

From the Editor . . .

In my editorial message from the previous issue I welcomed Margaret Sönmez of Middle East Technical University to join Larry Mazzeno as a Book Review Editor, and I promised that more changes were coming to the masthead. For the present issue I also welcome Trevor Hope of Yaşar University, İzmir, Turkey as a Book Review Editor. In addition, with the passing of Patrick McCarthy the revision of the Editorial Board, which has hardly changed in twenty-five years, has begun in earnest. Journals have cycles, and so do individual careers. I have found that early- to early-middle careers are sometimes best for editorial work, despite demands for tenure publications, although Patrick McCarthy and Joel Brattin continued to contribute reviews far beyond the early career stage. In addition, some Editorial Board members have served as guest editors for special issues—Rosemary Lloyd comes immediately to mind for her special issue on Continental European Prose a while back, and Sara Atwood and Richard Schneider, two incoming members, have both served as guest editors—Atwood for a special issue on Ruskin, and Schneider as a guest editor on Thoreau. Both have been regular contributors to *Nineteenth-Century Prose* for years and probably should have joined the Editorial Board a long time ago. In addition, William Dennis Horn, a specialist in Enlightenment, Romantic, and Transcendental philosophy—and much more—comes to us as an emeritus from Clarkson University, and Richard J. Schneider, an Americanist with a specialty in Thoreau, comes to us as an emeritus from Wartburg College. And finally, Michael Branch, a long-time friend and contributor to *Nineteenth-Century Prose* comes to us from the University of Nevada, Reno. All of these new members come to us with prior experience, but they are only now finally getting the recognition that they deserve. They have been loyal supporters of the journal, but nevertheless they have a ‘tough act to follow’ with the departure of outgoing long-time Board members Patrick McCarthy, James Mulvihill, William Rogers, and William Thesing. I expect that with the Spring 2020 issue or shortly after, the ‘changing of the guard’ will be complete.

The current issue is both traditional and ground breaking: it has articles on traditional British and American literature, including Roxanne Covel's essay on Hume and De Quincey, and Joshua Boyd's essay that convincingly shows the Fugitive Slave Law's influence on *Walden*. In addition, Monique McDade's essay on Ruiz de Burton introduces cross-cultural relations in the California Republic, while Lynda Chouiten's essay introduces Maupassant's exploration of French colonialism in Algeria—both new topics for *Nineteenth-Century Prose*. And finally, Jade Park's essay on Kipling's Orientalist and imperialist attitudes toward Meiji Japan is another area that is seldom seen in our pages.

Moving along, after four traditional review essays that provide a nice mix of American and British topics, our issue concludes with twenty-five reviews that were so widely varying that I had the devil's own time organizing them. I generally try to arrange reviews chronologically as well as from broad to narrow topics, but the variety was overwhelming so that my 'classification' more than once broke down. I can only comment by proclaiming my favorites—by which I mean the reviews that were so lively in style and content that they moved me to read the works under review. In this issue there were five such reviews based on pure personal seat-of-the-pants interest. They include Anne Colley's delightful review of Jenny Uglow's *Mr. Lear: A Life of Art and Nonsense*; Marylu Hill's review of Kathy Chamberlain's *Jane Welsh Carlyle and Her Victorian World* (which also moves me to a long overdue visit to James Anthony Froude's scandalous biography of the husband); John Bird's review of Alan Goldman's *Mark Twain and Philosophy* (I'm especially interested in the perspectives on Twain as a "laughing philosopher" in the tradition of Democritus and as a cynic philosopher in the tradition of Diogenes—traditions that were prominent in the Renaissance in both art and literature); Sara Atwood's review of Graham MacDonald's *John Ruskin's Politics and Natural Law: An Intellectual Biography*; and finally Melissa Jenkins' review of Michèle Mendelssohn's *Making Oscar Wilde*. That ought to give me more than enough reading between now and the Spring 2020 issue of *Nineteenth-Century Prose*.

Barry Charles Tharaud