Letters

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Memory, Identity, and Political Action

An Interview with Professors Larry J. Griffin, William James Booth, and Michael Kreyling

The 2001/2002 Fellows Program at the Warren Center, "Memory, Identity, and Political Action," considers the role that memory plays in shaping identity and justifying political action. Memory allows people to ascertain the past's moral and emotional gravity, spurring or retarding political action premised on an understanding of this morality. The seminar will investigate memory's function not only as a cognitive device allowing individuals and their communities to know the past, but also as an active agent in experiencing the past. The seminar's participants are from a variety of academic backgrounds, including English, history, political science, sociology, philosophy, fine arts, education, music, and communication studies. The program's co-directors are Larry J. Griffin, professor of sociology and history; William James Booth, professor of political science; and Michael Kreyling, professor of English. Professors Griffin, Booth, and Kreyling met recently with *Letters* to discuss their hopes and plans for the program.

LETTERS: Could you tell me about how this project came about?

GRIFFIN: For the last several years I've been struck by the attention people are paying to a remembered past, and how important that seems to be to who they are and to what they're doing, and more significantly, to what they ought to do, morally and normatively. People look to a represented past to extract lessons about who they are, about where they should go, and what they should do about this past—forget it, embrace it, damn or condemn it. The more I thought about the inextricable connections between memory and identity, the more I thought that this would be a wonderful project for interdisciplinary faculty. I began to think about who could contribute to a broader intellectual framework and I thought about James [Booth] because I knew that he had been working on the Holocaust and I thought about Michael [Kreyling] because I know that Michael has worked on the politics of memory for years. We spoke, and decided to put together a proposal engaging history and the role of memory in the construction of this past within the present.

BOOTH: I'm at work on a book on memory, identity, and politics, so this topic complemented my own research and afforded me the chance to benefit from the research of other colleagues. As Larry mentioned, the politics of memory is a burgeoning field of study, typically interdisciplinary and increasingly important in the study of literature, political science, political philosophy, and sociology. I would also like to emphasize the international dimension to the politics of memory; it is very current in Europe as well as in America. The universality of this concept and its implications for so many different fields makes this a timely issue for the Warren Center and a welcome one for me in my research.

KREYLING: At the time that Larry introduced this topic, I was teaching Southern Literature. The proposal came at an opportune moment because in the last few times that I've taught Southern Literature, I have always included one of the memory or heritage books—Tony Horwitz's *Confederates in the Attic,* for example—in which the traveler interviews an indigenous person about his/her heritage. I've noticed that heritage has become a sort of industry, a cultural tourism, in a sense. This really struck me as an area I needed to know more about: Who is in charge of this memory? What is false memory and how does it get recorded? What constitutes authentic or inauthentic homage to this memory? Does reenacting historical events recapture any sense of authentic memory?

Professors William James Booth, Larry J. Griffin, and Michael Kreyling

My interest in the politics of memory also has the international dimension that James spoke of; I spent some time in Italy as a Fulbright scholar when they were going through re-remembering Mussolini, trying to launder the memory of fascsim to create legitimate right-wing conservative politics. Re-remembering is more complicated than reenacting. Re-remembering is declaring that the past was not what people thought it was or what the record says it was—essentially, re-remembering is a rewriting of the past. It is

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KREYLING:
Re-remembering is a rewriting of the past.

very interesting to see what happens with the traces of the discarded "residue" of community memory. Does it erupt and reappear in another location or in another form? Does it deconstruct the hegemony of communal memory? It seemed as though all the work I was doing was just saturated with the politics of memory. I needed to know more on a theoretical basis about it, and I needed to know more about it from other points of view.

GRIFFIN: I teach introduction level courses in both American studies and sociology and in both classes, I employ newspaper accounts about current issues that illuminate basic social processes or conflicts in the character identity of America. It is truly remarkable how much coverage in today's newspapers pertains to past happenings. In the enormous coverage of recent issues such as the Birmingham church bombing trial of 1963 that just ended, we can understand how memory shapes identity. The issue over the Confederate battle flags—South Carolina, Georgia, and now Mississippi—is another such conflict. It is an issue that is literally 140 years old, still persisting, kindled by memory.

KREYLING: I was also teaching an Introduction to American Studies course this semester and basing it on the biographies and autobiographies of destined significant American young men. I framed each figure's story through an examination of how certain cultural values filtered through that figure. For example, Colin Powell's autobiography reflects a double-voiced irony and honor with respect to his experiences in Vietnam. Powell describes his experiences in Vietnam, while also protecting the memory of Vietnam as an honorable military operation.

We can also see a more problematic representation of the past in the recent story about Bob Kerrey's exploits in Vietnam. The citation presenting him with the bronze star misspells his name and misrepresents the actual facts that happened in the episode for which he won the medal; the event and the official record of the event are not coincident. The personal memory and the cultural memory of Vietnam that is fought out in both Kerrey's and Powell's careers is also contested in the public arena in the lives of young men for whom the Vietnam War was supposed to be a defining passage. The pressure to have it be a successful past is just so great that people tinker with their memory to make it turn out okay.

BOOTH: One of the questions which interests me in my own research and in this seminar is why memory matters. We live in a society which fashions itself post-traditional and we imagine that we remake our society everyday, that we are members of a highly mobile deracinated community. You would think that the weight of the past here would be relatively little, but in fact, as the examples that Michael and Larry have just cited suggest, the past does matter. So, we must ask ourselves why the past matters in a post-traditional society in which our ancestry is no longer central to our way of life. This brings up a rather different question too—that of the ethics of memory. Vanderbilt has sponsored a Holocaust lecture series for the past twenty-four years. For twenty-four years running we have met every October/November as a community to remember this. It seems relatively uncontroversial, but then you ask yourself, 'what are the ethics of this?' Why do we feel that it is important to do them the justice of remembrance? Rather than looking at the construction or deconstruction of memory, the dimension of political controversy, we might ask what moral elements in our societies the imperatives of remembrance play upon. Why do we feel that this is our responsibility to remember? Why do we feel that if we didn't remember six million Jews that this would be a moral failing on our part? It is important to try to understand this ethics of remembrance in our attempts to comprehend the politics of memory.

LETTERS: What sort of work has been done in this field in the past? What have been the predominate areas of focus and how do you understand the politics of memory as a fluid evolving framework?

GRIFFIN: In the last ten years or so the amount of attention to memory both inside and outside of the academy has been staggering. It is really quite unbelievable and it's coming from virtually all pathways in the social sciences and the humanities. There are some signal words, but the field itself is so remarkably disparate and fluid—I don't think it is yet codified. We see the politics of memory in literature in these fictional accounts that are now being understood as a recasting of a past or a remembering of it. The social sciences proper have also developed theoretical apparatuses in methods to study memory, particular concepts that literally fifteen years ago did not exist, such as *flash-bulb memory:* Where were you were the day John Kennedy was assassinated in November 1963? That's a flash-bulb memory. It may be incorrect but it's something that is indelibly seared in those of us who were alive at the time. This is just an example of the extraordinary amount of attention now given to collective memory, particularly when it's tied to political action or to an effort to understand a people's "we-ness" or a people's "otherness."

Michael Kreyling

KREYLING: I've felt that in teaching Southern literature at Vanderbilt that I'm in a nest of memory because Southern literature and Southern civilization and culture are built on memory: whose it is, who gets to be included in memory and who is excluded from memory. All Southern cultural identity is aimed at the past as opposed to the future. It is not so much even aimed at the present, inasmuch as the present includes a ritual memory. This accounts, for instance, for the contested memory over Alice Randall's *The Wind Done Gone,* a parody or re-remembering not so much of the past, but of *Gone With the Wind,* which is in fact, I would argue, not just a book, but a fixture of Southern memory, conjuring recollections of the flashbulb memory which Larry mentioned: Where were you when you first read, or first saw the movie? The issue with Randall's book is really not so much one over legal copyright—although that's what it's eventually going to end up being—but over whether someone can claim memory as his/her intellectual property and exclude someone else from access. I'm interested in

GRIFFIN:
People look to a represented past
to extract lessons about who they are.

the legal aspects and the creative, intellectual, and cultural aspects of controversies like that. I think she has a rather good case in cultural law, though not in courtroom law, at repossessing that instrument of memory—and sort of tinkering with it a little bit to include some other people.

GRIFFIN: The Randall case is actually a good example of second or third-tier memory-work so to speak; she is appropriating or attempting to re-appropriate a set of memories that were systematized by Margaret Mitchell in *Gone With the Wind,* itself a work of memory about a South that may never have existed, but certainly didn't exist when Margaret Mitchell wrote her novel.

KREYLING: But part of the argument though, is that there was a history of the antebellum period that Margaret Mitchell appropriated, and it's okay for another author to appropriate THAT history, but not the history of *Gone With the Wind.* You can tell the story of reconstruction and the Battle of Atlanta again because nobody can hold copyright over the historical events, but you can't tell it with respect to Scarlett O'Hara. Of course, so many people get their information on the history of the antebellum period and the Civil War from *Gone With the Wind.* Probably more than half.

GRIFFIN: And one other thing too—this is something James talked about and this is going to be somewhat more personal than distanced—unlike some academic topics, the politics of memory has immediate pertinence for me at least as an individual: What ought my people, white southerners, do about their remembrances? What should we do with a past that I'm sure we wish we did not have, but we have? What should we do with it? Try to ignore it? Try to re-remember it and recast Birmingham and Old Miss and somehow figure decency and honor out of those times? I don't think that's possible. These memories are not going to go away, and that means that we, and I truly mean we, must do something. So that's an additional interest over and above intellectual or academic interests.

BOOTH: Memory is a living past; we tend to think of it as a sort of an exercise in nostalgia, but what it really means in social terms is the past made present; modified, parts of it excluded, parts of it celebrated—an attempt to make the past work in the present. Anyone who feels rooted in a community knows what it means to have the various memory signposts of that community affect, exclude, and/or celebrate him or her. I come from Quebec. On all the Quebec license plates is the nationalist slogan "I remember" written in French. Do they mean by that the remembrance of a French speaking community and all the difficulties associated with this? Are these first-hand personal memories? No, we're talking about the English conquest of New France in 1759 and the French community's struggle for survival in the following centuries. The memory is a living presence for them, often misrepresented, often instrumental, often manipulated by the purveyors of memory, but it has its moral and political weight in the fact that it lives and is not just a backward looking glance. It is the fact that the past is restored in the present that makes it such a powerful force.

KREYLING: The Kreylings didn't get here until after the Civil War—even Reconstruction was done officially when they got here—but nobody in my family has any memory prior to 1917. When you're a German immigrant, especially in the era of the World Wars, you tend to try to forget or erase the fact that you have any kind of national memory or personal memory. In my family, nobody knows who anybody was, or where they came from—nobody kept any documents that I know of.

GRIFFIN: This reminds me of another concept that's of great interest—that of collective amnesia. This is a people forgetting a past, either deliberately forgetting a past or it could be a forgetfulness that's taught by a dominant group. But the point is that people willingly forget their past, either because they want to reinvent who they are and redefine themselves or because they want to leave the old country, the old ways and start anew. Hence, this amnesia of a collective sort.

Larry J. Griffin

LETTERS: Are there any particular moments in cultural history that are "hot points" or nodes in the field of the politics of memory?

KREYLING: I think the 60s are a hot point. The 60s serve as a label for politics right now for both sides of the issue, for a kind of social movement that went wrong and needs to be corrected, as well as a social movement that went right, and needs to be extended. So, that phrase "the 60s" gets used a lot- and it depends on who uses it. I think there is probably a type of code developing to replace the simple phrase "the 60s." I'm not sure I could precisely define this more specific terminology, but I think I know it when I hear it. This decade was extremely important and before the rest of us who went through it die, it will be an important issue; what should be done with the 60s? Should it be included as a part of the memory? Or should it be excluded as a failed detour? Should we go back before the 60s and start over again? That's where the political action part of memory comes in.

GRIFFIN: The U.S. Civil War, still, too, as you talk about Horwitz and that book *Confederates in the Attic* and a really fine book that has just been issued, by historian David Blight, *Race and Reunion: Civil War in American Memory.* I think both authors show how profoundly important it is to consider slavery and the Civil War as conjoined. This subject is remarkably topical today for Americans of many hues and tongues.

BOOTH: Virtually everything I read about race in this country has a strong memory dimension; even as you get current time-splice changes in the demographics and economics of race relations in the U.S. in the sense that the memory of discrimination, and before that of slavery, stands there unchanged. These long memories of slavery seem to modify and to diminish to some extent the successes that have been made in race relations.

World War II and the Holocaust, in particular, remain a vivid presence. The pressure on Germany to compensate for its past has probably gone as far as it can, but there's still pressure on Japan to acknowledge and come to terms with its activities in the Pacific during the War—it hasn't in the past, at least not to the extent that Germany has. We can also look back at the Cold War and the way it shaped not only Americans but also global communities.

If you're looking for grand topics, they're going to be race,

BOOTH:

What moral elements in our societies do the imperatives of remembrance play upon?

Civil War, the Holocaust and the Cold War, but there's a more subterranean and resurgent dimension in which people excluded from the pantheon of memory fight to get their rightful position. These could be national minorities, or local communities, immigrant communities who have had their story subordinated to the grand national tale. People who have had their story written out of the national script. They now insist that the overarching majoritarian story is not the only memory, but that they, too, have a rightful place in the national remembrance. There is this continuous process of construction and deconstruction—this notion that these received memories really aren't truthful and so need to be scrutinized.

GRIFFIN: This may be tied in to something you began this interview session with: this sense that in a Postmodern society—a society that has moved beyond the past tradition—memory ought to be more inclusive. In fact, it is precisely because there is contestation over the dominant narrative, or the story, that there is room for this kind of insurgent use of memory by any numbers of people who felt themselves to be slighted, or ignored or forgotten in the grand narrative. It is not necessarily crumbling because of their attacks, but because it is crumbling they also have room to advance their narrative, their story, their identity, their past—that's why there is such a contestation over the past.

LETTERS: You've mentioned before that memory is implicated in the formation of groups because it advances a sense of the "sameness" of some and the "otherness" of others. In what ways can you see this as becoming problematic as we move from a single narrative of identity, such as the autobiography, to an emblem of group identity, such as a monument or museum?

BOOTH: In so far as memory is bound up with identity, with our individual lives, or our collective memory, it's a way of establishing a boundary. Remembrance, individual or political, is a way of drawing a boundary; that's what identity is, it's a way of speaking about boundaries between you and others. Our sense of who we are on the individual level also belongs to who we are as persons at the collective level. The boundary does not belong solely to the individual. The terms we use to describe our past and our community inevitably draw a line between us and other people. For example, imagine someone who comes to this country, someone for whom the Civil War and slavery are not a part of their past, whether he/she comes from Vietnam, or China, or Canada. Suppose that this person examines the institution of slavery and its effects and says, "Race—slavery—*Gone With the Wind,* these are someone else's stories. They may be the stories of a good part of the American people but they're not mine." You see this type of resistance, this feeling that "this isn't our story, this is somebody else's, we want our story." Hence the proliferation of disputes over memorialization of the past.

William James Booth

LETTERS: Your comments about memorials make me think of the recent issue over the monument to slaves on Savannah's River Walk. As you may recall, the debate concerns the addition of a graphic poem by Maya Angelou depicting the horrors of the Middle Passage and of slavery in general. Do you have any thoughts on this notion that pictorial depictions need a verbal supplement? In this issue in particular, there seems to be a sense that a picture cannot be interpreted for itself.

GRIFFIN: I have not yet seen this monument, but I can consider this issue with respect to the Vietnam Veterans' memorial. This memorial has no text, and no words beyond the names. That's quite a deliberate attempt to induce ambiguity—to induce those of us who go to the wall, to think about what it means. In this case, the supporters of the inscription clearly wish to insist that there is to be no mistake about the interpretation of the history this monument represents.

KREYLING: I haven't seen the River Walk memorial either, but it seems to me that the issue of slavery and the sort of sub-issue of breaking up families and commodifying them by putting different price tags on the mother and father and children and selling them apart is also at work in *Gone With the Wind,* for instance. There is the claim that Gerald O'Hara or the Wilkses never sold families separately, that they never broke up families and sold them. In the case of the River Walk monument though, you can see a sort of reactionary response. The objections of the detractors to the monument inscription are ironically opposed to the very thing that that monument seems to be expressing—a sort of preemptive strike against what everyone knows really happened. What that monument and the accompanying inscription seem to be doing is retroactively supplying the other side of the story. Inscriptions on monuments tend to do that—there are always fights over inscriptions on monuments, it seems. These fights are not just about how much the inscriptions are going to cost, but over who gets to carve the words, who gets to direct the interpretation.

LETTERS: In what ways do you see the mass media informing memory? Television and obviously the internet are informing memory in a way that they wouldn't have in previous generations.

BOOTH: One of the most important parts of the literature on memory is the passion for memorialization, for some sort of localization, for putting into stone, glass, films or on the History Channel a record of memory. This passion is motivated by a sense that our memories are no longer a living presence among us. We concretize memory in a way that societies deeply immersed in it don't have to do. We have archives, we have photographic records, we build museums in superabundance. Traditional societies with genuine deep-rooted long memories—societies in which grandmothers take their grandchildren to the cemeteries to discuss their dead relatives, don't have to do that, it is part of their lived daily reality. We don't do that, so what we do as a substitute is build a monument that allows us the sense that we have a collective memory, but that it is also something from which we can walk away. This calls to mind the Holocaust Memorial in Berlin; in building it, it was gone—an instance of "memory-duty," so to speak. You build this huge stone thing, put

the names on it, you view the memorial to remember, and after that, the experience is over.

GRIFFIN: One of my graduate students last fall turned me on to something I did not even know existed—a virtual Vietnam veteran's memorial. The site's creator, Jan Scruggs, established this virtual memorial so that you can search for names, as well as post remembrances. There are presumably 70,00 to 80,000 posts.

KREYLING: So essentially, you could create a virtual past?

GRIFFIN: Exactly, and propagate it. So history is democratized. You don't have to contest, you don't have to struggle with city officials to get this memorial or that memorial so that folks can look at it. It's a mouse-click away. It's a profound democratization of history, even if, on one level, it could be thought to generate inauthentic memory—if there is even such a thing.

KREYLING: One thing that strikes me is that the age we live in abounds in technological methods of creating images of memory. Movies are an obvious example, and filmmakers have been attempting to do that for a long time. Today, however, we can create effects that are virtually indistinguishable from the real thing. When you look at old films about war you can always tell where the news reel footage has been spliced in. In more recent films, however, such as *Saving Private Ryan,* you can't tell the difference between the film and news reel footage. We have the technological means of producing virtual documentaries of memory that it make it possible for people to think they were actually there and that they actually remember these events. Our ability to create memory makes any notion of authentic or inauthentic memory much more complex.

2001/2002 Fellows

GREGORY F. BARZ, assistant professor of ethnomusicology, is a specialist in African music and music and religion. He is the author of *Ngoma! Music and Dance in East and Southern Africa,* a textbook on east Africa in the *Global Music Series* (Oxford University Press). He has also co-edited two collections of essays, and numerous articles on ethnomusicology. He is currently studying how issues of memory and government-sanctioned political action affect women's musical performances in rural Eastern Uganda. His work draws directly on his research on HIV/AIDS and musical performance, and how social memory is challenged by the uncertainty of a collective future.

DAVID M. BLOOME, professor of education, has done extensive research on the social and cultural dimensions of language and literacy, with particular concern for how social groups and social institutions use literacy to define themselves. He has co-authored several books, including *Reading Words: A Critical Commentary on Key Terms in the Teaching of Reading; Writing Ourselves: Mass-Observation and Literacy Practices;* and *Discourse Analysis and the Study of Classroom Language and Literacy Events* (forthcoming). His current research interests include the writing and re-writing of the Yizher Bikher (Jewish Memorial Books) and the Mass-Observation Project, a "people's anthropology" of everyday life in the United Kingdom, which began in 1930.

WILLIAM JAMES BOOTH, professor of political science, is Jacque Voegeli Fellow and co-director of the Fellows Program. He is the author of *Households: On the Moral Architecture of the Economy* and *Interpreting the World: A Study of Kant's Philosophy of History and Politics.* He has also co-edited two collections of essays and published articles on Marxist political economy and classical Greek economic theory. His research considers the relationships between political identity, moral accountability, and the politics of memory. In particular, he is interested in the ethics of remembrance associated with the Holocaust in Germany and the Vichy years in France.

TINA Y. CHEN, assistant professor of English, specializes in Asian American literature. She is the author of articles on postcolonial Asian America, U.S.–Asian relations, ethnicity on the contemporary stage, and the poetics of displacement in Asian American literature. She is currently studying Asian American subject formation as a politics of impersonation. Her book project, entitled "Double Agency: Acts of Impersonation in Contemporary Asian American Representation," emphasizes the critical juncture between the visible and the invisible, perception and performance, and impersonation and identity in Asian American subject formation.

LARRY J. GRIFFIN, professor of sociology and history and Director of the American and Southern Studies Program, is Spence Wilson Fellow and co-director of the Fellows Program. He is the author of numerous articles on race and race relations in the U.S. South, the methodology of social and historical inquiry, and social inequality. These include "Southern Distinctiveness, Yet Again; Or, Why America Still Needs the South" and "The Promise of a Sociology of the American South" (both in *Southern Cultures)* and "Memory, Identity, and Representation in/of the South and Appalachia" *(Appalachian Journal,* forthcoming). He is co-editor (with Don H. Doyle) of *The South as an American Problem.* He is currently studying memory in the South and its implications for southern identity and political consciousness.

YOSHIKUNI IGARASHI, associate professor of history, has written on Japanese cultural and intellectual history in the interwar period as well as the post World War II period. His book, *Bodies of Memory: Narratives of War in Postwar Japanese Culture, 1945-1970,* examines the tension between the repression and expression of the trauma of the war, contemplating the impact of the war and Japan's defeat on postwar Japanese society. He continues to examine the ways in which postwar Japan reconstructed its national identity through reestablishing its relations with the wartime past, and is at work on a second book on postwar Japan and mass consumer society.

RICHARD H. KING, professor in American intellectual history at the University of Nottingham, is William S. Vaughn Visiting Fellow and Visiting Professor of History. Professor King has published extensively on American intellectual history with an emphasis on political and social thought in the twentieth century. His particular areas of interest include African American thought, race and culture, the history of the south since Reconstruction, southern literature, politics and the novel, the philosophy of history, and critical theory. He is the author of *The Party of Eros; A Southern Renaissance; Civil Rights and the Idea of Freedom,* and editor of *Dixie Debates* (with Helen Taylor).

AMY HELENE KIRSCHKE, assistant professor of fine arts, specializes in African American

art history. She is the author of *Aaron Douglas: Art, Race and the Harlem Renaissance* as well as numerous articles and encyclopedia entries on African American art. Professor Kirschke is particularly interested in addressing the idea of cultural memory in the visual arts. She is currently working on a book-length study of W.E.B. Du Bois' use of art during his years as editor of *The Crisis* magazine (1910–1934) to express the political and social issues of the day as well as to create a tie to African heritage.

MICHAEL KREYLING, professor of English, is Rebecca Webb Wilson Fellow and co-director of the Fellows Program. Professor Kreyling works in the fields of American studies, Southern studies, and Southern literature. Among other publications, he is the author of *Understanding Eudora Welty; Inventing Southern Literature;* and *Author and Agent: Eudora Welty and Diarmuid Russell.* He is also the author of "U.S. and Italy: The Poetics and Politics of 'The Southern Problem'," a comparative study of the south as a "problem" in Italian and U.S. literature from 1860 to the present (forthcoming in *Critical Survey* [U.K.]). He is currently at work on a literary and biographical study of detective novelist "Ross Macdonald" (Kenneth Millar, 1915–1983).

CHARLES E. MORRIS III, assistant professor of communication studies, studies the rhetoric of the American experience and social protest. He is the co-author of *Readings on the Rhetoric of Social Protest,* as well as journal articles and book chapters on rhetoric, identity and public culture. He is currently completing a book entitled "Closet Eloquence: Passing and the Subversive Art of Discourse in America," which engages the "closet" as both idiom and relic in queer culture and public memory. He is the book review editor for *Argumentation and Advocacy.*

LUCIUS T. OUTLAW, JR., professor of philosophy and Director of African American Studies, has written widely on African philosophy, African American philosophy and the history of philosophy in the west. He is the author of *On Race and Philosophy,* as well as numerous articles and book chapters. He is currently at work on a study of Ralph Ellison's efforts to define how identity formation in American society is hampered by the challenges of racial, ethnic, and socio-economic diversities, and is completing a manuscript with the working title, "Race, Reason, and Order."

THOMAS A. SCHWARTZ, associate professor of history, is interested in the history of twentieth-century American foreign relations. He is the author of *America's Germany: John J. McCloy and the Federal Republic* and has recently completed a manuscript entitled "In the Shadow of Vietnam: Lyndon Johnson and Europe." He is currently at work on a book entitled "The Long Twilight Struggle: A Concise History of the Cold War," which investigates polar representations of the memory of the Cold War: the memory of a triumphant celebration of the defeat of Soviet expansionism and totalitarianism, and the memory of the more questionable and morally dubious undertaking of the United States in fighting the Cold War.

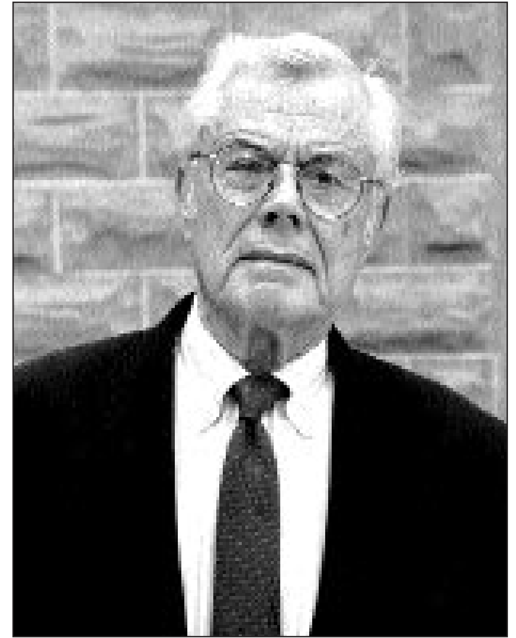
The Robert Penn Warren Center is located in the historic Vaughn Home.

Vanderbilt Alumnus to Present the 2001 Harry C. Howard Jr. Lecture

This year's Harry C. Howard Jr. Lecture will be presented on Wednesday, October 24th, at 4:10 p.m. in 126 Wilson Hall, by L. Carl Brown, Garrett Professor in Foreign Affairs, Emeritus, at Princeton University and Vanderbilt University alumnus (Class of 1950). The Harry 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 in honor of Harry C. Howard, Jr. (B.A. 1951). While students at Vanderbilt, Professor Brown and Mr. Howard were classmates, as well as fraternity brothers in the Delta Kappa Epsilon fraternity.

Professor Brown is a distinguished historian of the modern Near East and North Africa, with special emphasis on the Arab world. His 2001 Howard Lecture is entitled "In Search of the Middle East." Professor Brown's most recently authored book, *Religion and State: The Muslim Approach to Politics* (Columbia University Press, 2000), examines the broadly held notion that there is no separation between religion and politics in Islam. Among his many other publications, Professor Brown is the author of *International Politics in the Middle East: Old Rules, Dangerous Game* (Princeton University Press, 1984) and editor of *Diplomacy in the Middle East: The International Relations of Regional and Outside Powers* (New York, I.B. Tauris, 2001).

After graduating from Vanderbilt, Professor Brown spent a year at the University of Virginia, followed by a year at the London School of Economics on a Fulbright scholarship. In 1953, he entered the Department of State's Arabic Language and Area studies program and completed tours of duty in Lebanon and Sudan. He entered a doctoral program at Harvard in 1958, receiving his Ph.D. in History and Middle Eastern Studies from Harvard in 1962. He taught at Harvard for four years, moving to Princeton in 1966. Professor Brown retired in 1993, but continues to research and write in the field of the modern political and diplomatic history of the Middle East and North Africa.



L. Carl Brown, Harry C. Howard Jr. lecturer

"We the People" participants, clockwise from bottom left: Jim Bills, Peter Gunn, Sam McSeveney, Russell Mang, Daphne Greene, Stan Harris, Janis Kyser, Darnell Tabron, Paula C. Barnes, Rosemary Hood, Mary Catherine Bradshaw, R. B. Quinn, and Nancy Schwartz

We the People.... The Citizen and the Constitution

The Warren Center hosted a week-long professional development program entitled "We the People.... The Citizen and the Constitution" for educators from across Tennessee July 7-12, 2001. The program, funded by the U.S. Department of Education, helps teachers find creative ways to educate students on the history and principles of constitutional government. Constitutional scholars from a variety of disciplines at Vanderbilt led the series of workshops. Those scholars included: William James Booth, professor of political science; Samuel T. McSeveney, professor of history, emeritus; John Goldberg, professor of law; Lisa Bressman, assistant professor of law; and James F. Blumstein, Centennial Professor of Law.

"Teachers can overcome many of the preconceptions that make civic education a challenge by encouraging students to learn about and debate the same issues faced by our nation's founders," said Mary Catherine Bradshaw, Hillsboro High School American Studies teacher and adjunct instructor in education at Vanderbilt. "This hands-on exercise encourages participants to think about the alternatives and what it means to live in a free-society." Bradshaw, a veteran of the "We the People" team, served as a mentor teacher for the workshop.

The first sessions started with a simulated congressional hearing by Bradshaw's Hillsboro High School "We the People" team. Participating teachers conducted their own mock congressional hearing as a final exercise. Following the program, teachers will work with students in their schools to conduct similar mock hearings on issues debated at the constitutional convention in 1787. Those schools will then be eligible to enter a class in the annual "We the People" national competition with final rounds held in Washington D.C. in the spring of 2002.

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ANNOUNCEMENTS

2002/2003 Fellows Program

The 2002/2003 Fellows Program at the Warren Center, "Gender, Sexuality, and Cultural Politics," will be co-directed by Vanderbilt University faculty members Carolyn Dever (English) and John M. Sloop (communication studies). The seminar will explore interdisciplinary approaches to issues of gender and sexuality, both in the academy, as well as in public policy and more general cultural contexts. Now at the twentieth anniversary of Foucault's *History of Sexuality, Vol 1,* and the tenth anniversary of Judith Butler's *Gender Trouble,* gender and sexuality studies reside at an indeterminate locus at the nexus of the humanities, sciences, social sciences, and legal studies. In particular, this seminar will investigate the evolution of gender and sexuality studies, pursuing such diverse topics as queer studies, masculinity and transgender issues, feminist work in linguistics, biology, and overlapping constructions of race and gender.

The Warren Center will sponsor a Visiting Fellow with expertise in the area of study, in addition to selected Vanderbilt University faculty members. Information regarding the internal and external applications processes can be obtained from the Warren Center.

Deirdre McCloskey to Speak in the 2001/2002 Gender and Sexuality Lecture Series

Deirdre McCloskey, Distinguished Professor of Liberal Arts and Science at the University of Illinois at Chicago and Tinbergen Professor of Economics, Philosophy, and Art and Cultural Studies at Erasmusuniversiteit Rotterdam, will speak on September 24th and 25th at Vanderbilt as a part of the 2001/2002 Gender and Sexuality lecture series sponsored by the Warren Center. Professor McCloskey, a leading economist, is the author of numerous books in economic history and criticism, most recently *Knowledge and Persuasion in Economics* (Cambridge University Press, 1994), *The Vices of Economists: The Virtues of the Bourgeoisie* (University of Amsterdam Press and University of Michigan Press, 1997) and *How to Be Human Though an Economist* (University of Michigan Press, 2000). She is also the author of *Crossing: A Memoir* (University of Chicago Press, 1999).

Professor McCloskey will give a public lecture on Monday, September 24th at 4:10 p.m., in 103 Wilson Hall, on "Crossing Genders: A Memoir." The following day, she will meet with a faculty seminar at the Warren Center and will also deliver a lecture in the economics department entitled, "The Utter Bankruptcy of Fit as a Criterion of Importance: Medicine, Economics, and Population Biology." In the spring semester, Jennifer Terry, Associate Professor of Comparative Studies at Ohio State, wil be a speaker in the series. She is the author of *An American Obsession; Science, Medicine, and Homosexuality in Modern Society* (Chicago, 1999) and is co-author of *Deviant Bodies: Critical Perspectives on Differnce in Science and Popular Culture* (Indiana, 1995) and *Processed Lives: Gender and Technology in Everyday Life* (Routledge, 1997). Additional speakers in the series are to be announced.

Professor McCloskey's visit is co-sponsored by the Robert Penn Warren Center, the Women's Studies Program, and the Department of Economics. For further information about her lectures or about the lecture series, please contact the Warren Center at 343-6060.

THE ROBERT PENN WARREN CENTER FOR THE HUMANITIES

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For more information concerning the Center or its programs, 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 renamed the Robert Penn Warren Center for the Humanities in 1989, the Center promotes interdisciplinary research and study in the humanities, social sciences, and 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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