Professional Notes and Comment

Although the items printed in this section are meant to serve the professional interests of the membership, the editor does not solicit the items and cannot vouch for their reliability. Members should exercise reasonable judgment in responding to them. Contributors may send items to Professional Notes and Comment, *PMLA*, Modern Language Association, 26 Broadway, 3rd floor, New York, NY 10004–1789 (fax: 646 458–0030; pnc@mla.org).

HARRIET MARTINEAU. Contributions are sought for *Harriet Martineau in the Classroom*, a collection of approaches to teaching Harriet Martineau's writing in college and university classrooms. Despite the limited availability of her texts, a problem gradually being remedied by new and forthcoming editions of her works, scholars have employed her fiction and nonfiction in a variety of disciplines. Since Martineau's interests were wide-ranging and interdisciplinary, the editor encourages contributions that reflect that range, including literature, sociology, history, philosophy, political economy, travel writing, autobiography, and journalism. Some discussion of texts used as well as of teaching strategies is welcome. Send 2-page proposals by 1 June 2003 to Deborah Logan, Dept. of English, Western Kentucky Univ., Bowling Green 42101 (fax: 270 745-2533; deborah.logan@wku.edu).

CAMILO J. CELA. Original essays are invited for a collection tentatively titled *La obra del literato y sus alrededores: Ensayos críticos en torno a Camilo J. Cela*. This cooperative volume will reconsider the intellectual and literary undertaking of this Spanish author (1916–2002). The editors are interested in essays that investigate the following areas of Cela's legacy: narrative, poetry, drama, journalism, and social, cultural, and political representation or performance. Send 1-page proposals or completed print copies of texts (15–25 pp. in length and preferably in Spanish), along with a brief vita, by 1 September 2003 to Eloy E. Merino, Dept. of Foreign Languages and Literatures, Northern Illinois Univ., De Kalb 60115-2854 (815 753-6447; fax: 815 753-5989; emerino@niu.edu), or to Carlos X. Ardavín, Dept. of Modern Languages and Literatures, Trinity Univ., 715 Stadium Dr., 46, San Antonio, TX 78212-7200 (210 999-7537; fax: 210 999-8370; cardavin@trinity.edu).

AUDRE LORDE. Contributions are invited for a forthcoming critical book on the poetry of Audre Lorde. Despite the publication of her collected poems, a forthcoming authorized biography, and a plethora of articles on *Zami* and much of the prose, Lorde's poetry remains underrepresented in contemporary criticism. All approaches are welcome, from feminist to African American to queer to pedagogical to postcolonial to New Critical. Well-written, jargon-free prose is essential. Send 2-page proposals by 1 July 2003 or write to Catherine Wiley (cwiley@carbon.cudenver.edu) for more information.

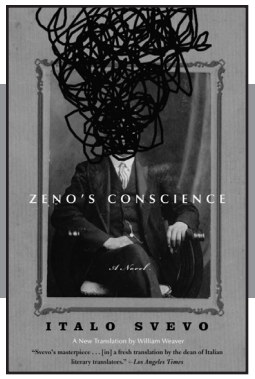
MODERNISM AND THE EXTREME. Submissions are invited for a collection of essays exploring the meaning of extremity in modernist texts. Breaking with the cultural and literary norms of the past, many modernist texts were considered extreme when they appeared, but the violence and sexuality that were once scandalous are now

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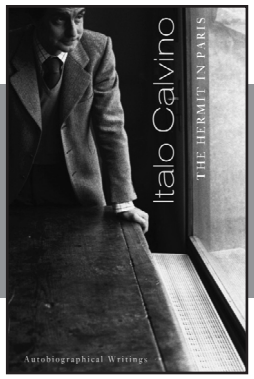
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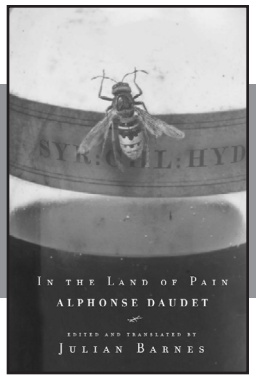
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Zeno's Conscience

by Italo Svevo
Translation *by* William Weaver

"From the self-deceived protagonist who forswears each of his attempts to give up cigarettes, to the final detonation which seems uncannily prescient of our atomic age, *Zeno's Conscience*, in the expert hands of William Weaver's elegant and vigorous translation, reminds us ever again that if there is one phrase we should confer on Svevo it would be this: Svevo, our contemporary."—André Aciman

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Translation *by* Donald M. Frame
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The only one-volume edition of the complete works—essays, letters, and travel journal—of the father, and unsurpassed practioneer of the personal essay. Montaigne's reflections on the great themes of existence—on subjects ranging from how to converse properly, how to endure pain, how to prepare for death, how to read well, and how to bring up children—have stood the test of time, and continue to influence writers four centuries after his death.

Everyman's Library | Cloth | 1152 pages
$30.00/$45.00 (Canada)

Hermit in Paris

Autobiographical Writings
by Italo Calvino

An autobiographical work—found after Calvino's death and never intended for publication in his lifetime—that, in a surprising way, enlarges our understanding of a major writer of the 20th century. *Hermit in Paris* is comprised of fourteen pieces that have never before appeared in English. In evocations of his tumultuous teenage years, Mussolini's rule during World War II, Liberation, and the Cold War, we learn the story of a generation growing up in Fascist Italian provinces, confronting moral and civil decisions regarding literature and politics.

Pantheon | Cloth | 272 pages | $23.00

In the Land of Pain

by Alphonse Daudet
Edited and Translation *by* Julian Barnes

A superb new translation from Julian Barnes of the notes kept by Alphonse Daudet as he battled an incurable case of syphilis at the end of the 19th century. Extraordinarily stirring—sometimes shattering, sometimes light-hearted—this brief book is a crystalline record of both the banal and transformative experience of physical suffering.

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common, and the formal innovations that made modernism "difficult" have become familiar. The editors invite essays that consider the function of extremity in modernist texts when they were published and now. Is the extremity of modernism recoverable? Does extremity lose its symbolic value when historical events surpass it? Is extremity related to claims that certain texts are racist, fascist, primitivist, or sexist? Is extremity related to contemporary trauma theory? Is extremity a critical element in conceptions of modernism? Send essays (20–25 pp. in length) by 1 September 2003 to Joyce Wexler, English Dept., Loyola Univ. Chicago, 6525 North Sheridan, Chicago, IL 60626 (inquiries: jwexler@luc.edu), or to Louis Simon, English Dept., Boise State Univ., Boise, ID 83725.

CLASS IN AMERICA. Proposals are sought for Class in America, a new book series from the University of Nebraska Press that will present a broad array of studies on class in the humanities and social sciences. The series will examine the differing senses of this fluid concept and explore the roles of class in all aspects of American cultural, intellectual, and everyday life—from education, the arts, and the sciences to the courts, urban planning, public policy, and the workplace. This interaction of ideas and findings, and the discussions they foster, brings into focus new perspectives on class and expands the terms through which American life is comprehended. Scholars in the humanities and social sciences who are interested in proposing a book for the series should write or call the series editor, Jeffrey R. Di Leo, School of Arts and Sciences, Univ. of Houston, Victoria, TX 77901-5731 (361 570-4210; fax: 361 570-4207; dileoj@uhv.edu).

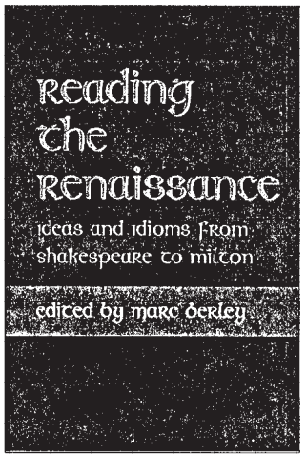
IRISH WOMEN WRITERS. The editor of *Irish Women Writers: An A-to-Z Guide*, to be published by Greenwood Press, invites essays from established scholars and qualified advanced graduate students. The essays in this reference volume will have both critical and bibliographic components, as well as up-to-date short biographies on individual authors. For more information and a list of authors to be included, write or e-mail (e-mail is preferred) as soon as possible Alexander G. Gonzalez, Dept. of English, PO Box 2000, State Univ. of New York, Cortland 13045 (607 753-2070; gonzalez@cortland.edu).

LITERARY MISOGYNISM. Essays are invited for a book tentatively titled *Misogynism in Literature; or, On Disliking Certain "Masterpieces."* If you have had enough of the male "masterpieces" we were supposed to enjoy despite their misogynism, if you have doubts about such controversial concepts as "universality," "timelessness," or great texts' alleged androgyny, then you may want to contribute an essay that focuses on one specific work of literature by a canonical author of any time and nationality. Send 2-page abstracts and brief vitae or inquiries to Britta Zangen, Cranachstr. 4, 40235 Düsseldorf, Germany (behzet@aol.com). Proposals are due by 15 July 2003, completed manuscripts by 31 December 2003.

GENERALISM IN ENGLISH. Proposals are solicited for a collection of essays about generalist practices in English scholarship and teaching. Sought are essays that try to theorize the distinctive practices of those who identify themselves as "generalist" scholars in English departments of any size, especially in smaller ones. The editors conceive of generalism as an intellectually intensive and rewarding mode with surprising challenges and pleasures, one that allows its practitioners to grow beyond the specialist identities they honed in graduate school; bridges subfields in the discipline; achieves synergy among teaching, scholarship, and service; and offers an alternative to increasing fragmentation. Possible topics might include definitions of generalist intellectual inquiry and of generalist scholarship, the rewards and challenges of generalist teaching and pedagogy, and standards for the evaluation of generalist practices. Send 500-word abstracts for 10–15-page papers by 1 May 2003 to Shawn Gillen (gillens@beloit.edu), Lawrence Moe (lawrence.moe@metrostate.edu), or John Ottenhoff (ottenhoff@alma.edu).

NEW SOUTH NARRATIVES. For an anthology, *Reconstructing New South Narratives*, 20–30-page critical essays are requested. They should provide new insights on the cultural work achieved by fiction and nonfiction about the South published in the aftermath of Reconstruction, from approximately 1880 to 1920. Of particular interest are approaches that consider writing about the South in this period as intrinsic to supra- or transregional discourses (i.e., of nation, expansion, or empire and connections between the South, Mexico, and the Caribbean), but approaches considering how issues of gender, sexuality, and class intersect with those of race, nation, and the transnational are also welcome. Essays on comparatively well known authors and texts are fine, but contributors should consider submitting projects on understudied works of fiction by authors such as George Washington Cable, Sherwood Bonner, Sutton Griggs, Pauline Hopkins, Paul Laurence Dunbar, Alice Dunbar-Nelson, George Marion McClellan, Robert Waring, Ellen Glasgow, Grace King, Mary Johnston, Owen Wister, Gertrude Atherton, Corra Harris, and Walter Hines Page. Also encouraged are new approaches to nonfictional discourses, including contemporary histories and memoirs of Reconstruction and the New South by William Dunning, Booker T. Washington, Anna Julia Cooper, Woodrow Wilson, W. E. B. Du Bois, Charles McCarthy, and others. Authors need not be "southern" to be eligible for study but should have contributed significantly to discourses defining the New South and its relation to the postwar nation. Potential contributors must contact the editors ahead of time with paper and topic proposals. Finished versions of essays to be considered should be sent by 1 September 2003 to all three editors: Herman Beavers, Univ. of Pennsylvania (hbeavers@dept.english.upenn.edu); Jennifer Rae Greeson, Columbia Univ. (jrg2004@columbia.edu); and Peter Schmidt, Swarthmore Coll. (pschmid1@swarthmore.edu).

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Ideas and Idioms from Shakespeare to Milton

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This collection makes a powerful corrective statement about the direction in which Renaissance literary studies should go in the wake of critical theory. Unabashed in detailing wrong turns made by critical theory in recent years, *Reading the Renaissance* will doubtless make waves. But it will be most appreciated for its own considerable accomplishments. *Contributors include* Frank Kermode, Michael Mack, Anthony Low, Anne Lake Prescott and Edward W. Tayler.

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Joseph Wittreich

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The editors will choose the best essays that fit the anthology's goals and space limitations. All contributors will receive a reply in late 2003 or early 2004.

EDUCATION AND THE INTERNET. Although one of the most idealistic promises of the Internet has been its democratic potential, teachers using it have increasingly encountered homogenization, standardization, censorship, hierarchy, and corporatization. The editor of a volume tentatively titled *Brave New Classrooms: Educational Democracy and the Internet* solicits articles on the political theory of electronic education; the commodification and marketing of electronic courses; the intellectual content and educational value of electronic courses; privatization, emergent intellectual-property regimes, the knowledge commons, and university copyright practices for electronic course content; experiences with electronic teaching across a variety of disciplines; the integration of progressive and democratic education concepts (e.g., Korczak, Freire) into electronic environments; restrictive portalization (e.g., Blackboard) and learning access; the redesign of traditional courses for transfer to electronic formats; differential social access to Internet learning resources; monolingualism and multilingualism in electronic education; race, ethnicity, gender, or sexuality in electronic course design; dialogism and equality as values in electronic education; visions of progressive education via computers and the Internet. International perspectives are especially welcome. Send abstracts or draft papers (*Word* attachments acceptable) to Joe Lockard, English Dept., Arizona State Univ., POB 870302, Tempe 85287-0302 (joe.lockard@asu.edu).

STATEMENT ON GENDER-FAIR LANGUAGE. The National Council of Teachers of English has released a new position statement, "Guidelines for Gender-Fair Use of Language." A news release and link to the statement can be found at http://www.ncte.org/news/2002/gender-fair.shtml.

MILTON SOCIETY AWARD WINNERS. The Milton Society of America announced its annual awards at its meeting on 28 December 2002. The James Holly Hanford Awards were presented to David Lowenstein, for *Representing Revolution in Milton and His Contemporaries: Religion, Politics, and Polemics in Radical Puritanism* (Cambridge UP, 2001), and to William Shullenberger, for "Into the Woods: The Lady's Soliloquy in *Comus*" (*Milton Quarterly* 35 [2001]: 33–43). The Irene Samuel Memorial Award for a multiauthor collection was presented to Thomas N. Corns, editor of *A Companion to Milton* (Blackwell, 2001).

JOSEPH CONRAD PRIZE WINNERS. The Joseph Conrad Society of America awarded the 2002 Ian P. Watt Prize for Excellence in Conrad Scholarship to Thomas C. Moser. The generosity of Ruth Watt made this award possible. Young Scholar Awards were presented to Mark Chilton and Stephen Ross.

Journal Notes

➸ Essays are invited for a special issue of *Cuadernos de literatura* on the intersections of art and literature in Latin America in any period. The deadline for submissions is 1 August 2003. Essays, in Spanish, should follow MLA style and should not exceed 25 pages in length (including notes and the list of works cited). Send inquiries and submissions to Luis Fernando Restrepo, Dept. of Foreign Languages, Univ. of Arkansas, Fayetteville 72701 (lrestr@uark.edu) or Carmen Millán de Benavides, Instituto Pensar, Pontificia Universidad Javeriana, Carrera 7 39–08, Bogotá, Colombia (cmillan@javeriana.edu.co). For more information on *Cuadernos de literatura*, see the journal's Web page (http://www.javeriana.edu.co/Facultades/C_Sociales/Facultad/cuadernos_literatura/inicio.htm).

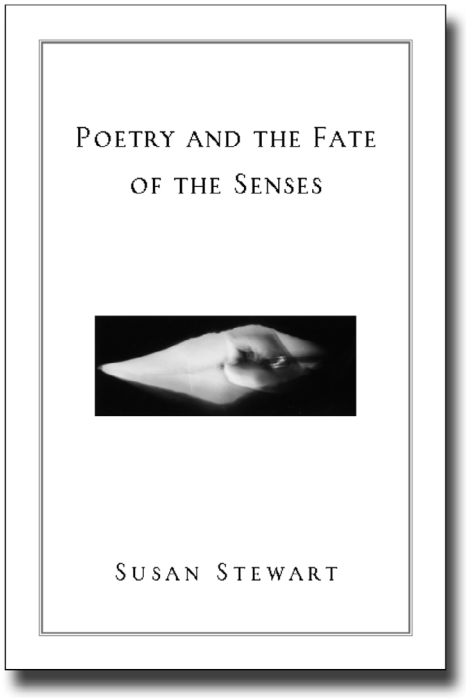
➸ Submissions are invited for a special issue of *JAC* on Trauma, Writing, and Rhetoric. They may address such topics as the nature of traumatic experience, cultural representations of traumatic events, trauma and the limits of knowledge, trauma and historical representation, traumatic memory, the rhetorical act of bearing witness, the role of trauma in constructing cultural and national myths, the nature of "posttraumatic" culture, the rhetoric of trauma narratives, and trauma and pedagogy. Send three copies of manuscripts (20–30 pp. in length—although longer manuscripts will be considered—and following MLA style), stripped of all identifying information, by 1 August 2003 to Lynn Worsham, Editor, *JAC*, Dept. of English, Univ. of South Florida, 4202 East Fowler Ave., CPR 107, Tampa 33620-5550. Address inquiries to lworsham@chuma1.cas.usf.edu.

➸ *Meridians* is a peer-reviewed, interdisciplinary journal whose goal is to provide a forum for scholarship and creative work by and about women of color in North American and international contexts. The editorial board seeks to publish work that is grounded in the particularities of history, economics, geography, class, and culture; that informs the contradictions and politics of women's lives; that illuminates the forms and meanings of resistance, migration, exile, and artistic expressions; that provokes the critical interrogation of the terms used to shape activist agendas, theoretical paradigms, and political coalitions; and that is substantive and readable as well as relevant and useful to researchers, educators, students, and practitioners. The editor invites submissions of critical essays, personal narratives, memoirs, political manifestos, position papers, archival documents of continuing interest, interviews, poetry, fiction, theater, artwork, photo-essays, and cover art. Submit manuscripts of critical essays (25–30 pp. in length) with 150-word abstracts in triplicate; submit all other prose work, including fiction manuscripts, in triplicate; for poetry, submit three to five poems; for photo-essays or cover art, submit ten to twelve slides or prints. Address submissions to the Editor,

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Meridians, Smith Coll., Northampton, MA 01063. Electronic submissions cannot normally be accepted. For further information, consult http://www.smith.edu/meridians.

➸ The *Monographic Review / Revista monográfica* invites submissions on the theme (Re)Viewing History: The New Historical Novel in Hispanic Literature. Appearing especially but not exclusively as a postdictatorial phenomenon in Spain and several Spanish American countries, the new historical novel includes among its objectives the subversion of the master narratives of "official" historiography, of monolithic versions of past events. Sometimes its purpose is to rehabilitate figures condemned or maligned by history, to demythologize figures disproportionately aggrandized by historians, or to suggest hitherto unseen motivations that recast events in a different light. Often its revisions of past events intend to suggest parallels between errors of history and a course perceived as potentially erroneous in the present. At other times, the new historical novel appropriates related past subgenres (e.g., the neochivalric) for similar ends. The volume will examine varying modalities of the new historical novel, including its relations to prior literary models (i.e., the historical novel at different moments of its trajectory). Papers (12–15 pp. in length and conforming to MLA style), in hard copy and on a high-density diskette (*WordPerfect* 9 or later or *Microsoft Word* 8 or later, for *Windows*, is preferred), should be submitted by 30 August 2003 to Genaro J. Pérez, Editor, *Monographic Review / Revista monográfica*, Classical and Modern Languages and Literatures, Texas Tech Univ., Lubbock 79409-2071 (806 742-3145; fax: 806 742-3306; http://www.monographicreview.org).

➸ *South Asian Review* (*SAR*), the refereed journal of the South Asian Literary Association, invites submissions for vol. 24, no. 2, the Miscellany (Oct.-Nov. 2003). *SAR* is a representative scholarly forum for the examination of South Asian languages and literatures in a broad cultural context. The journal invites constructive dialogue on issues pertaining to South Asia, but the thrust of the dialogue must be literature and the sibling arts. The journal welcomes critical and analytic essays on any aspect or period of South Asian literature (ancient, precolonial, colonial, and postcolonial). *SAR* is open to all ideas, positions, and critical and theoretical approaches. Recognizing the linguistic and cultural diversity of the subcontinent, the journal particularly welcomes essays in intercultural, comparative, and interdisciplinary studies in the humanities. The journal is also interested in essays on music, painting, sculpture, architecture, and other related fields. The following areas are of special interest: South Asian literatures, languages, studies, and culture; comparative aesthetic; literary theory; cultural studies; colonial and postcolonial studies; comparative literature; women's studies; and film studies. Articles, of 15–25 pages (three hard copies, an IBM-compatible diskette, and an abstract of 8–10 lines, prepared in accordance with the MLA style), must be received by 30 July 2003. All correspondence pertaining to the 2003 Miscellany issue should be addressed to K. D. Verma, Editor, *South Asian Review*, Dept. of English, Univ. of Pittsburgh, Johnstown, PA 15904 (814 269-7143; fax: 814 269-7196; kverma@pitt.edu).

➸ *Symplokē*, a journal of comparative theory and literature, seeks submissions for its special issue *Fiction's Present* (12.1). The question of the present inflection of fiction is Janus-faced, looking aside to the novel's radically changed political, economic, technological circumstances and back to its history of achievement and problems. Can the novel establish itself in the present of global capitalism without abandoning its formal distinctiveness? Does fiction continuing the tradition of modernist innovation have any reality for emergent political groups and cultures? Suggested topics include the present and representation, fiction's medium, global narrative and heteroglossia, the avant-garde and postcolonialism, and fiction and value. Send papers by 15 May 2003 to both R. M. Berry, Dept. of English, Florida State Univ., Tallahassee 32306-1580 (rberry@english.fsu.edu), and Jeffrey R. Di Leo, School of Arts and Sciences, Univ. of Houston, Victoria, TX 77901-5731 (dileoj@uhv.edu). For submission details, consult the journal's Web site (http://www.symploke.org).

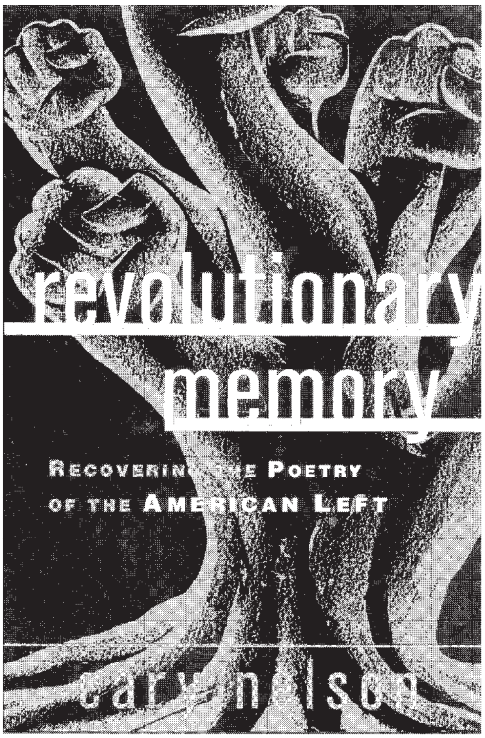
In Memoriam

Andrew Strachan Allen, University of Puerto Rico, Mayagüez, 1 December 2002
Robert Pigott apRoberts, California State University, Northridge, 4 December 2002
Angelo Philip Bertocci, University of Iowa, 18 April 2002
Lorelei Cederstrom, Brandon University, 27 July 2002
John C. Coleman, University of Virginia, 10 May 2002
Thomas E. Connolly, State University of New York, Buffalo, 18 March 2002
William George Crisman, Penn State University, Altoona College, 3 March 2002
Mark W. Estrin, Rhode Island College, 6 November 2002
Richard B. Klein, University of Mississippi, 1 January 2003
Donald M. Lance, University of Missouri, Columbia, 23 October 2002
James P. Lusardi, Lafayette College, 10 November 2002
E. Allen McCormick, Graduate Center, City University of New York, 22 October 2002
Warwick Jack Burgoyne Owen, McMaster University, 20 November 2002
J. Alan Pfeffer, University of Pittsburgh, 4 October 2002
Henry Popkin, State University of New York, Buffalo, 24 October 2002
Allen Walker Read, Columbia University, 16 October 2002
Harry William Rudman, Baruch College, City University of New York, 7 October 2002
Christof A. Wegelin, University of Oregon, 10 November 2002

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■ Paula Rabinowitz, author of *They Must Be Represented: The Politics of Documentary*

"After a century of nearly complete scholarly silence about the poetry of the American left, scholars are now giving this ***revolutionary literature*** its due."
■ *Crete Record*, Crete, IL

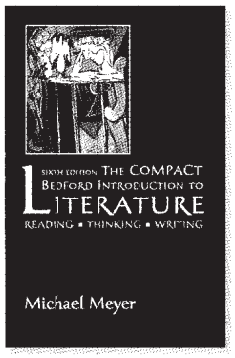
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■ James Smethurst, University of Massachusetts, Amherst, *Radical Teacher*

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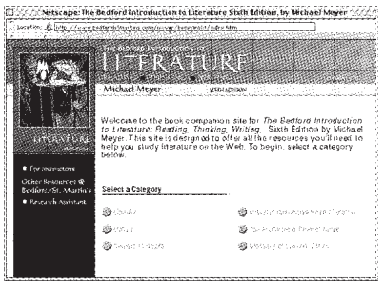
Michael Meyer, *University of Connecticut*

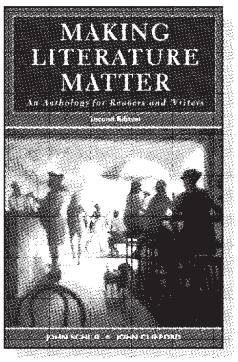
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- **LitQuiz Online Quizzing** — Where students test themselves on every story, play, and element of poetry.
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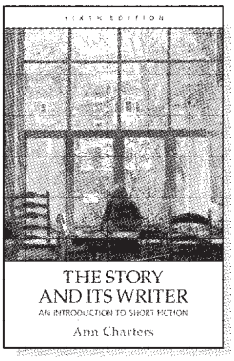
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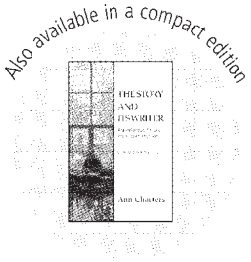
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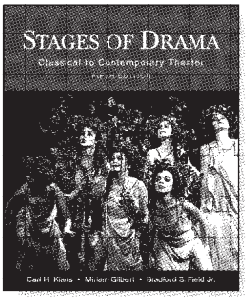
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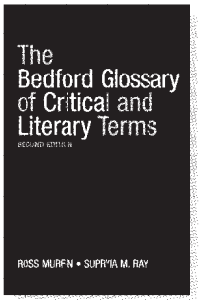
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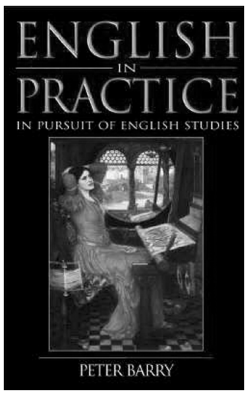
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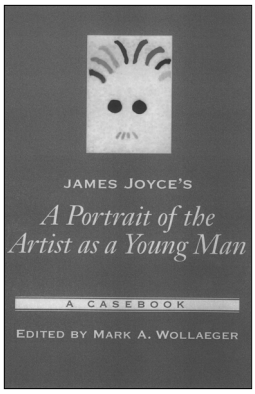


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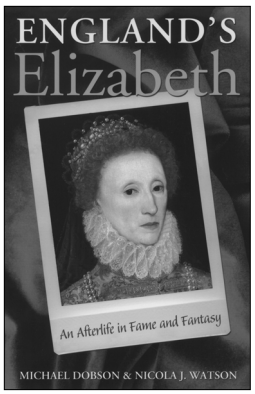


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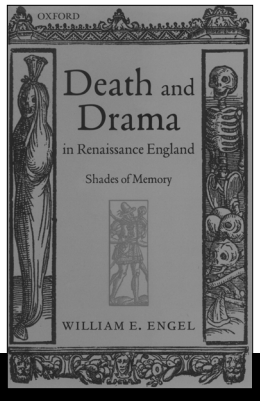


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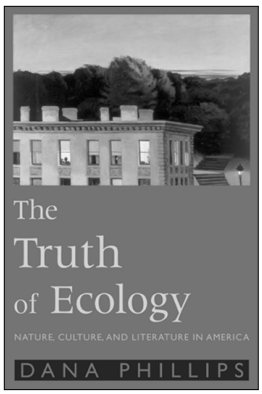
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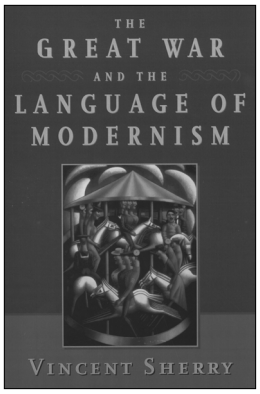
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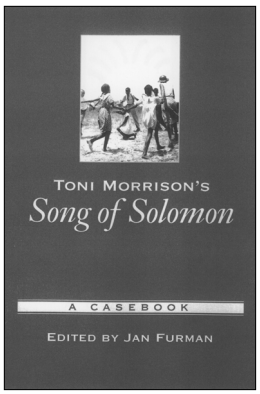
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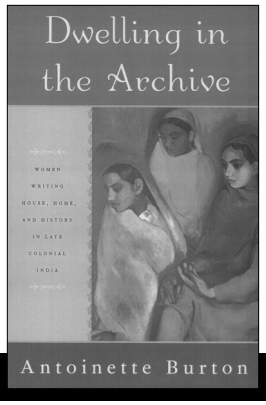


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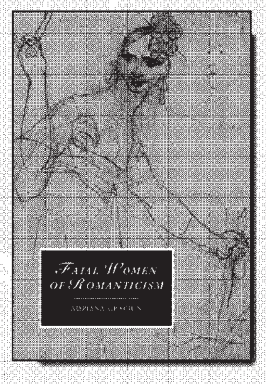
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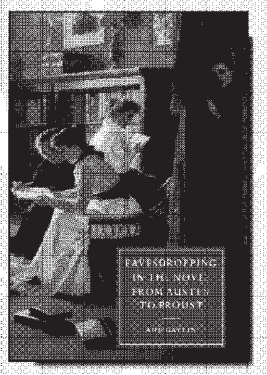
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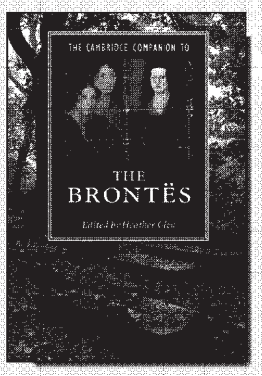
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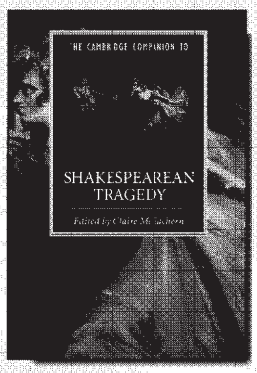
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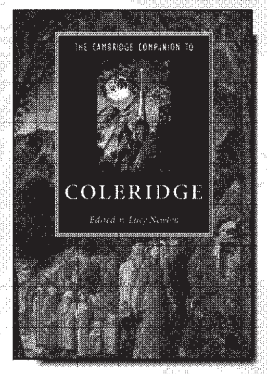
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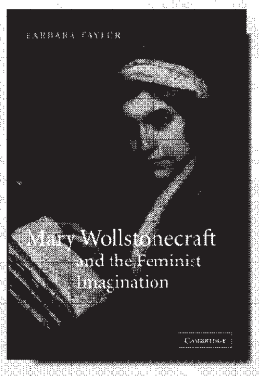
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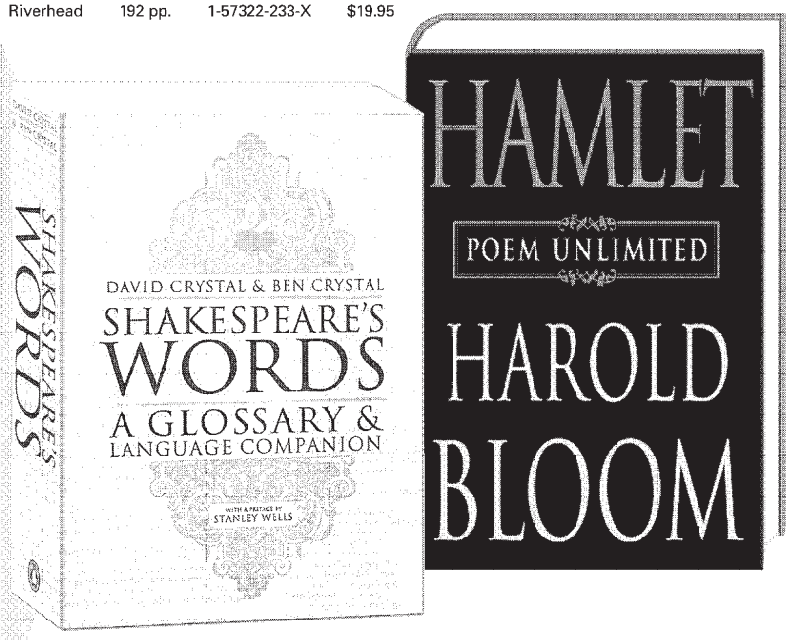
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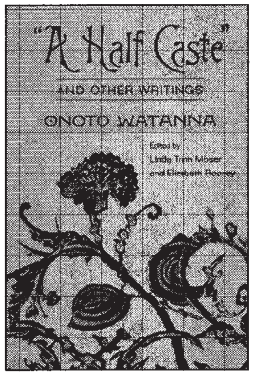
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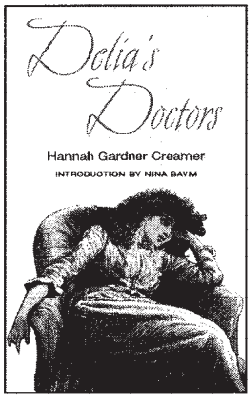
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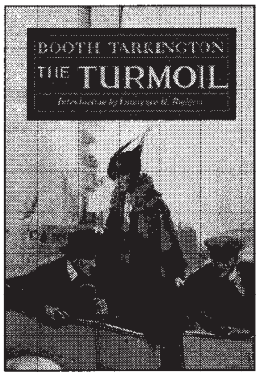
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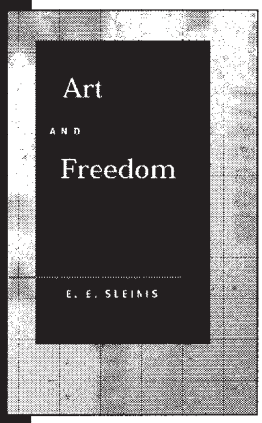
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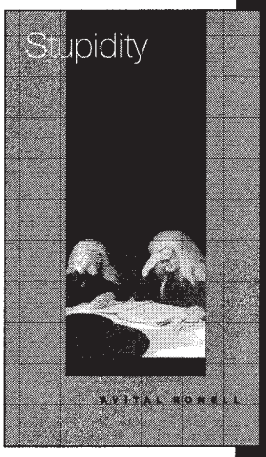
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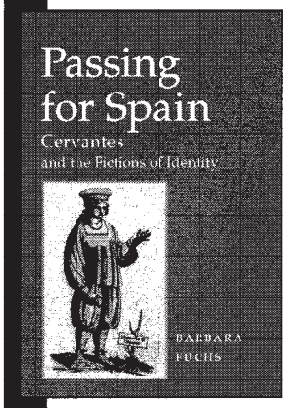
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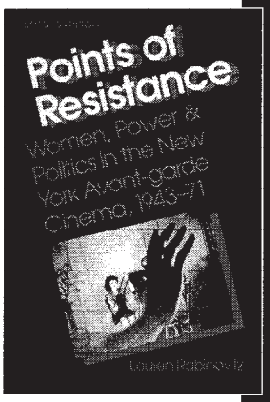
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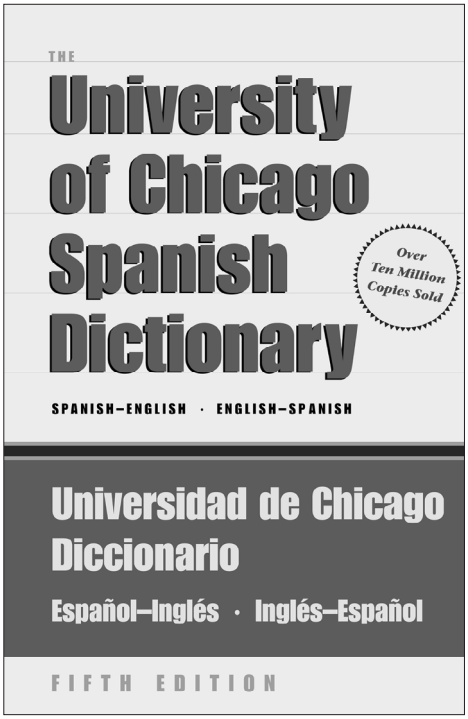
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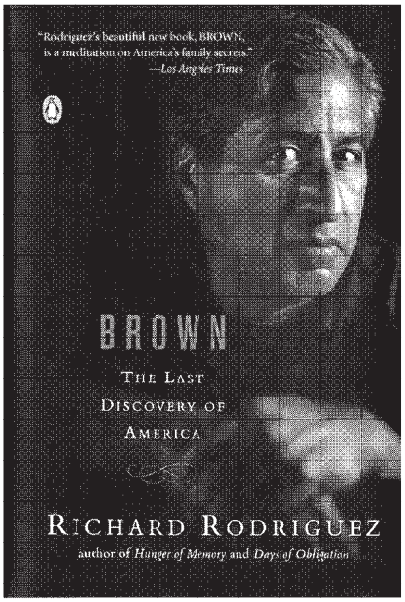
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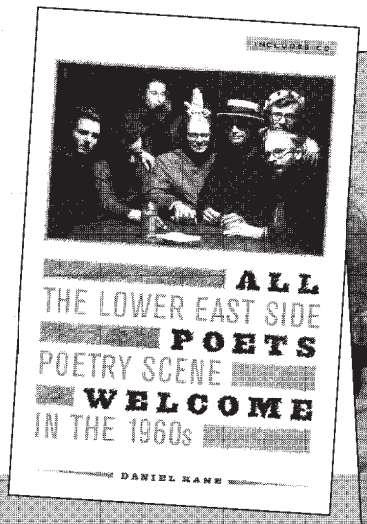
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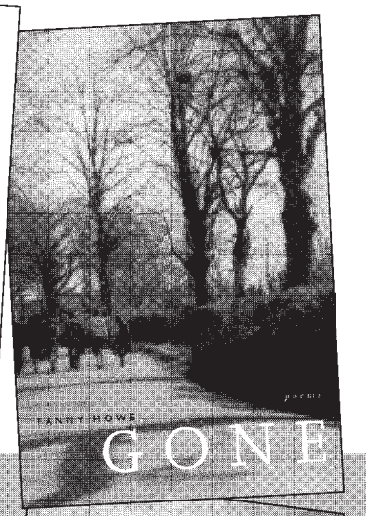
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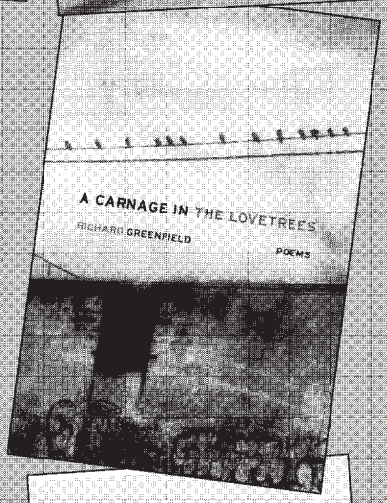
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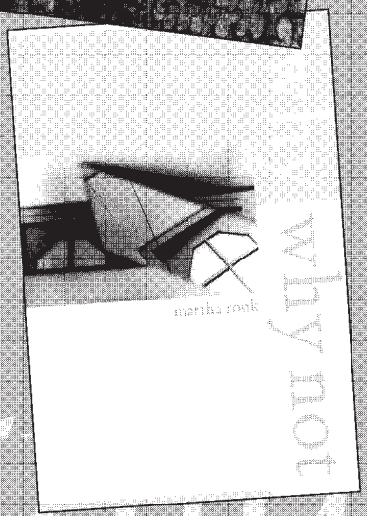


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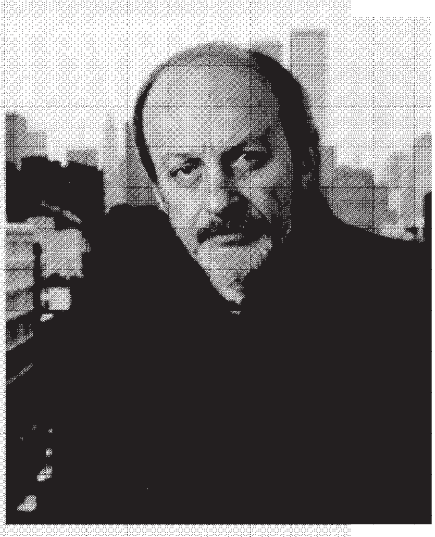
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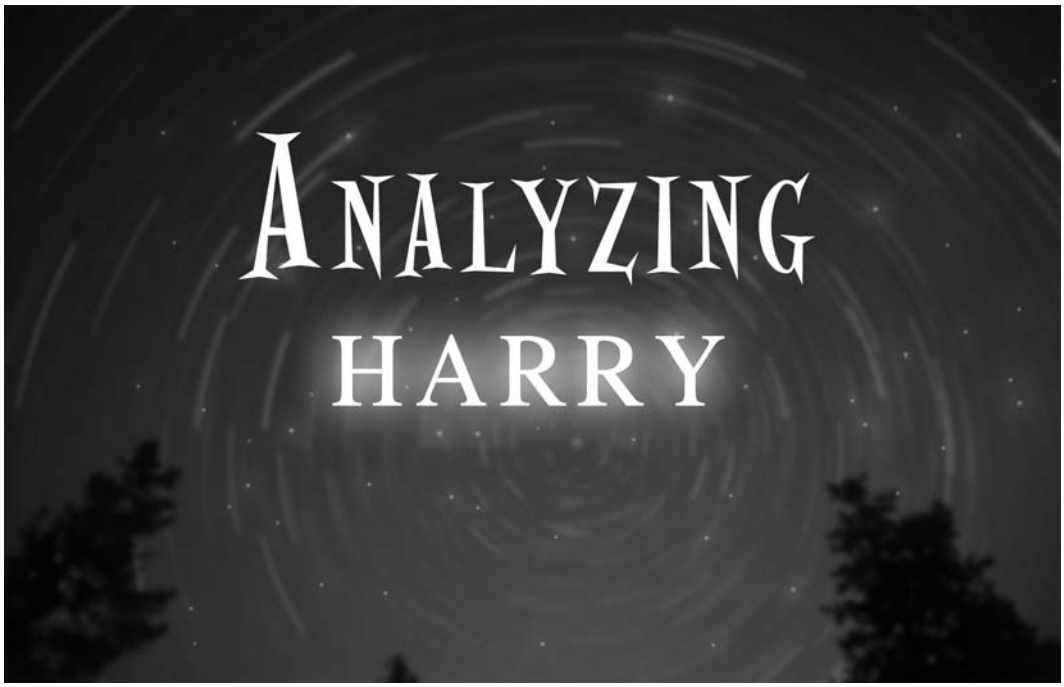
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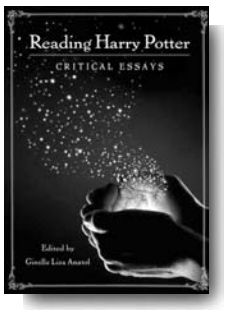
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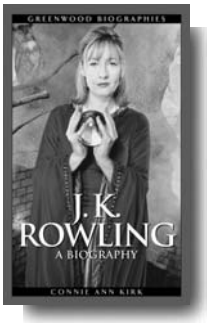
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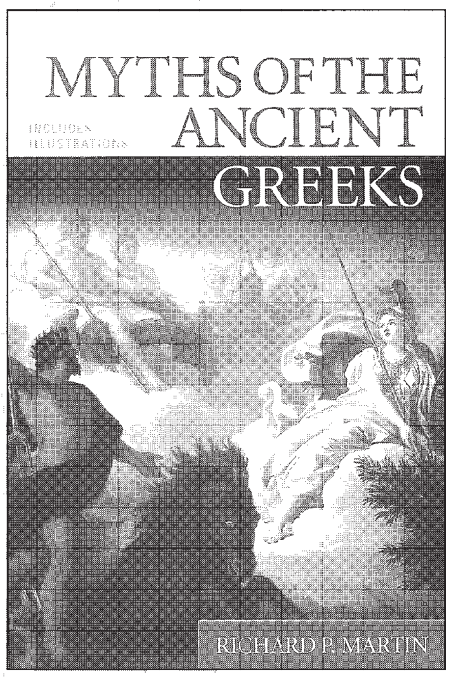
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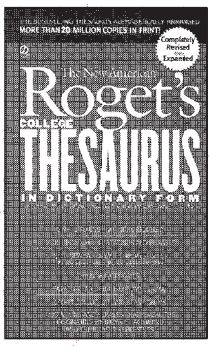
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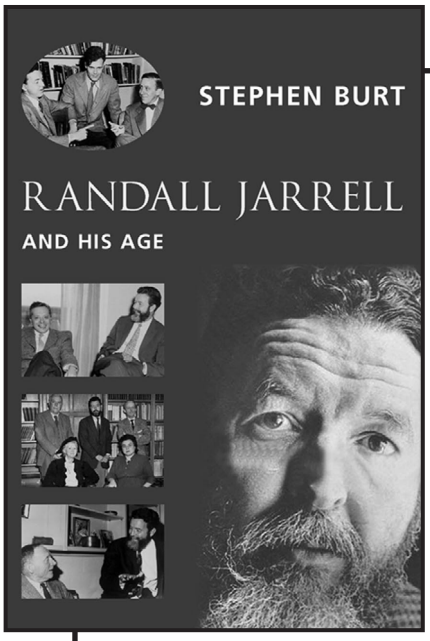
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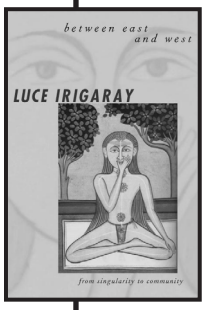
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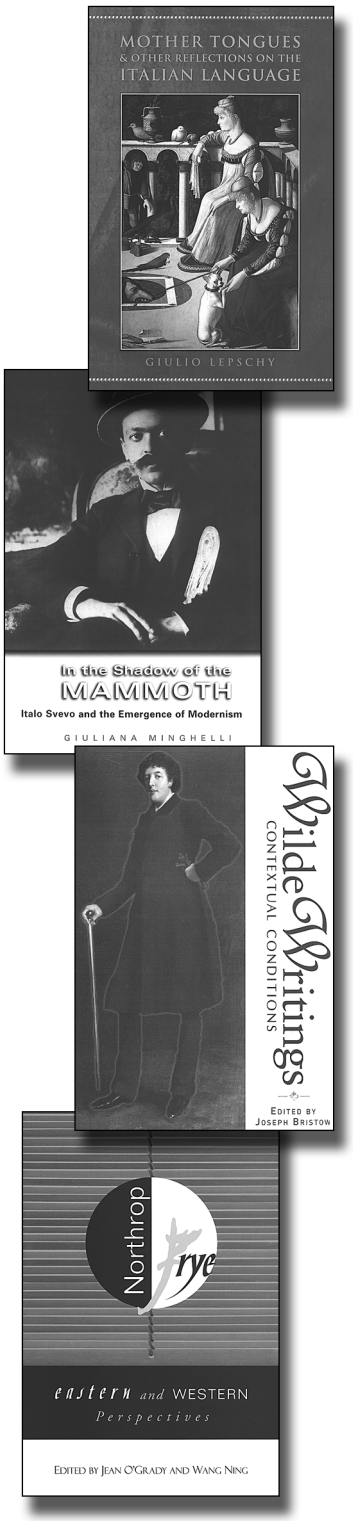
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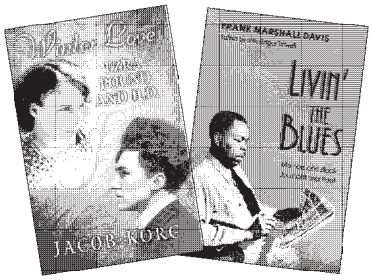
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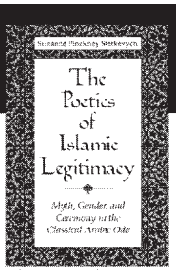
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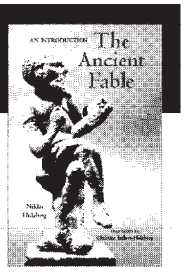
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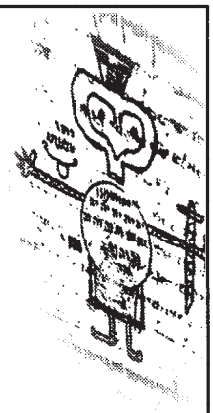
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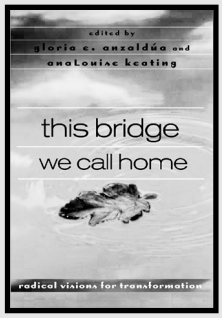
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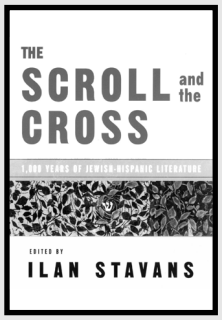
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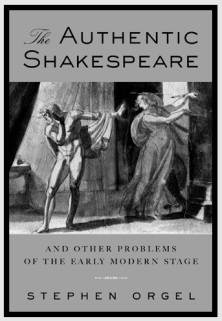
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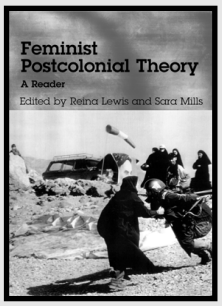
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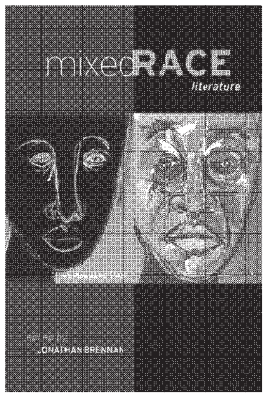
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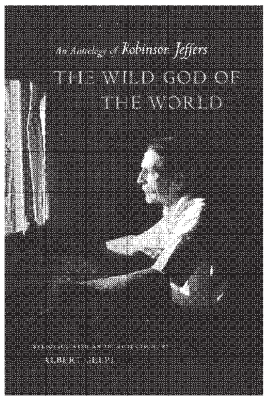
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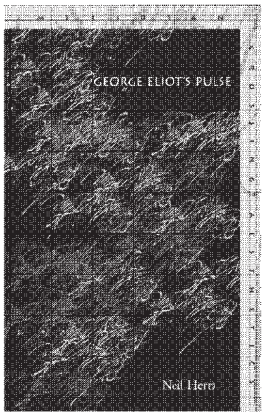
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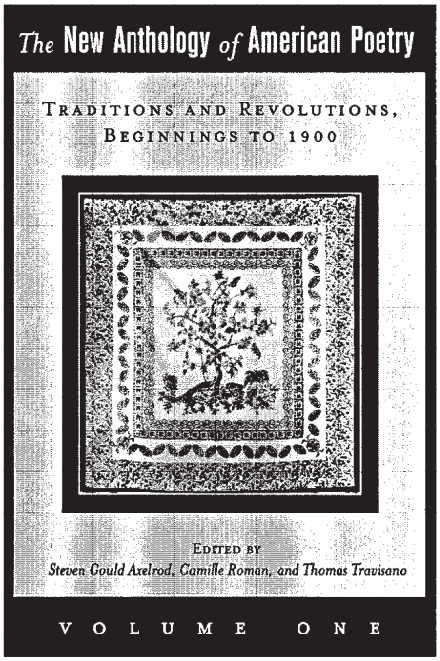
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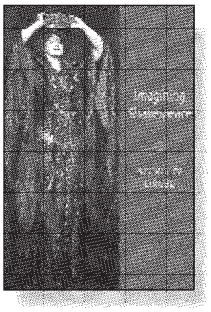
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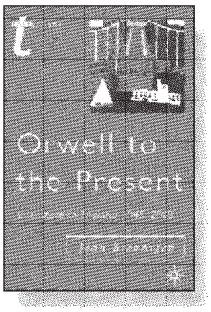
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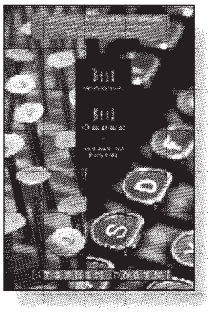


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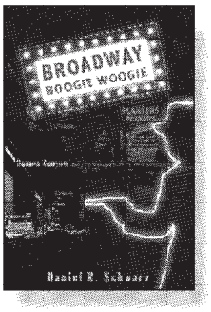


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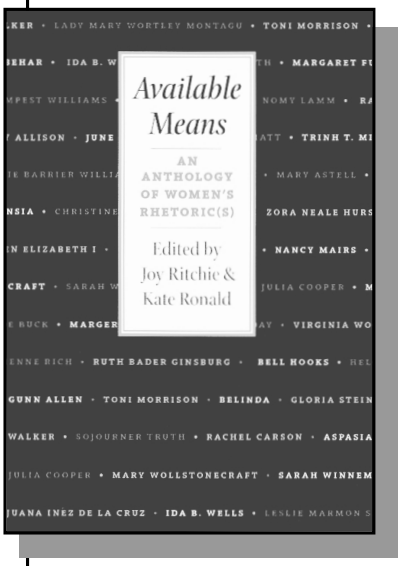
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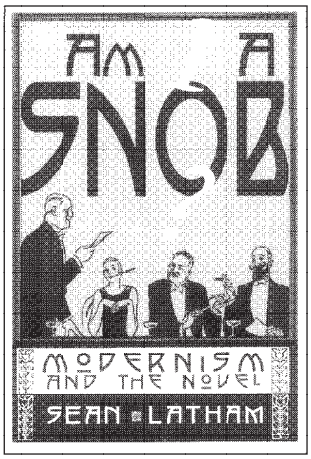
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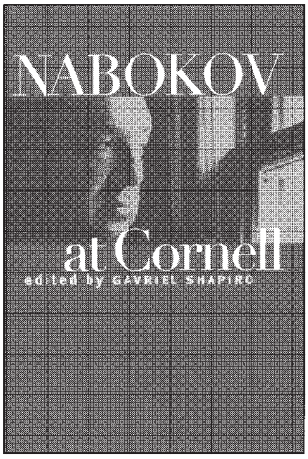
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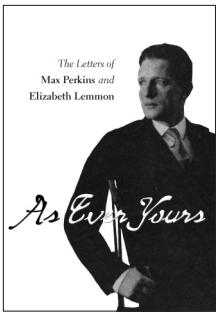
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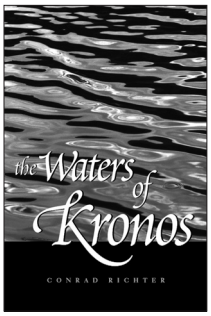
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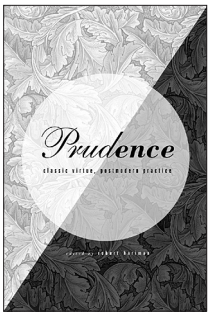


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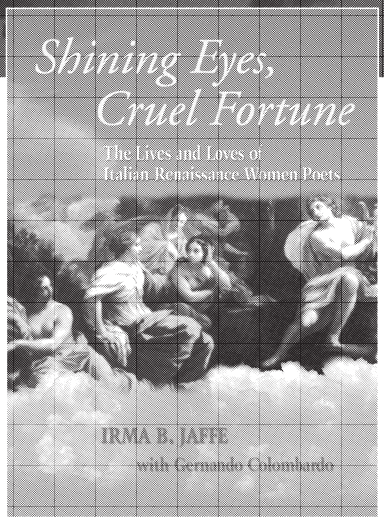
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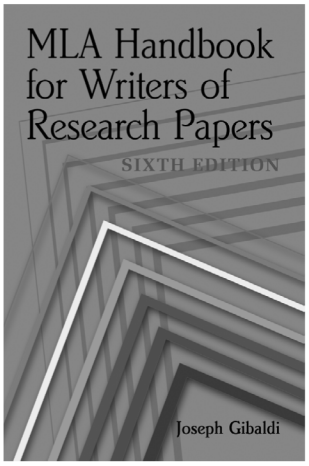
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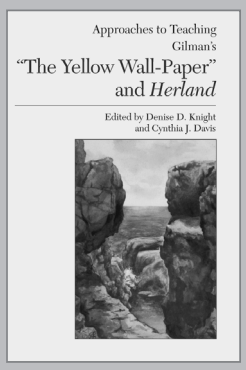
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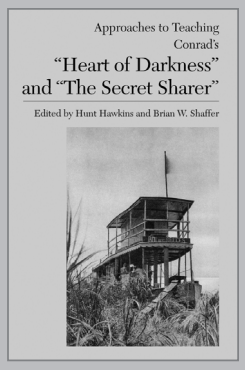
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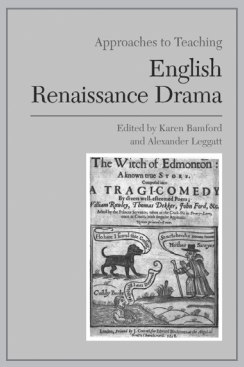
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