

## Publications by Burkhard Niederhoff: A Complete List

### Books

*Die englische Komödie: Eine Einführung.* Schmidt, 2014.

“*The Rule of Contrary*”: *Das Paradox in der englischen Komödie der Restaurationszeit und des frühen 18. Jahrhunderts.* WVT, 2001.

*Erzähler und Perspektive bei Robert Louis Stevenson.* Königshausen und Neumann, 1994.

### Edited Books

Stevenson, Robert Louis. *Early Stories.* Edited by Burkhard Niederhoff, The New Edinburgh Edition of the Collected Works of Robert Louis Stevenson, Edinburgh UP. (one volume in the new critical and annotated edition of Stevenson’s works; forthcoming)

*Wider alle Regeln? Theorie und Geschichte gespielter Komik im 20. Jahrhundert.* Edited by Guido Hiß, Burkhard Niederhoff and Monika Woitas, Athena, 2021.

### Research Articles

“‘And in the porches of mine ear did pour’: Shakespeare’s Influence in Chapter 9 of James Joyce’s *Ulysses*.” *Literaturwissenschaftliches Jahrbuch*, vol. 65, no. 1, 2024. (forthcoming)

“The Pleasure of the Intertext: Aesthetic Self-Fashioning in ‘Providence and the Guitar.’” *Robert Louis Stevenson and Pleasure*, edited by Julie Gay, Lesley Graham and Nathalie Jaëck, Brill. (forthcoming)

“Schiffbruch ohne Zuschauer: Daniel Defoes *Robinson Crusoe*.” *Schiffbruch: Von Untergängen und Neuanfängen*, edited by Manuel Baumbach and Yasmin Temelli, Franz Steiner Verlag, 2024, pp. 159-73.

“*Strange Case of Dr. Jekyll and Mr. Hyde* als erzählerisches Kunstwerk und als Gestaltung des Doppelgänger-Motivs.” *Der seltsame Fall von Dr. Jekyll und Mr. Hyde*, by Robert Louis Stevenson, *Juristische Zeitgeschichte / Recht in der Kunst – Kunst im Recht*, De Gruyter, 2022, pp. 117-38.

“An Introduction to Metagenre with a Postscript on the Journey from Comedy to Tragedy in E. M. Forster’s *Where Angels Fear to Tread*.” *Connotations*, vol. 31, 2022, pp. [1-32](#).

“William Somerset Maughams *The Circle* und die Traditionen der englischen Komödie.” *Wider alle Regeln? Theorie und Geschichte gespielter Komik im 20. Jahrhundert*, edited by Guido Hiß, Burkhard Niederhoff and Monika Woitas, Athena, 2021, pp. 33-49.

With Lena Linne. “Annotation as an Embedded Textual Practice: Analysing Explanatory Notes in Three Editions of *Dr Jekyll and Mr Hyde*.” *Connotations*, vol. 29, 2020, pp. [48-76](#).

With Anton Kurenbach. “The Exotic Other and the Other Within: A Comparative Reading of A. C. Doyle’s *The Mystery of Cloomber* and R. L. Stevenson’s “The Pavilion on the Links.” *Literaturwissenschaftliches Jahrbuch*, vol. 61, 2020, pp. 233-51.

With Roland Weidle. "Perspektive – Frühe Neuzeit / Perspective – Early Modern Period." *Handbuch Historische Narratologie*, edited by Eva von Contzen and Stefan Tilg, J. B. Metzler, 2019, pp. 157-69.

With Lena Linne. "[M]emories and similes laid side by side': The Paratactic Poetics of Alice Oswald's *Memorial*." *Connotations*, vol. 27, 2018, pp. [19-47](#).

"The Miller as Artist: 'Will o' the Mill' and the Aestheticism of Stevenson's Early Essays." *Journal of Stevenson Studies*, vol. 13, 2016, pp. 35-55.

"Revisions Revisited: A Narratological Reading of the *Cornhill* Version of Robert Louis Stevenson's 'The Pavilion on the Links.'" *Anglia*, vol. 134, 2016, pp. 25-42.

"'When Mercy Seasons Justice': Poetic Justice in Comedy." *Connotations*, vol. 25, 2015/2016, pp. [152-74](#).

"Wordsworth's 'To the Cuckoo' and the Metonymic Imagination." *The Life of Birds in Literature*, edited by Marie-Luise Egbert, WVT, 2015, pp. 20-39.

"The Art of Losing: A Reading of 'Simon's Luck' by Alice Munro." *Narrating Loss*, edited by Brigitte Glaser and Barbara Puschmann-Nalenz, WVT, 2014, pp. 255-68.

"Unlived Lives in Kazuo Ishiguro's *The Remains of the Day* and Tom Stoppard's *The Invention of Love*." *Connotations*, vol. 20, 2010/2011, pp. [164-88](#).

"Ghosts, Knowledge and Truth in Atwood: A Reader's Guide to Six Responses." *Connotations*, vol. 19, 2009/2010, pp. [126-35](#).

"Unreliable Narration in *The Master of Ballantrae*: An External Approach." *Journal of Stevenson Studies*, vol. 6, 2009, pp. 43-62.

"'That Light Beyond Metaphor': Das Problem der homerischen Parallelen in Derek Walcotts *Omeros*." "*Homer zweiten Grades*": *Zum Wirkungspotential eines Klassikers*, edited by Bernd Effe, Reinhold F. Gleis and Claudia Klodt, WVT, 2009, pp. 265-83.

"Textual Intricacies: The Leitmotif of the Peonies in Margaret Atwood's *Alias Grace*." *Textual Intricacies: Essays on Structure and Intertextuality in Nineteenth and Twentieth Century Fiction in English*, edited by Christiane Bimberg and Igor Volkov, WVT, 2009, pp. 155-75.

"From Honest, Downright Barbarity to the Art of Being Natural: Primitivism in Restoration Comedy." *Anglistentag 2006 Halle: Proceedings*, edited by Sabine Volk-Birke and Julia Lippert, WVT, 2007, pp. 25-34.

"Robert Louis Stevenson's Arrival on the Academic Scene: A Survey of Recent Studies." *Literatur in Wissenschaft und Unterricht*, vol. 38, 2005, pp. 319-37.

"The Sister Arts as Poetological Metaphors in E. M. Forster's Criticism." *Anglistentag 2004 Aachen: Proceedings*, edited by Lilo Moessner and Christa M. Schmidt, WVT, 2005, pp. 249-60.

"John Dryden's *Amphitryon* and the Sexual Paradoxes of Restoration Comedy." *Symbolism*, vol. 5, 2005, pp. 318-40.

"Parody, Paradox and Play in *The Importance of Being Earnest*." *Connotations*, vol. 13, 2003/2004, pp. [32-55](#). / Rpt. in *Oscar Wilde: New Edition*, edited by Harold Bloom, Bloom's Literary Criticism, 2011, pp. 101-21. / Rpt. in *The Importance of Being Earnest: A Norton Critical Edition*, edited by Michael Patrick Gillespie, Norton. (forthcoming 2022)

"Who Shot the Hare in Stoppard's *Arcadia*? A Reply to Anja Müller-Muth." *Connotations*, vol. 13, 2003/2004, pp. [170-77](#).

"The Restoration Tradition of Paradox." *Restoration: Studies in English Literary Culture, 1660-1700*, vol. 27, 2003, pp. 3-16.

“The Double Double Standard of Restoration Comedy.” *Anglistentag 2002 Bayreuth: Proceedings*, edited by Ewald Mengel, Hans-Jörg Schmid and Michael Steppat, WVT, 2003, pp. 485-95.

“Crossing Parallels: Analysing a Leitmotif in Derek Walcott’s *Omeros*.” *Zeitschrift für Anglistik und Amerikanistik*, vol. 50, 2002, pp. 353-65.

“The Return to Africa in Derek Walcott’s *Omeros*.” *Anglistentag 2001 Wien: Proceedings*, edited by Dieter Kastovsky, Gunther Kaltenböck and Susanne Reichl, WVT, 2002, pp. 169-78.

“‘Fortuitous Wit’: Dialogue and Epistemology in Tom Stoppard’s *Arcadia*.” *Connotations*, vol. 11, 2001/2002, pp. [42-59](#).

“Fokalisation und Perspektive: Ein Plädoyer für friedliche Koexistenz.” *Poetica*, vol. 33, 2001, pp. 1-21.

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“How to Do Things with History: Researching Lives in Carol Shields’ *Swann* and Margaret Atwood’s *Alias Grace*.” *Journal of Commonwealth Literature*, vol. 35, 2000, pp. 71-85.

“Some Echoes of John Taylor’s ‘A Bawd’ in the Dedication of William Wycherley’s *The Plain-Dealer*.” *Notes and Queries*, vol. 45, 1998, pp. 452-53.

“Die Phantasie der Ignoranz: Zum Malapropismus in der englischen Literatur.” *Zum Begriff der Imagination in Dichtung und Dichtungstheorie: Festschrift für Rainer Lengeler zum 65. Geburtstag*, edited by Manfred Beyer, WVT, 1998, pp. 206-21.

“The Double as Devil’s Advocate: A Reading of Robert Louis Stevenson’s Short Story ‘Markheim’.” *Literatur in Wissenschaft und Unterricht*, vol. 29, 1996, pp. 83-95.

“E. M. Forster and the Supersession of Plot by Leitmotif: A Reading of *Aspects of the Novel* and *Howards End*.” *Anglia*, vol. 112, 1994, pp. 341-63. / Rpt. in *Twentieth-Century Literary Criticism*, vol. 125, edited by Janet Witalec et al., Gale, 2003, pp. 128-36.

## Popular Essays

“Nachwort.” *Die Schatzinsel*, translated by Ulrich Bossier, Reclam, 2010, pp. 305-21.

“Die Metamorphosen eines Puritaners.” *Dr. Jekyll und Mr. Hyde*, by Robert Louis Stevenson, Büchergilde Gutenberg, 1995, pp. 105-39. (Essay in three parts: biography, critical analysis of Stevenson’s works, interpretation of *Dr. Jekyll und Mr. Hyde*.)

“Ein lungenkranker Abenteurer: Der Erfinder von Dr. Jekyll und Mr. Hyde: Vor 100 Jahren starb der Schriftsteller Robert Louis Stevenson.” *Süddeutsche Zeitung*, 3/4 Dec. 1994.

## Reference Work Entries

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“Focalization: Reply to Tobias Klauk und Tilmann Köppe.” *The Living Handbook of Narratology*, edited by Peter Hühn et al., Hamburg University Press, 2012.

“[Focalization](#).” *Handbook of Narratology*, edited by Peter Hühn et al., De Gruyter, 2009, pp. 115-23.

[“Perspective/Point of View.”](#) *Handbook of Narratology*, edited by Peter Hühn et al., De Gruyter, 2009, pp. 384-97.

“Colley Cibber, Biogramm”; “---., *The Careless Husband*”; “William Congreve, Biogramm”; “---., *The Double-Dealer*”; “---., *Love for Love*”; “---., *The Way of the World*”; “Thomas Shadwell, Biogramm”; “---., *The Squire of Alsatia*”; “Robert Louis Stevenson, Biogramm”; “---., *The Ebb-Tide*”; “---., *Kidnapped*”; “---., *The Master of Ballantrae*”; “---., *Treasure Island*”; “---., *Weir of Hermiston*”; “Tom Stoppard, *Hapgood*”; “Sir John Vanbrugh, Biogramm.” *Kindlers Literatur Lexikon*, 18 vols., 3rd ed., edited by Heinz Ludwig Arnold, Metzler, 2009.

“Susanna Centlivre”; “Colley Cibber”; “William Congreve”; “Abraham Cowley”; “Thomas Shadwell”; “Sir Richard Steele”; “Robert Louis Stevenson”; “Sir John Vanbrugh.” *Metzler Lexikon englischsprachiger Autoren*, edited by Eberhard Kreutzer and Ansgar Nünning, Metzler, 2009.

“Engl. Abstract of: ‘*The Rule of Contrary*’: *Das Paradox in der englischen Komödie der Restaurationszeit und des frühen 18. Jahrhunderts.*” *English and American Studies in German*, 2001, pp. 64-66.

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“Engl. Abstract of: *Erzähler und Perspektive bei Robert Louis Stevenson.*” *English and American Studies in German*, 1994, pp. 60-62.

## Reviews

*Die vergessene Sympathie: Zu Geschichte und Gegenwart literarischer Wirkung*, by Verena Olejniczak Lobsien. *Literaturwissenschaftliches Jahrbuch*, vol. 64, 2023, pp. 327-33.

*Eine transmediale Geschichte der englischen Komödie zwischen pragmatischer Poetik und generischem Gedächtnis*, by Roy Sommer. *Anglia*, vol. 131, 2013, pp. 388-91.

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*The Creation of the Self in Autobiographical Forms of Writing in Seventeenth-Century England: Subjectivity and Self-Fashioning in Memoirs, Diaries, and Letters*, by Brigitte Glaser. *Zeitschrift für Anglistik und Amerikanistik*, vol. 53, no. 3, 2005, pp. 291-92.

*Envisioning Africa: Racism and Imperialism in Conrad’s Heart of Darkness*, by Peter Edgerly Firchow. *Literatur in Wissenschaft und Unterricht*, vol. 37, 2004, p. 96.

*Engendering Images of Man in the Long Eighteenth Century*, edited by Walter Göbel, Saskia Schabo and Martin Windisch. *Anglia*, vol. 122, 2004, pp. 531-33.

*The Theatre of Aphra Behn*, by Derek Hughes. *Literatur in Wissenschaft und Unterricht*, vol. 35, 2002, pp. 188-89.

*Ethical Dimensions in British Historiographic Metafiction: Julian Barnes, Graham Swift, Penelope Lively*, by Christina Kotte. *Literatur in Wissenschaft und Unterricht*, vol. 35, 2002, pp. 178-79.

*Postmodernity, Ethics and the Novel: From Leavis to Levinas*, by Andrew Gibson. *Style*, vol. 36, 2002, pp. 351-54.

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*Language and Relationship in Wordsworth's Writing*, by Michael Baron. *Literatur in Wissenschaft und Unterricht*, vol. 30, 1997, pp. 353-55.

*Seeking Mr Hyde: Studies in Robert Louis Stevenson, Symbolism, Myth and the Pre-Modern*, by Tom Hubbard. *Zeitschrift für Anglistik und Amerikanistik*, vol. 45, 1997, pp. 258-59.

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*Coming to Terms: The Rhetoric of Narrative in Fiction and Film*, by Seymour Chatman. *Amerikastudien / American Studies*, vol. 39, 1994, pp. 631-32.

### **Miscellaneous**

"Learning Lessons about Yourself." *Teaching and Academic Growth Newsletter*, vol. 12, 1998, pp. 1-2. (Article about a workshop on instructional skills.)

"Obituary: Peter Edgerly Firchow." *Deutscher Anglistenverband e.V.*