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: *Frangos with Fiddle*, 2004. Photograph by Dick Blau, from a book in progress on the goat dance of Skyros, with photographs by Blau, text by Agapi Amanatidis and Panayiotis Panopoulos, and DVD by Steven Feld. Dick Blau (www.dickblau.com) is professor of film at the University of Wisconsin, Milwaukee. His photographs have been published in many venues, including three books, *Polka Happiness* (1992), *Bright Balkan Morning* (2002), and *Living with His Camera* (2003). He writes:

I grew up in a theater (my father a director, my mother an actress), and that is what has most deeply informed my practice of photography. In the course of ethnographic studies in music and dance—a film about gospel music in an African American church, a book about the Polish American polka scene, and recently an account of Romany life in Greek Macedonia—I have looked at demotic performance, trying to find my way closer to the origins of theatrical expression in ritual and play. At the same time that I have been making pictures in other cultures, I have also been exploring my own domestic scene. Here I have looked at the dramas, large and small, of daily life in the family, where each member is an actor in a sort of chamber play that we write as we live, where real feelings are performed in real time for one another and for the camera.

This picture comes from a current project. The goat dance of Skyros is said to be the most authentic and the funkiest Dionysian carnival still practiced in Greece. It is, the islanders say, based on an event some four thousand years ago, when there was a snowstorm on Skyros and the goats all died. After the storm, a goatherd took the bells off his flock, flayed the corpses, draped himself in the skins, and then walked back to town with his wife. When they got there, the goatherd was so horrific and riveting a sight, man and yet also beast, that the townspeople have celebrated his arrival ever since. Thus, in the three days and nights before each Greek Lent, the Yeri ("Old Men") appear, attended not only by their wives but also by creatures like this Frangos, who accompanies the fierce clanking of their bells by playing an eerie, silent tune upon his fiddle.

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