

# SEAN

## The Society of Early Americanists Newsletter



THE SOCIETY OF EARLY  
AMERICANISTS

*From the SEA President*

Our 13<sup>th</sup> biennial conference took place at the University of Maryland (with one keynote at the George Washington University) on 8-11 June, 2023. It was only the second time we held the biennial during the summer (following the 2015 biennial, which was held in Chicago jointly with the Omohundro Institute). We had 316 registrants, 275 of whom participated in person and 41 online. Despite several unavoidable or unanticipated nuisances emerging from construction projects on campus and extremely poor air quality in the Washington DC region resulting from wild fires in Canada, the conference took place as planned, featuring three keynotes, one plenary, and ca. 80 panels, roundtables, and workshops in 13 sessions that began on Thursday morning and ended midday on Sunday with an optional excursion to the National Museum of African American History and Culture in Washington DC.

The conference continued the tradition—inaugurated in 2018 with the conference “Religion and Politics” in St. Louis and continuing at the 2019 and 2021 biennials—of complementing free-standing panels with thematic panel streams. In 2023, there were a total of seven thematic panels streams, including those focusing on Native American and Indigenous Studies, African American, Caribbean, colonial Latin American, Creative Writing, Book History, and Milestones in Black Studies (focusing on seminal critical or historical works). In addition, the conference continued the “Common Reading” initiative (inaugurated at the 2021 biennial), with a panel, plenary, and pre-conference social media postings on approaches to *A Mercy*, Toni Morrison’s novel about early America.

This method of structuring the program has proved to be quite transformative in several regards: by encouraging the panel stream coordinators to mobilize their own professional networks both within and beyond the early Americanist community, it has given the program committee a more active role in shaping the program beyond the mere vetting, matching, and scheduling of the paper and panel proposals that were submitted in response to the general call.

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It has thereby facilitated not only an expansion of the thematic scope of the program in strategically important areas but also an engagement of both academics and non-academic contributors to the program who may not have otherwise attended our biennial conference.

Our first post-pandemic gathering, following the fully online SEA2021 biennial, SEA2023 introduced for the first time a combination of formats: while the members of the program committee decided that the conference should be primarily in an “in-person” format, they recognized the continued importance of offering an online option for conference participation in this post-COVID era by taking advantage of the increased familiarity with digital communication platforms in order to accommodate individuals with health concerns.

During our planning meetings, there was a consideration and discussion of various models for incorporating the online option of participation into the program, such as splitting the program into two periods, one fully in-person and one fully online. In the end, the program committee decided to incorporate the option of online participation by designating two panel tracks in every session for hybrid format, in which the physical meeting rooms were connected to Zoom rooms, enabling participants to present either in-person or remotely as well as to interact with one another regardless of their physical location.

Also, the chairs of panels designated for in-person participation had the flexibility of enabling panelists who were prevented from traveling for unanticipated reasons to deliver their presentations remotely via Zoom. If this multiplicity and flexibility in format of participation becomes a permanent feature of our conferences in the future, so will the additional costs for the tech support that makes it possible. Overall, its feasibility will depend on a location such as a university campus (rather than a hotel), where the access to the required technical equipment is free of charge or moderately priced.

Another distinctive feature of SEA2023 was its series of hands-on workshops in the history of the book. Sponsored by the UMD [BookLab](#), one of the University’s maker-spaces housed in the English Department, this series featured panels on pedagogy as well as several presentations and workshops focused on wampum making (led by Wampanoag artist Elizabeth James-Perry), paleography (led by Julie Fisher, National Archives), and book-binding (led by Mark Mattes, University of Louisville, and Jessica Linker, Northeastern University).



*Ralph Bauer, SEA President, hosting the SEA Business Meeting at the SEA Biennial Conference in June.*

The BookLab also invited conference participants to print their own conference swag on its own printing press and specially produced plate—a postcard with the SEA logo (designed by Mark Mattes) and a quotation from Toni Morrison’s *A Mercy* (selected by Tara Bynum, University of Iowa).

The workshops, which required free preregistration, were very popular, and the available tickets sold out very quickly. Alas, several of the workshops ran under capacity, as some of the ticket holders did not show up without canceling their preregistration.

At the annual SEA Business meeting, April Langley (University of South Carolina) was announced as the first SEA officer for Diversity, Equity, and Inclusion. April has been appointed for a three-year term, and we thank her for her willingness to serve our organization in this important new role. In this capacity, April will join the SEA Advisory Committee.

Also, the attendees of the Business Meeting were briefed on the work of an ad hoc working group studying use of the SEA's communication and medial platforms over the past year, as well as on their recommendations to the Executive Committee.

The attendees endorsed a motion to create a new office of communication and media chair, whose incumbent would join the Advisory Committee as a regular member and who would oversee a small team managing our organization's media platforms. As such an expansion of the Advisory Committee will necessitate another emendation of the SEA's Constitution and Bylaws, the motion will be put to a general vote of the membership in the coming weeks.

Ralph Bauer, University of Maryland  
SEA President

*From the SEA Vice-President*

*N.B: "For this Vice-President's column, I invited Abigail Rawleigh, a PhD candidate at the University of Notre Dame, to offer her impressions of her first in-person SEA conference. I want to thank Abby for her fine overview." — Sandra Gustafson*

**A Newcomer's Perspective on SEA2023**

When I stepped out of the D.C. airport and into a slight haze of wildfire smoke, I wasn't sure what to expect of my first in-person SEA conference. I'd been calling myself an early Americanist for years but hadn't spent much time with other early American scholars outside of my graduate program at the University of Notre Dame.

In the months before the conference, I eagerly planned the sessions and workshops I would attend and wondered how I would be able to "play it cool" around scholars whose work has been instrumental in shaping how I approach early American literature. Nervous and excited, I settled into my dorm room on Wednesday night and prepared for a busy few days ahead.

What followed was a whirlwind of digital humanist projects, innovative approaches to the archive, readings of familiar and recently recovered texts, workshops, and engaging discussions.

Rather than rehearse the pages of notes I took at each session or try to do justice to the thoughtful keynotes and plenary lectures in a few hundred words, here are just a few highlights. (You can find the program [here](#) if you weren't able to attend.)

Any first-conference nerves I had the day before were quickly erased on Thursday morning as I arrived at Tawes Hall, where most conference events were held, and realized how welcoming and collegial the SEA community is. I chatted with the other attendees and began my constant refrain for the weekend: "Oh! I love your book!" (I may not have played it *that* cool.)

Perhaps most exemplary for me of the collegiality at SEA was the paleography workshop led by Julie A. Fisher. A group of us gathered to learn the basics of secretary hand. The workshop was made up not only of participants like me, beginning to build a foundation for future work with manuscripts, but also scholars who hoped to add more formal paleographic training to their already robust engagement with manuscript materials.

We practiced transcribing a 17th century letter, ending with a game to put our newfound paleographic skills to the test. Coming from a variety of disciplinary perspectives and skill levels, everyone was eager to collaborate and learn together.

The same is true of the conversations I participated in and observed at the panels I attended, including my own panel early Sunday morning. The Q&A following presentations was as robust as the work presented, and it was clear that presenters and attendees were keen to learn from each other. My own work on seventeenth-century poetry was enriched by papers on Anne Bradstreet, gender in colonial New England, and discussions of the colonial power structures at work across the Atlantic world.

As the weekend progressed, I joined the [Junior Scholars Caucus](#) at a networking lunch and panel. At the lunch, a group of us sat around naming the panels, papers, and events that had stood out to us in the conference so far: digital humanities projects on the historical slave trade, the Book Lab's "Writing with Wampum" workshop, and more. Both the lunch and the panel provided a great opportunity to network with scholars in similar stages of their career and brainstorm ways to stay connected and collaborate after the close of the conference.



Abigail Rawleigh

Later that day, I attended the second of the “Outtakes from Recent Books” panels, which has continued to stick with me in the weeks since the conference. In addition to sharing research cut from the final version of their book (or sources only recently discovered that fit the book’s theme), each panelist provided metacommentary for why the paper they presented didn’t make the final version of the book.

For a PhD candidate deep in the throes of dissertation writing like me, hearing about the processes for developing a scholarly monograph was both instructive and encouraging. The panel demystified the process of revision and publication, pulling back the curtain on what it takes to create a scholarly monograph and, especially, the many people involved in its publication.

Collaboration was really the theme of this conference for me: collaboration between panelists and attendees, in projects finished and beginning to be dreamed up. The digital tools we’ve learned to use in new ways over the past several years have given us new opportunities for this sort of scholarly collaboration, to be sure, but it was great to be able to chat in person over coffee, lunch, and between panels.

As I was preparing to write this brief reflection, I flipped back through earlier newsletters and came across now-SEA Vice President Sandra Gustafson’s remarks from Fall 2022 about masking protocols at then newly reemerging in-person conferences. Little did we know

that arriving at SEA2023, we would be met with the smell of wildfire smoke drifting across the Northeast U.S. from Canada, prompting mask wearing outside more frequently than inside.

As we were reminded at a keynote, rather than simply offering a reversal of masking habits from years past, the smoke’s disregard for national boundaries is a reminder not only of our interconnectedness in the face of current climate crises but the fluidity of the boundaries that divide, intersect, and define (for better or worse) early America and early American studies. Having experienced SEA’s commitment to collaboration and collegiality at my first Society conference, I look forward to the work that will continue to push, redefine, and challenge these boundaries across geographic, linguistic, and disciplinary bounds in the years to come. See you in 2025!

Abigail Rawleigh  
University of Notre Dame



*From the SEA Executive Coordinator*

**N.B.: The “From the Executive Coordinator” column will return with the fall 2023 newsletter.**

*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 America in the digital age.
- Teaching Early America: new and engaging approaches to teaching early American material.

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](mailto:mary.balkun@shu.edu) or Kaitlin Tonti [ktonti2@gmail.com](mailto:ktonti2@gmail.com).

## Announcements

### SEA Welcomes First DEI Officer: April Langley



April Langley

We are pleased to announce that the Society of Early Americanists' first DEI officer is April Langley, Associate Professor and Chair of African American Studies at the University of South Carolina. Dr. Langley received her PhD from the University of Notre Dame in 2001. She specializes in eighteenth- and nineteenth-century African American and American literature and theory. Her courses include such topics as early black narrative forms (conversion, captivity, slave narration, travel, and spiritual autobiography), eighteenth-century Afro-British American poetics, and nineteenth-century black women writers.

Her interdisciplinary research integrates African Diaspora literature, African, American and African American Studies, and Black Feminist/Womanist theory and criticism. She has published articles in *The Western Journal of Black Studies*, *a/b: Autobiography Studies*, *bma/Sonia Sanchez Literary Review*, as well as review essays for *Legacy* and *Early American Literature*.

Her book, *The Black Aesthetic Unbound: Theorizing the Dilemma of Self and Identity in Eighteenth-Century African American Literature* (Ohio State University Press), explores the culturally specific African origins of the eighteenth-century Afro-British

American literary and cultural self through a conceptualization of the dilemma posed by competing African, American, and British cultural identities. Additional book projects include *Looking for Phillis*, an in-depth study on the Senegambian poetics and oral traditions that influence the poetry of Phillis Wheatley. She is also a Phi Beta Kappa member, 2001 AAUW fellow, and a 2003-2005 Postdoctoral Fellow in African and Afro-American Studies at Washington University in St. Louis. (From [https://sc.edu/study/colleges\\_schools/artsandsciences/english\\_language\\_and\\_literature/our\\_people/directory/langley\\_april.php](https://sc.edu/study/colleges_schools/artsandsciences/english_language_and_literature/our_people/directory/langley_april.php)).

Congratulations, April!



### Omohundro Institute: *William and Mary Quarterly* Prize Winners

**2023 Cappon Prize Winners:** These awards are given in memory of Lester J. Cappon, former editor of the *William and Mary Quarterly*, for best journal article.

- **Kristie Flannery** (Australian Catholic University) "Can the Devil Cross the Deep Blue Sea? Imagining the Spanish Pacific and Vast Early America from Below"
- **Melanie Newton** (University of Toronto) "Counterpoints of Conquest: The Royal Proclamation of 1763, the Lesser Antilles, and the Ethnographic of Genocide"

**2023 WMQ New Voices Award:** These awards are given to distinguished scholarly articles by an author in their graduate studies.

- **Elise Mitchell** (Postdoctoral Fellow at Princeton University) "Morbid Crossings: Surviving Smallpox, Maritime Quarantine, and the Gendered Geography of the Early Eighteenth-Century Intra-Caribbean Slave Trade"
- **Emily Clark** (Johns Hopkins University) Honorable Mention for "'Their Negro Nanny Was With Child By A White Man': Gossip, Sex, and Slavery in an Eighteenth-Century New England Town"

*SEA Scholars and Junior Scholars of the Month*

*February 2023 Junior Scholar of the Month  
Marie Balsley Taylor*

*April 2023 Scholar of the Month  
Marlene Daut*

Marie Balsley Taylor is Assistant Professor of English at the University of North Alabama. She is currently working on the final edits to her first book, *Indigenous Kinship, Colonial Texts, and the Contested Space of Early New England*, and is working on an article about Pequot leader, Robin Cassacinamon.



Marlene Daut is Professor of French and African American Studies at Yale University. She is currently working on her next book titled *Awakening the Ashes* from the University of South Carolina Press. She is also writing a trade book titled *The First and Last King of Haiti* with Knopf/Pantheon Press.

*June 2023 Scholar of the Month  
John Salliant*



John Salliant is Professor of English and History at Western Michigan University. He is currently working on a project about Black Baptists in the 1760's, has recently published an article in the *CLR James Journal*, and has recently received grants from the Historical Society of the Episcopal Church and the Episcopal History Women's Project.

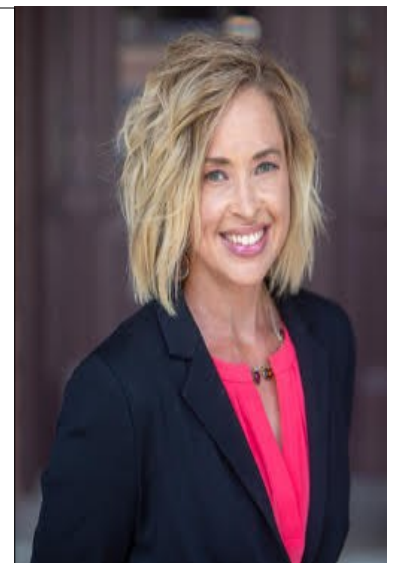
*July 2023 Scholar of the Month  
Kacy Dowd Tillman*

*May 2023 Junior Scholar of the Month  
Miguel Valerio*



Miguel Valerio is Assistant Professor of Spanish at Washington University in St. Louis. He is currently working on a book about Afro-Brazilian Catholic Brotherhoods titled, *Architects of Their Worlds: The Artistic and Ritualistic Spaces of Afro-Brazilian Brotherhoods*.

Kacy Dowd Tillman is Professor of English and Writing and the Co-Director of Honors at the University of Tampa. She has currently finished writing an article about Black Loyalty titled "The Limits and Liberty of Loyalty," and is working on another article titled "Isolation, Infection and Information Silos in Early American Literature."



**Teaching Early America:  
A List of Resources**

As you plan for the new academic year, be sure to check out these instructional resources geared to topics and texts of the early Americas:

- **SEA: Teaching and Resources**  
<https://www.societyofearlyamericanists.org/teaching-resources>

The Society of Early Americanists Teaching & Resources page includes the SEA Teaching Early American Topics page that contains teaching resources and syllabi relevant to the field of Early American Topics to approximately 1830 and with sections on Teaching Resources; Syllabus Exchange; Graduate Resources; and a Bibliography Archive: <https://web.mnstate.edu/seateaching/>.

- **ASECS: Teaching the Eighteenth Century**  
<https://asesc.org/resources/teaching-the-18th-century/>

The American Society for Eighteenth-Century Studies website offers numerous teaching tools, including resources for teaching anti-racism and the eighteenth century and how to choose good editions of classic texts for your classes.

- **Omohundro Institute: Vast Early America Resources**  
<https://oiahc.wm.edu/explore/vastearlyamerica-resources/>

The Omohundro Institute website offers access to early American podcasts, transcription projects, and digital archival collections.

- **SHEAR: The Panorama** <https://thepanorama.shear.org/>

The Society for Historians of the Early American Republic offers shorter articles about a variety of subjects, including teaching strategies for introducing relevant topics in the early American classroom.

- **C19: Teaching C19** <https://www.c19society.org/aboutteachingc19>

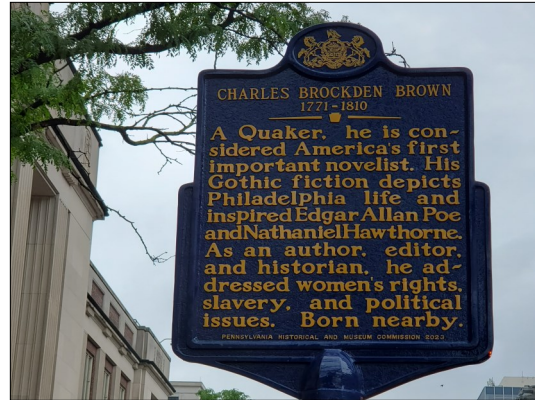
The Society of Nineteenth-Century Americanists' "Teaching C19" includes a number of article on effective pedagogy in the nineteenth-century classroom.

**Correction**

Following her essay for "Teaching Early America" in the Fall 2022 (34.2) issue of *SEAN*, Leah Thomas was incorrectly identified as a faculty member at the University of Virginia. She is actually a faculty member at Virginia State University.

**Early American Historical Sites:  
Charles Brockden Brown Marker**

On July 19, 2023, the Pennsylvania Historical and Museum Commission and the Charles Brockden Brown Society dedicated an official state marker commemorating Charles Brockden Brown (1771-1810).



The marker is located by the U.S. Custom House on Chestnut Street (and Second Street) in Philadelphia. Dedication speeches may be viewed at the [Charles Brockden Brown Society](#) site.

Mark L. Kamrath  
University of Central Florida



Philip Barnard, Robert Battistini, Duncan Faherty, Mark L. Kamrath, and Sian Silyn Roberts at the marker in Philadelphia.

*Digital Early America:  
“Rescue An Actress”—from Historical Erasure”*

My research explores the lives, professional and personal, of actresses in the United States in the last decade of the 18<sup>th</sup> century, a time in which legal bans against theatres were repealed, and at least one permanent theatre was established in Philadelphia, New York, Charleston, and Boston.

Despite these advances, however, many citizens in the new United States harbored suspicions of playhouses and plays, arguing that immoral plays could corrupt impressionable young spectators. Of course, many especially feared the corrupting influence of the performers, as indicated by editorials and prescriptive literature that warned against the alleged dissolute habits of actors.

Women performers especially were suspect, viewed by some as immodest because they performed on public stages “before the rude and daring eyes of thousands.”<sup>1</sup> Although some studies have explored the professional and personal lives of some actresses who performed in the eighteenth century, most of these studies address actresses on the London stage.<sup>2</sup>

Relatively few examine the careers of those who came to the United States in the 1790s.<sup>3</sup> Yet, these last years of the eighteenth century were critical in that they featured heightened nationalism.<sup>4</sup> Importantly, too, these years too saw an “upheaval in the representation of women, as citizens debated about women’s education, societal expectations of behavior, and appropriate options for women’s employment in the new society.”<sup>5</sup>

Young women in the United States were discouraged from even attending the theatre, as they were considered to be susceptible to immoral influences. A contributor to the *Mirror of Taste and Dramatic Censor* bleated, “Does it never occur to the fathers of families or to the matrons of this once virtuous city, that constantly witnessing the abominations I allude to must necessarily beget associations in the young female mind, which . . . must sully that internal purity of thought . . . ?”<sup>6</sup>

Obviously, then, young women were not to consider acting as a profession. As an article in a 1793 Massachusetts newspaper flatly stated, “the immorality of dramatic performers, which, in every age has been a subject of complaint, is of a pernicious tendency.”<sup>7</sup>

Consequently, in the United States of the Early Republic, native-born actresses were few. Instead, American audiences patronized British-born performers, women who had appeared on stages in London, the provinces, and throughout Great Britain. Newspapers enthusiastically heralded these new performers as “from the London Stage.”<sup>8</sup>

Perhaps these performers were spared from allegations of immorality because of their touted celebrity in Great Britain. Perhaps, too, many of these performers were considered more virtuous because they arrived with their husbands or were more mature, not vulnerable virgins, when they arrived in the United States.

Despite restrictions, legal and societal, placed on all women of this time, these actresses enjoyed widespread celebrity in the United States during their lifetimes, holding starring engagements in theatrical centers in the United States, including Philadelphia, Baltimore, New York, Charleston, and Boston. Their performances were chronicled, their travels noted, and their philanthropic work enthusiastically publicized.

However, although famous in their lifetimes, these early celebrities nearly are erased from historical records. Biographical information for them is scarce and often erroneous. Even their graves have been lost.

As I discovered the dearth of biographical information, I began recording these women’s performances in a database as a way to trace their careers. Consulting secondary and primary sources, I created a record for each performance of an actress.

The dataset now includes more than 12,000 records representing more than 150 actresses who performed more than 600 roles in 17 cities over 17 years (1792-1809). This dataset, which chronicles the performances of actresses in the Early Republic, offers a way to augment limited existing information about these women’s careers.

	A	B	C	D	E	F	G	H	I	J
1	Date (M/D/Y)	Title	Playwright	Actress	Role	City	Stat	Theatre	Source	Misc Info
2200	6/4/1794	Patriot, The	Bates	Unknown	Huntress of the L	New York	NY	John Street	Playbill, HTC, Folder 6 of 8	
2201	6/4/1794	Patriot, The	Bates	Kenna	Lucella	New York	NY	John Street	Playbill, HTC, Folder 6 of 8	
2202	6/4/1794	Patriot, The	Bates	Melmoth	Marina	New York	NY	John Street	Playbill, HTC, Folder 6 of 8	
2203	6/4/1794	Bold Stroke for a Wife, A	Susannah Centli	Hamilton	Mrs. Prim	New York	NY	John Street	Playbill, HTC, Folder 6 of 8	
2204	6/4/1794	Nootka Sound	Unknown	Unknown	Unknown	New York	NY	John Street	Ireland	no female cast
2205	6/4/1794	Romeo and Juliet	William Shakesp	Marshall	Juliet	Philadelphia	PA	New Theatre	The Gazette of the United States	
2206	6/4/1794	Romeo and Juliet	William Shakesp	Rowson	Lady Capulet	Philadelphia	PA	New Theatre	The Gazette of the United States	
2207	6/4/1794	Romeo and Juliet	William Shakesp	Shaw	Nurse	Philadelphia	PA	New Theatre	The Gazette of the United States	
2208	6/4/1794	Romp, The	Isaac Bickerstaff	Marshall	Priscilla Tomboy	Philadelphia	PA	New Theatre	The Gazette of the United States	
2209	6/4/1794	Obi; or Three Finger'd Jack	Fawcett	Rowson	Quashee's Wife	Philadelphia	PA	New Theatre	The Gazette of the United States	
2210	6/4/1794	Romeo and Juliet	William Shakesp	Miss Harrison	Juliet	Boston	MA	Federal Street	Columbian Centinel, 6/4/1794	
2211	6/4/1794	Romeo and Juliet	William Shakesp	Baker	Lady Capulet	Boston	MA	Federal Street	Columbian Centinel, 6/4/1794	
2212	6/4/1794	Romeo and Juliet	William Shakesp	Powell	Nurse	Boston	MA	Federal Street	Columbian Centinel, 6/4/1794	
2213	6/4/1794	No Song, No Supper	Prince Hoare	Baker	Dorothy	Boston	MA	Federal Street	American Apollo, 6/5/1794	
2214	6/4/1794	No Song, No Supper	Prince Hoare	Miss Baker	Louisa	Boston	MA	Federal Street	American Apollo, 6/5/1794	
2215	6/4/1794	No Song, No Supper	Prince Hoare	Collins	Nelly	Boston	MA	Federal Street	American Apollo, 6/5/1794	

Example from Dataset

The dataset is built upon available accounts of performances from daybooks, contemporary accounts, playbills, broadsides, biographies and autobiographies, letters, and historical imprints and newspapers. Each record provides the date of a performance, the title of the play, the name of an actress who appeared in the play, the actress's role in the play, the name of the playwright, the theater, city, State, and other miscellaneous notes and comments.

In collaboration with colleague Michael Boyles of the Tenzer Center for Technology at DePauw University, we developed filters in Tableau that enable users to create visualizations (maps, charts, graphs) to better chart a performer's career. Users choose a performer's name from a drop-down menu and trace her career, identifying roles that she depicted in specific plays, years in which she was active, other players with whom she performed, and cities in which she appeared.

The dataset is, inevitably, incomplete, as information about performances was not always available. In some seasons, theatres did not advertise the casts for productions or didn't advertise in newspapers at all. Moreover, theatres sometimes had to close for periods of time because of fires, budgetary problems, or illness.

Despite its flaws, however, the dataset is a tool that can provide researchers with more information about women performers of this period. Researchers can identify a performer's line of business, the number of roles she learned in a season, others with whom she performed, and cities in which she appeared.

Through this dataset of performances, we can gain a clearer understanding of the theatrical contributions of these early celebrities.

1. *Washington Theological Repertory*, 1827.
2. See Laura Engel's *Fashioning Celebrity: Eighteenth Century British Actresses and Strategies for Image-Making*, Columbus: The Ohio State University Press, 2011); Felicity Nussbaum's *Rival Queens: Actresses, Performance, and the Eighteenth-Century British Theater* (Philadelphia: University of Pennsylvania Press: 2010); and Tracy Davis's *Actresses as Working Women: Their Social Identity in Victorian Culture*, New York, Routledge: 2002.
3. See Gresdna Doty's *The Career of Mrs. Anne Brunton Merry in the American Theatre*, Baton Rouge: Louisiana State University, 1971, and Gay Smith's *Lady Macbeth in America: From the Stage to the White House*, New York, New York: Mac-Millan, 2010.
4. Contemporary accounts record instances in which patrons interrupted performances to have the orchestra play "Yankee Doodle" or the Marseilles (Dunlap).
5. Jason Shaffer, "The Female Martinet Mrs. Harper," *Comparative Drama*, 413, 415. Employment opportunities for women were limited. If they did not marry, a woman's options were grim; they included work as domestic servants, seamstresses, or as boarding house-keepers. In any of these options, however, "even women who remained healthy and who had a degree of skill in their profession earned fairly meager amounts and were always just one illness away from real hardship." See Tim Lockley, "Survival Strategies of Poor White Women in Savannah, 1800-1860," 427.
6. *Mirror of Taste and Dramatic Censor*, October 1810.
7. *The Essex Journal and New Hampshire Packet*, Newburyport, MA, 9 January 1793.
8. Jean Matthews, *Toward a New Society*, Boston: Twayne, 1990, 47. Other actresses who arrived in the United States in the 1790s and who had enjoyed success in theatres in London and provinces included Mary Ann Wrihten Pownall, Georgina George Oldmixon, Dorothea Broadhurst, and Frances Brett Hodgkinson.

Susan Anthony  
DePauw University

**The Thirteenth Biennial Conference of the Society of Early Americanists  
University of Maryland and Washington DC  
June 8-11, 2023**

The 2023 Thirteenth Biennial Conference of the Society of Early Americanists showcased a variety of panels, roundtables, and guest speakers on a diverse array of topics and materials. Below are photos from the celebration of scholarship in June!



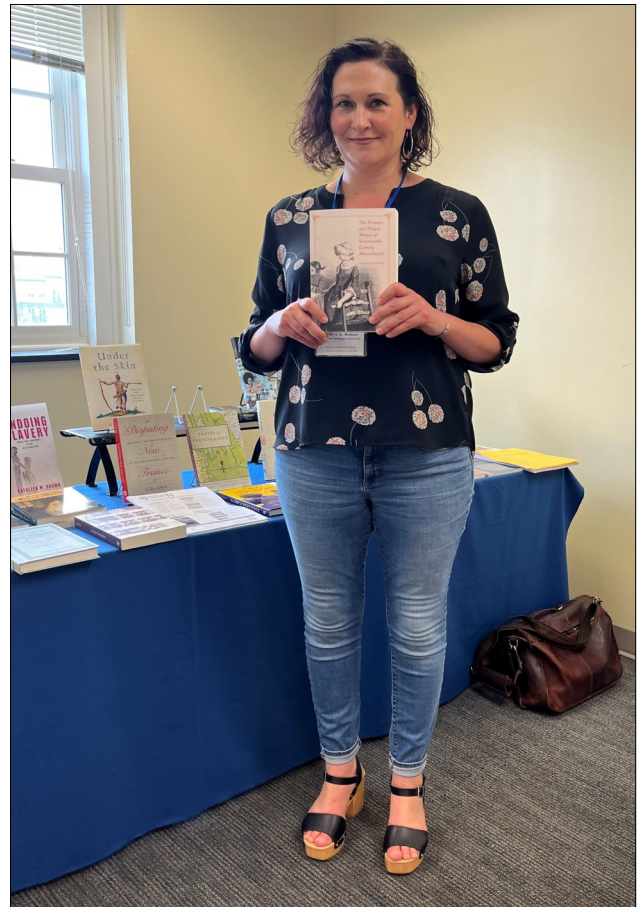
*Dana Williams, Maggie Muehleman, Kristopher Reed, April Langley at the Toni Morrison Common Read Plenary*



*Carla Peterson, University of Maryland, keynote speaker: "The Prehistory of HBO's The Gilded Age: Urban Black Elites and the Cultivation of Taste, 1825-1855."*



*Thursday Night's Reception*



*Emily C.K. Romeo with her book at the book exhibit*



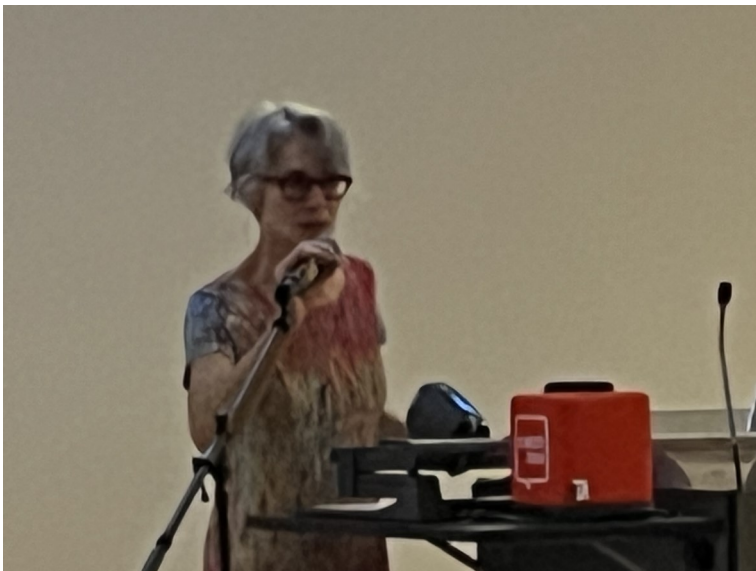
*Gabrielle Tayac, George Mason University, keynote speaker: "Raising Our Ancestors' Presence: How Early Americanists Can Activate Land Acknowledgments."*



*Junior Scholars' Caucus Lunch*



*Cassandra Newby-Alexander, Holly Brewer, Rod Taylor at the 1619 Panel*



*Barbara Mundy, Tulane University, keynote speaker: "Material Meaning in the Indigenous Archive."*



*Rico Newman, Jeremy Tocoma Harley, Anjela Barnes, Tiara Thomas, Gabrielle Tayac, and Kimberly Toney in the panel discussion: "Leveraging Academic Resources for Indigenous Communities I."*

## Upcoming Conferences

### [American Literature Association Symposium: “Wildness and Wilderness”](#)

October 26-28, 2023  
Santa Fe, New Mexico

### [American Afterlives: 51st Annual Louisville Conference on Literature and Culture](#)

Louisville, Kentucky  
February 19-20, 2024: Virtual Conference  
February 22-24, 2024: In-Person Conference

### [NeMLA: Northeast Modern Language Association](#)

March 7-10, 2024  
Boston, Massachusetts

### [ASECS 54th Annual Meeting](#)

April 4-6, 2024  
Toronto, Canada

\*Reminder: If you are attending, please make sure to have your passport prepared ahead of time\*



## Calls for Papers

### ALA Symposium

**Due Date: September 15, 2023**

Email to: Patrick Bonds at [pbonds@troy.edu](mailto:pbonds@troy.edu) or Kirk Curnutt at [kcurnutt@troy.edu](mailto:kcurnutt@troy.edu)

This conference will focus on untouched, unexplored spaces in the American literature imagination.

See <https://americanliteratureassociation.org/ala-conferences/ala-symposia/> for more information.

### American Afterlives: 51st Annual Louisville Conference on Literature and Culture

**Due Date: September 18, 2023**

Submission directions at <https://thelouisvilleconference.com/call-for-papers/>

## Essay Prizes

### ASECS Essay Submissions

#### [Theatre and Performance Studies Graduate Student Essay Prize](#)

Due: August, 15, 2023.

#### [Hans Turley Prize in Queer Eighteenth-Century Studies](#)

Due: October 1, 2023.

### [Bibliographical Society of America Fellowships:](#)

The BSA offers several fellowships including but not limited to:

- BSA Short Term Fellowships
- The Fredson Bowers Award
- The BSA-ASECS Fellowship for Bibliographical Studies in the Eighteenth Century
- The BSA-Pine Tree Foundation Fellowship in Hispanic Bibliography



## SEA Council of Officers

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**Website:** <https://www.societyofearlyamericanists.org>

# Society of

## Early Americanists

### 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](mailto: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>

1. "Anguis niger, maculis rubris et luteis elegante varius." Courtesy of the John Carter Brown Library. [jcb.lunaimaging.com](http://jcb.lunaimaging.com).
2. "Ralph Bauer." Courtesy of Mary Balkun.
3. "Abigail Rawleigh." Courtesy of the University of Notre Dame. <https://english.nd.edu/people/graduate-students/abigail-scott-rawleigh/>
4. "April Langley." Courtesy of the University of South Carolina. [https://sc.edu/study/colleges\\_schools/artsandsciences/english\\_language\\_and\\_literature/our\\_people/directory/langley\\_april.php](https://sc.edu/study/colleges_schools/artsandsciences/english_language_and_literature/our_people/directory/langley_april.php).
5. "Marie Balsley Taylor." Courtesy of The Society of Early Americanists. <https://www.societyofearlyamericanists.org/>.
6. "Marlene Daught." Courtesy of The Society of Early Americanists. <https://www.societyofearlyamericanists.org/>.
7. "Miguel Valerio." Courtesy of The Society of Early Americanists. <https://www.societyofearlyamericanists.org/>.
8. "John Salliant." Courtesy of The Society of Early Americanists. <https://www.societyofearlyamericanists.org/>.
9. "Kacy Dowd Tillman." Courtesy of The Society of Early Americanists. <https://www.societyofearlyamericanists.org/>.
10. "Charles Brockden Brown Marker." Courtesy of Mark L. Kamrath.
11. "Philip Barnard, Robert Battistini, Duncan Faherty, Mark L. Kamrath, and Sian Silyn Roberts at the marker in Philadelphia." Courtesy of Mark L. Kamrath.
12. "Dana Williams, Maggie Muehleman, Kristopher Reed, April Langley at the Toni Morrison Common Read Plenary." Courtesy of Kaitlin Tonti
13. "Thursday Night's Reception." Courtesy of Mary Balkun.
14. "Carla Peterson." Courtesy of Mary Balkun.
15. "Emily C.K. Romeo." Courtesy of Kaitlin Tonti.
16. "Gabrielle Tayac." Courtesy of Mary Balkun.
17. "Barbara Mundy." Courtesy of Mary Balkun.
18. "Junior Scholars' Caucus Lunch." Courtesy of Kaitlin Tonti.
19. "Cassandra Newby-Alexander, Holly Brewer, Rod Taylor at the 1619 Panel." Courtesy of Kaitlin Tonti.
20. "Rico Newman, Jeremy Tocomá Harley, Anjela Barnes, Tiara Thomas, Gabrielle Tayac, and Kimberly Toney at 'Leveraging Academic Resources for Indigenous Communities I.'" Courtesy of Mary Balkun.