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PMLA welcomes essays of interest to those concerned with the study of language and literature. As the publication of a large and heterogeneous association, the journal is receptive to a variety of topics, whether general or specific, and to all scholarly methods and theoretical perspectives. The ideal *PMLA* essay exemplifies the best of its kind, whatever the kind; addresses a significant problem; draws out clearly the implications of its findings; and engages the attention of its audience through a concise, readable presentation. Manuscripts in languages other than English are accepted for review but must be accompanied by a detailed summary in English (generally of 1,000–1,500 words) and must be translated into English if they are recommended to the Editorial Board. Articles of fewer than 2,500 words or more than 9,000 words are not considered for publication. The word count includes notes but excludes works-cited lists and translations, which should accompany foreign language quotations. The MLA urges its contributors to be sensitive to the social implications of language and to seek wording free of discriminatory overtones.

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Submissions, prepared according to the *MLA Style Manual and Guide to Scholarly Publishing*, should be sent in duplicate and addressed to the Managing Editor, *PMLA*, Modern Language Association, 26 Broadway, 3rd floor, New York, NY 10004-1789. With each submission please include a self-addressed envelope and enough postage for one copy to be returned. Authors' names should not appear on manuscripts; instead, a cover sheet, with the author's name and address and the title of the article, should accompany each manuscript. Authors should not refer to themselves in the first person in the submitted text or notes if such references would identify them; any necessary references to the author's previous work, for example, should be in the third person. If the contribution includes any materials (e.g., quotations that exceed fair use, illustrations, charts, other graphics) that have been taken from another source, the author must obtain written permission to reproduce them in print and electronic formats.

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For Barbara Johnson

On the day of Jacques Derrida's death, I found on my bookshelf a fallen page from *Of Grammatology* with pencil marks and scribbled Russian words in the margins. The text spoke about the "end of the book and the beginning of writing" and about metaphoric transports. I remembered that one of the first courses I ever took in English was Barbara Johnson's Deconstruction, in the fall of 1983. Ironically, the first theoretical text I studied in English happened to be Gayatri Spivak's translation of *Of Grammatology*. For a recent immigrant from Russia, this was a strange "beginning of writing" in a foreign language. My English and my entire way of thinking would never be the same.

In the absence of a mourning ritual, I found myself taking photographs of the fallen page, touching the words in the light, casting shadows, animating the lines. According to legend, the sixteenth-century Venetian painter Titian discovered the secret of depicting the warmth of the human body when he held his fingers up to the light and marveled at the reddish aura around them. He tried to capture this aura in his paintings, smudging the lines of the body with a touch of red. In my photographs, I am projecting this light touch into the writing, conjuring up ghosts. —*SB*

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