
Phil Smith Symposium Response

THE ART OF LOVING IN THE CRAFT OF TEACHING¹

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Before I provide a response to Hewitt’s narrative, I feel it is important to briefly explain how I am acquainted with both the Phil Smith lecturer and the President of OVPES this year. I have known Randy only a little bit longer than I have known Jess, as he introduced me to her a few months after he and I first started working together when I was a master’s student. As mothers and fellow grad students at the time, Randy thought Jess and I could lean on one another for many forms of support, and it turned out that he could not have been more correct. These two people know me very well: they understand the innerworkings of my mind better than most, as well as my curiosities and my reasons for moving in this world. I can say with a great deal of comfort that they are solid philosophical companions of mine.

Several years ago, I was working on a chapter for a book that Jessica and Eric Sheffield were bringing together called *Dystopia and Education*.² That particular inquiry led me to engage in a participatory research project that took place inside a high school remedial reading class with some amazingly resilient students and their stellar teacher, Grace. Once I had finished writing that draft, I was of course eager to share my insights with my mentor at the time. As Randy and I sat together one cold but sunny February morning talking about my experience, he asked me, “What does it mean to say that Grace loves her students?” I remember being taken aback slightly by his question. My first thought was, “Well, isn’t it apparent? It seems so clear!” But then, as I settled into his question a bit more, I realized it was something that I knew through *feeling* and not necessarily something I was able to articulate with words. In effect, my recognition of this type of love involved some form of aesthetic perception. I turned this question over in my mind for a little while, but, shortly after Randy’s query, my master’s thesis, and eventually my doctoral courses and then my dissertation, stepped to the front of the line of my concerns. This lecture, however, brought to my attention the fact that I never really took up that line of inquiry through Grace. And so, I would like to take this opportunity

¹ Much of this paper owes to Becky L. Noël Smith and Randy Hewitt, *Love in Education and the Art in Living* (Charlotte, NC: Information Age Publishing, 2019). We are grateful to Information Age Publishing for permission to reuse the material in this way.

² Jessica Heybach and Eric Sheffield, eds. *Dystopia and Education: Insights into Theory, Praxis, and Policy in an Age of Utopia-gone Wrong* (Charlotte: Information Age Publishing, 2013).

as respondent to revisit Randy's old question to me by turning it back on him and his experience: What does it mean to say that Coach Sloan loved Randy? To explore this question, I root my analysis in Erich Fromm's theory of love. I then draw upon John Dewey's concept of habit and his definition of freedom (as it relates to educative aims) in order to trace out elements in Hewitt's narrative for what I call *love as freedom*.

Fromm begins his book, *The Art of Loving*, by critiquing what he viewed to be the salient problems of the modern-day conception of love. He calls into question those lovesick feelings that many of us may have encountered throughout our own experiences with human connection, as well as the ways that our society tends to associate love with the passions that are wrapped up in budding relationships and the miseries of heartbreak. Not only does he criticize this view of love for its inevitable failure to endure beyond the initial emotional intensities and attraction, he argues that this frame of thought is very much shaped and tainted by "the same pattern of exchange which governs the commodity and the labor market."³ To see his point in our current context, one need only consider the ways that individuals willingly put themselves 'on the market' after a breakup, how we create 'brands' and profiles on social media and dating platforms that 'advertise' our most 'valuable assets' to potential mates, or how a good match is commonly referred to as a 'total package.'⁴ Such language makes it apparent, I fear, that not much has improved since Fromm originally wrote this piece back in 1956 (of course, this should not be surprising given that capitalism is, unfortunately, alive and well). The belief continues to abound that we are commodities with exchange values, and, because this mentality assumes that our bodies and affections can supposedly be sold, owned, or traded, it is all too easy to take on habits expressing the belief that love can somehow be possessed and hence discarded whenever its use value has diminished. When such a conception of love is so deeply tied to consumptive modes of interaction, it is not merely confining; it is fundamentally exploitive. Because of this, Fromm's analysis of love is ultimately a critique of capitalism and the ways its problematic mode of value have congealed into our associations with self and other.

To combat this problematic way of thinking about what it means to love, Fromm provides readers with a stark contrast. Unlike sensations, or passions like jealousy and greed, or a market-based mentality, he explains, "love is an action, the practice of a human power, which can be practiced only in freedom."⁵ It is important to underscore his primary point here, as this will comprise the foundation for my analysis in this paper: for Fromm, love is action, power, and freedom. The first thing that each of these three components

³ Erich Fromm, *The Art of Loving* (New York: Harper and Row, 1956), 4.

⁴ Wendy Brown argues that this is merely the dissemination of neoliberal rationale into "all domains of life—even where money is not as issue." Wendy Brown, *Undoing the Demos: Neoliberalism's Stealth Revolution* (Brooklyn: Zone Books, 2015), 31.

⁵ Fromm, *The Art of Loving*, 20.

encourages us to see is that this incredibly intense mode of being is and must be kinetic. Existing as neither potential nor mere feeling, love's kinetic nature requires that it reach out toward something beyond itself. So, as it is with young tendrils that stretch outward in search of light, it is only through the act of branching out that we come to realize that *love as action* requires that we engage in the expression of our own precious energies.

I am sure many would likely agree with the assertion that we both generate and derive the energy necessary for *love as action* when we are connected to and sharing with fellow living beings. But, of course, simply surrounding ourselves with others does not necessarily relieve us of our feelings of isolation any more than someone's mere physical presence guarantees that we internalize a sense of affection. Instead, such a connection implies a genuine attentiveness as well as a recognition of the presence of need in both self and other, and Fromm presses the point that, in the case of love, this all-important exchange of energy occurs through the act of *giving*. Specifically, he says, love's potency is made evident in the ways in which we *give to others* the parts of ourselves that are most *alive*. Such a move involves the act of sharing those things that emanate from "the specifically human realm," those interests and habits that animate our bodies, that ignite us from within the depths of our core, and thereby allow us to radiate in beautiful and sometimes unexpected ways.⁶ The sources of such energies can include everything from our shared enthusiasm over ideas and particular content areas, to our most honest expressions and genuine concerns, to our varied approaches for how to go about making artful or poetic use of our time with one another in this life. It is through these most precious and often-intimate interactions—those moments when we give to others that which is most alive inside of us—that we are able to briefly connect and thereby create an arc for the shared exchange of human energies.⁷

When we engage in the practice of giving of our liveliest energy to others, we just begin to touch on *love as power*. This, Fromm says, "breaks through the walls which separate man from his fellow men, which unites him with others; love makes him overcome the sense of isolation and separateness" while still allowing "two beings [to] become one and yet remain two."⁸ In effect, Fromm's point is that love not only resides in connection and in giving, but, because it comes by way of interdependence, love should also result in freedom. I will return to Fromm's understanding of freedom shortly, but first it is necessary to make a distinction that he does not account for in his theory. Namely, I believe there is a significant difference between energy and power as

⁶ Fromm, 22.

⁷ Note that I do not view this as a *transferral* of human energy. Rather, it is shared, and it is mutual because of the fact that such an exchange requires the presence and participation of both individuals equally.

⁸ I intentionally stick with Fromm's gendered language here because I am drawing these parallels specifically to Randy and Coach Sloan. Fromm, *The Art of Loving*, 19.

they function in the case of love, but it must be noted that I am speaking of power metaphorically here in terms of physics and not necessarily in the sociological or institutional sense.

Energy, said simply, is the ability to do work, whereas power is the ability to do work over time. It is the difference in the latter that is most important. That is, the momentary exchanges I described above constitute the active component of love as it rises out of shared expressions of energy. Such occurrences are indeed touching and sometimes disarming if not awe-inspiring, but these exchanges also tend to be instantaneous and short-lived, much like the moment when a flashpoint gives way to combustion. In contrast to these fleeting experiences, it is through a cultivated commitment to ideas, practices, shared habits, a craft, and to individuals even, where it becomes possible to see how these particular sparks of energy can be converted into *love as power* (or, the ability to do work over time). I believe it is in this capacity—that is, willingly giving of one’s life force to others *over time*—Fromm meant love “is a decision, it is a judgment, it is a promise.”⁹ Energy, in the form of *love as action*, can be found everywhere and in varying degrees throughout the interplay of human beings. Often resembling acts of kindness,¹⁰ it can be seen in the way one interacts with someone who is homeless, the way she intervenes when she sees a person whose car is broken down on the side of the road, or the ways in which he addresses the people he encounters on the subway. But *love as power* is different; it sustains because it is channeled by way of our commitment to some good that is both for *and beyond* ourselves. For Fromm, the measure of that good is the extent to which the giving of ourselves “enriches the other person,” thereby enhancing “the other’s sense of aliveness by enhancing [one’s] own sense of aliveness.” Thus, that which we help bring to life in another person is reflected back to us in some capacity such that “love is a power which produces love.”¹¹ At this level, the energy we exchange becomes part of a feedback loop; it is mutually beneficial because, as Fromm asserts, it is something that we do with and for ourselves and others. Moreover, because *love as power* is both action (it is kinetic) and commitment-oriented (it

⁹ Fromm, 51.

¹⁰ Gestures of kindness do not necessarily equate to *love as power* in the form of commitment. This is a basis of critique, for instance, against charitable acts that do not strive to change the social structures that perpetuate oppression. *Love as action* is certainly a component of *love as power*—or what Dewey might consider a manifestation of “character”—but only when it is embodied philosophically as part of a daily practice and then sustained toward some good. In the schools, for instance, this is evidenced when the liberatory philosophies of education we espouse are actually embodied in our teaching practices. Dewey, for example, says character is the “continued operation of all habits in every act.” John Dewey, *Human Nature and Conduct* (1922; repr. Mineola: Dover, 2002), 38.

¹¹ Fromm, *The Art of Loving*, 23.

extends over time), it seems fair to say that it constitutes a habit in the Deweyan sense that can and should be cultivated.¹²

But if Fromm's framework for the art of loving constitutes a habit, then toward what end should it be aimed? This question is answered by Fromm's third component, which is freedom. "Genuine love," he says, "is an expression of productiveness and implies" four qualities: "care, respect, responsibility, and knowledge."¹³ Now, Fromm's work focuses on each of these attributes separately, and I encourage folks to read his explication. For this paper, however, I choose to draw specific attention to his understanding of respect because of its integral connection to freedom. For Fromm, respect is built on a desire for "the loved person to grow and unfold for his own sake, and in his own ways." Because the loving individual aims to see and value others for who they are and not who one wants them to be, such a disposition is founded upon "the absence of exploitation"¹⁴ and is therefore incompatible with capital-driven notions of affection. As such, respect implies that the full expression of one's love is embodied in "an active striving for the growth and happiness of the loved person, rooted in one's own capacity to love."¹⁵ This means that *love as freedom* is the willingness to dedicate the liveliest energies of oneself toward the good of others so that they may flourish. Such an end, of course, strongly resonates with the moral and educative aims argued for by John Dewey¹⁶ and critical pedagogues alike. This inevitably brings us back around to action, power, and freedom and what these imply for the student-teacher relationship and the craft of teaching.

As luck would have it, physical education served as a redemptive gateway for Randy. He had developed a sense of admiration for Coach Sloan throughout middle school. This appreciation then fed his studies in his high

¹² Consistent with Fromm's argument that the act of loving is an art, Dewey reminds us also that "habits are arts." He points out that "All virtues and vices are habits" and, as such, dispositions like "Honesty, chastity, malice, peevishness, courage, triviality, industry, irresponsibility" and love, it seems, "are working adaptations of personal capacities with environing forces." Dewey, *Human Nature and Conduct*, 15–16.

¹³ Fromm, *The Art of Loving*, 54.

¹⁴ Fromm, 26.

¹⁵ Fromm, 54.

¹⁶ John Dewey, "Outline of a Critical Theory of Ethics," in *John Dewey: The Early Works, 1882–1898* 3, ed. Jo Ann Boydston (1891; repr. Carbondale: Southern Illinois University Press, 1969), 343. "Actual freedom lies in the realization of that end which actually satisfies. An end may be freely adopted and yet its actual working-out may result not in freedom, but slavery . . . Only that end which executed really effects greater energy and comprehensiveness of character makes for actual freedom." See also John Dewey, *Ethics* in *John Dewey: The Later Works, 1925–1932* 7, ed. Jo Ann Boydston (1932; repr. Carbondale: Southern Illinois University Press, 1989), 285–309; John Dewey, *Experience and Education* (1938; repr. New York: Touchstone, 1997). See Fromm: "Love is not primarily a relationship to a specific person; it is an attitude, an orientation of character which determines the relatedness of a person to the world as a whole . . . love is . . . a power of the soul." Fromm, *The Art of Loving*, 42.

school Earth Science class, and it would continue to build and play out through their interactions around the wrestling mat and in the locker room. While it could probably be said that Coach Sloan engaged in *love as action* in P.E. and Earth Science—reaching out to students and giving of his own energies as a means to foster connection and growth—it does seem apparent that wrestling was different for him. Not only did the expression of energy through this particular activity light him up, but, from Hewitt’s narrative, it is evident also that wrestling was about far more than just the act of cultivating sport and the habits and values of athleticism. That is, Sloan’s interest seemed equally consumed with a commitment to teaching young folks how to utilize their strengths to their advantage and how growth—which was just as much physical as it was intellectual for him—demanded a commitment to excellence and discipline¹⁷ of mind.¹⁸

Recall that this commitment to reaching out to, connecting with, and giving our best to others is what sets up the potential for *love as power*. But in order for it to be actualized, a teacher’s sustained energies have to not only enrich the student; the exchange between the two people must be mutual, thereby generating more love. Thus, according to Fromm’s ideals of action, power, and freedom, the loving teacher cannot merely aim toward the replication and the reproduction of oneself in the student. Instead, the teacher’s task is to foster the qualities, the strengths, and the uniqueness of the student (i.e. the goods inherent *to* that student) through his commitment to their interactions and their shared sets of interests (i.e. wrestling, science, etc.). For Coach, enrichment meant first homing in on Randy’s existing strengths, among which were an eagerness to please, good balance and timing, and a shrewd sense of physio-spatial awareness. At the same time, though, because Coach aimed to help his student flourish, he also turned his attention toward spaces for improvement. These included conditioning Randy’s body and developing his understanding for the physics of the sport such that the young wrestler could soon learn to make use of the most advantageous strategies for his stature.

¹⁷ A Deweyan conception of discipline is framed the following way: “Discipline of mind is . . . a result rather than a cause . . . Discipline represents original native endowment turned, through gradual exercise, into effective power . . . control of method in a given subject has been attained so that the mind is able to manage itself independently without external tutelage. . . . When discipline is conceived in intellectual terms (as the habitual power of effective mental attack), it is identified as freedom in its true sense. For freedom of mind means mental power capable of independent exercise, emancipated from the leading strings of others, not mere unhindered external operation.” John Dewey, *How We Think* (1910; repr. Washington, D.C.: Dover, 1997), 63–64.

¹⁸ For Dewey, “‘mind’ denotes every mode and variety of interest in, and concern for, things: practical, intellectual, and emotional . . . mind forms the background upon which every new contact with surroundings is projected . . . there is assimilation and recognition of both background and of what is taken in and digested” so that there is constant change. Dewey, *Art as Experience*, 274–275. The values of Randy’s dad provided the background upon which Coach Sloan was able to reach the young wrestler.

Just as the teacher commits to the student and his growth through the dedication of his time and energy, *love as power* means that the student also reciprocate his own commitment to the teacher in the form of trust. Often, this means that the student embrace feelings of vulnerability as he allows himself to be both guided and pushed by the expertise of his mentor. This entails an openness to risk on the part of the student as well as a willingness to dedicate his own energies and time to practice. What might be most challenging, however, is that this dynamic requires that the student not only come to trust elements in the vision of the teacher, but that he be willing to trust in his own capacity to enact that which the teacher sees *in* him. As such, much of the vulnerability of the learner is founded on the need to develop confidence in both self *and* other. When a good balance is struck in this type of relationship, though, the precariousness felt by the student can be buoyed by the loving teacher's commitment. A good example of this rests in the words of Randy who, in the midst of frustration and emotional upheaval over his slow progress, finally expresses his love for the man who had clearly committed to helping him uncover a sense of faith in his own abilities. Importantly, trusting Coach meant that Randy also had to trust himself, and, in that moment in the narrative when Randy felt ready to risk this type of interdependence,¹⁹ love became simultaneously reciprocal and productive. This culmination is evidenced through his expressed trust and affection for his mentor and in his newfound commitment to embodying the habits of an athlete.

The resolution occurring in this part of the narrative constitutes a coordination of energies between the teacher and the student, though bear in mind the attainment of reciprocity was not easy for either Coach Sloan or Randy. A heightened state of emotions, impatience, deception, and a lack of clarity were just a few of the syncopating dynamics at play in the growing tension between these two people. The reciprocal component of *love as power* was attained, however, through the readiness of both individuals to learn from one another. For the teacher specifically, this means diligently watching and then adjusting to the actions and needs of the one with whom he works. Engaging in this type of attentiveness with another can make the process of teaching and learning feel a bit like a dance, or the art of wrestling in this case.²⁰ But, to be clear, this is not to say the type of student-teacher interaction

¹⁹ Fromm, *The Art of Loving*, 24. In order for one to engage the art of loving, the individual has to develop a “faith in his own human powers, [and] courage to rely on his powers in the attainment of his goals. To the degree that these qualities are lacking, he is afraid of giving himself—hence of loving.”

²⁰ I use the term ‘art’ here to distinguish this conception from strictly competitive assumptions about the sport. In our personal communications, Hewitt has described the art of wrestling as the attainment of a Zen-like state: “Wrestlers learn to rest while in motion, learn to steal a few breaths here and there, to go limp while seemingly taut.” Though Hewitt does not provide specific pedagogical details of the one-on-one practices between the young wrestler and his coach, one might imagine how Coach Sloan used these sessions to teach Randy how to read and use his own body in relation to that of

I am describing is or ever should be about domination. Instead, to borrow from Hewitt, this form of interplay is about “reading the energy flow” of another human being such that you can come to play off one another and respond based on the momentum, reaction, compression, and resistance of your partner.²¹ This approach to teaching and learning is no doubt exhausting, requiring us to sometimes embody an almost Zen-like presence as we remain watchful for the nuances and seemingly minor details that might suggest the next instructive move to be tried. But, putting forth this type of energy can be equally invigorating, especially as “the depth of the relationship, and the aliveness and strength in each person” begins to reveal the growth from such labors.²²

The type of education Coach Sloan provided was not of the critical type that is commonly advocated for by many in educational studies. But, just because he did not explicitly help Randy interrogate structures of power does not mean his teachings failed to meet liberatory ends or the aim of *love as freedom*. To see this, though, it is important to examine how the teacher’s love not only opened the student up toward greater growth, but how it allowed him to flourish for his own sake. Fromm does not specifically speak about educative aims in his conception of love. So, to flesh out the meaning of freedom here as it relates to teaching and learning, I turn toward the insights of Dewey, who said the following:

As far as a person becomes a different self or character, he develops different desires and choices. Freedom . . . develops when one is aware of this possibility and takes an interest in converting it into reality . . . In the degree in which we become aware of possibilities of development and actively concerned to keep the avenues of growth open, in the degree in which we fight against induration and fixity, and thereby realize the possibilities of recreation of our selves, we are actually free.²³

Clearly, there are countless ways that Coach Sloan enriched Randy’s life, and I have already discussed the fact that he helped his student uncover a sense of faith in himself. Such a lesson, though, could not have been possible had Sloan not also encouraged Randy to trust in the idea that growth would indeed come as he embodied the habits of discipline and commitment to excellence. This combination of faith and habit would soon become intertwined and self-reinforcing for Randy. It then would enable him to test Coach’s assertion (and his own developing hunch) that the habits of athleticism could not only transfer into other realms, but that it would empower him

another. In this respect, wrestling was their medium, and the overall aim of the act was teaching and learning, not domination.

²¹ See Hewitt’s address, 9.

²² Fromm, *The Art of Loving*, 93.

²³ Dewey, *Ethics*, 306.

academically, thereby opening him up to intellectual growth and greater opportunity (recall Coach's claim that wrestling could take him to college). His intellectual growth in literature and writing was simultaneously bolstered by the communal support he received from Cheetah, fellow teammates, and his friends from Sunnyside. In other words, through these intellectual and social avenues, Randy would continue to explore the salient themes of his own experience, allowing his understanding of the issues of classism and racism to grow into an intent focus on what Hewitt has since come to see as "the eloquence of life, of the human struggles to love despite the brutal."²⁴ Finally, there is what I believe may be the most beautiful outcome of this narrative, which is the unintended consequence. That is, through the interactions between Randy, his coach, and his peers, he was eventually able to make sense of his dad's rage over injustice, thereby quelling the intense disequilibrium he felt from the unfinished lessons of his father. Though one never heals from such a loss, it could be said that in deliberately striving to cultivate faith and habit in his students, Coach Sloan was an integral part of the community that inadvertently helped this young man attain some element of resolution through understanding.

At the very least, it could be said that Sloan's pedagogy applied a vital stopgap measure to the life of a young man who was well on his way to internalizing the deficiencies and oppressive forms of knowledge that are often instilled into the psyches of working class people, just as they had been for generations of men in Randy's family. But, in supporting the physical, social, intellectual, and emotional growth of his student, Coach Sloan also helped Randy develop an understanding of power through self-realization. Self-realization, Hewitt explains elsewhere, is the development of "an individual's conscious ability to carry out shared practices such that he comes to modify himself through his environment toward increased understanding, refinement, and responsiveness."²⁵ In other words, this is the lesson of learning to facilitate one's *own* growth for the sake of betterment. It is sustainable learning at its best, and I would argue further that understanding power through self-realization might be one of the primary steps toward the awakening of one's critical consciousness. After all, does someone contest or even come to question power when they have little to no faith in themselves?

Teachers often see in us those things that we may want, but often lack the courage, to see in ourselves. To say that a teacher loves his or her students, then, means that they embody the habits necessary to create that shared vision, giving of their liveliest energies such that they may help those around them to flourish. According to the standards laid out by Fromm and Dewey, each of these manifestations in Randy provides some measure by which to see how one teacher's love can result in enrichment, growth for the student's own sake, and,

²⁴ Hewitt, personal communication.

²⁵ Randy Hewitt, *Dewey and Power: Renewing the Democratic Faith* (Rotterdam: Sense Publishers, 2007), 41.

hence, increasing physical and intellectual freedom. By engaging thoughtfully and committing themselves to fostering the good of others, there can be little question that people like Coach Sloan, or Grace from my own study, are indeed artisans who alleviate suffering through the practice of their craft.

After reading Hewitt's narrative, though, I came to suspect that there might be one final test of Sloan's propensity to uphold the ideal of *love as freedom*. Remember that Randy chose to push away from wrestling at what seemed to be his pinnacle. This caused me to wonder how a coach might respond to such a shift after dedicating four years of his time and energy to a young champ. If Sloan had put his own interests above Randy's, it would be easy for him to respond with hurt, disappointment, or even anger. Hewitt explained to me recently, however, that this was not the case at all. Demonstrating his genuine adherence to the belief that students should be encouraged to unfold for who they are and not who we want them to be, Hewitt affirmed that Coach Sloan's response was supportive, telling Randy enthusiastically, "You gotta' do what's important to you!" This response, needless to say, clearly meets the Frommean definition of love by way of action, power, and freedom.

Though I was relieved to hear that Coach Sloan offered his support to Randy as he was setting out to define his own path, I was quickly reminded of a particularly complicated and bittersweet aspect about the art of loving in the craft of teaching. It was a feeling that reminded me of a modified version of the phrase commonly uttered by people when they reminisce about a lost love. It is usually something along the lines of, 'he or she is the one who got away.' The ideal of *love as freedom* means that we have to do more than just willingly let go for the sake of our students' growth. That is, if we as teachers are truly doing our jobs well, then this often means that we are actively walking our students *out* of our lives. For those who have raised children, notice that this is quite different than parenting even, where we tend to raise them with the intent that after they leave us, they will still come back to us intermittently (or, at least, we *hope* they will). But, with our students, especially those in the public schools whose lives are frequently hogtied by issues related to classism, racism, sexism, ableism, linguicism, etc., our task is to teach them so that they can *get away*—so they can escape, survive, and push onward beyond the place and the institution where our connection with them emerged. And, with that, it seems that we have to admit to ourselves, in at least some capacity, that there is no obligation for them to return to us, ever. It is for this reason that it is so endearing, so precious and touching, when they do come back to revisit us, whether it be in person or in narrative form as Hewitt has done here. In getting away, our students make use of and build off the faith we strive to instill in them. They carry forward the deep emotional-social connections we made with them, as well as modified traces of the habits, dispositions, and ideas that have, in many cases, also served *us* in our own attempts to survive the precariousness and brutalities of this existence. This is not only how we as teachers express

love as freedom to our students; it is how we humans, through our particular relations, can help alleviate suffering in both self and other. In some respect, it seems, the hope inherent to our work—that is, the possibility for evolution and for the regeneration of good through human interaction—is often spun from the stories of the ones who *get* away. Hewitt’s narrative is a reminder of the deeply meaningful, and often unforeseen, impact that we can have on those around us.
