



THIS ISSUE

Thoughts from the President	1
PEHS Events at 2016 & 2017 ALAC	4
Digital Colored American Magazine	9
Black Print Culture	10
2017 Hopkins Scholarship – ALAC Panels	14
Noteworthy & New Hopkins Scholarship	15
10 Anniversary & Membership	21

*Public Intellectuals Wanted – Thoughts from the President*

With Donald Trump’s election as President, the national dialogue regarding the divisive political climate in America has become more strident. As we prepare to celebrate the 10th anniversary of the PEHS’s founding at the 2019 Annual American Literature Association Conference, I encourage Hopkins scholars to draw strength and inspiration from Hopkins’s example as a fearless public intellectual. Seize this moment as an opportunity to provide models of constructive, informed, and nuanced, but not necessarily dispassionate, debate.

Indeed, the PEHS was founded in the hopes of soliciting greater attention, and thus recognition, for Pauline Hopkins and her body of work, so, understandably, members and leaders have questioned whether studying Hopkins through the lens of “plagiarism” might undermine our mission to assert her importance and originality. Could it provoke a return to historic criticisms of pre-twentieth century African American literary production as “amateurish imitations” of Euro American authors’ “superior artistry”? Moreover, although the designation of it as “plagiarism” in the last two years is a relatively recent development, scholarship on Hopkins’s borrowings is nothing new. Yet, the PEHS, largely through the efforts of Society Treasurer JoAnn Pavletich, has initiated serious interrogation of this topic. Indeed, I



As we prepare to celebrate the 10th anniversary of the PEHS's founding at the 2019 Annual American Literature Association Conference, I encourage Hopkins scholars to continue to draw strength and inspiration from Hopkins's example as a fearless public intellectual.

-April Logan, Thoughts from the President

I am proud of PEHS's success with establishing a community that values and fosters generative dissent and openness through our panels and awards.

When I represented the PEHS at the Mellon-funded "Many Voices: Building a Consortium for Small, Scholarly Societies in the Humanities" stakeholder meeting last year, I was moved by the general consensus that societies urgently felt the need to focus more time on advocating for the importance of the Humanities. Fortunately, the meeting was a success: its organizers anticipate receiving additional funding to further research establishing an umbrella organization to reduce some of the administrative pressures on small groups like the PEHS. Everyone at the meeting was doing meaningful work and, if given the chance, would increase their initiatives to shift the public dialogue on the humanities from one of scarcity and peril to growth and hope.

With this aspiration in mind, I invite you to join the PEHS's efforts to organize a number of 10th anniversary activities through membership and service on one of our committees. Next year promises to be another exciting one as Hopkins scholars, in public and private settings, engage in important conversations about the social justice issues of Hopkins's times and of today.

Sincerely,  
April C. Logan, Ph.D.  
President,  
Pauline Elizabeth Hopkins Society



---

**PEHS Events at the 2016 and 2017  
American Literature Association Annual Conference**

In 2016, the PEHS hosted a panel and a roundtable at the 27th Annual American Literature Association Conference (ALAC) in San Francisco, CA, and the following year it offered two panels and presented two inspiring biannual awards at the 28<sup>th</sup> Annual ALAC in Boston, Massachusetts. Assistant Professor Mollie Godfrey, of James Madison University, won the Scholarship Award for her article “‘Of One Blood’: Humanism, Race, and Gender in Post-Reconstruction Law and Literature,” which appeared in *CLA Journal* 59.1 (Sept 2015), and Naomi Presume was the recipient of our High School Essay Award. Indeed, one of the highlights of the PEHS’s 28<sup>th</sup> ALAC events was giving Presume her award at the African American Literature and Culture Society’s annual reception, at which Henry Louise Gates Jr. and Jamaica Kincaid were recognized as well. She is a graduate of the Edward M. Kennedy Academy for Health Careers, which is a charter high school in Boston.

Presume was born in Boston, but her family is originally from Haiti. She is a very outgoing person who strives to help others. In 2017, Presume participated in Summer Search, a community service program that allowed her the wonderful opportunity to visit Nicaragua. During her time there, she worked at a local school as an English tutor for two weeks, helping students improve their vocabulary. Presume is also a part of the Massachusetts General Hospital Youth Scholar Program, which allows students to shadow hospital staff and provides internships during the school year and summer. Currently, Presume is a first year student at Salem State University, where she intends to major in Occupational Therapy. Her dream is to one day open up her own clinic to help others. ●



PEHS High School Essay Award recipient Naomi Presume (center) with PEHS Newsletter Editor Rhone Fraser (left) and PEHS President April Logan (right) at the 28<sup>th</sup> Annual American Literature Association Conference.



**The Pauline Elizabeth Hopkins Society  
2019 Scholarship & High School Essay Awards**

The Pauline Hopkins Society is pleased to sponsor two categories of awards, given biannually at American Literature Association meetings: a scholarship award, presented to the author of an outstanding scholarly publication on Pauline E. Hopkins and her work; and a high school essay award, presented to the winner(s) of a high school essay contest for Boston-area students.

**Entering the High School Essay Contest 2019**

The Pauline Hopkins Society is pleased to welcome submission for the third bi-annual Pauline Hopkins Memorial High-school Scholarship in honor of the society's ten-year anniversary. The award is intended to commemorate the life and work of Boston and Cambridge-based writer Pauline Elizabeth Hopkins (1859-1930), who lived and worked in the area in the late 19th and early 20th centuries. A dynamic polymath and extremely prolific writer, Hopkins first came to prominence when she won an award for an essay she wrote as a teenager on the "Evils of Intemperance and Their Social Remedy." She went on to write several popular plays and novels, and was a writer and the editor-in-chief of *The Coloured American Magazine* from its creation in 1900 to 1904, when the magazine moved its offices to New York.

This year, there will be two awards granted of \$200 cash scholarships that will be presented to college-bound African American female students of the Boston and Cambridge, MA Public Schools systems who have submitted the best essay and best creative piece that incapsulates the topics of social justice and/or the genre and writing style employed by Hopkins in her novels, short stories, periodicals, dramas, and so forth.

Interested candidates can submit an essay/creative piece between 1000 and 2500 words on any aspect of social justice or Hopkins' writing style, broadly conceived. Only one essay and one creative writing entry is permitted per student. Essays and creative pieces must be solely the work of the entrant.

*How to Enter:*

EXTENDED Deadline: Essays must be submitted by MAY 15, 2019 via email to:  
PHShsaward@gmail.com

Eligibility: Applicant must be an African American female currently enrolled as a senior or junior of a Cambridge or Boston Public high school, or a recent graduate (within two years).



Evaluation Criteria: Essays and creative pieces will be judged on both style, originality, and content. For essays, judges will look for writing that is lively, clear, articulate, and logically organized. For creative pieces, judges will look for work that is unique, substantive in purpose or meaning, and reflective of Hopkins' writing style. Winning pieces must demonstrate an outstanding grasp of the significance of social justice—a topic of central and lifelong interest for Hopkins—and how Hopkins incorporated this crucial subject within her writing.  
(<http://www.paulinehopkinssociety.org>).

Participants may submit a single entry for both award categories, but can only win an award in one category. The award will be presented during a special ceremony commemorating Hopkins and her work in Boston during the American Literature Association annual conference in May 2019. ●



**Call for Papers**  
**American Literature Association**  
**29<sup>th</sup> Annual Conference**  
**May 24-27, 2018, San Francisco, California**

The Pauline Elizabeth Hopkins Society will sponsor two sessions at the 29<sup>th</sup> Annual Conference of the American Literature Association.

**Panel One: Pauline Hopkins and Genre**

Pauline Hopkins's work is notable for its experimentation with genres. Like W.E.B. Du Bois's use of multiple genres in *The Souls of Black Folk* (1903), Hopkins's writings in *The Colored American Magazine* encompass – and often blend – biographies, fiction, histories, and more in her attempt to combat the stereotypical depictions of blackness that were the norm in the mainstream press of the day. Her novels engaged with a variety of literary genres in order to expose and subvert racism in the Jim Crow United States and to argue for a black history that is grounded in richness, depth, and beauty. John Gruesser's description of *Of One Blood* as a text that “combines elements from a number of popular genres” and thus “frustrates attempts to briefly summarize it” applies to many of her writings. This panel welcomes papers on Hopkins's use of genres in her novels and/or her other magazine work. Comparative papers that analyze her use of genres in relation to other writers, such as Du Bois, are particularly welcome.

Questions to consider might include: What is the connection between Hopkins's literary experimentation and her racial politics? How does Hopkins align her work within genre conventions or subvert them? How does her emphasis on genteel class politics intersect with her use of popular genres? In what ways does her use of genre work to “frustrate” her readers? We ask that full drafts of papers be available by May 7<sup>th</sup>.

**Panel Two: Pauline Hopkins in 2018**

2018 will mark the 50<sup>th</sup> anniversaries of Dr. Martin Luther King's assassination and the establishment of the first black studies department at San Francisco State. It will also likely be a year that continues the conversations and activism around issues like mass incarceration and



police violence against African Americans. These instances of racial violence and the responses to that violence call attention to similar issues of the Jim Crow period – or, perhaps, it is more accurate to state that the racial violence and protests of the 21<sup>st</sup> century are themselves continuations of those of the late 19<sup>th</sup> century and early 20<sup>th</sup> century. Where do Pauline Hopkins and her work – in her novels and in the magazines – fit into the current climate? Papers that engage with Hopkins’s activism, particularly in relation to racial violence, are especially welcome. Approaches to teaching Hopkins in the United States of 2018 are also welcome.

Instructions for proposal submission: Abstracts for both panels should be no more than 300 words and accompanied by a brief CV. Proposals for both panels should be sent to Eurie Dahn, Program Committee Chair, at [dahne@strose.edu](mailto:dahne@strose.edu) by January 5, 2018. The subject line of the email should be “Hopkins/ALA panel one (or two). AV needs should be included in the proposal. Membership in the Pauline E. Hopkins Society is required of presenters. ●

---



---

*The Digital Colored American Magazine*



The *Digital Colored American Magazine* directed by PEHS members Brian Sweeney and Eurie Dahn, in partnership with the Beinecke Rare Book and Manuscript Library, launched in 2017. It can be found at: <http://coloredamerican.org>. Conceived in antithesis to mass-digitization projects often re-enclose the commons of public domain print behind subscription paywalls, the *Digital Colored American Magazine* makes freely available reproductions of unbound issues of *The Colored American Magazine* (CAM) (1900-1909).

CAM is best known for publishing the work of the novelist, journalist, and playwright Pauline Hopkins, who also served as its editor until she was forced out in 1904 by Booker T. Washington and his associates. In addition to downloadable full-color reproductions of 35 issues (with 12 more to follow) the site also features a growing index of significant contributors to the magazine as well as invited commentaries on selected issues from established and emerging scholars, several of whom are PEHS members. Many of the issues already digitized include significant writings by Hopkins, including installments of Hopkins's magazine novels *Hagar's Daughter* (1901-02), *Winona* (1902), and *Of One Blood* (1902-1903), the frequently anthologized "Talma Gordon" (October 1900), "A Dash for Liberty" (August 1901), and biographical sketches from the *Famous Men* and *Famous Women of the Negro Race* series.

The "About" page offers a fuller explanation of the impetus for and aims of this project, as well as outlines the work that remains to be done. Please feel free to email Brian and Eurie with your questions thoughts about the new *Digital Colored American Magazine*: [sweeneyb@strose.edu](mailto:sweeneyb@strose.edu) and [dahne@strose.edu](mailto:dahne@strose.edu).●





## Black Print Culture and GIS Technology



Site of the Colored Co-operative Publishing Company, which published and distributed the Colored American Magazine: 232 West Canton Street, Boston, MA.

Photo Courtesy of Alisha R. Knight

**By Alisha R. Knight, PEHS Secretary**

*“Owing to the peculiar nature of this work, the publishers deem it advisable to place it before the public by subscription.” “Prospectus...” Colored American Magazine (Sept. 1900).*

I have often wondered what “the peculiar nature of this work” refers to in the prospectus for Pauline Hopkins’s *Contending Forces*. At first glance, one could assume it refers to the novel itself, for in some respects it could have been considered “peculiar” in its depiction of a black middle-class family pursuing the American Dream in Boston at the turn of



the twentieth century. I am more inclined to look at the phrase differently, however. Given the nature of early black book publishing practices, it would be worthwhile to consider how the phrase refers to the peculiarities of publishing books for and selling books to African Americans at the turn of the twentieth century. Indeed, according to Donald Franklin Joyce, “Black-owned commercial book publishing was still a novelty to the Afro-American community in 1900.”[1] Earlier this summer, I completed a collaboration with Washington College’s GIS Lab, a digital humanities project, *Putting Them on the Map*, which utilizes Esri’s ArcGIS platform to visualize the geographical locations of the Colored Co-operative Publishing Company’s network of subscription agents. A close examination of the lists of agents that are available in the *Colored American Magazine* (CAM) reveal a concerted effort on the part of one black publishing company, unaffiliated with a religious institution, to create and sustain a sense of belonging and responsibility among African American professionals. The lists contain a significant amount of information that cannot be digested easily by flipping from one list to the next. *Putting Them on the Map* makes it easier to see changes that occurred in the company from month to month, and year to year.

It is important to note that the Colored Co-operative envisioned book publishing early on as an important component of their race work. The aforementioned prospectus for *Contending Forces* was published just four months after the first issue of the *Colored American Magazine* appeared, and agents were recruited with promises of “liberal commissions” from magazine subscriptions *and* book sales. Eight months later, Reuben Elliott’s article, “The Story of Our Magazine,” celebrated the progress *CAM* and its publisher had achieved within a year of its founding. The opening proudly boasts, “From a handful of readers in May, 1900, to one hundred thousand readers at the present time; from a weak and halting existence then, to a vigorous and healthy growth now... such, in brief, is the story of the first year’s life of THE COLORED AMERICAN MAGAZINE.”[2] Magazines frequently inflated their circulation numbers, but how could the Colored Co-operative reasonably claim it



had acquired 100,000 readers in such a relatively short period of time? Using Graphical Information System (GIS) technology to map the agents can help us understand how this could have been possible with a nationwide network of agents and branch offices. I invite you to peruse *Putting Them on the Map* yourself via the [Pauline Elizabeth Hopkins Society website](#) or the [Digital Colored American Magazine website](#).

One of the things that you will notice is that from the beginning, agents were located well outside of Boston. The June 1900 issue of the magazine was the first issue to publish an agent list. Fifteen states were listed, as far north as Maine, as far south as Florida, and as far west as Texas. By September 1900, the number of states with agents increased from 15 to 20, and there was some westward expansion into Nebraska, Colorado, and Kansas. According to my count, the Colored Co-operative published its list of agents in 41 issues of the *Colored American Magazine*, between June 1900 and July 1904. Some 241 individuals and business partnerships represented the company as subscription agents during this period. A minority of individuals (five per cent) represented the company for only one month. Approximately four per cent of the agents served three or more years.

I could go on and offer more statistics, like the states that had agents for the longest period, or discuss how the number of states steadily increased and then decreased over time. My point is that these figures help us develop a more complete understanding of the Colored Co-operative's business practices. Until now, and in the absence of account books and the staff members' correspondence, scholars have had to rely on articles and advertisements in the magazine to understand the mission and accomplishments of the Colored Co-operative. I believe the lists of agents are equally valuable sources of information.

I think "the peculiar nature of this work" speaks of the needs and opportunities for distributing Hopkins's novel to African Americans while also engaging in a distinct form of



community building and uplift. Having your name printed on the agents list each month meant you were among a community of professionals working to affect social and political change through the dissemination of black literature. We can glean from the advertisements how the magazine endeavored to be more than a local publication, but looking at the geographical locations of the agents tells us where *CAM* was likely being read, and hence the Colored Co-operative's nationwide influence. Mapping the locations and numbers of agents from month to month illuminates the manner in which the company endeavored to “become the mouth piece and inspiration of the Negro race throughout not only this country, but the world.”[3] ●

---

[1] Donald Franklin Joyce, *Gatekeepers of Black Culture: Black-Owned Book Publishing in the United States, 1817-1981* (Westport: Greenwood Press, 1983), 13.

[2] R. S. [Rueben] Elliott, “The Story of Our Magazine,” *Colored American Magazine* vol. 3 no. 1 (May 1901): 43.

[3] Elliott, “The Story of Our Magazine” 45.



**HOPKINS SCHOLARSHIP at the 2017  
American Literature Association Conference**

**Panel One: “Reading Pauline E. Hopkins’s Fiction in Periodical Context”**

Organized by the PEHS and the African American Literature and Culture Society.

**Chair:** Brian Sweeney, The College of Saint Rose &

**Respondent:** Ellen Gruber Garvey, New Jersey City University

1. “Selling the Body: Pauline Hopkins and Advertising the Mulatto Woman,” Kristin Teston, University of Mississippi
2. “‘London Calling’: The Rejection or Affirmation of America in Pauline Hopkins’s *Winona*,” Carol Wardell, University of Memphis
3. “Serial Reading: Teaching Hopkins through *The Colored American Magazine*,” Paula Elizabeth Hopkins, Columbia University

**Panel Two: “Authenticity and Marginalization in Pauline E. Hopkins’s Fiction”**

Organized by the PEHS

**Chair:** Alisha Knight, Washington College

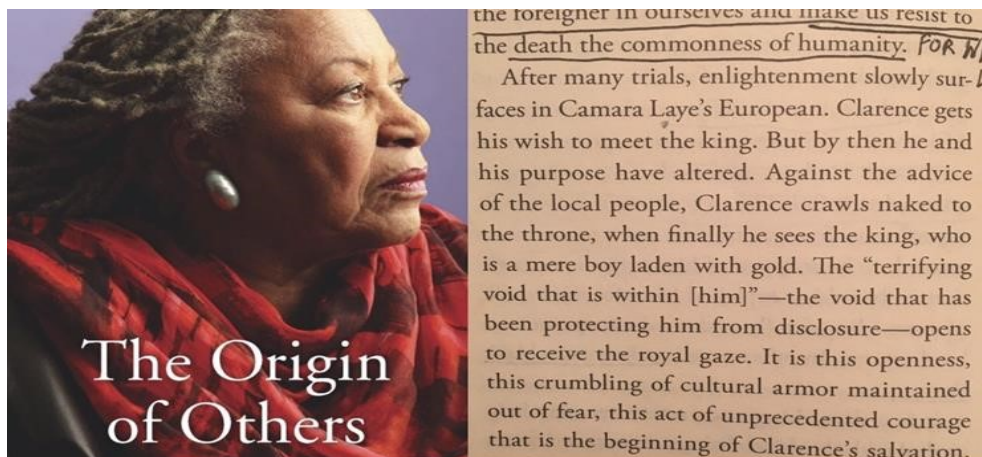
1. “Pauline Hopkins and Williams Wells Brown’s Cultural (Mis)Appropriations,” April C. Logan, Salisbury University
2. “‘Children Who Seem to Have Been Born with the Shadows of Life Heavy upon Them’: Pauline Hopkins and the Marginalized Child of Race,” Madeline Gottlieb, University of South Florida
3. “*Contending Forces* and the Stenographer’s Virtue,” Mark Sussman, Hunter College, CUNY



### Noteworthy & New Hopkins Scholarship

By Rhone Fraser, PEHS Newsletter Editor

In a 2010 issue of the *Making Connections* academic journal, Charles Cullum examines Hopkins's fourth novel *Of One Blood* in his article "The Issue of Identity in Pauline Hopkins." Reuel's regret in passing is reminds me of what Toni Morrison writes about the European character, Clarence, in the novel *The Radiance of the King* by Guinean novelist Camara Laye in her latest nonfiction collection *The Origin of Others* (2017 (Morrison 110). Clarence is by himself in Africa and, like Reuel, not only deals with remorse about his white privilege but also chooses to shed his clothes as an



to pass for social and/or economic gain, Reuel comes to regret his decision to pass because of his discovery in Africa of his larger heritage and destiny, as shown in this exchange about the view of race in the United States between Reuel and Ai:

"Tell me of the country from which you come...Is it true that the Ethiopian there is counted less than other mortals?"

"It is true, Ai," replied Reuel, "...it is a deep disgrace to have within the veins even one drop of [African] blood...."

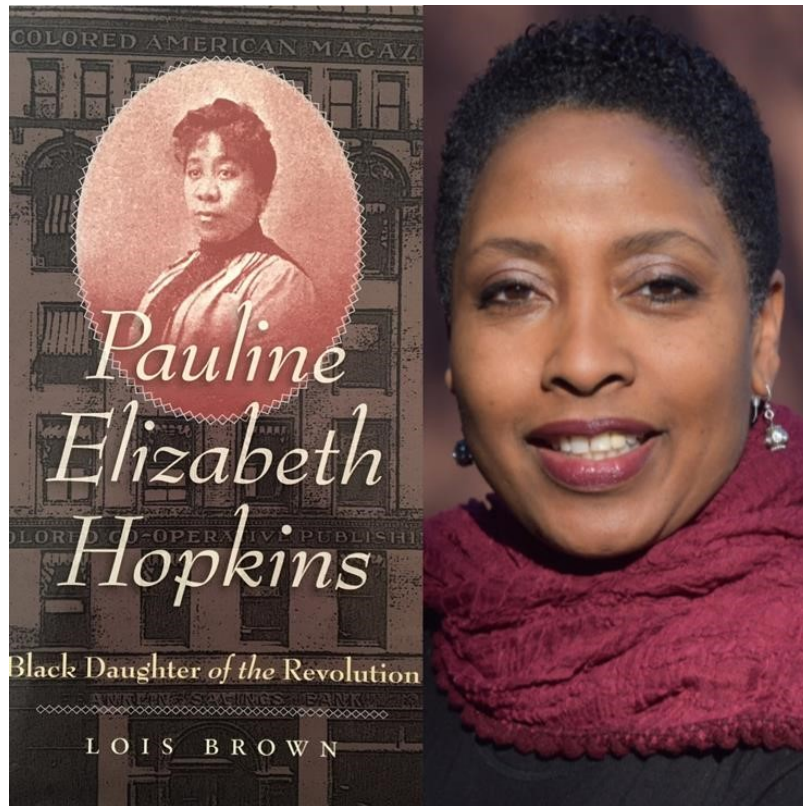
"That explains your isolation from our race, then?"

Reuel bowed his head in assent, while over his face passed a flush of shame. He felt keenly now the fact that he had played the coward's part in hiding his origin. (Hopkins, *Of One Blood* 560)

*The Origin of Others* cover photo with cited text (above) and cited text from Cullum's article "The Issue of Identity in Pauline Hopkins" (below).



act of humility. Cullum analyzes the theme of identity as represented by the character Reuel Briggs and questions the motivation behind his decision to pass “for social and/or economic gain” (Cullum 130). He asserts that Hopkins’s Reuel “comes to regret his decision to pass because of his discovery in Africa of his larger heritage and destiny” (130). At the end of Hopkins’s *Of One Blood*, Reuel commits to remain in Africa. Both Hopkins and Morrison construct or analyze fictional white male characters challenging or shedding their own race privilege.

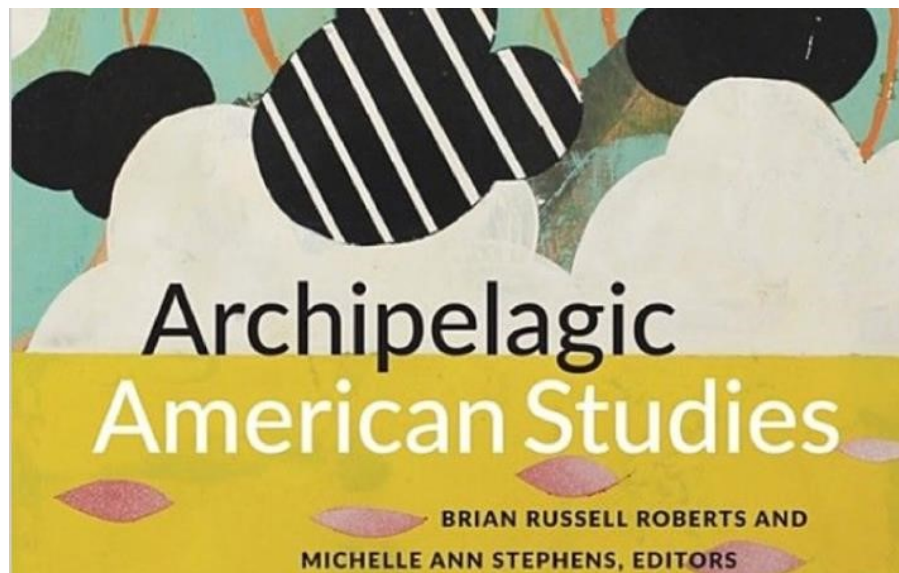


Cover illustration and photo of Lois Brown from *Pauline Elizabeth Hopkins: Black Daughter of the Revolution*.

In a 2010 issue of *Legacy: A Journal of American Women Writers*, three scholars review Lois Brown’s biography *Pauline Elizabeth Hopkins: Black Daughter of the Revolution*



(2008). Frances Smith Foster, a leading scholar in African American literature who has published on poet, novelist, and activist Frances Harper, lauds Lois Brown's exhaustive research that uses "periodicals and private papers, social histories and family genealogies" to write this book and asserts that Lois Brown "serves as a point person for those to follow." In the review of this biography by Jacqueline Bacon who wrote a history of *Freedom's Journal*, she interpreted Hopkins primarily through her nonfiction, and said that "Hopkins assumed the role of global commentator in the Black press that nineteenth century African American journalists had assumed in the previous century, emphasizing global interdependence, pan-Africanism, and solidarity between oppressed people throughout the globe, from the residents of the Philippines to Native Americans" (443). What was notable about the review of Susan Tomlinson, who published about literary editor Jessie Fauset, was her point that Brown interpreted Hopkins's performance of *Pauline; or the Belle of Saratoga* as performance and implicit critique of whiteness. All reviews assume the historical significance of Hopkins.



Cherene Sherrard-Johnson's article, "Insubordinate Islands and Coastal Chaos: Pauline Hopkins's Literary Land/Seascapes" in the forthcoming edited collection, *Archipelagic*





*American Studies: Decontinentalizing the Study of American Culture* edited by Michelle Stephens and Brian Roberts (Durham, Duke University Press, 2017) examines the island prologues in Pauline Hopkins's novels, *Contending Forces* and *Winona*, through the frameworks of Archipelagic American Studies to illuminate how her deft incorporations of island tropes and manipulations of genre and history allow her to create a circum-Caribbean, diasporic space that challenges continent-based constructions of nation and rigid understandings of racial identity, indigeneity, and belonging. Sherrard-Johnson argues, "By imagining islands as archipelagic circuits including coastal communities, Hopkins goes against the grain of dominant island tropes that imagine the bounded geography of the island as a 'distinct territory' that is 'naturally' politically unified" (232). Rather than conceiving of islands as organically sovereign spaces, Hopkins extends her archipelagic understanding of US transnationalism to include the mainland coast. Starting off in island space and on island time enables also Hopkins to recycle imperial and utopic tropes of the island as paradise, while simultaneously evincing a black circum-Caribbean sensibility of insurgency via the Haitian revolution. ●

---

### Call for Papers for Hopkins Edited Collection

*"A record of growth and development:" New Essays on Pauline Elizabeth Hopkins*  
Editor: JoAnn Pavletich, PEHS Treasurer

Recent research reveals that in Pauline Hopkins's serialized novels, *Of One Blood*, *Winona*, and *Hagar's Daughter*, there are unattributed, often verbatim passages from dozens of popular texts, along with an appropriation of character and plot structures, constituting at least 20% of each novel (Sanborn 2015, Pavletich 2016, Dembowitz 2016). A multitude of questions are raised by this new knowledge. For example, what are the various and specific effects of this compositional strategy? Given that the appropriations could have caused a scandal if made public, what impelled her decisions? Is *Contending Forces* composed in a similar fashion? What about her many articles in *CAM*? Lois Brown (2008) observes that Hopkins also "manipulated her genealogy for dramatic effect. She merged her maternal family lines [and] blurred her actual relationship to [her] forefathers." Hopkins's practice may go



beyond textual construction and include a self-conscious construction of identity that has not yet been explored. Finally, in light of the news that William Wells Brown employed a very similar writing practice, appropriating “at least 87,000 words from at least 282 texts” (Sanborn 2016), how might we need to re-evaluate Nineteenth-Century African American intertextuality? The Pauline Elizabeth Hopkins Society offers a webpage that provides specific information on the current state of knowledge in regard to these appropriations:

Essays that grapple with the complexities of Hopkins’s “intertextual” or “plagiaristic” practices are most welcome. Essays on *The Colored American Magazine*, Hopkins’s early theatrical career, and the broad spectrum of literary, historical, and theoretical issues related to her work and person will also be considered. Abstracts and essays will be accepted until January 2018. The University of Georgia Press is interested in this collection. Direct all inquiries about deadlines and proposals to JoAnn Pavletich, pavletichj@uhd.edu.

Works Cited:

Brown, Lois. *Pauline Elizabeth Hopkins: Black Daughter of the Revolution*. Chapel Hill: The University of North Carolina Press, 2008. Print.

Dembowitz, Lauren. “The Hidden Voices of Hagar’s Daughter.” American Literature Association panel sponsored by the Pauline Elizabeth Hopkins Society, May 2016, San Francisco, CA.

Pavletich, JoAnn. “...we are going to take that right”: Power and Plagiarism in Pauline Hopkins’s *Winona*,” forthcoming in *The College Language Association Journal*, 59.3 (Spring 2016).

Sanborn, Geoffrey. “The Wind of Words: Plagiarism and Intertextuality in *Of One Blood*.” *J19: The Journal of Nineteenth-Century Americanists*. 3.1 (Spring 2015): 67-87. Print.

\_\_\_\_\_. *Plagiarama! William Wells Brown and the Aesthetic of Attractions*. New York: Columbia University Press, 2016. Print. ●

---



## PEHS Facebook Page

Submit Posts, Visit and “Like” the Pauline Hopkins Society on Facebook!



<https://www.facebook.com/pehopkinssociety/>



## PEHS Tenth Anniversary Celebration & Membership

This year, we ask that you consider beginning or continuing to support the PEHS as we take on our most ambitious programmatic activity to date: a 10th anniversary celebration of our founding at the American Literature Association Conference in Boston, MA, where Hopkins did much of her writing, performing, and lecturing. The PEHS has already done a great deal to raise academic awareness and public curiosity about Pauline Elizabeth Hopkins through the dedication of a modest number of members: encouraged Boston high school educators to teach Hopkins's work through its High School Essay Contest; inspired other woman author societies to undertake similar public outreach projects; celebrated the accomplishments of established and emerging voices in Hopkins studies through its memorial Scholarship Award; provoked adequate scholarly interest to make possible a forthcoming edited collection; and reached 50 to 500 people through posts on our Facebook page.

If you have not already done so, please take a moment to renew your PEHS membership or to consider our various membership options. We would like to draw your attention to two new special opportunities associated with the 10th Anniversary Celebration: the *10th Anniversary Celebration Donation* of a self-determined amount and the *10th Anniversary Celebration Institutional Membership* of \$500. The contributions derived from both memberships will be used solely to present a series of possible anniversary events and Institutional Members will be listed on any promotional materials associated with them and on our website.

The PEHS also offers the Lifetime Membership level of \$250, which may be contributed through a single payment or two consecutive annual payments of \$125. In addition to the convenience of never having to renew your membership, this option protects you from any possible increase in membership rates. Moreover, if the membership rates



remain the same for the next three decades, the Lifetime Membership will put you ahead, as it is equivalent to 17 years at the current Regular Member level.

Please consider supporting PEHS, and the 10th Anniversary Celebration in particular, by filling out the membership form on page 15. In addition, we invite you to consider offering your time and expertise by joining one of our committees. Volunteer for a committee by indicating your interest when you return your membership form or by contacting our Membership Officer, *Alisha Knight*: [aknight2@washcoll.edu]. The following committees have room for additional members:

**Program/10th Anniversary Celebration Committee:** Serves as a liaison to various societies and associations; drafts, generates, and circulates calls for papers for conference panels; helps establish a Pauline Hopkins presence in like-minded organizations; selects conference panel participants; proposes and helps organize projects and programs - such as the *2019 PEHS 10th Anniversary Celebration*; and presents slates of proposed panels to the Executive Committee for approval.

**Awards and Monuments Committee:** Makes recommendations for citations for outstanding scholarly work published on Pauline Hopkins in book and article form as well as other noteworthy projects that advance the purpose of the Society, such as through the bi-annual *Scholarship Award and High School Scholarship and Creative Writing Awards* . It shall make recommendations for sponsorship of monuments and memorials to be erected in honor of Pauline Hopkins at sites and on occasions appropriate to the purpose of the Society. It shall also make Society Honorary Membership recommendations to the Executive Committee.

**Research and Publications Committee:** Compiles an annual list of scholarly publications, creative projects and research efforts concerning the life and writings of Pauline Hopkins and information pertinent to the purpose of the Society. It shall also work to help keep the writings of Pauline Hopkins in print and available to students, teachers and readers.



Lastly, whether a returning or new member of the PEHS, you might be interested in serving in a leadership position once you become a member. The PEHS will hold an election at its next Annual Meeting at the American Literature Association Conference in Boston, MA. Service to the society, as a chair or member of a committee or an elected officer, provides a number of opportunities to network with scholars of diverse fields and hone invaluable administrative skills. We anticipate vacancies in the following openings in 2019:

*Elected Positions:*

**President:** Presiding officer; shall have general supervision over all affairs of the organization. She/he shall preside at all executive board and general body meetings of the Society and appoint committees with the advice of the Executive Committee. In the President's absence, the Vice-President shall preside. If neither of these two senior officers is present, the Executive Committee shall designate a presiding officer.

**Vice-President:** Assists the President in the execution of her or his duties and shall perform all the duties of the President in the absence of the latter. In the event of the President's resignation or disability, the Vice-President shall become President and serve the remainder of the term. The Vice-President shall assist with the development and implementation of programs and perform any other duties as assigned by the Executive Committee.

*Appointed Positions:*

**Parliamentarian:** Keeps the order at Executive and annual meetings and advise the presiding officer on the proper implementation of Robert's Rules of Order. She/he shall perform any other duties as assigned by the Executive Committee.

**Co-Editor of the *Pauline Hopkins Society Newsletter*:** Assists the Editor with the publication and distribution of the *Newsletter* and works closely with the Society Web Master. She/he shall also keep an accurate record of all matters pertaining to the management and distribution



of the *Newsletter*. She/he shall perform any other duties as assigned by the Executive Committee.

**The Program Committee Chair:** Directs the routine business of the Program Committee and shall perform any other duties as assigned by the Executive Committee.

**The Society Web Master:** Maintains the content of the official Pauline Elizabeth Hopkins website and shall maintain the Society listserv. She/he shall perform any other duties as assigned by the Executive Committee.

**Facebook Page Manager:** Maintains the content of the official Pauline Elizabeth Hopkins facebook page - posts PEHS related information and relevant content to it to generate interest in the PEHS and Pauline Elizabeth Hopkins. She/he shall perform any other duties as assigned by the Executive Committee.

Contact our President, **April Logan**, [[alogan@salisbury.edu](mailto:alogan@salisbury.edu)], for more information. ●

---



---

**Pauline Elizabeth Hopkins Society Membership Form for 2018-2019**

Name: \_\_\_\_\_

Institutional Affiliation: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

Email Address: \_\_\_\_\_

Phone: \_\_\_\_\_

This is (check all that apply):  a membership renewal  a new membership and/or  donation

Membership Category (check all that apply):

Regular Member. Annual dues: \$15

Graduate Member. Annual dues: \$10 (open to current graduate students)

Student Member. Annual dues: \$10 (open to current undergraduate and high school students)

Institutional Member. Annual dues: \$250

10th Anniversary Celebration Institutional Member: Single Payment - \$500

10th Anniversary Celebration Donation: Single Payment - \$5.00; \$10.00; \$15.00; \$20.00 or other

Lifetime Member. Single payment of \$250 or two consecutive annual installments of \$125.

If paying by installments, this is installment \_\_\_\_\_ of two.

Hopkins Society Service: Please circle committees on which you might be willing to serve.

Research/Publication Committee

Program Committee

Awards/Monuments Committee

No committee at this time

**This application and your payment can be mailed to:**

Assoc. Prof. JoAnn Pavletich, PEHS Treasurer

Department of English

1 Main St.

University of Houston- Downtown

Houston, TX 77002

Or you can pay online with a credit card at <http://www.paulinehopkinsociety.org/online-membership-form/>. Payments through check, money order, or credit card must be made in U.S. funds. International scholars are encouraged to contact the membership officer to discuss other options if this presents difficulties. Membership questions can be emailed to Alisha Knight at [aknight2@washcoll.edu].





---

**Executive Committee**

**President**

April Logan, Associate Professor, Salisbury University [aclogan@salisbury.edu]

**Vice President**

Cherene Sherrard-Johnson, Sally Mead Hands-Bascom Professor, University of Wisconsin, Madison [csherrard@wisc.edu]

**Secretary**

Janaka Lewis, Associate Professor, The University of North Carolina at Charlotte Washington College [J.Lewis@uncc.edu]

**Treasurer**

JoAnn Pavletich, Associate Professor, University of Houston-Downtown [PavletichJ@uhd.edu]

**Membership Officer**

Alisha Knight, Associate Professor, Washington College [aknight2@washcoll.edu]

**Facebook Page Manager**

Amy Bennett-Zendzian, Lecturer, Boston University [albz@bu.edu]

**Care about Fiction? Nonfiction  
Journalism? Drama? History?  
JOIN THE PAULINE HOPKINS  
SOCIETY!**

**Parliamentarian**

Rynetta Davis, Assistant Professor, University of Kentucky [rynetta.davis@uky.edu]

**Webmaster**

Mary Frances Jiménez, formerly of University of Maryland, College Park [mf\_jimenez@yahoo.com]

**Newsletter Editor**

Rhone Fraser, Independent Scholar [rhone.fraser@gmail.com]

**Historian**

John Gruesser, Professor, Kean University [johngruessor@gmail.com]

**Chair, Program Committee**

Eurie Dahn, Associate Professor, The College of St. Rose [dahne@strose.edu]

**Chair, Monuments and Awards  
Committee**

Madeline Gottlieb, Doctoral Student, University of South Florida [mgottlieb1@mail.usf.edu]

**Requests to join the HOPKINSSOCIETY  
listserv may be submitted to Mary Frances  
Jiménez, listserv administrator:  
[mf\\_jimenez@yahoo.com](mailto:mf_jimenez@yahoo.com).**

To submit information for possible inclusion on our website, please contact Mary Frances Jiménez,  
[mf\\_jimenez@yahoo.com](mailto:mf_jimenez@yahoo.com)  
<http://www.paulinehopkinsociety.org>