

The background of the cover is a photograph of a stone temple structure, likely in India, featuring several elephant carvings on the roofline. The sky is a clear, bright blue. The text is overlaid on the right side of the image.

EMORY in the world

Fall 2012

North Korea in Mourning

Transforming International Development

A Few Steps Ahead

WITH CARLOS DEL RIO

India Today | Cartooning for Peace and Health | The Celtic Roots of Southern Music

A Modern Revival *continued from page 15*

cultivate that garden as deeply and as thoroughly as you possibly can. But very often you don't look over the wall. An intellectual looks over the wall."

"That's what Henry was really talking about," he continues. "It's applied knowledge in the living life of a community, and what it takes to create a community."

Cultivating a sense of community, both at Emory and in Atlanta, was another "secret reason" Flannery was driven to make Celtic Roots a reality. He felt that Emory, as a uniquely positioned southern institution, bears a certain responsibility for passing on the wisdom of the folklore of the South. After all, the borrowing of ideas and blending of traditions to create a "musical tapestry," as Perlman terms it, was pervasive not only in 19th-century Scotland but in the American South as well.

"This is a vast area, and you wouldn't really know how Irish it was and is until you begin to explore it—and particularly the Scots-Irish," Flannery says. "They made a vast contribution to the South, and indeed to the entire country. But unlike Irish-Americans, they know comparatively little about themselves, and very little is known about them." He approached the National Endowment for the Humanities (NEH) with his vision for the conference as a response to this need; NEH offered a \$10,000 We the People grant, the catalyst that enabled the event to coalesce.

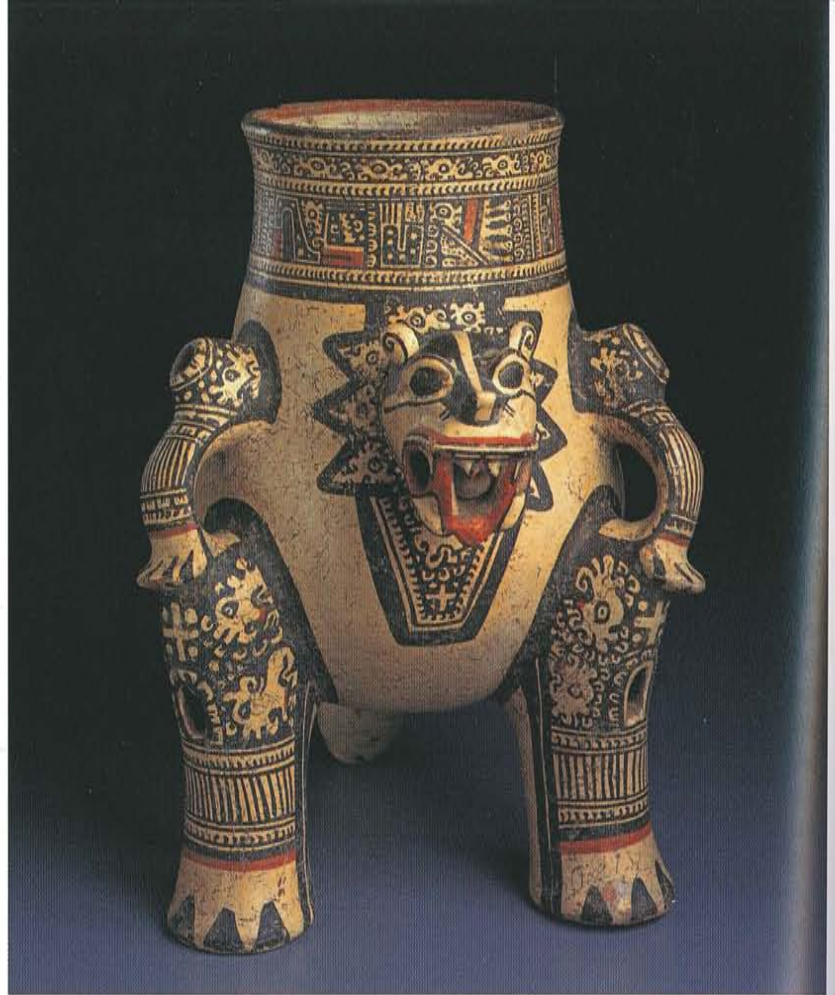
These efforts soon will create ripples beyond the Southeast. The team behind the Atlanta conference is now busy planning a follow-up symposium in Dublin, where Flannery is a visiting professor at University College. The Celtic Roots experience has been an invigorating one, and he is committed—perhaps now more than ever—to strengthening and preserving "the fragile quality that cultures like this represent. I've seen it disappear in the very place where my mother grew up in a little valley they'd lived in for 600 years."

But back in the fiddle workshop in Cannon Chapel, traditional music appears to be alive and well. After one last demonstration of the intricacies of different enunciations and styles according to regional differences in Scotland, Laval looks back up. "Any more questions?"

A brief pause.

"Play us out!" 🌟

—E.M.C.



'For I Am the Black Jaguar'

From earliest times to today, indigenous peoples of the Americas have valued shamanic visionary trance as one of their most important cultural and religious experiences. In Mesoamerica, Central America, and the Andes, shamans still speak of their wondrous trance journeys to other cosmic realms, the truths they learn, and the information they bring back to cure their communities' ills.

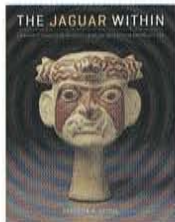
For many years, I have studied the ways in which these remarkable visionary experiences are embodied in the sacred art from the Americas. The research has resulted in my most recent book, *The Jaguar Within: Shamanic Trance in Ancient Central and South American Art*, and a parallel exhibition titled, 'For I am the Black Jaguar': *Shamanic Visionary Experience in Ancient American Art* at the Michael C. Carlos Museum. The exhibition explores the intersection of art and religion in indigenous Amerindian cultures and showcases more than 100 of the Carlos Museum's works of art from ancient Mexico, Costa Rica, Panama, Colombia, and Peru, in addition to loans from local collections.

Many Emory undergraduate and graduate students have been intimately involved in the planning, label writing, and installation of 'For I am the Black Jaguar' from its conception in 2010. The premise of the show is that the indigenous Amerindian cultures were—and remain to a strong degree—shamanic: their spiritual leaders went into trance to communicate directly with higher beings, and this experience has been embodied in sacred art.

For example, images of entranced shamans often exaggerate the eyes, either making them oversized, bulging, and showing the whites, or squeezed tightly shut. I call these "trance eyes" because many modern practicing shamans I have interviewed or read about say their eyes feel like that when they are in trance. Others explain that they see the "Other Side" more clearly with their physical eyes closed. Throughout the exhibition, the accounts of contemporary

Central American tripod vessel with modeled jaguar features, ca. 1000–1350 AD.

IN PRINT



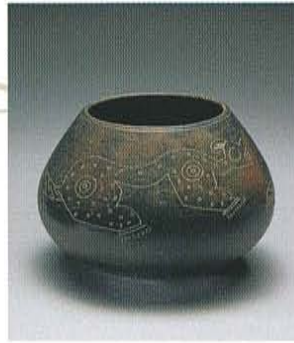
The Jaguar Within: Shamanic Trance in Ancient Central and South American Art

Rebecca R. Stone
University of Texas Press
\$40.20

traditional shamans are juxtaposed with ancient works of art, on the assumption that visionary experience shows strong similarities from culture to culture, shaman to shaman, and century to century.

I discovered the repetitive nature of trance consciousness by studying numerous ethnographic reports from all over the Americas and other parts of the world, and was amazed at how consistent the experiences seemed to be. Both modern shamans and those mentioned in 16th-century Spanish chronicles describe a series of common basic perceptual occurrences: geometric patterns, bright lights, snakes and other ferocious but wise beasts, telepathic communication with spirits, a feeling of flying, and having profound realizations (such as life does not end with corporeal death). In the Americas, in particular, shamans say they routinely become powerful wild animals such as jaguars, crocodiles, and owls.

The art in the first gallery of the exhibition features many examples of



Costa Rican vessel with incised jaguar motifs, ca. 800–1350 AD.

AT THE CARLOS MUSEUM The exhibition 'For I am the Black Jaguar': Shamanic Visionary

Experience in Ancient American Art will highlight works from the Carlos Museum collections that embody the shamanistic visionary experience. On view will be extraordinary works of art showcasing the most important elements of trance consciousness, especially the transforming into an animal such as a powerful black jaguar, an enormous whale shark, a predatory owl, or a venomous rattlesnake.

➔ **'FOR I AM THE BLACK JAGUAR'**

SHAMANIC VISIONARY EXPERIENCE
IN ANCIENT AMERICAN ART
SEPTEMBER 8, 2012–JANUARY 5, 2013

part-human, part-animal beings, from felines to deer and even whale sharks. Shamans identify completely with these “animal selves”—hence the reference to a Brazilian shaman’s claim, “call upon me for I *am* the black jaguar.” The second gallery features objects conveying other common visionary experiences, such as shamans flying, turning upside down, simultaneously dead and alive, and disembodied into heads or eyes. The final gallery illustrates the many ways to achieve visions also celebrated in ancient American art, from meditation, dancing, and playing music to ingesting sacred plants. The exhibition features new insights into these “plant teachers,” as modern shamans call them, from *Lophophora williamsi* and *Anadenanthera colubrina* to *Guarea*. ‘For I Am the Black Jaguar’ introduces these challenging and striking works for Emory and the community to enjoy. 🌿

—Rebecca R. Stone

Chinese Culture Exploratorium opens

The Chinese Culture Exploratorium (CCE) opened in Emory’s Robert W. Woodruff Library this spring. Funded by a grant from the Confucius Institute in Atlanta, the exhibit uses multimedia to enhance learning and promote understanding of Chinese

culture. Four stations with 10 interactive modules provide information on traditional Chinese art forms, cuisine, and language. Visitors can also take a virtual tour of various provinces in China. “The CCE has expanded the student learning experience beyond the traditional classroom,” says Rong Cai, director of the Confucius Institute. “It provides an opportunity for students interested in exploring China to acquire knowledge of Chinese language, culture, and society through an innovative new platform.”



German Studies department named Center of Excellence

Emory’s Department of German Studies was recently named a German Center of Excellence by the American Association of Teachers of German. The department has seen a steady rise in enrollment during the past six years, with a record-high 400 students this year. Emory’s program is one of only two postsecondary institutions in the nation to be honored with the designation, which evaluates curriculum, faculty credentials and development, extracurricular activities, and growth and support.

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