A Statement of Editorial Policy

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 as hard copy 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.

Cover: George Deem, detail of *Italian Vermeer (Caravaggio)*, 1977. Oil on canvas. Courtesy Pavel Zoubok Gallery, New York. George Deem is a painter whose work is the subject of two current books, *Art School* and *How to Paint a Vermeer: A Painter's History of Art*. His work is represented by Pavel Zoubok Gallery, New York. He writes:

In my painting Italian Vermeer (Caravaggio) *I retain the architectural order of Vermeer's* Music Lesson *(Royal Collection, London) while removing such key elements as the virginal at which the woman stands with her back to us, the man standing beside the virginal, and the rug from Vermeer's tabletop. The interpolated Caravaggio imagery enters my composition from upper right to lower left, starting at the upper right with the painting in a black frame, Caravaggio's* Entombment of Christ *(Vatican Museums). The boy running behind the overturned Vermeer chair is a figure from Caravaggio's* Martyrdom of Saint Matthew *(Church of San Luigi dei Francesi, Rome). Every painting has in it the possibility of another painting, one with its own design and structure and inherent meaning.*

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