MAY 2018

707 The New Education and the Old
Cathy N. Davidson

715 Forum
David Galef

717 Report of the Executive Director

752 Minutes of the MLA Executive Council

756 Minutes of the MLA Delegate Assembly

774 In Memoriam

776 Index of Advertisers

783 Abstracts

Forthcoming in *PMLA*

In the October issue

Special Topic: Cultures of Reading Coordinated by Evelyne Ender and Deidre Lynch

Evelyne Ender and Deidre Lynch. "Introduction"

Yi-Ping Ong. "Anna Karenina Reads on the Train: Readerly Subjectivity and the Poetics of the Novel"

Beth Blum. "The Self-Help Hermeneutic: Its Global History and Literary Future"

Kathryne Bevilacqua. "'What a Farmer Reads Shows in His Farm': Reading beyond the Book with Adult Reading Primers"

Whitney Trettien. "Media, Materiality, and Time in the History of Reading: The Case of the Little Gidding Harmonies"

Mike Chasar. "Ghosts of American Literature: Receiving, Reading, and Interleaving Edna St. Vincent Millay's *The Murder of Lidice*"

Barbara Hochman. "Filling in Blanks: Nella Larsen's Application to Library School"

Margaret Russett. "Language Strange: The Romantic Scene of Instruction in Twenty-First-Century Turkey"

Benjamin Mangrum. "Aggregation, Public Criticism, and the History of Reading 'Big Data'"

N. Katherine Hayles. "Human and Machine Cultures of Reading: A Cognitive Assemblage Approach"

Talks from the Convention

Essays by Amy Hollywood, James Curley-Egan, and Andrew Piper and Jonathan Sachs

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Forthcoming in *PMLA*

In other issues

Alison Margaret Bigelow. "Transatlantic Quechuañol: Reading Race through Colonial Translations"

Michaela Bronstein. "Taking the Future into Account: Today's Novels for Tomorrow's Readers"

John Brooks. "Anti-Essentialist Form: The Bebop Effect of Percival Everett's *Erasure*"

Alicia Christoff. "*Margaret* and the Victorians"

Martin Eisner. "Machiavelli in Paradise: How Reading Dante and Ovid Shaped *The Prince*"

Edgar Garcia. "Pictography, Law, and Earth: Gerald Vizenor, John Borrows, and Louise Erdrich"

Brian Glavey. "Having a Coke with You Is Even More Fun than Ideology Critique"

James Heffernan. "Reading Pictures"

Laura E. Helton. "On Decimals, Catalogs, and Racial Imaginaries of Reading"

Lucas Hollister. "The Green and the Black: Ecological Awareness and the Darkness of *Noir*"

Kamran Javadizadeh. "The Atlantic Ocean Breaking on Our Heads: Claudia Rankine, Robert Lowell, and the Whiteness of the Lyric Subject"

Kimberly Johnson. "Linear Perspective and the Renaissance Lyric"

Joseph Mansky. "'Look No More': Jonson's *Catiline* and the Politics of *Enargeia*"

Rebecca Olson. "The Continuing Adventures of *Blanchardyn and Eglantine*: Responsible Speculation"

Aubrey Plourde. "The Innocent-Old Way: Reserved Interpretation and Christina Rossetti's *Goblin Market*"

Adam Reed. "Reading Minor Character: An English Literary Society and Its Culture of Investigation"

Jonathan Sachs. "Slow Time"

Andrew Stauffer. "An Image in Lava: Annotation, Sentiment, and the Traces of Nineteenth-Century Reading"

(continued)

Submitting Manuscripts to *PMLA*

Editorial Policy for Essays

PMLA welcomes essays of interest to those concerned with the study of language and literature. As the publication of a large and heterogeneous association, the journal is receptive to a variety of topics, whether general or specific, and to all scholarly methods and theoretical perspectives. The ideal *PMLA* essay exemplifies the best of its kind, whatever the kind; addresses a significant problem; draws out clearly the implications of its findings; and engages the attention of its audience through a concise, readable presentation.

Eligibility

To be eligible for review, manuscripts must meet the following requirements:

MLA membership. Authors must be members of the MLA. (For a collaboratively written essay to be eligible for review, all coauthors must be members of the MLA.)

Author anonymity. Authors should not refer to themselves in the first person in the submitted text or notes if such references would identify them; any necessary references to the author's previous work, for example, should be in the third person.

Word length. Articles must be between 6,000 and 9,000 words. The word count includes discursive notes but excludes works-cited lists and translations.

Originality. Articles cannot have been previously published in any language. An article is considered previously published if it appears in print or in an online outlet with the traits of publication, such as editorial selection of content, a formal presentation, and ongoing availability. Online contexts that typically lack these traits include personal Web pages, discussion groups, and repositories.

Exclusive submission. Articles cannot be under consideration by other journals or publishers. An article found to have been simultaneously submitted elsewhere will not be published in *PMLA* even if it has already been accepted for publication by the Editorial Board.

Language. Manuscripts in languages other than English must be accompanied by a detailed summary in English (generally of 1,000–1,500 words) and must be translated into English if they are recommended to the Editorial Board. Translations should accompany all foreign language quotations.

Scope. PMLA does not publish book reviews or new works of fiction. Submissions should be broadly of interest to those concerned with the study of language and literature.

Quality. PMLA publishes the best of its kind. Works that demonstrate egregious signs of poor quality (e.g., lack of scholarly apparatus when relevant, evidence of extreme carelessness in preparation) cannot be sent for review.

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MLA style. Manuscripts should follow MLA style as set out in the most recent edition of the *MLA Handbook*. The MLA urges its contributors to be sensitive to the social implications of language and to seek wording free of discriminatory overtones.

Cover sheet. Authors' names should not appear on manuscripts; instead, a cover sheet, with the author's name and address and the title of the article, should accompany each manuscript.

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Submissions should be sent electronically to pmlasubmissions@mla.org.

Review Process

Each article submitted and eligible for peer review is sent to at least two reviewers. Articles recommended by these readers are then sent to the members of the Editorial Board, who meet periodically with the editor to make final decisions. Until a final decision is reached, the author's name is not made known to readers, to members of the Editorial Board, or to the editor. For detailed information on the review process for submitted essays, please send an inquiry to pmlasubmissions@mla.org.

Features in *PMLA*

Manuscripts and correspondence related to the features described below should be sent to the Managing Editor, *PMLA*, Modern Language Association, 85 Broad Street, suite 500, New York, NY 10004-2434 (pmlasubmissions@mla.org).

Criticism in Translation

MLA members are invited to submit to the *PMLA* Editorial Board proposals for translations. Articles, as well as chapters or sections of books that can function as independent units, will be considered. The originals may be in any language. Two types of proposals are welcome: (1) significant scholarship from earlier periods that has not lost its forcefulness and whose retrieval in English in *PMLA* would be a noteworthy event for a broad body of readers and (2) contemporary work of sufficient weight and potential influence to merit the attention of the field as a whole.

Forthcoming in *PMLA*

In other issues *(continued)*

Jamie Taylor. "Toward Premodern Globalism: Oceanic Exemplarity in Chaucer's *Man of Law's Tale*"

Tristram Wolff. "That's Close Enough: The (Ongoing) History of Emotivism in Close Reading"

Christine A. Wooley. "Held in Checks: Du Bois, Johnson, and the Figurative Work of Financial Forms"

Daniel Wright. "Thomas Hardy's Groundwork"

Criticism in Translation

Charles Nodier. "Du fantastique en littérature." Introduction and translation by Elizabeth Berkebile McManus and Daniela Ginsburg

Otakar Zich. "Theatrical Illusion," from *Aesthetics of Dramatic Art* (*Estetika dramatického uměni*; 1931). Introduction and translation by Emil Volek and Andres Pérez-Simón

Little-Known Documents

Berenice Abbot. "From the Gutter to the Gallery: Berenice Abbott Photographs Mina Loy's Assemblages."

Apollinaire. "Curiosities from the Front." Introduction and translation by Cedric Van Dijck

Alejo Carpentier. *Notas del viaje a la Gran Sabana* ("Notes of the Trip to the Great Savannah")

E. M. Forster. "Pericles in Paradise." Introduction by Foteini Dimirouli

Langston Hughes. "Four Poems from Langston Hughes's Spanish Civil War Verse." Evelyne Scaramella and Anne Donlon

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