Books

1. *The Romantic Fragment Poem: A Critique of a Form*. Chapel Hill: U of North Carolina P, 1986; rpt. 2011.

2. *Wordsworth’s Great Period Poems: Four Essays*. Cambridge: Cambridge UP, 1986; rpts. 1990, 2009.

3. *Keats’s Life of Allegory: The Origins of a Style*. Oxford: Basil Blackwell, 1989.

4. *Rethinking Historicism: Critical Readings in Romantic History*. Ed. and contributor. Oxford: Basil Blackwell, 1990.

5. *Thinking Through Poetry: Field Reports on Romantic Lyric.* Oxford UP, forthcoming, July 2018. 180,000 words.

 Consisting of both unpublished and previously published essays, this study demonstrates the importance of new formal models for literature, models derived from the sciences of our own time. These models set lyric and literature in a fresh light while highlighting affinities of literary study with other disciplines at a non-thematic level.  This differentiates the project from work that shows the influence of science on literature, and also from the many “literature + X approaches” (e.g., literature and human rights, literature and ecology, literature and cognitive science). The object of literary study is constructed in a way that is cognate with work in other disciplines, thus pointing up a certain unity to human knowledge (partly in what we find, mainly in how we go about finding it). The broader claim is that students of literature can (and sometimes should) think the way that some exemplary theorists of and practitioners in the sciences think, and vice versa. The narrower payoff (pertaining to lyric and literature) lies in its address to the form-history standoff of the past decade. From the resources of pre-modern and post-modern thought in the humanities and sciences, I offer an original synthesis, melding the new historicism and related movements with the new formalisms and new materialisms. Not only can such a theorization integrate literary study with a wide range of other disciplines, it can begin to unify what has come to seem a Babel of literary critical methods.

Articles

1. “The Book of Thel” by William Blake: A Critical Reading.” *ELH* 47 (1980), 287-303.
2. “Romantic Poetry: The State of the Art.” *MLQ*, 54 (1993), 183-214.
3. “News from Nowhere: The Discontents of Aijaz Ahmad.” *Public Culture*, Fall 1994, 97-133.
4. “Pre- and Post-Dialectical Materialisms: Modeling Praxis Without Subjects and Objects.” *Cultural Critique*, Fall 1995, 111-129.
5. “Revisionist Critique: An Account of the Practice.” *The Literary Imagination*, special issue, ed. Terence Hoagland, Spring 1998.
6. “Posthumous Critique.” *In Near Ruins: Cultural Theory at the End of the Century*. Ed. Nicholas Dirks. U of Minnesota P, 1998. 420-473.
7. “Picturing Pleasure: Some Poems by Elizabeth Bishop.” *What’s Left of Theory: New Work on the Politics of Literary Theory*. Essays from the English Institute. Ed. Judith Butler, John Guillory. London: Routledge, 2000. 192-235.
8. “Object Loss and Object Bondage: Economies of Representation in Hardy’s Poetry.” *ELH*, Summer 2006, 549-580.
9. “A Motion and a Spirit: Romancing Spinoza.” *Studies in Romanticism* 46 (2007), 366-408. Rpt. Suhrkamp, forthcoming.
10. “What is New Formalism?” *PMLA* 122 (2007), 557-569; online full version, 45 pp.: *sitemaker.umich.edu/pmla\_article*.
11. “Of Being Numerous.” *Studies in Romanticism*, 49 (2010), 633-657.
12. “Reflections on the New Historicism.” *European Romantic Review* 23 (2012) 355-362.
13. “Notes and Queries on Names and Numbers.” *Romantic Circles Praxis*, April 2013, <http://romantic.arhu.umd.edu/praxis/numbers>. 16 pp.
14. "Critical Response III: Response to Jonathan Kramnick and Anahid Nersessian, 'Form and Explanation,'” *Critical Inquiry* 44 (Autumn 2017).