



THIS ISSUE

Message from the President	1
2024 ALA	4
2025 ALA	6
Pauline Hopkins Society Student Award	8
Pauline Hopkins Society Scholarship Award	9
New Scholarship on Hopkins	10
Membership	12
Slate of Officers	13

Message from the President:

It has been an honor to serve (for a second time) as president of the Pauline Elizabeth Hopkins Society (PEHS), succeeding one and preceding another excellent scholar (and wonderful person), namely, Cherene Sherrard-Johnson and Edlie Wong, respectively. I have often said that Pauline Hopkins is the gift that keeps on giving—because she is always relevant, always unpredictable, and always inexhaustible—and thus I am very proud to have helped to establish and to have contributed in a small way to the organization devoted to her life, her writings, and her legacy.



In one of my last acts as president, I am representing the PEHS at the Modern Language Association Convention in New Orleans in early January 2025 in three Working Group sessions on the Future of Nineteenth-Century Author Societies, joining representatives of organizations devoted to Jane Austen, Charles Brockden Brown, Lord Byron, John Keats and Percy Bysshe Shelley, William Wordsworth and Samuel Taylor Coleridge, John Clare, Charles Dickens, Herman Melville, Emily Dickinson, Charles Chesnutt, and Edith Wharton.

Below is the overview of our organization that I will be sharing with those participating in and attending the Working Group sessions.

Mission/Values:

On May 23, 2009, at the American Literature Association Conference (ALA) in Boston, the Pauline

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“Fiction is of great value to any people as a preserver of manners and customs—religious, political and social. It is a record of growth and development from generation to generation.”

—from the Preface to *Contending Forces*, 1900

*

“Fiction, Hopkins thought, could reach the many classes of citizens who never read history or biography, and thus she created fictional histories with a pedagogic function: narratives of the relations between the races that challenged racist ideologies.”

-Hazel Carby, Introduction, *The Magazine Novels of Pauline Hopkins* (New York, Oxford University, 1988)



Elizabeth Hopkins Society (PEHS) was officially established as an organization “dedicated to the advancement of Hopkins scholarship, to the growth and continued prominence of scholarly work on the Hopkins canon, her world, allies, and to meaningful considerations of contributions Hopkins made to literature, the arts, American and African American culture, journalism, civil rights, Pan-Africanism, and the women’s club movement.”

Membership:

This has always been small, averaging around 30 people. We have several types of memberships: Founding, Regular, Lifetime, (Grad) Student, Institutional, and Honorary. We require that anyone presenting in a PEHS session at ALA be a member of the organization.

Events and Programming:

We sponsor annual panels at ALA—two sessions on odd years when ALA meets in Boston (where, given Hopkins’s connection to the city, attendance is much higher) and typically one session on even years when ALA meets elsewhere. Often, the second Boston panel is a collaborative one with an organization such as the Toni Morrison Society or the Research Society for American Periodicals. PEHS-sponsored panels have occasionally occurred at other scholarly gatherings—the Modern Language Association Convention, the C19 Conference, and the Society for the Study of American Women Writers Conference. To celebrate our 10th anniversary in 2019, a performance of Hopkins’s 1870s musical drama *Slaves’ Escape* (aka *Peculiar Sam*) was staged at ALA. In 2025, we will be celebrating the organization’s 15th/16th anniversary with a retrospective ALA panel.



Public Outreach:

We sponsor two contests—since 2015 an essay/creative writing award open to African American high school (and now college) students in the Boston area and since 2019 an award for the best article, book chapter, monograph, or essay collection on Hopkins. These awards are conferred in the years that ALA meets in Boston. We are very fortunate that from the beginning, the African American Literature and Culture Society has allowed us to make our award presentations at its reception at ALA.

Challenges and Future Goals:

Recruiting new, junior faculty and graduate student members is an ongoing challenge. Finding people to fill officer positions has sometimes been a challenge as well. We have an Honorary Membership category; however, we have never conferred it on anyone. Thus, this may be something we should begin doing, as it might draw attention to the PEHS.

For Humanity and with warm wishes,

John Gruesser
PEHS President and Historian

Research Scholar, Natural History Collections, Sam
Houston State University

Emeritus Professor and Adjunct Professor of English,
Kean University



ALA Events

The 35th Annual ALA Conference Chicago, IL May 22-25, 2024

The Pauline Elizabeth Hopkins Society hosted an excellent panel of scholars for the 35th Annual Conference of the American Literature Association

Panel Title: “New Research and Perspectives on Pauline E. Hopkins: “In the West” and Elsewhere.

Panel Chair: John Cyril Barton, University of Missouri, Kansas City

Respondent: Edlie L. Wong, University of Maryland, College Park



(Panelists left to right: Madeline Olley, Laila Nashid, Matthew Teutsch; Respondent: Dr. Edlie Wong)

Panelists:

Madeline Olley, Syracuse University

Laila Nashid, Cornell University

Matthew Teutsch, Piedmont University

Respondent Dr. Edlie Wong has provided her remarks following the panel in full:

In this session, our three presentations explore Hopkins's complex engagement with the "West" writ large in her final and perhaps most well-known novel published in the *Colored American Magazine*, the illustrated Black monthly that Hopkins edited until her forced departure in 1904. Serialized in 1903, *Of One Blood, or, The Hidden Self* might be considered the most ambitious and fantastical of the four completed novels that Hopkins published and



serialized during her lifetime. They include *Contending Forces: A Romance Illustrative of Negro Life North and South* in 1901, *Hagar's Daughter: A Story of Southern Caste Prejudice* serialized in 1901-2, and *Winona: A Tale of Negro Life in the South and Southwest* serialized in 1902-3.

Each presentation focuses on a different aspect of this highly generative and generically hybrid novel; yet, they share a common aim in highlighting new features of a text that has come under more sustained scrutiny for its many unattributed textual appropriations. Geoffrey Sanborn first discovered Hopkins's extensive borrowings in *Of One Blood*, which he associates with Hopkins's distinctive practice of intertextuality and plagiarism, as he termed it.¹ Rather than diminish our appreciation of Hopkins's literary talent, this new direction in Hopkins research has helped amplify our understanding of her wide-ranging reading practices and our recognition of her resourcefulness as a writer. Hopkins deftly draws readers into *Of One Blood* with familiar literary conventions and "borrowed" references--from the Gothic, the racial passing narrative, classical aesthetics and "the lost world" adventure genre, to name just a few--only to defamiliarize these aesthetic forms, devices, and tropes and challenge the normative cultural expectations and values embedded within them. This is a hallmark of Hopkins's literary politics, and what Elizabeth Ammons in John Gruesser's early essay collection, *The Unruly Voice: Rediscovering Pauline Elizabeth Hopkins* referred to as Hopkins's "modernist innovation and revolution."²

Taken together, these three presentations help further expand our understanding of Hopkins's highly adaptive literary techniques and counter-hegemonic politics.

Madeline Olley asks us to consider *Of One Blood* as a complex example of Hopkins's interrogation of raced and gendered ideologies of classical and neoclassical aesthetics. The paper argues that Hopkins's detailed depictions of the vital and thriving ancient world of Telessar reverse the logic of imperialist extraction that underwrites the archeological expedition to Africa. They also resist the ideological valuation of whiteness in classical aesthetics. As Olley notes, temporalized tropes of ancient ruins or lost civilizations were deeply gendered and racialized in the western tradition. These classical tropes often served as allegories for the ruination or fall of otherwise idealized white women, and Hopkins's emphasis on Telessar's ethos of preservation explicitly rejects the aestheticization of Black female violence.

Laila Nashid asks us to consider the novel as a forceful retelling of the tragic mulatta narrative with its widely available tropes of Black girlhood exploited and made prematurely knowing. *Of One Blood* challenges traditional nineteenth-century portrayals of Black girlhood in the figure of Dianthe Lusk who is gifted with an African-derived maternal inheritance of

Notes

¹ See Geoffrey Sanborn, "The Pleasure of Its Company: *Of One Blood* and the Potentials of Plagiarism," *ALH* 32.1 (2019): e1-e22 and Geoffrey Sanborn, "The Wind of Words: Plagiarism and Intertextuality in *Of One Blood*," *J19* 3.1 (Spring 2015): 67-87.

² Elizabeth Ammons, "Afterword: *Winona*, Bakhtin, and Hopkins in the Twenty-First Century," *The Unruly Voice: Rediscovering Pauline Elizabeth Hopkins*, edited by John Cullen Gruesser (U of Illinois P, 1996): 211-219, 211.



metaphysical sight. Some contemporary critics have found fault with Hopkins's portrayal of Dianthe. An accomplished Fisk Jubilee soloist, Dianthe appears to lose her identity, power, and agency, falling victim to Aubrey Livingston's obsessive machinations and then dying after a thwarted escape attempt. However, this paper recuperates Dianthe, arguing that her maternal gift of metaphysical sight, a legacy of enslavement, serves to bridge Africa and the West, allowing Dianthe to exist beyond white domination.

And, finally, Matthew Teutsch asks us to consider the serial novel as an early instance of Black speculative fiction that challenged stereotypical characterizations of Africa as uncivilized and the antithesis of the modern West. The paper argues that Hopkins's manipulation of time and space in the novel critically supplements a historical record seemingly bereft of Black achievement, development, and progress. By identifying productive parallels and similarities between Hopkins's novel and Marvel Comic's Black Panther, the paper aligns *Of One Blood* with the cultural work of contemporary Afrofuturism. In many ways, this final presentation recasts Sanborn's question of Hopkins's intertextual practice to explore the novel's largely unacknowledged influence and impact upon the development of Afrofuturism itself.

A text of revitalized classical aesthetics, a rewriting of Black girlhood; an Afrofuturist novel: *Of One Blood* is at once ALL of these and so much more. I'll end my remarks here and open this session to Q&A and general discussion.

The 36th Annual ALA Conference
Boston, MA
May 21-24, 2025

The PEHS is inviting papers for two Hopkins related panels at the 36th ALA Conference in 2025. We are excited to announce that the Research Society of American Periodicals is partnering with the PEHS in sponsorship of one of the two sessions. Submissions are due January 15, 2025. For additional details about the 2025 ALA Convention, please consult the [ALA Website](#).

Pauline Elizabeth Hopkins Society (PEHS) session, American Literature Association Annual Conference, Boston, MA, May 21-24, 2025

Hopkins and her Society: Fifteen Years of the Pauline E. Hopkins Society

Our session marks the fifteenth anniversary of the Pauline E. Hopkins Society. Established at the 2009 American Literature Association Conference in Boston, the Society dedicated itself to fostering scholarship and dialogue on Hopkins and her era. In the intervening years, the digitization of the *Colored American Magazine*, the publication of a second collection of Hopkins scholarship, and the release of modern annotated editions of Hopkins's serial novels have helped reignite interest in Hopkins's life and writings, cementing her role as one of the foremost African American artists and intellectuals of the early twentieth century. We use this anniversary occasion to take stock of past scholarship and look forward to new research and

THE
PAULINE ELIZABETH
HOPKINS
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NEWSLETTER
VOLUME 12

July 2023 – December 2024

perspectives on Hopkins. The Pauline E. Hopkins Society invites proposals that build from and/or contribute to this growing body of scholarship for presentation at the 36th Annual American Literature Association Conference in Boston, May 21-24, 2025.

As the ALA conference returns to Boston where Hopkins first made her mark, we welcome papers that examine any aspect of Hopkins's work, especially in conversation with Hopkins's own society and/or the past criticism and/or more recent theoretical/critical approaches on Hopkins in the past fifteen years. Topics might include, but are not limited to: Hopkins's relationship to other writers and authors represented by ALA member societies; her relation to the *Colored American Magazine* and other Black intellectual, political, and literary figures; and/or her relationship to other print, artistic, or performance cultures in Boston or elsewhere. The current PEHS President John Gruesser will chair this session.

Please send 300-word proposals and CVs to Courtney Novosat (cnovosat@andrew.cmu.edu) and Edlie Wong (edlie@umd.edu) by January 15, 2025.

Research Society of American Periodicals (RSAP) and Pauline Elizabeth Hopkins Society (PEHS) co-sponsored session, American Literature Association Annual Conference, Boston, MA, May 21-24, 2025

“Immediate Need” and Collective History: Periodical Networks of Pauline Hopkins

In 1900, the Boston-based *Colored American Magazine* launched its inaugural issue, convinced of the “immediate need of a Race Journal, otherwise than our current local periodicals.” Pauline E. Hopkins would become the magazine's best-known literary contributor and one of the few Black women editors from the era. Complex print systems like the *Colored American Magazine* participated in the creation of interconnected networks of authorship and meaning as they solicited editorials, correspondences, photographs, poetry, nonfiction prose, and short stories from established authors to little-known, amateur, or occasional writers. As highlighted in the fall 2024 *American Periodicals* forum, “Editing Black Literature from Periodicals,” Black periodical production—and Hopkins' writing in particular—expands into new circuits of meaning and influence across generations of readers. This session will explore the historical and contemporary opportunities for connection, celebration, and community exchange through a focus on the periodical lives of Pauline Hopkins.

In this co-sponsored session, the Research Society of American Periodicals (RSAP) and the Pauline Elizabeth Hopkins Society (PEHS) invite proposals that build from and/or contribute to the growing body of scholarship on periodical studies and Hopkins and her milieu for presentation at the 36th Annual American Literature Association Conference in Boston, May 21-24, 2025.

Topics might include, but are not limited to Hopkins' writings and editorial work for the *Colored American Magazine* or the short-lived *New Era Magazine*, her readings of or borrowings from other periodicals, and her relationships to other journalists and literary figures, and/or her contributions to other Black and white print networks in Boston, New York, and elsewhere.

Please send 300-word proposals and CVs to Sarah Salter (sarah.h.salter@emory.edu) and Edlie Wong (edlie@umd.edu) by January 15, 2025.



Pauline Hopkins Society Awards

Pauline Hopkins Memorial Student Scholarship & Creative Writing Award

“Fiction is of great value to any people as a preserver of manners and customs--religious, political and social. It is a record of growth and development from generation to generation.”

Contending Forces (1899)



The Pauline Hopkins Society is pleased to invite submissions for the Pauline Hopkins Memorial Student Scholarships. The awards are 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 nineteenth and early twentieth 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, novels, short stories, and essays, and was editor-in- chief of *The Colored American Magazine* from its creation in 1900 until 1904, when the magazine moved its offices to New York.

This year, there will be two \$100 cash scholarships presented to students of African heritage of a Cambridge or Boston Public high school, college, or university. One scholarship will be for the best essay, and one scholarship will be for the best piece of creative writing. Scholarships will be awarded to students whose writing encapsulates the topics of social justice, ideals of Black feminist thought, and/or the genre and writing style employed by Hopkins.

Interested candidates can submit a creative piece (up to 2500 words) or/and essay (between 1000 and 2500 words) via email to

Phsstudentaward@gmail.com by March 3, 2025. Only one essay and one creative writing entry is permitted per student. Essays and creative pieces must be solely the work of the entrant.

Evaluation Criteria: Essays and creative pieces will be judged on 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’ 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. Participants may submit entries in both award categories, but can only win in one category.



The Pauline Hopkins Scholarship Award

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Contending Forces (1899)



The Pauline Hopkins Society is pleased to announce its sixth bi-annual competition. The society will present a \$100 award for the best *scholarly publication* – book, article, or chapter on Pauline Elizabeth Hopkins published between January 1, 2021, and December 31, 2024. If you have published an essay or chapter that discusses Hopkins and/or her work, please consider submitting it before the **March 3, 2025, deadline**.

To enter, please submit a PDF version of your publication with all identifying information blocked out. Please attach a separate cover sheet with your name, along with your institutional mailing address and e-mail address. Because entries will be judged through a system of blind review, we recommend that any self-citation be reworked to the third person.

Entries should be submitted via email by March 3, 2025, to Phsscholaraward@gmail.com with “Hopkins Award” in the subject line.

The \$100 award will be presented in Boston during the American Literature Association annual conference in May 2025.

Previous winners include:

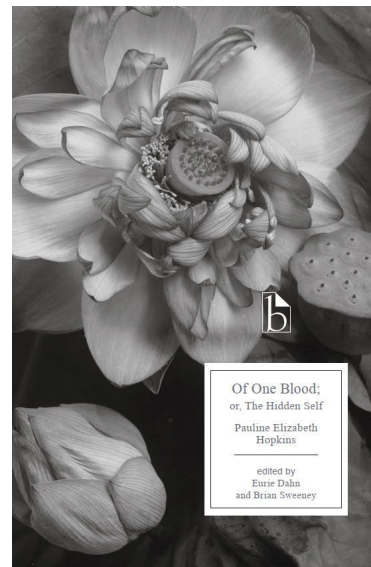
Eddie Wong, “An Unexpected Direction: Pauline Hopkins, S. E. F. C. C. Hamedoe, and ‘The Dark Races of the Twentieth Century.’” *American Literary History*, vol. 32, no. 4, Dec. 2020, pp. 723–54. <https://doi.org/10.1093/alh/ajaa024>.

Gregory Laski, *Untimely Democracy: The Politics of Progress after Slavery*. [Oxford University Press](#), 2018.

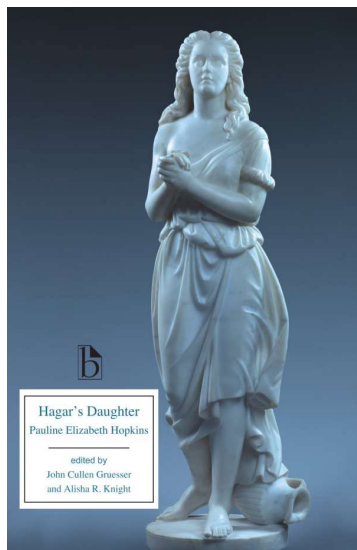


New Scholarship on Pauline Hopkins and Her Work *Reviews of New Editions of Hopkins's Novels*

Knight, Nadine M. Review of *Of One Blood; or, The Hidden Self*, by Pauline Elizabeth Hopkins. *Legacy: A Journal of American Women Writers*, vol. 40 no. 1, 2023, p. 266-268. Project MUSE, <https://dx.doi.org/10.1353/leg.2023.a917952>.



Of One Blood;
or, The Hidden Self
Pauline Elizabeth
Hopkins
edited by
Euse Dahn
and Brian Sweeney



Hagar's Daughter
Pauline Elizabeth Hopkins
edited by
John Cullen Gruesser
and Alisha R. Knight

Sherrard-Johnson, Cherene. Review of *Hagar's Daughter: A Story of Southern Caste Prejudice*, by Pauline Elizabeth Hopkins, and: *Of One Blood; or The Hidden Self* by Pauline Elizabeth Hopkins. *American Periodicals: A Journal of History & Criticism*, vol. 34 no. 2, 2024, p. 185-187. Project MUSE, <https://dx.doi.org/10.1353/amp.00005>.



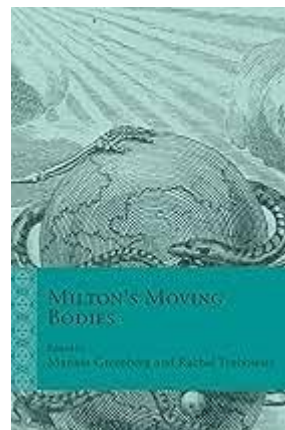
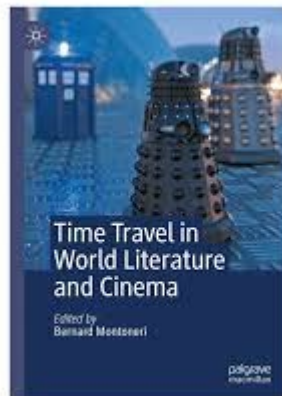
Journal Articles Featuring Hopkins

Avery, Tamlyn. "Passing as White Collar: The Black Typewriter and the Bureaucratization of the Racial Imaginary." *PMLA: Publications of the Modern Language Association of America*, vol. 139, no. 1, Jan. 2024, pp. 66–81. EBSCOhost, <https://doi.org/10.1632/S0030812923001177>.

Dahn, Eurie. "Stenographic Authorship: Pauline E. Hopkins and Literary Infrastructures." *College Literature*, vol. 51, no. 4, Fall 2024, pp. 445–75. EBSCOhost, <https://doi.org/10.1353/lit.2024.a939751>.

Moody, Joycelyn K. "Pauline E. Hopkins and the Black Feminist Editorial Imperative to Remember." *Legacy: A Journal of American Women Writers*, vol. 40 no. 1, 2023, p. 1-10. *Project MUSE*, <https://dx.doi.org/10.1353/leg.2023.a917934>.

Book Chapters Featuring Hopkins



Keck, M. (2024). Black Time Travel, Chronotopicity, and the Reparative Desire for Beauty in Pauline E. Hopkins's *Of One Blood: Or, The Hidden Self*. In: Montoneri, B. (eds). *Time Travel in World Literature and Cinema*. Palgrave Macmillan, Cham. https://doi.org/10.1007/978-3-031-52315-1_8

Wilburn, Reginald A. "Moved and Surprised by White Sin: Milton's Satanic Influence in Part 1 of Pauline E. Hopkins's *Hagar's Daughter*." *Milton's Moving Bodies*, edited by Marissa Greenberg and Rachel Trubowitz, Northwestern University Press, 2024, pp. 259–82. *JSTOR*, <https://doi.org/10.2307/jj.18654577.17>. Accessed 31 Dec. 2024.



Membership and Officers

Become a Member or Renew Your Membership

Join the Pauline E. Hopkins Society for the first time, or renew your membership today! Our membership period runs on a calendar year, from January 1 to December 31. Membership benefits include:

- Participation in a vibrant society dedicated to “increasing public awareness and perpetuating the study and appreciation of the life, career, works, communities and legacy of Pauline Hopkins.”
- Opportunities to shape the Society through participation as an officer, committee member, or voting member.
- Submission and presentation opportunities for the PEHS’s annual ALA conference panels.
- Support of and opportunity to submit to the Society’s professional scholarship award, with cash prize.
- Support of the study of Hopkins in secondary schools through the Society’s high school scholarship awards.

We need a strong and diverse membership to strive toward our goals, and we hope you will consider joining us.

Join or renew your Membership for \$15/yr [Online](http://www.paulinehopkinssociety.org/online-membership-form/):
<http://www.paulinehopkinssociety.org/online-membership-form/>

Membership questions can be emailed to Membership Officer Tanya Clark at tanya.clark@morehouse.edu

To submit information for possible inclusion on our website, please contact Mary Frances Jiménez, mf_jimenez@yahoo.com



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