

From the Editor . . .

The current Fall 2022 issue of *Nineteenth-Century Prose* is in part a reflection of the career of Associate Editor Larry Mazzeno. When Larry moved from the US Naval Academy in 1989 to become Dean of Humanities at Mesa State College in Grand Junction, Colorado, he came as the Editor of *Nineteenth-Century Prose*, which had previously morphed from *The Arnoldian*. Larry was steeped in Arnold studies, and over the years he fostered connections with Arnold specialists on the Editorial Board and in special issues on Matthew Arnold. His odyssey is partially recounted in his “Personal Memoir” that begins on page 137, below. On the eve of 50 years of publication of *Nineteenth-Century Prose*, it is pleasing to celebrate the bicentenary of Matthew Arnold’s birth in the present issue.

In addition to the essays on Matthew Arnold, there are two additional essays. The first, by Paul H. Schmidt, is a magisterial essay on John Henry Newman’s influence on and affinity with T.S. Eliot. When I attended graduate school, Eliot was the emperor of high modernism who seemed to presage the future of all things in literary study. Yet in spite of his extolling the metaphysical poets, I don’t think we were sufficiently aware of his debts to the past—particularly the nineteenth-century past. Professor Schmidt’s essay is an excellent reminder of an important piece of that past. The second essay, by Adam Sonstegard on “Visual Vernaculars” in the original Uncle Remus tales, is a nice reminder that *Nineteenth-Century Prose* is also a journal of cultural studies, and thus casts a wide net that includes many fields and perspectives.

Finally, we have a long and detailed Review Essay by Len Gougeon on the role of transcendentalism in the abolition movement. The essay confirms the advantages of eschewing length limitations in our essays, review essays, and reviews.

We look forward to Spring 2023, a special issue on Nietzsche and literature, or more precisely, “Nietzsche and Style,” which will be guest edited by Benedetta Zavatta.

Barry Charles Tharaud