Forthcoming in *PMLA*

In the May issue

Rey Chow. "Guest Column: Framing the Original: Toward a New Visibility of the Orient"

Sidonie Smith. "Presidential Address 2011: Narrating Lives and Contemporary Imaginaries"

Toral Jatin Gajarawala. "Some Time between Revisionist and Revolutionary: Unreading History in Dalit Literature"

Susan Koshy. "Minority Cosmopolitanism"

Anindita Banerjee. "Liberation Theosophy: Discovering India and Orienting Russia between Velimir Khlebnikov and Helena Blavatsky"

Yulia Ryzhik. "Books, Fans, and Mallarmé's Butterfly"

Theories and Methodologies

Asian Literature: essays by Leo Ching, Christopher P. Hanscom, Tamara C. Ho, Theodore Hughes, Liang-ya Liou, Thu-huong Nguyen-vo, Jing Tsu, and Travis Workman

The Changing Profession

Asian Literature: essays by Shu-mei Shih and Walter Cohen

Pedagogy: essays by Wai Chee Dimock, Julie Fette, and Marcy Schwartz

Theories and Methodologies

Susan Stanford Friedman. "Why Not Compare?"

Little-Known Documents

Leo Spitzer. "Learning Turkish." Introduction and translation by Tülay Atak

Frank R. Steward. "Three Stories." Introduction by John Gruesser and Gretchen Murphy

Beb Vuyk. "A Weekend with Richard Wright." Introduction by Keith Foulcher and Brian Russell Roberts. Translation by Keith Foulcher

Features in *PMLA*

Manuscripts and correspondence related to the features described below should be sent to the Managing Editor, *PMLA*, Modern Language Association, 26 Broadway, 3rd floor, New York, NY 10004-1789.

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.

A member who wishes to make a proposal should first ascertain that no previous English translation exists. The proposer should then provide the managing editor with the following materials: (1) a photocopy of the original essay, (2) an extended summary of the entire essay in English, (3) an introductory statement of approximately 1,000 words, prepared in accordance with MLA style, that will be published with the essay if the essay is accepted, (4) information on the copyright status of the original (if the translation is accepted for publication, the proposer will be responsible for obtaining permission to print it). In addition, if the proposer wishes to serve as translator of the essay or to designate a translator (who must also be an MLA member), a 1,000-word sample of the translation should be submitted; otherwise the Editorial Board will select a translator.

The translated essays should normally not exceed *PMLA*'s 9,000-word limit. The Editorial Board will approve or decline the proposals, evaluate the quality of the translations, and cooperate with the proposers and translators.

Little-Known Documents

MLA members are invited to submit to the *PMLA* Editorial Board proposals regarding little-known documentary material that merits the attention of a broad range of readers. Consideration will be given to archival data from any period and in any language that do not exceed *PMLA*'s 9,000-word limit.

A member who wishes to make a proposal should provide the managing editor with the following materials: (1) a photocopy of the document, (2) an extended summary of the document in English, (3) an introductory statement of approximately 1,000 words, prepared in accordance with

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MLA style, that will be published with the document if it is accepted, (4) information on the copyright status of the original (if the document is accepted for publication, the proposer will be responsible for obtaining permission to print it). In addition, if the document is not in English and if the proposer wishes to serve as translator or to designate a translator (who must also be an MLA member), the proposal should include a 1,000-word sample of the translation; otherwise the Editorial Board will select a translator of accepted non-English material. The Editorial Board will approve or decline the proposals.

Solicited Contributions

The editor and the Editorial Board periodically invite studies and commentaries by specific authors on topics of wide interest. These contributions appear in the following series: Theories and Methodologies, The Changing Profession, The Book Market, The Journal World, Letters from Librarians, and Correspondents at Large. MLA members are welcome to suggest topics that might be addressed under these rubrics.

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In other issues

Emily Hodgson Anderson. "Celebrity Shylock"

Anne Anlin Cheng. "Sheen: On Race, Glamour, and the Modern"

Julia Fawcett. "The Overexpressive Celebrity and the Deformed King: Recasting the Spectacle as Subject in Colley Cibber's *Richard III*"

Andre Furlani. "Beckett after Wittgenstein: The Literature of Exhausted Justification"

Jonas Grethlein. "Myth, Morals, and Metafiction in Jonathan Littell's *Les Bienveillantes*"

Christopher Grobe. "The Breath of the Poem: Confessional Print/Performance circa 1959"

Raymond Malewitz. "Regeneration through Misuse: Rugged Consumerism in Contemporary American Culture"

Sharon Marcus. "Salomé!! Sarah Bernhardt, Oscar Wilde, and the Drama of Celebrity"

Hugh McIntosh. "Conventions of Closeness: Realism and the Creative Friendship of Elizabeth Bishop and Robert Lowell"

Bonnie Carr O'Neill. "The Personal Public Sphere of Whitman's 1840s Journalism"

Melissa Sanchez. "'Use Me but as Your Spaniel': Feminism, Queer Theory, and Early Modern Sexualities"

Stuart Sherman. "Garrick among Media: The 'Now Performer' Navigates the News"

Daniel Shore. "Why Milton Is Not an Iconoclast"

Elizabeth Skerpan-Wheeler. "The First 'Royal': Charles I as Celebrity"

Laura E. Tanner. "Holding On to September 11th: 9/11 and the Shifting Grounds of Materiality"

Criticism in Translation

Gérard Genette. "Literary Utopia." Introduction and translation by Marcy Schwartz

(continued)

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In other issues *(continued)*

Karl Philipp Moritz. "An Attempt to Unify All the Fine Arts and Sciences under the Concept of *That Which Is Complete in Itself*" (1785). Introduction and translation by Elliott Schreiber

A. N. Veselovsky. "On the Method and Tasks of Literary History as a Field of Scholarship" (1870). Introduction and translation by Boris Maslov

Little-Known Documents

Rudolph Fisher. "The Shadow of White." Introduction by Molly Anne Rothenberg

"Lola Ridge's Pivotal Editorial Role at *Broom*." Introduction by Belinda Wheeler

Richard Wyche. "The Letter of Richard Wyche: An Interrogation Narrative." Introduction and translation by Christopher Bradley

Theories and Methodologies

Maxine Kumin. Interview by Diane Middlebrook about Anne Sexton. Edited by Nancy K. Miller

Cover: four paintings by Peter Halley. From top to bottom:

Particles of Truth, 2005. Acrylic, DayGlo acrylic, and Roll-A-Tex on canvas, 182.9 × 365.8 cm

Whatever It Takes, 2003. Acrylic; DayGlo, pearlescent, and metallic acrylic; and Roll-A-Tex on canvas, 241.3 × 408.9 cm

Nowhere, 1992. Acrylic, DayGlo acrylic, and Roll-A-Tex on canvas, 221 × 475 cm

Couples Logic, 2000. Acrylic; DayGlo, pearlescent, and metallic acrylic; and Roll-A-Tex on canvas, 182.9 × 365.8 cm

Peter Halley was born in 1953 in New York City, where he lives and works. The artist notes that for over twenty-five years his paintings have explored the relation between "prisons," "cells," and "conduits"—recurring icons that refer to the increasing geometricization of the social space in which we live: "The basic argument that I always had with abstract painting is the tendency to see abstract art as either self-referential, or as something that is transcendental or spiritual. I've really remained committed to the idea that all art, including what we call abstract painting, has reference in the outside world and in the world of social reality. And as time goes on I feel even more committed to the fact that my paintings can be a graphic equivalent of a spatial experience in our society" ("Peter Halley"; interview by Michael Schwartz; *Galeries Magazine* Dec.-Jan. 1992; print; 79).

Halley has had one-person museum exhibitions at the CAPC Musée d'Art Contemporain de Bordeaux (1991), the Museo Nacional Centro de Arte Reina Sofia, Madrid (1992), and the Museum of Modern Art, New York (1997), among many others. In 2008 he completed a large permanent installation of digital prints for the Gallatin School of Individualized Study, at New York University. Since 2002 Halley has been the director of graduate studies in painting and printmaking at Yale University School of Art.

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