardians*."

Eduardo Paguaga will present "When Ellipses Become Bullets: The Violence of Language in the Poetry of Ciaran Carson" at the Southern American Conference for Irish Studies.

Leigh Tillman Partington will present "'roughly hammered chains': Lady Gregory and Irish Ballads" at the Tenth Annual Southern Regional Conference of the American Conference for Irish Studies. She is also presenting "Architecture of Memory: the Reconstruction of Coole Park as Literary Space" at the Middle Atlantic Conference on British Studies.

Karen Poremski has written nine short entries for *The Cambridge Guide to Writing by Women*, to be published in fall, 1999. The entries are: Ann Eliza Bleeker, Hannah (Webster) Foster, Mary Kinnan, Sarah Kemble Knight, Mourning Dove (Humishuma), Hannah Swarton, Sarah Winnemucca (Hopkins), Sally (Sarah) Wister, and Zitkala-Ša (Gertrude Simmons Bonnin).

Aimee L. Pozorski will be presenting "Dynamics of Desire in William Stryon's *Sophie's Choice*"

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at the “What’s Love Got To Do With It?” Conference at Fordham University. She will be participating in a roundtable discussion, “*FieldWorking* and Ethnographic Research in the Composition Classroom,” at the Conference of College Composition and Communications. She will also be presenting “Counternarrative and Philip Roth’s *The Ghost Writer*” at the Northeast Modern Language Association Conference.

Jessica Rabin’s article, “Camelot, Back Creek and Sweet Water: Arthurian Archetypes and Southern Sensibility in Willa Cather’s *A Lost Lady*,” was published in the fall, 1998, issue of the “Willa Cather Pioneer Memorial Newsletter and Review.”

Michelle Wallace presented her paper, “Silent Gods or Ambiguous Antecedents?: Naming and Identity in Katherine Anne Porter’s ‘He,’” at the Christ-Haunted South Conference on Southern Literature and Religion.

Kerry Higgins Wendt married Erich Wendt on January 9, 1999.

ALUMNI NEWS

Nathalie Anderson’s (‘85) first book-length collection of poems, *Following Fred Astaire*, has been awarded the Washington Prize for 1998. Nat is a Professor in the Department of English Literature at Swarthmore College, where she teaches courses in Victorian, Modern and Contemporary Poetry (in particular, Contemporary Irish Poetry and Contemporary Women’s Poetry), and a course called “Cherchez la femme,” which examines contemporary women’s detective fiction; she also teaches workshops in poetry, and directs the Program in Creative Writing.

Karen Bloom (‘98) has accepted a position as Assistant Professor at Susquehanna University in Selinsgrove, PA. She will be teaching eighteenth-century British literature. She will also be presenting “Fictions of Women Critics” at the “Women Writing, 1550-1750” Conference at Latrobe University in Melbourne, Australia.

Valerie Booth (‘97) gave birth to Benjamin Lucas on August 19, 1998.

Amy Brown (‘95) gave birth to a second daughter, Mary Martine, on September 16, 1998. This spring, a revised version of her dissertation, *Rewriting the Word: American Women Writers and the Bible*, is being published by Greenwood Press. Amy is finishing a three-year contract as a Visiting Assistant Professor at West Georgia and is currently seeking an editorial/writing position in Atlanta.

Nicole Cooley’s (‘96) novel, *Judy Garland and Ginger Love*, was published this past fall by Harper Collins (Regan Books).

Elizabeth Kraft’s (‘85) edition of Charlotte Smith’s novel, *The Young Philosopher*, will be published this spring by the University of Kentucky Press as part of the series Eighteenth-Century Novels by Women.

Andrew Ladd’s (‘98) book, *The Business Blueprint* (Prentice Hall, 1998), on business logic models and information technology has been translated into Japanese and German. It has sold 100,000 copies to date and he is working on a second edition, which will be out in July. He designed a computer based training software program as a companion to the book, and in

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56	<i>Beowulf</i>
57	<i>A Clockwork Orange</i> Anthony Burgess
58	<i>Possession</i> A.S. Byatt
59	<i>Don Quixote</i> Miguel de Cervantes
60	<i>Utz</i> Bruce Chatwin
61	<i>The Complete Works of Chaucer</i> Geoffrey Chaucer
62	<i>Nostromo</i> Joseph Conrad
63	<i>The Deptford Trilogy</i> Robertson Davies
64	<i>Roxana</i> Daniel Defoe
65	<i>Great Expectations</i> Charles Dickens
66	<i>Our Mutual Friend</i> Charles Dickens
67	<i>U.S.A.</i> John Dos Passos
68	<i>Crime and Punishment</i> Fyodor Dostoyevsky
69	<i>Sister Carrie</i> Theodore Dreiser
70	<i>The Alexandria Quartet</i> Lawrence Durrell
71	<i>The Great Gatsby</i> F. Scott Fitzgerald
72	<i>The Good Soldier</i> Ford Madox Ford
73	<i>A Passage to India</i> E.M. Forster
74	<i>Cold Comfort Farm</i> Stella Gibbons
75	<i>Neuromancer</i> William Gibson
76	<i>Jude the Obscure</i> Thomas Hardy
77	<i>The Scarlet Letter</i> Nathaniel Hawthorne
78	<i>Their Eyes Were Watching God</i> Zora Neale Hurston
79	<i>Ramona</i> Helen Hunt Jackson

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- 80 *The Trial*
Franz Kafka
- 81 *Lady Chatterley's Lover*
D.H. Lawrence
- 82 *The Rainbow*
D.H. Lawrence
- 83 *That Hideous Strength*
C.S. Lewis
- 84 *Under the Volcano*
Malcolm Lowry
- 85 *The Magic Mountain*
Thomas Mann
- 86 *Billy Budd*
Herman Melville
- 87 *House Made of Dawn*
N. Scott Momaday
- 88 *Song of Solomon*
Toni Morrison
- 89 *Lolita*
Vladimir Nabokov
- 90 *Animal Farm*
George Orwell
- 91 *Gaudy Night*
Dorothy Sayers
- 92 *Hope Leslie*
Catharine Sedgwick
- 93 *The Faerie Queen*
Edmund Spenser
- 94 *The Grapes of Wrath*
John Steinbeck
- 95 *Tennyson's Gift*
Jane Tennant
- 96 *Walden*
Henry David Thoreau
- 97 *War and Peace*
Leo Tolstoy
- 98 *Brideshead Revisited*
Evelyn Waugh
- 99 *Leaves of Grass*
Walt Whitman
- 100 *To the Lighthouse*
Virginia Woolf

December, the book and the software were targeted for the University market. It has become a best-seller in the business school textbook market. Andrew has two more Information Technology books under contract with Prentice Hall. The first, *Information Delivery in Enterprise Software*, is due out in July.

Allen Michie ('94) has recently left his position as Assistant Professor of English at Coastal Carolina University to pursue research, and is currently a visiting lecturer in English at the University of North Carolina, Chapel Hill. His most recent article, "Between Calvin and Calvino: Postmodernism and Bunyan's *The Pilgrim's Progress*" appears in *Questioning History: The Postmodern Turn to the Eighteenth Century* from Bucknell University Press. His first book, *Richardson and Fielding: The Dynamics of a Critical Rivalry* is forthcoming from Bucknell University Press.

David Newton ('94) has received tenure and been promoted to Associate Professor of English. This past June he was appointed Chair of the Department of English and Philosophy at West Georgia. His wife, Reverend Karen Kagiyama (B.A., English, 1986, Emory University) continues to serve as minister of St. Andrew United Methodist Church in Carrollton, GA.

Laura Runge ('93) received tenure and promotion to Associate Professor at the University of South Florida in Tampa in 1998. She has begun editing a new series of paperbacks called "Partners in Women's Literature," from Copley Publications, designed to make works by early modern women (pre 1900) available in reasonably priced texts for the undergraduate classroom. The first volume will pair Horace Walpole's *Castle of Otranto* with Clara Reeve's *The Old English Baron*.

Anna Krugovoy Silver's ('97) article, "'The Pleasures of Naughtiness': Carnival and Motherhood in Lucy Lane Clifford's 'The New Mother,'" has been accepted by *SEL: Studies in English Literature*. She also has poems forthcoming in *The Laurel Review*, *Cream City Review*, and *The Cape Rock*. Her Visiting Assistant Professorship at Mercer University has been renewed for a second year.

Jack Stewart ('95) teaches British Literature and World Literature at the Montgomery Academy in Montgomery, Alabama. One of his poems was published in the December issue of *Poetry* and two more are expected to come out in the next year.

Nicola Thompson ('92) married Thom Bunting in 1996 and has a baby son, Christopher, who arrived in May, 1998. She is a Senior Lecturer (equivalent to Associate Professor) in English and Women's Studies at Kingston University in England (just outside London). Her book, *Reviewing Sex: Gender and the Reception of Victorian Novels*, was published by Macmillan and New York University Press in 1996. Her new book, *Victorian Women Novelists and the Woman Question* (edited and introduced), is coming out with Cambridge University Press this summer.

Elizabeth Vaughn ('89) and Michael Perlmutter of Memphis were married on April 4, 1998.

Michael Wutz ('91) is currently an Associate Professor of English at Weber State University and is Associate Editor of Weber Studies. His translation of Friedrich Kittler's *Gramophone, Film, Typewriter*, with Geoffrey Winthrop-Young, is forthcoming from Stanford University

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Press. *Reading Matters: Narrative in the New Media Ecology*, co-edited with Joseph Tabbi, was published by Cornell University Press in 1997. Most important in Michael's life are his two children, Christian and Anja, who—in true romantic fashion—allow their parents to see the world anew.

FACULTY NEWS

Last semester, **Mark Bauerlein** delivered invited lectures at the University of Iowa English Department and at the John F. Kennedy Institute for American Studies, Free University of Berlin. This semester, he is delivering invited lectures at the annual conferences of the Association for Core Texts and Courses and The Historical Society (Boston).

Martine Brownley's essay "Atwood on Women, War and History: 'The Loneliness of the Military Historian'," received the Margaret Atwood Society's Award for the Best Article on Atwood published in 1998.

Michael A. Elliott has been appointed a Fellow of the Charles Warren Center at Harvard University for the 1999-2000 academic year. During the year, he will work on his book manuscript, *Culture and Narrative in the Age of Realism*.

Frances Smith Foster is giving a keynote address on "Black Gender Studies" at the Black Agenda for the 21st Century Conference: Towards a Synthesis of Culture, History, and Social Policy, at the University of Michigan. Frances is also giving the Sidney Kaplan Memorial Lecture at the University of Massachusetts, Amherst. The title of her lecture is "When the Lions Write History: Slavery and the African American Literary Imagination."

Xuefei Jin's novel, *In the Pond* (under the name Ha Jin), was recently published by Zoland Books. The book was chosen by *The Chicago Tribune* as one of the best fiction books of 1998. His poems have appeared in *New England Review*, *Crab Orchard Review*, *Bombay Gin*, *Five Points*, *The Oxford American*, *Columbia* and *Literatures of Asia, Africa and Latin America*. Xuefei has read his work at Wesleyan University, Boston University, and Kennesaw State University.

John Johnston recently presented (by invitation) "Narratives of the Posthuman" at the Nexus Center for Contemporary Art. He was also invited to present "Lacan and Cybernetics" to the Emory Institute of Psychoanalysis. He presented "Complexity Theory in Post-Punk Science Fiction" at the Eaton Conference at the University of California, Riverside. His essay, "Machinic Vision," has been accepted for publication in *Critical Inquiry*, and will appear in the summer issue. He is currently on sabbatical leave and one chapter away from completing a book, tentatively entitled *Techno-genesis*.

Walter Kalaidjian served as a Delegate and delivered a paper at MLA for the Division of Twentieth-Century American Literature panel, entitled: "Holocaust Cendres: Adrienne Rich, Rachel Blau DuPlessis, and the Poetics of Traumatic Memory." He is also scheduled as a featured speaker in June at the "Art from Atrocity" Conference at Colgate University. His essay "Nuclear Criticism" is forthcoming in the spring issue of *Contemporary Literature*.

Christopher Lane's new book, *The Burdens of Intimacy*, was published in January by the University of Chicago Press. His work this semester also appeared in *Victorian Studies*, *Modern Fiction Studies*, *The Oxford Literary Review*, and two collections of essays, published respec-

Random House 100 Best Books List

As submitted by the Board of The Modern Library of Random House. The Board is composed of Maya Angelou, Daniel J. Boorstin, A.S. Byatt, Christopher Cerf, Shelby Foote, Vartan Gregorian, Larry McMurtry, Edmund Morris, John Richardson, Arthur Schlesinger, Jr., William Styron and Gore Vidal. Limited to post-1900 novels.

- 1 *Ulysses*
James Joyce
- 2 *The Great Gatsby*
F. Scott Fitzgerald
- 3 *A Portrait of the Artist As a Young Man*
James Joyce
- 4 *Lolita*
Vladimir Nabokov
- 5 *Brave New World*
Aldous Huxley
- 6 *The Sound and the Fury*
William Faulkner
- 7 *Catch-22*
Joseph Heller
- 8 *Darkness at Noon*
Arthur Koestler
- 9 *Sons and Lovers*
D.H. Lawrence
- 10 *The Grapes of Wrath*
John Steinbeck
- 11 *Under the Volcano*
Malcolm Lowry
- 12 *The Way of All Flesh*
Samuel Butler
- 13 *1984*
George Orwell
- 14 *I, Claudius*
Robert Graves
- 15 *To the Lighthouse*
Virginia Woolf
- 16 *An American Tragedy*
Theodore Dreiser
- 17 *The Heart Is a Lonely Hunter*
Carson McCullers
- 18 *Slaughterhouse-Five*
Kurt Vonnegut
- 19 *Invisible Man*
Ralph Ellison
- 20 *Native Son*
Richard Wright

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- 21 *Henderson the Rain King*
Saul Bellow
- 22 *Appointment in Samarra*
John O'Hara
- 23 *U.S.A.*
John Dos Passos
- 24 *Winesburg, Ohio*
Sherwood Anderson
- 25 *A Passage to India*
E.M. Forster
- 26 *The Wings of the Dove*
Henry James
- 27 *The Ambassadors*
Henry James
- 28 *Tender Is the Night*
F. Scott Fitzgerald
- 29 *The Studs Lonigan Trilogy*
James T. Farrell
- 30 *The Good Soldier*
Ford Madox Ford
- 31 *Animal Farm*
George Orwell
- 32 *The Golden Bowl*
Henry James
- 33 *Sister Carrie*
Theodore Dreiser
- 34 *A Handful of Dust*
Evelyn Waugh
- 35 *As I Lay Dying*
William Faulkner
- 36 *All the King's Men*
Robert Penn Warren
- 37 *The Bridge of San Luis Rey*
Thornton Wilder
- 38 *Howard's End*
E.M. Forster
- 39 *Go Tell It on the Mountain*
James Baldwin
- 40 *The Heart of the Matter*
Graham Greene
- 41 *Lord of the Flies*
William Golding
- 42 *Deliverance*
James Dickey
- 43 *A Dance to the Music of Time*
Anthony Powell
- 44 *Point Counter Point*
Aldous Huxley
- 45 *The Sun Also Rises*
Ernest Hemingway
- 46 *The Secret Agent*
Joseph Conrad
- 47 *Nostromo*
Joseph Conrad

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tively by Columbia University Press and the University of Chicago Press. He lectured at UCLA and SUNY-Buffalo.

Richard Rambuss presented a paper on Richard Crashaw called "The Effeminate Metaphysical" at the MLA Convention. He will be presenting a paper on Stanley Kubrick at this year's Narrative Society Conference. His book, *Closet Devotions*, published in Fall, 1998, has been named a finalist for the Lambda Literary Awards, as well as the Publishing Triangle's prize. Richard also served as a member of this year's Crompton-Noll Award Committee, which awards the Gay and Lesbian Caucus for the Modern Languages prize for the year's best essay in gay and lesbian literary studies.

Walter Reed was recently invited to participate in the MLA radio program series "What's the Word?" He was interviewed for a program to be entitled "The Bible: Job and Stories Based on the Book of Job." Check your local listings to find out why Job withdrew his subpoena of the deity at the end of the story and got everything back double.

Mark Sanders is currently on leave on a research fellowship at the Institute on Race and Social Division at Boston University, where he is researching theories of race and the history of racial construction in the United States. His article, "Sterling A. Brown's Master Metaphor: 'Southern Road' and the Sign of Black Modernity," was recently published in a special issue of "Callaloo" focused on Sterling Brown's literary legacy. Mark's book, *Afro-Modernist Aesthetics and the Poetry of Sterling A. Brown*, will be published in early May.

Ronald Schuchard has co-authored with Stephen Enniss, Curator of Manuscripts in the Woodruff Library, "The Growth of Emory's Modern Irish Collection" for publication in the spring issue of *The Gazette of the Grolier Club*. He gave a plenary address on the founding of the Irish Literary Theatre at the American Conference of Irish Studies at Clemson University.

Lynna Williams' story, "Comparative Religion," will appear in *The Atlantic* this summer. The story is part of a new collection, *You May Not See Me When I Fly*. She read at Butler University in Indianapolis in January.

Bill Wandless (Class of 2046): Why I Write Such Good Fluff

When I originally committed to cook up a mess of palate-pleasing prose for your collective delectation, I promised Holly a tangy, frolicsome, Emory-affirmative piece seasoned with the frothy quips, semi-sweet ironies, and jaunty *jeux de mots* that the literati love so well. Moreover, to assure Holly that a brimming bowl of grad school gumbo would please profs, peers, and alumni alike, I planned to blend in a heap of hyphens, a pinch of postmodernism, and a heady helping of heavy alliteration to give the dish body and bounce. Holly may not remember all this—I was, after all, speaking rather quickly at the time—but a goodly percentage of the story's at least almost partly true.

When I sobered up, however, I recognized more fully the magnitude of what I had promised Holly, the English Department, and, in effect, the Nation: with only a flimsy culinary metaphor and a borrowed thesaurus to guide me, I had embarked on the daunting

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project of crafting 600-800 words of free-form fluff. More chillingly still, my fluff would be Inaugural Fluff, the fluff by which all future fluff in *Loose Canons* would be measured. Fluff that would forever alter the way people think about 600-800 words and the people who write them. Fluff that would guide Emory into the next millennium. That kind of fluff.

Faced with such a challenge, I did what any budding literary *ubermensch* would do: I curled up in the fetal position, wept for a bit, and called my mommy. She told me I was very smart and handsome and altogether bright and shiny; then she promised to mail me some oatmeal raisin cookies and Melba Toast, the stuffed koala who joined me for tea parties on more rainy Sunday afternoons than I can remember.

Newly heartened, I invoked the Parnassian Muse of Fluff, Nabisco, and immersed myself in study. I devoured the Masters of Fluff—Erma Bombeck, Dave Barry, Cotton Mather, Jacques Derrida. I read the Masterworks of Fluff—“Jabberwocky,” *The New York Times*, any text in which Curious George learns nothing from The Man in the Yellow Hat. I watched E! Entertainment Television for three solid hours. I opened my mind to the potent hallucinogenic effects of the clover- and moon-shaped marshmallows in Lucky Charms. I drank only the fruit of the mountain dew tree. I journeyed to the very Heart of Fluffiness, flooded my soul with the Eternal Fluffiness of Being, sought the elusive Way of All Fluff.

In retrospect—and you don’t get a whole lot of retrospect in 600-800 words—had I persisted in the culinary imagery and not walked in the Ways of Fluff, I would have closed with a rousing homage to Tupperware which, however edgy, chic, and consummately postmodern it might have been, still wouldn’t merit a sentence as long and complicated as this one.

What I shall offer, however, in the spirit of Fluff itself, is the creamy distillation of my inner journey: transcendental guacamole, if you will—the Threefold Path to Fluff. It winds through the space between a slap in the face and a great big hug. Between Jerry Falwell and Tinky-Winky. Between even Coke and Pepsi. To walk the Path, you’ll need patience, perseverance, and special shoes with non-skid soles. But when you have walked it, you’ll never fear fluff again. Although you should still pretend to fear fluff if it will get you oatmeal raisin cookies.

Think small thoughts. If you think enough of them, they can be nearly as satisfying as one big thought, and they’ll fill the nooks and crannies of your brain in much the same way that butter seeps into the heart of an english muffin.

Use italics. For some reason, people really dig italics.

Embrace eccentricity. People love a sideshow, and as far as academia goes, we’re it. Teach with sock puppets, make oblique references to your role in penning the Edict of Nantes, refer to yourself as “Bubbles.” Be the fluff.

The journey is a long one. En route, celebrate Emory. Not only because you promised to do it in the first paragraph, but because the course of your stay will bring you into contact with scholars, thinkers, writers, students, and teachers of the first order, secretaries and administrators that actually don’t mind so much that you’re alive, and the occasional lively Irish poet who will generously share with you the pot liquor from his collard greens.

So there you go, future Defenders of the Fluff. The bar has been set.

Be careful not to trip.

New Appointments:

Frances Smith Foster	Chair of Women’s Studies Program (Fall 1999)
Richard Rambuss	Director of Graduate Studies (Fall 1999)
Lynna Williams	Director of Creative Writing

48	<i>The Rainbow</i> D.H. Lawrence
49	<i>Women in Love</i> D.H. Lawrence
50	<i>Tropic of Cancer</i> Henry Miller
51	<i>The Naked and the Dead</i> Norman Mailer
52	<i>Portnoy’s Complaint</i> Philip Roth
53	<i>Pale Fire</i> Vladimir Nabokov
54	<i>Light in August</i> William Faulkner
55	<i>On the Road</i> Jack Kerouac
56	<i>The Maltese Falcon</i> Dashiell Hammett
57	<i>Parade’s End</i> Ford Madox Ford
58	<i>The Age of Innocence</i> Edith Wharton
59	<i>Zuleika Dobson</i> Max Beerbohm
60	<i>The Moviegoer</i> Walker Percy
61	<i>Death Comes for the Archbishop</i> Willa Cather
62	<i>From Here to Eternity</i> James Jones
63	<i>The Wapshot Chronicle</i> John Cheever
64	<i>The Catcher in the Rye</i> J.D. Salinger
65	<i>A Clockwork Orange</i> Anthony Burgess
66	<i>Of Human Bondage</i> W. Somerset Maugham
67	<i>Heart of Darkness</i> Joseph Conrad
68	<i>Main Street</i> Sinclair Lewis
69	<i>The House of Mirth</i> Edith Wharton
70	<i>The Alexandria Quartet</i> Lawrence Durrell
71	<i>A High Wind in Jamaica</i> Richard Hughes
72	<i>A House for Mr. Biswas</i> V.S. Naipaul
73	<i>The Day of the Locust</i> Nathanael West
74	<i>A Farewell to Arms</i> Ernest Hemingway

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- 75 *Scoop*
Evelyn Waugh
- 76 *The Prime of Miss Jean Brodie*
Muriel Spark
- 77 *Finnegans Wake*
James Joyce
- 78 *Kim*
Rudyard Kipling
- 79 *A Room With a View*
E.M. Forster
- 80 *Brideshead Revisited*
Evelyn Waugh
- 81 *The Adventures of Augie March*
Saul Bellow
- 82 *Angle of Repose*
Wallace Stegner
- 83 *A Bend in the River*
V.S. Naipaul
- 84 *The Death of the Heart*
Elizabeth Bowen
- 85 *Lord Jim*
Joseph Conrad
- 86 *Ragtime*
E.L. Doctorow
- 87 *The Old Wives' Tale*
Arnold Bennett
- 88 *The Call of the Wild*
Jack London
- 89 *Loving*
Henry Green
- 90 *Midnight's Children*
Salman Rushdie
- 91 *Tobacco Road*
Erskine Caldwell
- 92 *Ironweed*
William Kennedy
- 93 *The Magus*
John Fowles
- 94 *Wide Sargasso Sea*
Jean Rhys
- 95 *Under the Net*
Iris Murdoch
- 96 *Sophie's Choice*
William Styron
- 97 *The Sheltering Sky*
Paul Bowles
- 98 *The Postman Always Rings Twice*
James M. Cain
- 99 *The Ginger Man*
J.P. Donleavy
- 100 *The Magnificent Ambersons*
Booth Tarkington

Lynna Williams: A Writerly Perspective

I'm a fiction writer. But I have a Texas accent, so when I say, "I'm a writer," the reply, almost invariably, is, "You're a rider? Wow. I didn't know you could make a living from that. What's your horse's name?" I don't mind. It's easier to say, "Trigger," than it is to start over with "I'm a writer," and then have to explain why writing a novel about transubstantiation seemed like a good idea at the time. The truth is that, gradually, I've developed a whole "rider" persona that comes in handy at parties out of town: *Yes, I say, Trigger and I rodeo. No, you're right, we're not that fast, but we're cunning. Cunning's a very big thing if you rodeo.* It's fun; I mean, no one ever says to a rider, "So that second horse . . . when's that coming out exactly?"

But of late, events in the writerly world have drawn me back, made me realize there are more important things to talk about than Trigger's next bucket of feed. I'm talking, of course, about Oprah.

As a fiction writer, I'm trained to observe and record nuances of human behavior, and on a day not too long ago, noonish, I realized something was up in American letters. No more did my writer friends talk about traditional writerly topics, in the traditional order—that is, other writers, prizes and grants, other writers who'd won prizes and grants we could have won, and whether or not current manuscripts would be done a week from Friday (or with a stiff tailwind, Thursday). We didn't even tell agent jokes anymore. What we did was talk about Oprah. About Oprah and those little gold "Oprah's Book Club" seals. About how our lives would change if Oprah, just once, held up a copy of our books and said, "Here, America. Read this." About the wonderful lives of ease and riches that would instantly follow for our novels and short story collections: Belgian waffles and orange juice, handmade Italian nightshirts, the best schools, and, oh yeah, being hunted down like mad dogs at mall bookstores from coast to coast.

Harmless talk, I thought, until I began to notice a darker strain. It happened at Emory's Conference Center hotel, at a table with eight other writers. Suddenly, we weren't just fantasizing about post-Oprah fame and riches; we were fixated on how to make the impossible happen, how to make our books' existence known to Ms. Winfrey in the first place.

"We'll drive to Chicago," a Georgia novelist at the end of the table said. "We'll borrow Oprah, just for ten minutes, just until she's looked at our books. All we need is a chance."

Other writers at the table nodded, but I was still back on "borrow."

I said, "You mean . . .?"

He nodded, and slowly, with everyone at the table taking part, the plan took shape: how to pull off the whimsical, fat-free, over-in-a-jiffy, kidnapping of Oprah Winfrey. There was a second cousin, twice removed, who knew Oprah's hairdresser, and a maroon Volvo, with a "My kids read Proust at Oak Park Middle School" bumper sticker. There was a plaster ankle cast, and a CD of Mandy Patinkin singing, "God Bless the Child."

It was only a plot, I told myself, and sometimes writers talk plot. I'm not proud of it, but I added a few twists myself: a golden retriever puppy, eight cans of liquid smoke, and a Polaroid camera.

We were all talking at once, when suddenly a tall, immensely dignified man passed by our table. We stopped talking.

"Is that . . .?" a poet said.

I turned my head and stared, which is impolite in the South, even for a would-be "borrower" of cultural icons. "It is," I said. "That's exactly who it is."

The passerby was Nigerian writer Wole Soyinka, winner of the 1986 Nobel Prize in literature and Woodruff Professor of the Arts in African American Studies at Emory University. Soyinka writes about war, about famine, about men and women with almost no choices left to them. I

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don't believe he does that thinking about either the prize he has won, or the ones he never will win.

I could see my face in the shine of the baby grand piano, but I didn't have to look. Every writer at the table had an identical expression, and I'd seen it before. We looked like my seventh grade class at Henry James Junior High School the day Coach Gibson finally came across with The Sex Lecture in health class. He sat on his desk, two Chatty Cathy-sized transparent models of the male and female body dangling from his knees. After the "sensitive" students fled for the school nurse, Coach Gibson began to bounce the models up and down. "Kids," he said, "a fantasy (bounce) life is something (bounce) every boy and girl can enjoy (bounce), but remember this because it's true: fantasy is not real life (bounce bounce)."

We looked across the room, at the set of Wole Soyinka's back. "Maybe we should go home and write," the novelist said.

So the truth is that Wole Soyinka saved Oprah Winfrey from a ride in a Volvo, but at least I recognized him.

I know I won't ever be rewarded for my small part in saving Oprah, but that's okay. I have my memories. . . and, oh, I also have my own little gold stickers that I made on the kid next door's Macintosh.

The Soyinka Bookclub.

There's a widespread assumption that the people who are entrusted with teaching Americans how to write are themselves embarrassingly bad writers. I think of this now because I have in front of me two recent articles in newspapers that make fun of the lameness of English teachers' English. The first is an essay in the *Atlanta Constitution* that condemns academics for their obscure prose, the other is a news story about the Bad Writing Contest, a competition sponsored annually by *The Journal of Philosophy and Literature*. This contest is notorious because year in and year out it is "won" by famous professors of literature. This year the "winners" were Judith Butler, professor of Rhetoric and Comparative Literature at the University of California at Berkeley, and Homi K. Bhabha, a professor of English at the University of Chicago. Among the also-rans was D. G. Leahy, the author of a book called *Foundation: Matter the Body Itself*. Here is a single sentence from Leahy's book (I am not, as Dave Barry would say, making this up):

The precision of the absolutely minimum transcendence of the dark is light itself/the absolutely unconditioned exteriority of existence for the first time/the absolutely facial identity of existence/the proportion of the new creation sans depth/the light itself ex nihilo: the dark itself univocally identified, i.e., not self-identity identity itself equivocally, not the dark itself equivocally, in "self-alienation," not "self-identity, itself in self-alienation" "released" in and by "otherness," and "actual other," "itself," not the abysmal inversion of the light, the reality of the darkness equivocally, absolute identity equivocally predicated of the self/selfhood equivocally predicated of the dark (the reality of this darkness the other-self-covering of identity which is the identification person-self).

The person who submitted this prose to the contest, M. J. Devaney, an editor at the University of Nebraska Press, called it "absolutely, unequivocally incomprehensible." I read and re-read Leahy's sentence, and by the time I gave up I was still unenlightened and feeling pretty low in spirits. In the face of evidence like that, academics might well conclude, We have met the enemy and he is us.

But is it true? Are academics really such bad writers? I agree that many of the sentences I

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Searching the On-Line MLA Bibliography

Note: Currently Emory does not provide computer access to the on-line library system for Alumni. If you would like to use Emory libraries and resources on-campus, call the Woodruff Library at 404-727-6868.

A number of reference tools useful to the study of literature are available through many university library websites. For example, Emory Library users have access to two different versions of the MLA International Bibliography; however, there are some significant differences between the two versions. In general, the version of MLA purchased from OVID (linked from the Information Gateway of the library homepage) provides more sophisticated searching capabilities and more detailed export options for your searches. But, under the terms of our contract with OVID, Emory is currently limited to five simultaneous users. GALILEO (Georgia Library Learning Online, <http://www.galileo.peachnet.edu/>, which is available to any user) provides another means of accessing the MLA and it is not restricted by the number of simultaneous users. However, its search mechanisms and, especially, its export options are more limited than the OVID version.

The simplest way to see the difference between GALILEO and OVID is to perform the same search in each database. For example, in GALILEO a simple search on the term "postcolonial" returns 759 records, "post-colonial" returns 428 records and "post colonial" returns 10 records. In comparison, in OVID "postcolonial" returns 641 records and a search on either "post-colonial" or "post colonial" returns the same 266 records. Why? For two reasons. First, GALILEO and OVID are different versions of the database: both go back to 1963 but they are updated at different intervals. Second, the two search engines use different algorithms to parse the database using your search terms. Therefore, in order to make your search find everything of interest to you, try multiple versions of the same search and also consider searching in other databases. Check with your library staff to determine the specifications of the databases that are available.

Carole Meyers ('97), Educational Analyst in the Humanities, Emory University

Faculty Profile: Frances Smith Foster

"Professing has to be more than the delivery of information. That can be done by a machine. A Professor not only provides the information, but also provides the process, the whys and wherefores. There is an energy to professing that suggests that the content is connected to life." This is how Frances Smith Foster, Charles Howard Candler Professor of English and Women's Studies, describes her role in the classroom. She is enhancing this role by her involvement in two National Endowment for the Humanities (NEH) projects: *Making American Literatures*, a collaborative learning opportunity for secondary and university teachers of American literature, and *Primary Source*, which aims to broaden teacher and student awareness of the significance of African American thought and vision through the use of slave narratives, speeches and writings of scholars and activists, art, music and literature. *Making American Literatures* focuses on the cultural practices of reading and writing, and examines the terms "making," "American," and "literatures" to discover the nature of literature, how it changes, and what processes lead to change. What Frances, and others in the English Department (Martine Brownley, Cris Levenduski and Mark Sanders) who are involved in these projects, appreciate are the lessons learned from peers outside the university system. Much of the discussion focuses on the implications—



questioning ideas, the "so what" of it all. What makes certain ideas take hold of a people's mind? Why do we cling to certain ideas regardless of all the existing evidence that refutes them?

The pedagogical information Frances collects immediately goes into practice in her own classroom. This semester in her Women's Studies course focusing on African American Women's Literature, the twentieth-century best sellers, prize winners and should-have-beens, she is combining lecture, film, computer presentations and visuals into the 75

minute class session to keep students engaged. New ways of presenting course content and drawing students into the discovery process encourages the students to take more responsibility for their learning. "My own respect for the students increases. They take more control over their own learning, they work harder and are more invested in it when they come up with the ideas themselves. They come to class better prepared."

Frances has found her classroom activities extending into other spheres of academic life. She has integrated her teaching interests in African American literature, Women's literature, prose, eighteenth- and nineteenth-century literature, editing, collecting and discovering into her latest published work, the editing and introduction of *Behind the Scenes*. This page turner memoir/slave narrative, written by Elizabeth Hobbs Keckley, describes her life as an African American dressmaker who rises to fame and fortune in nineteenth-century Washington, D.C. Frances edited and annotated the text for R.R. Donnelley & Sons, a printing company that produces The Lakeside Classic Series, beautifully bound, limited edition autobiographies. Of the ninety-six books in this annually produced series this is the first to be written by an African American, and the first to require a second printing.

The future for Frances includes the responsibilities that come with her new role as the Director of Women's Studies, continuing her work with the NEH projects, completing several book projects and contributing to the on-going discussion of the future of graduate education. --H.A.B.

read (and a lot that I write) ought to shun the light of day. And I am willing to admit that as a whole scholars write poorly; our vocabulary is highfalutin, our sentences lack grace. Still, all things considered, I doubt that as a class academics are worse writers than any others, and I think it is only fair to ask our critics to show us a group of people who write well enough for us to emulate. Politicians? Lawyers? Corporate Executives? Bureaucrats? As for journalists, their language is usually clear, but that is because for the most part they simply report the succession of events. In my own writing, I can be pretty clear when it comes to plot summaries: "The king died and then the queen died of grief." But it is much harder for me to write clearly about how and why humans bother to record their lives in art.

Like most writers, I personally sin against the ideal of clarity every time I set word to paper. It seems to be inherent in the nature of language. Somerset Maugham said as much in *The Summing Up*: "There is a sort of magic in the written word. The Idea acquires substance by taking on a visible nature, and then stands in the way of its own clarification." Besides, clarity may not be the whole story anyway. "It is because there is not only darkness but also light that our situation becomes inexplicable," says Samuel Beckett. "Two thieves are crucified with Christ, one saved and the other damned. How can we make sense of this division?"

I think finally that it may be a fallacy to believe that simplest things are always best or that anything worth knowing should be understood without effort by everyone under the sun. Albert Einstein, that great believer in ultimate simplicity, is supposed to have conceded toward the end of his life not only that the universe is stranger than we suppose, but that it is stranger than we *can* suppose. In other words, the universe may be absolutely, unequivocally incomprehensible; maybe D. G. Leahy and his prose are on the right track after all.

Bill Gruber