

Letters

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Sacred Ecology: Landscape Transformations for Ritual Practice

An Interview with John W. Janusek, Tracy G. Miller, and Betsey A. Robinson, Co-directors

The 2011/2012 Faculty Fellows Program at the Warren Center, “Sacred Ecology: Landscape Transformations for Ritual Practice,” is co-directed by John W. Janusek, associate professor of anthropology, Tracy G. Miller, associate professor of history of art and associate professor of Asian studies, and Betsey A. Robinson, associate professor of history of art and associate professor of classical studies. The year-long interdisciplinary seminar will explore the manifold experiences of complex ritual sites around the world and across all periods of history. Sacred ecology refers to the human experience of divinity in relation to the natural environment, real or represented. Landscape is construed not simply as scenery, but as a cultural complex in which the natural world and human practice, conceptual and material, are dynamically linked and constantly interacting. This year’s program draws scholars from a variety of disciplines, including anthropology, classical studies, history of art, Asian studies, history, Latin American studies, and English.

LETTERS: How did this Fellows Program come together?

MILLER: For the past eight years, John Janusek and I have been talking about where and how our work overlaps. I have been thinking about the potential of working with students on sacred sites in Asia, China specifically, and about how that would impact my research. John has been bringing students to do fieldwork with him in Bolivia for years. Together, they have been looking at sacred places and sacred landscapes. His approach is methodologically different from mine because he comes from an anthropological background, but he deals with the same kinds of issues that I do. How do people interact with landscape? How does it inspire



John W. Janusek, Betsey A. Robinson, and Tracy G. Miller

them to create buildings? How do they integrate building structures into the landscape? How do they modify landscape for their own desires and interests in interacting with the divinities that reside at that site? From these discussions we thought it would be productive to bring together colleagues with a shared interest in this topic and to look at it through varied methodological approaches.

JANUSEK: Tracy and I both work with sites and subjects that deal with the distant past—Tracy through the lens of art history and myself through anthropological archaeology—so we’ve already begun to look at the resonance of this topic. We hope that bringing together scholars from different disciplines will help us to develop new perspectives on this topic.

ROBINSON: And then I came along! I joined the faculty at Vanderbilt in 2008. I am an art historian who specializes in archaeology and

architectural history, but I have research interests in landscape studies and cultural geography. Because of our shared background in art history at the University of Pennsylvania, I have known Tracy for awhile, and was also already aware

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of John's work before I arrived on campus. At Vanderbilt, I was looking for ways of engaging with others working on architecture and landscape, so I was thrilled when conversations with Tracy and John sprouted up around issues like sanctuary development and religious experience in natural and manmade settings.

JANUSEK: We thought that bringing together a group of scholars from additional disciplines would help us to develop new perspectives, so we decided to submit a proposal to co-direct a fellows program on this theme.

LETTERS: How do you understand the terms "sacred ecology" and "ritual practice?"

ROBINSON: We came up with the term "sacred ecology" together to capture the intersection of our interests as they emerged over a year or more. It owes something to recent reading I was doing in political ecology, which tends toward economic and political studies of landscape and natural conditions. "Ecology" implies a kind of multivariate system in which the environment is a significant force in shaping human institutions and experiences, and we wanted to bring the sacred into that.

JANUSEK: As for "ritual practice," I had been working with what I was calling "religious ecology," or "animistic ecology." In South America, where I conduct my research, I have found that many of the earliest proto-urban or pre-urban centers make distinct relations to landscape as ritual, ceremonial centers. So I started tossing around the term "religious ecology," which is aligned with the notion of political ecology that Betsy just mentioned. With regard to the sacred, we are trying to think of it as the product of recurring ritual practices. Often you will have sites that are considered sacred places of pilgrimage. The reoccurrence of ritual activities over time is what renders such sites sacred. By "landscape," we of course mean the earth, but also the sky and the cosmos more generally. Because many of the societies we study are from the distant past, before clocks were devised, I think some of our discussions will attend to celestial bodies, celestial cycles, and the construction of past calendars.

MILLER: The transformation of the landscape actually works to help people identify where these sacred places are located. Rituals and ceremonies require certain configurations of the environment, so it is often changed in order to accommodate the human interaction needed to facilitate ceremonies. This transformation demarcates the site as a place to encounter sacred beings. The human marking of the landscape helps to make the sacred quality of the place identifiable for generations to come. Part of what we are dealing with is related to hermeneutics—the interpretation and reinterpretation of place as it is modified through human interaction over time. The reuse or transformation side of the equation is something that we thought would benefit from exploration through the eyes of a diverse group of scholars.

LETTERS: Could you discuss some examples within your own work, and the work of the other Warren Center Fellows, of sacred ecology and ritual practice?

JANUSEK: The urban facet of sacred ecology is one of my key interests. I am interested in how urban centers emerge, and how they are related to sacred ecologies and ritual practices. For example, when we think about urbanism, the first thing that comes to mind is the cities we inhabit, and we have very particular perspectives about this because of our own experiences in the cities where we grew up, the cities we have visited, the cities we now navigate. These perspectives emphasize certain types of relationships or movements, such as the flow of traffic or the movement of commodities into and out of the city. Yet many cities, and most past cities, emphasize other types of relationships and movements. This is especially prominent in the work of this year's William S. Vaughn Visiting Fellow, Leo Coleman. Leo focuses on contemporary urban contexts with regard to religious spaces and ritual practices which remain fundamental to contemporary constructions of identity and relationships within these spaces of dynamic movement.

William Fowler and I both study urban origins in the Americas, focusing on cities like Teotihuacan in Mexico, the Inca capitol of Cuzco in Peru, and, in particular, Ciudad Vieja in San Salvador and Tiwanaku in Bolivia. All of

these locations reflect the beliefs and attitudes toward landscape and sacred practices of the societies who built them. Buildings were constructed with overt references to landscape and celestial cycles. For example, a temple may have been constructed to resemble a mountain, or it may have been oriented to create a visual path with its peak and certain celestial bodies. These cities were also built out of earth and stone, so their very material foundations embody the sacred nature of landscape.

A Fellow who works on a similar topic is Jane Landers who lends a circum-Atlantic perspective to sacred ecology. She works with Maroon societies in the Caribbean and northern parts of South America where African communities were settled. In these regions, specific notions of the sacred were brought from Africa and mapped onto the natural landscapes that these migrant communities settled. For example, one community held a particular type of African tree to be sacred, and when they arrived in Colombia, they assigned that sacred role to a similar-looking tree. This translation of the sacred from one continent to another offers an intriguing perspective on the continuity of ritual practice as it translates across diverse landscapes.

A couple of the Fellows will focus on music as part of their research. This is perfect, because Nashville is considered a sacred place for so many people. Music is fundamental in defining identity; just think of the diverse movements and communities that have aligned themselves with music, like punk rockers, hipsters, beatniks, etc. Music is ritual practice, whether live performance or recording an album.

LETTERS: So would you consider a sacred place in Nashville to be something like Tootsie's Orchid Lounge?

JANUSEK: Absolutely. Tootsie's, or the Ryman Auditorium, would both be considered sacred places in this context. Both are full of references to the past with things like signed pictures on the walls of well-known musicians who embody the spirit of country music, and that is really important to those who come to these places looking for that connection. Outside of the Nashville example, music has been a part of ritual practice for many people throughout the world. It is certainly ubiquitous where I work in the Americas.

MILLER: The three of us have talked a lot about the total sensory experience of ritual, not just landscape or architecture, but sound and scent as well. These senses, sound and

scent, are extremely difficult to reconstruct, as are elements like dance and performance. The performative aspect of ritual is something that we would like to be able to incorporate into our own understanding of the way these sacred spaces were used. Where I work in China, there is an increasing theatricality associated with temple sites over time, and it is really interesting for me to see how the placement of the theater has changed over time. For the most part, the change has gone from open spaces for ritual performance to specific buildings that are actually used for particular theatrical performances. Those buildings remind me, as a scholar, of the richness of the experience that is absent now, particularly from temples in modern China where most of the ritual practice has been eradicated. These practices are slowly being reconstructed, but they are being reconstructed from textual sources, which is an intriguing situation.

ROBINSON: I am looking at two places in my current project, both in central Greece: The Valley of the Muses, a sanctuary that is owned and operated by the Thespians in honor of those female deities who inspire poets and musicians, and Delphi, a seat of Apollo, the god of music and creativity. These two sites are, by their very essence, musical, and musical competitions were central to their religious rites. What fascinates me about these two mountain sanctuaries, though, are the resonances between the natural settings, ritual practices, and monumental development.

However, one of this year's Fellows, Bronwen Wickkiser, is working with music and ritual in a more concrete way. She is studying a new kind of building that appeared in certain

Greek sanctuaries in the 4th century B.C. She and her collaborators believe that the form of these elegant circular monuments, or "tholoi," are related to the performance of hymns within the religious rituals of the sites. We also have Helena Simonett whose interests revolve around acoustemology and other forms of highly studied scholarship in musicology, and the ways that music is used for understanding the world. I am particularly interested in her ethnographic studies of native Mexicans and their connections to the past through festivals and mountain retreats. Her steps from sound and music to visualization and mental images are related to ritual practice.

MILLER: Helena's research is parallel to that of Rob Company who has investigated visualization practice as part of the sacred experience in early medieval China. With this group of scholars we hope to work with the concept of landscape not just in terms of physical landscape, but also the imagined landscape and how it can be used to ritually attain a different kind of physical place within the body. I think we are trying to move beyond our preconceived notions of the natural landscape to envisioning landscape as something modified for human use. This allows room for increasing abstraction, from architecture as landscape (including structural modifications made to accommodate ritual expression through music) to visualization as landscape—whereby an imagined place can be used as part of ritual practice.

We are excited to look beyond the methodologies used when approaching landscape through archeology or anthropology, to the manner in which people understand and write about their experiences of different landscape forms. Roger Moore will bring to the table his studies of the use, destruction, and secularization of monasteries in England and the literary representation of these events. He also looks at the cultural and psychological wounds caused by the rapid desacralization of these constructed landscapes. The creation and legacy of sacred sites depends not just on the physical site itself, but on the ways people think and write about those places.

LETTERS: What, to you, connects these various sacred sites or landscapes that are geographically and temporally separated?

ROBINSON: When I think about each of the Fellow's research, one project always leads into another, whether geographically, thematically, or temporally. There is definitely synergy amongst the work that we are all doing: this group's shared work forms a dynamic matrix for co-exploration.

LETTERS: How does the topic of the Fellows Program relate to current interest and activities in sustainability and other studies of the environment?

JANUSEK: Well, as we are speaking, it is raining heavily outside, and we recently marked the one year anniversary of the massive flood that hit Nashville. That event was a reminder of the sheer scale of contemporary urbanism and of the transformations of nature that, to a great degree, produced the weather patterns responsible for the rain, and the altered drainage systems that produced the flooding. We have to move away from the idea that nature is a passive, inert backdrop to be exploited and move toward a middle ground that under-

stands nature as an integral and dynamic aspect of human history. In many ways, the aim of our group this year is to find that middle ground.

ROBINSON: I think "sustainability" is a term of our time. It is what we, or at least a few of us, are thinking about now and hoping that more people become aware of. This earth is certainly beyond the point of what it can tolerate with regard to human degradation of landscape and resources, so we have to figure out how to go forward in a more healthful way. The investigation of responses, by other peoples, and across time, can be very illuminating.

MILLER: Sustainability is really a shift away from industrialization and the embracing of technology and the manmade environment. As John said, we can all see the effects of pollution and environmental destruction in the urban-scapes around us. The question is, how can we salvage our environment?



John W. Janusek



Betsy A. Robinson



Tracy G. Miller

2011/2012 Warren Center Faculty Fellows

Sacred Ecology: Landscape Transformations for Ritual Practice

ROBERT F. CAMPANY is professor of Asian studies and religious studies specializing in the history of Chinese religions (ca. 350 BCE-600 CE) and methods for the cross-cultural study of religions and cultures. He is co-editor of *Early Medieval China: A Sourcebook* (forthcoming, 2012) and author of many articles and four books, most recently *Signs from the Unseen Realm: Buddhist Miracle Tales from Early Medieval China* (forthcoming, 2012). His current projects include a book on dreams and their interpretation in medieval China as well as a book, tentatively titled "Spirits," for the Dimensions of Asian Spirituality Series of the University of Hawai'i Press.

LEO C. COLEMAN is assistant professor in the Department of Comparative Studies at The Ohio State University. A cultural anthropologist, Coleman's research focuses on technology, urban experience, and politics in India and, comparatively, in Britain and the United States. He is completing a book about the electrification of Delhi, India and the privatization of public utilities there. In addition, he is the author of several articles and book chapters, and the editor of *Food: Ethnographic Encounters* (Berg Publishers, 2011). His current project is "Sacred Ecology in the Global City," examining how religious uses of urban space contribute to novel understandings of nature and community. He is the 2011/2012 William S. Vaughn Visiting Fellow at the Warren Center.

WILLIAM R. FOWLER, associate professor of anthropology, is an archaeologist and ethnohistorian specializing in pre-Columbian and colonial Nahua societies of Mexico and Central America. His special topics of research interest include urbanism, colonialism, and political economy. He has published a number of books and monographs and many journal articles on a wide range of topics in Mesoamerican studies, and he is founding editor of the international journal *Ancient Mesoamerica*, published by Cambridge University Press. For the past decade he has applied the landscape paradigm to the study of conquest-period towns and cities in Mesoamerica. His most recent book is *Ciudad Vieja: Excavaciones, arquitectura y paisaje cultural de la primera villa de San Salvador* (Editorial Universitaria, San Salvador, 2011).

JOHN W. JANUSEK is associate professor of anthropology and an archaeologist who specializes in the South American Andes. His current research focuses on the origins of urbanism in relation to human diversity, ritual practice, and past experi-

ences of nature. He is author of *Identity and Power in the Ancient Andes* (Routledge, 2004), *Ancient Tiwanaku* (Cambridge, 2008), and forthcoming, *Cosmic Centers and Animate Landscapes* (Cambridge). This year, Janusek is the Spence Wilson Fellow, and he will co-direct the Warren Center Fellows Program.

JANE G. LANDERS is Gertrude Conaway Vanderbilt Professor of History and will be acting director of the Center for Latin American Studies this year. She is the author of numerous books, book chapters, and articles on the history of Africans in the Iberian Atlantic World, the most recent being *Atlantic Creoles in the Age of Revolutions* (Cambridge, Mass., 2010). She directs the Ecclesiastical and Secular Sources for Slave Societies digital preservation project (<http://www.vanderbilt.edu/esss/index.php>) and has consulted on a variety of archaeological projects, documentary films, and museum exhibits. She is currently working on two monographs—one about an enslaved Mandinga and his various Atlantic lives and another on runaway slave communities around the Iberian Atlantic.

TRACY G. MILLER is associate professor of history of art and associate professor and acting director of the Asian Studies Program. A specialist in the ritual architecture of medieval China, her first book, *The Divine Nature of Power: Chinese Ritual Architecture at the Sacred Site of Jinci* (Harvard University Asia Center, 2007) addressed the way in which specific temple forms and their placement within the landscape affected the understanding of the identities of divinities worshipped within them. Her interests include the ritual architecture of Asia broadly defined, conceptions and perceptions of "nature," the integration of man-made and natural worlds, and Chinese representations of landscape in both two and three dimensions. This year, Miller is the Rebecca Webb Wilson Fellow, and she will co-direct the Warren Center Fellows Program.

ROGER E. MOORE is senior lecturer of English and director of the Undergraduate Writing Program. His current research examines the effects of the dissolution of the monasteries on the English literary imagination through the eighteenth century. The author of articles on Chaucer, Sidney, and Marlowe, he has most recently published "The Hidden History of Northanger Abbey: Jane Austen and the Dissolution of the Monasteries" in *Religion and Literature* (Spring 2011).

BETSEY A. ROBINSON is associate professor of history of art and classical studies. Her main fields of interest are Greek and Roman archaeology, art, architecture, urbanism, and landscape architecture. Her book, *Histories of Peirene: A Corinthian Fountain in Three Millennia*, was published in July 2011, and she remains interested in the classical culture of water, from the poetics of springs to fountain design. She is currently pursuing a comparative study of landscape, monuments, politics, and rituals at Delphi and the Thespian Valley of the Muses, both in central Greece, in the Hellenistic and Roman Imperial periods. This year, Robinson is the Jacqué Voegeli Fellow, and she will co-direct the Warren Center Fellows Program.

HELENA SIMONETT, assistant professor of Latin American studies and adjunct assistant professor at the Blair School of Music, also serves as associate director of the Center for Latin American Studies. Her research on Mexican popular music and its transnational diffusion resulted in the publication of a number of articles and two books: *Banda: Mexican Musical Life across Borders* (Wesleyan University Press, 2001) and *En Sinaloa nació: Historia de la música de banda* (Sociedad Histórica de Mazatlán, Mexico, 2004). She recently edited a volume on the accordion traditions in the Americas (University of Illinois Press, forthcoming). Her current research focuses on the musical life of an indigenous community in Sinaloa, northwestern Mexico.

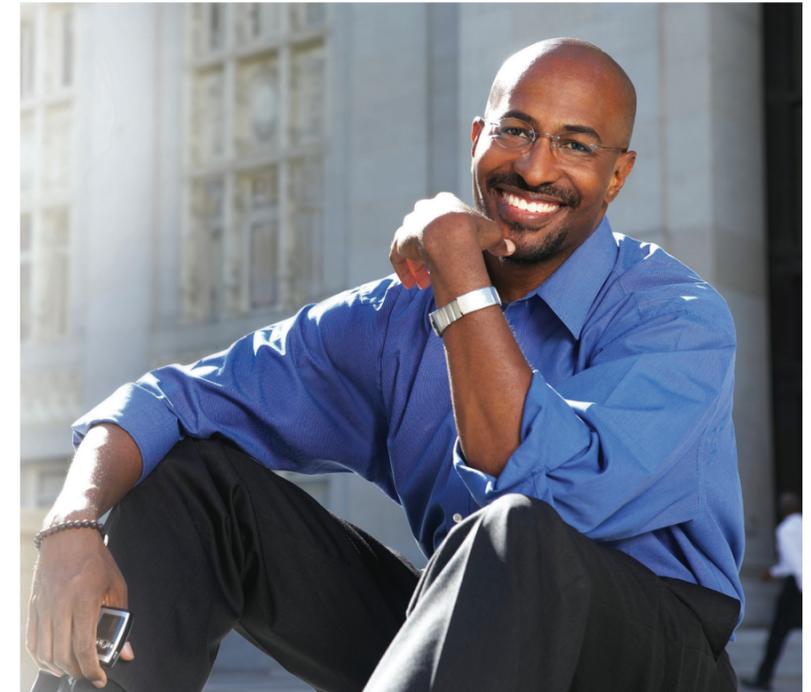
BRONWEN L. WICKKISER, assistant professor of classical studies, specializes in Greco-Roman religion and medicine, especially healing cults. She has authored numerous articles, book chapters, and a 2008 monograph *Asklepios, Medicine, and the Politics of Healing in Fifth-Century Greece* (Johns Hopkins) and co-edited a 2009 volume on Greek religion. Currently she is working on a book project, "Fourth-Century Tholoi and the Changing Landscape of Greek Ritual," that explores the functions of unusual round buildings (tholoi) in several of Greece's most popular sanctuaries, with particular interest in the acoustics of these spaces and the role of music therapy for the physical body and the body politic.

Environmental and Human Rights Activist Van Jones to Present Harry C. Howard Jr. Lecture

Van Jones, a senior fellow at the Center for American Progress and a senior policy advisor at Green for All, will present this year's Harry C. Howard Jr. Lecture at 4:10 p.m. on Wednesday, October 19 in Sarratt Cinema. Jones also holds a joint appointment at Princeton University as a distinguished visiting fellow in both the Center for African American Studies and in the Program in Science, Technology and Environmental Policy at the Woodrow Wilson School of Public and International Affairs. His talk is entitled "Rebuild the American Dream: Green Jobs and Beyond." Jones's presentation will contribute to the Sustainability Project, a year-long series of courses and programming spearheaded by Vanderbilt's Program in American Studies.

Jones is the founder of the Oakland, California-based Ella Baker Center for Human Rights and of Green for All, an NGO dedicated to "building an inclusive green economy strong enough to lift people out of poverty." In 2008, Jones published the influential volume *The Green Collar Economy: How One Solution Can Fix our Two Biggest Problems*.

In 2008, *Time* magazine named Jones one of its "Heroes of the Environment." He served as an environmental advisor to the White House in 2009. Jones currently serves on the boards of several organizations, including Demos, the Natural Resources Defense Council, the Robert F. Kennedy Center for Justice and Human Rights, and the Campaign for America's Future. A Tennessee native, Jones is a graduate of the University of Tennessee at Martin and Yale University Law School.



Van Jones

The Harry C. Howard Jr. Lecture Series was established in 1994 through the endowment of Mr. and Mrs. Thomas E. Nash Jr., and Mr. and Mrs. George Renfro, all of Asheville, North Carolina. The lecture honors Harry C. Howard Jr. (B.A., 1951) and allows the Warren Center to bring an outstanding scholar to Vanderbilt annually to deliver a lecture on a significant topic in the humanities.

Polar Probing: Sculpture by Gabriel Warren

October 13–December 8, 2011



Empurologia #20, Aluminum and illuminated glass, 2008, courtesy of Gabriel Warren

The Vanderbilt University Fine Arts Gallery will present a number of works by artist Gabriel Warren October 13 through December 8, 2011. Warren's works in this exhibit are layered with meanings and references to the condition of the planet and are based on his close observations of the behavior of ice in its many forms. The show will also include an outdoor sculpture installation adjacent to Cohen Memorial Hall, home of the Fine Arts Gallery. The opening reception for the show will take place on Thursday, October 13, at 5:00 p.m. in the gallery.

Often using natural ice formations as source material, Gabriel Warren creates sculptures that are, in the words of the artist, "intended to reflect the beauty of the natural sources from which they emerge.... They represent my at-

tempts to triangulate an understanding of a single natural phenomenon: ice." Warren also notes "although ice is not the only source in the natural world for my sculptural probings, it is the dominant one and has been so for decades. Ice exhibits mind-numbing variability and variety on a visual plane. From a scientific perspective, understanding its behavior is key to understanding many other components of our world."

Warren received his Bachelor of Fine Arts degree from the Rhode Island School of Design, and has studied at the Tyler School of Art, Rome, Italy; Amherst College, Amherst, MA; the Phillips Academy, Andover, MA; and the Externat Notre Dame, Grenoble, France. Dividing his time between his studio and residence in Rhode Island and his summer home in a primitive cabin he built on a sea cliff in

Nova Scotia, Warren travels frequently to Antarctica. In 1999, he was the recipient of a National Science Foundation "Artists and Writers in Antarctica" grant. His art has been shown at the Peabody-Essex Museum, Salem, MA; Newport Art Museum, Newport, RI; Hunter College, New York, NY; and the Quay School of the Arts, Wanganui, New Zealand, among many other museums and galleries.

The Gabriel Warren exhibition is being presented in conjunction with this year's campus-wide initiative on sustainability with support from the Robert Penn Warren Center for the Humanities, the Department of English, the College of Arts and Science Dean's Office, and the American Studies Program at Vanderbilt University.

2011/2012 Graduate Student Fellows

DIANA E. BELLONBY, Elizabeth E. Fleming Fellow, earned her Bachelor of Arts degree at Dartmouth College before coming to Vanderbilt, where she studies Victorian and modernist literature as a doctoral candidate in English. She focuses on theories of aesthetics, visual culture, and gender and sexuality. Her dissertation, "Magic Portraits: Visual Culture, Ekphrasis, and the Novel, 1850-1930," explores the relationships among new visual media, popular fiction, and British aestheticism through the lens of magic-portrait stories, a subgenre famously exemplified by Oscar Wilde's *The Picture of Dorian Gray*. Constructing a genre-bending genealogy from Charles Dickens's *Bleak House* to Virginia Woolf's *Orlando*, Bellonby argues that the formal strategies used in popular magic-portrait stories shaped both British aestheticism and early twentieth-century avant-gardism.

WILLIAM L. BISHOP, a summa cum laude graduate of Emory University, is a doctoral candidate in history. His research focuses on U.S. relations with sub-Saharan Africa during the Cold War era, and his dissertation, "Diplomacy in Black and White: America and the Search for Zimbabwean Independence, 1965-1980," examines how Cold War exigencies, domestic politics, and changing conceptions of "race" affected U.S. policy toward the African colony of Rhodesia (modern-day Zimbabwe) between 1965 and 1980. He has conducted archival research in Zambia, South Africa, the United Kingdom, and the United States, and his research has been sponsored by such organizations as The Society of Historians for American Foreign Relations (SHAFR), the Lyndon B. Johnson Presidential Library, and the Gerald R. Ford Presidential Library.

MATTHEW E. DUQUÈS, American Studies Fellow, is a doctoral candidate in English. He studies colonial American and early U.S. literature and culture with an emphasis on settler colonialism, enlightenment philosophy, and critical race and gender theory. In his dissertation, "'To a Certain Degree': Northern Education Reform and Early U.S. Literature, 1781-1867," he argues that early national and antebellum writers used the ideas of education reformers to negotiate and affirm race and gender differences. In addition to his current graduate work in English, Duquès holds a Master of Arts degree with a focus in cultural studies from Dartmouth College.

MATTHEW L. EATOUGH is a doctoral candidate in English. His dissertation, "Narrating the Ends of Class: Imperialism and Affect in the Twentieth-Century British World-System," uses world-systems theory and affect theory to chart the changing representations of declining colonial classes in the late British Empire. His project looks in particular at how two colonial classes, the Anglo-Irish and the English-speaking South Africans, responded to their growing marginalization in both Britain and their native countries by reimagining themselves as the overseers of transnational cultural and economic networks. Eatough has previously been the recipient of the Robert Manson Myers Graduate Award and the Martha Ingram Fellowship, both from the Department of English.

ANNA-LISA HALLING, Joe and Mary Harper Fellow, is a doctoral candidate in Spanish. Her dissertation, "Feminine Voice and Space in Early Modern Iberian Convent Theatre," utilizes both spatial and feminist theory as a framework that allows her to explore how the monastic experience and the environs in which it occurred gave rise to a rich theatrical tradition in Spain and Portugal during the 16th and 17th centuries. She specifically focuses her study on the appropriation of the trope of the manly woman, the anxiety of authorship and the creation of a tradition of women writers, the inversion of scopophilia and the male gaze, and the theatricality and performative nature of plays written, directed, and performed within the convent.

JOANNA M. MAZURSKA, George J. Graham Jr. Fellow, is a doctoral candidate in history. She earned her Master of Arts degree in international relations from the Nicolaus Copernicus University in Poland. Her dissertation, "Making Sense of Czesław Miłosz: A Twentieth Century Intellectual's Dialogue with His Transnational Audiences," examines the impact of Miłosz, a poet and Nobel Prize winner, by looking at his four transnational audiences: Western intellectuals, Central and Eastern European political exiles, Polish dissidents, and American readers of poetry. Using Miłosz as her case study, she argues that intellectuals are products of a give-and-take process in which their identity is gradually shaped and catalyzed in dialectical interaction with their audiences.

TARA E. PLUNKETT, a doctoral candidate in Spanish studies, is the Warren Center's Visiting Graduate Student Fellow from Queen's University, Belfast. Her thesis, titled "Self and Desire: Surrealism in the Images and Texts of Federico García Lorca, Rafael Alberti, Remedios Varo, and Leonora Carrington," investigates how issues of identity and desire are expressed in the work of four Surrealist artists and poets, each of whom worked in both visual and textual media. Building upon the Bretonian notion of erotic desire as a conduit to one's true artistic identity, her thesis seeks to ascertain to what extent both male and female artists' explorations of the self were shaped by desire. It also raises important questions about the interplay between visual and textual communication and the role of gender in the construction of an artistic identity.

ALISON SUEN, Ethel Mae Wilson Fellow, is a doctoral student in philosophy. She received her Bachelor of Arts degree in philosophy from the University of Northern Iowa. She studied in Hong Kong and Italy before coming to the U.S. to study philosophy. Her research interests include animal philosophy, philosophy of language, and 20th century continental philosophy. Her dissertation is titled "The Kinship of Language: Reworking the Human-Animal Divide." In it she explores the human-animal divide by looking at our linguistic differences. This dissertation is motivated by Suen's reading of 20th century thinkers such as Heidegger, Freud, and Derrida, and articulates a theory of language that emphasizes kinship and relational possibilities with regard to the question of language in animal ethics.

ROBERT J. WATSON is a doctoral candidate in French literature, also pursuing a graduate certificate in Jewish Studies. He studies questions of transnational identities and belonging in Francophone literatures and cinemas, particularly in the Maghreb and Levant. His dissertation, "Cities of Origin, Cities of Exile: The Literary Emergence of Maghrebi Jewish Diasporic Consciousness, 1985-2010," focuses on a group of Jewish authors born in Morocco and Tunisia around World War II, who write their life stories in France or Canada. Engaging contemporary theories of diaspora, Watson shows how these writers create a new identity for Maghrebi Jews in North America, Europe, and Israel that is bound together by remembering the world they left behind in North Africa.

Millennium Advances: Theory, Interdisciplinarity, and the Humanities

Edward H. Friedman

In the past—not necessarily the good old days, not necessarily inferior times—the study of literature and the reading of texts in other disciplines was, in many ways, more pat and more predictable than it is today. Stated a bit differently, the frames through which we studied texts were narrower, more stable, and less likely to be, as it were, *deconstructed*. When a “boom” in theory began in the 1960s—not that theory had been missing before that, of course—it caused us to be more aware of process, of variability, of instability. It even transformed some theorists into superstars. Analogous to movie actors whose names appear above the title, certain theorists and critics seemed to have more clout than the authors and works about which they were commenting. Tellingly, *literary* theory became *theory* (and, one might say, Theory with a capital T). Arguably, the change is most strikingly marked by a greater self-consciousness of the critical act per se. Scholars analyze texts along with the mechanisms through which the analyses take place. It appears that some critics want to be more “scientific,” others want to be more self-reflexive, or, paradoxically, both. Heightened interest in theory leads to a more comprehensive *interdisciplinarity* and thus to what may be called *theoretical interconnections*. It would not be too much of a stretch to say that theory is the lingua franca of the humanities and the social sciences, permitting dialogues that, more likely than not, would not have occurred a few decades ago. The broad umbrella of cultural studies has widened the base of study, given that literature is part of a system but not the entire system or even the prioritized element. The enterprise of theory has grown, and the combinations and permutations of the field of criticism have increased exponentially. Look at dissertation topics from fifty years ago, and compare them with those of today. The difference is obvious, palpable, and fascinating. We are a long way from North American New Criticism, whose heyday was from the 1930s to the 1950s, and its accentuation of the literary text itself, with negligible interest in the historical author, the individual reader, generic categories, the world view of a particular era, or disciplinary border crossings. And yet, we can perhaps take comfort in—or find ironic relief in—the fact that the bottom line in theory is

that we ultimately always come back, in some form or another, to the *rhetoric* and *poetics* of classical antiquity, no matter how postmodern or post-postmodern our aims.

Those of us who study and teach literature have been at an exciting juncture during the recent past. The same is true of our predecessors, from time immemorial, but *this* boom, so to speak, has been especially loud. In a sense, anything goes. In another, we have to convince our audience of students, scholars, and the general public (who sometimes hold the purse strings) that there is value and significance in what we do and how we do it. We want to be relevant, and we want to be true to the texts and reasonable in our setting forth of contexts. In short, canons have expanded, disciplines have blended, approaches have multiplied, and parameters have widened. Education of students in literature, at the graduate and undergraduate levels, has shifted markedly, and the themes of how to prepare students and how to preserve (and, correspondingly, to update) the study of literature are constantly on our minds. Because self-reflection is an inevitable part of the process, self-consciousness and self-assessment go hand in hand. On March 18-19, 2011, the Robert Penn Warren Center for the Humanities hosted a symposium on “The Object of Study: Theory, Interdisciplinarity, and the State of the Humanities,” made possible through a Research Scholars Grant from the office of Dennis G. Hall, Vice Provost for Research and Dean of the Graduate School. The invited speakers were David T. Gies, Commonwealth Professor of Spanish at the University of Virginia; David Theo Goldberg, Professor of Comparative Literature and Criminology, Law and Society at the University of California, Irvine, and Director of the University of California Humanities Research Institute; and Valerie Traub, Professor of English and Women’s Studies at the University of Michigan. The three have been recognized for their research, their teaching, their service to the profession, their power of exploration, their opening of doors to investigation, and their innovative approaches to the subjects and objects under scrutiny. In planning the event, we asked the speakers to address, in whatever form they preferred, the topic of “the state of the art” of theory. We knew that this would lead them, and the par-

ticipants, in a variety of directions and that they would supply abundant food for thought. To complement the talks, we called on distinguished faculty members from the Vanderbilt community to introduce the speakers (Earl Fitz, Mark Schoenfeld, and John Sloop) and to serve as respondents (Ellen Armour, William Luis, and Dana Nelson), and there was ample time for discussion. Dean Carolyn Dever of the College of Arts and Science gave the welcoming comments, and the symposium ended with a roundtable discussion.

The title of Valerie Traub’s paper is “The New Unhistoricism (and Early Modern Futures).” At the center (a loaded term in itself) of this subtle, sophisticated, and nuanced commentary is the field of queer studies, particularly the points of contact between literature and history. The motivating force here is the “critique of the teleological impulse supposedly underwriting most queer historicist work.” The premise that queer scholarship needs to be freed from “the tyranny of historicism” gives direction to the paper by allowing Professor Traub to analyze—and to present a counter-critique of, if you will—the operations that inform such huge concepts as temporality, periodization, empiricism, identity, feminism, and sexuality. In the dialectics of center and margin, and logically so, hermeneutic strategies themselves come to the fore. In sweeping but detailed strokes, Professor Traub addresses the major players and the major game plans in the debate over what Jonathan Goldberg and Madhavi Menon have called “homohistory.” She recognizes that the very notion of making history, in its multiple contexts, is at stake and that tactics of dismissal, however well-intended, can do more harm than good. Professor Traub takes a stand, while searching for a synthesis that will accentuate difference without eliminating the benefits or even the admittedly thorny areas of historicism. Her ability to highlight a specific topic, to propose a practical (as well as a theoretical) thesis, and to open the deliberations to broader issues made this a compelling and dynamic opening to the symposium.

David Gies, in “The State of the *Arte*: Hispanism and Literary Theory,” combines retrospective and current perceptions on the growth and status of Hispanic studies, trends in theory, and his personal development. He

looks at how a time-honored philology joined with New Criticism and at how theory began “to creep or seep into the discipline.” Professor Gies emphasizes that the research of Hispanists demonstrates both the influence of and the resistance to theory. He notes, as well, that there was a conflict between the increasingly esoteric qualities (and discourse) of theory and objections from the public sphere as to the lack of practicality of academic projects and publications, not to mention conspicuous infighting among the proponents of different schools, movements, and stances. For Professor Gies, Women’s and Gender Studies, Cultural Studies, and the New Historicism come to the rescue—my phrasing—by bridging a widening and ever more hostile divide through, in a word, interdisciplinarity. This was new, but it was also a “return to hermeneutics, a return to aesthetics and style, a return to affect and pleasure, a return to the text, and a return to thematics.” As a Hispanist who began his career in the 1970s, David Gies is aware that, following Michel Foucault, power is an indispensable factor, and he cannot help but recognize that “the future of Hispanism is secure,” as a result of the rise of Spanish in the United States and the ensuing move of Hispanic studies from the periphery *toward* the center. The newly acquired power can allow Hispanists to have it many ways: to respect, borrow from, and recast the past; to have the confidence to look at theory in their own way, rather than as gleaned from English and other departments; and to relish the fresh ideas and creative sensibilities of young scholars (and of senior scholars) as an acknowledgment of transitions and change. Professor Gies’s advocacy of a *both/and* over an *either/or* approach is a statement in itself, a victory of rational skepticism and good spiritedness over cynicism. If one will pardon the metaphor, the paper separates the theoretical baby from the bathwater, and unites past and present, in clever and meaningful ways.

Titled “Living in a Critical Condition: Poor Theory and the Post-Humanities,” David Theo Goldberg’s paper broadens the spectrum to include the place of the academy in the great scheme of things, which, naturally, has a strong economic component. Professor Goldberg raises the inevitable question of *for what* and *for whom* universities exist, and how this ques-

tion has been answered previously and how it is being answered at the moment. Great Recessions affect American Dreams in overwhelming fashion. Trends mirror and adjust to the times. The educational ideals of post-war America are being “remodeled,” with “a commitment, more or less explicit and unqualified, to instrumentalism, technicism, and professionalism in training,” for the sake of global competition and of technical—and financial—viability. The traditional humanities may easily take a back seat to fields such as engineering, computer science, business, law, criminal justice, and tourism, along with the “self-sustaining” field of medicine. The humanities and what Professor Goldberg refers to as the “interpretive social sciences” are being called upon to transform themselves, in order to become as connected as possible to the mainstream; think digital humanities, for example. The paper summons the spokespeople, among them Stanley Fish, for the justification of the humanities by virtue of their intrinsic value, or autotelism. Professor Goldberg submits that apologies, and apologists, for the humanities often fail to consider the dramatically altered social environments and problems that have emerged recently or “how humanistic practice might creatively respond.” He defines *post-humanities* not as “the end of the humanities, its death or demise, and so its post-mortem,” but rather a “positing of alternative modalities,” “a *mobile*, an *agile* humanities” that can “encourage and embrace a reformulating of *public reason*, of what it amounts to and how vigorously to promote it.” The consequences, in this instance, would encompass economics, pragmatics, social concern, and, not coincidentally, interdisciplinarity, comprised of “historical, social, conceptual, linguistic, [and] visual rhetorical analysis” and thus of intriguing partnerships, collaborations, and coalitions. Professor Goldberg reminds us that, for the idea to work, “the humanities have to be invited in.” To help make this happen, he employs the model of “Poor Theory” to allude to “a constantly renewed and renewable humanities,” opened rather than closed and introspective. A key aspect of the paper is the author’s commitment to the humanities and to the realities of the academy and of society. Ultimately, survival skills will have to replace abstraction and passivity, and flexibility will have

to trump a stultifying idealism.

As a member of the audience and as a student of literature, I found the depth and the breadth of the individual papers to be truly impressive, and, beyond that, I found their collective thrust and range to be awe-inspiring. Textual analysis, the creation and application of contexts, the place of the humanities within the curriculum and at large, and the need to establish criteria and priorities—indeed, to face reality—were all part of the dialogue, enhanced by the on-target responses by Vanderbilt colleagues and by the remarks of those in attendance. When I teach seminars on theory, my all-inclusive question is how a determined theory or approach conceives the object of study. Decades ago, that question would have been easier—though hardly easy—to answer than it is today. A specific novel, short story, play, poem, or work of art is, in one sense, small and unique, and, in another, inseparable from a host of big pictures. David Gies, David Theo Goldberg, and Valerie Traub have helped us to understand the dual phenomenon—simultaneously, the microcosm and the macrocosm—that is literature, that is theory, and, finally, that is the world that literature and theory replicate, redefine, and make their own.

Edward H. Friedman is Gertrude Conaway Vanderbilt Professor of Spanish and Professor of Comparative Literature at Vanderbilt University, and director of the Warren Center.

2011/2012 Robert Penn Warren Center for the Humanities Seminars

The following is a list of seminars and reading groups that will be hosted by the Warren Center in the fall semester. For more detailed information please contact the seminar coordinators or the Warren Center.

Art of Narrative Workshop: The purpose of this workshop is to gather together writers interested in the art of narrative non-fiction and, in particular, in the possibilities of bringing together scholarship and narrative non-fiction techniques. The group will meet to workshop members' writings, read and discuss works of narrative non-fiction and pieces dealing with craft, and invite visiting speakers known for their narrative non-fiction to address the group and the larger campus community. Seminar coordinator: Paul Kramer (history), paul.a.kramer@vanderbilt.edu.

Circum-Atlantic Studies Seminar: This group reads and treats scholarship that is interdisciplinary in nature, focuses on at least two of the following regions – Africa, Europe, Latin America, the Caribbean, and North America – and treats some aspect of the trans-Atlantic slave trade, colonialism, and/or postcolonialism. Seminar coordinators: Celso Castilho (history), celso.t.castilho@vanderbilt.edu and Jane Landers (history), jane.landerson@vanderbilt.edu.

Digital Humanities Discussion Group: Digital humanities projects are rich new additions to the intellectual life of humanities scholars. If you are currently working on a digital humanities project or hope to do so in the near future, please join this discussion group to learn more about resources and innovations in this area. The direction of the group will be determined by the interests of those who participate. Seminar coordinators: Lynn Ramey (French), lynn.ramey@vanderbilt.edu and Mona Frederick (Warren Center), mona.frederick@vanderbilt.edu.

Film Theory & Visual Culture Seminar: This seminar aims to foster dialogue among faculty and graduate students across campus working in film, visual culture, art history, literature, and cultural studies interested in theories of the image, philosophies of perception, aesthetic and critical theory, media histories, and the history of vision. The group will meet monthly to discuss readings, share work, and engage the research of invited scholars. Seminar coordinators: Jennifer Fay (Film Studies and English), jennifer.m.fay@vanderbilt.edu, James McFarland (German), james.mcfarland@vanderbilt.edu, and Paul Young (Film Studies and English), paul.d.young@vanderbilt.edu.

Food Politics Seminar: This graduate-led seminar aims to continue a transdisciplinary conversation about the political, economic, ecological, cultural, spiritual, and nutritional dimensions of foodways, agricultural practices, and consumption habits. Each month will include a meeting focused on a discussion of selected readings, as well as a second meeting oriented toward praxis, engaging with the principles discussed through shared physical or community activities. Seminar coordinators: Tristan Call (anthropology), tristan.p.call@vanderbilt.edu and Wade Archer (Divinity School), wade.w.archer@vanderbilt.edu.

Group for Pre-modern Cultural Studies: The purpose of the group is to serve as a forum for those with interests in pre-modern studies, including not only history but language and literature, chiefly, though not exclusively, Greek, Hebrew, and Latin, as well as music, art, and culture. The group meets monthly to discuss ongoing research by a faculty member, recent publications in the field, or the work of a visiting scholar. Seminar coordinators: Leah Marcus (English), leah.s.marcus@vanderbilt.edu and Bill Caferro (history), william.p.caferro@vanderbilt.edu.

Imagining America: Artists and Scholars in Public Life: The Warren Center and the American Studies Program are co-sponsoring this group to provide opportunities for exchange among faculty members and graduate students who are interested in or who are currently involved in projects that engage public scholarship. Vanderbilt is a member of the national organization, "Imagining America," a consortium of colleges and universities committed to public scholarship in the arts, humanities, and design. Seminar coordinators: Teresa Goddu (American Studies), teresa.a.goddu@vanderbilt.edu and Mona Frederick (Warren Center), mona.frederick@vanderbilt.edu.

Modernism, Emergence, and Critiques: A Twentieth Century Literature and Culture Seminar: This graduate-led seminar seeks to explore the visual and print culture of the twentieth century with respect to various national, regional, and transnational traditions, including but not limited to literature and the arts from Europe and the Americas. Meetings will provide those whose interests involve twentieth century literature and culture with a formal group setting in which to

workshop their writing, read and discuss the work of their colleagues and mentors, and engage with recent developments in relevant scholarship (modernism, postmodernism, postcolonial studies, film studies, American studies, identity studies, philosophy, etc.). Seminar coordinators: Andy Hines (English), andrew.j.hines@vanderbilt.edu and Aubrey Porterfield (English), aubrey.k.porterfield@vanderbilt.edu.

Literature and Law Seminar: This reading group will meet to discuss current approaches, new challenges, and new possibilities that are offered to legal and literary scholars when they use insights from both fields to illuminate their work. The seminar welcomes anyone interested in the many topics now addressed in this field, including the use of obscenity laws to regulate creative work, the representation of law in literature, law as literature, the application of literary methods to legal texts, the challenges of constructing "characters" appropriate to literary and legal settings, and the revitalization of law through reference to humanistic texts and approaches. Seminar coordinator: Robert Barsky (French), robert.barsky@vanderbilt.edu.

Mexican Studies Seminar: The goal of this group is to raise the profile of research related to Mexico on the Vanderbilt campus and support members' individual scholarly endeavors regarding this important nation bordering the United States. The group brings together faculty and graduate students from history, political science, literature, sociology, art, anthropology, music, and Latin American studies. At monthly meetings the group will discuss work-in-progress authored by members and invited scholars from beyond Vanderbilt. Seminar coordinator: Helena Simonett (Latin American Studies), helena.simonett@vanderbilt.edu. Co-sponsored by the Center for Latin American Studies.

Political Culture in Practice: This graduate-led seminar intends to facilitate an interdisciplinary conversation about the implications of, and methodologies for, interpreting and understanding political culture in all its forms. Meetings will incorporate discussions of specific source and methodological issues through pre-circulated readings, while also providing participants with opportunities to workshop papers-in-progress and raise questions relevant to their own research.

Warren Center Staff Change

We have had several staff changes during the last few months. The Warren Center said a sad farewell to Activities Coordinator **Polly Case** who has moved to the position of Educational Coordinator in the Department of Psychology and Human Development at Vanderbilt's Peabody College. While we miss her greatly at the Warren Center, we wish her well in her new position.

Kate Rattner moved from the Administrative Assistant post at the Warren Center to the Activities Coordinator position. Those of you who have worked with Kate previously know that she is a gifted administrator who contributes intellectual vitality and resoundingly good

cheer to the life of the Warren Center. We are fortunate indeed to have her stepping into the Activities Coordinator role.

Our newest staff member is Administrative Assistant **Allison Thompson**. Allison started with us last February, one of the busiest times of the year at the Warren Center. She came into her new office at the Center prepared from her very first day to successfully take on whatever challenges awaited. Allison's many talents and capabilities are a perfect fit for the Warren Center and we are extremely happy that she is now part of our staff.

2011/2012 Robert Penn Warren Center for the Humanities Seminars

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Seminar coordinators: Lance Ingwersen (history), lance.ingwersen@vanderbilt.edu, Alexander Jacobs (history), alexander.i.jacobs@vanderbilt.edu, and Sonja Ostrow (history), sonja.g.ostrow@vanderbilt.edu.

Science Studies Seminar: This interdisciplinary group is comprised of faculty from the natural sciences, the social sciences, and the humanities with a shared interest in the history and sociology of scientific thought and practice, issues of scientific methodology and its application across disciplines, and the social functions of scientific knowledge. Seminar coordinator: Dahlia Porter (English), dahlia.porter@vanderbilt.edu.

The Heart of the Matter: This graduate-led seminar will explore the intersections of social ethics and sociology as they relate to classism, racism, and sexism. Through incorporating social justice frameworks, this seminar provides a platform for social ethicists and sociologists to engage each

other in discussions of social inequality, theories that explain it, and how to apply knowledge to construct more equitable societies. Seminar coordinators: Christophe Ringer (religion), christophe.d.ringer@vanderbilt.edu and Nakia Collins (sociology), nakia.v.collins@vanderbilt.edu.

18th-/19th-Century Colloquium: The colloquium brings together faculty, graduate students, and visiting scholars to explore groundbreaking scholarship on the arts, cultures, and histories of the 18th- and 19th-centuries. While loosely focused around British culture, the group also invites scholars from other linguistic and geographic fields to share work and join in the discussion. Seminar Coordinators: Gabriel Cervantes (English), gabriel.cervantes@vanderbilt.edu and Rachel Teukolsky (English), rachel.teukolsky@vanderbilt.edu.

THE ROBERT PENN WARREN CENTER FOR THE HUMANITIES

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For a listing of Warren Center programs and activities, please contact the above address or visit our Web site at www.vanderbilt.edu/rpw_center.

Statement of Purpose

Established under the sponsorship of the College of Arts and Science in 1987 and named the Robert Penn Warren Center for the Humanities in 1989 in honor of Robert Penn Warren, Vanderbilt alumnus class of 1925, the Center promotes interdisciplinary research and study in the humanities, social sciences, and, when appropriate, natural sciences. Members of the Vanderbilt community representing a wide variety of specializations take part in the Warren Center's programs, which are designed to intensify and increase interdisciplinary discussion of academic, social, and cultural issues.

Vanderbilt University is committed to principles of equal opportunity and affirmative action.

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Photos of Faculty Fellows by Steve Green

Warren Center Hosts Andrew W. Mellon Foundation John E. Sawyer Seminar in 2012/2013

Vanderbilt University faculty members Richard Blackett (Andrew Jackson Professor of History), Teresa A. Goddu (Associate Professor of English and Director of the American Studies Program), and Jane G. Landers (Gertrude Conaway Vanderbilt Professor of History) will be co-directing an Andrew W. Mellon Foundation Sawyer Seminar at the Warren Center on the theme “The Age of Emancipation: Black Freedom in the Atlantic World” during the 2012/2013 academic year. The project will coincide with the sesquicentennial of the U.S. Emancipation Proclamation (January 1, 1863).

The seminar co-directors submitted a successful application to the Mellon Foundation to underwrite the timely study. Each of the seminar directors has key expertise in areas related to the topic of study. Professor Blackett works on the transatlantic abolitionist movement and its efforts to bring about emancipation in the U.S. He is currently writing a book on the ways slaves influenced the debate over the future of slavery in the U.S. by escaping. Professor Goddu specializes in nineteenth-century American literature and culture with a focus on race and slavery. She is completing a book about the broad range of print, material,

and visual culture produced by the U.S. anti-slavery movement, paying particular attention to the print and visual productions of former slaves. Professor Landers specializes in African resistance and marronage in Latin America and the Hispanic Caribbean. She is the author of *Atlantic Creoles in the Age of Revolution* (Harvard, 2010), which traces a diverse group of African-born and African-descended individuals who gained freedom by participating in the major revolutions of their era.

During its weekly meetings, the seminar will focus on the freedom movements that resisted and reshaped slavery. The goal of this seminar will be to produce a global perspective on the 1863 Emancipation Proclamation by locating it within a broader age of emancipation that occurred in the Atlantic World in the eighteenth and nineteenth centuries. Through the comparative study of Atlantic World freedom movements, seminar participants will produce a nuanced account of the various types of emancipations and the cultural technologies that enabled them. By tracing the continuities and discontinuities among types and forms of emancipations in different Atlantic regions and by exploring the intersection of different disciplinary approaches to the topic, the seminar’s

deliberations will provide a comprehensive understanding of how the search for liberty evolved and expanded in the Atlantic World and how it left complex legacies that still persist. Emancipation was never a single event but rather a continuous process that influenced slavery’s very structures.

In addition to the three seminar co-directors, the seminar will consist of six Vanderbilt University faculty members, two Vanderbilt University graduate students, and one Andrew W. Mellon Post-Doctoral Fellow from an institution other than Vanderbilt. Scholars selected for participation will also be appointed as Warren Center Fellows for 2012/2013 year. Fellows will receive individual research funds for participation in the program. Funds will also be available to the seminar to host an array of visiting speakers during the year that the seminar is meeting as well as a workshop in the fall of 2013 that will be planned by members of the seminar. More information about the application process for the Sawyer Seminar is available on our website: http://www.vanderbilt.edu/rpw_center/