

ACM-NEWBERRY RESEARCH SEMINAR IN THE
HUMANITIES FOR FALL, 2013

REPRESENTING THE OTHER IN IMAGE,
TEXT, AND LANDSCAPE



When Columbus made landfall in the Americas, a small Caribbean island to be exact, he was convinced of two things. He thought he had landed in Asia, first. He also came to believe that these new islands and land masses were close to being an earthly paradise, second. In the process, this first encounter created new forms of the Other, "Indians" of the New World as he mistakenly presumed to have landed on the South Asian sub-continent. This historical accident created not just linguistic oddities

in the known and mapped world, but had dramatic physical, biological, and cultural consequences.

How did this new world, this new paradise, come to be transformed? How did Europeans and indigenous American groups view each other at first and over time? What were the long-term environmental and cultural changes wrought from these repeated encounters as Old World met New World? From the first Caribbean encounters to the eventual fall of larger empires like the Méxica (Aztec, or Triple Alliance), the collisions between Old and New World produced profound impacts in both fact and in fiction. For the indigenous peoples of this New World, or the Americas, as this part of the world came to be collectively and accidentally known, the changes were often dramatic, tragic, and shattering.

In the Old World, European philosophers and literary writers found novel ways of encountering both themselves and radical otherness in the "new world" through a variety of texts. From Thomas More's imaginary *Utopia*, which spawned an entire genre of fantasy travel literature to Rousseau's vision of the "noble savage," which has shaped visions of nature and "native" Americans from Romanticism to the present day, European thought and literature presents images of America that function both to expand and to destabilize assumptions regarding the self and the other. Metaphors of mapping and charting emerged as a desire to



ground experience in the wake of disorienting discoveries, controversies, and social upheavals. Columbus's voyage, Galileo's cosmos, Luther's threat to papal control -- along with the rise of technologies such as the printing press -- left many Europeans wondering exactly where in the universe they now belonged. New maps -- both literal and figurative -- were needed to orient people. How did these new images, maps, texts, and landscapes transform both Old and New World ideas about human diversity, divinities, and cultural discourses?

To work toward answers to these questions, we draw on the unique resources of the Newberry Library in Chicago, and resources that will help you conduct substantive research in both humanistic and social-scientific aspects of this complex of historical and contemporary issues. The breadth of our seminar topic is an inviting intellectual gateway to the riches of the Newberry's collections and the rewards of humanities research. We will spend the first five weeks on common seminar readings and intensive discussions on our theme (*Representing the Other*).

The structure, times, and format of the seminar change over time (just like our topic). Please note this staggered schedule, and be attentive to daily expectations for participation, or due dates. Mondays, for example, are especially discussion and reading-heavy since the readings are closed at the Newberry Library. We then taper throughout the week with a slightly lighter meeting schedule, as time goes on. The seminar is intended to help you make a quick, smooth, transition to your own research project without losing the valuable argumentative, discussion and research skill-sets accumulated in the first five weeks of the seminar. During weeks 7-8, we provide for research support in a tapered, two-week transition period, and then almost exclusive time to independent research in the Newberry collections. Thereafter, we continue with small group meetings, peer review paper workshops, and individual appointments to ensure progress is made on the research papers. This seminar lasts the whole semester, but will be especially **group and time-intensive in the first five weeks**. The first five weeks should prepare you well, in other words, for what comes in the latter two-thirds of your time in Chicago and at the Newberry.

We will strive to exemplify how a community of scholars maximizes the ability of a single scholar to produce high quality work in the humanities and social sciences by also *emphasizing a team approach to research, editing, and mentoring*. You should expect to leave Newberry with both a substantial written paper and experience of what graduate seminars entail through continued meetings and close readings of texts across the disciplines.

Instructors: Professors William Davis and Eric Perramond, Colorado College

Our theme is especially designed to make optimal use of the Newberry collections and guide you into the joys of comparative and humanistic research that resounds with relevance and connection to multiple disciplines and fields. We have several goals for participants of this seminar, namely:

- To develop abilities as researchers — formulating interesting and researchable questions; successfully locating, understanding, critically evaluating, and synthesizing materials from the

rich Newberry collections; and effectively creating a substantial, well-written and documented research paper.

- To explore the actual and fictive mapped imaginaries of other peoples, indigenous, European, and Africans forced to arrive on distant shores through the process of slave trading, or how these encounters produced “others” in the Old World (Africa, Europe). You will come to understand the profound changes in the Americas, Europe, and Africa sparked by the Columbian encounters through text, image, map, and literary analyses.
- To develop skills as members of a research community, capable of discussing complex texts in an open-ended seminar setting; sharing the results of research and writing with peers; and offering, receiving, and using suggestions for revisions.
- To develop an understanding of how a major research library operates through job placements and by participating in the community of scholars at the Newberry. We hope students will understand the variety of expertise, resources, and knowledge represented at the library.



Core Texts: *The Craft of Research* by Booth et al. (3rd or later edition), 2008. *Imagined Communities* by Anderson (Verso, 1991). Selections from *1491* and *1493*, by Charles Mann. *The True History of the Conquest of Mexico*, by B. Diaz (any edition); Pagden, Anthony. *European Encounters with the New World: From Renaissance to Romanticism*. (New Haven: Yale UP) 1994. *Obi*, (Three Fingered Jack); *Atala* by Chateaubriand. Smaller excerpts from Pratt (*Imperial Eyes*), Spurr (*Rhetoric of Empire*), Wolf (*Europe and the People without History*), Said (*Orientalism*). One of the most valuable resources is the digital collections of the Newberry Library, found at <http://dcc.newberry.org/>

Seminar Expectations: Our meetings, and your eventual research paper, are only as good as what you bring to the seminar table. We expect all reading to be done for the day of discussion, or even well in advance over the summer of 2013. It’s easy, after all, to *read* these materials. The difficult part is *making sense* of their importance, and *understanding* their *relevance* to us today, in daily life. This last part is the purpose of seminar discussions, much like what you would find in graduate school contexts. This means that a high level of participation, not just presence, is necessary for you to get the most out of this seminar experience.

Research Expectations: By the end of the seminar, most of you will have had sufficient time to produce a manageable 35-45 page paper of significance to your academic programs and personal goals. Getting to that end product takes real, sustained, hard work. But you are not alone – Newberry research staff, along with your seminar faculty, are all here to ensure you can find the right kind of resources for the right kinds of questions or problems you may encounter during the semester. The seminar paper is like a marathon, and not like the term-paper sprint you may be more used to, it takes patience, hard work, and meticulous revision and re-writing.

SUMMER 2013 READING: *1491* by Charles Mann and *Utopia* by Sir Thomas More

ASSESSMENT– participation includes attendance but is not simply attendance. Your contributions are vital for the seminar to succeed and for your growth as a scholar.

Seminar participation*	15%
Small seminar assignments	5%
Research précis (2 pp)	5%
Research prospectus (5-8 pp)	10%
Proposal presentation* (10 min)	10%
Research presentation* (15 minutes)	15%
Final seminar paper* (variable length)	40%

*evaluated by both instructors

Week 1: Theme introduction, class dynamics, and semester research plan



Maps as metaphor and as objects. The Other in text, image, and maps. Encounters, conquests, and exploration. Why is representation still so important?

Monday, September 2

8:00 am Move in to Canterbury Court
Apartments anytime
3:00 pm Meet group in front of Canterbury Court Apartments for brief neighborhood tour
3-5: Grocery shopping time-slot.

5:30 pm Leave Canterbury Court for Lou Malnati's (Gold Coast).

Tuesday, Sept. 3 (a/v)

10am-12:30: Orientation at the Newberry Library (meet in the lobby before 10a.m.)

12:30-1:15 pm (noon) Picnic in Washington Park with ACM core staff and professors

This lunch will be catered (rain or shine, B92 if raining).

1:30-3:30 (FIRST MEETING OF SEMINAR), introductions, basics. *1491/Utopia* summer reading brief discussion in **B-92 (classroom, basement)** @ Newberry Library. Course logistics, schedule, GoogleDrive (old GoogleDocs) sharing of secondary sources.

NEXT: 3:45 – 5pm with ACM, Lindsey, Kevin, and Joan (then Cubs game, Tuesday evening).

Wednesday, Sept. 4 (a/v)

9:30 a.m. – NOON (room **B92**) SEMINAR (first full discussions) –class discussion of new material and your potential materials and topics (outside of *1491*, *Utopia*). Framing questions: What distinguishes humanistic research? How is it different or similar from other lines of inquiry? What counts as evidence? Is an argument necessary? Reading: *The Craft of Research*, prologue and chapters 1-2.

12:00 pm Lunch on your own/bring your own.

1-2 p.m.: introduction to using the library (with paging exercise) led by Jo Ellen Dickie and Lisa Schoblasky

2-3:45: Gold Coast Tour with Peter Alter (CHS), meet in lobby of the Newberry.

4:00 pm Newberry Colloquium (Towner Fellows' Lounge); Jill GAGE: **The Schoolboy Spectator.**

Th, Sept. 5: 10 a.m.-Noon. New World encounters, cultural shocks, and the re-imagining of Others in the Worlds. How can the Other be understood and misunderstood in a map? **Reading:** 1491 (Mann, re-visit); and Harley 1992, and Butzer and Williams 1992.

1-4:30: job interviews at the Newberry Library, room 380 (sign up for a 15-minute time slot during the orientation on Sept. 3)

Fri, September 6: 10 a.m. – Noon (B-92) Discuss your research projects in class. What/who/when/where is the “other” in your intended research project?

Afternoon session: 1-2 p.m. in 2 West: Introduction and overview of the historical cartography collections, guidance on working with primary sources at the Newberry. What do maps say about the author? What do maps say about their societies and cultures?

2-3 p.m.: Reader services orientation with **John Brady and Lisa Schoblasky**

Week 2: 1491 to 1493, pre and post-Columbian life in the Americas and in the Old World. How does exploration become exploitation? From discovery to slavery. The remaking of both Old and New Worlds.

Framing questions: Why does Diaz call his text a ‘true’ history? What is history and how was it made? What role did maps, texts, and images play in this construction of history?

Logistics: The craft and pathways of research: documentation, bread-crumbs, proof of evidence. Or “How I learned to love footnotes and citations and stop worrying.”

Mon, Sept. 9th – 9a.m. – NOON // Texts, images, and maps of the conquest. See also a **digital** collection example on the Aztecs: http://publications.newberry.org/aztecs/index_en.html

Reading: B. Diaz (selections from *The True History of the Conquest of Mexico*, selections 1, 2, 4, 9, 13, and 19). **Pagden**, Introduction (pp 1-16) and **Wood** (2012) *The anthropology of cartography*

***Afternoon sessions: 1-3 p.m. In 2 West: "How can I use cartographic interpretation?" workshop / map interpretation and reading, in pairs. (1st full assignment) with Jim Akermankok**

3:15- 5 p.m: Orientation to working at the Newberry (for students who will have jobs) with Judy Rayborn, Director of Human Resources, room 380

Tues, Sept 10: 10a.m. – NOON: **What do archival documents say and not say about conquest, exploration, and the Other? Reading:** Montaigne, "Of Cannibals" (1580); <http://dcc.newberry.org/items/of-cannibals> **and** Padgen, Chapter 1 ("The Principle of Attachment").

*Afternoon: Prepare for week 2 assignment (2nd) on urban-architectural Chicago tour. Read Pilsen materials (on course reserve shelf): Huss 1890 (GoogleDrive) **and** Pugh, Ralph. "Pilsen/Little Village." Chicago History Vol. 26, No. 1 (1997): 40-61. Call No. Local History Ref F548.1.C465 (2nd floor open shelf).*

Wed, Sept. 11: 10 a.m.-NOON: Historicizing texts, their construction, and historical voids **Reading:** review More, *Utopia* (1516), and reading for afternoon session. See also:

<http://dcc.newberry.org/items/utopia>

Note: *Bay Psalm* book is on special exhibit (in Donnelly Gallery).

Afternoon session: 2-3 p.m. in 2 West: "What is book history?" session with Jill Gage, then visit the Bay Psalm exhibit mini-exhibition. **Reading:** Robert Darnton. "What Is the History of Books?" *Daedalus*, Vol. 111, No. 3, Representations and Realities (Summer, 1982), pp. 65-83; Joseph Dane. "Introduction." *What is a Book?*. Notre Dame: University of Notre Dame Press, 2012.

4 p.m. Colloquium (Towner Fellows Lounge, 2nd floor)– A quick presentation on our seminar *Representing the Other* – you are expected to attend so that all other NL staff experts will see your face, recognize you, know your names. This is a great chance to interact with experts.

Th., Sept. 12: Chicago field trip: Pilsen and the Mexican fine arts museum (assignment 2) – Meet for departure at 9:30 a.m. in front of the Newberry. Assignment 2: Working with your assigned research partner, you will prepare a brief 2-3 minute précis on one thematic aspect of our neighborhood (or museum) tour of the Pilsen area, in Chicago.

Fri, Sept. 13 – (a/v)

10 a.m. – NOON Annihilating oral histories – the decline of Other sciences and Other knowledges in the New World. **Reading: Introduction** from Wolf 1982 (*Europe and the People without History*), re-visit Mann (1491).

Afternoon, free for *your projects and exploring library*. You should have a good idea of what availability of primary and secondary sources for your topic by the end of the second week.

Week 3: Civilization, nation, and identity. Texts, images, and contexts.

Seminar Logistics: How do you frame your research topic? What makes it relevant, needed, and how do you establish and argue for the subject or topic?

Framing Questions: How was the Other created in encounters, narrative, and nation-state formation?

Mon, Sept. 16: 9 a.m. – NOON: Discussion of an archival narrative (bring your own document day).

Reading: Anderson (*Imagined Communities*); Pagden, Chapter 2 (“The Autopic Imagination”)

Afternoon session (1-2 pm) in Special Collections Reading room: introduction to the Native American collections with Scott Stevens

Tue., Sept. 17: 10 a.m. - NOON Travel and colonial literatures; personal explorations of the other.

Reading: Aphra Behn, *Oronoko* (1688) to p. 35, *Oronoko, ou Le Prince Nègre*, (1769), at <http://dcc.newberry.org/items/oronoko-ou-le-prince-negre>

Wed., Sept. 18: 10 a.m. – NOON. Visualizing the technology of slavery. Reading: Aphra Behn, *Oronoko* (1688) p. 36 to end ; Pagden, Chapter 3 (“The Receding Horizon”)

4 p.m. Colloquium in Towner Fellows’ Lounge, Carla Zecher, on **French paleography**

Th., Sept. 19: 10 a.m. – NOON. How did nations, and nation-states, use, depend on, or accommodate the Other? How does this change over time and space? Reading: G. Nash (“Mestizo America” article).

1pm: departure for Chicago History Museum (w/ Peter Alter). Tour begins @ 1:30 p.m.

Fri., Sept. 20th 10 a.m.: DUE: 2 page prospectus, consisting of a **title**, **paragraph**, and **sources** to be used (primary **and** secondary). **Reading:** Cronon’s website on doing (environmental) historical research, excellent for almost all disciplines in the humanities and the social sciences. You can find it here:

<http://www.williamcronon.net/researching/index.htm> (Afternoon is **FREE for research**).

Week 4: Deciphering texts and comparative analysis.

Framing question: How are the Enlightenment and American otherness connected?



Logistics: How can you interpret and read documents? What counts as an archival document? How can you use both as you use your particular disciplinary or scholarly lens to frame your research paper topic?

Mon, Sept. 23. 9 a.m.-NOON; Short research prospectus presentations, with feedback. Reading: *The Craft of Research* (chapters 1-7) can help guide you on the important aspects to address for your prospectus and mini-presentations for today.

Afternoon session: 1-3 p.m. in 2 West. Digital tools for the humanities – presentation by Adam Strohm

Tues, Sept. 24 Individual research meetings with Davis and/or Perramond. You may realize that your original prospectus topic is not going to work during this week, so it may be important to substantially revise your approach or frame a new topic.

Wed., Sept. 25: 10 a.m. – NOON. Changing perspectives on race and identity. **Reading:** Greenblatt, “Invisible Bullets” (article). Pagden, Chapter 5 (“Domestic Tigers in the Jungle”) and selections from Rousseau’s *On the Origins of Inequality* (pp. 11-29); Pagden chapter 4, “The Savage Decomposed.”

4 p.m. Newberry Colloquium (as usual, see full list at the end of syllabus)

Th., Sept. 26: 10a.m. - NOON – Interpreting text, rhetoric, and cultural-imperial ideologies. **Reading:** **Introduction** and **Ch. 6** (Negation) from Spurr’s *Rhetoric of Empire*, and **Introduction** from Said’s *Orientalism*.

Fri., Sept. 27: 9:30-10:30 a.m. in 2 West. Special presentation by Carla Zecher on music, travel, and the special collections available at the Newberry. **Remainder of day available for research/paging.**

Note: major exhibition begins today on “*Home Front: Daily Life in the Civil War North*” (in the Smith and East Galleries). More information at: <http://www.newberry.org/newberry-terra-foundation-mount-chicagos-only-major-sesquicentennial-civil-war-exhibition>

<p>Week 5: Crafting the Other(s) – The Second Colonial Movement in the Key of Northern Europe.</p>

Framing questions: Are all versions of colonialism equal? What makes them different? What makes them similar?

Reading: Alexander von Humboldt encounters America: 1799-1804. Romantic America: Chateaubriand's *Atala* (1801). Selections from Pratt's *Imperial Eyes*, **Logistics:** moving from reader and analyst to an author and scholar.

M, Sept. 30: 9 a.m.-NOON. Fusing primary and secondary source arguments.

Reading: Richardson, "Obeah and British Culture, 1797-1807" (article); *Obi or the History of Three-Fingered Jack* (1800; to p. 66). Humboldt ("Historical Introduction, Chapters 1-3). Pratt (Ch. 6, pp. 111-143).

Possible afternoon session: Book conservation/preserving texts

Tues., October 1: 10-Noon

Reading: *Obi or the History of Three-Fingered Jack* (to p. 158); Chateaubriand, *Atala* (pp. 17-82).

Wed., Oct. 2 Art Institute of Chicago tour, landscape/image representation of the Americas
(Assignment 3: landscape/image representation reflection)

Th., Oct. 3 – NO CLASS – Your research project time. *The focus here should be on polishing your proposals Friday, integrating your use of primary sources through secondary source claims and arguments.*

Fri., Oct. 4: 10 a.m. – NOON. How has your research project shifted, changed, or altered course? 5 minute presentations with questions/answers. **DUE: Full proposal** (8-10 pages, with argument, primary sources evident, and ties to secondary literature). **Note:** These proposals will be shared via Diane Dillon to appropriate experts at the Newberry Library over the weekend, who will then share their thoughts with all of us in the following week.

<p>Week 6: Project plans, research prospectus presentations, and guided research in the seminar.</p>

Framing question: How do I move from being a critical reader of humanistic research to a critical writer and producer of humanistic research? What is the "Other" in your particular research project – nature, a city, a people, a person, an object?

(T) Oct. 8. 12 noon - 2p.m. in Towner Fellows' Lounge (2nd floor): **Research proposal presentations and feedback*** from the Newberry Library staff experts. This session will provide you with vital expert feedback on how to improve, or reexamine your respective topics, approaches, and papers. Take careful notes, listen carefully, ask questions, consult others as necessary. Lunch will be provided.

*after receiving this feedback, please see the specialists (or professor if applicable) who can best help you sort out what remains to be done in your project.

(Th) Oct. 10. 10 a.m. – NOON: What forms of media/imagery/graphics/figures might help you make a more powerful argument in the research paper? **Assignment 4:** Bring in a map/image/diagram/*croquis* to be used in your research; why is it relevant? How is it helpful to supporting or adding dimension to your argument?

Week 7: Argumentation, Composition, and Evidence

Framing question: How do I develop, substantiate, and articulate a novel argument that uses both primary and secondary sources?

Transitions meetings, **two class meetings this week.** Individual afternoon appointments with faculty mentors. **Readings:** suggestions/requirements per individual student projects, primary and secondary sources.

Tues., Oct. 15: 10 a.m. – 11 a.m. On source-work, finding sources, attributing sources, and style guides for formatting. This will be a trouble-shooting session as well as a “how to” on formatting aspects.

Th., Oct. 17: 10 a.m. Meet to exchange of manuscripts for peer review, cover sheets to faculty members, drafts with comments returned to authors.

Special activities this week: **Oct. 16. 4 PM:** Danny Greene will lead a gallery tour of the show for that week's colloquium

Oct. 17-18: Civil War Symposium: <http://www.newberry.org/CivilWarSymposium>

NOTE: After October 17th, you will a) meet in your peer groups once a **week** (MONDAYS) for discussion of your overall research progress. These will be formal, room-reserved meetings, which are subject to a friendly visitation. You will then b) collectively draft a short document with a quick paragraph (by each) describing your current progress and remaining challenges. We both expect to be copied on this status each Monday evening, so that your peers can continue to offer the right kind of guidance on your projects.

Special events at Newberry Library: **October 24-26:** Nebenzahl lectures in the history of cartography: "The War of 1812 and American Cartography"

November 8: symposium for the 50th anniversary of *The Feminine Mystique* (all day, in Ruggles Hall)

Weeks 8-14: Individual project paper supervision, peer review meetings.

Framing question: How do I use feedback from individuals, or from multiple readers, to improve my research paper?

Meetings: make appointments for **guided Monday meetings** with Bill and/or Eric **and/or** Newberry experts. A **weekly** Monday report (see above) is expected during these weeks from all peer groups. **Tuesdays and Thursdays will be writing days for us all**, with no meetings/appointments.

Monday, November 18th: 10am-Noon – Final discussions/suggestions on your projects.

Monday afternoon: Lyric Opera of Chicago (La Traviata)

***November 20 (W) & 21 (Th): Final oral presentations of research projects to library community.** You will have 15 minutes to present your topic, theme, argument, and use of Newberry primary sources, along with secondary source use. Two of your peers will serve as discussants after your presentation. **1-5 p.m. on both days (potentially)**

Friday, Nov 22, 3-4 p.m. in 2 West – Mini-presentations (2-3 mins each) to ACM Campus Advisers.

Special events at Newberry: **Thursday, Nov. 21, 6 PM Public Program**, "Conversations at the Newberry": To commemorate the 150th anniversary of **Lincoln's Gettysburg Address**, David Blight and Doug Wilson will discuss the language and rhetoric of President **Lincoln** and Frederick **Douglass**.

Saturday-Monday-Tuesday: critical work-days on your independent projects.

Wed Nov 27th – 9 a.m. check-in all class meeting on research progress.

Nov -28-29 Thanksgiving Break

***Monday, Dec. 2nd – 9 a.m. – NOON: all-class meeting on seminar, paper discussions.**

Framing questions: How will you use your final Newberry paper back on your home campus in 2014? What does your Newberry research product contribute to your major, your education, and your development as a scholar? If you could do things differently (next time) in an archival setting, what would you do?

***Friday, December 6th –Final research papers are due at 10 a.m. Self-assessment due.**

Addendum: Our philosophy on research supervision. We have devised this holistic but feasible plan for advising and guiding student interests and project development. While both of us will read all papers and projects as they develop, we will mutually decide who takes the lead on any given smaller paper or assignment based on our respective expertise. This mimics our own model of thesis work in the senior year at Colorado College, where most (but not all) programs and departments have two senior project readers or supervisors. The primary mentor or reader will be selected based on the student's individual topic, but with a second reading from the other seminar faculty leader. The **primary reader will then work, along with Newberry experts and with the student,** to develop the needed primary resources and secondary conceptual readings to full develop the paper.

Prior to defining any final project, or written paper product, we will have frequent in-class and between class written assignments, including substantive peer review sessions on:

- How to find an interesting topic, develop it, situate it, and make it your own.
- How to craft an argument using primary and secondary sources in the Newberry and other nearby libraries.
- Does originality matter? What's original, or interesting, about any particular argument? What are the compelling questions that keep your interest, and a reader's interest?
- How to use evidence, through the use of texts and visual materials, to build on and support claims that weave into the final argument.
- How to use images, figures, and maps in compelling ways that support (rather than undermine) the overall arguments, claims, and evidence.
- How to share materials that may not be of use to "the finder" but that may help someone else's project. What are the best ways to help each other, even if these are individual projects?

Full list of Newberry Library Colloquia, fall 2013

Sept. 4: Jill Gage, *The Schoolboy Spectator*

Sept. 11: *Representing the Other* (Newberry Seminar, Davis & Perramond)

Sept. 18: Carla Zecher, on French paleography

Sept. 25: the Library Assistants, on what they do at the Newberry

Oct. 2: Anne Flannery and Karen Christianson, on digital humanities summer workshops.

Oct. 9: Matt Rutherford and Ginger Frere, on sources for studying the Great Fire of 1871

Oct. 16: Danny Greene, Civil War exhibition walk-through

Oct. 23: Ann Saul, on Pissarro's places

Nov. 6: Michael Vorenberg, on his Civil War book project

Nov. 13: Kathleen Washburn, on her book project, "We Moderns: Native American Literary Crossings, 1890-1935"

Nov. 20: the ACM students' presentations (you!) will supplant the colloquium this week
Dec. 4: Megan Kelly and Paul Gehl, on cataloging the religious books the Newberry
acquired from Dominican University.

As of 9.03.2013 (epp and wd)