

## Editors' Introduction

Volume XXIV of **PostScript** represents a new phase in the history of this journal, a history that now stretches past the quarter-century mark. Beginning with this year's volume, which prints selected papers delivered at the 2006 conference, **PostScript** is an electronic journal. This move not only saves on printing costs but makes the papers available to a larger, indeed worldwide, readership.

At the same time, elsewhere on this site, the previous 23 volumes, newly digitized, appear in pdf format, properly indexed for the convenience of readers.

This year's **PostScript** contains five diverse essays, ranging from two studies in the history of women's lives in Britain -- Josephine Koster's "I have traveled a good deal in Norfolk': Reconsidering Women's Literacy in Late Medieval England" and Amanda Hiner's "Seventeenth-Century Women's Educational Theorists and the Problem of Publicity"—to a content analysis of contemporary country and western music, Rachael Williams's "The Imaginary South of Country-Western Music." Contributions on a late Victorian author of young people's books (Pamela Richardson's "Boys, Girls,

and Trains: Ambiguous Gender Roles in E. Nesbit's *The Railway Children*") and a modern Argentine master (David Cross's "Ontological Uncertainty in Three Stories by Jorge Luis Borges") round out the volume.

**PostScript** is a peer-reviewed journal, and we are grateful to our board of advisory readers for their assistance in selecting the contents. We also thank all those who submitted papers for consideration.

We are, as always, eager for many papers of publishable quality. Any paper read at the Philological Association of the Carolinas annual meeting is eligible for submission and consideration, and we encourage PAC members to submit.

Merritt Moseley and Cindy Ho, Co-Editors