

SEAN

The Society of Early Americanists Newsletter



THE SOCIETY OF EARLY
AMERICANISTS

From the SEA President

The SEA held its 2022 annual business meeting via Zoom on April 8. At the meeting, a motion was adopted to name the SEA Essay Prize in memory of our late dear colleague Sarah Schuetze, who passed away on January 10, 2021. After a period of three years, the Essay Prize may be re-named in memory of somebody else or revert to its original name.

Also, a motion was introduced to create a new SEA office for diversity, equity, and inclusion (DEI), whose occupant would join the Advisory Committee (in addition to the immediate past president, the webmaster, the treasurer, the editor of the newsletter, the listserv moderator, one of the two co-chairs of the Junior Scholars' Caucus, and an at-large representative).

The majority of meeting attendees supported this motion. However, as the addition of a new office to the governance of the SEA necessitates a change to the Constitution and Bylaws, it was decided to put the motion before the full membership for a vote. A poll with a deadline of May 13 was distributed to the membership, which voted in favor of the motion. After the announcement of the result, the SEA [Constitution](#) and [Bylaws](#) on our website were emended accordingly. The Advisory Committee will shortly launch a search for suitable candidates and make a recommendation to the Executive Committee with regard to an appointment.

The SEA member appointed as DEI officer will work with and advise the Executive Committee to ensure that diversity, equity, and inclusion practices are prioritized and executed throughout our organization. For this purpose, "diversity" will be understood in a broad sense as it may pertain to culture, race, gender, age, nationality, geography, religion, ability, etc. The member appointed to this office will join the SEA's Advisory Committee as a regular appointed member for a renewable three-year term. Responsibilities of the DEI officer will include the following:

- the promotion of diversity and inclusiveness in our **membership** through proactive outreach and onboarding of new members across all ranks and career stages;

Inside this Issue . . .

From the SEA President	1-2
From the SEA Vice-President	2-4
From the SEA Executive Coordinator	4
Announcements	5-7
Scholars of the Month	8-9
Interview with Rodrigo Lazo	9-10
Early American Historical Sites	11-13
Digital Early America	14
Interview with Richard Pressman	15-17
Upcoming Conferences	18
Calls for Papers	18-19
SEA Council of Officers	19
Opportunities for Giving	20
Membership Information	20
Image Index	20



"A description of part of the adventures of Cap. Smith in Virginia"

-the promotion of diversity in our **leadership** through encouragement and nomination of current members to stand for election for SEA office, as well as vetting the pool of candidates standing for election and working to enhance the diversity of the pool when needed;

-the promotion and facilitation of diversity in the SEA's **programming** by serving on the program committee for the SEA's biennial conferences in order to ensure diversity in the content of and participants in the program and by appointing a delegate to serve on the program committee of events co-sponsored by the SEA, working to promote the SEA's DEI objectives and values;

-general **advising** of the Executive Committee on questions of diversity, equity, and inclusion in the execution of SEA's governance.

Another agenda item at the Business Meeting concerned the shift of the default subscription of *Early American Literature (EAL)* to a digital format, with a print option also available for an extra charge. Specifics of the dues and the journal format options will be forthcoming soon.

Also, at the Business Meeting, several members of the task force reviewing the SEA's communication and media platforms gave an interim report on the group's recent activities, including its study of several of our peer organizations (such as ASECS, ALA, and C19) and announced the launch of a survey of the SEA membership about its use of our platforms. That (very brief) [survey](#) has since been published, and I encourage you to complete it before July 31 in order to aid the work of the task force.

Finally, the attendees of the Business Meeting were given an update on the preparations for the [2023 biennial conference](#), which will take place at the University of Maryland and at various locations in Washington DC, June 8-11, 2023. The program committee has confirmed three keynote speakers: Barbara Mundy (Art History, Tulane U), Carla Peterson (Emerita, English, University of Maryland), and Gabrielle Tayac (History and Art History, George Mason University). The general call for proposals will go out at the end of August, with a submission deadline of mid-October.

In other news since the Business Meeting, it is my pleasure to announce that, starting July 1, 2022, Dr. Shelby Johnson (Florida Atlantic University) will be the new SEA liaison to ASECS, hereby replacing Dr. Ana Schwartz (University of Texas). Welcome and many thanks to Shelby for taking on this role and to Ana for her service! All current SEA liaisons to our affiliate associations can be found on our [webpage](#).

Thanks to all the liaisons for their service to the SEA!

Ralph Bauer, University of Maryland
SEA President

From the SEA Vice-President

The Pleasure of Your Company: The Return of In-Person Conferencing

In late March I attended the C19 conference in Coral Gables, Florida. This was my first in-person conference since the COVID-19 pandemic began, and I was interested to see how conferencing has changed in the short term and what long-term trends might be visible. Fully vaxxed and boosted, and previously exposed to the Omicron variant by family members, I felt comfortable with the risks.

The approach at my university also prepared me for in-person conferencing. Following the administration's guidelines, I taught in person wearing a mask throughout AY 2020-21 and without a mask for most of AY 2021-22. In my experience, the effort to return campus life to normal as safely and quickly as possible, while providing alternative options as needed, succeeded remarkably well. As the C19 conference approached, I was curious to see how closely the circumstances would parallel what I had experienced at Notre Dame.

My first step was encouraging. I was able to rebook using the airline ticket that I had purchased for the C19 conference that had been planned for Coral Gables in 2020, just as the ticket was about to expire. C19 faced a similar situation to the one I ran into with my plane ticket: the conference venue had been booked for the earlier conference, and the organization had to use that facility or lose the money.

So, despite the political concerns expressed by some of the organization's members, the conference went forward as previously planned.

One of the first things I noticed when I entered the hotel was that the conference-goers wore masks, as was required by the organization, while most other hotel guests were unmasked. The hotel staff that I interacted with all wore masks. Some conference attendees wore their masks in the conference area (the book exhibit and registration area, the meeting rooms) and took them off when they moved to other parts of the hotel (the bar, the lobby). Most people removed their masks outdoors and at restaurant tables. Elevators were the one place where masked and unmasked people were in close proximity.

The panels that I attended were almost entirely in person. One member of the panel that I organized could not attend the conference due to work obligations. We

arranged in advance for him to present his paper on Zoom, projecting him on a screen in the meeting room. The technology worked, and his paper was excellent; however, in the short q and a period, the questions were directed to the presenters who were in the room and not to him.

I presented on a different panel where a panelist could not attend the conference and the organizer read the paper, as would have been the case before the pandemic and the rise of Zoom. Something similar happened at another panel that I attended. My impression was that there may have been a few more missing presenters than at a pre-pandemic conference. The option to arrange in advance for a presenter who could not attend a conference to participate on Zoom may be worth retaining, although it has obvious limitations.

The strongest impressions that I took away from the C19 conference were how beautifully the organizers ran everything, and how genuinely happy people were to see each other after a long disruption. There was a special delight in coming together in person—and it helped that the weather was delicious!

The trip home from Coral Gables was an ordeal for more than a few people. A storm sat over the Florida peninsula for several hours, disrupting flight patterns and keeping planes grounded. I was fortunate enough to get home late on the day of my flight, after a delay of several hours at the airport. Other conference-goers couldn't get home for a day or more. The organizers arranged to extend the discount at the hotel, but the added expense of time and money was a burden. Another unfortunate after-effect of the conference came via email a few days later when I learned that one of the members of a dinner group had come down with COVID.

I didn't experience any symptoms and didn't test myself, nor did I hear of other cases arising from that gathering.

Some of the pleasure of the event may have been due to its relatively small size. According to C19 president Edlie Wong, the program committee received 447 total submissions for the 2022 conference, compared to 730 for the 2020 conference. The conference was smaller, in proportion to the number of submissions: 55 panel/roundtables were accepted, compared to 76 planned for 2020; 65 individual papers were accepted, compared to 117 for 2020; and 62 seminar participants were accepted for 9 seminars, compared to 148 seminar participants accepted for 10 seminars in 2020. (The numbers from the virtual conference that replaced the 2020 in-person conference are not available.)

Overall, C19 membership numbers are also down from previous years, which correlates with the smaller num-

ber of participants for the 2022 conference, since participation in the biennial conference is one of the main drivers for new or renewing membership subscriptions, as one must be a current member to participate. The SEA experiences a similar rhythm of memberships rising for the conference and then falling in off-years.

My second in-person conference took place in late May, when I attended the American Literature Association meeting at the Palmer House Hilton in Chicago. My experience of the ALA conference was more limited than the C19 conference. I commuted to the Palmer House from home and wasn't at the hotel full-time, and I was only able to attend the first two days. A third limiting factor was my strong desire to remain COVID-free in order to avoid transmitting the virus to my son, who was home from college for a few weeks. He needed a negative COVID test result in order to travel internationally, and I did not want to be responsible for disrupting his plans. I made the usual adjustments to reduce the risk of contracting the virus—masking, limiting my interactions, dining *al fresco*—and was still able to have several lovely meals with colleagues. There were nice spaces in the hotel to sit apart, as well as the central area where people congregated.

The panel that I organized included three local people and one senior scholar who bravely made the trip from Washington, D.C. The size of the audience was gratifying, and a lively discussion followed the presentations.

There was a small audience for SEA-sponsored panel on early American drama, organized by Kaden Ivy. The presentations were excellent, as was the short reading of a scene from one of the plays. Perhaps because the audience was so small, the discussion that followed was outstanding in its depth, range, and inclusiveness.

The SEA sponsored a total of three panels at the ALA conference. SEA President Ralph Bauer notes that one of the two sponsored panels in which he was involved was cancelled because the author whose work was to be discussed didn't want to attend in person (after having caught COVID at C19), and there was no option for remote participation. On the second SEA panel, one presenter was unable to attend because she had tested positive just before the conference.

Even so, attendance was solid. Kelly Wisecup, the executive coordinator, participated in the second panel. She observes that “the guy in my panel coughing throughout all of the talks without a mask on made me wish for firmer mask requirements.” It's a valuable reminder to us all!

I offer these reflections with the idea that they may prompt members to share their own experiences, preferences, and concerns about in-person conferencing. I invite you to write to me at Gustafson.6@nd.edu with anything you'd like to share. Planning for the 2023 biennial conference is underway, and your experiences will help shape the committee's approach.

Sandra Gustafson, University of Notre Dame
SEA Vice-President



From the SEA Executive Coordinator

I'm happy to report on the year of virtual events organized for the SEA seminar series, virtual gatherings oriented around discussing scholarship and teaching practices related to early American literature and culture. This seminar series meets virtually several times a year with the goal of making opportunities for sharing conversation and research about early America beyond SEA's biennial conference and of highlighting the work of scholars doing research related to the early Americas.

After fall 2021's event on "Origin Stories & Early American Studies" (discussed in the previous issue of *SEAN*), SEA hosted two seminar events in 2022.

In April, four scholars gathered to discuss "Early American Studies Scholarship Beyond the Book." This seminar focused on the various forms early American scholarship might take, what audiences it might engage, and to what ends. The featured scholars discussed research that took them beyond the monograph, scholarly article, and dissertation, to creative scholarship, organizing and activism, and digital exhibits.

Jeremy Paden (Transylvania University) discussed the relationship between his scholarly work on Latin American colonialism and Spanish conquistadors, and his

poems that interrogate conquistadors' perspective and experience. (You can read some of these poems in *Early American Literature* vol. 57, no. 1.)

Kimberly Toney (American Antiquarian Society) discussed working with Hassanamisco Band of Nipmuc community members to determine community interest in and desires for using AAS collections; some of this work manifested in digital exhibits, one of which you can see here:

<https://americanantiquarian.org/reclaimingheritage/>.

And Jim Casey and Courtney Murray (both at the Pennsylvania State University) discussed their planning and organizing for Douglass Day events, including a birthday party for Douglass and transcribe-a-thons. They also highlighted how recent Douglass Days have drawn attention to Black women's histories (see more here: <https://douglasday.org/>).

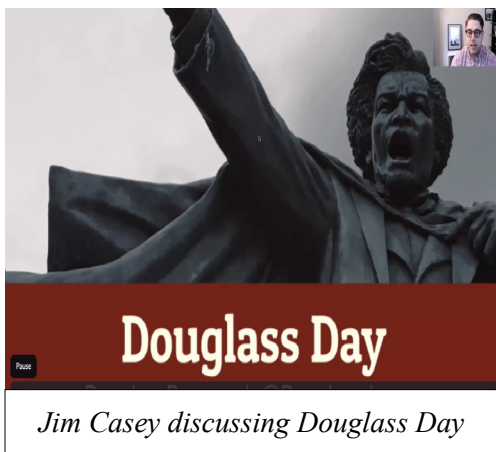
The final seminar series event, held in May, was a collaboration with the Early Caribbean Society and Bigger 6 Romanticists, on Editing the Early Caribbean: 18th Century Anti-Racist Pedagogies. Two editors of early Caribbean texts gave short keynotes and led breakout room discussions of anti-racist pedagogical practices: Michael Drexler discussed Leonora Sansay's *Secret History, or the Horrors of St. Domingo* (Broadview 2007) and Désha Osburne discussed Horatio Nelson Huggins's *Hiroona: An Historical Romance in Poetic Form* (University Press of the West Indies 2015).

Thanks to breakout room discussion leaders Shelby Johnson (Florida Atlantic University); Deanna Koretsky (Spelman College); Nina Moon (Northwestern University), Wendy Roberts (SUNY-Albany). This collaboration will continue with teach-ins in academic year 22-23. Many thanks to Cassander Smith, Kerry Sinanan, and Désha Osburne of the ECS and to Manu Chander of Bigger 6.

And finally, thanks to Kelly Bezio (Texas A&M-Corpus Christi) and Maria Windell (U of Colorado Boulder) for serving on an ad hoc committee to advise on the seminar series. Thanks also to the junior scholars caucus co-chairs, Kaitlin Tonti (Hollins University) and Kristi Cherry-Randle (Florida State University), and *Early American Literature* editor Marion Rust and book review editor Katy Chiles for consultation and suggestions.

Kelly Wisecup, Northwestern University
SEA Executive Coordinator





Announcements

Society of Early Americanists (SEA) Webmaster Search Call for Nominations

The Society of Early Americanists seeks a new webmaster for the organization’s website (www.societyofearlyamericanists.org).

The SEA has been one of the foremost scholarly societies for the study of American literature and culture to 1830 since its inception 30 years ago. In 1995, Professor Michael P. Clark (UC Irvine) designed and launched the SEA website as the Society’s main public face and clearinghouse of information about its activities. Michael’s long service as webmaster has been followed (since 2006) by the capable leadership of Professor Susan Imbarrato (Minnesota State University Moorhead), who performed a redesign of the website on a Word-Press platform, in collaboration with then vice-president Gordon Sayre, in 2017. For a brief history of the SEA website, see www.societyofearlyamericanists.org/about-us/archive/website-history.

As defined in the SEA [Bylaws](#), the webmaster is appointed by the executive officers for a renewable term of three years. In collaboration with the executive officers, the webmaster maintains and further develops the SEA website to provide a variety of features including (but not limited to) a members-only section, announcements, SEA conference information, teaching and scholarly resources, the Society’s governing documents, and important links, especially to the SEA’s journal *Early American Literature* and the University of North Carolina Press-run membership portal.

The SEA advisory committee now seeks to recruit and nominate (for appointment by the executive officers) a dynamic individual to lead the Society’s website. Preferred qualifications for the new SEA webmaster include experience with website design and maintenance as well as the desire to collaborate with the executive and advisory officers in furthering the mission of our organization. The webmaster must be

an SEA member in good standing and able to serve the organization in a volunteer capacity; thus, the SEA seeks an individual whose professional position allows them to commit to this important service to our Society and profession.

To nominate yourself or a colleague, please write to SEA immediate past president Patrick Erben (perben@westga.edu) by **August 5, 2022** with an expression of interest and a brief statement of any relevant experience. Patrick will be happy to answer questions and, for further details, put interested individuals in touch with outgoing webmaster Susan Imbarrato.

2022 Omohundro Institute Short-term Fellowship Recipients

The OI is pleased to announce that fellowships have been awarded to the following scholars:

Matthew Dziennik (United States Naval Academy) was awarded an [OI-Fort Ticonderoga short-term fellowship](#). He will continue work on “First Nations Peoples and Military Labor in the British Atlantic World, c. 1750-1820.”

The fellowship is available to scholars—from advanced graduate students to senior scholars—with strong interests in early America, broadly understood to mean the Atlantic World in the years between roughly 1450 and 1820, whose research would benefit from further examination of the collections at Fort Ticonderoga. Fort Ticonderoga holds one of North America’s largest collections of military material culture, covering the colonization of North America and the ensuing colonial conflicts, as well as the Seven Years’ War, the American Revolution, and the War of 1812.

The collection includes rare books, manuscripts, weaponry, accoutrements, textiles, uniforms, headgear, paintings, prints, maps, ephemera, personal effects from across the Atlantic world and a complementary archeological collection consisting of tens of thousands of artifacts recovered from the grounds of Fort Ticonderoga in the 20th century.

The collection includes objects made and used in military contexts from First Nations, the United States, Canada, Great Britain, France, Germany, the Netherlands, Spain, and elsewhere.

Thanks to a generous donation from Sid Lapidus, the following eight advanced graduate students have been awarded [Lapidus-OI Predoctoral Fellowships](#) to support their research in early American and transatlantic print culture.

Halle-Mackenzie Ashby, Johns Hopkins University — “Bounded by the Womb: Reproduction, Slavery, and Freedom in Barbados.”

Rachel E. Burke, Harvard University — “On Uncertain Ground: Destabilizing the American Landscape through Henry ‘Box’ Brown’s Mirror of Slavery.”

Zachary W. Deibel, Binghamton University — for a project on the institutionalization of learning and education in North America in the eighteenth century.

Spencer Gomez, University of California Irvine — “Creating Community and Freedom at the Margins: Black Foreigners in New Granada during the Age of Slavery and Revolution”

Mikayla Jane Harden, University of Delaware — for a project that looks at the lived experience of enslaved children by examining records in medical publications and artistic depictions.

Marie Pellissier, William & Mary — “Chewing on the Past: Food and Memory in Williamsburg, Virginia, 1699-2020.”

Emily Sneff, William & Mary — for a project that looks at the dissemination of the Declaration of Independence in the American colonies.

Helena Yoo Roth, City University of New York — “American Timelines: Imperial Communications, Colonial Time-Consciousness, and the Coming of the American Revolution.”



New SEA Essay Contest Eligibility

The SEA is expanding eligibility for essay submissions to the SEA Essay Contest, now named the Sarah Schuetze Essay Contest. In the past, submission was limited to those who had presented their papers at SEA conferences and for the ASECS annual meeting and ASECS affiliated conferences. Now, conference presenters from SEA affiliate organizations can also submit their essays for consideration.

SEA affiliates include the following:

- ◆ American Literature Association
<https://americanliteratureassociation.org/>
- ◆ American Society for Eighteenth-Century Studies
<https://www.asecs.org/>
- ◆ Association for the Study of Literature and Environment
<https://www.asle.org/>

- ◆ Early Caribbean Society
<https://www.earlycaribbeansociety.com/>
- ◆ Society for the Study of American Women Writers
<https://ssawwnew.wordpress.com/>



Society of Early Americanists: Annual Essay Competition, 2021-2022, in Memory of Sarah Schuetze (d. 2021)

The Society of Early Americanists is pleased to announce our Twenty-third Annual Essay Competition. For 2022-2024, the SEA Essay Contest is named in Memory of Sarah Schuetze.

If you have presented a paper on an Americanist topic, broadly conceived, during the academic year 2021-2022 at the Annual Meeting of the American Society for Eighteenth-Century Studies in Baltimore, Maryland, March 31-April 2, 2022 or any of the ASECS affiliates conferences, or any of the other [Society of Early Americanists Affiliated Organizations](#): American Literature Association (ALA), Association for the Study of Literature and Environment (ASLE), Early Caribbean Society (ECS), Society for the Study of American Women Writers (SSAWW), we invite you to enter.

Note that we accept/encourage revised papers. Our panel of judges will see each entry through a simple system of blind reviewing; your name goes only on a separate cover sheet, and we recommend that you rework any self-citation, either in the body or in notes, to the third person.

Papers should be double-spaced, 6,000 words maximum, with the following information appearing only on the cover sheet: your name; institutional mailing address and e-mail address; panel title; chair’s name; date of presentation; and name of conference.

Please send your essay as an email attachment to Professor Jillian Sayre at: SEAEssayContest@gmail.com

Deadline: Monday, October 3, 2022



The 1921 Prize in American Literature

The American Literature Society is pleased to invite submissions for the 1921 Prize in American Literature, which is awarded annually for the best article in any field of American literary studies. The prize is named for the year the organization was founded “to promote and diversify the study of American Literature.”

Judged by a panel comprised of members of the American Literature Society Advisory Board and other scholars in the field, the competition will be divided in two categories: one for tenured faculty and one for graduate students, scholars in contingent positions, and untenured faculty members. The winner will be announced at the 2023 MLA awards ceremony.

Rules for the competition:

Submissions must be published during the calendar year of 2022. For submissions that have not yet appeared in print by the September 12 deadline, authors are requested to provide verification that their essay will be published within the calendar year.

No person may nominate more than one essay in a given year.

Articles must appear in one of the following journals:

- *African American Review*
- *American Literary History* (ALH)
- *American Literary Realism*
- *American Literature*
- *American Periodicals*
- *Arizona Quarterly*
- *Callaloo*
- *Contemporary Literature*
- *Early American Literature*
- *ELH*
- *ESQ*
- *ISLE: Interdisciplinary Studies in Literature and Environment*
- *J19*
- *Journal of Ethnic American Literature*
- *Legacy*
- *MELUS*
- *Mississippi Quarterly*
- *Modern Language Quarterly*
- *Modernism/Modernity*
- *Native American and Indigenous Studies* (NAIS)
- *Nineteenth-Century Literature*
- *NOVEL: A Forum on Fiction; Post45*
- *PMLA*
- *Resources for American Literary Study*
- *Studies in American Fiction; Studies in American Indian Literatures*
- *Studies in the Novel*
- *Twentieth-Century Literature*; and journals devoted to specific authors (e.g., *Leviathan*, *The Emily Dickinson Journal*).

Essays that appear elsewhere will not be considered.

Authors must be members of the American Literature Society. If you haven't already, please join! Membership is free—just go to: <http://www.als-mla.org/als/membership/>

Please send an electronic copy of the nominated essay (PDF preferred) to the Prize Committee by September 12, 2022 at the1921prize@yahoo.com

If you have any questions, please contact Cody Marrs, Chair of the 1921 Prize Committee (cmarrs@uga.edu).

URL: <http://www.als-mla.org/als/awards/1921-prize-in-american-literature/>



**Submission Calls for Professionalization Column:
“Making the Right Moves”**

The SEA Junior Scholars Caucus held its business meeting immediately following the SEA General Business meeting on April 8, 2022.

The caucus discussed several important issues including the need for more professionalization opportunities throughout the year. Normally, the SEA Junior Scholars Caucus hosts at least one professionalization round table at the biennial conference. However, as the job and publishing markets increasingly become more competitive and confusing, we at the SEA Junior Scholars Caucus are proposing a column for dedicated to professionalization.

Printed in every other newsletter, the new column titled “Making the Right Moves” will cover a host of issues that junior scholars encounter on their professional journey. We are looking for contributions from experienced scholars in the field that will consider the following:

- First article publication process
- First book publication process
- Fellowship/grant application process
- Tenure track market
- Adjunct/Part Time faculty jobs
- Security in academic positions
- Diversity in academia
- Challenging and facing racism in the workplace
- Challenging and facing gender discrimination in the workplace
- Time management
- Balancing teaching and research
- Best archive practices
- Practical timelines for big projects
- Best conferencing tips

Please submit column ideas to either Mary Balkun (mary.balkun@shu.edu) or Kaitlin Tonti (ktonti2@gmail.com).

We look forward to hearing from you!

SEA Scholars and Junior Scholars of the Month

**January 2022
SEA Scholar of the Month**

Derrick Spradlin is Associate Professor of English at Freed-Hardeman University, where he teaches a variety of classes from freshman composition to a World War II class. He is currently working on a project that considers the John Ledyard diaries and is inspired by all of the authors who appear on the SEA's Recent and Forthcoming Publications List.



**March 2022
SEA Scholar of the Month**

Theresa Strouth Gaul is Professor of English at Texas Christian University and is currently working on a larger project that considers women's contributions to religious print culture. She recently published an essay in a special issue of *Women's Studies* and is inspired by Zabelle Stodola, Dennis Moore, and Sharon M. Harris.



**February 2022
SEA Scholar of the Month**

Mary Balkun is Professor of English at Seton Hall University. Her most recent publication is *A Companion to American Poetry*. She is currently working on a study of the early American grotesque, *New World Upside Down*, and an essay on Anne Bradstreet and animals. She has been inspired by scholars such as Annette Kolodney, Carla Mulford, and Zabelle Stodola.



**March 2022
SEA Junior Scholar of the Month**

Sean Ash Gordon will begin a position as Assistant Professor of U.S. Literature at California State University, Fresno, in fall 2022. He is currently working through ideas from his dissertation on abolitionist poetics as a radical and political literary tradition. He is inspired by many in the field, including Lisa Lowe, Teemu Ruskola, and Jodi Byrd.



**February 2022
SEA Junior Scholar of the Month**

Luke Church is a PhD candidate in English at the CUNY Graduate Center. He is currently writing his dissertation, titled "Chromatic Dissensus: An Otherwise Archive of Natural Dyes, 1750-1856." He is currently reading Stefano Harvey and Fred Morten's *All Incomplete*, and is inspired by fellow scholars Ajay Batra, Lila Chambers, and Katrina Dzyak.



April 2022
SEA Scholar of the Month



Emily Garcia is Associate Professor of English and Affiliate Faculty in Latina/o/x and Latin American Studies, and in Women's Gender, and Sexuality Studies at Northeastern Illinois University. She is working on "Novel Diplomacies," a genre study of novelistic discourse in the long era of American independence from a hemispheric perspective.

May 2022
SEA Junior Scholar of the Month

Ashley Rattner is an Assistant Professor of English as Jacksonville State University and is working on a book about 19th-century communitarian experiences. Ashley is inspired by Holly Jackson's *American Radicals* and is currently reading Kara French's *Against Sex*.



April 2022
SEA Junior Scholar of the Month

Eagan Dean is a PhD Candidate at Rutgers and is currently working on revising a dissertation chapter about *The Last of the Mohicans* and *Hope Leslie*. They are inspired by Jen Manion's work, specifically her book *Female Husbands: A Trans History*.



*An Interview with Rodrigo Lazo,
Recipient of the 2021 Early American Literature
Book Prize*

What was the inspiration for *Letters from Filadelfia: Early Latino Literature and the Trans-American Elite* (University of Virginia Press 2020)?

This project began to germinate more than twenty years ago after Arte Público Press recovered and published the novel *Jicoténcal* (1826) with an introduction by Luis Leal and Rodolfo Cortina, who included in their introduction a brief overview of other Spanish-language books published in Philadelphia in the early nineteenth century.

The number and variety of texts led me to think that someone should write a book on the trans-American dimensions of this material printed in a city that is normally associated with US foundational documents. I was doing work later in the nineteenth century, on the book that eventually became *Writing to Cuba*, whose focus was a generation of LatinX writers that followed the Philadelphia group. It took a while, but I decided to write the Philadelphia book myself, inspired by my interest in the way these texts complicate the division between US (American) studies and Latin American studies.

What were some of the challenges you encountered while working on the book?

When I first started, around 2005, the books, periodicals, and pamphlets published in the 1810s and 1820s were not widely available, and thus I had to travel to Pennsylvania and read in the Library Company, the Historical

May 2022
SEA Scholar of the Month



Philip Gould is the Israel J. Kapstein Professor of English at Brown University. He is currently working on a book on literary culture and the power of the US state during the Civil War. He is inspired by the work of David Shields and Sandra Gustafson, among others.

Society of Pennsylvania, and the American Philosophical Society. But by the 2010s, some of the material was digitized, and I combined those materials with my notes, printouts and my own digital images to finish the manuscript.

The bigger challenge was to commit to a project that called for significant work in the Spanish language (my PhD is in “English”) and in materials that did not fit in the contemporary conception of literary genres. While some Filadelfia writers worked in fiction or poetry, most were writing other materials that were closer to the Enlightenment concept of letters.

I had to delve into constitutional debates and religious studies to develop my readings of certain texts. When one works across disciplines, fields and languages, mastery is elusive. Or maybe I should speak about myself here.

What would you like to be one or two key takeaways for readers?

I introduce the term “trans-American elite,” which is not a historical usage but part of a retrospective vision that recognizes most of the intellectuals who published their work in Philadelphia were highly educated men from families that were prominent in colonial administrative and commercial sectors. For scholars working in LatinX studies, this term emphasizes historical difference, not only about social identities but also about who had access to printing in this trans-American context.

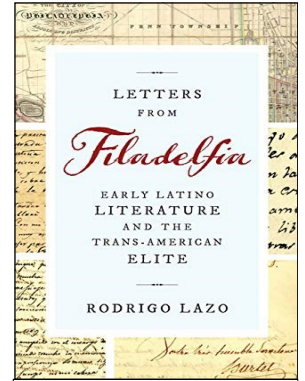
In other words, the contemporary emphasis on Latinidades as connected to racial and class oppression in the United States needs to be reconsidered in historical contexts, which is not to say that trans-American elites were spared anti-Spanish and anti-Catholic sentiments in the United States. On a more general level, a contribution of this book is to remind us that the Spanish-language has been part of US literary and cultural history for hundreds of years.

And here I must note that there are other scholars making points along these lines in their work: Rosina Lozano, Raúl Coronado, and Carmen Lamas, among others. My emphasis is on the trans-American dimensions of the publishing process and the importance of Philadelphia commercial printing and the city’s symbolic implications as important factors.

I hope scholars will continue to consider multilingual texts in trans-American and transnational contexts. The field of Early American Literature has been welcoming of scholars working across languages -- and not only European colonial languages.



Rodrigo Lazo is Professor of English at UC Irvine and Associate Dean of the Graduate Division



Cover of Letters from Filadelfia

What scholars have had the greatest influence on your work?

I see myself among a couple dozen scholars who were trained in American (US and hemispheric) literature but whose historical work has demanded the crossing of academic fields to develop a LatinX literary history that includes a variety of texts in the Spanish language. We tend to read across centuries, and we sometimes teach and write about contemporary LatinX fiction or poetry. And we teach US literature courses and trans-American (or hemispheric) studies. To be more specific, I work closely with an informal Trans-American Studies Group, and it includes Jesse Alemán, Kirsten Silva Gruesz, and Sara Johnson.

We meet a couple of times a year to exchange work, and these are supportive exchanges that can also be tough in a productive way. Among our commitments is that of complicating field divisions and addressing lapses that result when we organize knowledge along discrete segments of field-thought. I’m not sure it’s about influence as it is about inspiration from people whose work I admire. But if I may push influence in the other direction, I do hope *Letters from Filadelfia* will prompt others to continue researching this area. I recently learned of a Filadelfia imprint that was not in my bibliography – and I still hope someone will do a better job than I with the Spanish-language gift-books published by the Carey house.

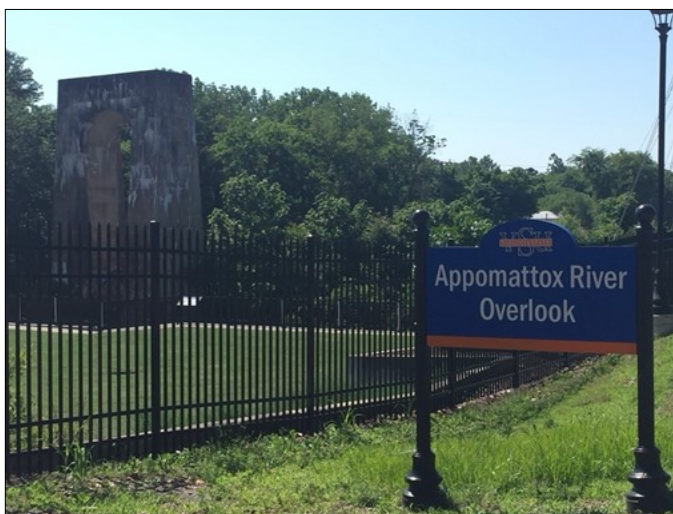


Early American Historical Sites
“The Queene of Appamatuck”’: The Appomattox River, the Appomattoc, and Pocahontas

The song “Hail Virginia State,” known as “Evening Song,” begins with the setting of Virginia State University on the Appomattox River: “Far above the Appomattox, / On its lofty hill.” Established “above the Appomattox” River in Petersburg, Virginia in 1882 to educate Black men and women, VSU is a historically Black college and university (HBCU).

The toponyms Appomattox River, Pocahontas Island, and Bermuda Hundred that surround VSU resonate with nomenclature in early American Anglophone literature of Virginia especially John Smith’s *The Generall Historie of Virginia, New-England, and the Summer Isles* (London, 1624). VSU and the surrounding geographic area were the original homeland of the Algonquin-speaking Appomattoc, part of the Powhatan Wahunsenaca’s ancestral lands (Smith, *The Generall Historie*, 37). Blazoned on this geographical location is not only the toponym of the area’s first peoples, the Appomattox, but also that of Pocahontas as is her legend in the American imagination.

The Appomattox River and the “Appamatuck” appear on Smith’s map of Virginia dated 1606, initially published in 1612, and later in 1624 in his *The Generall Historie*. On Smith’s map, “Appamatuck” appears below the Powhatan vignette in the lower right corner on the same line as the image caption “POWHATAN.” Smith describes the location of the river in his *Generall Historie*: “From the South [of Powhatan River] there falls into it: First, the pleasant river of *Apamatuck*” (22, italics in original).



*Appomattox River Overlook, Virginia State University
 Petersburg, Virginia*

Like a moat, the Appomattox River lines the South end of VSU’s campus and extends along the surrounding communities of Ettrick, Matoaca, Pocahontas Island, and Bermuda Hundred.

The communities Ettrick, Matoaca, and Pocahontas Island on the edges of VSU along the Appomattox River were also home to the Appomattoc. On the southwestern edge of campus, Ettrick has been noted as the location where an Appomattoc village was burned during Bacon’s Rebellion in 1676. While Aphra Behn sets her play *The Widdow Ranter; or, The History of Bacon’s Virginia* (1690) in Jamestown (Act I, Scene I), she does not identify the specific identity of the Indigenous. In Behn’s play, Bacon falls in love with the Indigenous queen Semernia. In Behn’s play, the King acknowledges Virginia’s history, when he recounts his family’s oral history: “And oft have heard my Grandsire say—That we were Monarchs once of all this spacious World” (Act II, Scene I).



Appomattox site burned during Bacon’s Rebellion

Like Semernia, though unlike Opossoquionuske the Appomattoc queen, Pocahontas has been rendered such a romantic heroine. Further west of campus, the place-name Matoaca was Pocahontas’s original name, usually spelled Matoaka (Custalow and Daniel 6-7, Kupperman 120-21, Rountree 80).

Southeast of VSU, Pocahontas Island is known for its Indigenous “occupation . . . as early as 6500 BC,” as noted on its historical marker, in addition to its eighteenth-century free Black population, and hosting at least one hideaway on the Underground Railroad.

The significance of the Appomattoc people to the Powhatan chiefdom is downplayed in Smith's *Generall Historie* demonstrated in accounts of an encounter with the Appomattoc: "From *Chawopoweanock*, and all parts thereabouts, all the people were fled, as being iealous of our intents; till we discovered the river and people of *Apamatuck*; where we found not much, that they had we equally divided, but gaue them copper, and such things as contented them in consideration.

Master *Scrivener* and Lieutenant *Percie* went also abroad, but could find nothing" (73, italics in original). This description of finding "nothing" contradicts accounts by George Percy (1580-1632), Gabriel Archer (1574-1610), and Richard Hamor (1589-1626). Though Smith's account underplays the significance of the Appomattoc in Wahunsenaca's chiefdom, anthropologist Helen Rountree elaborates on accounts by Smith's contemporaries such as Percy's relating the Appomattoc had iron (55) and Archer's describing the extent of the Appomattoc's crops (110).



View of Appomattox River Virginia State University
Petersburg, Virginia

The Appomattocs having had iron meant that they were already involved in trade with Europeans, and their numerous, expansive crops would have been vital to Wahunsenaca's chiefdom (Rountree 55, 110).

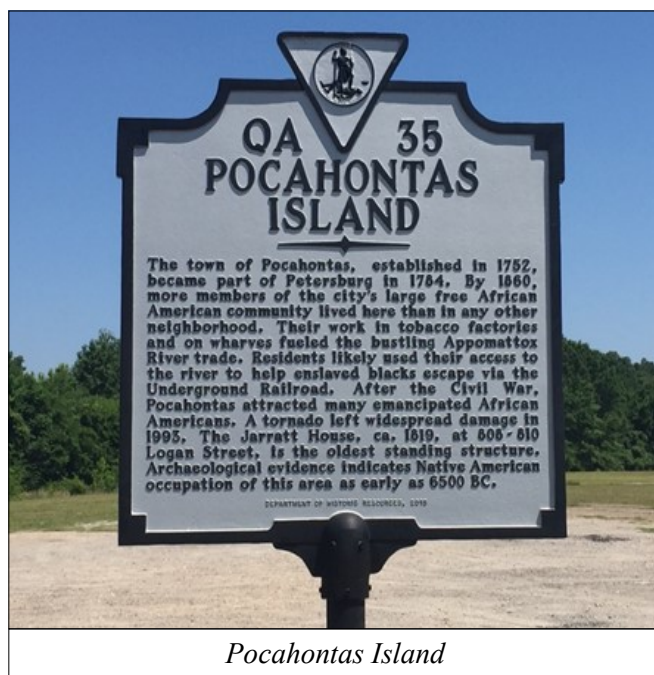
Likewise, the presence of the Appomattoc queen at Smith's symbolic execution that Pocahontas intercedes in Smith's *Generall Historie* may have demonstrated the importance of the Appomattoc and this geographic area to Wahunsenaca: "The Queene of *Appamatuck* was appointed to bring him [Smith] water to wash his hands" (49).

The Appomattoc appear again in Smith's *Generall Historie* in the section "The building of the *Bermudas*," which may have extended from Bermuda Hundred in Hopewell to what is now Randolph Farm in Matoaca; the latter is part of VSU. Smith includes an abbreviated version of Hamor's account and refers to "the iniurie done vs by them of *Apamatuck*" (111, italics in original).

In this account, Thomas Dale takes the Appomattoc's land, with the loss of some of the Indigenous, "and their Corne, being but five miles by land from *Henrico*, and . . . resolved to possesse and plant it, and at the instant called it new *Bermudas*" (111, italics in original).

William Strachey details the incident prior to 1611 to which Smith refers in which Strachey names the "weroance" and "weroancqua" of the Appomattoc: "Coquonasum, weroance of Appamatuck, one hundred men. . . Opussoquionuske, sister to Coquonasum, a weroancqua, or queene of a little muscaram or small village of Appamatuck" (Strachey 56).

Rountree contends, "the town she [Opussoquionuske] ruled, at the junction of the Appomattox and James rivers, was an important one, the gateway to Appamatuck territory beyond" (182n32). During a time when river transport was the most efficient travel, this intersection at the James and Appomattox rivers would have been crucial for access to the Appomattoc's lands.



Pocahontas Island

Near VSU, which is now Petersburg and Chesterfield County, was also Fort Henry, Henrico, and “the college at Henrico” (Smith, *The Generall Historie*, 108, 111, 116, 141, 149). While Petersburg is renowned for its historic Black community and VSU, it is lesser known for its Indigenous and colonial roots, which are akin to those of Jamestown and Williamsburg.

Furthermore, Pocahontas may have been held captive here, and it may have been where John Rolfe learned to grow tobacco successfully (Custalow and Daniel 61-65, 73). A less touristy area than its colonial Virginia complements, it is rich for walking, running, and exploring, which is how I encountered this history that I incorporate into my teaching of early American literature.



“Appamatuck”
Detail from John Smith’s map of Virginia, 6th state,
1624 Geography and Map Division
Library of Congress

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Leah M. Thomas
Virginia State University

Digital Early America Announcing the Launch of “Women Writers: Intertextual Networks”

The [Women Writers Project](#) is delighted to announce the launch of a new open access research tool. [Women Writers: Intertextual Networks](#) makes it possible to explore the citation and quotation practices of the authors represented in the [Women Writers Online](#) (WWO) collection of pre-Victorian print texts written by or attributed to women.

The WWP team identified and encoded a range of "intertextual gestures" such as citation, parody, and quotation, then linked these to a bibliography representing all of the materials referenced by WWP authors. We also gathered a team of external collaborators who authored exhibits exploring particular forms and uses of intertextuality in women's writing, published through our open access [Women Writers in Context](#) series. This project was generously funded by a grant from the National Endowment for the Humanities.

The interface offers many ways to explore early women writers' engagements with other authors and texts. There are four interconnected "explorer" spaces focused on different aspects of the data: the bibliography, the topics and genres referenced, the intertextual gestures, and the authors in Women Writers Online.

The [Bibliography](#) of works quoted, named, cited, or otherwise referenced by the authors in Women Writers Online currently includes more than 3,000 works.

The [Topics & Genres](#) explorer includes referenced texts that range from agriculture to ethics to history to travel writing.

The [Intertextual Gestures](#) explorer supports filtering by the different types of intertextual gestures, the various works that are referenced, the topics and genres of the referenced works, and the WWO source texts and authors.

Finally, the [Authors in WWO](#) explorer provides a summary view of the intertextual gestures in each of the 440 texts in the Women Writers Online collection.

We are especially excited about the teaching possibilities for Intertextual Networks: if you have ideas about using Intertextual Networks in the classroom, or if you're interested in joining our [teaching partners program](#), please contact us!

Teaching partners receive free access to Women Writers Online and can share course materials at the WWP site. We also plan to continue sharing the research made possible through this project on the Women Writers in Context platform.

If you are interested in submitting an exhibit to Women Writers in Context, please see our [guidelines for authors](#) and our [statement on peer review](#). To learn more about this project and its development, visit the [WWP blog](#). Please contact wwp@northeastern.edu if you would like to get involved, or if you have feedback on Intertextual Networks.

Intertextual Networks has been made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor. Any views, findings, conclusions, or recommendations expressed in this project, do not necessarily represent those of the National Endowment for the Humanities.

Sarah Connell, Northeastern University
Julia Flanders, Northeastern University



Do you want to write for SEAN?

We invite members of the SEA to submit a proposal for one of our regular SEAN feature columns:

- Early American Historical Sites: little-known or understudied/undervalued historical sites of interest to teachers and scholars of early America.
- Digital Early America: descriptions/overviews of new and insightful digital projects that advance the study of early American in the digital age.
- Teaching Early America: new and engaging approaches to teaching early American material.
- Scholar's Musings: a new *SEAN* feature that focuses on little-known figures/connections/intersections in early America.

Columns are approximately 750-1000 words in length. SEAN deadlines are Jan. 15 for the fall issue and June 15 for the spring issue.

Email Mary Balkun mary.balkun@shu.edu or Kaitlin Tonti ktonti2@gmail.com with proposals or for additional information.

This is the first in a series of interviews with scholars coordinating early American publishing projects.

How/when/why did you start Early American Reprints? What was your motivation? What need were you trying to address?

Ten years! It's been ten years since the first edition of an Early American Reprints text saw the light of day. It was Martha Meredith Read's 1807 novel *Margaretta*. Now there are nine editions in print and two more in the works. How did that come about?

I had spent my career in the Realist-Naturalist field, publishing in Early American only on *The Contrast*. But I had long been a fan of Cathy Davidson, who had been my principle reader on that essay, and I had then devoured her *Revolution and the Word*. In later re-reading it, I noticed her passage on *Margaretta*, then observed that all the histories have a passage on it, but that it wasn't in print. So I read it on film and was fascinated, deciding that it ought to be. Meanwhile, I spent a good deal of time researching the novel and writing an essay on it that appeared in *LEAR*.

I solicited three houses, one showed real interest, but finally decided that they could not sell enough copies to cover their costs. I got the SEA listserv to let me pose this question: If the book were available, would you buy it and would you consider it for classroom use? I got 43 responses. They reconsidered, but *still* decided against it.

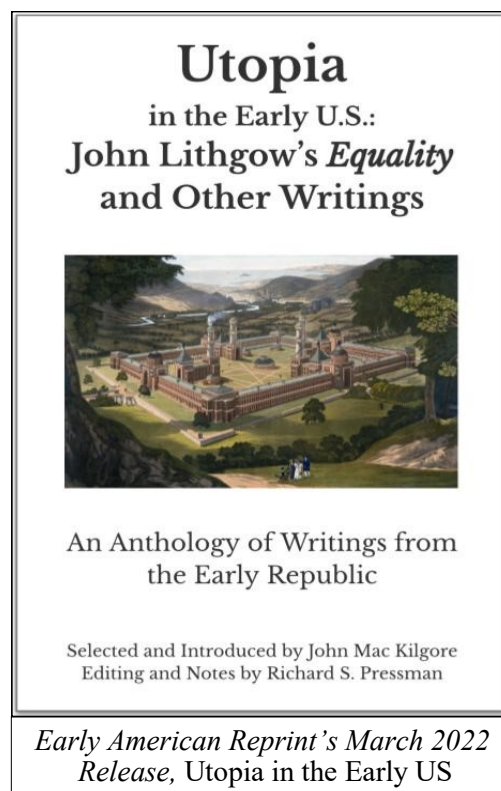
Still determined to see it in print, I thought about what I could do myself: I actually have an undergraduate degree in an obscure field called Printing Management, so I understand graphics. I'm a decent-enough literary critic, my university considered me a first-rate editor, and I had a small amount of money I could sacrifice in a "hobby."

For technical advice, I had and still have, when needed, the use of our faculty lab folks. In other words, I could do it because my only real cost was printing. I do not pay myself anything and have no intention to. As well, I do not wish to make money, only wish to avoid losing as little as possible. As a result, I have priced all the books except one at \$9.00—books that would go on the market for double that.

At the time, we had a chapbook publisher on campus, so I decided to simplify my task by employing their printer. And as there was only one critical essay out on Read, other than mine, and the author was not interested in my project, I decided to adapt my essay as an introduction. *Margaretta* came out well in time for the St. Augustine conference. What a beginning, as I sold 32 copies; but, more importantly, I began to make friends.

Meanwhile, two of the Oxford series' four revival texts of Early American women's writing had gone out of print, two texts I liked very much. So I thought I ought to bring them back: *Female Quixotism* and *Kelroy*. And that set a pattern: EAR would bring back out-of-print texts that ought to live again, but that established houses won't do because they can't afford to due to overhead, and I would focus on women and minorities.

So far, there has been much work on women, but none on minorities, though there had been an attempt, as I will mention later. EAR would produce critical editions introduced by well-established scholars, and the books themselves would always be high-quality paperbacks. Regardless, the prices would always be low.



*Early American Reprint's March 2022
Release, Utopia in the Early US*

What is your process for producing the texts in the series?

During my teaching career, as a novel specialist, I developed the practice of creating extensive page notes—anything to help the students. It's one thing to expect students to look up words they don't know, but what happens when there is much to understand?—large numbers of historical references, words in other languages, words the meanings of which have changed without the reader's realizing it?

I adapted that principle to EAR by incorporating extensive footnotes, believing that one can choose to look up the footnote or not. And to ease the difficulty of reading late-eighteenth and early-nineteenth-century typography, I modernize the punctuation and generally correct spelling errors according to practice at that moment in time (some texts are very clean, some are not). I live by the *OED*. As well, paragraphing and dialoging are modernized. But otherwise, everything remains as originally published as possible. Each manuscript goes through multiple proofings. The idea is to provide texts as readable as possible, while maintaining accuracy.

Now, it just so happened at the St. Augustine conference that one of the folks I befriended was our SEA Newsletter editor, Mary Balkun, who said, "If you decide to do *Female Quixotism*, I'll write the introduction for you." So she did! I also met Karen Weyler and Scott Slawinski, both of whom would go on to write introductions for me and to become a part of my nine-scholar Editorial Board, to whom I turn for advice and suggestions. Also on the Board are Sarah Chinn, Steven Epley, Theresa Gaul, Susan Imbarrato, and Peter Reed. So it is and is not a one-person operation. Karen would introduce *Kelroy*, while Scott would introduce *Julia*.

As each volume takes about a year to do—even though I'm retired, I have a number of other activities—the work moves slowly. It often takes a long time to even *find* a text that works. I will have to read a text online or on film to determine if it fits.

For example, a three-volume text I read recently that is listed as technically American, *Constantia Neville*, is so only because the author was born and lived in the American colonies until she was about 16, when her Loyalist father moved the family to London. I thought it might prove a Loyalist work, but the 1800 novel never takes place in the U.S. and has only a couple passing remarks about it. But it takes a such reading of multiple texts to make such determinations.

How has that initial motivation changed in the 10 years since you began the series? In other words, are there new needs you are trying to address/gaps you're trying to fill?

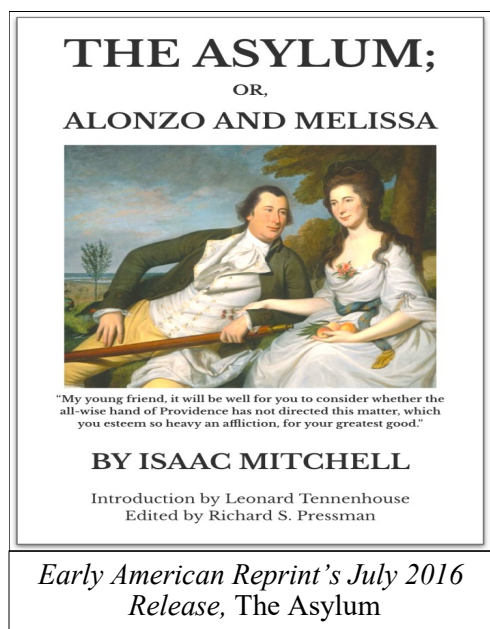
About a year ago, after the last SEA conference, I determined that a worthwhile project would be to create the first anthology of Early African-American literature. After conferring with Joycelyn Moody (who just happens to be my neighbor), I decided to go ahead. However, as I attempted to find a co-editor, who would make the selection and write the introduction, I learned that a major professor at an Ivy League school was already on it. While most texts continue to be novel, some more recent projects have moved away from that more common format. The fifth text produced was a collection of nine plays, six of which had never been republished, *Nine Plays of Early America*, edited by Sara E. Chinn. The most recent text, *Utopia in the Early U.S.: John Lithgow's Equality and Other Writings*, is, I believe, groundbreaking. Much of the material has never been seen before and then to have it all in one simple volume to be able to reassess how we understand, the thinking in the Early Republic is extraordinary, as we are so used to thinking of the early thinkers as idealists, but not as utopians. Here's another strain.

One other text is well along but remains uncertain as to termination, a special edition of Sedgwick's *Redwood*. It has been in the hands of a critic who asked to work with me, but who has developed significant health problems. And, at this point, the project cannot be completed without her work on it being completed as well.

Meanwhile, EAR has also issued two volumes of the all-important Susannah Rowson that were not in print, *Trials of the Human Heart*, introduced by Melissa Adams-Campbell, and two shorter works in one volume, *Two Works by Susannah Rowson: Rebecca and The Inquisitor*, introduced by Steven Epley. Finally, I must mention a star in the lineup, Leonard Tennenhouse, who introduced the only novel EAR has so far produced written by a male, *The Asylum*.

As of this writing, there is another project just getting underway that is also groundbreaking—if it comes to pass, though a first section has been completed. Working from Rodrigo Lazo's *Letters from Filadelfia*, which gives the history of Spanish-exile political publishing in Philadelphia that occurred between the American and Latin American revolutions.

In discussions with Lazo, he and I developed the idea of creating an anthology of introductions to texts, declarations, speeches, and the like, published during the struggles for Latin American independence. Lazo will select the texts, I will translate them with the help of some Spanish professors, adding the footnotes, and he will then approve all and write the introduction. This text would be valuable for English-speaking scholars and students of Latin American history.



What has been your greatest challenge in getting these volumes produced and into circulation?

Ah, but the great challenge has always been and remains distribution. Because my prices are so low, I cannot distribute through Amazon (even though Bezos needs the money) or Barnes & Noble. And I'm not sure it would find me many more customers. I am listed through Alibris.com, a wonderful service for supposedly used books, but that handles new books as well. And they have a service manager who is very helpful. My best source is, of course, conferences, but I have to have a good reason for wanting to travel to make it worth the great cost, since for me nothing is deductible. I'm deemed not a business but a hobby, whether I like it or not.

Of course, I always go to the SEA. My fervent hope is that I can become a sub-line of another academic publisher—a project I'm working on and have had negotiations with two houses. Meanwhile, the work goes on.

To date, here's the lineup:

- Margaret Meredith Read, *Margaretta* (1807), released July 2012. Introduced by Richard S. Pressman
- Tabitha Gilman Tenney, *Female Quixotism* (1801), released August 2013. Introduced by Mary McAleer Balkun.
- Rebecca Rush, *Kelroy* (1812), released December 2014. Introduced by Karen A. Weyler.
- Isaac Mitchell, *The Asylum* (1811), released July 2016. Introduced by Leonard Tennenhouse.
- *Nine Play of Early America, 1763–1818*, released August 2017. Selected and introduced by Sarah E. Chinn.
- Susannah Rowson, *Trials of the Human Heart* (1795), released December 2017. Introduced by Melissa Adams-Campbell.
- *Two Works of Susanna Rowson: Rebecca and The Inquisitor* (1814, 1794), released December 2020. Introduced by Steven Epley.
- Sally Sayward Barrell Keating Wood, *Julia and the Illuminated Baron* (1800), released summer 2021. Introduced by Scott Slawinski
- *Utopia in the Early U.S.: John Lithgow's Equality and Other Writings* (1782–1807), released March 2022. Selected and introduced by John Mac Kilgore.

Please visit EarlyAmericanReprints.com for more information.



EARLY
AMERICAN
REPRINTS

Upcoming Conferences

American Studies Association

Conference Theme: The Roof is on Fire

Nov. 3-6, 2022

New Orleans, Louisiana

For more information:

<https://www.theasa.net/node/293/>

PAMLA

Conference Theme: Geographies of the
Fantastic and the Quotidian

Nov. 11-13

Los Angeles, CA

For more information:

<https://www.pamla.org/pamla2022/>

Calls for Papers

Special Issue of *American Literature*: “Pain”

Submissions of 11,000 words or less (including endnotes and references) should be submitted electronically at www.editorialmanager.com/ala Due: September 5, 2022.

Pain is notoriously tricky. Pain is central to the human condition, but its very nature—at once biological, cultural, and social—slips easily from grasp. Recent events like the murder of George Floyd and, more broadly, the public spectacle of recorded Black pain, the COVID-19 pandemic, the refugee crisis, and the opioid crisis have moved problems of pain and its representation to the fore.

The moment is ripe to reevaluate pain in literary and cultural studies. Thirty-five years after its publication, Elaine Scarry’s *The Body in Pain* (1985) remains a cornerstone of pain studies, as scholars continue to read the experience of pain through its diptych: pain “unmakes” the world of the subject by destroying language even as it “makes” art and culture from emotional, psychological, and physical suffering. Pain destroys, but it also creates. Pain exhausts as much as it enrages, inflames, and inspires.

From narratives of enslavement to sentimental fictions—from tales of labor injuries to stories of war wounds, illness, and chronic suffering—American literature provides a voluminous archive with which to interrogate and reimagine this dialectical model of pain as well as to reflect on the many ways pain is experienced, suffered, inhabited, resisted, and transformed through representation.

American literature provides a voluminous archive with which to interrogate and reimagine this dialectical model of pain as well as to reflect on the many ways pain is experienced, suffered, inhabited, resisted, and transformed through representation.

Building on the more recent work of Rachel Ablow, Cynthia Davis, Justine S. Murison, Margaret Price, Michael D. Snediker, Simon Strick, Keith Wailoo, and Xine Yao, among others, this issue calls for scholars to attend to the complex work of pain in American literature and culture in the wake of Scarry’s critical paradigm and cultural shifts over the past few decades, perhaps reassessing how pain operates at the level of discourse, ideology, subject formation, and collective affiliation, as well as its social, political, and aesthetic forms. How we know pain, how we experience it, and how we understand its nature—that is, questions of epistemology, phenomenology, and ontology—are also ripe for rethinking.

We welcome submissions on any period or genre of American literature, but we are particularly interested in the shift from the eighteenth to the twentieth centuries, when pain became “unacceptable” (Karen Halttunen) and the culture of pain moved from “prayer to pain killers” (Joanna Bourke). We are also especially interested in reconsiderations of the race, gender, ability, sexuality, and class dimensions of pain and its cultural forms.

We invite essays that might address any of the following topics:

- The aesthetics, representations, and genres of pain
- Varieties and intensities of pain and/in the politics of suffering
- Race and pain
- Gendered pain; pain and sexuality
- The global politics of US pain; American figurations of pain in and beyond US borders
- Acute or chronic pain; pain and disease
- Pain and illness; pain beyond/outside of illness; pain and disability
- Feeling/unfeeling
- Pain and the will
- Religious and/or secular understandings of pain
- Pain and memory; pain and public memory/memorialization
- Technologies of pain management; pain, drugs, stigma
- Pain, woundedness, and vulnerability
- Pain and the bodymind; pain and personhood
- Pain and the subject/object; pain and subjectivity/objectivity
- Communities of pain; communal or distributed pain
- Human and nonhuman pain, especially in relation to environmental justice
- Epistemologies and ontologies of pain
- Spectacles of pain and pain’s invisibility

When choosing a submission type, select "Submission -Special Issue-Pain."

For assistance with the submission process, please contact the office of *American Literature* at am-lit@duke.edu or 919-684-3396.

For inquiries about the content of the issue, please contact the coeditors: Sari Altschuler (s.altschuler@northeastern.edu) and Thomas Constantinesco (thomas.constantinesco@gmail.com).

NeMLA
March 23-26, 2023
Niagara Falls, NY
"Women Writers of the Americas and Fearless Speech"
Due: September 30th

This session will consider the concept of "fearless speech" as exhibited in texts by women writers of the Americas across a range of periods. While women have historically been challenged when they speak at all, and even depicted as incapable of telling the truth, many have pushed back against these limitations in ways both overt and subversive. How/when/in what form have women engaged in "fearless speech" in their writing, and with what results/repercussions? Abstracts of 250-300 words, plus a brief c.v., should be submitted through the NeMLA website by Sept. 30, 2022: <https://www.buffalo.edu/nemla/convention/callforpapers.html>

The Maine Women Writers Collection
University of New England
Research Support Grant Program for 2022-23
Due: September 1, 2022

MWWC Research Support Grants are intended for faculty, independent researchers, and graduate students at the dissertation stage who are actively pursuing research that requires or would benefit from access to the holdings of the Maine Women Writers Collection. Grants range between \$250 and \$1,500 and may be used for transportation, housing, and research-related expenses. For more information, submission instructions, and a list of prior grant recipients, please visit <https://library.une.edu/mwwc/> and click on "Research Support."

Please direct any questions to the MWWC Curator, Sarah Baker, at sbaker8@une.edu / (207) 221-4334.

The McNeil Center for Early American Studies
March 3-4, 2023
Capitalism, Race, and Gender in the Early Americas: Expanding the Work of Allan Kulikoff
Due: September 15th

This conference welcomes proposals for a two-day online conference that builds on Kulikoff's work, reflects on its influence, and highlights new scholarship that engages similar themes and concerns.

Each panelist will provide a paper of roughly 5,000 words by **16 January 2023**. Audience members will have read the papers, so presenters may use their introductory comments to contextualize the piece.

If you wish to propose a paper, please submit an abstract (250 words) and a short curriculum vitae to mceas@sas.upenn.edu



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Society of Early Americanists

Image Index

To Our Members

The SEA thanks its new and renewing members for their invaluable support of our Society. Your contributions make early American studies thrive. Please remember to keep your membership current and direct any membership inquiries to the Executive Coordinator, Kelly Wisecup (seacoord@gmail.com).

You can also help build our membership by referring colleagues in the field to the Society's homepage: <https://www.societyofearlyamericanists.org/>

Society Information/Membership

The Society of Early Americanists provides a forum for scholarly and pedagogical exchange and professional support among scholars of various disciplines who study the literature and culture of America to approximately 1830. Our membership of over 350 individuals enjoys a bi-yearly newsletter detailing activities in our field, a website that links to many documents of interest to early American scholars and teachers, and a listserv. We also offer opportunities for networking and dissemination of professional work.

If you are interested in joining the Society, please see the membership information here: <https://www.societyofearlyamericanists.org/membership>

Opportunities for Giving

In addition to keeping your SEA membership active, you can contribute to the Fund to Honor Excellence in Teaching: <https://www.societyofearlyamericanists.org/teaching-resources/honored-teachers>

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11. Philip Gould; photo courtesy of Society of Early Americanists. <https://www.societyofearlyamericanists.org>.
12. Ashley Rattner; photo courtesy of Society of Early Americanists. <https://www.societyofearlyamericanists.org>.
13. *Letters from Filadefia*; photo courtesy of Amazon.com.
14. Rodrigo Lazo; photo courtesy of Arte Publico Press. <https://artepublicopress.com/rodrigo-lazo-ph-d/>
15. "Appomattox River Overlook"; photo courtesy of Leah M. Thomas.
16. "Appomattox site burned during Bacon's Rebellion"; photo courtesy of Leah M. Thomas.
17. "View of Appomattox River"; photo courtesy of Leah M. Thomas.
18. "Pocahontas Island"; photo courtesy of Leah M. Thomas.
19. "Appamatuck"; photo courtesy of Leah M. Thomas.
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21. "The Asylum"; photo courtesy of Early American Reprints. <https://earlyamericanreprints.wordpress.com/>.