

# CURRICULUM VITAE

*(Updated 27 March 2025)*

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## **CURRENT POSITION:**

— Professor of English, Doshisha University (from 04/2013).

## **PREVIOUS TEACHING / ACADEMIC CAREER:**

— 4/04–3/13 Associate Professor of English, Doshisha University.

— 10/02–3/04 Lecturer in English, Doshisha University.

— 10/99–9/02 Visiting Lecturer in English, Kyoto University.

— 10/1994–06/1999 Graduate Teaching Assistant, University of Oxford.

## **SUMMARY OF HIGHER EDUCATION:**

— D.Phil., July 1997, University of Oxford:  
“Norwich Literature 1788–97: A Critical Survey.”

— M.Phil., June 1993, University of Oxford:  
English Romantic Literature, 1790–1830.

— B.A., June 1990, University College, London:  
English and History of Art (joint honours) (First Class).

## **RESEARCH INTERESTS / ACADEMIC SPECIALISMS:**

— Provincial writing of the Romantic Period

— The “Lake Poets,” Wordsworth, Coleridge, Southey

— Shakespeare, especially the history of Shakespeare criticism

— George Borrow

— Charles Dickens

— British Musical Theatre

— Late Romantic Italian opera, especially Alfredo Catalani and Italo Montemezzi

## MEMBERSHIP OF LEARNED SOCIETIES:

- Fellow of the English Association
- The British Association of Romantic Studies (BARS)
- The Japan Association of English Romanticism (JAER)
- The George Borrow Society
- The Dickens Fellowship of Japan

## PROFESSIONAL APPOINTMENTS:

- Trustee, Wordsworth Conference Foundation, 2008–2019
- Director, Japan Association of English Romanticism
- Editorial Board, *Essays in English Romanticism*
- Director, Retrospect Opera

## PUBLICATIONS:

i) Monograph	2
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### i) Monograph

*Succeeding Puccini: The Operatic Career of Italo Montemezzi, 1875–1952*. Coauthored with Raffaele Mellace. (Oxford University Press, 2025). FORTHCOMING.

### ii) Edited Books

1. Kenji Miyazawa, *An Asura in Spring*. Translated by Ruriko Suzuki (Shohakusha, 1998).
2. William Hazlitt, *The Fight and Other Writings*. Introduced by Tom Paulin (Penguin, 2000). Reprinted with corrections 2006.
3. Georg Herzfeld, *William Taylor of Norwich: A Study of the Influence of Modern German Literature in England*. Translated by Astrid Wind. Foreword by Frederick Burwick

(Romantic Circles, 2007). Online publication: < [http://www.rc.umd.edu/reference/chandler\\_herzfeld/chandler\\_herzfeld.pdf](http://www.rc.umd.edu/reference/chandler_herzfeld/chandler_herzfeld.pdf) >.

4. *Unbroken Wings: Collected Papers of International Conference English Literature Today, Christ Church, Oxford, 2008* (Universal [Tbilisi], 2010). Edited with Manana Gelashvili.
5. Domenico Luigi Pardini, *Alfredo Catalani: Composer of Lucca* (Durrant Publishing, 2010; 2nd edition, revised, 2011). Translations by Valentina Relton. With accounts of the composer by Giovanni Battista Nappi and Raffaello Barbiera. Reviews in *Opera*, *Opera Today*, *Musicweb International*, *Orpheus*.
6. *The First Lives of Alfredo Catalani* (Durrant Publishing, 2011). Translations by Ornella Trevisan, Richard M. Berrong, and Giulia Martino. Reviews in *Opera*, *Opera Today*, *Musicweb International*, *Opera Lounge*.
7. *Essays on the Montemezzi–D’Annunzio “Nave”* (Durrant Publishing, 2012; 2nd edition, expanded, 2014). Translations by Monica Cuneo. Foreword by Duane D. Printz. Reviews in *Opera*, *Opera Today*, *Music Reference Services Quarterly*, *Musicweb International*, *Archivio d’Annunzio*.
8. *Americans on Italo Montemezzi* (Durrant Publishing, 2014). Foreword by Duane D. Printz. Reviews in *Opera*, *ARSC Journal*, *Musicweb International*.

### iii) Essays in Books / Book Sections

1. “Walter Savage Landor and Wales in the 1790s” in *Wales and the Romantic Imagination*, ed. Damian Walford Davies and Lynda Pratt (University of Wales Press, 2007), 141–60.
2. “‘In sickness, despair, and in agony’: Imagining the King’s Illness, 1788–1789” in *Liberating Medicine 1720–1835*, ed. Tristanne Connolly and Steve Clark (Pickering and Chatto, 2009), 109–25.
3. “Christmas Carols to Sing: The Rise of a Cultural and Commercial Phenomenon, 1936–1963” in *Dickens in Japan: Bicentenary Essays*, ed. Eiichi Hara *et al.* (Osaka Kyoiku Toshō, 2013), 62–78.
4. “‘Small reverence for station’: Walter Savage Landor’s Subversive Shakespeare” in *Shakespeare and the Culture of Romanticism*, ed. Joseph M. Ortiz (Ashgate, 2013), 13–30.
5. “Frost and the Masque Tradition” in *Robert Frost in Context*, ed. Mark Richardson (Cambridge University Press, 2014), 99–106.
6. “‘What means this wild, this allegorick Mask?’: British Anticipations of Romantic Opera c. 1740” in *British Romanticism in European Perspective: Into the Eurozone*, ed. Tristanne Connolly and Steve Clark (Palgrave Macmillan, 2015), 174–92.
7. “Giuseppe Gallignani and the Beginnings of Dickensian Opera” in «A harmless music»: Il grillo del focolare di Charles Dickens sulle scene del teatro lirico, ed. Diego Cescotti and Federica Fortunato (Rovereto: Accademia Roveretana degli Agiati, 2015), 43–52.
8. “‘Ah, trait’ress, me betraying’: Edward Loder and his librettos” in *Musicians of Bath and Beyond: Edward Loder (1809–1865) and his Family*, ed. Nicholas Temperley (Boydell and Brewer, 2016), 219–35.
9. “‘In Mental as in Visual Darkness Lost’: Southey’s Songs For a Mad King” in *Disabling Romanticism: Body, Mind, and Text*, ed. Michael Bradshaw (Palgrave, 2016), 87–103.

10. "Andrew Lloyd Webber: Haunted by the Phantom" in *The Oxford Handbook of the British Musical*, ed. Robert Gordon and Olaf Jubin (Oxford University Press, 2016), 561–82.
11. "Mediating Richard Wagner and Henry Bishop: Frederick Corder and the Different Legacies of German and English Romantic Opera" in *Romantic Legacies: Transnational and Transdisciplinary Contexts*, ed. John Corrigan and Shun-liang Chao (Routledge, 2019), 123–38.
12. Introduction to and edition of Hannah Brand, *Huniades; Or, The Siege of Belgrade* in *The Routledge Anthology of British Women Playwrights, 1777–1843*, ed. Thomas C. Crochunis and Michael E. Sinatra (Routledge, 2019), 70–137.
13. Introduction to and edition of Amelia Alderson, *Adelaide* in *The Routledge Anthology of British Women Playwrights, 1777–1843*, ed. Thomas C. Crochunis and Michael E. Sinatra (Routledge, 2019), 63–69.
14. "'We'll give up old China and live in Japan': George Grossmith's *Cups and Saucers* and Britain's Pacific Realignment in the 1870s" in *Pacific Gateways: Trans-Oceanic Narratives and Anglophone Literature, 1780–1914*, ed. Laurence Williams and Tomoe Kumojima (Palgrave Macmillan, 2024), 111–29.

#### iv) Journal Essays

1. "'Twisted in Persecution's Loving Ways': Peter Bayley Reviewed by Southey, Wordsworth and Coleridge," *Wordsworth Circle* 24/4 (autumn 1993), 256–61.
2. "William Taylor of Norwich," *George Borrow Bulletin* 7 (spring 1994), 8–16; 8 (autumn 1994), 10–15; 9 (spring 1995), 4–10; 12 (autumn 1996), 4–22.
3. "A Further Reconsideration of Heywood's Allusion to Shakespeare," *Elizabethan Review* 3/2 (autumn 1995), 15–24.
4. "'A Sign's Progress': Lamb on Hogarth," *Charles Lamb Bulletin* NS 94 (February 1996), 50–63.
5. "The Foundation of 'philosophical criticism': William Taylor's Connection with the *Monthly Review*, 1792–3," *Studies in Bibliography* 50 (1997), 359–71.
6. "Colman the Younger's *Surrender of Calais*: The French Source," *Notes and Queries* 242/2 (June 1997), 215–20. Reprinted in *Nineteenth-Century Literature Criticism* 302 (Gale, 2015), 27–31.
7. "A Study of Lamb's 'Living Without God in the World,'" *Charles Lamb Bulletin* NS 99 (July 1997), 86–101.
8. "Borrow's *Robinson Crusoe*," *George Borrow Bulletin* 15 (spring 1998), 7–27.
9. "Vagrancy Smoked Out: Wordsworth 'betwixt Severn and Wye,'" *Romanticism on the Net* 11 (August 1998). Online publication: < <http://www.erudit.org/revue/ron/1998/v/n11/005811ar.html> >.
10. "'The Conflict': Hannah Brand and Theatre Politics in the 1790s," *Romanticism on the Net* 12 (November 1998). Online publication: < <http://www.erudit.org/revue/ron/1998/v/n12/005819ar.html> >.
11. "'A sort of bird's eye view of the British land of letters': The *Monthly Magazine* and its Reviewers, 1796–1811," *Studies in Bibliography* 52 (1999), 169–79.

12. "‘In the end despondency & madness’: *Werther* in Wordsworth," *Wordsworth Circle* 30/1 (winter 1999), 55–9.
13. "Wordsworth’s ‘Are there no groans?’: Source, Meaning, Significance," *Romanticism on the Net* 14 (May 1999). Online publication: < <http://www.erudit.org/revue/ron/1999/v/n14/005856ar.html> >.
14. "‘*Lavengro*’s portrayal of William Taylor’s Opinions," *George Borrow Bulletin* 19 (autumn 1999), 43–59.
15. "Joseph Hunter’s 1832 Account of Wordsworth," *Notes and Queries* 244/4 (December 1999), 461–8.
16. "‘One Consciousness’, Historical Criticism and the Romantic Canon," *Romanticism on the Net* 17 (February 2000). Online publication: < <http://www.erudit.org/revue/ron/2000/v/n17/005896ar.html> >.
17. "William Taylor’s Pluralist Project: The Major Translations, 1789–91," *European Romantic Review* 11/3 (summer 2000), 259–76.
18. "The Politics of ‘Hart-Leap Well,’” *Charles Lamb Bulletin* NS 111 (July 2000), 109–19.
19. "A Bibliographical History of Thomas Howes’ *Critical Observations* (1776–1807) and his Dispute with Joseph Priestley," *Studies in Bibliography* 54 (2001), 285–95.
20. "Historicizing Difference: Anti–Stratfordians and the Academy," *Elizabethan Review* 9 (2001). Online publication archived at: < <http://web.archive.org/web/20060506133739/http://www.jmucci.com/ER/articles/chandler.htm> >.
21. "Wordsworth versus Malthus: The Political Context(s) of ‘The Old Cumberland Beggar,’” *Charles Lamb Bulletin*, NS 115 (July 2001), 72–85.
22. "Wordsworth’s ‘diurnal’ Lucy," *Albion* NS 47 (October 2001), 14–31.
23. "Hart-Leap Well: A History of the Site of Wordsworth’s Poem," *Notes and Queries* 247 (March 2002), 19–25.
24. "George Borrow, Sir Richard Phillips, and the *Oxford Review*," *Notes and Queries* 247 (March 2002), 69–73.
25. "Who was Papinian?: The Meaning(s) of the *Lyrical Ballads* Epigraph," *English Language Notes* 39 (March 2002), 31–41.
26. "Borrow and Napoleon: A New Reading of the Hythe Skulls Episode," *George Borrow Bulletin* 23 (spring 2002), 22–30.
27. "Wordsworthian Southey: The Fashioning of a Reputation," *Wordsworth Circle* 34 (winter 2003), 14–19.
28. "Writing against Rome: Anti–Catholicism and the Shaping of Borrow’s Work," *George Borrow Bulletin* 25 (spring 2003), 12–25. Republished online (2009) at *George Borrow Studies*: < <http://homepage.mac.com/ronaldlamars/georgeborrowpublic/> >.
29. "Robert Southey and *The Prelude*’s ‘Arab dream,'" *Review of English Studies* 54 (May 2003), 203–19.
30. "Reinventing Borrow: The History of a Reputation," *George Borrow Bulletin* 27 (autumn 2003), 11–25. Coauthored with Sir Angus Fraser.
31. "Dickens’s Mr Gregsby, Joseph Hume and Radical Politics," *The Dickensian* 99 (winter 2003), 201–10.
32. "Southey’s ‘German Sublimity’ and Coleridge’s ‘Dutch Attempt’," *Romanticism on the Net* 32/33 (November 2003 / February 2004). Online publication: < <http://www.erudit.org/>

- revue/ron/2003/v/n32-33/009257ar.html >. Reprinted in *Nineteenth-Century Literature Criticism* 295 (Gale, 2014), 145–154.
33. “Charles Lamb and the South Sea House,” *Notes and Queries* 249 (June 2004), 139–43.
  34. “Scott’s *Saint Ronan’s Well* and Wordsworth’s ‘Hart-leap well,’” *Notes and Queries* 249 (June 2004), 152–7.
  35. “‘There never was his like!’: A Biography of James White (1775–1820),” *Charles Lamb Bulletin* NS 128 (October 2004), 78–95.
  36. “Charles Lamb, James White, Shakespeare’s Papers, and John Warburton’s Cook,” *Doshisha Studies in English* 78 (March 2005), 1–25.
  37. “The ‘Salt-fish’ Crux in *The Merry Wives of Windsor*,” *English Language Notes* 42 (March 2005), 1–14.
  38. “Lamb, *Falstaff’s Letters*, and Landor’s *Citation and Examination of William Shakspeare*,” *Charles Lamb Bulletin* NS 131 (July 2005), 76–85.
  39. “The German Reception of William Taylor the Germanist,” *Doshisha Literature* 49 (2006), 29–56.
  40. “Borrow’s Tailless Foxes and His Myth of Independence,” *George Borrow Bulletin* 32 (spring 2006), 7–19.
  41. “Catholic Shakespeare: The Making of the Argument,” *English Language Notes* 44 (spring 2006), 29–41. Special issue on *Literary History and the Religious Turn*.
  42. “Life Writing in Wordsworth’s 1807 *Poems in Two Volumes*,” *Charles Lamb Bulletin* NS 139 (July 2007), 91–106.
  43. “‘Elia the Real’: The Original of Lamb’s *Nom de Plume*,” *Review of English Studies* 58 (November 2007), 669–83.
  44. “Left to the ‘after-harvest’: William Blake in *The Golden Treasury*,” *Doshisha Literature* 51 (2008), 29–57.
  45. “The Importance of *The Three Part Prelude*,” *Essays in Criticism* 58 (July 2008), 193–209.
  46. “Representing the Mad King: George III in the Cinema,” *Journal of Popular Film and Television* 36 (summer 2008), 72–81.
  47. “‘Beef and Pie,’ Fairies and Failure: The First English Dickens Opera,” *Doshisha Studies in English* 83 (October 2008), 39–67.
  48. “‘What Do We Mean By Opera, Anyway?’: Lloyd Webber’s *Phantom of the Opera* and ‘High-Pop’ Theatre,” *Journal of Popular Music Studies* 21 (June 2009), 152–169.
  49. “‘As long-winded as possible’: Southey, Coleridge, and *The Doctor &c.*,” *Review of English Studies* 60 (September 2009), 605–19.
  50. “‘Incidents of my journey’: The Influence of Sir Richard Phillips on Borrow,” *George Borrow Bulletin* 39 (autumn 2009), 6–22.
  51. “Barren Rocks and Fertile Fields: The Lake District in *The Excursion* and *The Recluse*,” *Charles Lamb Bulletin* NS 149 (January 2010), 2–17.
  52. “‘The Athens of England’: Norwich as a Literary Center in the Late Eighteenth Century,” *Eighteenth-Century Studies* 43/2 (winter 2010), 171–92.
  53. “Roger Waters and British Opera,” *Journal of Popular Culture* 43/1 (February 2010), 26–44.

54. “‘Above all natural affections’: Sacrifice, Sentiment and Farce in *The Battle of Life*,” *The Dickensian* 106/2 (summer 2010), 139–51.
55. “Bible Lite for Schools: How *Joseph and the Amazing Technicolor Dreamcoat* Redefines Classical Old Testament Theatre for Young Audiences,” *Ecumenica* 3/2 (fall 2010), 63–76.
56. “‘Born to be a great traveller’: Joseph Sell as Borrow’s Imaginary Portrait of the Artist as a Young Man,” *George Borrow Bulletin* 2nd series 2 (spring 2011), 7–21.
57. “‘For him Borrow fought’: Peter Oliver’s *Life and Adventures of Joseph Sell*,” *George Borrow Bulletin* 2nd series 3 (autumn 2011), 5–14.
58. “The Story in the Song: ‘Home Sweet Home’ and Popular Anglo-American Romanticism,” *Symbiosis* 16/1 (April 2012), 21–36.
59. “‘Whereto my heart is wedded’: Southey’s Landscapes,” *Charles Lamb Bulletin* NS 155 (spring 2012), 31–46.
60. “Edward Cypson and the Victorian Drawing-Room Operetta,” *British Music* 34 (2012), 20–34.
61. “‘Everyone should have the opportunity’: Alan Doggett and the Modern British Musical,” *Studies in Musical Theatre* 6/3 (December 2012), 275–89.
62. “‘The struggling ray’: The Poets Laureate and George III’s Illness, 1789–1810,” *Doshisha Studies in English* 90 (January 2013), 75–95.
63. “Singing Dickens: Part I – Musical Theatre Adaptations, 1837–1873,” *The Dickensian* 109/2 (summer 2013), 127–42.
64. “Singing Dickens: Part II – Musical Theatre Adaptations, 1873–1889,” *The Dickensian* 109/3 (winter 2013), 247–60.
65. “‘Our star’: Pantomime Humor, Narrative Irony and Anti-Heroism in the Tim Rice / Andrew Lloyd Webber *Peter and the Wolf*,” *Doshisha Studies in English* 93 (March 2014), 49–69.
66. “Lines Crossed: Walter Savage Landor and Wordsworth,” *Charles Lamb Bulletin* NS 159 (spring 2014), 46–60.
67. “Singing Dickens: Part III – Musical Theatre Adaptations, 1889–1892,” *The Dickensian* 110/1 (spring 2014), 35–44.
68. “On Making Operas from Novels, and Britten’s Legacy: An Interview with John Joubert,” *British Music* 36/1 (2014), 47–54.
69. “Tossing Sugar Eggs in Tipperary: Andrew Lloyd Webber, *Theatregoer*, and the ‘Self-serving’ Perils of Autobiography,” *Doshisha Studies in English* 95 (October 2015), 95–123.
70. “‘We are all one Grizabella’: Prostitution, Theology and the cult of *Cats* in Japan,” *Studies in Musical Theatre* 10/3 (December 2016), 297–309.
71. “‘Between the two how can I make my choice?’: Sir Francis Burnand’s Dramatic Variations on Dickens’s *Pickwick*–Bardell Misunderstanding,” *Doshisha Studies in English* 98 (September 2017), 27–43.
72. “Creating *The Lion King*: Story Development, Authorship and Accreditation in the Disney Renaissance,” *Journal of Screenwriting* 9/3 (September 2018), 329–45. Special issue on *Animation*.
73. “Channelling Intergenerational Desire in Catherine Johnson’s *Mamma Mia!*,” *New Theatre Quarterly*, 35/4 (November 2019), 352–64.

74. “Anglo-German Conflict for ‘Die wiege der Genie’: G. Herbert Rodwell and the German Opera Invasion, 1824–1833,” *Angermion: Yearbook for Anglo–German Literary Criticism, Intellectual History and Cultural Transfers* 13 (2020), 63–78.
75. “‘A clue to unravel my plot’: Mistresses and Impossibility in Charles Dibdin’s *Henry Hooka* (1807),” *Charles Lamb Bulletin* NS 172 (winter 2020), 46–63.
76. “Dibdin Down the Coal Hole: G. Herbert Rodwell (1800–1852) and the Place of Popular Song,” *Doshisha Studies in English* 102 (March 2021), 1–41.
77. “‘Complicated states of mind’ – Philip Heseltine and the End of *Fennimore and Gerda*,” *Delius Society Journal* 170 (autumn 2021), 8–21.
78. “‘Truth and nature’: Greening the Lake District and Championing Richard Wilson in Charles Dibdin’s *Observations on a Tour* (1802),” *Poetica* 95/96 (2021), 1–22.
79. “New Zealand in Great Famine Era Irish politics: The strange case of *A Narrative of the Sufferings of Maria Bennett*,” *Journal of New Zealand & Pacific Studies* 9/2 (2021), 215–29.
80. “‘The wandering Missionary, Tang-goo’: G. Herbert Rodwell’s creation of the first Pākehā Māori in published novels,” *Journal of New Zealand & Pacific Studies* 10/2 (2022), 125–141.
81. “Tokyo Shift: Locking Japan into the *Fast and Furious* Franchise,” *Doshisha Studies in English* 104 (March 2023), 185–201.
82. “Displaced Rituals, Replaced Contexts: Reimagining Garrick’s Shakespeare Jubilee in Charles Dibdin’s *The Younger Brother* (1793),” *Romanticism* 29/3 (2023), 211–25.
83. “Mary Linwood’s *The House of Camelot* (1858): An Early Case of Russian Influence on the English Novel,” *Notes and Queries* 268/4 (December 2023), 298–303.
84. “‘These Gipsy Humanities’: G. P. R. James and the Fictionalization of Gypsies in the 1830s,” *Victorians Institute Journal* 51 (2024), 35–61.
85. “Charles Dibdin and the Making of the *Musical Tour of Mr. Dibdin* (1788): A New ‘compact with the public,’” *Studies in Bibliography* 61 (2025), 255–69.

#### **v) Compact Discs (as executive producer)**

1. Charles Dibdin and David Garrick, *The Jubilee*, Retrospect Opera RO006 (May 2019). First recordings of Dibdin’s *Queen Mab*, *The Jubilee*, and *Datchet Mead*.
2. Charles Dibdin, *The Wags*, Retrospect Opera RO008 (September 2021). First recording. Also published, with a video by Maria Anthony, on YouTube.
3. G. Herbert Rodwell, *Jack Sheppard*, Retrospect Opera RO010 (November 2023). First recording.

#### **vi) Shorter Journal and Magazine Articles (under 3,000 words)**

1. “Wordsworth’s ‘A Night Piece’ and Mrs Barbauld,” *Notes and Queries* 238/1 (March 1993), 40–41. Reprinted in *Poetry Criticism* 149 (Gale, 2014), 113–14.
2. “Death Put Off By Cunning And Forc’d Cause” [a history of the theory that Marlowe wrote “Shakespeare’s” plays], *Elizabethan Review* 2/1 (spring 1994), 15–20.
3. “William Taylor’s *The Vision* and its Source in Johann Gleim’s *Preussische Kriegslieder*,” *Notes and Queries* 239/2 (June 1994), 218–19.



4. "Marlowe: A Hoax by William Taylor," *Notes and Queries* 239/2 (June 1994), 220–2.
5. "Coleridge: An Early Claim that the 'law of association' came from Aristotle," *Notes and Queries* 239/3 (September 1994), 338–39.
6. "Shakespeare's Use of an Elisha Story in *Richard II*," *Notes and Queries* 239/4 (December 1994), 486–87.
7. "Wordsworth's 'visionary dreariness' and Spenser's Abessa," *Romanticism* 1 (spring 1995), 141–43.
8. "Joseph Hunter's 1845 Proposal for a 'radically new text' of *Hamlet*," *Shakespeare Quarterly* 46/1 (spring 1995), 80–1.
9. "Coleridge's 'Address to a Young Jack-Ass': A Note on the Poetic and Political Context," *Notes and Queries* 240/2 (June 1995), 179–80.
10. "'Psychic Torture' in *Prometheus Unbound*: An Idea from Italian Melodrama?," *Notes and Queries* 240/2 (June 1995), 183–4.
11. "Lamb as Touchstone: An Allusion to *As You Like It*," *Charles Lamb Bulletin* NS 91 (July 1995), 159–60.
12. "'Upstart Crow': Provenance and Meaning," *Notes and Queries* 240/3 (September 1995), 291–4.
13. "The 'text' at *Love's Labour's Lost* IV.ii.160," *Notes and Queries* 240/3 (September 1995), 307–9.
14. "An Incident from Greene's *Alphonsus* in *As You Like It*," *Notes and Queries* 240/3 (September 1995), 317–19.
15. "The 'bed-trick' in *Measure for Measure*: A Source Suggestion," *Notes and Queries* 240/3 (September 1995), 320–1.
16. "William Taylor and Some Traditions of Shakespeare Biography," *Notes and Queries* 240/3 (September 1995), 338–40.
17. "Borrow and Hunter," *George Borrow Bulletin* 10 (autumn 1995), 44–7.
18. "John Henry Colls and the *Remarks on the Journal of a Tour to the Hebrides*," *Notes and Queries* 240/4 (December 1995), 469–71.
19. "Coleridge's 'suspension of disbelief' and Jacob Brucker's 'assensus suspensio,'," *Notes and Queries* 241/1 (March 1996), 39–40.
20. "Borrow at Evora: A Biblical mise en scène," *George Borrow Bulletin* 11 (spring 1996), 29–34.
21. "A Lost Butter Proverb the Key to a Crux in *1 Henry IV*," *English Language Notes* 33/4 (June 1996), 19–24.
22. "A passionate reactionary: Anne Francis was an 18th century poet and professional author," *Norfolk Journal*, November 1996, 18–19.
23. "Wordsworth's 'dispossessed' Cuckoo Anticipated," *Notes and Queries* 241/4 (December 1996), 421–2.
24. "The Politics of Southey's Chariot: A Further Note," *Charles Lamb Bulletin* NS 97 (January 1997), 39–40.
25. "A 'fitting glimpse' of George Borrow and Jan Van Eyck's 'Arnolfini Marriage,'" *George Borrow Bulletin* 13 (spring 1997), 16–21.
26. "'New Significance': Owen's 'Strange Meeting' and *Richard III*," *English Language Notes* 34/4 (June 1997), 48–52.

27. "Cowper's 'To a Young Lady with a Present of Two Cockscombs' and the *Gentleman's Magazine*," *Notes and Queries* 242/2 (June 1997), 220–2.
28. "Cowper in the *Christian Miscellany*," *Notes and Queries* 242/2 (June 1997), 222–5.
29. "'Mrs. Barbauld's school' and its Poetic Staff," *Notes and Queries* 242/2 (June 1997), 225–7.
30. "Blake's Man in the Iron Mask," *Notes and Queries* 242/3 (September 1997), 321–2.
31. "Lady Macbeth's Curds and Whey," *Elizabethan Review* 5/2 (autumn 1997), 126–7. Reprinted in *A Groat's Worth of Wit* 12/1 (March 2001), 18–19.
32. "With reference to references, let's forget all about them," *Times Higher Educational Supplement*, 13 February 1998, 16.
33. "Lady Macbeth's 'Milke' and 'Gall': A Christian Idea?," *English Language Notes* 35/3 (March 1998), 25–7.
34. "Two Notes on 'Kubla Khan,'" *Charles Lamb Bulletin* NS 102 (April 1998), 64–5.
35. "Coleridge the Ostrich and Capell's Shakespeare," *Notes and Queries* 243/2 (June 1998), 192–3.
36. "Mrs. Barbauld's *Poems*: An Addition and a Note," *English Language Notes* 36/2 (December 1998), 28–31.
37. "Lamb, Coleridge, and 'dream[s] of murder,'" *Notes and Queries* 244/1 (March 1999), 30–1.
38. "Swift's 'Violent Hatred' of William III: The 'Paraphrase of Prior's Epitaph' and its Provenance," *Notes and Queries* 244/3 (September 1999), 348–50.
39. "Barbauld's 'Address to the Deity': Two Notes," *Notes and Queries* 245/2 (June 2000), 208–10.
40. "Borrow's *Faustus*: Further Notes," *George Borrow Bulletin* 20 (autumn 2000), 55–7.
41. "Connecting the 'Lucy Poems,'" *Essays in English Romanticism* 25 (2001), 21–8.
42. "Barbauld's 'To Mr. S.T. Coleridge': A Possible Source," *Notes and Queries* 246/2 (June 2001), 129–31.
43. "A Source for Southey and Coleridge's 'green light in the west,'" *Notes and Queries* 246/2 (June 2001), 128–9.
44. "Borrow and Taylor on Language and Human Diversity," *George Borrow Bulletin* 22 (autumn 2001), 65–8.
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56. "Japan / Tokyo." Review of Giuseppe Verdi, *Simon Boccanegra*, 23 November 2023, New National Theatre, *Opera*, February 2024, 227–28.
57. "Japan / Tokyo." Reviews of Pyotr Ilyich Tchaikovsky, *Yevgeny Onegin*, 3 February 2024, and Gaetano Donizetti, *Don Pasquale*, 4 February 2024, New National Theatre, *Opera*, May 2024, 659–60.
58. "Japan / Tokyo." Reviews of Francis Poulenc, *Dialogues des Carmélites*, 2 March 2024, and Richard Wagner, *Tristan und Isolde*, 14 March 2024, New National Theatre, *Opera*, June 2024, 798–99.
59. "Japan / Tokyo." Reviews of Giuseppe Verdi, *La Traviata*, 22 May 2024, and Wolfgang Amadeus Mozart, *Così fan tutte*, 2 June 2024, New National Theatre, *Opera*, September 2024, 1224–26.

60. "Japan / Tokyo." Review of Giacomo Puccini, *Tosca*, 6 July 2024, New National Theatre, *Opera*, November 2024, 1542.
61. "Japan / Tokyo." Review of Vincenzo Bellini, *La sonnambula*, 12 October 2024, New National Theatre, *Opera*, January 2025, 90–91.
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