

James Lambert

Hello, everyone. Welcome back to W&L After Class. I am James Lambert, Director of Lifelong Learning at Washington and Lee University. This season of W&L After Class, we have been asking members of our W&L community big questions, particularly, what is beauty? Last month, we asked Assistant Professor of Philosophy, Angela Sun, this question, and she gave us so much to think about, like how aesthetic judgment is informed by our culture and how we determine value. I highly recommend giving that episode a listen. Today we are going to approach this question differently by asking a celebrated poet about what constitutes beauty, Leah Naomi Green, Writer in Residence and a visiting assistant professor of English here at W&L, she's been thinking about the question of beauty as it intersects with language and nature. The intersection between poetry in the natural world has occupied Leah throughout her academic career and in her creative life. And what an interesting life it is. Leah Naomi Green is writer in residence here at Washington and Lee University. She's the author of *The More Extravagant Feast* published by Gray Wolf Press in 2020 selected by Lee Young Lee for the Walt Whitman award of the Academy of American poets and named one of the best books of 2020 by the Boston Globe. Her work is all over the place, if you frequent poetry outlets, has appeared in *Paris Review*, *The Nation*, *Tin House*, *The Kenyon Review*, *The Southern Review*, and many others. She teaches creative writing and literature classes here at W&L, and just because that is not enough, she also lives in an ecological community in the mountains, southwest of campus here in Virginia, where she and her family homestead and grow food. Leah, welcome to the After class podcast.

Leah Naomi Green

It is such a delight to be here.

James Lambert

All right, I'm going to jump right in and ask you, how does beauty and the idea of beauty fit into your daily life?

Leah Naomi Green

Well, I think that it's everywhere in my daily life. I think that it's everywhere in every life. In my daily life, I find that beauty has everything to do with attention. And maybe that's why I love poetry, is that it's just a concentrated form of attention. So I think beauty might have less to do — and I full confession, I loved your interview with Angela, I'm thinking too about her ideas of beauty — beauty, as she was saying, like might be less about being pretty. And I'm really, I think, I think she's right on, and I think that we can be looking at something that could be very ugly or very pretty. And I really think it's the attention that makes it beautiful.

James Lambert

In fact, at one point last time I talked to Angela Sun, she said, there's something beautiful about shared experience. And shared acknowledgement of a thing. So we're all witnessing a thing, I think we talked about like a tree. We all witness the tree at the same time. That's a shared experience. Is the classroom like that? Is there beauty to be found in that? Is that the mind, body and others coming together. I'm just curious how you see that.

Leah Naomi Green

Yeah, I mean absolutely again, I think that's a concentrated form of attention, is the classroom, — but I also think it's everywhere, and this is where the ecological part comes in. For me, the ecological thinker and writer, which is that, like, we're always connected, right? We're always connected to these earth systems that support us. So it's there's these concentrated forms where we're in the classroom and it's clear we're doing it together. But I think my practice as a poet is really to bring that attention to the fact that we're never apart from these things. We may think we're not in nature here in this in this room, which is beautiful, foamed walls, but foam comes from somewhere right. Metal comes from somewhere right, like that. We are always being supported by these systems. I ate breakfast this morning. I have water in my water bottle. So what are these things that do connect us, and can we bring our attention to those connections?

James Lambert

But you, you've chosen to live a certain way that pays close attention to where things come from, and there's intimacy with where things come from. I've chosen to live a certain way where I may not know where these things come from. Like, you know, my breakfast this morning, I have no idea. I could trace it, I assume, yeah, so tell me about that is, does that increase your sense of joy or happiness to know? And let me explain for the listeners, you know, you homestead with your family. You are close to the land, you eat the food that you grow or hunt yourself. Does that increase your sense of beauty and joy by the proximity to the supply chain?

Leah Naomi Green

Absolutely, absolutely, full disclosure, my husband does the hunting. I help with the deer processing, just in case you're picturing me in camo. Yeah, yeah, absolutely, yeah. I do think humans are animals with big eyes, like we were very sight based creatures, and it's hard for us to really understand things that we can't see. And it is a huge gift. It is a huge gift of my life that I can see, that I can see these systems that I'm part of and that support me. And frankly, I think one of the great joys that it has is that is the joy of responsibility. And I think that would make sense to you as a parent, right? That the greatest, the most meaningful relationships of our lives are not the light ones, right? They're the ones where we have responsibility, where we're taken care of, and we take care and so that's what I get to enter into in my homesteading life, is the sense that I'm not only provided for constantly by the gifts of these ecosystems, but I get to, I have a responsibility, like, forgive me, but, like, response-ability, like the ability to respond to these things with gratitude and reciprocity. And here I'm borrowing a little from Robin Wall Kimmerer, but, yeah, that, I mean, that's a gift, right? The greatest gift is gratitude, right? We can, we can think that we're receiving all these objects or goods and services, but really what we're after is that gratitude. Is that satisfaction? And yeah, I feel really lucky to have that direct access in my life.

James Lambert

How does that inform the act of writing poetry. I'm very curious. You're a celebrated poet. I've marked some poems that I think are particularly useful in our conversation. But how does that, what you just described, affect the way you approach poetry and your chosen profession as a poet? I mean, yes, you're a teacher, all that, and you explained what's beautiful, there, but this idea of proximity, how does it move into poetry — creation of poetry, reading of poetry?

Leah Naomi Green

So I think poetry helps us feel. I think that's what it does. And I do think that in the more globalized our world becomes, and the more separated we become from having to interact with one another at all, the less we feel. And I think poetry reconnects us. It does this work of reconnecting us to each other as humans, to the more than human world. It can do this really beautiful thing of breaking us out of our own minds, right? And people sometimes think of poetry as an isolating act in writing it and reading it. But it's, it's art, you know? And it does what any good art does, which is it? It gives you a rest from your own mind for a moment, and connects you to someone else's mind to a greater community of thought.

James Lambert

That, and that's specifically reading. Do you have an example of something that really does this well, this idea that it breaks you out of, you know, your complacencies, or anything like that, I think of, especially in writing your poetry, of something I take for granted. Let's say, you know, I, I live in Virginia, beautiful mountain, and I see trees. A poet focuses, perhaps, on one tree and allows you to see that tree, or something like that. Is, is there an example of a poem either that you have created or that one of your heroes, or someone else has created that talk that discusses that idea of proximity?

Leah Naomi Green

Yeah, all of them. All my favorite ones. I did, I printed out a few that I thought we might talk about. Would it make sense for me to read one?

James Lambert

Please, do. Please do.

Leah Naomi Green

Yeah. Okay, great.

James Lambert

Explain who the author is and where it come from. Where it comes from, if you don't mind.

Leah Naomi Green

Yeah, of course. No. I mean, the only people who don't say who the poets are, those are not poets. Poets, we know that it was written by a person. We will always give credit to each other. Yeah, there's a few here. Let's, let's look at this one by Gregory Orr, called Let's remake the world with words. Great so Greg Orr writes: let's remake the world with words, not frivolously, nor to hide from what we fear, but with a purpose. Let's as Wordsworth said, remove the dust

of custom so things shine again, each object arrayed in its robe of original light, and then we'll see the world as if for the first time, as once we gazed at the beloved who was gazing at us.

James Lambert

Okay, okay, okay, beautiful.

Leah Naomi Green

I mean, that's the thing about poetry, is like, then you can't really talk afterwards, because it says it all!

James Lambert

But okay, so let me just from a layman's perspective, great. I hear that and I, and I, what I see is, let's look at the world, not with the words we've received over time, not with not with the dead metaphors, not with the complacencies we've received. Oh, look at that desk or whatever. But let's strip away those things and then re look at it and create words from the experience of looking at it. That's what I heard.

Leah Naomi Green

Absolutely. It's like you're an English professor or something.

James Lambert

So is that what poetry is doing?

Leah Naomi Green

Absolutely, yeah. So something I have my students do, one of my favorite poets is Robert Hass, and he, this is one of his favorite subjects, is sort of what I call the universality of specificity, right? Like so specificity is universal. Everywhere, everybody is experiencing specificity. So one of the things I have my students do is walk outside. I'm the professor who's always outside.

James Lambert

The one we see in the grass?

Leah Naomi Green

That's me, that's me, that's my class. So we get them outside, and I have them just walk around for five minutes trying to name something that doesn't already have a name. And I tell them this could be an object, if they come across a plant or material that they don't know the name for, they can try to name it, or it can be the way sunlight and shadow looks on metal, right? It can be anything, right, anything, as long as it doesn't already have a name. And so they go around, they try to name something. It's only five minutes. They come back, and we sort of share our names. We laugh, because some people come up with silly names. And what we really talk about, what that gets us to is the question of, how do you feel differently about the thing you named now that you've named it, now that it has a name, how did you feel about it before it had a name? How do you feel about it now? And this, I think, does that work of removing the dust of custom right? So whether we had an old name for it or we didn't have a

name for it, there's something about naming something that gives us that that intimacy to it, that intimate. And it's the same with people right on campus, like you can pass someone 100 times and not know their name, and then once you know their name, you you notice them, right? Like I've probably, I probably passed you and I have lived in the same town a while, James, right? And now, every time I see you, I'll be like, James! It'll be wonderful. But I think we have this relationship to not just humans.

James Lambert

I love that activity. It makes me want to do it with my kids, because I do think it that it forces you to pay attention to things that has not received information that's new information, and new information helps us learn that is I believe in new information to to illuminate the old information, that that's the that's how I, in fact, I do have, actually a theory of poetry, and I'm going to, I'm not going to explain it for too long, but I'm just going to call it defamiliarization, taking it's taking the familiar, yeah, and it's defamiliar. It's, it's taking it out of its context. It's making you less familiar with that thing in order for you to see it fresh. So, so an excellent poem will take something familiar, and I'm my favorite poem is Prayer by George Herbert. Something familiar, like Prayer. You can imagine someone praying. You can imagine someone saying, "Hey, God, you know, help me out today." And then restating the terms of what we constitute as Prayer so that we see it fresh and get to its essence. We defamiliarize our sense of Prayer so that we can now see it new. And then the flip side of that — and I'm already talking too much about poetry on my end, I should ask you — is we familiarize the unfamiliar. That is, the things we don't know about, the things that don't have names. We give names to so that that reciprocity defamiliarizing the familiar and then giving names to the thing and then familiarizing the the unfamiliar is what poetry does so well, and it uses language, which is the only way we know things. Is that fair, as an approach?

Leah Naomi Green

I've agreed with everything you said until you said language was the only way we know things, I don't agree with that. But yes, yes, absolutely. And this is what any good art does, if anyone who has the chance to go see the Edward Burtynsky exhibit while it's up at the

James Lambert

at the Watson Gallery?

Leah Naomi Green

It's at the Reeves gallery, Reeves Gallery, and it's incredible. And this is exactly what he's done, is defamiliarize, right? So he has these incredible aerial shots of environmental disaster zones or extraction zones. But the first thing you think, the first thing you feel when you see them is, oh, my God, that's beautiful, right? And so this act of defamiliarization that just requires us to look at it again, to really look at it again, and that's, that's what good art does. And that's why poetry is art. And I think I'm not, I'm not willing to say that, like an argumentative essay isn't art, but I do think that that's the difference, right? And the difference is that poetry is asking you to feel it anew, is to remove the dust of custom of feeling right? It's asking us to feel it new in a way we haven't felt it before, as opposed to think it new.

James Lambert

Oh, talk about that. Because I was going to ask, why didn't? Why didn't Orr just write an essay. That's my students question often is, like, I just read this poem that has a point. Why couldn't the person just told me directly in an essay what their point is? So how would you answer that?

Leah Naomi Green

It's a great question. So I always think of what Nabokov said when people asked him what his poems were about, and he said he would say to people, "Do you want me to say it worse?" which is not a move I would ever make, because I try to be, you know, kind. But, but I see what He's getting at, and I, I think that's the jam that poetries are in, that, sorry, that poets are in. That's the, that's the that's where poets get cornered. Is like, we realize this is the best way I can say it, and there's not a better way. And sometimes it's sometimes the defamiliarization, sometimes using language in a creative way that you don't expect is the very thing we're trying to say, right? That's what gets us there. And we see again. We see this in visual art. We see it in music, right? If we are saying what you expect us to say all the time, then you don't have that experience of seeing it anew, of defamiliarization,

James Lambert

Yeah, I think it's Cleanth Brooks who said the heresy of paraphrase. Like when we're paraphrasing an argument, we are losing the feeling of the argument. We're losing the argument itself. It's the problem with cliches. Why we tell our students not to use cliches? Because they're dead. They you know, we're not naming things anew.

Leah Naomi Green

And they used to be new. I'm fascinated by cliché because it used to be new. And like some of those cliches are brilliant. Like to see something in a new light, that's a cliché. But like any human who's ever looked at something in one light and then seen the same thing in a different light, that's a great metaphor, like somebody was really thinking. Or heartbreak, right? That's the most cliché cliché, but that's kind of how it feels, right, like they're on to something, and it's just that we said it so many times that we stopped feeling it. That's all.

James Lambert

I love this. So the idea of love is a rose, right? Very common. I have always loved that, because you go, Okay, what's a rose? And what is love? How do they speak to each other? A Rose is beautiful, but it has thorns. It's alive for a moment, and then it's dead. Okay, so what's love? Is love beautiful but has thorns? Is love alive for a moment and then dead, right? What does it tell you about love? But then you go reverse and say this abstract thing, love? What is it saying about a rose? Yeah. And that's, I think, even a harder question, yeah, if, if love is a rose and rose is love, I'm wondering where that gets you. And I and you have said, everything is concrete. You say, What is it? You say, everything abstract is concrete, or walk me through this.

Leah Naomi Green

Is this the Paris Review article that you're referencing? I don't know what I said, James.

James Lambert

It was something smart.

Leah Naomi Green

It sounds like something I'd say, sounds like something I believe, which is, you know, to say, I think we get in trouble when we think of ourselves as non-physical, right? And when we think of any of it as non-physical, like there's nowhere else that things take place, other than Earth, right? There's no, there's no thought, there's no feeling that isn't taking place in our bodies.

James Lambert

Can, can I ask you, Leah, to read one a part of one of your own poems? If that's all right.

Leah Naomi Green

You can ask.

James Lambert

Yeah, *The More Extravagant Feast*, which I've been reading, and is an excellent book. The poem C-section really struck me. And, and it's called C-section, but I want you to read just the first four stanzas, okay, which, which were beautiful, if you don't mind.

Leah Naomi Green

I don't have a copy of the book. But you do!

James Lambert

I'm handing you the book. And, and I and, and I want to kind of ask you a question about this.

Leah Naomi Green

Sure, yeah, great. C-section. This is the way we came to remember the world. We opened the wood stove in October and found the fire we'd laid in March, but not lit. The day we realized the day itself would keep us warm, an accidental kindness we paid ourselves, forgetting the world and finding it comprised like kindling of sunlight after 31 hours — those are the first four. Do you want me to go? That's the problem, my line breaks. They don't, they aren't clean.

James Lambert

No, no, but, but here's the image:

Leah Naomi Green

Yeah, tell me.

James Lambert

Well, you wrote it.

Leah Naomi Green

That doesn't mean I understand it!

James Lambert

The image of opening the stove and seeing something you set up months ago and again. And I want to remind the listeners of the title of the poem, C-section, right? Because you move on to describe what this is a metaphor for. And being delighted by the thing that was sitting there, was unused and was passive. You open it up, and it's there ready to be used. It's there ready to come alive, right? And then, and then you go on in the beautiful rest of the poem, which we won't have time to read, is kind of, what is it about C-section, you know, as a mother from your perspective, or just as a poet, that reminds us of the thing that is unable to call out, use me, but it needs to be opened and so and I was so moved by the concrete image getting at this kind of very large and very dramatic experience that people have, but being a quotidian experience to me, I thought, well, this is beautiful, and I want you to tell me why I find this so beautiful. As someone who wrote that poem, who saw that, or at least that image was in your head, or maybe you, you know, you encountered it. What happened there? How did that image stay with you, as an as a broader image for C-section — which we should read the rest of this whole poem, because it's so great. But I just want you to start with that image.

Leah Naomi Green

Yeah, well, I can't tell you why you find it beautiful, and I don't even know. I mean, sure we can call it beauty when I think about what it meant. But I think, I think it's I think those of us who love poetry understand the world in metaphor, right, that we will see or smell or feel like we'll use our senses, right, and have an experience and feel that that experience is the name for another, more abstract experience, right? That is what poetry does best. Is it? It helps us understand the abstract human experience through the concrete world.

James Lambert

The Abstract being, the idea of giving birth to another human in this kind of, let's say, rather slightly unconventional way, but also being the quotidian gift of something put or planted there and being opened to the world. You know, I'm just it was very rich for me. I'm trying to describe that to you. I'm trying to compliment you.

Leah Naomi Green

Yeah, Thank you.

James Lambert

Well done. Excellent opening image, yeah, thank you. And I can't recommend enough people to go and read the poems in The More Extravagant Feast.

Leah Naomi Green

Well, and I will say that that poem in the book follows directly a poem in which we are cutting open a deer. And so I think that's that's an important thing that's happening there, okay, as well, is that I feel pretty dedicated to not, if I'm going to personify the world, which is something that nature poets have always done, right? And I also want to sort of world-ify the

person, if that makes sense. So we, we, we inter are like we're interconnected. And I have no problem personifying a deer, as long as I know it's me. I'm a human. I'm doing that. It's not actually true about the deer, right? And I likewise, I want to sort of deer-ify the human.

James Lambert

Yeah, and I think it's part of that defamiliarization process that we talked about. I actually have a couple of questions to end, and I want you to make some recommendations for us. Contemporary poetry is hard. It's, it's often thought of as esoteric, unrelated. It's, it's just we are. It's not our lingua franca the way that poetry may have been our lingua franca, and in, you know, humankind's past, so to speak. Recommend some things to us. Recommend some poets or poems, or even writers that are getting at a truth or at an idea that you find particularly appealing and universal.

Leah Naomi Green

I have my go-to recommendations. I think if I'm thinking specifically about making poetry accessible, which is such a beautiful thing to do, right, then the first poets I would recommend are Ross Gay, Ada Limon, Andrea Gibson, who's having a real moment. Andrea Gibson who died last summer from cancer, and wrote a lot about that process. And Andrea Gibson said anyone who thinks poetry is frivolous has never had to tell someone something unspeakably hard beautifully, right, isn't it?

James Lambert

Oh that's perfect. Can you read it again? I want to think about it.

Leah Naomi Green

So quote from Andrew Andrea Gibson, who was the poet laureate of Colorado before she died of cancer, said "Anyone who thinks poetry is frivolous has never had to tell someone something unspeakably hard, beautifully." And I love this, because I think this is what poetry has to be doing right now. I think especially as an eco-poet, we have some hard things to say, and they have to be said beautifully, in part because nobody listened when, when we did the finger wagging approach, right? And there has to be beauty in it. There has to be joy, there has to be delight, there has to be community.

James Lambert

There's this. There's a kind of generosity in poetry that I don't think people give it credit for that, but there is a generosity in poetry that I think finger wagging does not have. Polemics does not polemics being kind of angry, you know, finger pointing, poetry has a reader relationship that I think we need to be more open to, and it embraces a little bit more. Is that fair to say?

Leah Naomi Green

Oh, absolutely. And we have to say the hard things. That's also our job. We have to say them beautifully.

James Lambert

Okay, I need to remember that I'm, you know, what? In the show notes, we're going to put all of these poems that we've talked about, and we're going to give some recommendations as well. Leah, I told you my favorite poem is called Prayer. I recommend everyone read it by George Herbert, you gave me a syllabus before we had this podcast.

Leah Naomi Green

Sorry about that.

James Lambert

I've had the experience of being at least one of your classes. I read every poem, and I was not familiar with any of them, actually. Some of the poets on in that list, there was also a poem called Prayer. I wish we could just talk about the idea of prayer.

Leah Naomi Green

Every, every poem should be called Prayer.

James Lambert

Every poem should be called Prayer. This, this idea of articulation of abstract things in and connection to another, whether it's a reader or it's an abstract spiritual God or or it's nature or whatever else this idea. So will you? Will you take us through that very short poem, yes, called Prayer, and tell us who wrote it and what it's about?

Leah Naomi Green

Yeah. So this is a poem by Galway Kinnell, who was an amazing poet. This is my favorite of his poems, in part because it is so short. This is a three-line poem, and I tell my students who often ask, like, you know, when I when I tell them that they have a page of poetry due for whatever reason, they ask whether it has to fill out the page or not. And I tell them, the fewer words you have, the harder it gets right, like they think they're getting away with something, and they quickly learn that they're not. And and so I'm just in awe of this poem and the amount of work that each word is doing, especially because he uses the word is three times in a row, which is, in and of itself, incredible, okay, but you can listen for that. Prayer by Galway Kinnell: Whatever happens, whatever what is, is, is what I want, only that, but that. And James, I can't think of a better definition of beauty. I mean, that's my definition.

James Lambert

I'm gonna ask you to read it again. It's short enough that we can. Definition of beauty, you said, is there anything else you want to tell us as we're thinking about your second reading of this?

Leah Naomi Green

Well, I mean, he names. What for me is the whole pursuit is that whether I'm looking at a rose garden or a bug on the wall, which is a scene in that George Saunders short story that we both love, that we've talked about, called Jon, but whether I'm looking at a rose garden or a bug on the wall, to really be there for it, to really be there for what is that's that's the pursuit. That's what I think poetry can help with. Is that removing the dust of custom is that attention is the

polishing of our attention, the practice of attention, so that we're really there for it, whatever it is, because we can pay for all the roses in the world, and if we're not there for them, they're not going to make us happy. But that bug on the wall, man, if we're really there for it or the rose, I'm not, roses are amazing.

James Lambert

Roses and bugs equally amazing.

Leah Naomi Green

Equally amazing. And Walt Whitman knew that too, right? And he, Walt Whitman also wasn't writing. And if you'll forgive me, this quick diversion, like in, in Song of Myself when he has, when Walt Whitman has his epiphanic moment, right? And this is something else.

James Lambert

What is that? What's an epiphanic moment?

Leah Naomi Green

Of or pertaining to epiphany. So, yeah so he.

James Lambert

Okay his sudden realization is, suddenly, yeah.

Leah Naomi Green

When all of a sudden he, when he goes outside, when he leaves the room, and I have my students do this too, right. We're in the classroom. We're reading Walt Whitman and he and he says, he basically says, like, we can't just learn. We can't we cannot feed on the specters in books, right? He says, stop with me this day and night, and you shall know the origin of all poems, by which he means, come outside and stop and pay attention, right? Stop, stop reading your books. Stop only listening to dead people and what they wrote. And he wrote this knowing very well that he would be one of those dead people and that we'd be reading his books, right? He says, stop this day and night with me and you, and you shall know the origin of all poems, right? So when we read that in my classroom, we cannot stay inside. We have to go outside at that moment, and doesn't even in the snow, right? So you have, you can't stay inside after you read that. And so we go outside and and we read where he goes from there, which is he has this sort of Epiphany, right, where he realizes what he says. And because I knew we'd come back to love, right? That's where you started this conversation. He says, A keelson of the creation is love. And he's talking, of course, about keelson is, it's not, it's it's attached to the keel of a boat. It's the element of a boat that keeps it from tipping over, that keeps it on course. And he says, This is what love is. It's the it's the keelson of creation. It's that thing about creation that keeps us on track, keeps us from tipping over, gives us direction. So he has this epiphanic moment, right? He's in, he's in that realization. And then the next line, he says, A keelson of the creation is love. And then he goes on, and he says, and limitless are the leaves stiff or drooping in the fields? And he goes on, he's talking about the this, the the mossy scabs of the worm fence and the pokeweed and the elder and the mullein, all of which are like weeds,

right? And he doesn't say rainbows and roses like he doesn't say the things we expect to be beautiful. He says, Oh my gosh, if you look at anything, really, it's beautiful.

James Lambert

That's the Whitman. This is and again, I would say, as part of your own syllabus at home, Leaves of Grass. It's like the American statement of poetry. Am I? Is it fair to say that?

Leah Naomi Green

I mean, I think it goes Yes, it is the most American,

James Lambert

Deeper and broader?

Leah Naomi Green

It's a deep statement of poetry.

James Lambert

It's the statement of poetry in English and what it means to be human.

Leah Naomi Green

Yeah. So I think that's what Galway Kinnell is talking about, right?

James Lambert

Let's hear it again.

Leah Naomi Green

Yeah. So again, he writes, this is Galway Kinnell's Prayer. He says, whatever happens, whatever what is is, is what I want. Only that, but that. So this is Galway Kinnell saying, maybe it's a rose, maybe it's a bug on the wall, whatever it is, that's what I want.

James Lambert

Well, Leah, that's a perfect place to end our podcast. Thank you so much for being with us.

Leah Naomi Green

Thank you, James. What a delight.

James Lambert

Maybe we can meet, you know, every week and just offline, or maybe I should just attend your classes.

Leah Naomi Green

Thank you. I should attend yours.

James Lambert

Thank you everybody for listening. Special thanks goes to Kelsey Goodwin, Jessica Luck and Laura Lemon for helping me think through each episode and giving me ways to articulate that are less barbaric and less garish than is my nature. Eric Owsley for helping to produce the podcast and for thinking so clearly about goals and outcomes, and of course, Jim Goodwin for filming, editing, shaping and executing every technical detail of these podcasts as always, thanks to Cleveland Candler for the music. We will be back soon exploring ideas of beauty with the brilliant folks here at Washington and Lee as we snag them for an after class chat. Keep up the honor, civility and integrity, and let's go forward, not unmindful of the world's beauty and indeed, the future. Thanks.