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.

Only members of the association may submit articles to *PMLA*. For a collaboratively written essay to be eligible for submission, all coauthors must be members of the MLA. *PMLA* does not publish book reviews, new works of fiction, or articles that were previously published in any language. Each article submitted is sent to two reviewers, usually one consultant reader and one member of the Advisory Committee. Articles recommended by these readers are then sent to the members of the Editorial Board, who meet periodically with the editor to make final decisions. Until a final decision is reached, the author's name is not made known to consultant readers, to members of the Advisory Committee and the Editorial Board, or to the editor. Because the submission of an article simultaneously to more than one refereed journal can result in duplication of the demanding task of reviewing the manuscript, it is *PMLA*'s policy not to review articles that are under consideration by other journals. An article found to have been simultaneously submitted elsewhere will not be published in *PMLA* even if it has already been accepted for publication by the Editorial Board.

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: Vik Muniz, detail of *Narcissus, after Caravaggio*, 2005. Chromogenic color print, 226.2 × 182.6 cm. Cover art © Vik Muniz / Licensed by VAGA, New York, NY. The artist writes:

How many people know Smithson's Spiral Jetty *and how many people have actually seen it? For most, the gargantuan work is not larger than a page in a book or magazine. How many people have actually seen children sprayed with napalm, the surface of a nearby planet, or the procedures of an open-heart surgery? Mediated knowledge comes with strings attached: it substitutes the opacity of not seeing with the transparency of seeing through. The Black Forest of myth has been replaced by a crystal garden of holographic distortions. We're equally blinded by our ability to see through everything. The man who stands on top of* Spiral Jetty *can't see it better than the man who gazes at it in a book.*

My work attempts to define the levels of such mediations as if they were a landscape itself. Like a nineteenth-century easel painter, I try to render the scenery of signs, trying to depict things, as an impressionist would insist, as I see. The landscape has changed; the role of the artist remains the same: to shed light on the complexities in the relationship between mind and phenomena.

Documentation and dissemination have become fused with the ideas of the events and things themselves.

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