Forthcoming in *PMLA*

In the October issue

Marco Abel. "Don DeLillo's 'In the Ruins of the Future': Literature, Images, and the Rhetoric of *Seeing* 9/11"

Seth Lerer. "Medieval English Literature and the Idea of the Anthology"

Rolf J. Goebel. "Berlin's Architectural Citations: Reconstruction, Simulation, and the Problem of Historical Authenticity"

Michael Borgstrom. "Passing Over: Setting the Record Straight in *Uncle Tom's Cabin*"

Elizabeth D. Samet. "Spectacular History and the Politics of Theater: Sympathetic Arts in the Shadow of the Bastille"

Harriet Beecher Stowe. "Introductory Essay," for *The Incarnation; or, Pictures of the Virgin and Her Son*, by Charles Beecher (1849). Introduction by Barbara Hochman (Little-Known Documents)

James Kincaid. "Resist Me, You Sweet Resistible You" (Theories and Methodologies)

Richard J. Kuhta. "Permission Fees and Scholarly Publications: A Modest Proposal" (Letters from Librarians)

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.

Special Topic

Articles on the general topic are invited; the subtopics listed are provided by way of example and suggestion only. Submissions to *PMLA* must meet the requirements given in the statement of editorial policy.

The History of the Book and the Idea of Literature

Deadline for submissions: 28 May 2004

Coordinators: Seth Lerer (Stanford Univ.) and Leah Price (Harvard Univ.)

The past three decades have seen a growing awareness of the book as a technological production, as a cultural artifact, and as a marker in a set of social, political, and economic relations. From an earlier study of books as mere repositories of canonical texts, or as aesthetic objects, or as "evidence" for positivist bibliographic scholarship, a history of the book has emerged that understands print as not simply a technology but a form of social behavior located in encounters with the published word that define both a public life and a private subjectivity. As Roger Chartier put it, "We necessarily hold reading to be an inventive and creative practice that seizes commonly shared objects in differing ways and endows them with meanings that cannot be reduced to the authors' and publishers' intentions alone." How does this new history of the book inflect the study of literary culture? Invited are submissions that consider any aspect of book history as it bears on literary study and that address such questions as the following: What are the relations between the institutions of book production and the rise of authorial identity, of literary canons, and of academic disciplines? How might scholars now and in the future apply such traditional disciplines as bibliography, codicology, and paleography in understanding literary history? How do the history and study of the book contribute to the sociology of knowledge in the large? How does the culture of collecting (e.g., bibliomania) affect the socioeconomics of the book, the production and reception of literature, and the academic study of book history? Do non-Western histories of the book (e.g., in China, in the Islamic world) challenge or reaffirm the discipline of book history as it has emerged in Europe and America?

https://doi.org/10.1632/pmla.2003.118.3.414b Published online by Cambridge University Press

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.

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In other issues

Matthew Greenfield. "Christopher Marlowe's Wound-Knowledge"

N. Katherine Hayles. "The Slipstream of Mixed Reality: Unstable Ontologies and Semiotic Markers in *The Thirteenth Floor*, *Dark City*, and *Mulholland Drive*"

Ralph Schoolcraft. "For Whom the Beyle Toils: Stendhal and Pseudonymous Authorship"

Elizabeth Kowaleski Wallace. "Transnationalism and Performance in 'Biyi Bandele's *Oroonoko*"

Alessandro Manzoni. "Letter on Romanticism" (1823). Translation and introduction by Joseph Luzzi (Criticism in Translation)

Mary Robinson. "Present State of the Manners and Society of the Metropolis of England" (1800). Introduction by Adriana Craciun (Little-Known Documents)

Convention Talks for the Special Topic Science Fiction and Literary Studies: The Next Millennium

Jane Donawerth. "Body Parts: Twentieth-Century Science Fiction Short Stories by Women"

Eric S. Rabkin. "Science Fiction and the Future of Criticism"

https://doi.org/10.1632/pmla.2003.118.3.414b Published online by Cambridge University Press