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## Letter from the Editor

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## In This Issue—

This issue of the *Review* originated with a simple heuristic that I put before prospective authors. I imagined the notion of “black and white” serving to inspire faculty from a variety of disciplines to reflect on the meaning of this common phrase within their field of study and experience. No doubt, “black and white” remains as a half-conscious theme throughout many of the essays in this issue, but in other ways, I notice that in several of the poems and essays the original heuristic is eclipsed by the desire to look back, reflect, and make sense of the past. A common theme that emerges is memory, recollection, the personal in the past. Memory traffics in grays—not high-contrast black and white.

The issue opens with David Alvarez’s essay on his homeland of Gibraltar. Eschewing easy dualisms, Alvarez gives us a nuanced history of the manifold intricacies of the politics of decolonization of one of the last remaining relics of Britain’s former Empire. Catherine Frerichs discovers complexity and challenge in the recollections stirred by her return to Papua New Guinea in July, 1999. Frerichs grew up there with her missionary parents, but her return trip became much more than a nostalgic recollection of her childhood home.

Cliff Welch’s essay offers us a scholarly account of the sometimes personal events and decisions that account for the paths taken by academic work. “Giving Voice” is an account of these ideological, personal, and psychological factors that complicated the process of collecting the memories of two activists in the Brazilian rural labor movement in the early 1960s.

Sarah Hochstetler and Denise Stephenson describe a colorful world where students and teachers collaborate. Boundaries break down, the old dichotomies crumble, and the black-and-white world of the familiar gives way to a very different kind of interaction between students and teacher. This article experiments as well with the interaction between the authors’ voices on the black-and-white page.

Two fascinating essays round out this section of the journal. Patricia Clark offers a memoir of the world of her father, Atlas Foundry, Visitation Grade School, her family. Kwadwo Opoku-Agyemang, a Fulbright Scholar-in-Residence and lover of jazz music—Coltrane and Miles—tells us that Miles’s effortless beauty, his intense cool, is perhaps best captured in the Twi (Ghanaian) language *bokoo*. *Bokoo* is an idea that refers to the gift of grace and elegance—“eloquent pause before the ravishing. . . . Bokoo is in the nature of all desire.” It’s also in Kwadwo’s beautiful prose. See it there; be ready.

The poems in this issue are shared with us by some familiar poet-colleagues as well as some new voices. Kelly Parker has been crafting philosophy into poetry; Robert Pinsky, a recent visitor to our campus, has given us his permission to reprint “The Street.” Mark Schaub, Linda Chown, Buck Hosman, Kim Ranger, and Patricia Clark supply us with a range of feeling, beauty, and life. And we wish Laurie MacDiarmid, who has shared many of her poems with the *Review* over the last several years, the best of luck in her new career at St. Norbert College. Finally, it is fitting to close this issue with Veta Tucker’s review of *Coal to Cream*. This book, as much as anything we might read in prose or poetry, reveals the deep complexity of a simple binary like black and white.

I look forward to reading submissions for the fall issue. You may send them directly to my office in 147 LSH. A call for new work, a description of upcoming journal themes, and deadlines may be found at [www.gvsu.edu/royerd/gvreview](http://www.gvsu.edu/royerd/gvreview).

—Dan Royer  
Editor