

Letters

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Between Word and Image An Interview with Carolyn Dever and Gregg M. Horowitz

The 2006/2007 Fellows Program at the Warren Center, “Between Word and Image,” will study the relationship between language and visual artifacts as that relationship is articulated through various disciplinary perspectives in the humanities. Exploring the connections, obstructions, and interchanges between word and image, the Fellows hope to rediscover the disciplinary boundaries of their individual fields while strengthening an interdisciplinary discourse. The program also seeks to draw upon those exchanges as a means of forming intellectual relationships within the Vanderbilt community, with the goal of making the most out of the unique resources Vanderbilt has to offer its humanities scholars. The Fellows represent divinity, English, film studies, history, philosophy, religious studies, communication studies, teaching and learning, and women’s and gender studies. The program’s co-directors are Carolyn Dever, professor of English and women’s and gender studies, and Gregg M. Horowitz, associate professor of philosophy. *Letters* met recently with Professors Dever and Horowitz at the Vaughn Home to discuss the program.

LETTERS: This year’s fellows will study the relationship between language and visual artifacts across academic disciplines. Could you talk about the cultural context of this relationship, particularly as it affected your



Carolyn Dever and Gregg M. Horowitz

approach to the program’s theme?

HOROWITZ: Given that for most of our history human beings were illiterate, the dominant mode of non-oral communication was pictorial. So it is arguably only after the invention of the printing press that the word begins to ascend to predominance, and it is only relative to that historical moment that the twentieth century can be understood as the century in which the image again overtook the word as a communicative technology. That is, a certain technology of communication which had been present all along rose to a new—or renewed—centrality. But what is most deeply interesting to me is the way in which the contest between language and visual representation is so intensely fought

in the twentieth century. For instance, something that is mostly forgotten in contemporary visual studies is its own origins in the efforts in the 1940s and 1950s: to think of images, or visual representations more generally, as essentially linguistic. There used to be a flood of books with titles like *The Grammar of Film* and *The Language of Painting*, so insofar as language was the better understood mode of communication—insofar as linguistics was a more advanced science—there was an effort to export the understanding of linguistic representation to visual representation. As they say, if all you have is a hammer, everything is going to look like a nail. In some ways, it was the analytic failure to make the linguistic map onto the visual that gave

rise to the idea that the visual is an especially demanding or excessive mode of communication that puts extreme pressure on the modes of analysis we bring to bear on it. And I think in some ways we’re inheritors of the collapse of the effort—which nobody, as far as I know, talks about anymore—to make sense of the visual in strictly linguistic terms.

DEVER: Let me suggest that new possibilities for the mass mediation of visual phenomena in the nineteenth century enabled the kind of contest that you are describing in the twentieth century: the reemergence of the visual as a medium that could contest the linguistic in the eyes of scholars and in the eyes of culture. To choose an obvious example: photography and its distribution and its reproduction. Its easy, inexpensive reproducibility and its claims to veracity made the image a new kind of problem in the late nineteenth and early twentieth centuries.

Inside

Between Word and Image.....	2-4
What We are Reading.....	5
Humanities, Heal Thyself?... 6-7	
<i>Fears and Fascinations</i>	7
Fall Seminars.....	8
2006/2007 Graduate Student Fellows.....	9
Harry C. Howard Jr. Lecture....	9
2006/2007 Fellows Program Participants.....	10
Holocaust Memorial Education Summit.....	11
2007/2008 Fellowship Opportunities.....	12

Even before we ask questions about disciplinarity or interdisciplinarity, it seems important to ask what we are doing as humanistic scholars these days.

That, I think, gives a back story to what you're describing in the 1940s and 1950s.

HOROWITZ: I agree entirely. And I might add that the effort to make the visual intelligible in linguistic terms can be understood as part of the contest with this newly resurgent significance of the visual.

LETTERS: The 2006/2007 Fellows comprise several disciplines within the humanities. The program seeks to illuminate how each discipline has its own approach to the shared set of questions that you are considering, while also uncovering productive ways of rendering those differences intelligible to one another. Can you talk about the centrality of intelligibility as a concept that will facilitate speaking across such diverse disciplines?

DEVER: As scholars, we all share the medium of the word. Scholars write within disciplinary modes, disciplinary idioms. One outcome of an interdisciplinary seminar focused on a topic of this sort is that we can share one another's disciplinary approaches in a way that makes them meaningfully available to one another. Therefore, without eroding the integrity or the uniqueness or the value of those disciplinary contexts, we can open them up in productive new ways. But that is just a statement about inter-disciplinarity; it is not necessarily a statement about intelligibility, *per se*.

HOROWITZ: That is an especially interesting point. Throughout much nineteenth- and twentieth-century Western philosophy, intelligibility is practically identified with translation into language. Language is thought of as the very medium of thought. Language is where thought, as it were, confronts itself, so there is nothing in the way of self-under-

standing. This expresses a certain ideal of intelligibility as thinking unimpeded by its conditions of possibility. In short, we once dreamt that we could make the world transparent to ourselves by translating it rightly into language. One of the interesting things about working in an interdisciplinary setting is that you confront people who in some sense are speaking the same language you are but who are nonetheless doing something different with it. You thereby confront the material force of the language, and one name we give to that force is disciplinarity. Whatever we name it, though, there is a definite material force there. And so you realize that while, as scholars who write, we are all committed to rendering our insights intelligible to others in linguistic form, nonetheless there is something that always shadows or stains the ways in which we do that. And perhaps you can only feel the power of that stain when you are dealing with a problem alongside a colleague who is equally interested in the material, but you still can't quite see it from her point of view.

DEVER: That is what brought me to answer a question about intelligibility by way of different disciplinary idioms. I am interested in the failure of intelligibility—its oftentimes productive failure. Not as an end in itself, but as a means to a longer-term goal of better understanding. I think intelligibility on its own terms is overrated.

HOROWITZ: We can follow that through one step further. With the productive failures of intelligibility—as you said, in order to produce better understanding—it might even be the case that we don't know what it is that we want to produce. It might

not be a better understanding. There might be some other goal here, some other value that we will find when intelligibility fails.

LETTERS: Each of you invoked the term "interdisciplinarity" in your answer to the previous question, so this seems a great time to consider that term more carefully in light of the distinctness of individual disciplines that this year's program is highlighting. Can you say more about what is at stake in maintaining this disciplinary difference relative to the possibilities interdisciplinarity offers?

DEVER: For me one of the key concepts behind this seminar, and much of the initiative behind its proposal, is "humanities." Even before we ask questions about disciplinarity or interdisciplinarity, it seems important to ask what we are doing as humanistic scholars these days. This interesting tension or competition or collaboration between issues of the image and issues of the word—sliced in many different directions—gives us a way in to that question. As luck would have it, "humanistic" is not necessarily even a term that describes the research of each of this seminar's participants. Nonetheless, one of the animating questions here is how our different disciplines collectively contribute towards this powerful, underfunded, under-understood concept known as the humanities. So even before we get to the question of disciplinarity and what is at stake there, I think that we are all brought to the Warren Center under a shared practice that I would like to unpack and understand more fully.

HOROWITZ: Right. I think what Carolyn said is intimately linked to the word-and-image theme. The reason a university is a university—the reason it invokes universality in specifying

its social function—is because it is supposed to enable us to develop overviews of what is good for human beings. Of course, this now sounds like an old-fashioned claim that very few of us are prepared to defend anymore. But we need to keep it in mind in order to grasp how the formation and the collecting together of the humanistic disciplines expressed beliefs about what configurations of knowledge you had to achieve in order to justify the university's claim to universality. So I repeat: even if we are not comfortable anymore thinking in terms of universality and universal knowledge, we have to talk about this ideal, even in its defeat, or we won't really know what we are doing together. And, to return to the theme of word-and-image, one of the central reasons we do not know how to talk about the university and universality now is that, as long as the humanities were conceived as essentially linguistic disciplines, they were held together by the idea of a common language. But we are not just workers in a field of language anymore. And I really think that part of the significance of image study is that it breaks up this log jam. It is not that we know how to talk to one another about images, but rather our not knowing how to talk to one another, even while working together, breaks up the log jam because lack of intelligibility makes it vivid that we do not know how image fits into more traditional conceptions of the humanities.

DEVER: That suggests how a deeper understanding of disciplinary practice benefits our larger question about the humanities in today's university. Hopefully we become better at what we do by understanding cognate approaches to the same kind of inquiry.

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LETTERS: One of the goals of the Fellows program is the creation of alliances across disciplines in order to make the most of Vanderbilt's institutional resources. How do you envision these alliances? What gains would there be for the university community?

HOROWITZ: What made this program exciting, even though I don't think this was our original impetus to propose it, is that it turns out that visual studies, which is not itself a discipline, is being undertaken in all sorts of disciplines. And precisely because there is not, in my view, a meta-discipline, collectively we might be able to manufacture a shared space of problems, a set of considered alliances. There is not a discipline that brings us all together, yet all the people in this seminar are working around this problem.

DEVER: What Gregg just described as visual studies led me to think of it in all of its disciplinarily-specific incarnations. What we are doing in the program is creating a community of scholars who are actively working on the question of the visual from widely different perspectives. That can help us to open up space and create relationships, intellectual relationships, which will benefit future students who come along with a curiosity to pursue work in our various fields.

LETTERS: You both envision this program impacting not only your roles as researchers but as educators, particularly in your approaches to graduate education. Can you discuss what you imagine will be the connection among teaching, independent research, and the collaborative inquiry you will be pursuing in this year's Fellows Program?

HOROWITZ: It's a fascinating question. A peculiar feature of graduate education in the humanities is that it accomplishes two

ends, but the ends are in tension with one another. On the one hand, it is the education of intellectuals who can gain a reflective grasp on some sphere of human activity. But there are plenty of academics who object to being called "intellectuals." They regard that label as an insult that smells of amateurishness and dilettantism. Such academics would say that we are not training intellectuals but professionals. And that is true also, since graduate education is a licensing procedure. This is a real institutional tension. On the one hand, we have got to make our students into professional specialists. On the other hand, if the people who get their Ph.D.s are so specialized that they don't know "why"—if they cannot insert what they are doing into a larger field of significant intellectual life—then that is not graduate education in the humanities either. The question is how to balance specialization with the ability, and it is a cultivated ability, to confront a problem in a fresh way: that is the balance we need. You cannot just give up one for the other. So, how to improve graduate education? I might want to describe the problem otherwise as how to open it up in a certain way—how to let graduate education encounter this tension. The intellectual fields that most interest me personally, such as art history and psychoanalysis, have in common that in their initial formations they were not professionalized within the university. They arose outside of university life. The early art historians had to elbow their way into the university, which in fact they did more successfully in exile. Psychoanalysts likewise tried to find their way in, but they were kept at the door except in medical schools. And I think that part of the reason for this—not the

entire explanation, of course, but part of it—is because they lived in a special intimacy with images, and images are thought of (even by some art historians and most psychoanalysts) as regressive, as not, or not yet, the stuff of "Culture." Hence, such studies did not have a place in the university. But then reflecting on disciplines of the image is a good way of opening up what is at stake in a university "discipline," and that is crucial if we are going to talk about transforming or improving graduate education.

DEVER: A few minutes ago I claimed that intelligibility is overrated. Of course, it is and it isn't. We would not have psychoanalytic theory if we had intelligibility in any reliable way in our everyday lives. Or in our unconscious lives—or in our everyday lives insofar as they are our unconscious lives. On the other hand, intelligibility has everything to do with disciplinary recognizability. Just as scholars require certain tools to participate professionally in their disciplines, we also have to learn to address basic research problems in fresh ways. This requires us to strike a balance: to work within recognizable disciplinary parameters in creative, original ways. Understanding how and when to use disciplinary tools, and how and when to put them aside, fosters creativity. Interdisciplinarity can help us to see familiar things in new ways, and in that sense it can offer a push toward innovation. This is especially important in the context of our seminar because we do not yet understand the nature or the culture of the image as it is going to evolve in the future—the next generation or two, or a century from now. We do not yet know. Our goal for ourselves and for our students is to understand our own

disciplinary practices rigorously, but at the same time to stay open in our conceptualization of our most basic terms. Hopefully this will allow us to recognize what we are seeing when we see it in the next few years.

HOROWITZ: I would simply add that we are at a transitional moment in this regard. The title of this year's program, "Between Word and Image" could appear to mean "Between Language and the Visual." But the concept of image is just as much at home in language studies as in visual studies. What, after all, is poetry full of? Image is not synonymous with the visual; it can be identified, perhaps, with the non-prosaic, the non-literal. The fact that we had been unreflexively identifying the image with the visual tells us that our most basic concepts for mapping this field are undergoing transition. Thirty years ago, Carolyn and I would not have gotten five minutes into our conversation using those concepts that way. It is a sign of the growth of the significance of visual culture that it has practically swallowed up the concept of the image without remainder. So I think this is a really good moment to be thinking about how the basic concepts which structure what we do intellectually are in transition.

LETTERS: So this notion of creativity seems to be a way to start to bridge the gap between the professionalization and the production of intellectuals for graduate education, because it can make meaningful those two things to one another. But it looks like creativity will be an increasingly important thing for the seminar to think about in terms of approaching the transitional challenges you have identified.

HOROWITZ: Yes, especially—and I don't know if you meant

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otherwise—but especially creativity in the domain of intelligibility. What I mean by that is that it is not the creativity that people sometimes think of—that creativity is what happens at the limits of language, which I don't think anybody in this room thinks. Forging concepts is creative work. It is not just reproducing patterns of thought, and if we can get at that creative moment in which conceptual fields get generated, we will see that it, too, is significant, significant creative work. And that is part of what we want to educate graduate students about also.

DEVER: But we have to start by challenging our own frameworks.

HOROWITZ: Yes, absolutely.

DEVER: And that is why this is a useful project for a group of faculty to undertake for a year.

LETTERS: Finally, although from different disciplines, each of you is currently focusing your critical inquiry on an aspect of the visual. Can you say more about how your individual research interest has brought you to this particular project and how you see that interest contributing to the program's dialogue?

DEVER: The book that I am working on has to do with late-Victorian aestheticism and with the way in which the politics of sexuality in late-Victorian England are mediated through all kinds of interactions with visual culture. The very concept of beauty itself, artistic beauty or beauty as it is transmitted through not only the fine arts but through claims to fineness or beauty, becomes the currency of public sexual identity. Through this medium of visual beauty and through the kind of protective cover of Art with a capital "A,"

Victorian writers and painters and artists introduce certain socially extremely difficult topics to a broader audience. And so my work in the recent past has brought me up against a range of different meanings of the visual, not only in literary cultures but also in a series of aesthetic communities in the late-nineteenth century.

HOROWITZ: It is amazing how, despite the fact that I'm dealing with a different century and an entirely different group of materials, our themes overlap so much. I'm going to be starting on a new project next year on what I call, in a jab at new media studies, "old media." I am interested in exploring the contemporary fate of archaic media, which is to say media that never became media of fine art: cut silhouette, for instance, and cartooning. They were certainly media of communication, but never of fine art. They might have been, of course. History could have been otherwise. There could have been no invention of photography, and who knows? The nineteenth century might have been the century of the silhouette. That's not the way it played out, however.

DEVER: Thank heavens!

HOROWITZ: Indeed. Although, the fact that the silhouette got trapped in the space of musty domesticity and became archaic has something to do with why it never gave rise to a fine medium, a refined medium, a medium of fine art. Old media are unrealized art media, which is why I am interested in the way in which they have become central to many contemporary visual arts practices. There are a lot of artists who are making use of stuff that was communicative at some point but that did not have, so to

speak, the right afterlife. So, what is interesting to me about this, and where it overlaps so much with Carolyn's work, is that the archaic is not merely the old. It is something old that promises some kind of significance, which means it is allied with the future also, but it has to be unlocked in a certain way. In certain cases, it needs the shelter of the fine arts to unfold its significance. This raises the great danger that the fine arts will abuse and misuse this archaic heritage by emptying it of its historical significance. There is a tension here that I am drawn toward between visibility, or making visible, and significance, or understanding.

DEVER: How do you reconcile the fact that you work on the visible, but you also work on psychoanalysis?

HOROWITZ: In the following way: there is a sub-structure, an understructure, an unconscious to visibility. When things become visible, they become visible against a background that itself remains—I'm not sure what to call it—non-visible. And this is one way of thinking of the unconscious. It is what has not come to appearance. But it is generative. It is active and makes demands on thinking, even though it has not come to appearance. I am interested, then, in how things become visible, but that is not a question you can ask things themselves directly, because by the time they are there to be asked, it is too late. Things keep their condition of visibility hidden within their visibility. And psychoanalysis is, for me, the best way to get at the structure of the visible.

DEVER: I would like to go back to the question of intelligibility based on what Gregg just said about psychoanalysis being

the only approach to this question of the visible.

HOROWITZ: The only one that works for me.

DEVER: That feels intuitively right to me. We both work on psychoanalysis, and for me it offers a practice of fathoming the unintelligible within the façade of the intelligible. So any claim to intelligibility *per se* seems to me to be premature or short-circuited or wrong-headed or somehow just incorrect.

HOROWITZ: And if that's right, then we're pressed right up against our earlier question about what other values we have besides intelligibility. I sometimes think this is why handling visual artifacts is so complicated. Our immediate impulse as humanists is to translate them.

DEVER: Absolutely.

HOROWITZ: But if you think of visual artifacts as secret bearers—as holders of secrets—and you think of your task as an interpreter as helping them to keep their secrets, then it is not so much intelligibility that you are driving at but, as it has sometimes been said, transmission instead of truth. Perhaps it is transmission we care about.

DEVER: Yes. And that brings us back to the ways in which we can make meaningful our disciplinary differences to one another. Over the course of this year we have the opportunity to put aside the question of truth and take on this interesting question of how each of us transmits interpretations of the image and the word.

LETTERS: Thank you both for a lively and provocative conversation. This year's program looks to be one full of realizable possibilities, both for scholars in the humanities and across the Vanderbilt community.

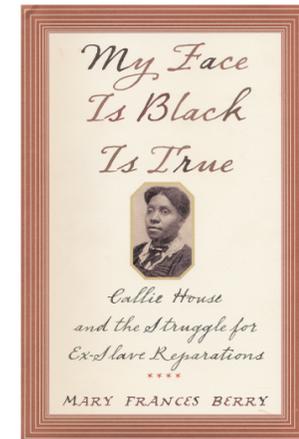
What We Are Reading

What books are our colleagues across the campus reading? *Letters* asks our colleagues to share their insights regarding one or two books that they have recently read or revisited.

Richard Blackett, Andrew Jackson Professor of American History: Mary Frances Berry's *My Face Is Black Is True: Callie House and the Struggle for Ex-Slave Reparations* (Knopf, 2005) is the life story of Callie House, a former Tennessee slave, who in the years after emancipation was the force behind a movement of ex-slaves which demanded that the government provide a pension for those who had labored without compensation as slaves. This movement represented the first call for reparation from those who had suffered through slavery. The call for reparation has grown more organized recently in the wake of government action to compensate those who had suffered through internment during World War II. Those currently opposed to the idea argue that no one should be compensated 150 years after the event. Yet the story of Callie House's effort shows clearly that, in her time, opponents found ways to deny pensions for those who were the immediate sufferers—ways that, to the modern reader, sound eerily familiar.

Harry Berger, *Fictions of the Pose: Rembrandt Against the Italian Renaissance* (Stanford UP, 2000), investigates the complex dynamics of early modern Italian and Dutch portraiture before moving to very close readings of Rembrandt's self-portraits. A literary critic, Berger here shifts his attention to visual rather than verbal images, proposing along the way a theory about address: he interrogates the sitter's part rather than the painter's, asking pointed interpretive and political questions about the sitter's act of self-presentation. The first part of the book situates the conventions that govern the practices of commissioned portraits; the second reveals the polemical force behind Rembrandt's own "fictions of the pose."

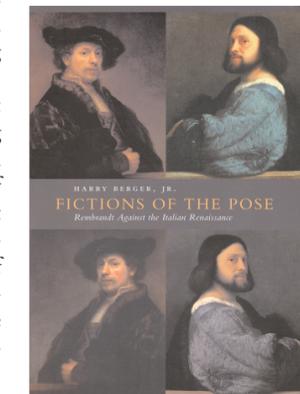
Lynn Enterline, Professor of English: Lisa Freinkel, *Reading Shakespeare's Will: The Theology of Figure from Augustine to the Sonnets* (Columbia UP, 2001). Freinkel's book situates the rhetorical tropes and formal strategies of Shakespeare's sonnets in the history of religious



thought and early modern religious conflict. It traces the changes in Christian typology from Augustine to Petrarch and then to Luther as a way into a reading of the figural complexities of Shakespeare's "will"—a proper name that on her account works quite improperly throughout the sonnets.

Leonard Folgarait, Professor of Art History: *Afflicted Powers: Capital and Spectacle in a New Age of War*, by Retort (name of collective authorship: Iain Boal, T.J. Clark, Joseph Mathews, Michael Watts), (Verso, 2005). A driven and stinging analysis of contemporary global politics as determined by the powers in Washington, these motivated by a "military neo-liberalism" all the more frightening because fueled by "blood for oil" and "permanent war." The book provokes such long and almost ungrammatical responses because the content truly left me breathless and reaching for a new vocabulary and syntax of appropriate response. The politics of fear has only empowered these writers to speak against power.

Janet Zandy, *Hands: Physical Labor, Class, and Cultural Work*, (Rutgers UP, 2004). This book is full of wonderfully pressing questions that no one else seems to be asking, such as: why do we subject workers to "acceptable risks" in their work place that are not "acceptable" to other classes, and what makes a work of literature or a piece of visual art "working class" and who profits from such social constructions?



A scholar of literature and language turns in a *tour de force* of cultural and social analysis and proves that literature is social and language is political in ways that ultimately exploit those who do not process these terms in abstract ways, but rather in forms of endangerment and injury to their very bodies.

Meike Werner, Associate Professor of German: Peter de Mendelssohn, *S. Fischer und sein Verlag* (S. Fischer, 1970). Mendelssohn's sprawling, nearly 1,500 page biography of the publisher Samuel Fischer and his publishing house is an arresting work—a wonderful, learned, narrative history that tells us about the most famous German publisher of what we now think of as classically modern literature. Through Mendelssohn's narrative, we come to see the many publishing decisions that helped bring Gerhart Hauptmann, Thomas Mann, Arthur Schnitzler, and Hugo von Hofmannsthal to the center of modern literature. We see, not the least through the many letters Mendelssohn cites, how a literary milieu came to form; and when all this is taken together, we see the shaping of classical modernism in Germany and in Europe. Even in American exile, as the many letters of authors to their publishers suggest, this was a literary world whose center of gravity remained, with no small measure of tragedy, Europe. Mendelssohn's book is based on an archive of letters and documents that he was the first to examine; but it is not only in this sense that his work is irreplaceable.

Humanities, Heal Thyself?

By Helmut Walser Smith

When Camille Paglia wrote “Humanities, Heal Thyself,” an op-ed piece in the *New York Times* of March 6, 2006, she did not place a question mark at the end. To reinforce the imperative Paglia intended, the *New York Times* inserted an accompanying image of the letters “V-E-R-I-T-A-S” strung out on a clothesline. With an angry, acerbic pen, Paglia excoriated the Harvard humanities faculty for its “ideological groupthink” and its role in forcing the resignation of its former president, Lawrence H. Summers.

The humanities were the principle victim of her vitriol. We hear about the “monolithic orthodoxies of humanities departments,” “three decades of trendy poststructuralism and postmodernism,” and “the cagey hypocrisy that permeates fashionable campus leftism, which worships diversity in all things except diversity of thought.” Paglia makes clear that the problem is hardly unique to Harvard, “an overpriced campus with an exaggerated reputation.” Rather, it is endemic to humanities departments, and to humanities centers, such as they exist on many American campuses, that they are a cause and not a cure of “the blight.” “Corruption and cronyism became systemic,” Paglia concludes, “spread by the ostentatious conference circuit and the new humanities centers of the 1980s.”

Is she right? For some readers, the political answer will suffice to dismiss the charges. But the deeper question is whether she has hit at a truth with a hammer, striking some uninvolved nerves in the process, doing damage in other ways, but nevertheless smashing at an inconvenient fact—that there is significant ideological conformity in the human-

ities and that the humanities centers bear some of the blame.

That humanities scholars, like natural scientists, typically think within accepted paradigms is both true and unavoidable. The issue is not whether there is a measure of conformity but whether there is foolish conformity, which we might define as adherence to a scholarly method more concerned with dressing itself up and asserting its belonging to a community than in illuminating, however imperfectly, the truth.

I had supposed that this kind of conformity, the hobgoblin of little minds in whatever discipline, was the target of the stinging barbs of Paglia and other critics. I was therefore surprised to find the attack leveled against my own methodologically conservative field of history.

A week earlier, in the February 25 edition of the *New York Times*, the columnist John Tierny attacked the Harvard history department as an example of the humanities problem because it supposedly no longer teaches classes on the American Revolution and the U. S. Constitution but instead favors courses on the diaries of ordinary citizens during the revolution and on “American Revolutions”—the latter addressing the American and Haitian Revolutions as “a continuous sequence of radical challenges to established authority.”

I happen to know the book on which the first course is based and, although not a specialist in the field, I know something of the scholarly insight that would bring the American and Haitian Revolutions together. Far from being an example of simple conformity, these are scholarly endeavors of high, innovative order. The book, Laurel

Thatcher Ulrich’s *A Midwife’s Tale*, uses the evidence of a long-ignored diary to transform not only our understanding of women’s work “performed under a bushel,” but also of men’s work—indeed, of the whole economy of the community. Beautifully written, based on new or at least overlooked sources, and thoroughly original in the sense that it alters our picture of a whole period, the work is a masterpiece; it is what scholarship, I had always thought, ought to be all about. Then there is the question about the American and the Haitian Revolutions.

It has always befuddled me that in a half century of revolts and revolutions, roughly between the Pugachev Revolt of the early 1770s and the South American bids for independence in the 1820s, that the 1776 Revolution of the Thirteen Colonies, which at the time contained less than one percent of the world’s population, should be considered globally *sui generis*. It is even more startling to see in a *New York Times* article what I can only understand as an implied denigration, or a willful ignorance, of the importance of the greatest slave revolt of the eighteenth century. It is especially startling since the Haitian Revolution put a question to both the American and the French Revolutions concerning how literally one should interpret the words “that all men are created equal” and that “men are born free and remain equal in rights.” Nor was the Haitian Revolution temporarily an event of the periphery. The French lost more troops in Haiti than at Waterloo, and, after the Haitian Revolution, the dispersal of revolutionary black troops throughout the Atlantic world—and not the least to the

United States—struck fear and panic in all those committed to preserving slave societies. Yet historians and social commentators—not all of course, and certainly neither Henry Adams nor W.E.B. Du Bois—have long ignored the importance of the Haitian Revolution.

In “Who Thinks Abstractly?” Hegel famously pointed out that people who posit whole classes of humans as a timeless category—criminals, for example—have already left the empirical ground of considering people as individuals. Here one might ask who thinks narrowly, and who thinks politically—if we may, for the moment, juxtapose the narrow and the political to the humanistic and the scholarly.

For, indeed, what humanities institutes are supposed to do is to bring scholars together in order to open possibilities of thinking and to follow that thinking along its intellectual, as opposed to political, routes. One doesn’t know where the routes lead. Perhaps there is an affinity between the American Revolution of 1776 and the White Lotus Rebellion of 1796, as both have origins in tax disputes. Perhaps as a result of the comparison the American Revolution will look fortunate and the Chinese brave and principled. Keeping politics out, in this case, means to let the comparison in. There is nothing to heal here. This is humanities scholarship as it ought to be. And to inquire into the political allegiances of humanities professors (as David Horowitz has done with the surprising result that most humanists vote Democrat) is both to miss the point of scholarship and to wildly overstate the importance of the party-political.

In 1917, as his country and

Europe were in the midst of a deep crisis and a war far more disastrous than the one the United States currently finds itself in, Max Weber accepted an invitation to speak before a group of free students (those who consciously didn’t join fraternities) at the University of Munich on the topic of “Scholarship as a Calling.” Weber was a famous professor. The students wanted answers, orientation, guidance. Instead, Weber offered distinctions: between value-free inquiry and politically motivated scholarship; between the dilettante, who may arrive at a scholarly insight, and the scholar, who works through the insight; and between wisdom, and the concepts, rational experiments, and open criticism that are part of the scholarly enterprise. Most importantly, he insisted that scholarship does not offer answers to the great questions of the world—what should we do and how shall we live?—and that the prophets do not have their place in lecture halls (where they can scarcely be contradicted). Scholarship, Weber told

his audience, “is a specialized profession in the service of self-consciousness and the knowledge of factual connections.” This, Weber continued, was not a normative position but “an inescapable result of our historical situation.” To imagine otherwise is mystification.

Do we imagine otherwise? Weber pleaded for a sharp separation between scholarship and politics, not in order to save politics but to protect scholarship, which he believed held a special place in the world. Scholarship, let us return to humanities scholarship, had to be defended not for its current utility but for its ability to show the existing connections in the world, and for the general importance that societies attach to understanding in depth. Less, Weber implied, might well turn out to be more.

There is of course another model, even though its explicit place was not the university. This is the model of Marx’s final thesis on Feuerbach: “The philosophers have only interpreted the world, in various ways, the point is to change it.” If the thesis was

originally meant to underscore the difference between thought and act, the “only” ought to alert us to its implicit denigration of thought. Moreover, its nineteenth century context, marked by revolutionary urgency, has been replaced by the dull and deadening experience of utopia’s having captured state power. When you enter the foyer of the Humboldt University in Berlin, after first passing between the statues of Helmholtz and Mommsen, the thesis still stares at you in larger-than-life letters. At the time when Marx wrote his theses on Feuerbach, in 1845, the University of Berlin (as it was originally called) was one of the greatest universities for the humanities in the western world, rivaled only, in my opinion, by the Sorbonne; by 1886, when the theses were first published, its preeminence was hardly challenged. Soon thereafter, the United States shaped graduate education as we now know it on the Berlin model, first developed by Wilhelm von Humboldt. Then the crosswinds of twentieth-century politics

whirled, first from the right, when the Nazis perverted the best in the tradition of German *Geisteswissenschaften*, then by the Communists, who screwed Marx’s thesis onto the marble wall.

One cannot help but think that, for the University of Berlin, committing what Marx took to have been Feuerbach’s error would have been better. Here is a university, and a tradition, that needs healing. But Paglia is also right—insofar as there are humanities scholars, and even centers, who would still side, from whatever political standpoint, with Marx and against Feuerbach. Given the kind of criticism directed at the humanities in the wake of Summer’s resignation, it is evident that Marx has stranger compatriots than he could have easily imagined. In the end, though, what is needed is not another sermon about how *les extremes se touchent*, but a coming together to affirm and to ground the autonomous social value of knowledge-in-depth, and the special place of the humanities in universities and of universities in the world.

For, indeed, what humanities institutes are supposed to do is to bring scholars together in order to open possibilities of thinking and to follow that thinking along its intellectual, as opposed to political, routes.

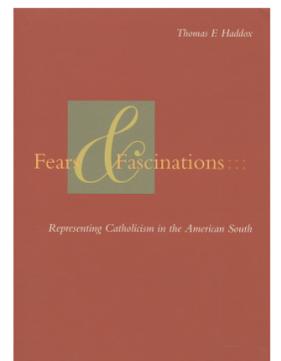
Fears and Fascinations: Representing Catholicism in the American South

Former Warren Center newsletter editor Thomas F. Haddox is the author of *Fears and Fascinations: Representing Catholicism in the American South* (Fordham University Press, 2005). Haddox, now an assistant professor of English at the University of Tennessee, received his Ph.D. in English from Vanderbilt University. He has also published articles in *American Literature*, *The Flannery O’Connor Review*, *Mississippi*

Quarterly, *Modern Language Quarterly*, *Mosaic*, *Southern Quarterly*, and *The Walt Whitman Quarterly Review*.

Haddox’s recent book looks at works by a wide variety of authors, including Kate Chopin, Mark Twain, Carson McCullers, Margaret Mitchell, Allen Tate, Caroline Gordon, Flannery O’Connor, Walker Percy, John Kennedy Toole, and the *gens de couleur libre* poets of antebellum

New Orleans. Through the work of these writers, he demonstrates the presence of the Catholic Church in the southern cultural tradition. Haddox writes, “Certain styles and characterizations of both southernness and Catholicism may come into being, flourish for a time, disappear, and reappear, but their variety precludes any stable definition of either term in the larger American cultural arena.”



Warren Center 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.

Achievement Gap. This interdisciplinary seminar is designed to help participants gain a substantive understanding and knowledge base relative to correlates of the Black-Latino-White achievement gap. Participants will acquire strategies for closing the gap in a comprehensive way within the context of their respective disciplines. Theory, research, and practice on this pervasive national and local issue guide each seminar. Seminar coordinators: Donna Y. Ford (special education) and Gilman W. Whiting (African American and Diaspora Studies and human and organizational development).

Ancient and Medieval Studies Seminar. The purpose of the group is to foster interdisciplinary study of the time periods embraced in its title, which means not only history but language and literature, chiefly, though not exclusively, Greek, Hebrew, and Latin. The main focus will be on faculty and graduate student research. Seminar coordinator: Bill Caferro (history).

Black Europe/Black European Studies Reading Group. The reading group is committed to intellectually exploring Black Europe as an emerging field of study on the European continent and in Great Britain, as well as the particularities of the Black European experience. Seminar coordinator: Tracy Sharpley-Whiting (French and African-American and Diaspora Studies).

Circum-Atlantic Studies Group. Now in its sixth year, this group meets monthly and will read and treat works-in-progress authored by participants. Participants' scholarship should be interdisciplinary in nature, focus on at least two of the following regions—Africa, Europe, Latin and Central America, the Caribbean, and North America—and treat some aspect of the trans-Atlantic slave trade, colonialism, and/or post-colonialism. Seminar coordinators: Sean Goudie (English) and Jane Landers (history).

Culture Seminar. This interdisciplinary workshop is designed to explore the dimensions of our expressive lives—including art, entertainment, and heritage. Investigating the dynamics of both new and old cultural forms and artistic movements, participants will pay particular attention to the processes by which culture is produced and consumed both within and across different contexts. Participants will attempt to take a fresh look at the artistic and creative impulses of our country with an eye to pulling out larger trends and issues to which both scholars and citizens should pay attention. Seminar coordinator: Steven Tepper (Curb Center and sociology).

Diabetes Work Group. The diabetes working group consists of scholars across the disciplines whose research involves the social aspects of diabetes. They will meet several times this semester to discuss common research interests and explore possibilities for collaborative research. Seminar coordinator: Arleen Tuchman (history).

Global Feminisms Reading Group. This reading group is designed to explore and debate

issues related to the growing field of intellectual inquiry and practice known as *global feminism*. This field locates women's lives and experiences within transnational and global frameworks, including processes of globalization, and it interrogates the operations of "local," "regional," "national," and "global" perspectives on sex, gender, and inequality. The field is emergent, contested, and dynamic. The reading group will meet three times each semester. Seminar coordinators: Monica Casper (sociology and women's and gender studies) and Brooke Ackerly (political science and women's and gender studies).

Language Matters. How are language, identity, and conceptual development linked? What can child language acquisition tell us about theories of the mind? What cognitive and socio-cultural dynamics are involved in adult second language acquisition? With participating faculty who work in psychology, philosophy, anthropology, sociology, and modern foreign languages, the Language Matters group will explore issues related to language and cognition. Seminar coordinators: Susan Berk-Seligson (Spanish and Latin American Studies) and Virginia Scott (French).

Medicine, Health, and Society Seminar. This interdisciplinary seminar will meet monthly to discuss common concerns and hear talks by members and visiting speakers. Seminar coordinator: Arleen Tuchman (history).

Nineteenth Century Seminar. This group focuses upon the history, art, literature, and culture of the long nineteenth century (ca. 1760-1914). Graduate students and faculty are encouraged to attend. Seminar coordinators:

Lauren Wood (English) and Brian Rejack (English).

Queer Theory/Gender Theory Graduate Student Reading Group. This graduate student seminar meets to discuss emergent issues in queer theory and gender theory and the ways in which these issues are developing across disciplinary boundaries. This year, the group will look specifically at emerging notions of queer temporality. Can there be such a thing as queer time? What implications does such a concept have for interpretive practice in literary studies and for understanding historicity in other disciplines? In what ways can concepts of queer time resist linear, teleological notions of history that have come to be seen as hegemonic?

The group meets once a month throughout the academic year. Seminar coordinators: Rebecca Chapman (English) and Donald Jellerson (English).

Vanderbilt Group for Early Modern Cultural Studies. This is an interdisciplinary forum for faculty and graduate students with an interest in literature, history, music, art, and culture from 1400-1800. The group meets monthly to discuss on-going research by a faculty member, recent publications in the field, or the work of a visiting scholar. Graduate students are particularly encouraged to attend and contribute. Seminar coordinator: Leah Marcus (English).

Women's and Gender Studies Seminar. This seminar will highlight work being done on campus in the area of women's and gender studies. If you would like to be added to the mailing list for this seminar, please email Lacey Galbraith at lacey.f.galbraith@vanderbilt.edu.

2006/2007 Graduate Student Fellows

This year, the Warren Center is sponsoring its inaugural year-long interdisciplinary Graduate Student Fellows Program. Graduate student participants are chosen through a rigorous selection process for the six dissertation completion fellowships. The fellowship provides a generous stipend as well as a research fund for the students who will complete the dissertation during the academic year in which support is awarded. Students are freed from teaching and other departmental obligations, and they are not allowed to hold any other form of employment during the term of the fellowship. Based on a successful pilot program run during each of the last four summers, the Graduate Student Fellows will meet in weekly seminars at the Warren Center, giving presentations of their work to the seminar and discussing texts of common interest. The Warren Center will also arrange for a number of visiting speakers to meet with the seminar during the year to provide opportunities for discussion of issues pertinent to the scholarly life, such as the art of writing, successful strategies for publication, funding opportunities, grant writing, and workshops on delivering academic presentations.

Below are brief descriptions of the 2006/2007 Warren Center Graduate Student Fellows.

LISA BATTAGLIA is a doctoral candidate in the History and Critical Theories of Religion (HACTOR) program in the department of religion. Her dissertation, "Women Who Have Gone Forth: Gender and Religious Identity among Buddhist Nuns in Thailand," focuses on the debate surrounding the establishment of a Theravada Buddhist Nuns' Order in Thailand and women's constructions of religious identities despite their exclusion from formal ordination and recognition within the Buddhist institution.

TIM BOYD is a doctoral candidate in history. He is currently completing his dissertation, "Out of the Shadow: Southern Democrats and the Civil Rights Movement, 1946-1976," which explores the impact of the civil rights movement on the state Democratic parties in the southern United States. He is particularly interested in the way that southern progressives in the 1940s attempted to reshape the Democrats in their states, and thereby paved the way for the emergence of the "New South" Democrats of the 1970s.

CAROLA DAFFNER is a doctoral candidate in German. Her dissertation, titled "Spaces of Provocation: Jewish Topographies in the Works of Gertrud Kolmar," explores the topographies of Gertrud Kolmar's poetry. Daffner's work is influenced by theories of space that emphasize its sociological, political, and collective nature, and she focuses on Kolmar's re-workings of contemporary spatial images that attempt to define, confront, or manipulate the Jewish self and the predominant idea of "Jewish space" as it was described in the works of contemporary Jewish intellectuals.

BRIAN RABINOVITZ, a doctoral candidate in philosophy, works on the relationship between differing conceptions of experience and rationality, and on the possibility for social and political criticism. His dissertation, titled "Experience and Criticism after Pragmatism and Critical Theory," explores the relationship between the concepts of experience, rationality, and criticism in the work of American philosopher John Dewey and German philosopher Theodor Adorno.

LEEANN REYNOLDS is a doctoral candidate in history. She

specializes in twentieth-century United States history and the history of the south; much of her research has focused on popular portrayals of the south. Reynolds's dissertation, titled "Red and Yellow, Black and White: Maintaining Segregation, 1920-1955," examines how black and white southern young people learned about segregation in the period from 1920 to 1955. She is particularly interested in what those lessons reveal about the maintenance of the segregated system during this period.

DAVID F. RICHTER is a doctoral candidate in Spanish. His dissertation, titled "Margins of Poetry: Performing the Formless in the Spanish *Avant-Garde*," examines the "surrealist" period of Federico García Lorca's late poetic and dramatic texts. While surrealism in Spain is problematic considering many of the Spanish poets' explicit rejections of André Breton's model of automatism, Richter argues that the theoretical stances concerning art and ethnography as expounded by Georges Bataille in the journal *Documents* reveal motifs that capture the sense of the *avant-garde* aesthetic in Spain.

Noted Scholar Helen Vendler to Present Harry C. Howard Jr. Lecture

Helen Vendler, the A. Kingsley Porter University Professor at Harvard University will present this year's Harry C. Howard Jr. Lecture at 4:10 p.m. on January 18 (location to be announced). Her lecture title is "The Yeatsian Sequence: 'Nineteen Hundred and Nineteen' and 'Blood and the Moon.'" Professor Vendler's research interests include English and American lyric poetry, and she is the author and editor of over twenty books. Cur-

rently Vendler has two works in progress: "Our Secret Discipline: Yeats's Styles and Forms," and "Last Looks, Last Books: Stevens, Plath, Lowell, Bishop, Merrill, Ammons." In 2004, she delivered the National Endowment for the Humanities' Jefferson Lecture—the federal government's most distinguished award for intellectual achievement in the humanities—and she is the recipient of twenty-three honorary degrees from universities throughout

North America and Europe.

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 D. 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.

Between Word and Image: 2006/2007 Fellows Program Participants

CAROLYN DEVER, professor of English and women's and gender studies, is the Jacqué Voegeli Fellow and co-director of the Fellows Program. Her publications include *Death and the Mother from Dickens to Freud: Victorian Fiction and the Anxiety of Origins* (Cambridge University Press, 1988) and *Skeptical Feminism: Activist Theory, Activist Practice* (University of Minnesota Press, 2004). Her current work-in-progress, "Queer Domesticities: Art and Intimacy in Victorian Britain," explores sexuality and aesthetic practices in Victorian domestic discourses.

GREGG M. HOROWITZ, associate professor of philosophy, is the Spence and Rebecca Webb Wilson Fellow and the co-director of the Fellows Program. He is also the author of *Sustaining Loss: Art and Mournful Life* (Stanford University Press, 2001) and the co-editor, with Tom Huhn, of *The Wake of Art: Criticism, Philosophy, and the Ends of Taste* (Gordon and Breach, 1998). His research interests include aesthetics and the philosophy of art history; critical theory of culture; philosophy and psychoanalysis; political philosophy; and the philosophy of film and photography.

RICHARD MCGREGOR is an assistant professor of religious studies who specializes in Islam and medieval intellectual and mystical traditions. He teaches courses on Qur'an and interpretation, Sufism, and methodology in the study of religion. His book *Sanctity and Mysticism in Medieval Egypt: the Wafa Sufi Order and the Legacy of Ibn*

Arabi (SUNY Press, 2004) looks at the construction and theory of "sainthood" in Islam. His current project, a study of aesthetics in the Islamic mystical tradition, argues against claims that the Muslim tradition has typically excluded imagery and posits that aesthetics are integral to Islamic religious thought.

KEVIN M. LEANDER is an associate professor of language, literacy, and culture in the department of teaching and learning at Peabody College. Leander specializes in English education; socio-cultural theory and literacy; classroom discourse and identity; multiliteracies; and the connections among literacy, social space, and technology. Most recently he has been examining the social production and uses of images and language, and exploring the connections between images and language in adolescent classroom presentations and interactions.

TERESA A. GODDU, an associate professor of English and the director of American Studies who specializes in American literature and culture, is the author of *Gothic America: Narrative, History, and Nation* (Columbia University Press, 1997) and has published numerous articles and essays. Her current project, "Selling Antislavery: Antebellum Print Culture and Social Reform," documents the interactions between print culture and the American mass market, and it details the antislavery movement's use of print culture to circulate its message.

ROBIN MARGARET JENSEN is the Luce Chancellor's Professor of Christian Art and Worship in the Vanderbilt Divinity School and is a historian of Christian art and liturgy. The author of three monographs—*Face to Face: The Portrait of the Divine in Early Christianity* (Fortress, 2005), *The Substance of Things Seen: Art, Faith, and the Christian Community* (Eerdmans, 2004), and *Understanding Early Christian Art* (Routledge, 2000)—Jensen's current research explores baptismal images and contexts. Her work seeks to integrate history, rhetoric, and theology into the study of images.

CARA A. FINNEGAN, associate professor of rhetorical studies at the University of Illinois at Urbana-Champaign, is the 2006/2007 William S. Vaughn Visiting Fellow and is visiting associate professor of communication studies. Finnegan specializes in rhetoric, visual culture, and American studies. Her publications include *Picturing Poverty: Print Culture and FSA Photographs* (Smithsonian Books, 2003). During her time at Vanderbilt, she will continue work on her next book, "Image Vernaculars: Rhetorics of Photography in American Public Culture," a rhetorical history of photography that highlights the kinds of words that surround images.

ELLEN LEVY is an assistant professor of English. The author of several articles, Levy specializes in twentieth-century British and American poetry, film, and film theory. Her present book project focuses on the connections of word and image in lit-

erature and the visual arts by examining the poetry of Marianne Moore and John Ashbery and the art of Joseph Cornell. In her work, she raises questions about the connections and tensions between poetry and painting, between the academy and the art world, and between professionalism and the market.

CATHERINE A. J. MOLINEUX is an assistant professor of history whose research interests involve race, slavery, and empire. Her most recent article, "Pleasures of the Smoke: Popular Representations of Black Virginia in Early Modern London's Tobacco Shops," is forthcoming. Currently she is working on her first book, "The Peripheries Within: Race, Slavery, and Empire in Early Modern England," which examines early modern visual and literary representations of black slavery and their relationship to popular beliefs about race and slavery from the late-seventeenth to early-eighteenth centuries.

PAUL YOUNG is an assistant professor of English and the director of film studies. His book, *The Cinema Dreams its Rivals: Media Fantasy Films from Radio to the Internet* (University of Minnesota Press, 2006) investigates the impact of radio, television, and the internet on Hollywood in addition to the ways in which Hollywood changes and uses these mediums for its own ends. More recently, he has begun work on a project tentatively titled "The Mass-Produced Instant: Cinema, Realism, and the Mediatized Nation."

Holocaust Memorial Museum and Warren Center Partner on Education Summit

In April 2006, the United States Holocaust Memorial Museum, in cooperation with the Warren Center, presented its first regional education summit, titled "Exploring the Future of Holocaust Education." The program was designed to build connections between Holocaust educators and non-profit organizations with the same interests. The meeting drew thirty-five participants from across the Southeast and took place on Vanderbilt's campus in Peabody Library's Fireside Reading Room.

Peter Fredlake, coordinator of the museum's Teacher Fellowship Program, approached the Warren Center about the collaboration

due to the Center's central involvement in the publication of *The Holocaust and Other Genocides: History, Representation, Ethics* (Vanderbilt University Press, 2002). In 1999 the Warren Center sponsored a year-long seminar on teaching the Holocaust and other genocides, which culminated in the publication of the interdisciplinary volume edited by current Warren Center director Helmut Walser Smith. The volume was distributed free-of-charge to all high schools, public and private, in the state of Tennessee.

Fredlake, a former high school teacher, said that educators often have difficulty finding the

resources they need when teaching the Holocaust. One of the goals of the sessions was to help educators become aware of resources available at the local level and at the U.S. Holocaust Memorial Museum. In addition, the museum was interested in assisting in the creation of a network to further Holocaust education in the Southeast region.

One of the participants, Paul Fleming, principal at Hume-Fogg High School in Nashville, Tennessee, said that the summit was notable in that it included both educators and staff members of regional Holocaust organizations. Both Ruth Tanner and Felicia Anchor from the Tennessee

Holocaust Commission, as well as individuals from other state Holocaust commissions, participated in the conversations and roundtable discussions. There were several presentations by the Holocaust Memorial Museum's historians, including Bridget Conley-Zilkic's discussion of "Holocaust Education in the Age of Genocide," and Will Meinecke's presentation on "The Role of Teachers in Nazi Germany."

Following the Nashville meeting, a second regional education summit was held in Denver, Colorado.



Peter Fredlake addresses workshop participants in Peabody Library's Fireside Reading Room.

2007/2008 Warren Center Fellowship Opportunities

The Warren Center will sponsor two fellowship programs in the 2007-2008 academic year: one for faculty members and one for Vanderbilt University graduate students.

The 2007-2008 Faculty Fellows Program will be co-directed by Tracy Denean Sharpley-Whiting (African American and Diaspora Studies/French) and Lucius T. Outlaw, Jr. (philosophy) and will examine the topic "Black Europe, or Diasporic Research in/on Europe." The seminar will examine "Black Europe" and the emergent field of Black European Studies in all of its contours, across periods, and from various disciplinary and methodological perspectives. (Though aware of the various ways in which the term "black" has been used in the European context, we are restricting the use of the term to descendants of the African continent.)

A number of engaging interro-

gations will structure the seminar: interrogations of identity, race, democracy, citizenship, expatriation, migration, and immigration function as points of departure, particularly as these relate to such themes as the erasure (or denial) of "race" and discourses of racial difference in Europe; Europe in the making of the Americas; slavery and Europe; race and European modernity; modernism; and European engagements (literary, philosophical, historical, artistic, ethnographic) with Africa. One of the focal and particularly complicated suppositions to be taken up during these interrogations is geopolitical, relating as much to diaspora identity politics as to postcolonial studies: What, where, and when is there "Europe"? For example, how will the cultural, political, and economic uniqueness of France's colonial history and the introduction of "departmentalization" impact that identity?

The Warren Center will sponsor a Visiting Fellow with expertise in the area of study, in addition to selected Vanderbilt faculty members. Information regarding the internal and external application process can be obtained from the Warren Center or its website, www.vanderbilt.edu/rpw_center.

The Warren Center will also sponsor an interdisciplinary year-long Graduate Student Fellows Program. Vanderbilt University graduate students in the traditional humanities departments or those whose work is of a humanistic nature are invited to apply for the six dissertation-completion fellowships. The fellowship provides a stipend of \$18,000 as well as a \$2,000 research fund. Students are not allowed to hold any other form of employment during the term of the fellowship. Graduate Student Fellows are expected to complete and defend their dissertations before the start

of the next academic year.

The Graduate Student Fellows will meet in weekly seminars at the Warren Center, giving presentations from their work to the seminar and discussing texts of common interest. The Warren Center will also arrange for a number of visiting speakers to meet with the seminar during the year to provide opportunities for discussion of issues pertinent to scholarly life, such as the art of writing, successful strategies for publication, funding opportunities, grant writing, and workshops on delivering academic presentations. The seminar will also have funds available to invite outside speakers of their choosing. Each Warren Center Graduate Student Fellow will be asked to give a public lecture in the spring term. Fellows will also be expected to be active participants in the life of the Warren Center during their fellowship year.

THE ROBERT PENN WARREN CENTER FOR THE HUMANITIES

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Statement of Purpose

Established under the sponsorship of the College of Arts and Science in 1987 and renamed 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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