

# PMLA

PUBLICATIONS OF  
THE MODERN LANGUAGE ASSOCIATION  
OF AMERICA

*Edited by*  
JOHN HURT FISHER  
*Secretary of the Association*

May · 1969

VOLUME 84 · NUMBER 3

PAGES 457-672

### CONTEXTS FOR COMPOSITION, Second Edition

Edited by STANLEY A. CLAYES and DAVID G. SPENCER, both of Loyola University (Chicago). Given fresh focus and flexibility through suggestions from many users of the first edition, *Contexts* retains its deliberate balancing of selections, the novel with the well-tested, the timely with the timeless. Completely new to this edition are contexts on student protest, existentialism, and Black Power and, in a separate *Suggestions for Instructors*, full discussions of the rhetorical strategies in each selection. 507 pp., paper, \$3.95

### EXPOSITION AND THE ENGLISH LANGUAGE Introductory Studies, Second Edition

Edited by JAMES L. SANDERSON and WALTER K. GORDON, both of Rutgers—The State University (Camden). Unique in its integration of essays that serve as models of expository form and, at the same time, explore important topics related to the study of English, this highly successful volume has now been expanded and refurbished with many new selections. All the essays, as in the earlier edition, are clearly written, easily accessible to freshman minds, and represent work by many of the foremost authorities in linguistics. April, 450 pp., paper, \$3.95 (tent.)

### FORMS OF VERSE: British and American

SARA DEFORD, *Goucher College*; and CLARINDA HARRISS LOTT. Emphasizing the technical form of poetry, this introductory text supports its survey and argument with illustrations from such prosodic innovators as Spenser, Pope, Wordsworth, Whitman, Hopkins, Eliot, and Auden. The glossary, fully cross-referenced with the text, is a complete handbook of terms and concepts for the beginning student. October, 430 pp., paper, \$3.95 (tent.)

### THE STRUCTURE OF SIMPLE ENGLISH SENTENCES: Book I

PHYLLIS REED GUNTER, *The University of South Carolina*. The aim of this new series is to advance the learner of English—whatever his linguistic weaknesses or native language—to the competency required to construct sophisticated, expository texts. A discussion-notes-practice sequence holds through all lessons, with grammar treated on two levels: (a) form, order, co-occurrence; (b) significance of a given signal and the circumstances of its use. October, 500 pp., illus., paper, \$4.25 (tent.)

### A MILTON HANDBOOK, Fifth Edition

JAMES HOLLY HANFORD, *Firestone Library, Princeton University*; and JAMES G. TAAFFE, *Case Western Reserve University*. A comprehensive synopsis of relevant issues concerning all aspects of Milton's *corpus*; chronology, composition, dating, publication, revision, interpretation, etc., with summaries of major critical appraisals of his work—poetry and prose. September, 450 pp., \$5.75 (tent.)

### BRITISH POETRY, 1880-1920: Edwardian Voices

Edited by PAUL L. WILEY, *The University of Wisconsin*; and HAROLD OREL, *University of Kansas*. A substantial and fresh selection of poems (over 450) by 31 poets, grouped to illustrate kinds of poetry and poetic movements. A long introduction explores the Edwardian spirit of the era's poets and their verse. Criticism, biographies, endnotes, and bibliographies are included. July, 650 pp., \$7.95 (tent.)

### THE RHETORIC OF OUR TIMES

Edited by J. JEFFERY AUER, *Indiana University*. A thoroughly contemporary (1960 to date) anthology that views public speaking as the art of "how we get things done in the world." The examples and discussions include not only the traditional rhetoric of advocacy—the rhetoric of the Establishment—but also that of the young, the dissident, the alienated—today's rhetoric of agitation. Capable of supplementing any basic descriptive text on fundamentals, the anthology is so broad and yet so well integrated that it can serve also as a core book for basic courses. April, 500 pp., paper, \$3.95 (tent.)

### CURRENT THINKING AND WRITING, Sixth Series

Edited by JOSEPH M. BACHELOR, RALPH L. HENRY, and RACHEL SALISBURY. Articles of the present—mostly from 1967-68—bring the latest series of this enduring classic up to date. Its exercises stimulate the kind of analysis, discussion, and evaluation that lead to effective thinking and writing. Tearout exercise sheets on each essay's specific form and content, plus a separate answer-file make the book easily adaptable to different teaching-learning approaches. May, 400 pp., paper, \$3.95 (tent.)



Appleton-Century-Crofts

EDUCATIONAL DIVISION

Meredith Corporation

440 PARK AVENUE SOUTH, NEW YORK 10016

# PMILA

---

*Publications of the  
Modern Language Association of America*

---

*Edited by*  
**John Hurt Fisher**  
*Secretary of the Association*

---

Volume 84

Number 3

May 1969

Pages 457-672

Published Seven Times a Year by the Association

Printed by the George Banta Company, Inc., Menasha, Wisconsin

# The Modern Language Association of America

ORGANIZED 1883

INCORPORATED 1900

## OFFICERS FOR THE YEAR 1969

*President:* HENRY NASH SMITH, *University of California, Berkeley*  
*First Vice President:* MAYNARD MACK, *Yale University*  
*Second Vice President:* LOUIS KAMPF, *Massachusetts Institute of Technology*  
*Executive Secretary:* JOHN HURT FISHER, *New York University*  
*Treasurer and Director of Programs:* KENNETH W. MILDENBERGER, *Modern Language Association*

## EXECUTIVE COUNCIL

For the term ending 31 December 1969

MORTON BLOOMFIELD, *Harvard Univ.*  
ROBERT B. HEILMAN, *Univ. of Washington*  
JOHN W. KNELLER, *Oberlin Coll.*

For the term ending 31 December 1971

O. B. HARDISON, *Univ. of North Carolina*  
FRANK G. RYDER, *Indiana Univ.*  
W. FREEMAN TWADDELL, *Brown Univ.*

For the term ending 31 December 1970

WILLIAM T. BANDY, *Vanderbilt Univ.*  
C. LOMBARDI BARBER, *Univ. of Buffalo*  
LISELOTTE DIECKMANN, *Washington Univ.*

For the term ending 31 December 1972

RENÉ GIRARD, *State Univ. of New York, Buffalo*  
JEAN HAGSTRUM, *Northwestern Univ.*  
FRANCIS LEE UTLEY, *Ohio State Univ.*

## TRUSTEES OF INVESTED FUNDS

F. B. ADAMS, JR., *Pierpont Morgan Library, Managing Trustee*, C. WALLER BARRETT, *Charlottesville, Va.*  
GORDON N. RAY, *Guggenheim Foundation*

*PMLA* is issued seven times a year, in January, March, May, June, September, October, and November, by the Modern Language Association of America, 62 Fifth Avenue, New York, New York 10011. Annual dues for membership in the Association, which includes subscription to *PMLA*, are \$15 except for the following special categories: (a) student membership at \$7, open for a maximum of four years to those who are engaged primarily in a course of study leading to a degree and who do not hold full-time teaching appointments; (b) joint husband-and-wife membership at \$22 with only one subscription to *PMLA*; (c) foreign membership at \$10, open to resident citizens of countries other than the United States and Canada.

The subscription price of *PMLA* for libraries and other institutions is \$20 in the United States and Canada and \$18 in other countries. Agents deduct \$2 of these sums as their fee. A subscription including a bound volume at the end of the year is \$35, domestic and foreign. Single copies of the January, March, May, October, and November Program issues may be obtained for \$4 each; the June Bibliography and September Directory for \$5.

Issues for the current year are available from the MLA Materials Center. Claims for undelivered issues will be honored if they are received within one year of the publication date; thereafter the single issue price will be charged.

For information about the availability of back issues, inquire of the MLA Materials Center, 62 Fifth Avenue, New York 10011. Early and current volumes may be obtained on microfilm from University Microfilms, 313 N. 1st St., Ann Arbor, Mich. Purchase of current volumes on film is restricted to subscribers of the journal.

## OFFICE OF PUBLICATION

Curtis Reed Plaza, Menasha, Wisconsin 54952

## EDITORIAL OFFICES

62 Fifth Avenue, New York, N. Y. 10011

All communications including notices of changes of address should be sent NOT TO MENASHA but to the Membership Office of the Association at 62 Fifth Avenue, New York 10011. If a change of address also involves a change of institutional affiliation, the Membership Office should be informed of this fact at the same time.

Second class postage paid at Menasha, Wis.

Copyright © 1969 by The Modern Language Association of America.

Library of Congress Catalog Card Number 12-32040.

PRINTED IN THE UNITED STATES OF AMERICA BY THE GEORGE BANTA COMPANY, INC., MENASHA, WISCONSIN

## CONTENTS · MAY

The Barbarism of Virtue. By SIDNEY HOOK . . . . . 465

*Abstract.* The advocates of the philosophy of engagement assert that learning and scholarship are not value-free, that there is a ubiquitous, even if implicit, commitment to a moral, and therefore basically political, standpoint in the vocation of the scholar and in the mission of the university. The first thing to note about this philosophy is its high-mindedness, its exalted conception of the role of the scholar and scholarship. However, if the commitment of the scholar is moral and not only intellectual, to virtue and not only to truth, how can this supply guidance or a principle of decision where the scholar encounters conflict among moral values? Decisions as to which values are to be given priority flow from the judgments, inescapable moral and political judgments, with which the citizen must concern himself. But the traditional view is that the primary goal of the citizen in his role as scholar is not the quest for virtue or power but the quest for significant truths. The pursuit of truth does not entail withdrawal or isolation from but service to society. Scholars cannot and should not escape the world of politics. But in a rational and humane society there must be some activities and institutions that are beyond politics. (SH)

Der *Walpurgisnachtstraum* in Goethes *Faust*: Entwurf, Gestaltung, Funktion. Von WALTER DIETZE . . . . . 476

*Abstract.* The 176 verses (44 epigrams) of the *Walpurgis Night's Dream* in *Faust*, Part I, are structurally divided into three themes and contain elements of aesthetics, cognition theory, and social criticism. In the relationship between *Walpurgis Night* and *Walpurgis Night's Dream*, overlapping tendencies toward concrete characterization and abstract figure-allegories pave the way for that interrelation of the "big" and "small" world which is the basic principle of the artistic link between *Faust*, Part I, and *Faust*, Part II. With polemical intentions, Goethe draws a series of types and characters which, as a body, must be understood in the sense of Hegel as an "abolition" of irony in romanticist comedies. In regard to tradition, borrowings from Shakespeare's *Midsummer Night's Dream* and *The Tempest* are combined with adaptations of Domenico Cimarosa and the operas of Wolfgang Amadeus Mozart. It is the inherent unity of seriousness and levity, of the tragic and the comic, of constructive profoundness and slapstick in all these elements which give *Walpurgis Night's Dream* an important but up to now functionally underestimated place in the complete work of *Faust*. (In German) (WD)

The Damned Crew. By S. E. SPROTT . . . . . 492

*Abstract.* The Damned Crew was a class of roisterers in London from the early 1590's to the late 1620's, their self-styled captain being at one time Sir Edmund Baynham, who was also involved in the Gunpowder Plot. Represented in literature as perjurers, assassins, dissidents, and revellers, they were thought to be reprobate with the damned crew of devils in hell. Indeed, they may have thought so themselves, reacting from misconstrued predestinarianism as desperate libertines with a limited Manichean outlook. Some such interpretation explains their title and behaviour and the view of them taken by theological controversialists such as Dove, Kellison, and Sutcliffe, and by playwrights like Chapman. (SES)

*Cardenio*, by Shakespeare and Fletcher. By JOHN FREEHAFFER . . . . . 501

*Abstract.* *Cardenio*, a "lost" play of 1612–13 based on Shelton's translation of *Don Quixote* (1612), is partly preserved, in altered form, in Lewis Theobald's *Double Falshood* of 1727. Theobald probably altered *Cardenio* drastically, as he did *Richard II*. To internal evidence that *Cardenio* was written by Shake-

spere and Fletcher can be added chronological evidence and reluctant testimony to the joint authorship by the publisher Moseley, Charles Gildon, and Theobald. One of Theobald's three manuscripts can be traced in the hands of Moseley, the Davenants, Betterton, Gildon, Theobald's patron (Charles Boyle), and Theobald. A Restoration performance probably was intended. Theobald persisted in claiming that the original play was by Shakespeare alone after he learned otherwise, from Gildon and the Stationers' Register, to save his reputation as a Shakespeare scholar and please his patron. To protect his "Shakespeare" play, Theobald obtained a unique royal license, which Pope ridiculed in the *Dunciad*. Theobald probably sold his play and Shakespeare manuscripts outright to his publisher. He was prevented from publishing *Cardenio* by the copyright Act of 1710, the practice of regarding copyright as perpetual, and his quest of money and patronage. (JF)

Action and Suffering: *Samson Agonistes* and the Irony of Alternatives.  
By ANTHONY LOW. . . . . 514

*Abstract.* To the various kinds of irony that critics have noticed in Milton's *Samson Agonistes* may be added another, the irony of alternatives. This irony is based on a proposition with alternative possibilities posited by one of the characters: either this will happen or that; but both choices eventuate, although they appear to be mutually exclusive. Milton calls this kind of proposition *axioma disjunctum contingens* in his *Art of Logic*. Samson's prophecy that he will either die or do some great deed, the doubts of his friends whether he has been slain by or is slaying the Philistines, their expectation of either good or bad news are all ironically resolved in the catastrophe, which combines alternatives and reveals the simplifying power of providence. Similarly, although the Chorus states that there are two kinds of heroism, active and passive, *either of which may be Samson's*, both eventuate. Samson's heroism includes both courageous action and Christian patience as he slays and is slain. In his conclusion, Milton fuses genuine tragedy with religious drama, because Samson as an active hero dies tragically, and as a martyr wins a spiritual victory and the crown of patience. (AL)

Fettered Fancy in *Hard Times*. By DAVID SONSTROEM. . . . . 520

*Abstract.* The major conflict in *Hard Times* pits Fact against Fancy; but Dickens ascribes two meanings to Fancy: imaginative play and fellow feeling. Each is directed separately against Fact: (1) The narrative personality combines images of life (horses, flowers, the sun, and fire) with images of lifelessness (pits, destructive violence, artificiality) in complex relationships, creating an impressive model of a highly fused, interdependent world, which contradicts the disjointed world of Gradgrindian Fact. (2) The virtuous characters employ fellow feeling to soften ills caused by Fact. But the novel does not show the components of Fancy to be coordinate, as Dickens implies. In practice, imaginative play provides a protective atmosphere of delusion, within which fellow feeling is supposed to grow to strength. Imagination fortifies innocence against the sordid and bad aspects of reality. Thus Dickens seems uncertain whether to work toward a coherent, interdependent world, or toward a scattering of islands of innocence—whether to employ imaginative play in building bridges to extend fellow feeling, or in building buffers to protect innocence. The result of his double advocacy is a series of probably unconscious compromises. Because the forces of Fancy are so divided, so fettered, the book's alternative to the Facts of Gradgrind is not so clear and attractive as one could wish. (DS)

*The Time Machine*; or, the Fourth Dimension as Prophecy. By  
ROBERT M. PHILMUS. . . . . 530

*Abstract.* Most of the early science fantasies of H. G. Wells are, as he defines the term, prophetic: the myths that they develop to a logical conclusion represent a critique of some historical or essential aspect of the human condition. *The Time Machine*, his first scientific romance, explores the premises of pro-

phetic fantasy at the same time that it embodies a myth of its own. In it Wells envisions the future devolution of man, already outlined in previous essays of his, as the ultimate consequence of what he perceived as a present attitude of complacent optimism, an attitude he dramatizes in the reaction of the fictive audience to the Time Traveller's account of the world of 802,701 and beyond. Although the Time Traveller accepts this vision as literally true, his own theories about that world make it clear that its significance pertains to it only as a metaphoric projection of tendencies existing in the present. Thus the structure of *The Time Machine* reveals the Time Traveller's point of view, like that of his audience, to be limited: his final disappearance into the fantasied world of the future vindicates the rigorous integrity of Wells's prophecy. (RMP)

Poe and the Power of Animal Magnetism. By DORIS V. FALK . . . . . 536

*Abstract.* Accurate interpretation of Poe's three tales of "mesmerism" depends on the correct historical definition of that term. It referred not to "hypnotism," a later concept, but to "animal magnetism." Hypnotism is a psychological phenomenon, a function of suggestibility, demonstrating the influence of one human will upon another. "Animal magnetism" was thought to be a physical "fluid"—comparable to electricity and other "imponderables"—pervading animate and inanimate Being, and acting as the unifier, the cohesive force which organizes both matter and mind. In "The Facts in the Case of M. Valdemar" it is this magnetic "current" which preserves Valdemar's body until the circuit between him and the magnetist is broken, and the body decomposes. In "A Tale of the Ragged Mountains" the fluid preserves Bedloe's body and his "nervous field" of identity; it also expands his consciousness into the past, which he relives as the magnetist writes *his* memoir. In "Mesmeric Revelation" Vankirk's consciousness is magnetized just on the verge of death; i.e., of absorption into the unparticled matter of a magnetized universe. His revelation of this universe relates animal magnetism not only to the attraction-repulsion force of *Eureka*, but to imagination and "ratiocination," and the inevitable tension or "magnetism" between opposites in life. The unifying effect of animal magnetism, then, constitutes the "unity of effect" in these tales. (DVF)

A Local Pride: The Poetry of *Paterson*. By JOEL OSBORNE CONARROE . . . . . 547

*Abstract.* William Carlos Williams invented his own form for *Paterson*. His long and complex poem has a number of important literary forebears and counterparts, including the other major American sequences (particularly *Song of Myself* and the *Cantos*), but in each case it is more unlike than like the work with which it shares significant affinities. The poem is a vast montage comprised of associated images, symbols, and themes. Prose is interspersed with various sorts of poetry, which gains its effects through metrical variations, tonal modulations, and concrete imagery. A close look at a representative formal passage and a loose "unfinished piece" helps to clarify the poet's strategy of maneuvering the reader through a series of alternately high- and low-pitched experiences. Williams pays particular attention to visual patterns and to auditory effects, relying heavily on the American idiom and on spoken language. His diction, like his handling of theme, allusion, imagery, and sound, is part of an attempt to break with outmoded conventions and to find a measure and a form capable of expressing his particular vision of contemporary urban America. The sequence as a whole, though uneven in quality, provides incontrovertible evidence of his integrity and of his skill. (JOC)

*Don Juan* and *Le Misanthrope*, or the Esthetics of Individualism in Molière. By JULES BRODY . . . . . 559

*Abstract.* *Don Juan* and *Le Misanthrope* depict a comic world in which success, defined as immunity to ridicule, depends largely on the aristocratic "virtues"

of dexterity, style, and form—a world in which the “social esthetic” of *honnêteté* has degenerated into a “moral anesthetic” (Krailshheimer). Thus, Don Juan and his female counterpart, Célimène, enjoy an almost constitutional invulnerability to the comic fate which overtakes their often morally superior antagonists. Don Juan is a dazzling rhetorician and consummate actor who, in contrast to the inept Sganarelle, among others, manages to exploit his individuality to the bitter end with an elegant, lordly coherency. So complete is his impunity that only a *deus ex machina* can thwart his self-aggrandizing schemes. Although morally wrong, he remains esthetically right. So does the devious and corrupt Célimène whose artful self-possession allows her—where Alceste, the moralist, fails—to assert her personality and speak her mind freely even in the conformistic, hypocritical society that she typifies. Don Juan’s deft histrionics, like Célimène’s imperturbable grace, constitute an art of living, intended by Molière perhaps as an esthetic compensation or consolation for the irremediable moral ugliness that he discerned in a still splendid but decadent civilization. (JB)

Functions of the Framework in La Fontaine’s *Psyché*. By NATHAN GROSS . . . . . 577

*Abstract.* By keeping the frame-characters before the reader while they visit Versailles and listen to the tale of Cupid and Psyché, and by informing us of the kinds of emotions Psyché’s adventures inspire, La Fontaine uses the elaborate framework to place into perspective our reactions to his art. The frame makes the reader recognize his reactions to the story, mirrored in the four friends’ responses, as well as to the poet’s stylistic devices: *badinage*, reminders of the tale’s oral narration, a variety of rhetorical and narrative modes including verse passages that decorate the tale. The friends intrude according to temperament; each prefers a different literary style for the emotions it induces. Their comments lead to the central “digression” on tragedy and comedy, between Parts I and II of Psyché’s adventures. This discussion permits transition between the tragic and comic parts of the tale, and the analysis of pity there prepares for Part II in which compassion is the principal emotion experienced by the characters in the tale and the frame. La Fontaine’s strategy of holding the frame-characters before the reader is his most significant contribution to his version of Apuleius’ tale. (NG)

Arboreal Figures in the Golden Age Sonnet. By E. GEORGE ERDMAN, JR. . . . . 587

*Abstract.* The tree beset by natural forces, the embrace of elm and vine, and the antithesis of mulberry and almond are related figures which Spanish sonneteers of the sixteenth and seventeenth centuries frequently used when structuring *agudezas por semejanza*. The extent to which these stock figures are revitalized in unique poetic artifacts reveals each poet’s ability to work within the limitations of an aesthetics of invention through imitation. Moreover, to follow the varying fortunes of these *topoi* is to assess the efficacy of the modes of correlation (simile, allegory, adequate symbol, or objective correlative); to witness the interplay of the Petrarchan and emblematic traditions; to note the variations on a theme exploited first by the erotic poets, later by the moralists; and to highlight the shift of emphasis from the discursive to the pictorial which marks the transition from the aesthetics of the Renaissance to that of the Baroque. Finally, the precise delineation of the specific context or whole, of which each sonnet is an integral part, permits a more comprehensive exegesis of that sonnet’s *alma de sutileza*, for Gracián the essence of the craft and criticism of poetry. (EGEJr)

Notes, Documents, and Critical Comment: 1. Dream and Disguise in *The Blithedale Romance* (by CLAIRE SPRAGUE) . . . . . 596

*Abstract.* Dream, which is itself disguise, paradoxically becomes the most pertinent and complex comment on the many disguises of *The Blithedale*



*Romance* and on its structurally unconvincing elements. Classically functioning both as revelation and wish-fulfillment, Miles Coverdale's central dream tells the perceptive reader what he already knows. This dream, and two framing briefer dream references, unearth disguise more accurately than Miles's consciously prying self can do. Through Miles, Hawthorne wryly portrays the limited success of the (minor?) artist's effort to "lawfully dream awake." (CS)

2. "Methinks It Is Like a Weasel": Shaw's Pre-Raphaelite Drama  
(by RICHARD NICKSON and ELSIE B. ADAMS) . . . . . 597
- "For Members Only": News and Comment . . . . . 610

# PMLA

PUBLICATIONS OF THE MODERN LANGUAGE ASSOCIATION OF AMERICA

Published Seven Times a Year

---

Indices: Vols. I–I, 1935, LI–LX, 1945, LI–LXXIX, 1964

---

## EDITORIAL COMMITTEE

- |  |   |
|--|---|
| EDWARD E. BOSTETTER, 1971<br><i>University of Washington</i>       | CECIL Y. LANG, 1973<br><i>University of Virginia</i>                |
| J MILTON COWAN, 1970<br><i>Cornell University</i>                  | JAMES E. MILLER, JR., 1973<br><i>University of Chicago</i>          |
| HUGH M. DAVIDSON, 1973<br><i>Ohio State University</i>             | JEAN MISRAHI, 1972<br><i>Brown University</i>                       |
| E. TALBOT DONALDSON, 1971<br><i>Columbia University</i>            | GEORGE NORDMEYER, 1972<br><i>Hunter College</i>                     |
| RICHARD ELLMANN, 1973<br><i>Yale University</i>                    | HENRY H. H. REMAK, 1971<br><i>Indiana University</i>                |
| G. BLAKEMORE EVANS, 1969<br><i>Harvard University</i>              | HALLETT D. SMITH, 1971<br><i>California Institute of Technology</i> |
| ZBIGNIEW FOLEJEWSKI, 1969<br><i>University of Illinois</i>         | WILLARD THORP, 1970<br><i>Princeton University</i>                  |
| DONALD J. GREENE, 1973<br><i>University of Southern California</i> | BRUCE W. WARDROPPER, 1969<br><i>Duke University</i>                 |
| GORDON S. HAIGHT, 1969<br><i>Yale University</i>                   |   |

Editor: JOHN HURT FISHER

Assistant Editor: WILLIAM PELL

Advertising Coordinator: BARRY NEWMAN

## A STATEMENT OF EDITORIAL POLICY

*PMLA* endeavors to represent the most distinguished contemporary scholarship and criticism in the modern languages and literatures. It welcomes either new or traditional approaches by either young or established scholars, providing only that whatever it publishes is well written and likely to be of permanent value. The distribution of papers in *PMLA* should reflect work of distinction actually being done from year to year, regardless of periods or languages. Members who feel their interests neglected by this policy are urged to write and to encourage others to write articles good enough to be published.

Since its audience is the total membership of the Association, *PMLA* is reluctant to publish minor articles or highly technical studies addressed to specialists in limited fields. Nor does it encourage brief notes or unduly long papers. *PMLA* does not review books. Articles should be written in a clear, concise, and attractive style, with documentation held to a necessary minimum.

Any member of the Association has the privilege of submitting papers for publication in *PMLA*. Each paper submitted will be read by at least one consultant with special competence in the field concerned and, if in any way recommended, it will also be read by at least one member of the Editorial Committee. Attempt is made to publish papers within nine months of acceptance. If a decision to accept or reject a paper seems unduly delayed, contributors are reminded that the consultant readers and the Editorial Committee are distinguished men and women who generously contribute their scant leisure to the advancement of scholarship in humane letters.

An abstract in English on the standard form must accompany every article submitted to *PMLA*. Printed abstract forms and guidelines may be obtained from the Editor.

Manuscripts, prepared in conformity with the *MLA Style Sheet*, should be addressed to the Editor of *PMLA*, 62 Fifth Avenue, New York, N. Y. 10011. Carbon copies are not needed, but should be made and retained by the author. Pamphlets *On the Publication of Research* and on *The Publication of Academic Writing* may be purchased from the MLA Materials Center.