Forthcoming in *PMLA*

In the March issue

Carolyn G. Heilbrun. "Guest Column: From Rereading to Reading"

James Krasner. "Doubtful Arms and Phantom Limbs: Literary Portrayals of Embodied Grief"

Matthew Greenfield. "Christopher Marlowe's Wound Knowledge"

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

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

Brian Carr. "Paranoid Interpretation, Desire's Nonobject, and Nella Larsen's *Passing*"

Francis X. Blouin, Jr. "History and Memory: The Problem of the Archive" (Letters from Librarians)

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

A special Forum: responses to Carolyn G. Heilbrun's column

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?

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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

Virginie Greene. "Three Approaches to Poetry"

Susan Cannon Harris. "Clearing the Stage: Gender, Class, and the 'Freedom of the Scenes' in Eighteenth-Century Dublin"

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

Lucy McDiarmid. "A Box for Wilfrid Blunt"

Alcena Madeline Davis Rogan. "Alien Sex Acts in Feminist SF: Heuristic Models for Thinking a Feminist Future of Desire"

Literary Studies and the Visual Arts (The Changing Profession)

Mieke Bal. "Figuration"

Mary Ann Caws. "Looking: Literature's Other"

Tobin Siebers. "Words Stare like a Glass Eye: From Literary to Visual to Disability Studies and Back Again"

Correspondents Abroad

Brian Aldiss, Raffaella Baccolini, Deirdre Byrne, Gwyneth Jones, Domna Pastourmatzi, Darko Suvin

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

Samuel R. Delany. "Joanna Russ and D. W. Griffith"

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

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

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