

# DEPARTMENT OF ENGLISH AND CREATIVE WRITING

*Written and edited by Bret van den Brink, Teaching Assistant for  
the Department of English and Creative Writing, 2021-2022*




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## LITERATURE ON THE LAWN

*“To set budding more, / and still more, later flowers  
for the bees.”*

The tone for the fall semester was set by the Romantic poet John Keats’ ode “To Autumn,” when, early in the “season of mists and mellow fruitfulness,” English students, new and old, gathered with their professors on the lawns of the Hanson Garden Chapel to share inspiring passages of literature and warm memories from their studies.

The quotations were rich and diverse, ranging from Thomas Trahene, through Walt Whitman and John Keats, up to such contemporary Canadian authors like Margarat Atwood and Yann Martel. It was a joyful start to a new school year.



# A Message from the Chair, Dr. Sara L. Pearson

Our faculty began this academic year by meeting together on August 25 at the Anonbys' home to give thanks for the long, fruitful, and delightful tenure of Dr. Holly Faith Nelson as our department chair. We all expressed our gratitude and joy for her faithful service (and, as is typical of our department gatherings, we had much fun, laughter, and amazing food).



I am so pleased to assume the role of department chair this year. Although we did not have as many social events as we would have liked, we are grateful for the student get-togethers hosted by IBIS, and look forward to even more next year. As faculty, we met together to share “Poetry with the President,” a rich exchange with Dr. Mark Husbands of favourite poems that had deep personal meaning. We also celebrated our colleague in World Languages and Culture, Dr. Slava Petlitsa, who recently completed his doctoral degree. We said farewell to our beloved and devoted faculty assistant Paula Walton who is now retired, and we were delighted to welcome our new faculty assistant Kim Wood, who enthusiastically took on many new tasks, including the outstanding decoration of our graduation tea in April.

Our B.A. in English underwent a program review this year, with input from faculty, current and past students, and our amazing external reviewers, Dr. Hilary Turner, Associate Professor of English at the University of the Fraser Valley, and Dr. Scott Cairns, Professor of English at Seattle Pacific University. We look forward to the program review helping us to shape and refine our vision for the B.A. in English. Positive changes are already taking place, with two new courses added to our program: ENGL 130 “Becoming a Writing Tutor,” an experiential course for students who wish to become tutors in the Writing Centre, and ENGL 240 Indigenous Literatures, an essential course for all TWU students which is now included in the Academic Core.

Our students produced an amazing array of critical responses and creative projects in all of our courses; in particular, one of our Honours students, Franklyn Konrad, completed her Honours degree this year by writing a thesis entitled, “Witness This: Depictions of Addicted Women in Contemporary Drama.” Her thesis traces the changing social attitudes to addiction and explores two contemporary plays, Quiara Hudes’ *Water by the Spoonful* and Duncan Macmillan’s *People, Places, and Things*, illuminating “the importance of theatre through the sensitive and sincere representation of addicted women” and how “such portrayals serve society in profound ways” (22). Franklyn’s insightful and meaningful engagement with literature exemplifies the work that all of our students are engaging in as they encounter and respond to challenging literary texts.

In the Romantic Poetry and Poetics class, we puzzled together over Keats’s Grecian urn enigmatically stating (or perhaps not stating, depending on which text you use), “Beauty is truth, truth beauty”—that is all / Ye know on earth, and all ye need to know” (49-50). As I reflect on this year in the Department of English and Creative Writing, I am humbled that we can certainly “know” intellectually about truth and beauty, but we can also know and be known by the very source of truth and the Creator of beauty, who is truly “all ye need to know.” Thanks be to God!



A"Dorothy in Witham IMG\_3887" by tomylees is marked with CC BY-NC-SA 2.0.

## The Inklings Institute of Canada

### **DOROTHY L. SAYERS, 'THE OTHER SIX DEADLY SINS'™**

#### A Discussion Led by Professor Jan Lermite

On November 16, 2021, Professor Jan Lermite presented and led a discussion on the work of Dorothy L. Sayers. In 1941, Sayers, a friend of the Inklings, gave a talk on "The Other Six Deadly Sins." Half humorously and half gravely, Sayers opened her work by relating "of a young man who once said to me with perfect simplicity: 'I did not know there were seven deadly sins: please tell me the names of the other six.'"

The sin the man already knew was, of course, lust. It is peculiar how much emphasis is put on this sin. Certainly, Sayers contends, it is a sin, indeed it is a deadly sin, but it is not the worst of sins.

In Sayer's catalogue, three of the deadly sins are warm-hearted: these are lust, wrath, and gluttony. Four of the deadly sins are cold-hearted: these are covetousness, envy, sloth, and pride. Sayers calls the former sins "disreputable" and the latter sins "respectable." The former sins are more visible and more passionate, while the latter are more spiritual and prone to hypocrisy.

According to Sayers, we have become relaxed, almost friendly, with our sins. We treat them euphemistically, speaking of them by other names. Indeed, a number of sins masquerade as virtues. Certainly, it is more comfortable that way (that is, less disquieting). Nowadays, we are not covetous but enterprising, not slothful (nor desperate) but tolerant, not proud but progressive.

**"IT IS PRIDE WHICH TURNS MAN'S VIRTUES INTO DEADLY SINS, BY CAUSING EACH SELF-SUFFICIENT VIRTUE TO ISSUE ITS OWN OPPOSITE, AND AS A GROTESQUE AND HORRIBLE TRAVESTY OF ITSELF. THE NAME UNDER WHICH PRIDE WALKS THE WORLD AT THIS MOMENT IS THE PERFECTIBILITY OF MAN, OR THE DOCTRINE OF PROGRESS."**

**-Dorothy L. Sayers**

This scintillating discussion challenged (post)modernity's moral vision and reminded people to be alert for ethical doublespeak from others, and most of all, from themselves. Sayers exhorts us to challenge ourselves by examining the language we use to speak about morality and to probe where it is inadequate. More than this examination of language, Sayers exhorts us to examine our hearts and to confront our vices head-on. With Sayers as her guide, Lermite invited us to question contemporary moral issues through a sometimes-neglected lens.



The Inklings Institute of Canada  
**Media and Myth: The Inklings and the Digital World**  
A Presentation by Dr. Kevin Schut

On October 21, 2021, Dr. Kevin Schut gave a presentation on the Inklings and digital ecology. In the twenty-first century J.R.R. Tolkien's *The Lord of the Rings* and *The Hobbit* novels have been adapted into critically acclaimed films. Three tales from C.S. Lewis's *The Chronicles of Narnia* have also been adapted, with much praise. A biopic about Tolkien was released a couple of years, and one on Lewis was released this past fall. Amazon has spent a massive sum procuring the rights to make a television series, which is expected to air soon, based on the second age of Middle Earth. Then there are the video game adaptations of these stories and their worlds.

Dr. Schut explores what Tolkien and Lewis' assessments of these developments would be. They might not have been Luddites, but they were undoubtedly suspicious of certain aspects accompanying industrialization and the growth of a commercial culture. There is certainly a melancholy wistfulness accompanying the lingering of the Ents and the passing of the Elves to the Undying Lands, and the industrialization of Orthanc and the scouring of the Shire provoke the unfiltered vehemence of Tolkien's wrath.

"The medium is the message"  
-Marshall McLuhan

Dr. Schut further explores the role of media ecology in the ongoing transmission of the Inklings's message. Schut, quoting the Canadian communications theorist Marshall McLuhan, says, "The medium is the message." What role does media play in the mediation of a work to its audience? Tolkien, after all, disliked drama because in his opinion it left too little room for the imagination. Peter Jackson's films are generally considered masterful: the actors, the costumes, the landscapes, the special effects, and the music are all tremendous. But, Dr. Schut asks us, can one who has watched these films ever return to Tolkien's novels with the unadulterated imagination that they once had? Will Gandalf forevermore speak in Ian McKellen's voice? If he does, is that a problem?

Dr. Schut also discussed video games. Relative to Jackson's films, video games are (typically) more impactful insofar as their audiovisual components are concerned, yet they give their audience agency in shaping the plot, which can be a genuine benefit. Nonetheless, the gamer, typically at least, is focused on winning. Such a focus arguably puts one in an instrumental mindset antithetical to Tolkien's vision of virtue and duty.



"INSIDE THE HOBBIT HOLE OF BILBO BAGGINS" BY TREY RATCLIFF IS LICENSED UNDER CC BY-NC-SA 2.0.

## The Inklings Institute of Canada

### Roger Lancelyn Green: Orphaned Inkling

#### A Presentation by Dr. Ron Dart

On January 24, 2022, Dr. Ron Dart from the Department of Political Science, Philosophy, and Religious Studies at the University of the Fraser Valley gave a presentation on Roger Lancelyn Green. Who is Green? Green is a rather neglected member of Inklings: as Dart says, “Although Green wrote twelve biographies and more than twenty-five fiction books, he is regularly ignored in Inklings studies.” Yet, Dart also contends that “he is one of the best of them.”

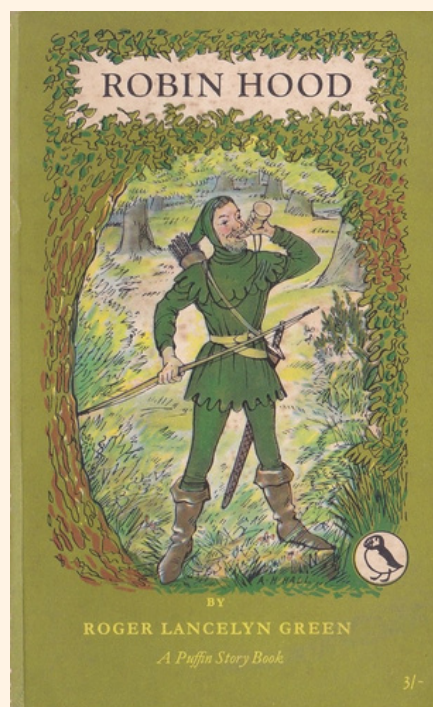
C.S. Lewis certainly thought so: the two Inklings were close friends. Infamously, Tolkien disliked the first few chapters of *The Chronicles of Narnia*; less famously, Green adored them. In fact, Lewis credited Green with creating that name for the series. Just as significantly, Lewis was so appreciative of Green’s retellings of classical myths and knowledge of Greek culture that he had Green join Lewis and his dying wife when they travelled to Greece in 1960. Lewis dedicated his last book *The Discarded Image* to Green, and Lewis suggested that Green write his biography. The two men shared a special affinity, and Lewis felt that Green would see him, understand him, and write about him as a person.

Though Green was a generation younger than most of the other Inklings, he was no less prolific than any of them, and like them, he wrote with great appreciation of, and insight on, myth. His interest in myth was extensive, not limited to classical myths, but including English, Norse, and Egyptian myths as well. Dart explained the existential quality that Green finds in myth: these stories bear wisdom, and are part of the moral formation of their audience; most of all, they invoke who we might become if we internalize their messages.

Dart illustrated the moral import of storytelling with various examples from classical, English, and Nordic tales. He used the myth of Baucis and Philemon, an elderly rustic couple who had welcomed the disguised gods Zeus and Hermes into their homes after they had been turned away from others, to illustrate the virtue of hospitality. He suggested that Christians would

certainly sympathize with this tale, for “some have entertained angels unawares” (Hebrews 13:2 KJV). He used the tale of Robinhood and his merry men in hiding from Prince John and the Sheriff of Nottingham while King Richard was away on a crusade to illustrate what just people must do when ruled by unjust leaders. He also made note of the Norse myth of Ragnorak to illustrate the austere point that a good life, a life of virtue and duty, may lead to a tragic end, but is none the less worthy for that.

Towards the end of his presentation, Dart noted that the word “education” derives from the Latin *educere*, meaning “to draw out.” This etymology illustrates what Green sought to do with his work: he sought to educate his readers by drawing out a moral response from them. Though Green is under-read, Dart has shown that Green’s work fulfills this purpose, and one may hope that this orphaned Inkling will soon be appreciated as an integral member of the literary family to which he belongs.



"PUFFIN PS101 (1956)" BY JHCRAWSHAW IS MARKED WITH CC BY 2.0.

# The IBIS Society

## ESS Redivivus

This past autumn, the English Students' Society (ESS) has been reincarnated as the Inkblots and Inscapes (IBIS) Society. The new name is meant to reflect the dual purpose of the club: the creation of literature, symbolized by the inkblot, and the interpretation of literature, symbolized by Gerard Manley Hopkins' neologism "inscape." The acronym and logo are meant to recall the ibis as the bird associated with Thoth, the Egyptian god of writing, art, wisdom, and magic.

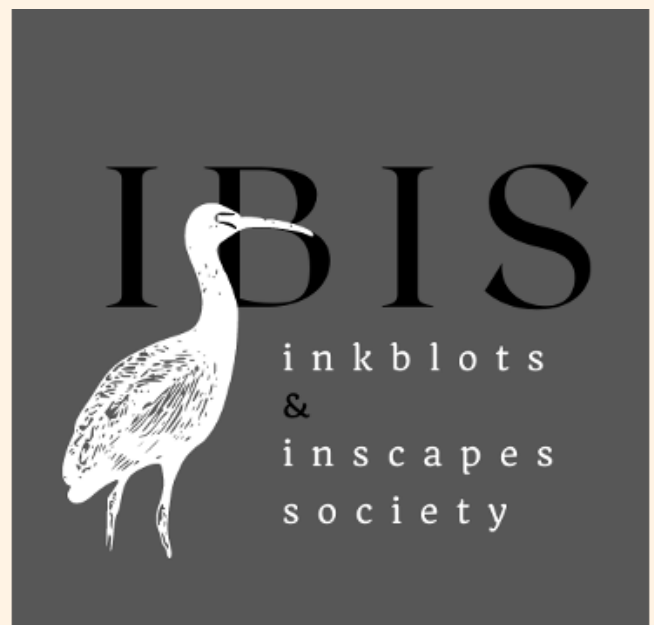
Bret van den Brink was the president, Christa Lyford and Franklyn Konrad were vice-presidents, Faith Nelson was the treasurer, and Sadie Macdonald was the secretary. Dr. Katharine Bubel served as the club's advisor.

*"Each mortal thing does one thing and the same:  
Deals out that being indoors each one dwells;  
Selves — goes itself; myself it speaks and spells,  
Crying Whát I dó is me: for that I came."  
—Gerard Manley Hopkins, "As Kingfishers Catch Fire"*

On November 5, 2021, the IBIS Society hosted its inaugural event—a donut mixer. The event opened with Bret reading a passage on Hopkins from Anne Carpenter's *Theo-Poetics*, and was followed by an ice-breaking game in which people would draw from a jar a literary-related question that they would answer. Afterwards, people mingled with one another while snacking on donuts and enjoying hot beverages.

On November 26, the IBIS society hosted a study night, where students frazzled by busyness and flooding could gather together in a tranquil environment to get work done.

On February 11, 2022, the IBIS Society hosted an online discussion event, where members were asked to bring their most controversial literary opinions. Metaphorical tea was spilt while literal tea was savoured. Paradoxically, participants were pugnacious and polite while the works of J.R.R. Tolkien and J.K. Rowling were grilled and defended as to their literary merits. The poetry of Edgar Allen Poe was critiqued for having jingles where no jingles should be, and the poetry of the contemporary Canadian Anne Carson was noted to be underrated.





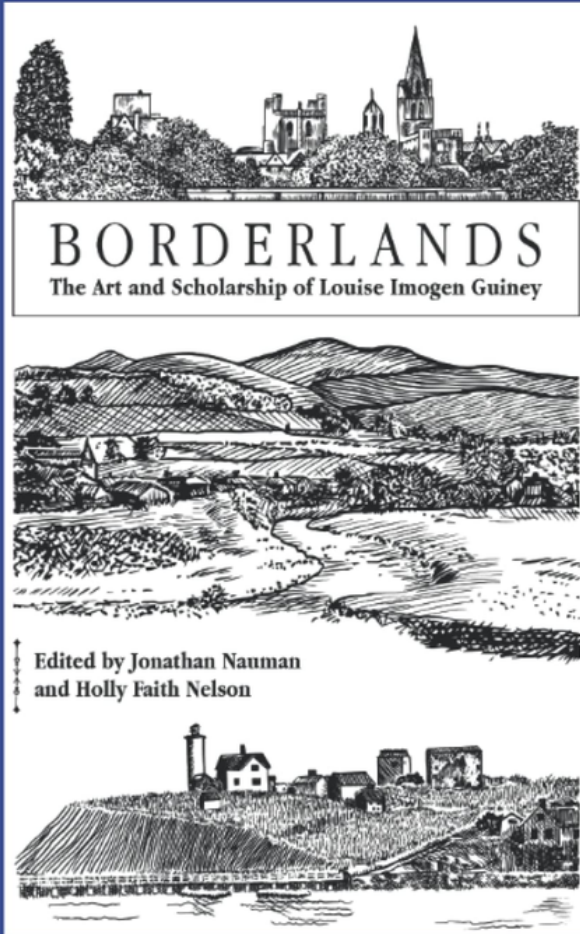
*"I say móre: the just man justices;  
Keeps grace: thát keeps all his goings graces;  
Acts in God's eye what in God's eye he is—  
Christ—Christ plays in ten thousand places,  
Lovely in limbs, and lovely in eyes not his  
To the Father through the features of men's faces."  
—Gerard Manley Hopkins, "As Kingfishers Catch Fire"*

On March 29, the IBIS Society held its election for next year. Everyone will be keeping their position, except for Franklyn Konrad who is graduating and whose position as Vice-President will be filled by Camryn Munday. The IBIS Society has been re-ratified by TWUSA and will be continuing next year!

On April 1, the IBIS Society hosted an event to introduce students to Camp NaNoWriMo. While National Novel Writing Month (NaNoWriMo), a world-wide writing event challenging writers to pen a 50,000 word manuscript occurs every November, Camp NaNoWriMo is a practice version, occurring each April and July, allowing writers to set their own desired word count. During this event, IBIS Society members also created a group chat on Messenger to share questions about writing, literature, and IBIS Society events. (If you're a student, on Messenger, and would like to be added to this group chat, send an email to [bret.vandenbrink@mytwu.ca](mailto:bret.vandenbrink@mytwu.ca). We would love to have you join us!)

On April 14 in the Pavilion, the IBIS Society hosted Student Lit Swap, an event for students to share their creative writing. This event was long-anticipated and much-delayed. Several students shared creative pieces, in prose and poetry, that were written for the Children's Literature class from the past fall, while others brought their own works to share. It was truly wonderful to see the talent and creativity of TWU's writing community!





Faculty Publication

## **Borderlands: The Art and Scholarship of Louise Imogen Guiney**

An Interview with Co-Editor Dr. Holly Faith Nelson

### **1. What first drew you into Guiney's work, and what continues to draw you into it?**

I first learned of Louise Imogen Guiney when I was writing my doctoral dissertation on the seventeenth-century Welsh devotional poet Henry Vaughan. Guiney was a great advocate of the religious works of Vaughan, helping to revive interest in him and raising funds to repair his damaged grave. She carried out exceptional research on Vaughan, making a series of discoveries about his life and verse that were a critical resource when his first biography was written by F.E. Hutchinson. Since

then, the more I read of Guiney's work, the more I am amazed by her importance in American and British literary circles at the fin de siècle. She was a devout Catholic, but also fully engaged in the literary scene, participating in (to some extent) a range of writing or artistic communities, both traditional (e.g., the Boston Brahmins) and avant-garde (the Boston Visionists). Well-known authors of her time praised her work. For example, Willa Cather wrote in 1902, "In the achievement of excellence in expression and the mastery of meter none of our younger poets have equaled Miss Louise Imogen Guiney."

### **2. How did Guiney respond to her cultural moment?**

Guiney deeply understood her cultural moment. Writing on the cusp of the twentieth century, she grasped the angst experienced by many of her contemporaries at the approach of the fin de siècle, and the years leading up to W.W. I. Yet she resisted what she called the "despondency" or "wilful sadness in literature" written by many contemporary writers. She viewed this pessimistic "modern spirit" as not only unhelpful but also as "dangerous." It is not that she denies the pain and suffering that humans endure, but she believes that we must master it, citing past authors to prove her point: "Melancholy, indeed, is inseparable from the highest art. We cannot wish it away; but we can demand a mastery over it in the least, as well as in the greatest: a melancholy like that of [Robert] Burns, truth itself, native dignity itself; or the Virgilian melancholy of [Alfred Lord] Tennyson, in his sweet broodings over the abysses of our unblest life, and the turn of his not hopeless thought and phrase." She sees on the horizon a hopeful turn in literature, which, she claims, "is picking up heart," and is encouraged that "health and spring and fight are re-establishing themselves in the literary world."



At one point of her life, she felt as if she didn't belong in her era. In a letter to a friend, she wrote, "I am going to emigrate to some hamlet that smells strong of the Middle Ages, and put cotton-wool in my ears, and swing out clear from this very smart century altogether." And she did, in fact, live happily in England for the last two decades of her life. However, at the same time, Guiney was actively engaged in reading the works of up-and-coming creative writers and helping to promote them. She was a great advocate, for example, of the poetry of Lionel Johnson and W.B. Yeats (her friend "Willy Yeats"); and in her capacity as a reader for submissions to Copeland & Day, Guiney influenced Fred Holland Day, a good friend, to publish Stephen Crane's poetry (author of the novel *The Red Badge of Courage*).

### **3. How does Guiney's work speak to us today?**

Guiney's literary work teaches us that we can remain firm in the faith while participating in a range of artistic communities – that we can often find common ground with those outside our traditional circles. Her work also reveals that we can sometimes find truth in the most unexpected of places. Henry Vaughan, whom she greatly admired, once said, "For my own part, I honour the truth wherever I find it, whether in an old or new book." Guiney's writing reflects her eclectic and, at times, idiosyncratic, interests and experiences," as Dr. Katharine Bubel and I write about in the book in relation to her poetry. Finally, Guiney's work teaches us about the importance of the past, from which we have much to learn. In her volume on fairies, *Brownies and Bogles*, she highlights the value, for example, of historical fairy tales, informing the reader, "For many things which are not true in the exact sense, are yet dear to Truth" and "Who knows but some little goblin's thorny finger directed many an innocent human heart to march, albeit waveringly, towards the ample light of God."

### **4. What were your intentions and hopes for *Borderlands: The Art and Scholarship of Louise Imogen Guiney*?**

Our intentions and hopes for *Borderlands* are to re-introduce Guiney's work to the twenty-first-century reader.

### **5. Where should someone first approaching Guiney's work begin?**

It would be helpful to begin with our new book on Guiney because in the first part, the eight original essays introduce you to her life and works, and in the second part, readers will find a selection of some of her most interesting poems, essays, and letters. A copy of the volume is in TWU's library, or you can purchase the book on Amazon. You can read more about our book on the following website: <https://louiseimogenguiney.blogspot.com/>.

**Dr. Holly Faith Nelson and Dr. Jonathan Nauman launched *Borderlands* at their March 21, 2022, Inklings Institute event "Tolkien, Heroism, & Politics."**



**Dr. Monika B. Hilder** has written the fiction book *Letters to Annie: A Grandmother's Dreams of Fairy Tale Princesses, Princes, and Happily Ever After* (now available: see links below), which will be launched at TWU September 21st, 2022. The book is about Annie's relationship with her grandmother, referred to as "Omi," and their experiences together as Omi reads and talks with Annie about classic fairy tales, Narnia, Bible stories, and other stories. This epistolary book comprises thirty-three letters from the first twenty-five years of Annie's life, telling a coming-of-age story. In the highs and lows of Annie's first twenty-five years, one theme emerges: "Love never fails" (I Corinthians 13:7-8). Dr. Hilder writes in her Author's Note, "These letters are . . . [for] just anyone who loves fairy tales but also has questions and concerns over them. Should we read them? And if so, how should we read them? Are they good? Or are they bad? Do we even need them? And just what is 'happily ever after?'" The following is an interview with Dr. Hilder.

**What drew you to write *Letters to Annie*, and why did you choose to explore fairy tales in the form of the letter collection?**

I've loved fairy tales since I was a little girl, but I also have the privilege of teaching fairy tales in English 103 and especially in Children's Literature.

I was thinking, sure, we do this academically, and, yeah, I published an article on that in reference to what C.S. Lewis did with fairy tale, and just the whole fairy tale myth, beauty myth, and all that stuff. And I thought, but how can I communicate this to my students and others in a more meaningful way? It's just getting harder, in some ways, to grasp what's happening in the classic fairy tales because of the range of prejudices that we come with. Anyway, I wondered how to do this well for general readership?

So, I'm sitting there invigilating the Children's Lit exam, watching my students write and thinking about the things we talked about, and then it just came to me: Lewis wrote about prayer in fictional form in *Letters to Malcolm*—so brilliant! There was my answer. I was going to write *Letters to Annie* where I'd be the fictional grandmother writing to her fictional granddaughter.

That's how it started. In fact, I've dedicated the book, besides to my family, "[F]or my students at Trinity Western University, to each and all of you in gratitude for your enthusiasm, deep questions, and strong hope." In the Acknowledgments I wrote, "[W]ithout my students at Trinity Western University this book might not have come about. The idea came to me as I was invigilating the final exam for one of my Children's Literature classes in which we had eagerly and rigorously addressed fairy tales alongside Inklings-and-related authors' stories."

## **How does your work with the Inklings affect your approach to fairy tales?**

I don't think I would have felt or feel fairy tales as deeply as I do without the Inklings because they so greatly valued and celebrated myth-making, and they really got what the classic fairy tales are all about. You know, I have from my childhood this deep love for classic fairy tales but it's the Inklings like Tolkien and Lewis, and Inklings-related people like George MacDonald and G.K. Chesterton, who've all done a lot of work with fairy tales, who have affirmed and didn't let me forget what was true about fairy tale.

One of the things that my book addresses—and MacDonald, for example, does this so super well, and Lewis all through Narnia—is what does it mean to be a princess? And what does it mean to be a prince? What is that all about? (The short answer: it's about virtue.)

The Inklings, being Christian authors, are always about the great vision of hope, so Tolkien, when he talks about fairy tales, talks about the best ones as pointing to the Gospel. There are these different purposes that fairy tales have, but the highest purpose is the Big Happy Ending. Tolkien has that now famously quoted phrase on such fairy tales as “giving a fleeting glimpse of Joy, Joy beyond the walls of the world.” Fairy tales can do this, and I think that's why we tend to love fairy tale, not always, but for those we do, and to the extent that we do, it has to do with this vision of the eternal—the purpose of our life. Yeah, the Inklings significantly deepened my sense of fairy tale.

## **How does your experience of teaching fairy tales affect your approach to them?**

It is a beautiful privilege to be able to teach, period. And then to teach fairy tales! In teaching fairy tales, we look at a lot of different kinds of fairy tales, and we look at different versions of the same fairy tale, so I have a stronger sense of the history of fairy tale and the retellings of tales, and especially I have a lived experience of student responses. This alerted me to the ways in which we read and maybe misread fairy tales. I've had to really think through these questions. Fairy tales: how should we read them? Are they good, are they bad? Some people say, “Oh, the classic fairy tales: they're all bad; we should never read them; they're terrible, they're sexist.” That's the main criticism, that they're sexist. These are questions that we explore: if we read them, how should we read them? And do we even need them? Because if they're all bad, then of course we should get rid of them, and some people think that. But what if there's more to them? What if there are good reasons for us loving fairy tales?

These are all questions that I explore in the coming-of-age story of Annie where she goes through the different stages and a lot of the experiences that we could expect up to age twenty-five (and beyond). As a young girl she loves the fairy tales, but by the time she's a teenager and a young woman at university, then she's like, “Oh, that fairy tale stuff. Happily ever after—that's so not real.” Writing this book gave me the way to lean into these difficult questions.



I address many themes. I address the young girl's dreams of being a princess. I address the vices and virtues because fairy tales are all about that. I deal with our teenage and young adult body image for girls and guys—the whole beauty myth issue. I address sexual abuse, war trauma, female friendship, the first boyfriend, problems that one could have with teachers and professors, and future career worries. Of course, I address sexist attitudes towards women, but also the psychological battles that all people have with fear and anxiety and anger. And obviously the big question of evil, injustice—it's all in the fairy tales.

Fairy tales are about our lives, about the plain facts of pain and hardship and the many evils that assail us. More than that, they're stories that point out the path to miraculous healing and wellness, to the glories that await us and already surround us, overwhelming us with great goodness, always surprisingly so. I quote a few people, including when MacDonald says at the end of *Phantastes* that there is a great good coming toward us, always coming.

### **What can fairy tales teach us today?**

Fairy tales teach us the moral and spiritual lessons that we deeply need. I think that sometimes we get the moral lessons, but a lot of the time, it seems, from what people tell me, we're not aware of the spiritual lessons. Of course, it all ties together—moral-spiritual lessons.

One of the things that I address is encapsulated in the short line in *Twelfth Night*: "Virtue is beauty." We have a very literal, hyper-technologically influenced idea of what beauty is, and that's what some of us say that fairy tales are not about: they're about inner beauty; they're about moral courage, about making the right choice. That's what makes life beautiful; that's what makes us beautiful.

So how can evil be overcome? The fairy tales show this. I quote Dorothy L. Sayers in this context: she says in her essay "Strong Meat," "The only way to deal with the past is to accept the whole past and by accepting it to challenge its meaning." So fairy tales essentially deal with the hard stuff in life, and rather than pretending and pasting it over, we also need to address that as the fairy tales do. By accepting these things you actually change them, you actually challenge their meaning, and I just find that so profound. I think that fairy tales can give us courage. As Neil Gaiman has said, paraphrasing Chesterton, "Fairy tales are more than true—not because they tell us dragons exist, but because they tell us dragons can be beaten."

The book is now available in hardcover, paperback, and e-book format at <https://books.friesenpress.com/store/title/119734000218697101> and on Amazon at [https://www.amazon.ca/Letters-Annie-Grandmothers-Princesses-Princes-ebook/dp/B09Z2BJD76/ref=sr\\_1\\_4?qid=1651527821&refinements=p\\_27%3AMonika+Hilder&s=books&sr=1-4](https://www.amazon.ca/Letters-Annie-Grandmothers-Princesses-Princes-ebook/dp/B09Z2BJD76/ref=sr_1_4?qid=1651527821&refinements=p_27%3AMonika+Hilder&s=books&sr=1-4))



L-R: DARCEY DUECK, FRANKLYN KONRAD, ANYA PALM, MACKENNA WILSON, GILLIAN SCOTT, HEATHER COLLINS

## Graduation 2022

By Dr. Sara Pearson

The Department of English and Creative Writing was delighted to celebrate our graduating English students at an afternoon tea on Friday, April 29, in the outdoor Ubuntu Pavilion on TWU campus. Graduates in attendance were Heather Collins, Darcey Dueck, Franklyn Konrad, Anya Palm, Tegan Peterson, Gillian Scott, and MacKenna Wilson. We enjoyed scones and cake, conversation and laughter. Both Dr. Todd Martin (Dean of FHSS) and President Mark Husbands delivered words of encouragement: to develop our ability to listen carefully to one another, and to be thankful for the mentoring and wisdom we have received. We also presented two of our department awards: the Anonby/Downey/Holmes Essay Award to Sophie Holland, and the Dr. Barbara Pell Scholarship to Bret van den Brink. The faculty collectively shared words of thankfulness and blessing specific to each student who was graduating, along with a gift. Meeting together in person to celebrate and give glory to God was particularly meaningful, given how much our students have had to adjust to changing circumstances during the pandemic. Warmest congratulations to all of our graduates—we know that God will continue to strengthen and sustain you in the future!