Publications:

**Editions:**

―Editor, Percy Shelley’s epic poem, *Laon and Cythna*. Published in *The Complete Poetry of Percy Bysshe Shelley* [*CPPBS*], gen. eds. Donald H. Reiman, Neil Fraistat, and Nora Crook, volume 3 (Baltimore: Johns Hopkins UP, 2012): pages 109-320 (text of the poem and primary collations); pages 500-941 (my editorial introduction and critical commentary to the poem’s Preface, Dedication, the complete text in Cantos I through XII, and the Manuscript Supplements associated with the poem); pages 993-1061 (table of historical collations to the poem); and pages 1077-1082 (table of revisions transforming *Laon and Cythna* into the censored version, re-titled *The Revolt of Islam*).

―I am under contract with Johns Hopkins University Press to edit Shelley’s burlesque drama *Oedipus Tyrannus* (forthcoming in volume 5 of *CPPBS*)

―**and** Shelley’s lyrical drama *Hellas*, his last major completed poem (forthcoming in volume 7 of *CPPBS*).

―Co-editor (with Donald H. Reiman), *The Bodleian Shelley Manuscripts*, volume XVI (the *Hellas* Notebook) (New York: Garland Press, 1994): I transcribed the fragmentary Prologue to *Hellas* and the greater part of the draft of the poem itself, and contributed pages xxxiii-xxxix and xlii-xlvii to the joint editorial Introduction.

**Online article:**

“Draft Variants from the Bodleian Shelley Manuscripts and the New Edition of *Laon and Cythna*“: 200-page online article, published in 2012 concurrently with the print publication of Vol. 3 of *The Complete Poetry of Percy Bysshe Shelley,* on the refereed website, *Romantic Circles*, at <http://www.rc.umd.edu/reference/laon_cythna/>

**Print articles:**

“A Committee of One: Shelley’s Preemptive Self-Censorships in the Draft Manuscripts of *Laon and Cythna* and Legal Censorship of the Press,” in *Publishing, Editing, and Reception: Essays in Honor of Donald H. Reiman*, ed. Michael Edson (Newark: University of Delaware Press, 2015), pages 215-243.

“Unity in Diversity: Re-Reading Aeschylus’ *Persians* as a Multicultural Work.” In *Universality and History: Foundations of Core.* Ed. Don Thompson, Darrel Colson, and J. Scott Lee. Lanham: University Press of America, 2003. 125-133.

“Rehistoricizing the History of Ideas.” *American Notes and Queries,* 6:2&3, New Series (April, July 1993), 89-96.

**Review Essays:**

“The Afterlives of an Ideal: Isaiah Berlin on the Romantic Movement”: 4,700-word documented review essay of Berlin’s *The Roots of Romanticism*, 2nd ed. Ed. Henry Hardy(Princeton University Press, 2013). Forthcomingin late 2016, in *The European Legacy*.

“From Birth to Being: Enlightenment Philosophers, Romantic Poets, and the Growth of Language”: 3,200-word Review Essay of John Beer’s *Romantic Consciousness: Blake to Mary Shelley* (2012) and Ann Rowland’s *Romanticism and Childhood: The Infantilization of British Literary Culture* (2012). *The European Legacy*, 20:1-2 (2015), 68-72.

“The Many Revolutions of British Romanticism”: 5,600-word Review Essay of *The Unfamiliar Shelley,* ed. Alan M. Weinberg and Timothy Webb (2009); *British Women Writers of the Romantic Period: An Anthology of Their Literary Criticism,* ed. Mary A. Waters (2009); and *Revolutionary Imaginings in the 1790s: Charlotte Smith, Mary Robinson, Elizabeth Inchbald,* by Amy Garnai (2009). *The European Legacy*, 17:3 (2012), 383-391*.*

“The Interdisciplinary Enlightenment”: 2,900-word Review Essay of *Theory and Practice in the Eighteenth Century: Writing Between Philosophy and Literature*, ed. Alexander Dick and Christina Lupton (2008). *The European Legacy*, 15:7 (2010), 887-890.

“Poetry in British Romanticism”: 3,200-word Review Essay of Susan Wolfson’s *Formal Charges: The Shaping of Poetry in British Romanticism* (1997) and Lisa Steinman’s *Masters of Repetition: Poetry, Culture, and Work in Thomson, Wordsworth, Shelley, and Emerson* (1998). *The European Legacy*, 9:5 (2004), 649-653.

**Book** **Reviews**:

Review of Timothy Clark, *Embodying Revolution: The Figure of the Poet in Shelley,* in *Keats-Shelley Journal,* xl (1991), 185-187.

Review of Linda M. Lewis, *The Promethean Politics of Milton, Blake, and Shelley,* in *Keats-Shelley Journal,* xliii (1994), 199-201.

Review of William Brewer, *The Shelley-Byron Conversation,* in *American Notes and Queries,* 9:2 (Spring, 1996), 61-64.

Review of Terence Allan Hoagwood, *Politics, Philosophy, and the Production of Romantic Texts,* in *The European Legacy* 4:3 (June, 1999), 107-109.

Review of Matthew J.A. Green, *Visionary Materialism in the Early Works of William Blake,* in *The European Legacy,* 11:7 (2006), 829-830.

**Writing for Journals of Opinion/Occasional Pieces**:

“In the Academy”:Review of Peter Shaw*, The War Against the Intellect,* in *Commentary,* 88:6 (December, 1989), 68-70;

“Johnny One-Note”: Review of Stanley Fish, *Doing What Comes Naturally,* in *The American Scholar,* 60:4 (Autumn, 1991), 608, 610, 612-613.

Retrospective on Karl Kroeber’s Career, on the Occasion of his Receipt of the Distinguished Scholar Award from the Keats-Shelley Association of America, *Keats-Shelley Journal* xl (1991), 13-15.

**Translation (from German, with Preface and Notes):**

Georg Lukács, *The Subject-Object Relation in Aesthetics*, in *Critical Texts: A Review of Theory and Criticism* iv:1 (Autumn, 1986), 1-23.