

## Abstracts

- 872 **Amit Yahav, Sonorous Duration: *Tristram Shandy* and the Temporality of Novels**  
 This essay tracks relations between Laurence Sterne's sonorous prose and his discussions of time in *Tristram Shandy* (1759–67), identifying a novelistic technique of rhythmic narration geared to represent experiential temporality. I call this technique sonorous duration, and I demonstrate how it conveys a pulsating embodied experience shared by intradiegetic communities as well as by readers. After giving a brief account of early musicology and eighteenth-century elocutionary treatises to indicate the cultural context in which Sterne develops his notions of rhythm and duration, I offer close readings of key scenes in *Tristram Shandy* that exemplify a novelistic interest in sonority as a means for representing shared and embodied temporal experience. In conclusion I consider the implications these durational readings have for formalist discussions by critics such as Gérard Genette and Garrett Stewart. (AY)
- 888 **Laurie Langbauer, Prolepsis and the Tradition of Juvenile Writing: Henry Kirke White and Robert Southey**  
 This essay considers the poetry of the juvenile author Henry Kirke White (1785–1806), largely unstudied today but well known throughout the nineteenth century. Kirke White's work provides an example of the importance to juvenile writing of prolepsis—a trope that yokes immediacy to the future, employing a range of strategies including both anticipation and retrospection. Robert Southey's edition of Kirke White's *Remains*, coming on the heels of Southey and Joseph Cottle's edition of Thomas Chatterton (1752–70), consolidated juvenile writing into a recognizable tradition. Taking young Romantic-era writers seriously now helps us recover how many young people published and how actively their writing was discussed. Romanticism's relation to juvenility can shape new hypotheses about literary practice and offer alternative understandings of tradition: the juvenile tradition, through a proleptic sense of its own immanence, anticipates its future critical neglect but indicates the retrospection and reinterpretation that will someday remedy it. (LL)
- 907 **Geoffrey Sanborn, The Plagiarist's Craft: Fugitivity and Theatricality in *Running a Thousand Miles for Freedom***  
 After showing that nine percent of William Craft's *Running a Thousand Miles for Freedom* is plagiarized in ways that strongly resemble the ways in which William Wells Brown typically plagiarized, I argue that Brown wrote the narrative in tandem with Craft. Recognizing that possibility encourages us to pay closer attention to the formal aspects of *Running*, whose abrupt tonal shifts and frequent comic digressions make it one of the most peculiar of the major African American slave narratives. Just as *Running* prolongs, to an extraordinary degree, the intermediate condition of its fugitive protagonists, so does it hold open, by means of its highly theatrical interludes, the prospect of another future, another stage on which black and white Americans might encounter one another. (GS)

- 923 **Aaron Shaheen, Strolling through the Slums of the Past: Ralph Werther's Love Affair with Victorian Womanhood in *Autobiography of an Androgyne***  
This essay examines the role of flânerie in Ralph Werther's 1918 *Autobiography of an Androgyne*. In his everyday male existence, Werther lived a life of self-alienation. Strolls through urban slums in search of same-sex pickups, however, allowed him to become the woman he felt himself to be at his core. Critical assessments of the memoir largely overlook his preferred model of femininity, which derived from Victorian-era assumptions that women were, psychologically and morally, little more than children. *Autobiography* shows that flânerie was an ontology built on a paradox, for just as the flâneur's static identity consists of constant movement, Werther based his identity on the notion that childhood, itself transitional and peripatetic, was the destination of Victorian womanhood. By aligning flânerie with Victorian womanhood we might better understand how the latter is not antithetical to modern notions of sexuality but is the foundation on which the parameters of modern sexuality were constructed. (AS)