



ALS-MLA

American Literature Section of the
Modern Language Association

ANNUAL REPORT, 2009

Compiled by Joycelyn Moody and Shelly Linford,
University of Texas, San Antonio

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American Literature Section
Officers 2010

Chair: Elizabeth Maddock Dillon,
Northeastern U

Executive Coordinator: Joycelyn Moody,
U of Texas, San Antonio

Advisory Council

Elected Members of the Council:

Mark McGurl, UCLA (2008-10)
Michael Moon, Emory U (2008-10)
Elisa Tamarkin, U of California, Irvine
(2009-11)
Priscilla Wald, Editor of American Literature
and Ex-Officio Council Member, Duke U
(2009--)
Nancy Bentley, U of Pennsylvania (2010-14)
Valerie Smith, Princeton U (2010-14)

Division Chairs:

American Literature to 1800

Martin Bruckner, U of Delaware

Nineteenth-Century American Literature

Rafia Zafar, Washington U in St. Louis

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

Jennifer Fleissner, Indiana U

Twentieth-Century American Literature

Shari Huhndorf, U of Oregon

Black American Literature and Culture

Daylanne K. English, Macalester College

American Indian Literatures

Chris Teuton, Duke U

Asian American Literature

Tina Y. Chen, Vanderbilt U

Chicana and Chicano Literature

Sheila Marie Contreras, Michigan State U

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

ALS-MLA

Standing Committees

Nominating Committee:

Elizabeth Maddock Dillon, Northeastern U,
2009 Chair
Jennifer Fleissner, Indiana U
Eliza Richards, U of North Carolina-Chapel Hill

Hubbell Award Committee:

Douglas Anderson, U of Georgia, 2009 Chair
Dana Nelson, Vanderbilt U, 2010 Chair
Mary Loeffelholz, Northeastern U, 2011 Chair
Shirley Samuels, Cornell U, 2012 Chair
William L. Andrews, U of North Carolina-
Chapel Hill, 2013 Chair

Foerster Prize Committee:

Elisa Tamarkin, U of California, Berkeley
Michael Moon, Emory University
Mark McGurl, UCLA



Editorial Board,
American Literature

Priscilla Wald, Duke U, Editor
Jacqueline Goldsby, U of Chicago (2010)
Gavin Jones, Stanford U (2010)
Melani McAlister, George Washington U (2010)
Gretchen Murphy, U of Texas, Austin (2010)
Siobhan Somerville, U of Illinois, Urbana-
Champaign (2010)
Joanna Brooks, San Diego State U (2011)
Elizabeth Maddock Dillon, Northeastern U
(2011)
Brian M. Reed, U of Washington, Seattle (2011)
Karen Shimakawa, New York U (2011)
Sean Kicummah Teuton, U of Wisconsin,
Madison (2011)
Sara Blair, U of Michigan (2012)
Jeannine DeLombard, U of Toronto (2012)
Nancy Glazener, U of Pittsburgh (2012)
William J. Maxwell, Washington U, St. Louis
(2012)
Paula Rabinowitz, U of Minnesota (2012)

Citation for Professor Cecelia Tichi from the Hubbell Award Committee

Dana Nelson, Vanderbilt U.

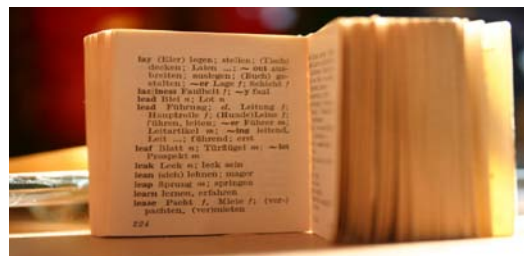
On behalf of the Award Committee and the American Literature Section of the Modern Language Association, it is my great pleasure to present the Jay B. Hubbell Medal for Lifetime Achievement in American Literary Studies to Cecelia Tichi. The Hubbell Medal recognizes scholars who have made major contributions to the contemporary understanding of American literature. Few have done more to demonstrate American literature's impact on a range of cultural phenomena, from environmentalism, politics and journalism to technology, television and country music, than Professor Tichi. Throughout her career, Professor Tichi has drawn on her capacious knowledge of US literature to make readers rethink it—and the technologies and popular culture it has so deeply influenced and been influenced by—through a new lens.

Cecelia Tichi is the William R. Kenan, Jr. Professor of English at Vanderbilt University. She earned her B.A. from Pennsylvania State University, her M.A. at Johns Hopkins, and her PhD from University of California, Davis. She taught for many years at Boston University before moving to Vanderbilt in 1987, where she has earned multiple awards for teaching, mentoring, creative scholarship and career achievement. Over the course of her career she has given dozens of invited lectures and published seven scholarly books, five novels, three edited collections of scholarly essays, and dozens of articles and book chapters. She has served on numerous editorial boards, including *Studies in American Fiction*, *American Studies*, *American Literary History* and *Early*

American Literature. She has held numerous elected offices, in Northeast Modern Language Association (NMLA), the Advisory Council of the MLA American Literature Section (which she chaired in 1998), and the American Studies Association, and the William Carlos Williams Society. She has served as a consultant to Chicago's Field Museum of Natural History, the Museums at Stony Brook, the Figge and Tacoma Art Museums, the Getty Art Program, and to a range of public film and television documentaries. She has won grants and fellowships from the American Council of Learned Societies, Radcliff Institute, the National Endowment for the Humanities, Bellagio Center of the Rockefeller Foundation. She was the Kluge Chair of Modern Culture in the Library of Congress in 2006-07.

Professor Tichi's work, notable for its originality and energy, defies simple summary. A colleague comments: "The thing I find always most wonderful about Cecelia is her ability to engage with anyone on just about anything. She is always so curious and interested in the world and what others know about it." Her books and articles reflect this curiosity, impressively wide-ranging in time (from the colonial period to the present day) and in topic.

Tichi's work has been interdisciplinary from the get-go, as her books' titles signal: *New World, New Earth: Environmental Reform in American literature from the Puritans through Whitman* (Yale UP, 1979); *Shifting Gears: Technology, Literature, Culture in Modernist America* (UNC P, 1987);



Electronic Hearth: Creating American Television Culture (Oxford UP, 1991); *High Lonesome: The American Culture of Country Music* (U NC P, 1994—published with its own 23 track cd!); *Embodiment of a Nation: Human Form in American Spaces* (Harvard, 2001); *Exposés and Excess: Muckraking in America, 1900/2000* (U Penn P, 2004); and *Exiting the Gilded Age: 7 Who Launched Progressive America (and What They Teach Us)*, (U NC P, 2009). Her career-long commitment to advancing interdisciplinary scholarship was honored in her election as President of the American Studies Association (1992-93).

Her prose, lively and accessible, connects with a variety of audiences, in academia and beyond. She starts *High Lonesome* this way: “This book does country—does it with a head-on recognition that *country* is synonymous with *nation*.” One of Tichi’s many ambitious projects, this book argues that we need to stop thinking of Country Music as provincial and hillbilly in order to appreciate how it mines and elaborates on central motifs in nineteenth-century American literature that we attribute to such luminaries as Emerson and Melville, Whitman, Stowe and Dickinson: “home,” “lonesomeness,” “the road,” “the West” and “spiritual journey.”

Tichi’s interests are as peripatetic and wide as the US is big. And more than one of her books, as she quips in the preface to *High Lonesome*, have begun “in the car.” Take *Embodiment of a Nation*, a rollicking, energetic tour through some key geographical, cultural and historical American landmarks, which also begins in a car with her friend Wendy Martin, in 1965, on a two-lane blacktop road in South Dakota that leads to Mount Rushmore. Of the coin

she dropped then into the overview binoculars, she notes, “the quarter’s worth of magnification was not enough to focus Mt. Rushmore’s link, say, to the civil rights movement with its sit-ins and marches by Negroes, or to mark a horizon line of the women’s liberation movement then in the offing. Nor did the huge heads show the extent to which Mt. Rushmore could be considered an imperialist project, since white mainstream America knew nothing of the monument’s violation of the sacred ground of the Oglala Sioux.” The fundamental insights and the new vistas opened by the political movements emerging in the sixties and seventies shape Tichi’s return to Mt. Rushmore in this book and her analysis of similar US natural

“I cannot do full justice to the sophisticated imagination Tichi brings to her study. She reads objects and images with as much intelligence as she explicates words.”

features and monuments. From Walden Pond and Thoreau’s “environmental sainthood” to Love Canal, from Old Faithful’ reinterpretation as an icon of industrial America to the moon’s “female lunar body’s” post-Sputnik reinterpretation as a masculine frontier, Tichi

maps gendered and anthropomorphizing cultural investments in reading the landscape as a national body. She explicates the texts and discourses that make particular geographic embodiments seem “natural”: writing of Mt. Rushmore, for instance, she shows how the eighteenth-century proclivity to identify mountains with male rulers, the nineteenth-century obsession with white men’s cranial measurements, and early twentieth-century redefinitions of white masculinity combined to claim a granite mountain face as a “natural” site for the articulation of the nation’s transcendent destiny in the form of four huge, white, presidential heads. A reviewer’s praise for another book applies across the spectrum of

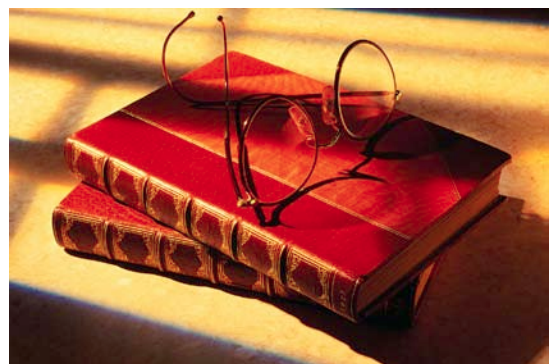
her work: “I cannot do full justice to the sophisticated imagination Tichi brings to her study. She reads objects and images with as much intelligence as she explicates words.”

Tichi’s work has always been guided by her progressive passions and commitment to social issues—democracy, environmentalism, feminism, civil rights, free speech and a free press. With Amy Shrager Lang, Tichi gathered a collection of essays in response to the protests of the 1999 World Trade Organization Ministerial Conference in Seattle, *This is What Democracy Looks Like: A New Critical Realism for a Post Seattle World*. Dedicated to the “activists in Seattle,” this collection rallied teachers, poets, critics, playwrights and historians to think about how our individual and collective projects might be refocused through the lens of global activist protest and democratic world-building projects. Or take her wonderful Bedford Cultural Edition of Rebecca Harding Davis’s *Life in the Iron Mills*, which offers readers an impressive range of contextualizing materials for reading that novel—materials on work and class, social reform movements, art and artists, and women and writing, including anonymous pieces by Lowell factory workers, an excerpt from Harriet Hanson Robinson’s *Loom and Spindle* and Anna Gordon’s Senate Testimony on the Kitchen Garden Movement. Or take her luminous and furious *Exposés and Excess*, her comparative analysis of muckraking journalistic “blockbusters” from the early nineteenth-century and into our own day, what she calls her “deliberate foray into socially activist narrative.” From Upton Sinclair’s *Jungle* to Eric Schlosser’s *Fast Food Nation*, from Theodore Dreiser’s *Sister Carrie* to Barbara Ehrenreich’s *Nickle and Dimed*, from Rachel Carson’s *Silent Spring* to Laurie Garrett’s *The Coming Plague*, Tichi recuperates the nobility and

necessity of “muckraking” both past and present even while analyzing how cultural and literary critics have tended to relegate this lively category of literature to the dustbin of history.

Those who have had the honor of working with Tichi always comment on her wonderful collegiality, her impeccable professionalism, her formidable productivity and her mentoring skills. And they comment on her commitment to her students, and her landmark interdisciplinary courses aimed at making her students citizen-intellectuals, on such topics as “Crisis and Narratives of Investigation,” “America, the First Empire,” “Narration and Social Critique,” on “Coal,” and one starting this January on “Water.” As one Vanderbilt student summarized in a course evaluation: “Unparalleled wisdom and heart. Takes learning to entirely new levels. Really has had more impact on my life than I can even begin to know.”

What we could, under her tutelage, call the “Tichi-mobile” is still going strong, with a new book just out and who knows how many more in the cooker. In recognition of her extraordinary achievements to this date, and grateful appreciation for the curiosity, range and passion of her work and its contributions to our understanding American literature and the culture it thrives within and helps to build, we present the Jay B. Hubbell Award for 2009 to Cecelia Tichi.



Hubbell Acceptance Speech

Cecelia Tichi

Like every other honored and grateful recipient of the Jay B. Hubbell award, I extend my deep appreciation to the officers of the American Literature Section of the Modern Language Association. It is personally moving on this occasion to see here in this room a number of friends and colleagues from many years of shoulder-to-shoulder work and recreation—and with whom I hope to work (and play) in the years ahead.

This formal occasion prompts expression of my gratitude for many years of “boiler room” sessions with colleagues in the testing of possible arguments for scholarly projects and plans for new courses. My thanks is expressed in recognition that scholarly work depends, as we all know, upon the support of department staff members, of chairs, of deans, of libraries and librarians, and also of the work of journal and university press editors, and of outside readers who improve our work with their critiques. If one is fortunate, the extensive network is also familial. Bill Tichi has been the first reader from our undergraduate days, when “green” referred to inexperience, not to ecology. In recent years our daughters, Claire Grezemkovsky and Julia Harrison, have lent their knowledge and research skills to specific projects. We’ve had good adult discussions, and we’ve had fun.

The Hubbell award positions one along a historical timeline dating to the 1964 inaugural award presented to Professor Jay B. Hubbell, the founder of the journal, *American Literature*. It was the year in which I graduated from the Pennsylvania State University, where two professors—two male mentors—provided the foundation for a future in literary scholarship and teaching. I thank Harrison T. Meserole for instilling the

obligation of scholarly exactitude and the idea of scholarly publication. I thank Frank Brady (a specialist in eighteenth-century British literature) for exemplary pursuit of argument. In graduate school at the University of California at Davis, some of us had the good fortune to work under the direction of the late Brom Weber. Weber’s contrarian—even iconoclastic—literary questions at first struck us as intellectual irritants. Only later were they recognizable as sand grains in a literary seed bed.

One more point about Professor Weber. Feeling recruited (actually, drafted) into his enthusiasm for colonial American literature, we women doctoral students were blithely unaware that Weber was strategically protecting our interests, not his own. He knew, as we did not, that American “lit” was largely a men’s game in the era governed by the ultra-masculine “tough guy” swagger found in the work of the reigning “lions” such as Ernest Hemingway and Norman Mailer. A woman’s job prospects were slim and dim. But Weber recognized (as this female then-grad student did not) that the expansion of colonial literature in colleges and universities nationwide would open job opportunities for women. He was correct. At that time, there were simply not enough men studying the Puritan sermons of Cotton Mather and the poems of Anne Bradstreet to fill all the available open jobs. Grumbling privately to one another, we women Ph.D. students specialized in colonial literature—and got our first jobs. (This was in the post-Sputnik



halcyon moment of institutional expansion of U.S. higher education, a moment in which the United States invested heavily in higher education to beat the Soviet Union in the “space race” and to close the “missile gap.”)



The founding year of the Hubbell award—my baccalaureate year of 1964—is significant for our field of study and classroom work, and I linger with it here because in many ways it has proved to be a major pivot point. At that moment—the mid-1960s—the post-World War II generation of Americanist critics—those awarded the Hubbell medal in the first decade of its existence—had published the landmark studies that all of us younger scholars of American literature relied upon for our exams, our dissertations, our entry-level work. The titles resound: *The American Adam*, *Virgin Land*, *Form and Fable in American Fiction*, the compendious (and unsurpassed) *Literary History of the United States*, known simply as *Spiller* (for its editor-in-chief, Robert Spiller). These and certain other titles defined the canon and shaped interpretive approaches to it. These books remain engaging and admirable. They set a high standard. We thought “so’t” would last for aye,” to quote a phrase from the Puritan verse of Michael Wigglesworth. We did not know that contemporary events were about to challenge us to undertake scholarship, criticism, and the formation of course syllabi in a radically different direction.

Events of 1964 and thereabouts augured an American literary-critical future that would move us in startlingly different directions. The origins of a half-century of new angles of vision (to borrow Wallace Stegner’s title) can be read in a backward glance. It was in 1964 that President Lyndon Johnson met with Secretary of Defense Robert McNamara, approving covert operations in Vietnam, and later that year authorizing \$50 million for the South Vietnamese and dispatching 5,000 troops to do battle in Southeast Asia. In that same year some ten thousand persons, mainly students, rallied on the Berkeley campus of the University of California to call for the lifting of a ban on political speech and a freedom of speech for all students everywhere. In 1964, in addition, Martin Luther King conferred with FBI director J. Edgar Hoover concerning FBI surveillance of the civil rights leader, while Malcolm X left the Black Muslims and formed the Organization for Afro-American Unity. In Mississippi in that same year three white young men civil rights workers—Andrew Goodman, Michael Schwerner, and James Chaney—disappeared near the city of Meridian, their bodies found forty days after their disappearance. The year 1964 marked the federal Civil Rights Act and the 24th Amendment to the Constitution forbidding the poll tax in federal elections.

It was in 1964 that China detonated a nuclear bomb, while the social critic E. Digby Baltzell coined the term WASP (White Angle-Saxon Protestant) in a book about social class in America. In that year Panamanians staged a lethal protest against U.S. imperial control of their country, instanced in American control of the Panama Canal. It was the year that Betty Friedan’s *The Feminine Mystique* appeared in a paperback edition for seventy-five cents. And it was the year when Rachel Carson died, the author of *Silent Spring*

having concealed from the public her fatal breast cancer in order to prevent the dismissal of her work by critics—really, the chemical companies and their political apologists—on the grounds of personal female animus. The Native Americans’ seizure of Alcatraz Island to protest and publicize conditions on the reservations was five years off, as was the Stonewall riot that demarcated a new era in politics and literature for gays and lesbians, although the state of Illinois had decriminalized homosexual acts between consenting adults in private (1962), and the Daughters of Bilitis was already eight years old. On a light note, perhaps, 1964 saw the introduction of the Ford Mustang and Pontiac GTO (muscle cars) and the Billboard hit, “I Want to Hold Your Hand” by a British rock ‘n’ roll quartet called The Beatles.

A farrago of events in and around the year of the first Hubbell award is an augury of the radically new and nationally burgeoning literary scholarship and criticism of the succeeding forty-five years, and I am proud to have been a part of it. To cite an album title of 1964: Bob Dylan’s *The Times, They are A-Changing*. The Hubbell awardees in recent years chronicle the richness and contiguity of these numerous areas whose epistemic origins can be traced to the dynamic events of circa 1964. The change has long been self-evident in African American and diverse ethnic literary studies, in Native American literature and multicultural work, in popular culture studies, including film, feminist studies, eco-criticism, disability studies. Even as we occupy departments of English with traditional British-based positions in

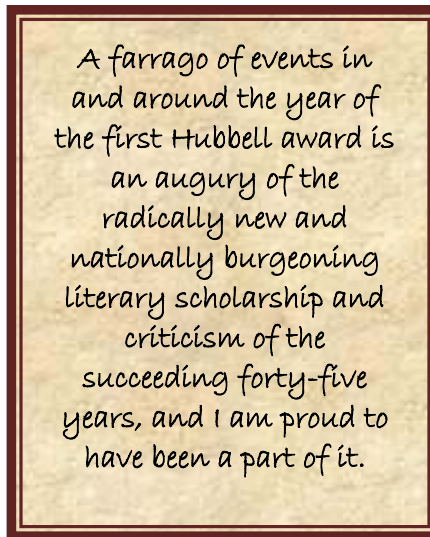
Medieval, Early Modern, Romantic, Victorian, etc., we Americanists have become a sort of archipelago, our mutual shared space often concealed beneath “sea level” as we appear from the surface to be so many discreet islands. My own work has benefitted enormously from the foment of that period of the Sixties and from the vigorous intellectual debate instigated and propagated by it. The Hubbell awardees of recent years testify to the achievement in the foregoing fields of study.

But what of this moment? The times are always “a-changing,” and our challenges are unrelenting. A man of color has been elected to the presidency, but no woman has as yet occupied that office.

The wars in Iraq and Afghanistan drag on and on, and the militarism of our culture and society deepens. These and the so-called Great Recession summon us to a new literary-scholarly engagement. At this moment some fifteen million Americans are jobless, forty-six million without health care, millions more under-insured. The sociopathology of Wall Street continues,

while populism flares at both ends of the socio-political spectrum. The term “food insecurity” is the new euphemism for hunger, which afflicts increasing numbers of families (those who are “insecure” reporting this problem upward of 8 months of the year). And climate change grinds on, as political and civic action lags badly.

We owe ourselves, our graduate students, and our undergraduates the scholarly and pedagogical projects commensurate with attention to these conditions throughout the continuum of the literary canons in which we operate (and which we delineate).



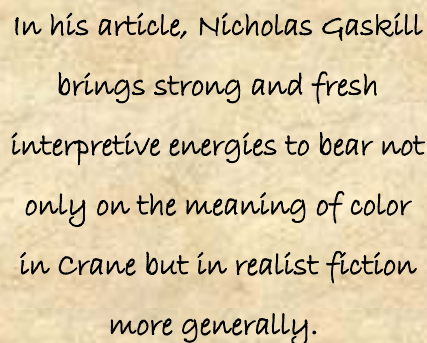
A farrago of events in and around the year of the first Hubbell award is an augury of the radically new and nationally burgeoning literary scholarship and criticism of the succeeding forty-five years, and I am proud to have been a part of it.

Foerster Prize Citation: 2009

Michael Moon

Our graduate students deserve the encouragement to venture boldly. Our undergraduates deserve the courses that demonstrate to them that literary engagement is important to their lives in the present and in the future. I would add that students need to understand literary engagement as a civic engagement. Reluctant to acknowledge rivalry with colleagues in other fields, we must face the fact we indeed compete for our students' time and thought. Literature and the humanities are tremendously pressured in the era of dominant science and technology and business. Quality of life is regarded in some quarters as synonymous solely with salary and wages. The monetary costs of higher education are questioned, and the humanities regarded as a costly distraction and (some suspect) irrelevant to students' main endeavor: future employment. The terms "training" and "education" threaten to become interchangeable.

Yet we are uniquely positioned to read these times in all their complexity, to address them in the classroom and in scholarship, and to guide students and peers into the prior centuries of literature that speak fully and richly to the ongoing present. We are well situated to recognize the bases for encouragement in the work engendered by the equally critical decades of the later twentieth century. We can thereby anticipate that new strengths and resources will disclose themselves and inspire our work in the years to come.



In his article, Nicholas Gaskill brings strong and fresh interpretive energies to bear not only on the meaning of color in Crane but in realist fiction more generally.

The Foerster Prize Committee was impressed with the richness and high quality of all the work published this year in American Literature, and had quite a task deciding between several truly outstanding essays.

After careful reading and significant collegial deliberation, we were able to agree upon three works that, we thought, best exemplified the excellence of the journal's work as a whole.

We decided, first, to give honorable mention to Hsuan Hsu's essay "Vagrancy and Comparative Racialization in

Huckleberry Finn and "Three Vagabonds of Trinidad," which, by simultaneously widening the geographical lens through which we see Huck Finn and focusing intently on the 19th century discourse of vagrancy with which it is in dialogue, accomplishes the remarkable feat of

teaching us something new about a work that Americanists have been studying for many decades.

We also wanted to give honorable mention to Jordan Alexander Stein's "Mary Rowlandson's Hunger and the Historiography of Sexuality," which demonstrated that, at its finest, historical literary scholarship can also count as a significant intervention into questions of theory and methodology.

Our winner, finally, was Nicholas Gaskill's compelling "Red Cars with Red Lights and Red Drivers: Color, Crane, and Qualia."


Critics have long noticed the ubiquity of color-terms in Stephen Crane's

fiction. In his article, Nicholas Gaskill brings strong and fresh interpretive energies to bear not only on the meaning of color in Crane but in realist fiction more generally. In doing so, he provides a model of thoughtful and nuanced literary analysis that is at the same time richly engaged with the related fields of the sciences of perception and the philosophies of mind and sense, both in Crane's time and in ours.

Gaskill's essay powerfully describes the way Stephen Crane's fiction participates in the late-nineteenth-century fascination with both new technologies for manufacturing and reproducing color and new experimental psychologies of visual perception. Rather than attributing Crane's coloristic prose to the stylistic ambitions of literary impressionism, Gaskill brilliantly discovers in *The Red Badge of Courage* and other works a concerted effort to capture in language the intensely saturated and bold palette of commercial advertising and modern design. For Gaskill, Crane's fixation on color is best viewed not as a painterly aesthetic of tone or nuance, but rather as an experiment in the nature of the sensory effects that literature could register and inspire. Demonstrating a tremendous range of archival research into theories of color and perception in the period, Gaskill convincingly argues that Crane's vibrant prose pursues a series of philosophical investigations—resonant with the work of C. S. Pierce—that want to test whether everyday seeing can adequately comprehend the essential qualities of the material world.

Congratulations to all of you.

Elisa Tamarkin, U of California, Berkeley
Michael Moon, Emory U
Mark McGurl, UCLA



**The records of the American
Literature Section are housed at the
Jay B. Hubbell Center for American
Literary Historiography, a Rare
Book, Manuscript and Special
Collections Library at Duke
University,**

Durham, NC 27708-0185

Telephone: 919-660-5820

<http://scriptorium.lib.duke.edu/hubbell/>

**Annual Report
American Literature 2009**

American Literature Staff

Britt Rusert, our graduate student employee from spring 2006 to spring 2009, graduated in May. In March 2009, graduate students Erica Fretwell and Patrick Jagoda assumed the task of writing the brief mention section.

**Members Leaving the Board in
December 2009**

James Dawes, Macalester College
 Laura Doyle, University of Massachusetts,
 Amherst
 Pier Gabrielle Foreman, Occidental College
 Steven J. Mailloux, University of California,
 Irvine
 Brook Thomas, University of California,
 Irvine

**New Board Members, beginning in
January 2010**

Sara Blair, University of Michigan
 Jeannine DeLombard, University of Toronto
 Nancy Glazener, University of Pittsburgh
 William J. Maxwell, Washington University
 in St. Louis
 Paula Rabinowitz, University of Minnesota

**Contents of *American Literature*,
Volume 81**

Essays	24
Book Review Essays	1
Reviews	54
Total number of pages:	917

Essays Received and Processed

NOTE: The figures below may change slightly due to adjustments in decisions made during the last week of December.

New submissions **267**
 (up from 250 in 2008, does not include revised resubmissions)

**Decisions made on essays
during 2009:**

324 (up from 280 in 2008.)

Final Accept	13
Accept with Instructions	14
Revise toward Acceptance	14
Revise for Reconsideration	23
Reject without Reports	226
Reject with Reports	31
Withdrawn	3
Total	324

NOTE: This total is different from the number of submissions because it includes essays submitted before 1 January 2009, and also because some submissions received more than one decision during the year.

The final acceptance rate for 2009 was 4%

(Calculated on the number of essays processed, not the number of new submissions.)

**Awards for American
Literature Essays**

**Don D. Walker Prize for the best
essay published on western
American literature in 2008**

Winner: Mark Rifkin, "Documenting Tradition: Territoriality and Textuality in Black Hawk's Narrative" (December 2008)

**Foerster Prize for the best
essay published annually in
American Literature, 2009**

Winner: Nicholas Gaskill, "Red Cars with Red Lights and Red Drivers: Color, Crane, and Qualia" (December 2009).

Honorable mentions: Jordan Alexander Stein, "Mary Rowlandson's Hunger and the Historiography of Sexuality" (September 2009) and Hsuan L. Hsu, "Vagrancy and Comparative Racialization in *Huckleberry Finn* and "Three Vagabonds of Trinidad" (December 2009).

**American Literature
Sessions
MLA 2009
Philadelphia, PA
27-30 December**

SECTION MEETINGS

**516. Politics Makes American Literature:
Crossing National Boundaries**

Tuesday, 29 December, 3:30–4:45 p.m., Grand Ballroom Salon I, Philadelphia Marriott

Program arranged by the American Literature Section

Presiding: Sarah R. Robbins, Texas Christian Univ.

1. "Can a Poem Influence Foreign Policy? Kipling's 'The White Man's Burden' and the Debate over Annexation of the Philippines, 1899," Susan K. Harris, Univ. of Kansas

2. "Cafe Spies and Afro-Counterfiles: The Cold War Comes to *Paris Noir*," William J. Maxwell, Washington Univ. in St. Louis

3. "The Politics of United States Border Literatures," Claudia Sadowski-Smith, Arizona State Univ.

**651. Politics Makes American Literature:
Confronting Issues**

Wednesday, 30 December, 10:15–11:30 a.m., 307, Philadelphia Marriott

Program arranged by the American Literature Section

Presiding: Joycelyn K. Moody, Univ. of Texas, San Antonio

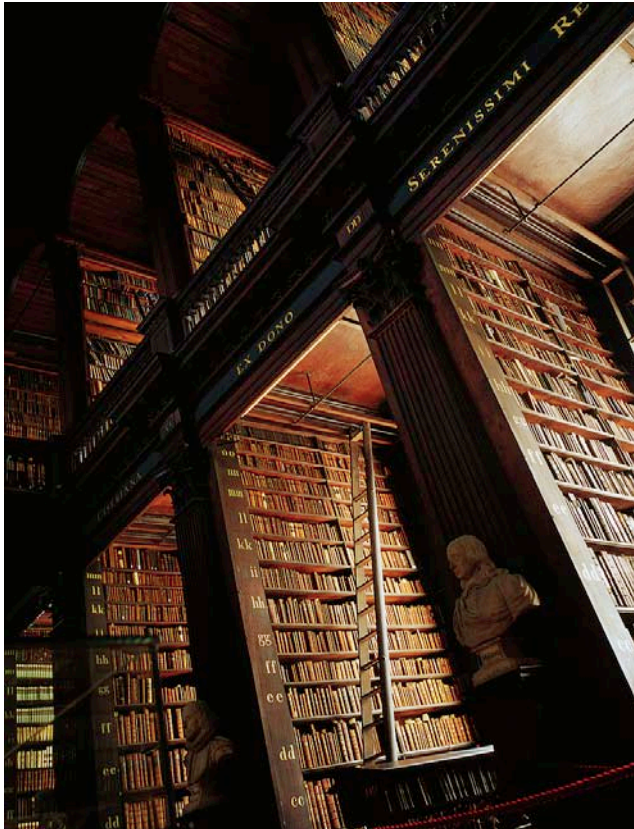
1. "The Trail of Tears: Indian Removal and Political Activism in Child, Fuller, and Sigourney," Elizabeth Petrino, Fairfield Univ.

2. "Freedom Bound: Cuba in the Imperial Imaginary," Rick Rodriguez, Loyola Univ., Chicago

3. "Secret Undergrounds: Black and White Responses to Racial Violence in Sutton Griggs and Thomas Dixon, Jr.," Jeff Smith, Univ. of Southern California

4. "Communities behind Bars: The United States





AMERICAN LITERATURE TO 1800

95. Finance, Investment, Risk

Sunday, 27 December, 8:45–10:00 p.m., 308,
Philadelphia Marriott

Program arranged by the Division on American
Literature to 1800

Presiding: Michelle Burnham, Santa Clara Univ.

1. "Threat Finance and the Flows of Capital and Song in *Slaves in Algiers*," Rekha Rosha, Wake Forest Univ.
2. "Dead Labor, Nonreciprocal Exchange: The Market and Social Class in Adam Smith and Charles Brockden Brown," Len R. von Morze, Univ. of Massachusetts, Boston
3. "Insurance, Abolitionism, and California," Eric Wertheimer, Arizona State Univ. West

231. Preracial?

Monday, 28 December, 1:45–3:00 p.m., 307,
Philadelphia Marriott

Program arranged by the Division on American
Literature to 1800

Presiding: Susan Scott Parrish, Univ. of Michigan,
Ann Arbor

1. "About-Face: Human Diversity in the Preracial Spanish World," Ruth Hill, Univ. of Virginia
2. "Intermarriage in Early America: Pocahontas, John Rolfe, and the Construction of English Political and Cultural Identity," Elizabeth Thompson, Ohio Univ., Athens
3. "Race and Disciplinarity in Eighteenth-Century African American Literature," Tara Bynum, Towson Univ.
4. "Toni Morrison's *A Mercy*: Preracial Slavery and Economic Expediency in Seventeenth-Century America," La Vinia Delois Jennings, Univ. of Tennessee, Knoxville

382. Translations and Early American Literature

Tuesday, 29 December, 8:30–9:45 a.m., 307,
Philadelphia Marriott

Program arranged by the Division on American
Literature to 1800

Presiding: Martin C. Brückner, Univ. of Delaware,
Newark

1. "'Unter der Leitung seines Geistes' / Under the Guidance of His Spirit: Toward a History of Mystical Translation in Early America," Patrick Michael Erben, State Univ. of West Georgia
2. "Winning Hearts through Language: Shifting Missionary Approaches to American Indian Education," Elizabeth Thompson, Ohio Univ., Athens

3. "Sing, Muse, of New Worlds and New Ways: On the Origins of American Poetry," Joanne van der Woude, Harvard Univ.

BLACK AMERICAN LITERATURE AND CULTURE

110. *The Crisis* and the NAACP: Confronting One Hundred Years

Monday, 28 December, 8:30–9:45 a.m., 305–306, Philadelphia Marriott

Program arranged by the Division on Black American Literature and Culture

Presiding: Jennifer Williams, Michigan State Univ.

1. "DuBois and *The Crisis*: The Editor as Activist and the Activist as Editor," Dolan Hubbard, Morgan State Univ.
2. "With Pens, Buttons, and Signs: *The Crisis* and the Antilynching Campaign," Fumiko Sakashita, Michigan State Univ.

509. New Directions in African American Literary and Cultural Studies

Tuesday, 29 December, 3:30–4:45 p.m., 410, Philadelphia Marriott

Program arranged by the Division on Black American Literature and Culture

Presiding: Daylanne K. English, Macalester Coll.

Speakers: Kinitra Brooks, Univ. of Texas, San Antonio; Sharon Patricia Holland, Duke Univ.; Xiomara A. Santamarina, Univ. of Michigan, Ann Arbor; Michelle Maria Wright, Northwestern Univ.; Kimberly Blockett, Penn State Brandywine

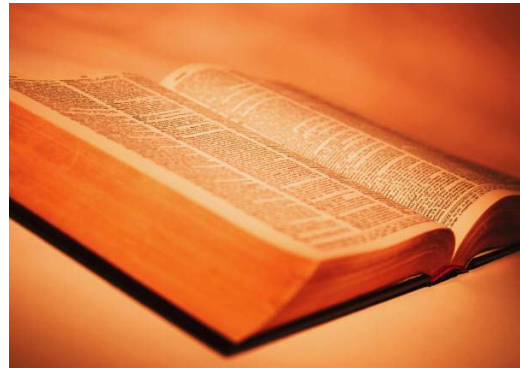
650. Reading Race in the Obama Era

Wednesday, 30 December, 10:15–11:30 a.m., Grand Ballroom Salon L, Philadelphia Marriott

Program arranged by the Division on Black American Literature and Culture

Presiding: Habiba Ibrahim, Univ. of Washington, Seattle

1. "New Millennial Primitivisms: Coco Fusco, Suzan Lori Parks, Kara Walker, and Beyoncé," Soyica Diggs Colbert, Dartmouth Coll.
2. "The Obama Phenomenon, Race, and Liberalism," Justin Leroy, New York Univ.
3. "From Ellison to Obama: Dreams of Ultraraciality," Christopher Powers, Univ. of Puerto Rico, Mayagüez



AMERICAN INDIAN LITERATURES

103. Indigenous Literature and the Economies of Indian Country

Sunday, 27 December, 8:45–10:00 p.m., 407, Philadelphia Marriott

Program arranged by the Division on American Indian Literatures

1. "At a Crossroads: Poverty, Property, and Indigenous Economies," Simon J. Ortiz, Arizona State Univ.
2. "Economies in *From Sand Creek*," Robert Warrior, Univ. of Illinois, Urbana

3. "Economic Imperialism and Indigenous Mexico in the Novels of Todd Downing," James H. Cox, Univ. of Texas, Austin

213. Languages in American Indian Literature

Monday, 28 December, 12:00 noon–1:15 p.m., 410, Philadelphia Marriott

Program arranged by the Division on American Indian Literatures

Presiding: Margaret A. Noori, Univ. of Michigan, Ann Arbor

1. "Stories within Stories: Context, Process, and Collaboration in the Creation of 'Stories of the Turtle Island Liars' Club," Christopher B. Teuton, Univ. of Denver

2. "Oshk'nishinaabezhibiigejig / New Anishinaabe Writers and Why We Need Them," Janis Fairbanks, Michigan State Univ.

3. "Nonindigenous Educators and the Indigenous Literary Text: Interpreting Literature Written in Canada by Writers of Cree Ancestry," Joanie Crandall, Univ. of Saskatchewan

526. American Indian Literature and Traditional Ecological Knowledge

Tuesday, 29 December, 3:30–4:45 p.m., 303, Philadelphia Marriott

Program arranged by the Division on American Indian Literatures

Presiding: Stephanie J. Fitzgerald, Univ. of Kansas

1. "Telling the Understory: Gathering Moss with Robin Wall Kimmerer," Linda Lizut Helstern, North Dakota State Univ.

2. "Anishinabe Ecology in Louise Erdrich's *Master Butcher's Singing Club*," Channette Romero, Univ. of Georgia

3. "For the Sake of the Land: Simon Ortiz and the Ethics of Nuclear Mining," Marie Satya McDonough, Univ. of Chicago

ASIAN AMERICAN LITERATURE

41. Law and/in Asian American Literature

Sunday, 27 December, 5:15–6:30 p.m., 308, Philadelphia Marriott

Program arranged by the Division on Asian American Literature

Presiding: Kandice Chuh, Univ. of Maryland, College Park

1. "Ethics and Political Violence," Sze Wei Ang, Univ. of California, Los Angeles

2. "Untying 'Nots' in the Black-White Binary: Reading Double Negation and Asian Racialization in *Ozawa* (1922) and *Thind* (1923)," Allan Isaac, Rutgers Univ., New Brunswick

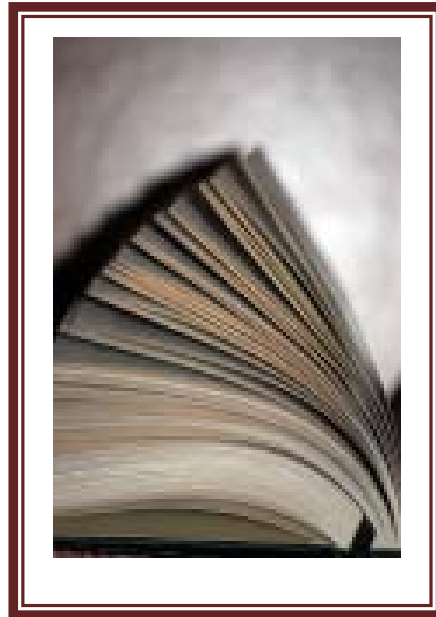
3. "'She Kept Up Her Sense of Emergency Every Moment': Rethinking the Law in Maxine Hong Kingston's *China Men*," Jutta M. Gsoels-Lorensen, Penn State Univ., Altoona

199. Theorizing Asian American Fiction: A Modern Fiction Studies Special-Issue Spotlight

Monday, 28 December, 12:00 noon–1:15 p.m., 407, Philadelphia Marriott

Program arranged by the Division on Asian American Literature

Presiding: Paul Y. Lai, Univ. of Saint Thomas, MN



1. "Collaboration and Translation: Lin Yutang and the Archive of Asian American Literature," Richard Jean So, Williams Coll.

2. "Theorizing the Hyphen's Afterlife in Post-Tiananmen Asian America," Belinda Kong, Bowdoin Coll.

3. "Haunted Homelands: Negotiating Locality in 'Father of the Four Passages,'" Erin Suzuki, Univ. of California, Los Angeles

373. Culinary Fictions: Food in Asian American Literature

Tuesday, 29 December, 8:30–9:45 a.m., 302, Philadelphia Marriott

Program arranged by the Division on Asian American Literature

Presiding: Anita Mannur, Miami Univ., Oxford

1. "'A Barrierless Sea': Cooking as the Trope of Utopian Community in Monique Truong's *The Book of Salt* and the New Sentimentalisms of Race Theory," Amrohini Sahay, Hofstra Univ.

2. "'True Americanness': Toxic Food and Intoxicating Land in Bich Minh Nguyen's *Stealing Buddha's Dinner*," Yanoula Athanassakis, Univ. of California, Santa Barbara

3. "With Reservations: Consuming Culture and Asian Adoption in Kim Sunée's *Trail of Crumbs*," Jenny Wills, Wilfrid Laurier Univ.



NINETEENTH-CENTURY AMERICAN LITERATURE

282. Book History Matters

Monday, 28 December, 3:30–4:45 p.m., Grand Ballroom Salon I, Philadelphia Marriott

Program arranged by the Division on Nineteenth-Century American Literature

Presiding: Eliza Richards, Univ. of North Carolina, Chapel Hill

1. "What's the Matter with the History of the Book?" Meredith L. McGill, Rutgers Univ., New Brunswick

2. "Lost in a Book, Lost in Book History," Patricia Crain, New York Univ.

3. "Fashion Codes, Pocket Codex: Reading Little Books in Antebellum America," Martin C. Brückner, Univ. of Delaware, Newark

570. Time after History

Tuesday, 29 December, 7:15–8:30 p.m., Liberty Ballroom Salon A, Philadelphia Marriott

Program arranged by the Division on Nineteenth-Century American Literature

Presiding: Lloyd P. Pratt, Michigan State Univ.

1. "The Long Nineteenth Century: Thoreau's Green Infrastructure," Wai Chee Dimock, Yale Univ.

2. "Space into Time: Ambrose Bierce's Phenomenological Reduction of History," Jonathan Elmer, Indiana Univ., Bloomington

3. "Sex and Time," Dana Luciano, Georgetown Univ.

648. Mysteries of the City

*Wednesday, 30 December, 10:15–11:30 a.m.,
Grand Ballroom Salon I, Philadelphia Marriott*

Program arranged by the Division on Nineteenth-Century American Literature

Presiding: Rafia Zafar, Washington Univ. in St. Louis

1. "Racial Properties: The Sinister Coincidences of Antebellum Philadelphia in Frank J. Webb's *The Garies and Their Friends*," Elizabeth Stockton, Southwestern Univ.
2. "Philadelphia Fire: Enlightenment, Mystery, and Urban Space in *The Life of Charles Willson Peale*," Megan Walsh, Temple Univ., Philadelphia
3. "The Mysteries and Miseries of *The Quaker City*: Philadelphia's 1840s 'Urban Mysteries' Novels," Sara Hackenberg, San Francisco State Univ.



LATE-NINETEENTH AND EARLY-TWENTIETH CENTURY AMERICAN LITERATURE

14. Protomodernisms

Sunday, 27 December, 3:30–4:45 p.m., 305–306, Philadelphia Marriott

Program arranged by the Division on Late-Nineteenth- and Early-Twentieth-Century American Literature

Presiding: Jennifer L. Fleissner, Indiana Univ., Bloomington

1. "What Did Hamlin Garland Mean by 'Modernism'?" Christine L. Holbo, Arizona State Univ.

2. "The Experimental Realism of William Dean Howells," Brian McGrath, Rutgers Univ., New Brunswick

3. "Oz's Colorful Pedagogy; or, Modernism in the Kindergarten," Nicholas Gaskill, Univ. of North Carolina, Chapel Hill

164. Depressions

Monday, 28 December, 10:15–11:30 a.m., 305–306, Philadelphia Marriott

Program arranged by the Division on Late-Nineteenth- and Early-Twentieth-Century American Literature

Presiding: Gordon N. Hutner, Univ. of Illinois, Urbana

1. "Financial Collapse and the Canon: New Readings for the Study of Economic Crisis," Cecelia Tichi, Vanderbilt Univ.

2. "Boom and Bust: The Language of Financial Insecurity in the Gilded Age," Gavin Jones, Stanford Univ.

3. "Between the Outhouse and the Garbage Dump: Locations in and of Collapse," Paula Rabinowitz, Univ. of Minnesota, Twin Cities

384. Is the United States a Creole Nation?

*Tuesday, 29 December, 8:30–9:45 a.m.,
Independence Salon II, Philadelphia Marriott*

Program arranged by the Division on Late-Nineteenth- and Early-Twentieth-Century American Literature

Presiding: Donald E. Pease, Dartmouth Coll.

1. "Is Martí's Ramona a Creole Pioneer?" Susan K. Gillman, Univ. of California, Santa Cruz

2. "Beyond 'the White Dream of Her There': Imagining the Empress Josephine in Caribbean American Regionalism," Sean X. Goudie, Penn State Univ., University Park

3. "The Transamerican Gilded Age: A Long History of Economic Regionalization in the Americas," Laura Anne Lomas, Rutgers Univ., Newark

TWENTIETH-CENTURY AMERICAN LITERATURE

73. The Politics of Animal Representation

Sunday, 27 December, 7:00–8:15 p.m., 411–412, Philadelphia Marriott

Program arranged by the Division on Twentieth-Century American Literature

Presiding: Marianne DeKoven, Rutgers Univ., New Brunswick

1. "Sick as a Dog: The Politics of Animality in Mark Doty's *Dog Years*," Michael Lundblad, Colorado State Univ., Fort Collins

2. "'And the Lion Shall Eat Straw': Vegetarian Predators in the American Cultural Landscape," June S. Dwyer, Manhattan Coll.

3. "Temple Grandin and Cultural Politics," Jessica L. W. Carey, McMaster Univ.

4. "'Empty Souls'? Human and Animal in the Novels of Cormac McCarthy," Nicholas Monk, Univ. of Warwick

408. Literature and the Politics of Space

Tuesday, 29 December, 10:15–11:30 a.m., Independence Salon II, Philadelphia Marriott

Program arranged by the Division on Twentieth-Century American Literature

Presiding: Shari Huhndorf, Univ. of Oregon

1. "Asian Homelands in a Foreign America: Global Identities and Renegotiating Southern Literary Spaces," Frank Cha, Coll. of William and Mary

2. "The Politics of Home and the Neodomestic American Novel," Kristin J. Jacobson, Richard Stockton Coll. of New Jersey

3. "'Like Water Going Back to Itself': Spaces of Subjectivity in Castillo's *The Mixquiahuala Letters* and Hogan's *Solar Storms*," Shealeen Anne Meaney, Sage Colls.

4. "Mapping and Moving Nation: Gloria Naylor's *Mama Day*,"

Courtney Thorsson, Columbia Univ.

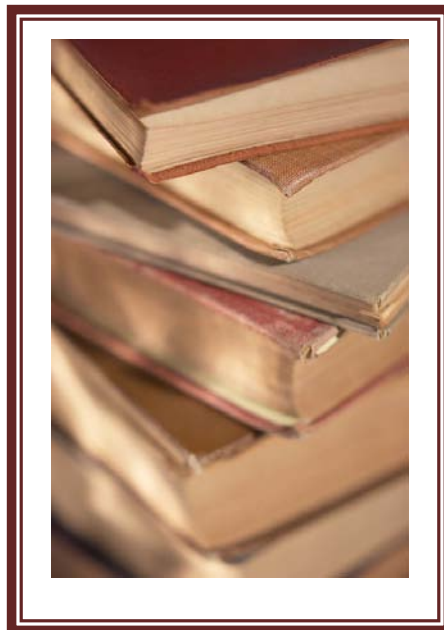
626. Audio/Text

Wednesday, 30 December, 8:30–9:45 a.m., Liberty Ballroom Salon A, Philadelphia Marriott

Program arranged by the Division on Twentieth-Century American Literature

Presiding: Evie Shockley, Rutgers Univ., New Brunswick

1. "Contemporary American Speech Music," Mendi Lewis Obadike, Pratt Inst.



2. "Tape-Recorderese': Language after the End of Man," J. D. Connor, Yale Univ.

3. "Textual Acoustics: Refashioning Aesthetic Practice in Post-Civil-Rights African American Literature," Carter A. Mathes, Rutgers Univ., New Brunswick

CHICANA AND CHICANO LITERATURE

263. The Politics of Language

Monday, 28 December, 1:45–3:00 p.m., Adams, Loews

Program arranged by the Division on Chicana and Chicano Literature

Presiding: Domino Renee Perez, Univ. of Texas, Austin

1. "Performing Identities and Social Transformation: Caló and Aesthetic Innovation in Chicana/o Poetry," Beth Hernandez, Univ. of California, Merced

2. "Tropicalizing the Maghreb: North Africa, the Caribbean, and Hybridity in the Poetry of Victor Hernández Cruz," Marisel C. Moreno, Univ. of Notre Dame

3. "The Gloss Indeed Destroys the Text': Exploring the Role of the Glossary in Latina/o Texts," Allison E. Fagan, Loyola Univ., Chicago

493. Emergent Chicana/o Literacies and Literary Forms

Tuesday, 29 December, 1:45–3:00 p.m., Regency Ballroom C2, Loews

Program arranged by the Division on Chicana and Chicano Literature

Presiding: Sheila Marie Contreras, Michigan State Univ.

1. "The Pedagogy of Pictures: Gilbert Hernandez and the Lessons of Iconoclasm," William Erwin Orchard, Univ. of Chicago

2. "From Pencils to Pixels: Lorna Dee Cervantes's Online Presence and the Innovation of Literary Form," Erin Hurt, Univ. of Texas, Austin

3. "Mucha Michele Serros: A Chicana Role Model in Cyberspace," Crystal M. Kurzen, Univ. of Texas, Austin

4. "Reading the Unpublished: Virtual Presses and Their Role in the Chicana/o Literary Field," Manuel M. Martin-Rodriguez, Univ. of California, Merced

601. Latinas/os and the Practices of Citizenship

Tuesday, 29 December, 9:00–10:15 p.m., Anthony, Loews

Program arranged by the Division on Chicana and Chicano Literature

Presiding: Marissa K. Lopez, Univ. of California, Los Angeles

1. "Before and after the Gringo Came: Mexican American Masculinity and the New California Literary History," Alberto Varon, Univ. of Texas, Austin

2. "Idealistic Assimilation and Empty Hope in Luis Rodriguez's *Always Running: La Vida Loca: Gang Days in L.A.*," Lou Freitas Caton, Westfield State Coll.

3. "'Where You From?': Neighborhood Violence, Coming of Age, and Identity Formation of Immigrant Youth," Jennifer Rudolph, Colby Coll.



American Literature Section Chairs

2010: Elizabeth Maddock Dillon
2009: Sarah Robbins
2008: Caroline Levander
2007: Sandra Zagarell
2006: Philip J. Barrish
2005: Mary Loeffelholz
2004: Mary Loeffelholz
2003: Carla Kaplan
2002: Gary Scharnhorst
2001: Thadious Davis
2000: Robert Levine
1999: Paul Lauter
1998: Cecelia Tichi
1997: Susan K. Harris
1996: Linda Wagner-Martin
1995: William L. Andrews
1994: Eric Sundquist
1993: Elaine Hedges
1992: Blanche Gelfant
1991: Emory Elliott
1990: James Justus
1989: J. A. Leo Lemay
1988: John Seelye
1987: Leo Marx
1986: Roger Asselineau
1985: Martha Banta
1984: Nina Baym
1983: Lewis Simpson
1982: James M. Cox
1981: Joseph Blotner
1980: Walter B. Rideout
1979: Edwin Cady
1978: William M. Gibson
1977: Nathalia Wright
1976: Russel B. Nye
1975: Richard B. Davis
1974: Louis D. Rubin, Jr.
1973: Norman Grabo
1972: Michael Millgate
1971: Harrison Hayford
1970: Hugh Holman
1969: John Gerber

1968: Roy Harvey Pea
1967: Arlin Turner
1966: Henry A. Pochmann
1965: Lyon N. Richardson
1964: Lewis Leary
1963: Henry Nash Smith
1962: Hyatt H. Waggoner
1961: Herbert R. Brown
1960: Norman Holmes Pearson
1959: Clarence Gohdes
1958: Walter Blair
1957: Charles Anderson
1956: Theodore Hornberger
1955: Gay Wilson Allen
1954: William Charvat
1953: Leon Howard
1952: Floyd Stovall
1951: Randall Stewart
1950: Harry R. Warfel
1949: Ernest E. Leisy
1948: Harry H. Clark
1947: Perry Miller
1946: Willard Thorp
1945: Gregory Paine
1944: Louise Pound
1943: Tremaine McDowell
1942: Milton Ellis
1940-41: Napier Wilt
1939: Jay B. Hubbell
1937-38: Sculley Bradley
1935-36: Howard Mumford Jones
1933-34: Stanley T. Williams
1932: Ralph L. Rusk
1930-31: Robert E. Spiller
1928-29: Kenneth B. Murdock
1925-27: Jay B. Hubbell
1924: Fred L. Pattee
1923: Percy H. Boynton
1922: Arthur H. Quinn
1921: Killis Campbell

**American Literature Section
Executive Coordinators**

2009- : Joycelyn Moody
 2006-2008 : Sarah Robbins
 1999-2006: Sheryl L. Meyering and
 Brian Abel Ragen
 1995-1998: Susan Belasco
 1991-1994: Paul Sorrentino
 1987-1990: Jerome Loving
 1986: Benjamin Franklin Fisher IV
 1982-1985: Donald Yannella
 1978-1981: Charles Milon
 1974-1977: William Mulder
 1970-1973: Robert Edson Lee
 1966-1969: Paul J. Carter, Jr.
 1962-1964: James Woodress
 1957-1961: Alexander Kern
 1954-1957: Robert P. Falk
 1950-1953: Arlin Turner
 1946-1949: Allan Halline
 1942-1945: Alexander Cowie
 1937-1941: Tremaine McDowell
 1928-1936: Sculley Bradley
 1924-1926: Ernest Leisy
 1923: Robert Spiller
 1921-1922: Francis A. Litz

Jay B. Hubbell Medal Winners

2009: Cecelia Tichi
 2008: Sharon Cameron
 2007: Lawrence Buell
 2006: Henry Louis Gates, Jr.
 2005: Martha Banta
 2004: Sacvan Bercovitch
 2003: Houston A. Baker
 2002: Annette Kolodny
 2001: Paul Lauter
 2000: Nina Baym
 1999: Paula Gunn Allen
 1998: Louis J. Budd
 1997: James M. Cox
 1996: Blyden Jackson
 1995: Blanche H. Gelfant
 1994: Leslie Fiedler
 1993: Leo Marx

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

**Norman Foerster Award Winners for the
Best Essay Published Annually in
*American Literature***

2009 Nicholas Gaskill, "Red Cars with Red Lights and Red Drivers: Color, Crane, and Qualia."
 2008 Nancy Glazener, "Benjamin Franklin and the Limits of Secular Civil Society"; Honorable Mention, Jeffrey H. Richards, "Sati in Philadelphia: The Widow(s) of Malabar"
 2007 Birgit Brander Rasmussen, "Negotiating Peace, Negotiating Literacies: A French-Iroquois Encounter and the Making of Early American Literature"
 2006 Jeff Allred, "From Eye to We: Richard Wright's 12 Million Black Voices, Documentary, and Pedagogy"; Honorable Mention: Caleb Smith, "Emerson and Incarceration"

- 2005 Geoffrey Sanborn, "Whence Come You, Queequeg?"
- 2004 Cherene Sherrard-Johnson, "'A Plea for Color': Nella Larsen's Iconography of the Mulatta"
- 2003 Ed White, "Captaine Smith, Colonial Novelist"; Honorable Mention, Andrew Lawson, "'Spending for Vast Returns': Sex, Class, and Commerce in the First Leaves of Grass"
- 2002 Gillian Silverman, "Textual Sentimentalism: Incest and Authorship in *Pierre*"
- 2001 Michael Warner, with Natasha Hurley, Luis Iglesias, Sonia Di Loreto, Jeffrey Scraba, and Sandra Young, "A Soliloquy 'Lately Spoken at the African Theatre': Race and the Public Sphere in New York City, 1821"
- 2000 Daylanne English, "W. E. B. DuBois's Family Crisis"; Honorable Mention, Sharon Stockton, "Engineering Power: Hoover, Rand, Pound, and the Heroic Architect"
- 1999 Mary Pat Brady, "The Contrapuntal Geographies of Woman Hollering Creek and Other Stories"
- 1998 Amy Kaplan, "Manifest Domesticity"; Honorable Mention, Barbara Will, "The Nervous Origins of the American Western"
- 1997 Lisa A. Long, "'The Corporeity of Heaven': Rehabilitating the Civil War Body in *The Gates Ajar*"
- 1996 Chadwick Allen, "Hero with Two Faces: The Lone Ranger as Treaty Discourse"
- 1995 Carla Kaplan, "The Erotics of Talk: 'That Oldest Human Longing' in Their Eyes Were Watching God"
- 1994 Caleb Crain, "Lovers of Human Flesh: Homosexuality and Cannibalism in Melville's Novels"
- 1993 Lauren Berlant, "The Queen of America Goes to Washington City: Harriet Jacobs, Frances Harper, and Anita Hill"
- 1992 Michael Warner, "New English Sodom"
- 1991 Lora Romero, "Vanishing Americans: Gender, Empire, and New Historicism"
- 1990 Catherine Rainwater, "Reading between Worlds: Narrativity in the Fiction of Louise Erdrich"
- 1989 Richard S. Lyons, "The Social Vision of *The Spoils of Poynton*"
- 1988 Margaret Dickie, "Dickinson's Discontinuous Lyric Self"
- 1987 Cynthia S. Jordan, "Poe's Re-Vision: The Recovery of the Second Story"
- 1986 Joan Burbick, "Emily Dickinson and the Economics of Desire"
- 1985 David H. Hesla, "Singing in Chaos: Wallace Stevens and Three or Four Ideas"
- 1984 Karen Dandurand, "New Dickinson Civil War Publications"
- 1983 Michael North, "The Architecture of Memory: Pound and the Tempio Malatestiano"
- 1982 Christopher Wilson, "American Naturalism and the Problem of Sincerity"
- 1981 Thomas M. Walsh and Thomas D. Zlatich, "Mark Twain and the Art of Memory"
- 1980 Robert A. Ferguson, "'Mysterious Obligation': Jefferson's Notes on the State of Virginia"
- 1979 Bryan C. Short, "Form and Vision in Herman Melville's *Clarel*"
- 1978 Stephen Tapscott, "Leaves of Myself: Whitman's Egypt in 'Song of Myself'"
- 1977 Philip F. Gura, "Thoreau's Maine Woods Indians: More Representative Men and Charles Scroggs, "'All Dressed Up but No Place to Go': The Black Writer and His Audience during the Harlem Renaissance"
- 1976 Robert Lee Stuart, "Jonathan Edwards at Enfield: 'And Oh the Cheerfulness and Pleasantness . . .'" and William Andrews, "William Dean Howells and Charles W. Chesnutt: Criticism and Race Fiction in the Age of Booker T. Washington"
- 1975 James Barbour, "The Composition of *Moby-Dick*"
- 1974 Robert F. Marler, "From Tale to Short Story: The Emergence of a New Genre in the 1850s"
- 1973 Patricia Tobin, "The Time of Myth and History in *Absalom, Absalom!*" and Eddy Dow, "Van Wyck Brooks and

- Lewis Mumford: A Confluence in the Twenties”
- 1972 Alan B. Howard, “The World as Emblem: Language and Vision in the Poetry of Edward Taylor”
- 1971 Thomas Philbrick, “The Last of the Mohicans and the Sounds of Discord”
- 1970 Margaret Blanchard, “The Rhetoric of Communion: Voice in The Sound and the Fury”
- 1969 Benjamin T. Spencer, “Sherwood Anderson: American Mythopoeist”
- 1968 Lawrence Buell, “Transcendentalist Catalogue Rhetoric: Vision Versus Form”
- 1967 Robert J. Reilly, “Henry James and the Morality of Fiction”
- 1966 Eugene Huddleston, “Topographical Poetry in the Early National Period”
- 1965 Daniel Fuchs, “Ernest Hemingway, Literary Critic”
- 1964 Allen Guttman, “Washington Irving and the Conservative Imagination”

Upcoming MLA Conventions

- 2010: No meeting
- 2011: Los Angeles, CA, January 6-9
- 2012: Seattle, WA, January 5-8
- 2013: Boston, MA, January 3-6

In accordance with a recently ratified amendment to the MLA Constitution, MLA annual conventions are shifting to a new calendar, which places the meeting in early January rather than during the traditional December time frame. For this reason, there will be no convention in calendar year 2010. The new schedule will begin with the 2011 MLA Convention on January 6-9, in Los Angeles, CA.

The MLA Constitution is available on the MLA Web site (www.mla.org/governance/mla_constitution).

