

Call for Contributors

William S. Burroughs in Context (Cambridge University Press), edited by Oliver Harris, Davis Schneiderman and Alex Wermer-Colan, is seeking expressions of interest for potential contributors. The volume joins the successful [Literature in Context](#) series, and will be a landmark publication that aims to capture the multi-faceted fascinations of Burroughs' work. The collection of essays will emphasize how Burroughs was uniquely embedded in the long twentieth century and geographic locations where he lived and acted. Rather than a detached novelist living in one place and publishing conventional stories, Burroughs was constantly creating in reaction to his surroundings, and he created in multimodal formats that led him to transcend typical notions of the writer or artist.

This collection asks for pieces that weave together the thematic connections between Burroughs' biography, his fictional universe, his artistic practices and methods, and the larger historical, philosophical issues at play. Each essay will cover a broad subject by exploring pivotal but underexamined elements of the above intersections, offering a detailed juxtaposition of a concrete topic with a conceptual basis (like lemurs for animals or shotguns for weapons), and then exploring that concrete topic within its historical context as it intersects with Burroughs' life and work.

For example, an entry on Burroughs and guns would include historical discussion of guns in themselves, the changes in gun laws in America, and the growth of new types of guns and weapons technologies. Ideally a specific type and even brand of gun that Burroughs focused on in his life and work could be foregrounded. This offers a concrete context through which to weave an analysis of Burroughs' engagement with this concept, both in his writing about guns, and in his opinions on guns and gun rights in America.

For this ambitious project, we invite both emerging and established contributors to express interest in the following manner:

1. Choose 1-3 topics from the draft list below that you would be interested in pursuing.
2. For each topic, please provide a sentence or two on how you might approach it. The editors will then respond with more information to help guide how you develop it.
3. Include a brief narrative bio or short CV. While we value Burroughs specialists, we welcome contributions from qualified writers who are writing about Burroughs for the first time and/or those whose topic specialty can be mapped onto the author.
4. Confirm you can commit to a deadline of **April 1, 2024** for completed drafts.

Deadlines:

Send all expression of interest materials noted above to WSBinContext@gmail.com as soon as possible and no later than **March 5, 2023**.

The editors will review proposals in the order we receive them, engage in expansion of proposals, and will reach out to offer assignments by early April 2023.

Authors must confirm acceptance of their assignment by April 21, 2023. On acceptance, contributors will write engaging scholarly essays of 2700-3300 words for submission no later than April 1, 2024.

Please feel free to direct any questions to us at the above Gmail address.

Draft chapter topics.

1. Beat Godfather: Ginsberg, Kerouac, and the New York Circle
3. Expatriate Exile: From the Americas to Europe via North Africa
4. Avant-gardist: From Pre-war to Post-war
5. Countercultures: From Beat to Punk
6. Obscenities: Censorship, Extremity, and the War on Library Books
7. Modernist, Postmodernist, or Sui Generis: Busting the Paradigms
8. The Icon of Iconoclasm: Fedoras and Guns
10. The Anthropologist: From Mayans to Junkies to Carlos Castaneda
11. The Publicist: Think and Grow Rich
12. The Prophet: Cleromancy and Heresy
13. The Macho Queer: Beyond the War of the Sexes
14. The WASP: Racism, Antisemitism, and Middle America
15. The De-colonizer: From the Conquistadors to Red China
16. The Conspiracy Theorist: Paranoia, the Right, and LSD
17. The Collaborator: Intertextuality and Authorship
18. The Recyclist: Permutating the Past, Resurrecting the Future
20. The Visionary: Ayahuasca and its Aesthetics

21. The Scissor Man: Cutting Up Everything
22. The Space-Time Traveler: Re-Engineering the Calendar
23. The Magus: Cults, Mysticism and Scrying the Magical Universe
24. The Science Fiction World Builder: Speculative Visions of Composite Cities from Interzone to Alien Planets
25. The (Revised) Boy Scout: Youth, Nostalgia, and Memory
27. Against the Novel: From Pulp Fiction to a Singularity
28. The Poet: French Influences and the Cut-Up as Translation
29. Non-Mainstream: Little Magazines, Comic Strips, and the Mimeograph Revolution
30. In the Archives: From Scrapbooks to the Digital Media Arts
31. Tape/DJ: Cut-up Machines, Automation, Sound
32. Films and Screenplays: The Pornographic Wild Boys
33. Performances: Comic Routines, Cinematic Roles
34. Guerrilla War: Manifestos and Provocations
35. The Visual Artist: From Collages to Shotgun Paintings
36. The Doctor
38. The Druggist
39. The Parasite: Biology, Cybernetics, Soft Machines
40. The Semiotician: Viral Memes, Language in Theory and Practice
41. The Electronic Revolutionary: Media War, Fake News
42. The Nova Cop
43. The Environmentalist: Burroughs and the Anthropocene
45. The Remixed: Music Collaborations
46. The Famous and the Infamous: A Burroughs for All Seasons
47. The Alt-Right Libertarian: NRA, Guns, Anti-Statism
48. The Academy: Critical Reception and Status