**Anthós (1990-1996)**

Volume 1 | Number 4

1995

**Introduction**

Lawrence Wheeler  
*Portland State University, wheelerl@pdx.edu*

--

Let us know how access to this document benefits you.

Follow this and additional works at: [http://pdxscholar.library.pdx.edu/anthos_archives](http://pdxscholar.library.pdx.edu/anthos_archives)

Part of the [Arts and Humanities Commons](http://pdxscholar.library.pdx.edu/anthos_archives)

---

**Recommended Citation**

Available at: [http://pdxscholar.library.pdx.edu/anthos_archives/vol1/iss4/1](http://pdxscholar.library.pdx.edu/anthos_archives/vol1/iss4/1)

This Article is brought to you for free and open access. It has been accepted for inclusion in Anthós (1990-1996) by an authorized administrator of PDXScholar. For more information, please contact pdxscholar@pdx.edu.
Introduction

In years previous, I have written at great length in the introductions of these volumes of Anthós, taking the opportunity to lay out in some detail the nature of the writing curriculum of the honors college. This year—through a happy fault of my own—the readers of this journal (and there are many) will be spared one of those lengthy introductions.

The fault is indeed mine, and it came about in this fashion. I have wanted for several years—in fact even before we began publishing this journal—to offer annually a selection of that year's baccalaureate theses. After all, the journal was established to demonstrate the competency and quality of the writing done in courses of the honors college; why not extend that aim one (reasonable) step further, and show the result of the years of student effort in our curriculum, the great culmination of thought represented by a student's final undergraduate paper. And so, this year, we began with the intent of publishing two undergraduate theses, those of David Johnson and Patrick Hamilton. They are fine pieces of work: Mr. Johnson's piece is the result of close and careful reading of important sources in the cultural history of the Weimar period, and tells the intriguing story of the radical journalist Kurt Tucholsky. Mr. Hamilton's thesis takes a neat deconstructive turn in his scrutiny of the rhetoric of inquiry, and the rhetorical systems, employed by the late B.F. Skinner, reading the tropological shifts and currents of Skinner's Verbal Behavior.

These two theses we had well in hand during the early stages of the planning of this year's volume. But as winter slowly yielded to spring, and I had more frequent conversations with Leshu Torchin about her plans for her investigation of
Euripides’ *Alkestis*, I became increasingly more excited at the possibility of including that effort in this year’s volume as well. We have done so; you may enjoy here her close and rigorous consideration of the play of liminalities in that troubling Euripidean drama. But in so doing we also began to push this volume to the upper limits of length yet reached by *Anthós* in any of its annual incarnations; hence the need for brevity in this introduction, and your release from a lengthy, speculative piece further developing the thematics of writing in the honors college’s curriculum.

I would be grievously negligent, however, to close without acknowledging three important presences in this work. First, Jason Lohr and Pamela Parrish, whose fine essays from the first-year course are fine examples of the kind of work our students do at all levels of the curriculum. Mr. Lohr’s investigation of the *Cratylus* is concise, shrewd work; short but compelling, with great power. Ms. Parrish’s investigation is both powerful and free, with the compelling rhythms of a sketch by a masterful and assured draughtsman. It is very gratifying to include both, and to think that they were written for courses I taught.

Finally, I owe here an immense—and probably unpayable—debt of gratitude to this year’s editor, Justin Collum. He has suffered through many adversities in almost every aspect of producing this year’s volume, and he has done so with grace and confidence. While we have conferred on many details of the production, I have also left him free to make many decisions on his own, and the character of the finished work is largely his. He has done a consummately professional job. I want also to acknowledge here the very sensitive treatment he brought to the recasting of the journal’s cover; through a series of errors, the original cover design for *Anthós* was lost, and he has had to gather together all the various parts
and recompose them. I think the new cover design is fully as handsome as the earlier.

My thanks to all, then, who have combined their efforts to make this volume possible.

Lawrence Wheeler

September 1995