

# SEAN

## The Society of Early Americanists Newsletter



THE SOCIETY OF EARLY  
AMERICANISTS

### *From the SEA President*

Dramatic events have reshaped the world over the six years that I have served on the executive committee for the Society of Early Americanists, beginning on July 1, 2019 and concluding on June 30, 2025. Early in my term, a national reckoning on issues of race and racial inequality (the Black Lives Matter movement, *The 1619 Project*, George Floyd’s murder) overlapped with the Covid-19 pandemic and accompanying shifts to remote work and school, which included the movement of the 2021 SEA conference online.

The history wars over public memory that had been raging on and off for decades grew even more inflamed following January 6, 2021. On that date, the US Capitol was attacked by supporters of President Donald Trump seeking to prevent a joint session of Congress from certifying the electoral votes of the 2020 presidential election and delivering the office to President Joe Biden.

In one way or another, all of these events were propelled by, and partially absorbed within, competing narratives of democracy and tyranny, oppression and resistance, rooted in American Revolutionary rhetoric. Slavery and race have been central topics of scholarly examination for decades, with the conflict being over how they should be framed: as permanent contaminants of the American experiment, or as lasting but potentially surmountable “sins,” or failures of American values. The appropriate size and role of the federal government relative to state and local authorities raises a related set of issues, as does the narrative of settler colonialism that highlights Indigenous perspectives.

Donald Trump’s reelection to the presidency in November 2024 brought another swing of the policy pendulum and an intensified focus on higher education, with campus protests against the war in Gaza providing a rationale. Once again early America provided a subtext for the culture war, with the narratives of Puritan origins and settler colonialism mapped onto Israel-Palestine. Meanwhile, the ongoing crisis of the humanities

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continues to deepen, marked by decreasing enrollments and shrinking numbers of tenured faculty positions.

*What does the Society of Early Americanists have to offer in this volatile environment?*

A brief, and to my mind helpful, approach to this question was offered by Jan Stievermann (Heidelberg University, Germany) in his introductory remarks for the plenary panel on “1776 and the Age of Revolutions” at the 14<sup>th</sup> biennial SEA conference, held at the University of Notre Dame from June 5 to June 8, 2025. Stievermann noted the periodic rekindling of the American history wars and their connection to political polarization. Alluding to the second Trump administration’s revival of the 1776 Commission, Stievermann emphasized the importance of de-nationalizing and de-exceptionalizing American history, a project that was well represented by the speakers on the panel.

The panel featured two historians with an international focus: Eliga Gould (University of New Hampshire), whose work consistently emphasizes the international context of the American Revolution, and who in his presentation discussed the importance of seeing the Declaration of Independence as an act of war oriented toward other nations; and Steve Sarson (Jean Moulin University, Lyon, France), who analyzed the concept of equality in the Declaration as understood from its historical sources, ranging from Hebrew scriptures to the writings of John Locke. Sarson particularly emphasized the importance of understanding the Declaration and its sources in their historical context, to better grasp the concept of equality articulated in it.

The literary historians on the panel included Philip Gould (Brown University) and Lenora Warren (Cornell University). Gould’s talk on the Antifederalists related their political stance to the January 6 uprising, while Warren discussed the work of Phillis Wheatley Peters as a form of Black revolutionary art.

In his preliminary remarks, Stievermann alluded to Yale historian David Blight, who has written on the political conflicts over how US history should be taught. In “The Fog of History Wars” (2021), which appeared in the *New Yorker*, Blight begins his story with the National Standards for History that were released in 1994, to great controversy, then brings the story into the first Trump administration, which saw the creation of the 1776 Commission in its final months.

With the revival of the 1776 Commission after Trump’s reelection, and with SEA members noting increased pressure to teach about the Revolution for the upcoming semiquincentennial, questions arose in the discussion period about whether and how to teach the anniversary.

My suggestion: teach Danielle Allen’s *Our Declaration: A Reading of the Declaration of Independence in Defense of Equality* (2014). After describing her biracial family background as it shaped her relationship to the founding document, Allen provides historical context, then moves slowly and attentively through the language of the document, drawing out metaphors and analyzing structure. She calls it “slow reading,” but it’s essentially the same thing as “close reading,” the professional calling card of literary scholars, with perhaps a touch more history.

Also: as I noted in a previous column for this newsletter, the [1776 Unites](#) initiative is distinct from the 1776 Commission. This resource is worth attending to, as it can counteract the binary opposition between the *1619 Project* and the 1776 Commission. Founded by Civil Rights activist Robert L. Woodson, Sr., *1776 Unites* features writings by authors including Glenn Loury, John McWhorter, and Carol Swain and a selection of pedagogical materials that emphasize character development.

As I was writing this piece my university forwarded an announcement from the National Endowment for the Arts inviting submissions for “Celebrating America 250: Arts Projects Honoring the National Garden of American Heroes,” described this way: “First proposed by President Trump in Executive Order 13934 of July 3, 2020, the National Garden of American Heroes ‘will feature a roll call of heroes who deserve honor, recognition, and lasting tribute...’ Among the individuals to be honored in the garden are the likes of John Adams, Muhammad Ali, Susan B. Anthony, Neil Armstrong, Billie Holiday, Francis Scott Key, Elvis Presley, Norman Rockwell, Maria Tallchief, Frank Lloyd Wright, and many others.” This list embodies what we used to call multiculturalism or cultural pluralism. How striking that it’s an example of the Trump administration’s approach to “building and rebuilding monuments to American heroes,” as the executive order is titled.

My academic career has almost entirely overlapped with the history wars. “History *is* politics by other means,” Blight writes, “and we who care about it have to fight this war better and more strategically ourselves.... We need to teach the history of slavery and racism every day, but not through a forest of white guilt, or by thrusting the idea of ‘white privilege’ onto working-class people who have very little privilege.”

Instead, we need to tell more precise stories, stories that do not feed right-wing conspiracists a language that they are waiting to seize, remix, and inject back into the body politic as a poison.” Blight’s emphasis on precision strikes me as apt, and his conclusion resonates for me: “[A]s impossible as the politics of history may seem, a genuine democracy not only tolerates the reinterpretation of its past but thrives upon it.”

I came to the SEA leadership with an unusual perspective on the organization and the field. A year before joining the EC, I had stepped down from the editorship of *Early American Literature* after ten years in that position. Previously, I had initiated the role of review editor for the journal, serving in that capacity from 2001 until 2011. During my editorship the journal established an affiliation with the SEA, launched a book prize, and celebrated its fiftieth anniversary with a gold-covered special issue.

The landscape of scholarly journals shifted rapidly during these years. Readers moved away from the printed journal, typically experienced as full issues, toward JStor, Project Muse, and other online archives, where material from the journal is often encountered as single articles. The University of North Carolina Press handled the adjustments for *EAL*, as the number of printed copies of each issue dropped precipitously, and revenue flowed increasingly from the online archives. When *EAL* affiliated with the SEA, the organization’s membership fee included the print journal; members now have the choice of online access only, or online plus print for a slightly higher fee.

As new media platforms proliferated, so did expectations about where and how the organization would have a presence. The platforms where SEA/*EAL* is/are active include Facebook and Instagram, as well as offering occasional podcasts. The hoary listserv EARAM has archives dating back to December 1995.

After conducting a survey of members and reviewing practices at other organizations, a working group recommended the formation of a Media and Communications committee, which launched at the beginning of 2024. The committee handles the review of existing media platforms and the introduction of new ones. Most recently they launched a Discord channel for the 2025 biennial conference, and discussed the value of a conference app at the business meeting. Whether these media initiatives will take root and thrive remains to be seen.

The place of remote conference participation is another area where new media are disrupting older organizational rhythms. For the 2025 biennial I wanted to make use of the beautiful campus and facilities at Notre Dame to gather people in person and reestablish the bonds that hold the organization together. I’ve heard from a significant number of attendees who thought we succeeded. Whether the next conference will continue this in-person trend or move in a different direction, and what social media presence the organization chooses to pursue, will be decided by the new leadership team: President Kelly Wisecup, Vice President Kirsten Silva Gruesz, Executive Coordinator Caroline Wigginton. I wish them all the best as they lead the SEA through the next phase of its organizational life.

Sandra Gustafson  
SEA President



*Dr. Sandra Gustafson*

*The SEA would like to thank Dr. Gustafson for her tireless leadership throughout the past years. Her service to the organization has led to its growth in numerous ways, and for that we recognize the significant contributions she has made to lead the SEA into the future.*

## *From the SEA Vice-President*

I attended the 2025 biennial conference with the usual mix of excitement about seeing early Americanist colleagues I hadn't seen since 2023, anticipation about meeting colleagues I hadn't yet connected with, the looming sense that I should stop rewriting my paper for the nth time, and curiosity about what would emerge as key themes and questions of early American studies conversations in 2025.

I also brought with me a set of questions about the state of our discipline, field, and organization that aren't new but that felt urgent for several reasons: First, the ongoing decline of material and ideological support for the humanities globally. Second, the latest round of attacks on higher education in the U.S. And, finally, the future of SEA and the 2027 conference in particular, which I'm responsible for organizing.

My questions are both institutional and intellectual: What are best practices for sustaining a small organization like SEA when university funds for professional memberships and conferences are being cut (or cut further) and when some SEA members are without an institutional affiliation that might provide even nominal funds? And how might SEA support members' scholarship and teaching when narratives of America and the nation's origins are being weaponized and falsified and when archives and stories that do not conform to the government's agenda are being erased?

I see these questions—and their institutional, intellectual, and political valences—as interconnected. That is, I see the flourishing of our organization as linked to the flourishing of our scholarship and teaching of early American literature and culture, in all its many forms, in all the different places where we do our work.

I left South Bend without one distinct or easy answer to these questions. My sense is that there are many ways of answering these questions rather than one approach or response. What I did hear at SEA was a series of further questions that colleagues asked, at plenaries and on panels, about our scholarship, its reach, and its future.

This opened up my initial thoughts into a host of inquiries over which we as early Americanist scholars have particular purchase. I'm sharing a few of those questions

below (with the caveat that this list is necessarily idiosyncratic, because it reflects the panels I was able to attend). In the two years to the 2027 conference (and beyond), I'll be mulling over ways to further engage them, and I hope you'll reach out with other questions and ideas for 2027 along the way.

*How can we put our expertise to use to meet the challenges of this moment?*

I heard several iterations of this question across panels, from the Scholarly Engagement and Access Committee conversation on the first day of the conference, to the Common Read panels on teaching Simon Pokagon's work, to Sara E. Johnson's keynote, "Empirical Experimentation: Community Storytelling in the Multilingual Black Americas," which drew on her award winning book, [\*Encyclopédie noire\*](#). Some versions of this question went like this: how can early Americanists put our expertise in early historical periods and in longstanding debates about nations in the Americas and their origins, about settler colonialism, and about forms of unfreedom and their narratives to use in our current moment?

Or, what can expertise in reading literary form bring to the study of historical archives (Johnson)? Or, how might we use "earliness" as a method rather than only as a periodization marker, and what insights into contemporary phenomenon might "earliness" as a method afford (Kelly Bezio)? Or, how can we ensure the sustainability of the SEA by attending to who our students are and their interests (for instance, by considering MA and undergraduate students as part of our organization's audience, in ways that would reshape models of disciplinary reproduction based around PhD students)?

*How might SEA as an organization take up other perspectives or approaches to our organizational norms?*

If the first question asked how we might shore up our scholarship and teaching by attending to our strengths, to what we as literary scholars and early Americanists are trained to do well, the second cluster of questions asks about the gaps or failures or blind spots of that training and of our institutional norms.

I also heard these questions asked in several ways and in several panels across the conference: Who is not in these conference rooms and what structural issues might be responsible for that? How can early Americanists revisit the traditional language often used to describe practices of slavery and the people who perpetuated it and to challenge terminology that softens those horrors? What might multi-lingual archives and sources illuminate about the Americas and the “early” that a focus only on English-language archives obscures? What effect might such work have on what conference panels look like?

I take these questions as invitations and challenges crucial to the work that the SEA might do and to the responsibility that lies ahead for 2027 (and beyond). As incoming president, I hope SEA can support fellow early Americanists as we confront challenges to our scholarship and teaching.

At the same time, I note that I take up these questions of expertise and organizational norms at a particularly challenging moment for SEA: our memberships numbers are in a period of decline, and so one challenge facing us immediately is how to make the SEA accessible for all while ensuring the health of the organization.

I am eager to work with the current executive committee, Kirsten Silva Gruesz (Vice President) and Caroline Wigginton (Executive Coordinator), as well as the advisory committee to address these challenges, and I welcome feedback and ideas from you all.

Kelly Wisecup  
SEA Vice-President

### ***From the SEA Executive Coordinator***

Next to the usual conference book displays, attendees at the Fourteenth Biennial in Notre Dame were tempted by another possible acquisition for their personal collections. Five sets of eight letterpress prints, produced by friends of the Society, were offered by silent auction as a fundraiser to benefit both the SEA Travel Fund—which helps graduate students, contingent scholars, and those who have experienced financial hardship attend the conference—and nonprofits chosen by the five independent printers. Altogether the auction raised over \$1,700.

The silent auction was the brainchild of Mark Alan Mattes, Assistant Professor of English at the University of Louisville and founder of Hot Brown Press in Louisville, Kentucky. I reached out to Mark to learn how this fundraiser came about, and to hear his thoughts on the connections between artisans, activists, and scholars of the early Americas.

**KSG: First, I want to thank you on behalf of all the beneficiaries of the SEA Travel Fund for taking the time to arrange this successful fundraiser. What inspired you to take up this initiative for the 2025 biennial?**

MAM: This spring I was reflecting a bit on my past experience as a graduate student attendee and how helpful the SEA Travel Fund grants were at a time when the stipends had run out, my partner and I had a very young brood, and things were tight. So, wanting to give back and all that. So I emailed Sandra Gustafson and asked, can I do this thing, and she was like, yes, yes you can! I was also inspired by Ryan Cordell’s amazing fundraising efforts with his protest poster, “No Tyrants! & No Kings!” Never underestimate the power of politically motivated artistic inspiration and politically induced cortisol production. We were lucky to get those for the portfolio - they sold like hotcakes! Finally, I was inspired by a silent auction at a charity fundraising event/trivia night I recently attended. A bunch of distilleries had donated bottles of bourbon - we’re in Louisville after all - and the bidding was out of control. I was like, why not SEA? And what’s our drug of choice?

**KSG: The portfolio reflected a variety of periods and subjectivities within the Society’s organizational scope: colonial, Indigenous, revolutionary. Benjamin Franklin—whose proposed epitaph was arranged so beautifully in Jessica Linker’s print—is known to everyone, but browsers were probably not as familiar with Thomas/in(e) Hall, whose declaration to a Jamestown court was reproduced on two of the prints. Can you tell us more about Hall, and why these two printers wanted to showcase that statement?**

MAM: Thomas(in)e Hall was an intersex person working as an indentured servant in Jamestown, Virginia. Villagers took Hall to the Quarter Court to

police their identity. Kadin Henningsen's and Jonathan Senchyne's prints center on a key moment in records of the proceedings involving Hall's voice.

Using combinations of layers, colors, font selections, and paper, as well as various techniques of form composition and printing, both bring into relief Hall's words over and against the framing words of prosecutors and accusers. That we had two prints on Thomas/in(e) Hall in the portfolio was a bit of chance - serendipitously so in my mind, for we get to see two very different yet complementary interpretations of how to thoughtfully represent marginalized voices in colonial archives.

In the case of Kadin's work, the choice serves both a scholarly interest and a social mission. Kadin works on American literature, book history, and transgender studies, and in 2019 he co-founded and is now the sole proprietor of Meanwhile...Letterpress, a letterpress studio committed to resisting trans and queer erasure through the power of print. Jonathan's take on Hall's story is a timely one. Our conference took place during Pride Month. The yellow and purple, as well as the general layout (a purple circle against a yellow field), come from the Intersex pride flag.

**KSG: We can probably take it for granted that SEA folks are book and history aficionados. But how many of them are actually book history nerds? In your time with this organization, have you noticed an increasing interest in material culture programming and hands-on events at the biennial conferences? What more would you like to see the SEA offer in this regard?**

MAM: I'm not sure how many of us are *book history* nerds, but Robert Darnton does tell us that we "can recognize one another by the glint in [each others'] eyes." I'll keep a glinting eye count at SEA 2027! Maybe, though, we're all book historians now? In 2014, my colleague in religious studies and early American book history, Seth Perry, wrote a post for *The Junto* on this question, thinking on how book history makes unique disciplinary contributions in its own right, and at the same time, provides a suite of questions, theories, and methods that serve all scholars.

At this year's biennial I tried to get out of my little corner of the shop and made it a point to attend a lot of panels that did not advertise a book history focus, and yet, from my admittedly biased perspective, it seemed like attention to the materialities of texts was shot through

my colleagues' papers. I was delighted - so many glinting eyes! And I've certainly noticed a big uptick in material culture programming and hands-on events at SEA. In 2023, for example, Ralph Bauer and the program committee organized a dedicated book history panel stream.

They also pulled together a number of our members to work with Matthew Kirschenbaum's BookLab at the University of Maryland and put together a range of workshops and demonstrations involving printing, book binding, manuscript culture, and wampum. For this year's conference, Kelly Wisecup and Blaire Morseau pulled together some really cool programming centered on Indigenous print emanating from the Native homelands on which we held our conference, including the Common Read initiative involving *As Sacred to Us: Simon Pokagon's Birch Bark Stories in Their Contexts* (ed. Morseau), and a birch-bark printing seminar led by Fritz Swanson of The Index Press and The Printing Stewards. Participants got to strike a print of the cover of Pokagon's *The Red Man's Rebuke* on birch-bark paper, or *wiigwaas*.

There are so many possibilities for future offerings! One thing I'd like to see is a synthesis of our successes that combines the hands-on learning that has become a hallmark of our biennial programming with the fundraising for our travel fund. Many of our attendees were super excited about our colleagues' contributions to the print portfolio, but the auction placed them out of reach for some of our membership.

We might, then, commission a local artisan and/or a SEA maker to conduct a workshop *and* develop an editioned work that would be made available to anybody who donated a nominal amount, with of course the encouragement to donate as one's means will allow.



Auctioned prints from the SEA Conference

**KSG: When and how did you personally get involved in letterpress printing? Where do you see artisanal work feeding scholarly research?**

MAM: I came to letterpress printing through my graduate training at the University of Iowa Center for the Book. Many of the classes operated on the conceit that artisanal work and scholarly research go hand-in-hand, whether we're talking about doing social and cultural history, thinking on the intersection of publishing history and literary history, or conducting close readings by attending to the materialities of aesthetic expression, just to name a few "moves" that we make in the SEA. During a seminar in historical printing, I got a crash course in the power of this conceit.

We traveled to the print shop of the Amana Colonies, a radical pietistic experiment in communal living founded in Iowa in the nineteenth century, where we learned about the centrality of community print to their lives; we attended the home of Linotype University in Denmark, IA, where we got to operate linotype machines, casting lines of type from hot metal and getting a feel for how the technology shaped industrial printing and publishing; back on campus we set type and printed up our pieces on a Vandercook proofing press and a Golding Pearl platen press in order to think more carefully about the work-a-day constraints of the print shop in designing the word.

More generally, the relation between artisanal production and scholarly research is finding expression through the continuing work of the Rare Book School at the University of Virginia and the California Rare Book School; through centers dedicated to print culture such as University of Wisconsin's Center for Print and Digital Culture, currently helmed by Jonathan Senchyne; through the rise of presses, booklabs, and digital humanities maker spaces homed in academic departments, including Ryan Cordell's Skeuomorph Press in the I-School at the University of Illinois, and Huskiana Press at Northeastern University, currently led by Jessica Linker and Isabel Sobral Campos; and even through the design of recent monographs such as Sara Johnson's *Encyclopédie noire: The Making of Moreau de Saint-Méry's Intellectual World* (UNC 2023) and Whitney Trettien's *Cut/Copy/Paste: Fragments from the History of Bookwork* (U of Minnesota 2022).

**KSG: One of your contributions to the silent auction was a translation of a speech that the Cayuga leader Soyechtowa (Logan) delivered in 1774. Tell us more**

**about the print and how it was shaped by your research on Soyechtowa.**

MAM: Thanks for asking about that print. I created it as a fundraiser for the Native American Indian Center of Central Ohio's Land Back Campaign. In 2024, I was invited by Pickaway Country Parks to give a lecture at the Logan Elm State Memorial on the 250th anniversary of the speech, and I saw this as an opportunity to do some material work for those that do the kind of community caretaking that Soyechtowa heralds. Much of the site's history speaks to settler-colonial interpretations of Soyechtowa's words and deeds, but it is also a place of ongoing Indigenous engagement with his speech. I wanted to develop a piece that, like NAICCO's own efforts, spoke to Indigenous descendants' negotiation of colonial legacies as they enact the values and obligations set forth in the speech. There's some eighteenth-century print culture nerd stuff in the print like the use of Baskerville, and I set the translation of the speech that appears in Jefferson's *Notes on the State of Virginia*, but I tried to train the eye toward textual and visual elements that privilege historiographic acts of survivance rather than colonialist obsessions with broken chains of provenance, obsessions that far too often color scholarly and artisanal interpretations of the speech.

**KSG: What advice would you give to early Americanists who are printing-curious?**

MAM: Go meet your local printers. Some offer short, half-day classes to the public. Or bring your courses to them or invite them to your classrooms. Don't forget to scrounge up an honorarium or maybe charge a modest lab fee in lieu of having students purchase another book. Check out your library's special collections, and don't sleep on Art, Law, and Science branches. So many of our librarians are bibliographers and print and publishing historians and can tailor sessions to such interests. Make buddies with your art faculty colleagues and go to their gallery shows in town. If you are getting the bug to make stuff you might get yourself a relatively inexpensive table-top press like a Provisional Press or a Book Beetle and go to town with an ink brayer, but point of entry could just as easily be to buy some used rubber letters or blocks online, tie them up with string, lay a piece of paper over them, and rub a crayon over it all. After all, what is printing but fun with fancy stamps!

Kirsten Silva Gruesz  
SEA Executive Coordinator

## Announcements

### *Introducing the new SEA Executive Coordinator*

Caroline Wigginton, Chair and Professor of English at the University of Mississippi, has begun a two-year term as Executive Coordinator of the Society of Early Americanists. Wigginton's term officially began at the June 2025 SEA Biennial Conference held at Notre Dame.

Professor Wigginton's specialties enfold Native American and Indigenous Studies, Book History and Textual Cultures, and Gender Studies. Her books include *Indigenuity: Native Craftwork and the Art of American Literatures* (UNC 2022) and *In the Neighborhood: Women's Publication in Early America* (UMass 2016), which won the EAL First Book Prize.

This year saw the unique situation of a tie between the two EC candidates, Professor Wigginton and Professor Meredith Neuman of Clark University. Because the SEA Constitution and Bylaws do not make specific provision for a tie vote, the question was referred to the organization's ten-member Advisory Committee. The committee recommended offering the candidates a choice between holding a new election with expanded platforms, or voluntarily withdrawing their candidacy. After much deliberation, Professor Neuman withdrew her ballot to focus on other initiatives. The SEA would like to thank both outstanding candidates for their show of thoughtfulness and grace in this process.



Caroline Wigginton

### *Report from the Outgoing SEA Junior Scholar's Chair*

Lauren and I were happy to see so many familiar JSC faces and meet many new folks at the SEA biennial conference this year at the University of Notre Dame. There were so many great panels it was difficult to choose between presentations to attend. "Well done!" to all of the JSC members who presented papers at this year's conference.

The business meeting at the conference was well attended with nineteen JSC members present. We were very happy with the thoughtful feedback on constitutional changes. We are committed and looking forward to completing those changes this summer. The energy and enthusiasm at our business meeting was very exciting and we remain hopeful that the same vivaciousness will continue as we move forward this summer in making meaningful changes that will benefit the JSC.

The incoming JSC chair, Lauren Santoru, is a doctoral candidate at the University of Alabama, where she studies early American literature and culture. In spring 2026 Lauren will defend her dissertation, which explores women of color and material culture in early modern English travel writing.

Santoru's research has been funded by an Omohundro Institute for Early American History and Culture Pre-doctoral Research Fellowship. She also serves as assistant editor of *Early American Literature*. As an early career scholar, Lauren struggled to find resources on teaching, job market materials, fellowship listings, and academic lexicon. She plans to set up a resource sharing platform during her time as JSC chair to help fill in those resource gaps.

Happily, the current state of the SEA's Junior Scholars Caucus is an upward swing from the terrible engagement hit we took during Covid. The JSC is always looking to find new mentors for our mentorship program. If you are interested in volunteering to mentor a JSC member please fill out this short Google form: <https://forms.gle/h9tV8posj9DZowgC6>. We need

mentors at all levels and in specialty areas. If you are a JSC member and would like to be matched with a mentor, fill out this short Google form: <https://forms.gle/zBT1yjTtRThr3T587>.

JSC membership is currently defined in our constitution as follows: *Junior scholars are defined as anyone who has not achieved tenured status, and/or has not published a scholarly book (not including an edited collection).* Each junior member in good standing of the SEA shall be considered a member of the JSC. If you identify in this way or are already a member of the JSC and need to update your current information, please fill out this Google form: <https://forms.gle/62SxYdeX3nQvxeRT8>.

To senior members of the SEA: if you have graduate students you think would benefit from the JSC, please direct them to me or Lauren, or share our information. Also know that we will be voting to change our group's name in the coming month.



Lauren Santoru and Kristy Cherry-Randle

Most importantly, during summer 2025 we will hold nominations and elections for co-chair as well as voting on constitutional changes. The co-chair will serve a two year term, renewable for an additional two years by moving to the Chair position at the end of the term.

The co-chair's responsibilities include keeping the minutes from the business meetings and circulating the minutes via the JSC communication platforms. Additionally, the co-chair is in charge of overseeing the JSC mentorship program, which entails recruiting mentors and mentees, facilitating the match ups and introductions, and handling any concerns that arise.

**If you are interested in nominating yourself or nominating another JSC member who has consented to the nomination for co-chair, please send a brief statement of what you will bring to the JSC during your term if elected and a short bio to Kristy at [kdcherry@ua.edu](mailto:kdcherry@ua.edu).**

It has been a great pleasure to serve the SEA as the JSC chair and co-chair for the past five years. I have enjoyed meeting so many wonderful people during my terms and finding an academic home in the SEA. I look forward to many more years with this wonderful organization.

In the words of Dr. Dennis Moore, "Looking forward."

Kristy Cherry-Randle  
SEA Junior Scholar's Chair

### ***"Recent Publications" Updated on Website***

On the SEA website, members can now find a 2025 updated "Recent Publications" section. The best way to find it is through going to the website, <https://www.societyofearlyamericanists.org>, and then going to the "Teaching and Resources" tab at the top of the page. From there, you will see the drop down bar and the option to click on "Recent Publications."

For easy access, we have included the link to "Recent Publications" here:

<https://www.societyofearlyamericanists.org/recent-publications-on-early-american-topics>



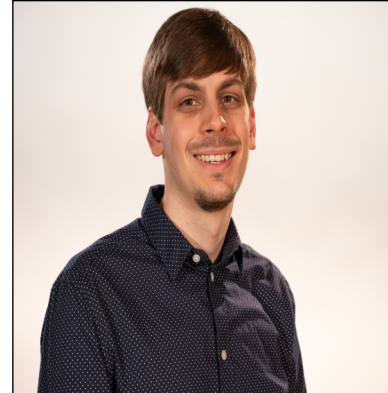
**How did you become interested in studying early American literature?**

I was trained as a high school English teacher and at that time was drawn mainly to Renaissance juggernauts like Dickinson, Poe, Hawthorne, and Whitman. As an unseasoned teacher I found it easier to get students excited about discussing a “The Tell-Tale Heart” or an “I heard a Fly buzz - when I died” than a “Sinners in the Hands of an Angry God” or a Federalist Paper. It was only after I reached graduate school that I really began to appreciate the complexity of those earlier works and the range of textual practices and literary traditions encompassed by what we call “early American literature.”

I trace this shift to two formative seminars I took with Betsy Erkkila and Kelly Wisecup, both incredible teachers and mentors. Betsy Erkkila’s “Founding Terrors” course centered the life and poetry of Phillis Wheatley Peters (by now a classic gateway into early Americanism), which opened up the Revolutionary moment for me in ways that continue to orient my work. Kelly Wisecup’s seminar on Native American and Indigenous cultures of print raised new questions for me about non-alphabetic textualities and Indigenous authors’ creative engagement with print technologies. It ultimately set me on a path to incorporating Indigenous studies methods into my research and sparked my interest in public humanities work that spotlights the contemporary significance of early American texts.

**Who is your favorite early American writer, or what is your favorite early American text, and why?**

Jane Johnston Schoolcraft! Her life, along with hers and her family’s groundbreaking literary contributions, are endlessly fascinating to me—a fascination I owe largely to Robert Dale Parker’s and Maureen Konkle’s invaluable recovery work. From her careful attention to Ojibwe and settler paradigms for perceiving and communicating with the natural world, to her innovative work with Anishinaabemowin and English translation, to her prescient insights into the ecological consequences of settler colonialism, Johnston Schoolcraft gifted us with a rich body of poems and stories deserving of the growing recognition they are receiving in the field. Her poems are also prime texts for practicing close reading with students while complicating a New England-centric canon. The two versions of her poem “The Contrast” are especially



*Bradley Dubos*

teachable texts that can help get students thinking critically about revision and form.

**What are you currently working on?**

I’m currently on a research fellowship and dedicating my time to my book manuscript which studies how Black and Indigenous poets reshaped America’s religious landscapes during the revivals of the eighteenth and nineteenth centuries. At the moment I’m drafting a chapter about three Native poets who were involved in late-nineteenth-century debates on allotment policy in Indian Territory: Too-Qua-Stee/DeWitt Clinton Duncan (Cherokee), James Roane Gregory (Yuchi/Creek), and Alexander Posey (Creek). I’m curious about the relationship between what might be called the aesthetics of allotment and the aesthetic strategies deployed by these authors—in other words, how they used poetic form to respond to historical processes of allotting Native territories during the Dawes Act era.

**Is there a scholar in the field who inspires you, and why?**

So many remarkable scholars working in Native American and Indigenous studies have inspired me immensely! I will cheat just a little here and name Lisa Brooks, Christine DeLucia, Mishuana Goeman, Tiffany King, Kathryn Walkiewicz, Caroline Wigginton, and Kelly Wisecup as particularly strong role models. Some of these scholars work outside of early American studies, but they all offer inspiring models for thinking expansively about Indigenous pasts, presents, and futures that have deeply shaped my own reading practices.

*Bradley Dubos is an Assistant Professor of English at the Ohio State University.*

**How did you become interested in studying early American literature?**

One is not born, but becomes an Early Americanist through any number of conversions. Mine was in 2017, when I attended my first SEA conference in Tulsa and realized just how energizing the “field” can be. I put “field” in scare quotes only because the people I met there and am thinking of are unlikely to identify as early Americanists per se but came to this period from environmental history, gender and sexuality studies, Native American studies, the legal humanities, and so on. Because I study aesthetics and queerness, the eighteenth century is a key period.

**Who is your favorite early American writer, or what is your favorite early American text, and why?**

Reading, researching, and teaching Phillis Wheatley (Peters) is one of the best parts of my job. Especially after 2023—the annus mirabilis of the special issue of *Early American Literature* edited by Tara Bynum, Brigitte Fielder, and Cassander Smith; David Waldstreicher’s *The Odyssey of Phillis Wheatley*; and the Genius of Phillis Wheatley Peters project at the University of Georgia and Texas Christian University, among many, many others—there seems to be no limit as to what her poems and life can tell us. Like most of my “favorite” texts, I’m not sure why I’m so attached to her poems, but I suspect it has something to do with the audacity of her imagination and the originality of her insights.

**What is something you are reading right now (EAL related or otherwise) that inspires you, either personally or professionally?**

I’m teaching a seminar on food writing, so I’m reading just about everything M.F.K. Fisher ever wrote. Although the seminar isn’t especially early or American, Amelia Simmons’ *American Cookery* (1796) prompted me to start thinking about culinary literature. I’m still figuring out just what is being inspired by Fisher and food studies scholarship, so we’ll see! But, thankfully, EAL-related reading inspires my own research: Ben Bascom’s *Feeling Singular: Queer Masculinities in the Early United States* (2024), Thomas Koenigs’ *Founded in Fiction: The Uses of Fiction in the Early United States* (2021), and Shelby Johnson’s *The Rich Earth*



*Chip Badley*

*Between Us: The Intimate Grounds of Race and Sexuality in the Atlantic World, 1770-1840* (2024) have been echoing across my thoughts and teaching.

**What are you currently working on?**

Most of my energies are devoted to my book manuscript, *Kindred Arts: Painting and Queerness in American Literature*. In the short term, that involves an article on Fitz-Greene Halleck’s ekphrastic poetry (forthcoming in *American Literary History*). I’ve started work on a second book-length project concerning women’s and queer photography in the nineteenth century, a small portion of which will appear in the *New England Quarterly*. I’m also completing some shorter standalone essays on topics including Joan of Arc plays from the 1790s, Niagara Falls travel sketches, and Henry James.

**Is there a scholar in the field who inspires you, and why?**

I’m very fortunate to have very inspiring friends; I trust they know who they are. But if I’m in a room with Jesse Alemán, Ben Bascom, Greta LaFleur, Don James McLaughlin, Meredith Neuman, or Jordan Stein, I know I’m in the right place.

Chip Badley is a lecturer in the English Department at the University of California, Davis.

You can find the full interview here: <https://www.societyofearlyamericanists.org/whats-new-announcements/sea-featured-scholar-march-2025-chip-badley>

*Celebrating the SEA 2025 Biennial Conference: Notre Dame  
An Overview in Photos*



*Sandra Gustafson, Steve Sarson, Lenora Warren, Philip Gould, Eliga Gould*



*Jan Steivermann, Abram Van-Engen, April Langley, Wendy Roberts, Catalina Andrango-Walker*



*Cassander Smith, Timothy Garrison, Lauren Santoru, Christen Mucher, Patrick Erben, Betsy Klima*



*Sara Johnson*



*Attendees at the Junior Scholars Caucus Business Meeting*



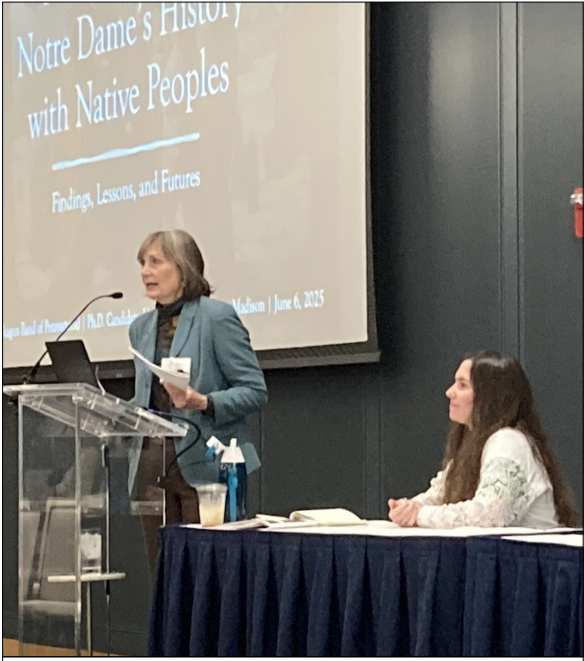
*Attendees at the Banquet Dinner*



Jennifer Factor, Kelly Plante, Lauren Santoru, Kristy Cherry-Randle



Attendees at the Business Meeting



Sandra Gustafson introducing Zada Ballew



Meredith Neumann Speaking at the Business Meeting



Christen Mucher, Juliane Braun, David Luis-Brown, Rodrigo Lazo, Ralph Bauer, Miles Grier



Attendees on the Notre Dame Walking Tour

*Scholar's Musings:  
"The Letters of Betsey Stockton"*

From the Zoom screen on Sunday morning, I presented "The Letters of Betsey Stockton" for the Family Correspondence in Early America and Early Republic panel, Sunday, June 8, 2025.

Betsey Stockton boarded the *Thames*, a whaling vessel, in New Haven, Connecticut, on November 19, 1822. A five-month voyage to the Pacific Sandwich Islands, known as Hawaii. She left her home in Princeton, NJ, with a sense of purpose as a teacher and missionary, with no expectation of returning. Her sensitivity to gratitude and grace, combined with a bit of homesickness, prompted her to exchange family letters with Rev. Ashbel Green.

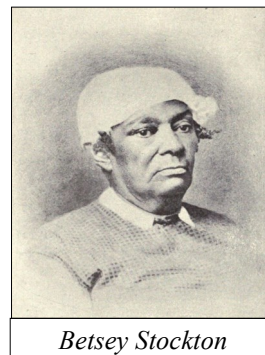
Stockton and Green were not family. Green functioned as "in *loco parentis*, a surrogate father and tutor," the closest thing Stockton had to a family member. She had no spouse, siblings, or birth children, and did not know the identity of her birth parents. Their relationship was "long and complicated"<sup>1</sup> — from her child enslavement to adult emancipation. Unlike most family letters, Stockton's letters were published in the *Christian Advocate* in three installments from 1824 to 1825. Stockton's 'letters' communicate her humanness, liberation, and spirituality that illuminate her ability to think, rationalize, retain, understand, and apply what she had learned and who she was to *Christian Advocate* White readers, who believed Blacks were less than human, and to Green.

The editor, Green, prefaced Stockton's private yet not-so-private writing as "short letters and part of a journal received by the Editor from Betsey Stockton, a coloured young woman."<sup>2</sup> Green instructed Stockton and Charles Stewart, a seminary student, Betsey's friend and encourager, to keep journals structured as a Christian narrative of the voyage.<sup>3</sup> Letter writing became another layer of Stockton and Green's complicated relationship. Green reported not tampering with Betsey's letter writing for publication, which remains open for questioning. It's not the contents that are questionable, but what could have been omitted or excluded. The editor's preface equates to Francis Smith Foster's explanation about paying attention to "historicity and impact of race, gender, and class on literary productions of an African American woman."<sup>4</sup> Foster claims Black women writers were both "testing and testifying," and therefore, readers must pay

attention to the truth about the person, their ancestry, socio-economic class, pedagogy, and veracity.

Betsey's letters, introduced as subjoined extracts from her journal and letters to the editor, do just that. The editor wrote, "The journal ... was begun immediately after the writer left the house of the Editor and has been regularly continued ever since..."<sup>5</sup> Stockton's letters to Green were inked from her soul, the sorrows of her heart, the "tenacity of her spirit." Her innermost being as a free Black woman, literate, well-read, sincere, God-fearing, not pious, independent, hopeful, compassionate, humble, amazed, and lonely, graces her salty letters.

Her first letter began "Nov. 20<sup>th</sup>, 1822," describing her departure as the beginning of "the history of things known only to those who have bid the American shores a long adieu." A permanent goodbye. One cannot leave home without carrying "the shadows, the dreams, the fears, and dragons of home under one's skin, at the extreme corners of one's eyes and possibly in the gristle of the ear lobe," claims Maya Angelou. Stockton's letter revealed homesickness. She missed family and friends, felt isolated in an unfamiliar place, and struggled to cope with a different workload. Betsey arrived in the Green household at the age of six and grew up with Jacob and James, Green's sons, who were six years older than her. The young Stockton's tenacity encouraged the boys to help with her studies. She penned: "However widely separated from you, still the home and friends of my youth hold their place in my heart, and that time and distance only tend to endear them the more to me." "I am glad to have it in my power to say that, notwithstanding all our difficulties, I have never looked toward home with a longing eye. I cannot say, indeed, sir, that I have not longed to see your family. You are all as dear to me as life itself."



*Betsey Stockton*

With a sense of gratitude, three months after her departure, she stated she did “not wish to return.”<sup>6</sup> “I have sir, already realized many things that you told me when at home . . . But still, sir, I am as happy as I ever was in my life.”<sup>7</sup> She pointed to freedom—her liberation.

Like a compass, Stockton’s ‘letters’ offer the sender and the recipient navigational directions pointing to a geographical location on the Pacific and spiritual direction pointing to God’s Presence. Leaving the American shores on a hurried trip from New York City, into New Haven, Connecticut, and Block Island, Rhode Island to St. Jago, Cape Verde Islands, her pen was a magnetic needle directing the course of her interior and exterior journey. She led readers through warm, stormy, and squally sea weather, prompting the question of how “one who travels the sea by ship cannot believe in the existence of God.”<sup>8</sup>

Stockton’s letter navigated the struggles and joys of her spiritual life after “leaving home and becoming a missionary,” her “heart still inclined to forget God, and to wander in the paths of sin.” She described the lack of privacy for prayer on the ship that would lead to “something of the love of God in my heart, and a “declining in spiritual life.”<sup>9</sup>

Nevertheless, she told Green the Lord had not forgotten her. Her compass pointed to “sailing toward Cape Horn,” “the setting sun,” and her “soul found free access to the throne of grace, and rose with delight in the contemplation of that God who is the author of all our joys and of all good.” She discovered “entrance into a spiritual community of shared values and goals.”<sup>10</sup> Her text informs Green of worship services, preaching events, Bible study, and saving the souls of shipmates—the Christian narrative.



Rev. Ashbel Green

Six months after she arrived in Hawaii, Stockton had “little time to write . . . little matter to write about” yet assured Green not to attribute it to ingratitude. Yet pointedly tells him “that Christians at home, surrounded by all of the ordinances of the gospel, and by their Christian friends . . . cannot judge what are the heaviest trials a missionary is called to bear.”

Stockton’s ‘letters’ are an alternative tradition of visionary literary traced to narratives and journals of spiritual awakening and religious conversion written by freeborn and emancipated Africans and African Americans in the 18<sup>th</sup> and 19<sup>th</sup> centuries.<sup>11</sup> Each letter Stockton sent and received was “a tactile object, a talisman for and proof of relationship.” Relationship to Green, relationship to God, relationship to herself, her friends, and her people.

Stockton returns to America. Teaches in Philadelphia and Canada. Goes back to Princeton. Teaches in the Witherspoon School for Colored Children. Becomes one of the founding members of the First Presbyterian Church of Colour. Owns her own home. Upon her death in 1865, she is known as a “powerful influence for good in the community.”

#### Footnotes

1. Nobles, *The Education of Betsey Stockton*, p. 1.
2. Three Ring Binder: Contains Letters from Hawaii sent by Betsey Stockton and Charles Stewart---as published in *The Christian Advocate*, edited by Ashbel Green, Carton: 2. The Betsey Stockton Manuscript Collection, SCM 319. Princeton Theological Seminary. Library. Special Collections.
3. Constance K. Escher, *She Calls Herself Stockton: The Illustrated Odyssey of a Princeton Slave*, (Eugene Oregon Resource Publications, 2022), ebook.
4. Francis Smith Foster, *Written by Herself*, 15.
5. Three Ring Binder: Contains Letters from Hawaii sent by Betsey Stockton and Charles Stewart---as published in *The Christian Advocate*, edited by Ashbel Green, Carton: 2. The Betsey Stockton Manuscript Collection, SCM 319. Princeton Theological Seminary. Library. Special Collections.
6. Betsey Stockton Journal, Feb. 6 1823.
7. Constance K. Escher, *She Calls Herself Stockton: The Illustrated Odyssey of a Princeton Slave*, (Eugene Oregon Resource Publications, 2022), ebook.
8. Betsey Stockton Journal, Ship Thames at Sea, Nov. 1822 in Constance K. Escher, *She Calls Herself Stockton*.
9. Three Ring Binder: Contains Letters from Hawaii sent by Betsey Stockton and Charles Stewart---as published in *The Christian Advocate*, edited by Ashbel Green, Carton: 2. The Betsey Stockton Manuscript Collection, SCM 319. Princeton Theological Seminary. Library. Special Collections.
10. Angelo Costanzo, *Surprizing Narrative: Olaudah Equiano and the Beginnings of Black Autobiography*. Greenwood Press, 1987, p. 5.
11. Harryette Mullen, “African Signs and Spirit Writing,” *Callaloo* 19, no 3 (1996), 670-689.

Angela Hooks  
Independent Scholar

*Digital Early America  
"Mobile Archive 4.0"*

You can build a wall across Texas but you cannot block off the Gulf. Scholars from the United States, Europe, Mexico and Latin America rallied around this increasingly timely point for the most recent Mobile Archive project, "Navegando a Través del Golfo/Navigating the Gulf-Media and Migrations." Over two days in late November, colleagues met at the Universidad Veracruzana's verdant Boca del Río campus, trading ideas through papers and presentations in both Spanish and English.

This was the fourth iteration of the Mobile Archive, following a day-long initial symposium at the University of Siegen (Germany) in 2021; a roundtable at the 2022 American Studies Association in New Orleans; and a panel of the 2023 SEA at the University of Maryland. Countering the notion that archival records are fixed, housed permanently in staid locations, the Mobile Archive addresses textual fluidity and exchange--over the course of their long existence, how archives travel. Heroica Veracruz, a port city on the Gulf's western coast, provided the ideal venue for this continuing conversation.

The symposium opened with music, with a keynote by UV's Rafael Figueroa that featured performances of some *sones jaroques*, a regional musical form indebted to African traditions (known to those less familiar with Mexican culture, perhaps, through "La Bamba").

Papers followed: Marcel Hartwig, on poetics and political action; Ana Schwartz, on Alonso Ramírez' 1690 pirate

captivity, *Los Infortunios de Alonso Ramírez*; Lenin Martell, on Mexican public radio; Olga María Rodríguez Bolufé, on migration and art; Juan José Domínguez Panamá, on the poetic form of the *décima*; and literary border crossings, with Theresa Strouth Gaul on the early nineteenth century novel *L'Héroïne du Texas*, and Julie Armstrong with Thomas Hallock on Florida literature as a transnational site. A plenary screening of the film *El Grito de Janga*, with a Q&A by producer Keith Cartwright, underscored the shared history of maroonage and Black resistance in coastal Veracruz and the U.S. South. And of course, the port itself, Heroica Veracruz, was never far from conversation: with discussions and presentations by Lourdes Budar, Estafanía Salas Ramirez, Judith Hernández Aranda, Daniel Dominguez Cuenca, Francisco González Clavijo, Gustavo Vergara Ruiz, and others.

The two-day gathering then closed as it finished: with music. After a keynote gathering at Veracruz's lovely café and bookstore, Mar Adentro, several presenters met in the city center's historic square, where a community *danzón* was already underway. The Mobile Archive project remains fluid and open to new ideas and articulations. A roundtable (or cluster), mostly drawn from the Society of Early Americanists panel, recently appeared in the journal *Anglia* (vol. 142, no. 4). The multinational focus of the Veracruz meeting underscores the importance of bridging linguistic and institutional divides. At a time when politics seek to curtail scholarly conversation, and international exchange becomes a source of intimidation, even terror, collaboration across borders matters all the more.

Thomas Hallock  
University of South Florida



Rafael Figueroa



Conference Attendees

## Upcoming Conferences

**SSAWW (Society for the Study of American Women Writers)**  
**November 6-9, 2025**  
**Philadelphia, PA**  
**“Understanding Histories, Imagining Futures”**

*From the SSAWW website:*

“Understanding Histories, Imagining Futures” celebrates the first twenty-five years of SSAWW and its mission to promote and advance the study of American women writers through research, teaching, and publication, while also looking ahead to our plans for the future. As a community, we engage with the creative work of women across the Americas who foster change and build networks that sustain us through difficult times. The past 25 years have shown us that historical precedence cannot be assured for collective futures.

## Call for Papers

**ASECS (American Society for Eighteenth-Century Studies)**  
**April 9-11, 2026**  
**Philadelphia, PA**

The Annual Meeting has 2 main parts: submission of session proposals by chairs (Rounds 1 and 2) and applications to participate in the sessions by individuals (Rounds 3 and 4). You can find more information about submission formats and how to submit on the 2026 Annual Meeting page.

Round 2 Submissions: June 16-July 28: Open call for session proposals by chairs (panels, roundtables, project sessions, special sessions).

Round 3 Submissions: August 4-September 22: Open call for individual abstracts to chairs’ sessions.

Round 4 Submissions: September 1-15: Open call for individual papers to become part of sessions

For more information, see <https://asecs.org/2026-annual-meeting/>

**NeMLA (Northeastern Modern Language Association)**  
**March 5-8, 2026**  
**Pittsburgh, PA**

Call for Session Papers: “New Approaches to Literatures of the Early Americas”

In keeping with the theme of the (Re)generation, the goal of this session will be to continue this expansive vision of the Americas and showcase scholarship that represents innovative ways of thinking about the literatures of the early Americas. This session will highlight new approaches to the study of the literatures of the early Americas, with an emphasis on the breadth as well as depth of inquiry. It will not only reflect the state of the field but will generate further areas of inquiry to be explored.

You can find the Call for Papers here:

<https://www.nemla.org/convention.html>

**NeMLA (Northeastern Modern Language Association)**  
**March 5-8, 2026**  
**Pittsburgh, PA**

Call for Session Papers: “(Re)generative Contractual Relations in Law and Literature”

This interdisciplinary Law & Literature panel is accepting papers on how characters during the long 19th Century (the years 1787-1914) in American literature perceived opportunity by either accepting or rejecting (or redefining) contract as the basis for their social relations, with an emphasis on the issues of consent and duty.

Although papers should be grounded in the long 19th Century in American law and literature, they may also include a discussion of more modern American and/or other comparative law and/or literature.

You can find the Call for Papers here:

<https://www.nemla.org/convention.html>



**ALA (American Literature Association)  
“American Poetry”: A Symposium by the American  
Literature Association and The Society for the Study  
of American Poetry  
March 26-28, 2026  
Salem, MA**

ALA welcomes proposals for individual papers, complete panels, and roundtable discussions on any aspect of American poetry and poetics. Proposals may focus on individual poets and their works, or on any of the movements, schools, genres, or traditions that constitute the varied and diverse history of poetry in the United States.

Paper Abstracts Due: October 1, 2025; Send to Professor Alfred Bendixen at [ab23@princeton.edu](mailto:ab23@princeton.edu).

For more information, see: <https://americanliteratureassociation.org/ala-conferences/ala-symposia/ala-symposium-american-poetry-2/>.

***Write for the Newsletter***

Have you wanted to contribute to the newsletter but didn't know what to write? Consider submitting to one of our featured columns! Think about adding us to your CV!

***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.

Contact Mary Balkun at [mary.balkun@shu.edu](mailto:mary.balkun@shu.edu) and Kaitlin Tonti at [ktonti2@gmail.com](mailto:ktonti2@gmail.com) for more information.

***JSC Mentoring Program***

The Junior Scholars' Caucus invites scholars of all levels to contribute to our mentoring program. Mentoring relationships enhance junior scholars' access to professional opportunities, integrate junior scholars into the SEA community of researchers, and facilitate excellent intellectual work.

We pair mentors and mentees based on a discrete task, like providing advice on a specific career stage, reading the work in progress of a mentee, writing recommendation letters upon familiarity with a mentee's work, or providing feedback on teaching and syllabi. We will also provide opportunities for mentors and mentees to network at conferences.

For more information please visit: <https://www.societyofearlyamericanists.org/membership/sea-junior-scholars-caucus>

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# 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 at [sea-coord@gmail.com](mailto:sea-coord@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 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.html>

### 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/honored\\_teachers.html](https://www.societyofearlyamericanists.org/honored_teachers.html)

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