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Special Issue: Modernism and Science in Europe 1890-1950

Edited by Anke Gilleir & Bart Van den Bossche

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About the JLS

The *Journal of Literature and Science (JLS)* is a peer-reviewed academic journal published twice annually in Summer and Winter. The JLS was founded in 2007, and produced its first issue at the beginning of 2008. It was originally hosted by the University of Glamorgan's Research Centre for Literature, Arts and Science (2007-12), before moving to its own independent online site in March 2013, with the support of the University of Westminster. The journal is now edited from the Cardiff *ScienceHumanities Initiative*, through the generous funding awarded by the School of English, Communication and Philosophy. The journal's first, and present, editor is Professor Martin Willis, Professor of English at Cardiff University. The Advisory Board includes leading scholars of literature and science from around the world. The JLS is published in digital format, is entirely open access, and requires no subscription fee.

The journal is dedicated to the publication of academic essays on the subject of literature and science, broadly defined. Essays on the major forms of literary and artistic endeavour are welcome (the novel, short fiction, poetry, drama, periodical literature, visual art, sculpture, radio, film and television). The journal encourages submissions from all periods of literary and artistic history since the Scientific Revolution; from the Renaissance to the present day. The journal also encourages a broad definition of 'science': encapsulating both the history and philosophy of science and those sciences regarded as either mainstream or marginal within their own, or our, historical moment. However, the journal does not generally publish work on the social sciences. Within these confines, essays submitted to the journal may focus on the literary and scientific productions of any nation or group.

All essays should be interdisciplinary in focus, offering an original view of both the literary or artistic subject matter and the science or sciences under consideration. While essays on individual examples of literary and artistic production are welcomed, these should also seek to show the wider significance of their analyses and interpretations. The journal does not publish essays focused exclusively on literature or art, or exclusively on the history and philosophy of science.

Submission and Citation Information

Abstracts and articles for submission should be sent to the Editor-in-Chief, Professor Martin Willis, by email only: WillisM8@cardiff.ac.uk

The *JLS* recommends that an initial email inquiry, including an abstract of the proposed article, should be sent in advance of completed articles in order to ensure that the subject matter is suitable for publication under the *JLS*'s remit.

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All submitted articles should be presented in MLA Style, with notes kept to a minimum. All spellings should follow British English. All submitted articles should include a short abstract (150 words maximum) below the title and author's name and ahead of the opening sentence.

The *JLS* aims to complete the first stage of peer review (consideration of articles by the editor and advisory board) within 4 weeks of submission and the second stage of peer review (external, blind, double peer-review) within 8 weeks of the completion of the first stage. All authors whose articles reach the second stage of peer review should expect to have a decision on publication within approximately 12 weeks of the date of their original submission of an article

Citing the JLS: the journal's full title is the *Journal of Literature and Science*, and its first issue was Volume 1, Number 1 (2007). All page numbers to individual essays can be found when accessing the PDF file of that essay. The journal's ISSN is 1754-646X. Citations should give Author, 'Title,' *Journal of Literature and Science* Vol, No. (Year): pp., organized according to the specific style guide being used.

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Reviews

The *JLS* reviews articles on literature and science, or relevant articles in cognate fields such as the history of science, cultural studies or sociology, published in academic journals within the last twelve to eighteen months. Reviews are generally commissioned by the Reviews Editor, but potential contributors are encouraged to contact the Reviews Editor to suggest articles for review.

The *JLS* does not, at any time, review books or collections of essays. The editors take the view that books within the field are already well covered by reviewing journals while journal articles, often the publication type that offers the most recent scholarship, are never considered in review processes. By doing so, the *JLS* hopes to offer its readers access to academic dialogue on the most recent advances in literature and science.

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Proposals for review and completed reviews should be sent to the Editor in charge of reviews, Dr Michelle Geric by email only: m.geric@westminster.ac.uk

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Notes on Contributors

Sascha Bru is professor at the Faculty of Arts of KU Leuven, where he also co-directs the MDRN lab. Bru studies European modernist and avant-garde (inter)artistic practices that combine experimentation—be it in literature or the visual arts, in architecture or the performance arts—with a radical intent to re-imagine the world. Classic instances of such practices include the early 20th century modernist movements of cubism, futurism, expressionism, Dadaism, surrealism and constructivism, to which Bru has devoted more than a dozen (edited) books and numerous articles that have appeared with *Modernism/Modernity*, *Modernist Cultures* and *Esprit Créateur*, among others. His research has been reviewed, among others, in the *Times Literary Supplement*, *London Review of Books*, *Konsthistorisk Tydskrift/Journal for Art History*, *Modernism/Modernity*, the *Modernist Review*, *Arcadia* and *The European Legacy* and it has appeared/been translated in English (first and foremost), French, German, Dutch, Chinese, Icelandic, Serbo-Croatian and Polish.

Anke Gilleir is full professor of German literature and literary studies at KU Leuven. In her research she addresses the work of women writers and intellectuals from the late 18th until the first half of the 20th century. Her interests within this field are wide and informed by different theoretical and political reflections that relate to literature and politics, authorship and symbolic authority in the field of cultural production, gender, and knowledge production. Her research interests also include intercultural literature as well as the long tradition of German-Jewish literature. The purpose of her research is to disclose women's intellectual and cultural legacy and add to our understanding of the complexities and (gendered) mechanisms of power in language, culture and society. Among her recent publication is the five-volume edition of the work of German-Jewish writer Margarete Susman, *Gesammelte Schriften*, with Barbara Hahn (Wallstein Verlag, 2022) and her edited volume *Strategic Imaginations. Women and the Gender of Sovereignty in European Culture* (Leuven University Press, 2020).

Ken Hirschkop is Professor of Cultural and Literary Studies at the University of Waterloo (Ontario, Canada) after previous appointments at the universities of Southampton (1987-1995) and Manchester (1995-2005). He has published several volumes on the work of Mikhail Bakhtin (the most recent of which is *The Cambridge Introduction to Mikhail Bakhtin*. Cambridge University Press, 2021), whose ideas on literature, language, culture and politics proved to be inspirational for Ken Hirschkop's extensive research on a broad range of topics in the fields of cultural studies, communication, literary theory, theory of language. Among his publications most relevant for

literature and science studies figure *Linguistic Turns, 1890-1950: Writing on Language as Social Theory*. Oxford University Press, 2019; “Culture, Class and Education (1945-1970)”, in *The Cambridge History of Twentieth-Century English Literature*, eds. Laura Marcus and Peter Nicholls (Cambridge: Cambridge University Press, 2004), pp. 455-73.

Benedikt Hjartarson is professor of Comparative Literature and Cultural Studies at the University of Iceland. His major research interests are avant-garde, literary theory, and the interaction between literature and popular culture, and between (experimental) literature and scientific culture. He co-edited many volumes, the most recent of which are Benedikt Hjartarson, Camilla Skovbjerg Paldam, Laura Luise Schultz and Tania Ørum (eds). *A Cultural History of the Avant-Garde in the Nordic Countries since 1975*, Leiden, Boston, Brill / Rodopi, 2022; Moritz Baßler, Benedikt Hjartarson, et al. (eds). *Realisms of the Avant-Garde*, Berlin and Boston, De Gruyter, 2020, and Harri Veivo, Jean-Pierre Montier, Françoise Nicol, David Ayers, Benedikt Hjartarson and Sascha Bru (eds.), *Beyond Given Knowledge: Investigation, Quest and Exploration in Modernism and the Avant-Gardes*, Berlin, De Gruyter, 2017. He is currently editor in chief of the *Journal of Avant-Garde Studies*.

Thomas Klinkert is professor of French and Comparative Literature at the University of Zürich, after previous appointments at the universities of Mannheim (2003-2007) and Freiburg (2007-2015). His main research interests are the relations between literature and knowledge, twentieth-century fiction, literature and (cultural) memory, literature and historical semantics (esp. semantics of love), as well as various topics in literary theory and methodology. He has done research on authors and movements from various historical periods, ranging from late medieval Italian literature (Dante, Petrarch) over literature of the Enlightenment and (pre)romanticism (Diderot, Rousseau) to contemporary authors (Pirandello, Claude Simon, Jorge Semprún). Of particular relevance to literature and science studies are two of his monographs: *Epistemologische Fiktionen. Zur Interferenz von Literatur und Wissenschaft seit der Aufklärung*, Berlin/New York, De Gruyter, 2010, and *Fiktion, Wissen, Gedächtnis. Literaturtheoretische Studien*, Baden-Baden, Nomos/Rombach Wissenschaft, 2020.

Hugues Marchal is Professor of General and Modern French Literature at the University of Basel. His research interest in literature and science date back to a large-scale project he directed at the Université de la Sorbonne Nouvelle – Paris 3 on Euterpe: la poésie scientifique en France de 1792 à 1939 (2007-2010), and have been continued throughout his career, as illustrated by the project *Biographes: création littéraire et savoirs biologiques au 19e siècle* (2014-2017) and many of his publications (*La poésie scientifique, de la gloire au déclin*, co-edited with M. Louâpre & M.

Pierssens, 2014; *Muses et ptérodactyles: la poésie de la science de Chénier à Rimbaud*, Paris, Seuil, 2013). Other major research interests of Hugues Marchal include poetry and poetry theory, writing and the body, as well as the relations between literature and the visual arts.

Bart Van den Bossche is a professor of Italian literature at KU Leuven. His main research area is modern and contemporary Italian literature, with particular interests in literature and myth, avant-garde and modernism, narrativity, macrotextuality and intermediality. He published several monographs and co-edited some 25 books, most of which deal with contemporary Italian literature. He has published extensively in leading journals of Italian and literary studies (such as *Italian Studies*, *Testo*, *L'Esprit Créateur*, and *Pirandello Studies*). Two of the most recent books he co-edited are *Iconografie pirandelliane. Immagini e cultura visiva nell'opera di Luigi Pirandello*, eds. Bart Van den Bossche & Bart Dreesen, Oxford/Bern/Bruxelles, Peter Lang, 2021 and *Modern Etruscans. Close encounters with a distant past*, eds Martina Piperno, Bart Van den Bossche & Chiara Zampieri, Leuven, Leuven University Press, 2023 (full open access). His work has earned him the 2001 *Premio per saggi critici* of the Centro di documentazione Pier Vittorio Tondelli (Correggio, Italy), and the Premio Flaiano di Italianistica in 2008. He has supervised and co-supervised several research projects on modernism, three of which large-scale projects, for which he obtained funding from different institutions (KU Leuven research fund, FWO - Belgian/Flemish Fund for Scientific Research, Europa).

Michael H. Whitworth is professor of English at Oxford University. He has published widely on modernist poetry and is the author of a monograph on Virginia Woolf, whose *Orlando* and *Night and Day*, among others, he's also edited for Cambridge University Press. Michael Whitworth is a renowned specialist in the field of modernist literature and science studies. In this capacity Professor Whitworth is the author of, among others, *Einstein's Wake. Relativity, Metaphor, and Modernist Literature* (2001), a classic in our field that casts a new light on the revolution in literary form and aesthetic consciousness we call modernism by holding it alongside the physical sciences as they simultaneously revised their most fundamental concepts: space, time, matter, and the concept of 'science' itself. This book explores different ways of relating modernist literary form to the new physics, and considers metaphor in both its expository and cognitive roles.

Stefan Willer is professor of German literature at the Humboldt University in Berlin and a former co-director of the Zentrum für Literatur- und Kulturforschung. The past decade Willer's work has invested heavily in studying the way in which literature but also other cultural practices project the future. This is evidenced, among others, by his edited volume *Prophetie und Prognostik. Verfügungen über Zukunft in Wissenschaften, Religionen und Künsten* (2013), and his more recent interest in the performative and

philosophical aspects of wishing. Willer has published widely on *Wissenskulturen*, and has authored books on topics as varied as cultural transfer and translation (*Erbfälle. Theorie und Praxis kultureller Übertragung in der Moderne*, 2014), the concept of generation (*Das Konzept der Generation. Eine Wissenschafts- und Kulturgeschichte*, 2008, with Ohad Parnes und Ulrike Vedder) and etymology (*Poetik der Etymologie. Texturen sprachlichen Wissens*, 2003), covering the entire modern age.