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Never republished since its initial appearance in 1868 in the *New York Tribune* newspaper, Mark Twain's "The Treaty with China" is a wonderful "discovery" for American scholars. It is here republished after well over 140 years of languishing in nearly impossible-to-read condition in original newspaper copies or in equally difficult form in microfilm. Painstakingly transcribed by Martin Zehr, whose essay "Mark Twain, 'The Treaty with China,' and the Chinese Connection" here follows the full transcript of "The Treaty" itself, Twain's analysis and critique of American attitudes toward the Chinese affords astonishing insight into both Twain's own intellectual transformation and his assessment of American political practice internationally. Zehr's essay provides historical context for a reading of "The Treaty" and argues for a reconsideration of the evolution of Twain's ideas about race through the register of his writings on the Chinese and Chinese immigrants in the West; additionally, Zehr points toward the importance of "The Treaty" as a significant indicator of Twain's developing style, tone, and particular form of social critique.

Public discourse on political events as the purview of the newspaper writer or journalist in contemporary American society is analyzed in Emory Elliott's essay as both a promising condition and a limit. Calling on humanists of all kinds to enter the fray of a war of representation, Elliott suggests that if those in the humanities feel devalued or dismissed by a society driven to produce goods rather than ideas, determined to pursue superiority instead of shared respect, then like Philip Roth and Don DeLillo—both of whom to different degrees Elliott sees as politically addressing the country through aesthetic means—professors and researchers and teachers must produce analysis, techniques of interpretation, and students that can read through "bureaucratic rhetoric" and that will help to create a humane democracy. In memory of Emory Elliott, our dear friend and colleague, we are here republishing his essay, "Terror, Aesthetics, and the Humanities in the Public Sphere," originally published in 2007 in *The Power and Politics of the Aesthetic in American Culture*, a collection edited by Klaus Benesch and Ulla Haselstein.

In his biographical essay on "Happy Lim," the twentieth-century activist, California writer, and poet whose obscurity is partly attributable to his communist

politics and to the fact that he published most of his work in Chinese, Gordon Chang develops an important source of research for scholars who recognize that the political community of San Francisco's Chinatown and its cultural production require more attention from today's historians and literary scholars alike. Chang's essay provides translations of several of Lim's poems, such as "This Happened in America," a powerful interrogation of American racism set against the story of Emmett Till. Not only does Chang's essay reveal the extent to which Chinese American activists were committed to a critique of American imperialism, capitalist exploitation, and social prejudices, but it also points to the consistent involvement of the FBI and other organizations in monitoring the writings and activities of leftists in Chinatown (Lim insisted in FBI interviews that his cultural activities were limited to singing and dancing). In Chang's essay, Chinatown is seen as a powerful and involved political and cultural center where labor movements and workers' organizations, artists and activists, had an internationally informed perspective on American social and economic values; Lim is seen as symbolic of it all, yet he died isolated and impoverished, only to be resurrected through research, writing, and song. A tribute to an important voice, Chang's "The Many Sides of Happy Lim: aka Hom Ah Wing, Lin Jian Fu, Happy Lum, Lin Chien Fu, Hom Yen Chuck, Lam Kim Foo, Lum Kin Foo, Hom, Lim Goon Wing, Lim Gin Foo, Gin Foo Lin, Koon Wing Lim, Henry Chin, Lim Ying Chuck, Lim Ah Wing, et. al." was originally published in *Amerasia Journal* in 2008.