



ALS-MLA

American Literature Section of the
Modern Language Association

Annual Report, 2001

Compiled by
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Southern Illinois University Edwardsville

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American Literature Section, 2001

Chair: Thadious Davis (Vanderbilt U)

Executive Coordinator: Sheryl Meyering &
Brian Abel Ragen (Southern Illinois U Edwardsville)

ADVISORY COUNCIL:

Elected Members:

Betsy Erkkila (Northwestern U), 1999-01
Gary Scharnhorst (U of New Mexico), 2000-02
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American Literature to 1800

Pattie Cowell (Colorado State U)

Nineteenth-Century American Literature

Ivy Schweitzer (Dartmouth C)

Late-Nineteenth- and Early-Twentieth-Century American Literature

Brook Thomas (U of California, Irvine)

Twentieth-Century American Literature

Elizabeth Ammons (Tufts U)

Black American Literature and Culture

Farah Jasmine Griffin (U of Pennsylvania)

American Indian Literatures

Robert Dale Parker (U of Illinois, Urbana)

Asian American Literature

Donald C. Goellnicht (McMaster U)

(The chair, executive coordinator, and editor of *American Literature* are also members of the Advisory Council.)

ALS-MLA STANDING COMMITTEES:

Nominating Committee:

Betsy Erkkila, Chair
Farah Griffin
Robert Dale Parker

Foerster Prize Committee:

David Van Leer (U of California, Davis), Chair
Karen Sanchez-Eppler (Amherst C)
Valerie Smith (UCLA and Princeton U)

Hubbell Award Committee:

Shari Benstock (U of Miami), 2001 Chair
Judith Fetterley (State U of New York at Albany), 2002 Chair
Rafael Pérez-Torres (UCLA), 2003 Chair
Richard Millington (Smith C), 2004 Chair
Cheryl A. Wall (Rutgers U), 2005 Chair

EDITORIAL BOARD, *AMERICAN LITERATURE*

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Philip Gould (Brown U), 2001
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Robyn Wiegman (Duke U), 2001
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King-Kok Cheung (UCLA), 2002
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Rafael Pérez-Torres (UCLA), 2002
Alan Wald (U of Michigan), 2002
Lois Brown (Mount Holyoke C), 2003
Russell J. Castronovo (U of Miami), 2003
Marilee Lindemann, (U of Maryland, College Park), 2003
Christopher Newfield (U of California, Santa Barbara), 2003



The Hubbell Medal 2001

The Hubbell Award Committee, which comprised Shari Benstock (U of Miami), Chair, Judith Fetterley (State U of New York at Albany), Rafael Pérez-Torres (UCLA), Richard Millington (Smith C), and Cheryl A. Wall (Rutgers U), selected Paul Lauter, Professor of English at Trinity College and former chair of the American Literature Section as winner of the 2001 Jay B. Hubbell Medal for Lifetime Achievement in the study of American Literature.

Citation for Professor Paul Lauter, winner of the Jay B. Hubbell Prize, December 2001

Paul Lauter, your scholarly and editorial contributions to the study of American literature have broadened and enriched our understanding of this central field of academic study. You have set an example for scholars, teachers, and students in your analysis of social and political movements that have shaped American experience —from the legacy of Henry David Thoreau’s representation of civil disobedience to the impact of the literary and political legacies of movements for social justice in the twentieth century.

Characterized by cross-disciplinary collaboration and a sense of community that includes teachers, students, and the reading public at large, your work reaches across boundaries of class and culture. Your understanding of the breadth and complexity of the relation between literature and lived experience has been realized in the development of the interdisciplinary field of American Studies. As president of that association in the 1990s, you framed American Studies in an international context and worked in support of “The Crossroads Project,” an initiative that opened an international, online conversation. Your travels in Europe, Asia, North Africa, and South America in these years extended the conversation and provided new perspectives on the field of American Studies. Collectively, these experiences led to the writing of your recent book, *From Walden Pond to Jurassic Park* (2001).

Central to all your work is your ongoing commitment to changing classroom pedagogy and enlarging and enlivening students’ experience of literature. These contributions are represented by four books published over the last two decades: *Reconstructing American Literature* (1983); *The Heath Anthology of American Literature* (1990), now in its fourth edition; *Canons and Contexts* (1991); and *From Walden Pond to Jurassic Park*.

In celebration of and in gratitude for all that you have contributed to the field American literature, we honor you as the first recipient of the Jay Hubbell Award of the twenty-first century.

Professor Lauter’s Acceptance Speech

For me, New Orleans is a particularly appropriate place for this wonderful event. I was first here some 37 years ago in 1964. I was working as director of Peace Studies

for the AFSC and came to New Orleans for some work related to that project. Here, Richard Adams, truly a gentleman and a scholar, took me to dinner at Antoine’s, a different kind of first for me. Later that year, I came here again for R&R during Mississippi Summer, in which I was working as a volunteer. Thus New Orleans evokes for me both an earlier moment of “American Literature” and the Civil Rights movement, which would play a major role in transforming it.

I want to share three moments of their coming together. First, teaching *Native Son* in the Freedom School at the Blair Street A.M.E. Church basement in Jackson, Mississippi. The students, who would spend their afternoons in the dangerous work of canvassing for supporters of the MFDP, had mostly never read a whole book before. But the discussion of that novel, which they had consumed overnight, was more intense than any I had ever experienced. Why were my classes not like that, so intense and vital?

Second scene: I asked a SNCC staff member which black writers I should think about reading, aside from the big three I knew: Wright, Baldwin, and Ellison. “Try Paule Marshall,” she suggested. Here I faced, starkly, the questions of the canon. Why had my own education been so limited and, finally, narrow. And what were the sources, like this SNCC field staffer, for expanding what I knew . . . indeed expanding the canon.

Third scene: a couple of years later, I’m on the platform of the EI in Chicago, trying for some reason to remember a poem by Lillie Mae Powell that had been published in a small volume of poems by Freedom School students. I am forced into the kind of experiment described by Franklin: write down your remembered version of a text and compare it with the original. But unlike Franklin, I found that I had corrupted the poem in small but meaningful ways. I had to recognize that the logic of its composition departed from the stylistic values I had learned in my classes at the School of Letters and elsewhere. What else did I have to relearn about form and style to think usefully about writers like Lillie Mae Powell, or Paule Marshall, or, indeed, the many others with whom we are now familiar but who, in 1967, were as distant from the halls of the MLA or the pages of *American Literature* as Jackson, Mississippi, seemed from New York.

When I returned to doing scholarship and to the classroom early in the 1970s, I began working on the question of the canon, particularly in an article called “Race and Gender in the Shaping of the American Literary Canon.” In that piece I raised a number of questions about the practices of those scholars, including Jay Hubbell, who had constructed “American Literature” as we then knew it, about what was published in journals like *American Literature* or in books like the *Encyclopedia of Southern Literature*, which then omitted all black writers. How things have changed is measured by *this bag*. [At the 2001 MLA convention Duke University Press

gave away tote bags in honor of the American Literature Section. Printed on these bags was the phrase “ALS: Where Melville Meets Zitkala-Sa.”]

I certainly stand by that critique, but it had come to seem more important to ask what to *do* about the deplorable—or perhaps it would be more accurate to say the conventional—state of our field. By that time the Radical Caucus had emerged from the agitation and excitement of the 1968 and 1969 conventions; for 25 years and more we organized sessions on one largely ignored area of culture: working-class studies. We also began to publish a newsletter and what would become an independent magazine, *RT* [*Radical Teacher*]. It has focused all these years—now in our 62nd issue—on how to translate our politics and values, the politics and values of the sixties movements, into classroom practice. That was also the intent of the collection that Louis Kampf and I edited called *The Politics of Literature*. Indeed, I think it’s fair to say that that has been the objective of all of my own books.

But I was also heavily influenced by one of my former teachers and a Hubbell Award winner, Cleanth Brooks, another gentleman and scholar with whom I strongly differed: Mr. Brooks saw clearly the importance of institutionalizing change, especially in textbooks like that most famous of all such works, *Understanding Poetry*.

No one can, I think, aspire to the power of that book in establishing a particular canon, a set of reading practices, and distinctive cultural and social values. But in beginning the RAL project at the Feminist Press in 1979 or so, in organizing the 1982 RAL Institute at Yale, and in developing the *Heath Anthology of American Literature*, we tried to generate the power to effect change. It seems to me that this award is, in a real sense, a measure of a certain success in that enterprise, the enterprise of creating alternative forms of cultural power.

I would, therefore, like to thank not only the ALS and the Hubbell committee. I am enormously grateful to all of you for this honor. But I also want to dedicate this award to my colleagues, and comrades—many of them in this room—who have been engaged in the constant struggle to transform our cultural work, as well as our society. And also to my students, particularly those from that hot church basement of 38 years ago, from whom undoubtedly I learned more than I taught.

The Foerster Prize 2001

The Foerster Prize committee for 2001 comprised David Van Leer (chair), Valerie Smith, and Karen Sanchez-Eppler. Its selection as the best essay published in *American Literature* during 2001 is “A Soliloquy ‘Lately Spoken at the African Theatre’: Race and the Public Sphere in New York City, 1821,” which appeared in the March issue. The

essay is a collaboration, written by Michael Warner with the assistance of Natasha Hurley, Luis Iglesias, Sonia Di Loreto, Jeffrey Scraba, and Sandra Young.

Acceptance Speech by Jeffrey Scraba

On behalf of Sonia di Loreto, Natasha Hurley, Luis Iglesias, Michael Warner, Sandy Young, and myself, I’d like to thank the American Literature section for this honor. I’m the only pedagogical subject present tonight; everyone else is sorry not to be here. Michael, in particular, asked me to convey his regrets.

I’d just like to say a few words about the project, which was (as mentioned) an exemplary pedagogical process as well as a useful model for collaborative work in the field—and was much more fun than sitting alone at my desk. Michael discovered the “Soliloquy . . . Lately Spoken at the African Theater” by chance while he was working on another project and brought it to our class in Advanced Research Methods. The text features a black character speaking to, and in fact challenging, a white audience, interrogating developing terms of scientific racism. The speech was not only intriguing for its radical construction of race, but also promised to be the oldest extant work of African-American theater. We began with the question: what would we need to know to make sense of, really to read, this text? Jointly, we worked out a research agenda; each of us then pursued different contextual fields gestured to by the soliloquy, including African-American theater history, local publishing circumstances, biographies of key players in the New York cultural scene, the circulation of the discourses used by the soliloquy in other texts, and New York city and state politics (I now know much more about the latter than I could ever have imagined). We had frequent meetings to map the terrain emerging from our various researches. All of us contributed some bits of writing, and Michael constructed a draft of the essay. We did some collaborative work in editing the essay; as you might imagine, this was the most contentious part of the process. Particularly interesting for me were the ways in which the convergence of 1820s New York politics as outlined in the essay was mirrored by the convergence of the scholarly interests and aptitudes of our group, but that, as they say, is matter for another essay.

We would like to thank the editors of *American Literature* for publishing our essay in its entirety, despite its length. We hope, of course, that our publication will make this text and its context accessible for classroom use and further scholarly work.



Nominating Committee 2001

The ALS Nominating Committee for the year 2000 consisted of Betsy Erkkila (Northwestern U) chair, Farah Griffin (U of Pennsylvania), and Robert Dale Parker (U of Illinois, Urbana).

The Committee submitted the following slate of nominees to serve three-year terms on the ALS Advisory Council beginning January 1, 2002 and ending December 31, 2004:

Dolan Hubbard (Morgan State U)
Richard Kopley (Penn State U, DuBois)
Mary Loeffelholz (Northeastern U)
Marianne Noble (American U)

The Nominating Committee nominated the following members of the section to the Editorial Board of *American Literature*, and their names appeared on the 2000 section ballot.

Christopher Newfield (U of California at
Santa Barbara)
Marilee Lindemann (U of Maryland)
Russ Castronovo (U of Miami)
Lois Brown (Mount Holyoke C)

In accordance with the Articles of Organization, the two members of the Advisory Council in the second year of their terms, Julia Stern (Northwestern U) and Gary Scharnhorst (U of New Mexico) were presented as the candidates for chair of the section.

In the fall election all the candidates for the editorial board were approved, Professors Kopley and Loeffelholz were elected to the Advisory Council, and Professor Kaplan was chosen as chair of the section.

American Literature Annual Report, 2001

After a number of transitions and changes, the editors and staff of *American Literature* remained relatively constant during 2001. The journal has flourished under the superb direction of Managing Editor Frances Kerr and her consecutive Assistant Managing Editors, Amy Rowland, who moved north in May, and Kelly Jarrett, who replaced her. The working relationship among Editor Houston A. Baker, Jr., Associate Editor Priscilla Wald, Frances Kerr, and Kelly Jarrett could not be better, making the journal office an unusually pleasant work environment, and, as many Duke students have discovered, a fun place to visit.

In 2001 the 73rd volume of *American Literature* published 22 articles and 118 reviews in a total of 934 pages. As of December 20, the number of new submissions in 2001 was 173 and the number of essays processed was 203. Those figures will change by the end of the year when all of the essays coming in for the year have been received

and processed. With 27 acceptances, 139 rejections, and 37 revise and resubmits, *American Literature* has a 13% acceptance rate for this year so far.

Submissions for the journal continue to follow the downward trend of the past five years. Other journals in literary studies—and indeed throughout the profession—have reported a similar decline. The prestigious *Publication of the Modern Language Association (PMLA)* has even sent out mailings to invite scholars to submit work because of a decline in submissions to that journal. Furthermore, accompanying the proliferation of subspecialties in the field of literary studies is the appearance of numerous journals and anthologies, all of which draw submissions away from the more established journals. Of more concern to us is the possibility that essay submissions are down because of the length of time it takes between the submission of the essay and the response. The length of our process is in part procedural. Two members of our small hard-working editorial board read each essay, and they read consecutively rather than simultaneously. That allows the editors to be in dialogue about the essays, but it does slow down the process. Our editorial board consists of top scholars in the field, busy people who have agreed to donate their time to this service. We believe that the careful readings that essays get are worth the extra time that this process takes. Essays that are accepted are strengthened by the feedback, and those that are not can at least benefit from it. At the same time, we are currently taking steps to ensure the quickest and most efficient response time possible. Policy changes concerning that issue are currently under discussion. We plan to implement a blind submissions policy, which we believe will better serve our contributors and our readers.

We have implemented several changes in the journal. In place of the 500-word reviews, we have initiated longer reviews that frequently treat more than one book. For two or three books, we allot 1000 words; for one book, 750 to 1,000 words. The change gives the reviewer the opportunity to offer some broad remarks on an area represented by two or three new books. We feel that it will encourage more substantive reviews but will not cut down significantly on the number of books reviewed. Of course, we continue the Brief Mention feature as well. We have also begun to commission relatively short essays that review a field that is either new or in the process of changing in some significant way (as represented by the publication of a cluster of books). Sharon Harris has written the first such essay on nineteenth-century American women writers, a field that has changed noticeably in the past several years. The second essay, by John Whalen-Bridge, covers recent books on the impact of the war in Viet Nam on U.S. literature and culture.

One special issue appeared in 2001, and three more are in the works. The June issue was the exciting special issue on “Violence, the Body, and ‘The South,’” edited

by Houston Baker and Dana Nelson. Wai Chee Dimock and Priscilla Wald are currently editing a special issue on "Literature and Science: Cultural Forms, Conceptual Exchanges," and planning has begun on Jane Gaines and Tyler Curtain's "Repetition, Reproduction, Representation: New Technologies and American Literature" and on Christopher Newfield and Taiaiake Alfred's "Native American Literature."

The Foerster Prize committee, comprised of David Van Leer (chair), Valerie Smith, and Karen Sanchez-Eppler selected "A Soliloquy 'Lately Spoken at the African Theatre': Race and the Public Sphere in New York City, 1821," from the March issue, as the journal's best essay for 2001. The essay is noteworthy not only because of its excellence, but also because it is a group-authored essay, written by Michael Warner with the assistance of Natasha Hurley, Luis Iglesias, Sonia Di Loreto, Jeffrey Scraba, and Sandra Young. We are delighted with this award, as we are with all of the essays published in *American Literature* this year.

We wish to recognize the outstanding service of outgoing board members Bill Brown, Christopher Castiglia, Philip B. Gould, Kenneth W. Warren and Robyn Wiegman. We will miss all of them but are also happy to welcome new board members Bruce Burgett, Eric Cheyfitz (serving a second one-year appointment), Teresa Goddu, Phillip Brian Harper, Katherine Kinney and Aldon Nielson. And we of course remain grateful to continuing members Jonathan Arac, King-kok Cheung, Eric Lott, Rafael Perez-Torres, Alan M. Wald, Lois A. Brown, Russ Castronovo, Marilee Lindemann and Christopher Newfield. Deepest appreciation goes to our graduate student employee, Rebecca Wanzo, our undergraduate work-study students, Erin Hartig and Anna Skorupa, and the undergraduate staff members who replaced Anna Skorupa in the fall, Naomi Goldberg and Rebecca Young. *American Literature* could not continue to be one of the premier journals of the field without the generosity and talent of the people mentioned in this paragraph. We extend our heartfelt thanks to all of them.

Respectfully submitted,

Priscilla Wald
Associate Editor

***American Literary Scholarship Report for 2001,
reporting on 2000 volume.***

This year's volume of *American Literary Scholarship* is dedicated to the memory of Robert H. Mirandon, 7 January 1935–17 May 2001. Bob Mirandon—I doubt if he ever identified himself more formally than that—died suddenly in mid-May 2001, just after completing the last of his tasks on *AmLS 2000*. He had begun his association with this series, overseeing both copyediting and production, when he became managing editor at Duke University

Press in 1983; and he continued to do the copyediting after leaving the press in 1990 to freelance.

Bob and I never met. During the early years of our association, in the 1980s, he communicated by long, efficient letters, prepared on a type-writer, querying matters of fact and style in chapter manuscripts: "p. 107—according to the *Columbia Encyclopedia*, the *World Almanac*, and my own recollection, the dates for the Chinese Cultural Revolution are 1966-69, not as the author has it"; "p. 322—I feel certain that many readers will interpret the reference to 'the ladies' here as sexist." Gradually, letters gave way to mutually scheduled long-distance telephone calls, still as thorough and insistent that things be right, but more leisurely than the letters, punctuated by his hearty laughter about critical idiocies and by outbursts of passion directed at some recent and particularly egregious craziness in human behavior. Bob was the epitome of the editor. He respected the authors whose prose he was reviewing and insisted on showing them at their best. He had an intuition for the general style appropriate to the material, and the discipline and precision to translate that intuition into a style sheet for others to follow. He not only read the prose submitted to him but thought about it. His knowledge of literature, and much else besides, was not mechanical, located in reference books, but experienced and personal, grounded in his own deep acquaintance with it. He knew modern history, film, art, and music deeply—and he knew them because he had actually lived them: he had been active in the jazz scene in New York while a student at Columbia, a labor organizer at Duke in the 1960s, a bookstore owner in California in the 1970s.

Bob was too busy working with other people's words to produce many of his own. His wonderful stories went with him. This series and the many other projects from Duke and other presses in which he participated are his legacy. His influence is pervasive and yet invisible. Modest Bob preferred it that way. We are grateful to him. We miss him.

Six chapters in this volume feature new contributors. J. Gerald Kennedy, Louisiana State University, takes over "Early-19th-Century Literature" from Thomas Wortham, UCLA. Michael J. Kiskis, Elmira College, takes over "Late-19th-Century Literature" from Terry Oggel, Virginia Commonwealth University. Donna M. Campbell, Gonzaga University, replaces Jeanne Campbell Reesman, University of Texas at San Antonio, in "Fiction: 1900 to the 1930s." Lee Bartlett, University of New Mexico, returns after a 15-year hiatus from the chapter and a 10-year break from the series to take over "Poetry: The 1940s to the Present" from Anita Plath Helle, Oregon State University; Bartlett contributed the same chapter from 1980 to 1985, and did a one-year turn at "Poetry: 1900 to the 1940s" in 1990. Theodore O. Mason Jr., Kenyon College, joins Gary Lee Stonum in the preparation of "Themes, Topics, Criticism." Sandra Lee Kleppe, Uni-

versity of Tromsø, replaces Axel Nissen, Oslo University, as the Norwegian representative in the “Scandinavian Contributions” to “Scholarship in Languages Other Than English.” In three chapters co-authors have become sole authors—M. Jimmie Killingsworth for “Whitman and Dickinson,” Joseph R. Urgo for “Faulkner,” and Françoise Clary for “French Contributions.” Only two changes are anticipated in next year’s roster: Edward P. Walkiewicz, Oklahoma State University, steps in for Suzanne Clark, University of Oregon, who is taking a leave from “Poetry: 1900 to the 1940s” in order to enjoy a Fulbright appointment in France; and Frank Kearful, University of Bonn, replaces Christoph Irmscher, University of Maryland-Baltimore County, whose seven years of preparing “German Contributions” represents the longest tenure among the retirees. Warmest thanks to the departing for their generous commitments of time, effort, and equanimity, and warmest welcome to the recruits.

Authors and publishers can assist us in assuring the thoroughness of *AmLS* coverage by directing offprints and review copies to me at the Department of English, Indiana University, 1020 E. Kirkwood Ave., Bloomington, IN 47405.

No editor is an island. I am grateful to Barbara Chen and the Office of Bibliographical Information Services, Modern Language Association, for providing a preprint of the annual *MLA Bibliography*, to Ann Bristow and the wizards of the Reference Department, Indiana University Library, for solving puzzles and finding journals; and to Mindy Conner for her patient and perceptive copyediting. And I reiterate my debt to Pam Morrison at Duke University Press, who makes it all happen promptly and smoothly but will not admit to doing so.

David J. Nordloh
Indiana University

American Literature Section and Division Sessions 2001 MLA Convention

ALS General Sessions

Session 200. Pairings: The Intersectional Work of American Literature

Presiding: Betsy Erkkila, Northwestern U

1. “Uncharted Terrain: Black Feminist Mothers and Academic Daughters,” Nellie Y. McKay, U of Wisconsin, Madison; Lisa Woolfork, U of Virginia
2. “Mentor as Intellectual, Mentor as Model,” Arnold Rampersad, Stanford U; Judith Jackson Fossett, U of Southern California
3. “Welcome to a Real Internet Revolution: How to Reform Teaching, Research, and Public Outreach,” Cary Nelson, U of Illinois, Urbana

Session 595. Neglect and Resurgence: Toward a Comfort Zone with Difference in Contemporary American Poetry

Presiding: Thadious M. Davis, Vanderbilt U

1. “Sonia Sanchez and the African American and American Poetic Tradition: An Anxiety of Confluence,” Joyce Ann Joyce, Temple U
2. “Coloring Desire, Sexing Difference: Asian American Body Poetics,” Traise Yamamoto, U of California, Riverside
3. “This Ain’t No Disco,” Aldon Lynn Nielsen, Penn State U, University Park

American Literature to 1800

Session 49. Civic Writing in the Early Americas

Presiding: Frank C. Shuffleton, U of Rochester

1. “‘Republican Machines’: Franklin, Rush, and the Manufacturing of Civic Virtue in Early America,” Colleen E. Terrell, U of Pennsylvania
2. “‘Adapted to This Country and All Grades of Life’: The First American Cookbook Defines National Taste in a Popular Voice,” Kelly Anne Amienne, U of Chicago
3. “Periodical Citizenship,” Jared B. Gardner, Ohio State U, Columbus

Session 533. Nature Writing in the Early Americas

Presiding: Timothy Robert Sweet, West Virginia U, Morgantown

1. “Robin or Fieldfare? Joseph Lord and the Origins of Natural History Writing in South Carolina,” Jeffrey Hamilton Richards, Old Dominion U
2. “Natural Features, Monuments, and Memorials: Nature Writing and the Legibility of Cultural Remains in Early America,” Lisa West Norwood, Stanford U
3. “Nature and Obsession in *Notes on the State of Virginia*,” John B. Michael, U of Rochester

Session 733. Life Writing in the Early Americas

Presiding: Susan Clair Imbarrato, Minnesota State U, Moorhead

1. “John Winthrop’s Errand into the *Vacuum Domicilium*: The Night of 11 October 1631,” William Aarnes, Furman U
2. “Reflections on the Pequot War: Puritan History as Personal Narrative,” Kathryn S. Koo, U of California, Berkeley
3. “Deborah Franklin Writes Lord Loudoun, 20 January 1758,” J. A. Leo Lemay, U of Delaware, Newark
4. “She ‘Loves Long Letters’: Multiple Subjectivities in *The Letterbook of Eliza Lucas Pickney*,” Shoshannah Simone Cohen, East-West U, Chicago

Nineteenth-Century American Literature

Session 298. New American Biographies

Presiding: Robert K. Martin, U of Montreal

1. "Queer Lives: Biography and Sexuality in the 1900s and Beyond," Nils Axel Nissen, U of Oslo
2. "Reading Whitman's War: Between Biography and Deconstruction," Mark J. Maslan, U of California, Santa Barbara
3. "Queering Biography; or, The Many 'Lives' of Henry James," Priscilla Lee Walton, Carleton U
4. "A Portrait of the Artist as Ideological Agenda: Edel's Construction of Henry James and Subsequent Reconstructions of 'The Master,'" Scott F. Stoddart, Nova Southeastern U

Session 409. Archival Research and New Technologies: A Discussion

Presiding: Jay Grosman, Northwestern U

1. "Rereading Literary Contours, Expanding Literary Contexts: Daniel Murray's Pamphlet Collection Online," Elizabeth McHenry, New York U
2. "Early American Periodicals in the Digital Age," Jared B. Gardner, Ohio State U, Columbus
3. "An Americanist Technophobe in the Overseas Archive," Lynn A. Casmier-Paz, U of Central Florida
4. "The Dickinson Electronic Archives: Technologies and Textualities," Lara E. Vetter, U of Maryland, College Park

Session 568. Louisiana and the Crossings of Culture in the Nineteenth Century

Presiding: Ivy Schweitzer, Dartmouth C; Christopher D. Castiglia, Loyola U, Chicago

1. "History, Memory, and 'Black Indian' Performance," Joy A. Young, Georgetown U
2. "The View from New England: Longfellow's Louisiana," Matthew Gartner, Kingsborough Community C, City U of New York
3. "Building a Nation, Building an Empire: The 'Imperial Politics' of Regionalism in Cable's *The Grandissimes*," Phillip Edward Wegner, U of Florida
4. "New Orleans in *Nuestra América*," Kirsten Silva Gruesz, U of California, Santa Cruz

Late 19th and Early 20th-Century American Literature

Session 132. Transatlantic Crossings, 1870-1930 I: Theorizations

Program arranged with the Division on Late Nineteenth and Early Twentieth-Century English Literature

Presiding: Brook Thomas, U of California, Irvine; Ann L. Ardis, U of Delaware, Newark

1. "Transnational Fictions and the Transatlantic Imaginary," Paul D. Giles, U of Cambridge

2. "Atlantic Worlds: Modernism, Modernity, and Reading Cultures," Sara B. Blair, U of Michigan, Ann Arbor
3. "Against Nativity? Langston Hughes and the Transatlantic Project," Kenneth W. Warren, U of Chicago

Respondents: Brook Thomas and Ann L. Ardis

Session 210. Transatlantic Crossings, 1870-1930 II: Displacements, Mobilities, Exchanges, Transformations

Program arranged with the Division on Late Nineteenth and Early Twentieth-Century English Literature

Presiding: Susan K. Harris, Penn State U, University Park; Douglas Mao, Harvard U

1. "Beggars and Choosers: The Italian Immigrant and the American Traveler," Robert N. Odom, Cornell U
2. "Antiabolition Writes Back: A Victorian Pornographic Parody of Harriet Jacobs's Slave Narrative," Colette C. Colligan, Queen's U
3. "Rewriting Travel in the Black Atlantic: Booker T. Washington's *The Man Farthest Down*," Gary Totten, Concordia C, MN

Session 629. Writing New Orleans: L'Histoire de la Ville

Presiding: Sarah R. Robbins, Kennesaw State U

1. "Alice Dunbar-Nelson as Praline Woman," Sandra Abelson Zagarell, Oberlin C
2. "Notes toward a Voodoo Hermeneutics: Working Past Crossroads of the Fabulous and the Gothic," Keith A. Cartwright, Roanoke C
3. "'The Invisible Presence of Blackness': Reading Race in and Narrating Personal History through the Photographs of E. J. Bellocq," Natasha D. Trethewey, Emory U

Respondent: Sarah R. Robbins

Twentieth Century American Literature

Session 11. New Orleans I: Traffic with Havana

Presiding: Priscilla B. Wald, Duke U

1. "New Orleans, the United Fruit Empire, and the Latin Imaginary," Kirsten Silva Gruesz, U of California, Santa Cruz
2. "Frenchmen in Southeastern Cuba," Carlos Padron Montoya, Assn. of Stage Artists, Cuba

Respondent: Judith Jackson Fossett, U of Southern California

Session 133. New Orleans II: Miscegenation's Traffic

Presiding: Sharon Patricia Holland, U of Illinois, Chicago

1. "Whitman at Auction," Jay Alan Grossman, Northwestern U

2. “‘Must Be the Money’: Trafficking Gendered Fictions in Hip-Hop’s Southern Economy,” Tim’ m T. West, Stanford U
3. “A Meeting South: Sherwood Anderson and the Cultural Economy of New Orleans,” Mark Whalan, U of Exeter, England

Session 569. Why Think about Race? Twentieth Century American Literature and the Environment

Presiding: Elizabeth M. Ammons, Tufts U

1. “Writing Race into the Ecofeminist Paradigm: Unearthing the Foundations of Chicana Ecofeminist Consciousness in Helena Maria Viramontes’s *Under the Feet of Jesus*,” Nicole M. Guidotti-Hernández, Cornell U
2. “Race and Poetic Space in Lawson Fusao Inada’s Poetry,” Xiaojing Zhou, State U of New York, Buffalo
3. “A Sense of Displacement: The Contested American Landscape of Willa Cather and N. Scott Momaday,” Jeffrey S. Myers, Tufts U
4. “Magical Ecology and African American Science Fiction,” Jennifer E. Henton, Rollins C

Black American Literature and Culture

Session 496. Black Louisiana I

Presiding: Wahneema H. Lubiano, Duke U

1. “Louisiana Reds: The Southern Roots of Mississippi Black Marxism,” Alan M. Wald, U of Michigan, Ann Arbor
2. “New Orleans and the Rise of the Black Arts Movement in the South,” James Edward Smethurst, U of North Florida

Session 662. Black Louisiana II

Presiding: Farah Jasmine Griffin, Columbia U

1. “The Worst of Sinners: Faith and Doubt in Ernest Gaines’s *A Lesson before Dying*,” Qjana Whitted, Yale U
2. “Dissident Daughter: Representations of Creole Culture in Nancy Rawles’s *Love like Gumbo*,” Gwendolyn Deloris Pough, U of Minnesota, Twin Cities
3. “‘Like You Had Book Learnin’: Mentis Carrere and His Louisiana Fiction,” Michael Hill, Wake Forest U

Respondent: Farah Jasmine Griffin

Session 734. Gwendolyn Brooks: A Tribute

Presiding: Thadious M. Davis, Vanderbilt U

1. “Prose Poetry of Gwendolyn Brooks and Gertrude Stein: Domestic, Strange, and Modern,” Harryette Romell Mullen, U of California, Los Angeles
2. “Inward Grows a Soberness: Remembering Gwendolyn Brooks,” Marcellus Blount, Columbia U
3. “A Sony in the Front Yard: Gwen and Me, the First Fifty Years,” Fahamisha Patricia Brown, C of Staten Island, City U of New York

American Indian Literatures

Session 50. Simon J. Ortiz: Poet, Storyteller, Educator

Presiding: Susan Berry Brill de Ramirez, Bradley U

1. “Poetry Reading,” Simon J. Ortiz, Tucson, AZ
2. “‘The Story Goes Its Own Way’: Ortiz, Nationalism, and the Oral Poetics of Power,” David Lewis Moore, U of Montana
3. “Maps of the Universe; or, How to Make a Good Chili,” Sarah Ann Wider, Colgate U
4. “Simon Ortiz and the Lyricism of Continuance: ‘For the Sake of the People, for the Sake of the Land,’” Roger J. Dunsmore, U of Montana

Session 134. Bridging Communications between Native and Nonnative Scholars

Presiding: Alanna Kathleen Brown, Montana State U, Bozeman; Joyzelle Godfrey, Fort Thompson, SD

1. “‘Niihkaania Neewakiki’ (I See Friends): Indigenous Alliance Practices and the Future of Scholarship in American Indian Literatures,” Malea D. Powell, U of Nebraska, Lincoln
2. “Listening to All the Ancestral Voices: Building Bridges between Native and Nonnative Scholars,” Roberta Rosenberg, Christopher Newport U
3. “Bridging between Native and Nonnative Scholars: Crossing Murky Waters; or, Drowning in a Wash of Verbiage,” James Shanley, Fort Peck Community C, MT
4. “Bridging Communication between Native and Nonnative Scholars by Hearing from Scholars Who Are Neither Clearly One Nor the Other,” John Hunt Peacock, Jr., Maryland Inst. C of Art

Session 630. Oral and Written Narratives of Indian Boarding School Survivors in the United States and Canada

Presiding: Virginia I. Carney, Eastern Kentucky U

1. “Positive Experiences and Enjoyable Memories: Selected Haida Narratives of Boarding School Incidents,” Fred H. White, Azusa Pacific U
2. “Boarding Schools or Basic Sovereignty: Asserting the Connection among Language, Love, and Land,” Janice M. Gould, Portland Community C, OR
3. “The Work of Indian Pupils: Native Voices and Education,” Robert A. Warrior, U of Oklahoma
4. “Kill Colonialism, Save the Indian! What Boarding School Stories Teach Us about Survival and Sovereignty,” Debra K. S. Barker, U of Wisconsin, Eau Claire

Asian American Literature

Session 12. Asian Americans, Ethnographic Specimens, Native Informants

Presiding: Rachel C. Lee, U of California, Los Angeles

1. "Cross-Cultural Legacies of the Original Siamese Twins," Cynthia Wu, U of Michigan, Ann Arbor
2. "Autoethnography and Community in Hmong American Literature," Jeannie Yu-Mei Chiu, Pace U, NY
3. "I Will Be Your Tootsie-Wootsie': The Reason Why the Asian American Was in the 1904 Saint Louis World's Fair," Victor D. Bascara, U of Georgia

Session 170. Asian American Writers and Popular Culture

Presiding: Karen K. Su, U of Pennsylvania

1. "In the Narrative Space of the Social Imaginary: Resituating Asian American Mystery Conventions," Suzanne K. Arakawa, Claremont Graduate U
2. "A Racial Destiny Remanifested: The Pseudologic of Race, Sci-Fi Style, in William F. Wu's *Hong on the Range*," Lynn M. Itagaki, U of California, Los Angeles

3. "Reconstruct the Postmodern: Popular Culture, Science Fiction, and Asian American Identities," Yuan Shu, Texas Tech U

Session 299. Staging Asian Americanness: New Asian American Playwrights

Presiding: Rajini Srikanth, U of Massachusetts, Boston

1. "Korean Adoptee Experience in Recent Plays by Theater Mu," Josephine D. Lee, U of Minnesota Twin Cities
2. "Beyond the Silk Road: Staging a Queer Asian America in Chay Yew's *Porcelain*," Heath A. Diehi, Bowling Green State U
3. "There's More to the Philippines Than Marcos," Pamela Jean Monaco, Mississippi Valley State U

**Lists from the Jay B. Hubbell Center for American Literary Historiography
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- 1923: Percy H. Boynton
- 1924: Fred L. Pattee
- 1925-27: Jay B. Hubbell
- 1928-29: Kenneth B. Murdock
- 1930-31: Robert E. Spiller
- 1932: Ralph L. Rusk
- 1933-34: Stanley T. Williams
- 1935-36: Howard Mumford Jones
- 1937-38: Sculley Bradley
- 1939: Jay B. Hubbell
- 1940-41: Napier Wilt
- 1942: Milton Ellis
- 1943: Tremaine McDowell
- 1944: Louise Pound
- 1945: Gregory Paine
- 1946: Willard Thorp
- 1947: Perry Miller
- 1948: Harry H. Clark
- 1949: Ernest E. Leisy
- 1950: Harry R. Warfel
- 1951: Randall Stewart
- 1952: Floyd Stovall
- 1953: Leon Howard
- 1954: William Charvat
- 1955: Gay Wilson Allen
- 1956: Theodore Hornberger
- 1957: Charles Anderson
- 1958: Walter Blair

- 1959: Clarence Gohdes
- 1960: Norman Holmes Pearson
- 1961: Herbert R. Brown
- 1962: Hyatt H. Waggoner
- 1963: Henry Nash Smith
- 1964: Lewis Leary
- 1965: Lyon N. Richardson
- 1966: Henry A. Pochmann
- 1967: Arlin Turner
- 1968: Roy Harvey Pearce
- 1969: John Gerber
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- 1972: Michael Millgate
- 1973: Norman Grabo
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- 1978: William M. Gibson
- 1979: Edwin Cady
- 1980: Walter B. Rideout
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- 1982: James M. Cox
- 1983: Lewis Simpson
- 1984: Nina Baym
- 1985: Martha Banta
- 1986: Roger Asselineau
- 1987: Leo Marx
- 1988: John Seelye
- 1989: J. A. Leo Lemay
- 1990: James Justus
- 1991: Emory Elliott
- 1992: Blanche Gelfant
- 1993: Elaine Hedges
- 1994: Eric Sundquist
- 1995: William Andrews
- 1996: Linda Wagner-Martin
- 1997: Susan K. Harris

1998: Cecelia Tichi
1999: Paul Lauter
2000: Robert Levine
2001: Thadious Davis
2002: Gary Scharnhorst

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1923: Robert Spiller
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1942-45: Alexander Cowie
1946-49: Allan Halline
1950-53: Arlin Turner
1954-57: Robert P. Falk
1957-61: Alexander Kern
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1966-69: Paul J. Carter, Jr.
1970-73: Robert Edson Lee
1974-77: William Mulder
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1987-90: Jerome Loving
1991-94: Paul Sorrentino
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1999-: Sheryl L. Meyering and Brian Abel Ragen

Jay B. Hubbell Medal Winners

1964: Jay B. Hubbell
1965: Norman Foerster
1967: Robert E. Spiller
1970: Howard Mumford Jones
1972: Willard Thorp
1973: Leon Howard
1974: Walter Blair
1975: Henry Nash Smith
1976: Lewis Leary
1977: Gay Wilson Allen
1978: Cleanth Brooks
1979: Malcolm Cowley
1980: Robert Penn Warren
1981: Lewis Mumford
1982: Alfred Kazin
1983: R.W.B. Lewis
1984: Roy Harvey Pearce
1985: James Woodress
1986: Leon Edel
1987: Daniel Aaron
1988: Richard Poirier
1989: Nathalia Wright
1990: Edwin Cady
1991: Lewis Simpson
1992: Merton M. Sealts, Jr.
1993: Leo Marx

1994: Leslie Fiedler
1995: Blanche H. Gelfant
1996: Blyden Jackson
1997: James M. Cox
1998: Louis J. Budd
1999: Paula Gunn Allen
2000: Nina Baym
2001: Paul Lauter

**Norman Foerster Award for the Best Article in
*American Literature***

1964: Allen Guttman
1965: Daniel Fuchs
1966: Eugene Huddleston
1967: Robert Reilly
1968: Lawrence Buell
1969: Benjamin Spencer
1970: Margaret Blanchard
1971: Thomas Philbrick
1972: Alan Howard
1973: Patricia Tobin and Eddy Dow
(separate articles)
1974: Robert Marler
1975: James Barbour
1976: Robert Lee Stuart & William Andrews
(separate articles)
1977: Charles Scruggs & Philip Gura
(separate articles)
1978: Stephen J. Tapscott
1979: Bryan Short
1980: Robert A. Ferguson
1981: Thomas M. Walsh & Thomas D. Zlatic
1982: Christopher P. Wilson
1983: Michael North
1984: Karen Dandurand
1985: David Hesla
1986: Joan Burbick
1987: Cynthia Jordan
1988: Margaret Dickie
1989: Richard Lyon
1990: Catherine Rainwater
1991: Lora Romero
1992: Michael Warner
1993: Lauren Berlant
1994: Caleb Crain
1995: Carla Kaplan
1996: Chadwick Allen
1997: Lisa A. Long
1998: Amy Kaplan
1999: Mary Pat Brady
2000: Daylanne English
2001: Michael Warner with Natasha Hurley, Luis
Iglesias, Sonia Di Loreto, Jeffrey Scraba, and
Sandra Young