

CURRICULUM VITAE

JEAN E. HOWARD

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EDUCATION

1975	Yale University, PhD
1972	University College, University of London, M.Phil
1970	Brown University, BA <i>summa cum laude</i>

ACADEMIC EMPLOYMENT

1988-present	Columbia University, Professor
2004-07	Columbia University, Vice Provost for Diversity
2001-02	University of Pennsylvania, Visiting Professor
1981-88	Syracuse University, Associate Professor
1975-81	Syracuse University, Assistant Professor

MAJOR ADMINISTRATIVE EXPERIENCE

2016---	Chair, Brown University Pembroke Center Feminist Archives Committee
2014-16	Chair, Brown University Pembroke Center Associates Council
2014-15	Interim Chair, Department of English and Comparative Literature, Columbia University
2003-13	Brown University Diversity Advisory Committee; Chair, 2011-13
2008-11	Chair, Department of English and Comparative Literature, Columbia University
2004-07	Vice Provost for Diversity Initiatives, Columbia University (Instituted university-wide plan to promote inclusive search and hiring practices for faculty and upper administration; to implement faculty development and mentoring programs; to address a range of work-life initiatives affecting faculty recruitment and retention. With a \$15,000,000 hiring fund oversaw the successful recruitment of seventeen new diverse faculty in Arts and Sciences and created a major research diversity fellowship program to help untenured assistant professors achieve tenure. Established a 40-member regional hiring consortium [the Metro-New York HERC] and a Diversity Provosts Group)
1997-01	Chair, Commission on the Status of Women, Columbia University (Oversaw Creation of the Pipeline Study that documented under-representation of women in many departments; this study was the basis for the creation of the position of Vice Provost for Diversity)
1999-2000	President, Shakespeare Association of America; Vice President, 1998-99
1996-99	Director, Institute for Research on Women and Gender (Hired first three women to hold joint appointments between the Institute and Arts and Sciences departments)
1993-95	Co-Chair, Columbia University Committee on Undergraduate Education (Prepared major report on undergraduate education)

1989-91	Graduate Director, Columbia University English Department (Conducted fundamental overhaul of the curriculum, admissions process, funding structure and teaching assignments for the graduate program which formed the model for a successful application to the Mellon Foundation for funds to support graduate program revision across the humanities)
1985-88	Trustee, Shakespeare Association of America
1974-81	Trustee, Brown University; Nominating Committee; Chair, Committee on the Status of Women (Conducted Major Study of the Consequences of the Merger between Pembroke College and Brown University)

HONORS AND AWARDS

2021	Columbia University Service Award
2020	Columbia University Presidential Teaching Award
2019	Distinguished Lecturer, USC and Huntington Library, April 2019
2018	Dean Family Lecture, Wake Forest University
2017	Heyman Center Fellow, Columbia University
2016	President's Lecture, Lafayette College
2015	The George Washington University Distinguished Shakespeare Lecturer
2012	Phyllis Rackin Lecturer, University of Pennsylvania
2011	Lansdowne Distinguished Lecturer, University of Victoria
2010	Leonard Hastings Schoff Memorial Lecturers, "Staging History, Imagining the Nation," Columbia University
2009-2015	Elected as Senator-at-Large of the Phi Beta Kappa Society
2009	The Ohio University Shakespeare Foundation Lecturer
2008	Winner of the Barnard Hewitt Prize of the American Society for Theater Research for the Year's Outstanding Book of Theater History
2008	Hood Fellow and Alice Griffin Fellow, Auckland University
2008	Branton Memorial Lecturer, Washington and Jefferson University
2006	Columbia Faculty Mentoring Award
2006	Sophie Kerr Lecturer, Washington College
2004	Elizabeth Drew Memorial Lecturer, Bread Loaf School of English
2003-04	Avery Stanton Distinguished Research Fellow, the Huntington Library
2002	Plenary Speaker, Australian Humanities Center, Conference on Early Modern Autobiography
2000	Distinguished Visiting Scholar, Brisbane University
1999	Shannon-Clark Lecturer, Washington and Lee University
1999-2000	Guggenheim Fellowship
1999	Connaroe Lecturer, Lafayette College
1998	Plenary Speaker, International Shakespeare Congress, Stratford, England
1998	Plenary Speaker, Australia-New Zealand Shakespeare Association
1998	Distinguished Lecturer, Camden Lecture Series, Rice University
1997	Distinguished Lecturer, Savage Lecture Series, University of Mississippi
1997	McElroy Lecturer, Loyola University
1997	Distinguished Visiting Professor, American University, Cairo, Egypt
1997	Recipient, NEH Fellowship, Newberry Library
1996	Folger Fellow
1993-94	Scholar-in-Residence, Institute for Research on Women and Gender, Columbia University
1992	Director, Folger Humanities Institute
1992	ELR Annual Lecturer, University of Massachusetts

1986	First Recipient of the Wasserstrom Prize for Excellence in Graduate Teaching, Syracuse University
1986	Folger Senior Fellowship
1984	NEH Summer Stipend
1981	Woodrow Wilson Faculty Development Grant
1981	ACLS Travel Grant to England
1979	Mellon Foundation Grant for Curriculum Development
1976, 78, 83	Research Grants, Syracuse University
1976	NEH Grant to participate in Columbia University Summer Institute on Drama
1972-75	Danforth Fellowship to Yale University
1970-72	Marshall Scholarship to University of London

BOOKS

2021	<i>King Lear: Language and Writing</i> . London: Bloomsbury, 2022.
2019	<i>Women Mobilizing Memory</i> , Co-Ed. New York: Columbia University Press, 2019.
2015	<i>The Norton Shakespeare, 3rd Edition</i> . Eds. Jean E. Howard, Stephen Greenblatt, Katherine Maus, and Walter Cohen. New York: Norton. 1st ed 1997, 2nd ed 2008.
2014	<i>As You Like It: A Contextual Edition</i> . ed. with Pamela Allen Brown. Boston: Bedford.
2012	<i>Marx and Freud</i> . (with Crystal Bartolovich and David Hillman) in <i>Great Shakespearians</i> , Vol. X. London: Continuum, 2012.
2007	<i>Theater of a City: The Places of London Comedy, 1598-1642</i> . Philadelphia: University of Pennsylvania Press. Paperback 2009. Winner of the Barnard Hewitt Prize of the American Society for Theater Research for the Year's Outstanding Book of Theater History.
2003	<i>Blackwell Companions to Shakespeare</i> . 4 vols. Ed. with Richard Dutton. Oxford: Blackwell.
2001-present	Editor, with Ivo Kamps and then with Holly Dugan, <i>Early Modern Cultural Studies Series</i> . 45 volumes published. New York: Palgrave Macmillan.
2000	<i>Marxist Shakespeares</i> . Ed. with Scott Shershow. London: Routledge.
1997	<i>Engendering A Nation: A Feminist Account of Shakespeare's English Histories</i> . Co-written with Phyllis Rackin. London: Routledge. Partially reprinted as "Gender and Nation: Anticipations of Modernity in the Second Tetralogy" in the New Casebooks volume entitled <i>Shakespeare, Feminism and Gender</i> , ed. Kate Chedgoy (New York: Palgrave, 2001), pp. 93-114; partially reprinted as "Gender and Nation" in <i>The Norton Critical Edition of Henry IV</i> , ed. Gordon McMullan (Norton: New York, 2003), pp. 409-33; partially reprinted as "King John" in <i>Shakespeare's Histories</i> (Oxford: Blackwell, 2004) pp. 182-95; partially reprinted as "Henry V," in <i>Shakespearean Criticism</i> , vol. 98 (Thompsonville, Michigan: Thomson Gale, 2006) pp. 52-68.
1995-present	General Editor, <i>The Bedford Text and Contexts Shakespeare Series</i> . Fourteen volumes published. Boston: Bedford/St. Martin's.
1994	<i>The Stage and Social Struggle in Early Modern England</i> . London: Routledge. Partially reprinted as "Antitheatricity Staged: The Workings of Ideology in Shakespeare's <i>Much Ado About Nothing</i> " in the New Casebooks volume on <i>Much Ado About Nothing</i> and <i>The Taming of the Shrew</i> , ed. Marion Wynne-Davies (New York: Palgrave, 2001), pp. 103-22; partly reprinted as "Crossdressing, the Theater, and Gender Struggle in Early Modern England," in <i>William Shakespeare: The Scholarly Literature</i> (Hamden, Conn.: Garland Publishing, 1999) pp. 283-97; partially reprinted in <i>The Norton Critical Edition of Twelfth Night</i> , Ed. Patricia Parker (New York: Norton, 2012); partially reprinted in <i>The Norton Critical Edition of Much Ado</i> , Ed. Patricia Parker (New

- York: Norton, 2012).
- 1987 *Shakespeare Reproduced: The Text in History and Ideology*. Eds. Jean E. Howard and Marion F. O'Connor. London: Methuen.
Partially reprinted as "Renaissance Antitheatricality and the Politics of Gender and Rank in *Much Ado About Nothing*," *Shakespearean Criticism*, vol. 98 (Thompsonville, Michigan: Thomson Gale, 2006) pp. 284-99.
- 1984 *Shakespeare's Art of Orchestration: Stage Technique and Audience Response*. Urbana: University of Illinois Press.
Partially reprinted in *Readings in 'Twelfth Night'* ed. Tanja Notkoff (San Diego: Greenhaven Press, 2000).

BOOKS IN PROGRESS

Staging History: Forging the Body Politic. Columbia: Columbia University Press, forthcoming.

EDITOR, SPECIAL ISSUES

"Special Topic: Tragedy." Coordinated with Helene Foley. *PMLA* 129.4 (October 2014).

"The Places and Spaces of Early Modern London," Ed. by Deborah Harkness and Jean Howard, special double issue of *The Huntington Library Quarterly* (April 2008).

"Tracking the Cosmopolitan in Early Modern England: A Forum," Ed. and Introduced by Jean Howard. *Shakespeare Studies* 35 (Fall 2007), pp. 19-73.

ARTICLES

"The White Shakespearean and Daily Practice," pp. 265-76, in *White People in Shakespeare*. Ed. Arthur Little, Jr. London: Arden Shakespeare, 2023.

"Drama and Society in the Age of Shakespeare," in *The Arden Handbook of Shakespeare and Early Modern Drama: Perspectives on Culture, Performance, and Identity*. Ed. Michelle Dowd and Tom Rutter. London: The Arden Shakespeare, 2023, pp.69-86.

"Tragic Capital: The Future in the Past in Edward Bond's *Bingo*," in *Histories of the Future: On Shakespeare And Thinking Ahead*. Ed. Carla Mazzio. Pennsylvania University Press, Forthcoming, 2024.

"Devil-Portering in Hell: Teaching *Macbeth* in Prison," in *Fascinating Rhythms: Shakespeare, Theory, Culture, and the Legacy of Terence Hawkes*, " Ed. John Drakakis. London: Routledge, 2023, pp. 86-96.

"Space, Gender, and the Rules of Movement in *The Changeling*," in *The Changeling: The State of Play*, Ed. Kelly Stage and Gordon McMullan. London: The Arden Shakespeare, 2022, pp. 23-41.

"Bettrice's Monkey: Staging Exotica in Early Modern City Comedy," pp. 389-401, in *A Companion to Global Renaissance Culture in the Age of Expansion, 1500-1700*, pp. 389-401. Rev. Ed. Ed. Jyotsna Singh. Oxford: Wiley-Blackwell, 2021.

"Covid Emotions" in "The Corona Virus: Voices from the Arts and Humanities," *Archiv of the Studien Der neueren Sprachen und Literaturen*. Ed. Christa Jansohn. Summer 2021.

“Corporeal Jonson,” in *Ben Jonson and Posterity: Reception, Reputation, Legacy*, Ed. Martin Butler and Jane Richard. Cambridge: Cambridge University Press, 2020, pp. 63-81.

“Renaissance Studies for a Different Time,” *English Literary Renaissance* 50 (2020): 70-75.

“Interventionist Theater: Challenging Regimes of Slow Violence,” in *Women Mobilizing Memory*, Ed. Jean Howard *et alia*. New York: Columbia University Press, 2019, pp. 329-45.

“The Transitional Renaissance,” *The Hare: An Online Journal of Untimely Reviews in Early Modern Theater*. Issue 4.1 (Autumn 2018) thehareonline.com/

“Nationhood,” in *The Shakespeare Encyclopedia*, ed. Patricia Parker, (forthcoming Stanford University Online Publishing).

“‘Youth’s a stuff will not endure’: The Sadness of *Twelfth Night*’s Comic World,” Program Essay, Shakespeare Theatre Company, Washington, D.C., spring 2018.

“Men Who Weep: The Gendered politics of Tears in the English History Play,” 2nd ed. *A Feminist Companion to Shakespeare*. Ed. Dymphna Callaghan (Blackwell’s: Oxford, 2016), pp. 457-66.

“Interrupting the Lucrece Effect? The Performance of Rape Stories on the Early Modern Stage,” *The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, and Race*, ed. Valerie Traub. Oxford: Oxford University Press, 2016.

“Is Black So Base a Hue? Race and Class in Shakespearean Drama,” in *Shakespeare in Our Time*. Ed. Dymphna Callaghan and Suzanne Gossett. London: Bloomsbury Arden Shakespeare, 2016, pp. 107-14.

“Birds: Shakespeare’s Tweets: A Choir,” *Shakespearean International Yearbook* 15 (2015): 63.

“Sharp-tongued Women and Small Town Social Relations in Henry Porter’s *Two Angry Women of Abington* and Shakespeare’s *Merry Wives of Windsor*,” in *The Merry Wives of Windsor: New Critical Essays*. Ed. Evelyn Gajowski and Phyllis Rackin. New York: Routledge, 2015. 73-83.

“The Political Fortunes of Robin Hood on the Early Modern Stage,” in *Forms of Association: Making Publics in Early Modern Europe*. Ed. Paul Yachnin and Marlene Eberhart. Boston: University of Massachusetts Press, 2015 pp. 272-88.

“Introduction: The Urgency of Tragedy Now.” Co-written with Helene Foley. *PMLA* 129.4 (October 2014): 617-33.

“Shakespeare and the Consequences of Early Capitalism,” *Shakespeare Jahrbuch* 150 (2014): 30-45.

“Afterword: Thinking Staged Transgression Literally,” in *Staged Transgression in Shakespeare’s England*. Ed. Rory Loughnane and Edel Semple (London: Palgrave Macmillan, 2013), pp. 252-59.

“The Critical Practice of Catherine Belsey,” *Shakespeare Studies* 41 (2013): 193-209.

“*Edward III*: Women and the Making of Shakespeare as Historical Dramatist” in *Women Making Shakespeare*, ed. Lena Orlin, Gordon McMullan, and Virginia Mason Vaughan (London: Bloomsbury Arden Shakespeare, 2014), pp. 3-12.

“The Paradox of Theatrical Authorship and Caryl Churchill’s Collaborative Practice,” in *Taking Liberties with the Author: Selected Essays from the English Institute*, ed. Meredith L. McGill. ACLS Humanities E-Book edition, 2013, pp. 121-46.

“Thomas Heywood,” in *The Cambridge Companion to Shakespeare and Contemporary Dramatists*, Ed. Ton Hoenselaars (Cambridge: Cambridge University Press, 2012), pp. 120-33.

“Tony Kushner’s Angel Archive and the Revisioning of American History,” *e-misferica* 9.1-9.2. *On the Subject of Archives*, ed. Marianne Hirsch and Diana Taylor, June 2012. <http://hemisphericinstitute.org/hemi/en/e-misferica-91>.

“Early Modern Work and the Work of Representation,” in *Working Subjects in Early Modern English Drama*, Ed. Michelle M. Dowd and Natasha Korda (Ashgate; Burlington, Vt., 2011), pp. 243-50.

“London and the Early Modern Stage,” *Cambridge Companion to London*, ed. Lawrence Manley (Cambridge: Cambridge University Press, 2011), pp. 34-49.

“Objects and the Displaced Subject: *Othello* and Salih’s *Season of Migration to the North*,” *The Shakespeare International Yearbook*, Vol. 11 (2011), pp. 217-33.

“Shakespeare and Authenticity: Teaching the Real Thing,” *Word and Self Estranged in English Texts, 1550-1660*, ed. Philippa Kelly and L.E. Semler (Farnham, Surrey: Ashgate, 2010), pp. 93-105.

“Introduction: A Feminist at Work,” in *Feminisms and Early Modern Texts: Essays for Phyllis Rackin*, ed. Rebecca Ann Bach and Gwynne Kennedy (Selinsgrove: The Susquehanna University Press, 2010), pp. 13-24.

“Bettrice’s Monkey: Staging Exotica in Early Modern London Comedy,” in *A Companion to the Global Renaissance: English Literature and Culture in the Era of Expansion*. Ed. Jyotsna Singh (Oxford: Wiley-Blackwell, 2009), pp. 325-39. Revised Edition Forthcoming 2021.

“Owning and Owing: Caryl Churchill and the Nightmare of Capital,” *The Cambridge Companion to Caryl Churchill*, ed. Elaine Aston and Elin Diamond (Cambridge: Cambridge University Press, 2009), 36-51.

“Teaching Shakespeare: Mentoring Shakespeareans,” in *Teaching Shakespeare: Passing It On*. Ed. Skip Shand (Oxford: Wiley-Blackwell, 2009), pp. 11-24.

“Afterword: Accommodating Change,” *Global Traffic: Discourses and Practices of Trade in English Literature and Culture from 1550 to 1700*. Ed. Barbara Sebek and Stephen Deng (New York: Palgrave, 2008), pp. 265-73.

“Linking Mobilization to Institutional Power: The Faculty-Led Diversity Initiative at Columbia University,” Co-authored with Susan Sturm, Eddie Jauregui, and Emma Freudenberger. In *Doing Diversity in Higher Education: Faculty Leaders Share Challenges And Strategies* (New Brunswick: Rutgers University Press, 2008), pp. 249-276.

“Sex and the Early Modern City: Staging the Bawdy Houses of London,” in *The Impact of Feminism in English Renaissance Studies*, Ed. Dymphna Callaghan (Houndmills, Basingstoke: Palgrave Macmillan, 2007), pp. 117-36.

“The Imaginary ‘Commons’,” co-authored with Paul Strohm. *Journal of Medieval and Early Modern Studies* 37 (Fall 2007), pp. 549-77.

“Textualizing an Urban Life: The Case of Isabella Whitney,” in *Early Modern Autobiography: Theories, Genres, Practices*, Ed. Ronald Bedford, Lloyd Davis and Philippa Kelly (Ann Arbor: University of Michigan Press, 2007), pp. 217-233.

“Female Agency in *All’s Well That Ends Well*,” *Aumla: Journal of the Australasian Universities Language and Literature Association*, no. 106 (November 2006): 43-60.

“Dramatic Traditions and Shakespeare’s Political Thought,” in *British Political Thought in History, Literature and Theory*, Ed. David Armitage (Cambridge: Cambridge University Press, August 2006), pp. 129-144. Rpt. In *Shakespeare Criticism*, Vol. 5 (Farmington Hills, MI: Gale Cengage Learning, 2008).

“Stage Masculinities, National History, and the Making of London Theatrical Culture” in *Center and Margins: Revisions of the English Renaissance in Honor of Leeds Barroll*, Ed. Lena Orlin (Selinsgrove: University of Susquehanna Press, 2006) pp. 119-214. Rpt. in *Shakespearean Performance: New Studies*, Ed. Frank Occhiogrosso (Madison, NJ: Fairleigh Dickinson University Press, 2008), pp. 92-109.

“The French Dancing Master: Producing Cosmopolitan Bodies in Caroline Town Comedy,” in *Localizing Caroline Drama*, Ed. Adam Zucker and Alan Farmer (Houndmills, Basingstoke: Palgrave Macmillan, 2006), pp. 183-211.

“Othello as an Adventure Play,” in *Approaches to Teaching Shakespeare’s ‘Othello’* (New York: Modern Language Association, 2005), pp. 90-99.

“Staging the Absent Woman: The Theatrical Evocation of Elizabeth Tudor in Heywood’s *If You Know Not Me, You Know Nobody, Part I*” in *Women Players in England, 1500- 1660: Beyond the All-Male Stage*, Ed. Pamela Allen Brown and Peter Parolin (Aldershot, England: Ashgate Publishing Company, 2005), pp. 263-80.

“Gender on the Periphery,” *Shakespeare and the Mediterranean: The Selected Proceedings of the International Shakespeare Association World Congress, Valencia 2001*. Ed. Tom Clayton, Susan Brock, Vicente Fores (Newark: University of Delaware Press, 2004), pp. 344-62.

“Feminist Criticism,” *Shakespeare: An Oxford Guide*, Ed. Lena Cowen Orlin and Stanley Wells (Oxford: Oxford University Press, 2003), pp. 411-30.

“Material Shakespeare/Materialist Shakespeare,” *Shakespeare Matters: History, Teaching, Performance*, Ed. Lloyd Davis (University of Delaware, 2003) pp. 29-45.

“The Evidence of Fiction: Women’s Relationship to Goods in London City Drama,” in *Culture and Change: Attending to Early Modern Women*. Ed. Margaret Mikesell and Adele Seeff (Newark: University of Delaware Press, 2003), pp. 161-76.

“Competing Ideologies of Commerce in Thomas Heywood’s *If You Know Not Me You Know Nobody, Part II*,” in *The Culture of Capital: Property, Cities, and Knowledge in Early Modern England*, Ed. Henry Turner (New York: Routledge, 2002), pp. 163-82. Rpt. In *Literary Criticism from 1400 to 1800*, Vol. 118, Ed. Tom Schoenberg (Rowlett, Texas: Gale Publishing, 2005) pp. 116-123.

“Shakespeare and the Geographies of the Early Modern World,” (translated into Japanese) in *Shakespeare Across the Centuries*. Vol. prepared by The Shakespeare Society of Japan (The Kenkyusha Publishing Company, 2002), pp. 241-71. Rpt. as “Shakespeare, Geography, and the Work of Genre on the Early Modern Stage,” *MLQ* 64 (Sept. 2003): 299-322; rpt. as “Shakespeare, Geography, and the Work of Genre on the Early Modern Stage” in *Shakespeare and Historical Formalism*, Ed. Stephen Cohen (Aldershot: Ashgate, 2007) pp. 49-68.

- “Shakespeare and the London of City Comedy” in *Shakespeare Studies: The Shakespeare Society of Japan* 39 (2001): pp. 1-21.
- “Women, Foreigners and the Regulation of Urban Space in *Westward Ho*,” in *Material London, ca. 1600*. Ed. Lena Orlin (Philadelphia: University of Pennsylvania Press, 2000), pp. 150-67.
- “Was There a Renaissance Feminism?” in *The Blackwell Companion to Renaissance Literature*, Ed. Michael Hattaway (Oxford: Blackwell Publishers, 2000) pp. 644-52. Expanded version of same essay appears in *A New Blackwell Companion to English Renaissance Literature and Culture*, Ed. Michael Hattaway (Oxford: Wiley-Blackwell, 2010), Vol II., pp. 492-501.
- “Shakespeare and Genre” in *Companion to Shakespeare*. Ed. David Scott Kastan (Oxford: Blackwell, 1999), pp. 297-310.
- “Other Englands: The View from the Non-Shakespearean History Play,” in *Other Voices, Other Views: Expanding the Canon in English Renaissance Studies*. Eds. Helen Ostovich, Mary V. Silcox, and Graham Roebuck (Newark: University of Delaware Press, 1999), pp. 135-53.
- “Writing the History of the Present: Contextualizing Early Modern Literature,” *Contextualizing the Renaissance: Returns to History*. Ed. Albert Tricomi, *Binghamton Medieval and Early Modern Studies* 1 (1999) pp. 22-44.
- “Producing New Knowledge,” *Maids and Mistresses, Cousins and Queens: Women’s Alliances In Early Modern England*. Ed. Susan Frye and Karen Robertson (New York: Oxford, 1999), pp. 305-11.
- “The Early Modern and the Homoerotic Turn in Political Criticism,” *Shakespeare Studies* XXVI (1998): 105-20.
- “Mastering Difference in *The Dutch Courtesan*,” *Shakespeare Studies* 24 (1996): 105-17.
- “The Stage and the Struggle for Social Place in Early Modern England,” in *Place and Displacement in the Renaissance*, Ed. Alvin Vos (Binghamton: State University of New York, 1995), 1-24.
- “An English Lass Amid the Moors: Gender, Race, Sexuality, and National Identity in Heywood’s *The Fair Maid of the West*,” in *Women, “Race,” and Writing in the Early Modern Period*. Eds. Margo Hendricks and Patricia Parker (London: Routledge, 1994), 101-17.
- “Forming the Commonwealth: Including, Excluding, and Criminalizing Women in Heywood’s *Edward IV* and Shakespeare’s *Henry IV*,” in *Privileging Gender in Early Modern England*. Ed. Jean R. Brink, Vol. XXIII of *Sixteenth-Century Essays and Studies* (Kirksville, Mo.: Sixteenth Century Journal Publishers, 1993), 109-121.
- “Political Intervention in the Academy: The Institutional Incorporation of Difference,” *Mediations* (Summer 1992), 11-16.
- “Sex and Social Struggle: The Erotics of *The Roaring Girl*,” in *Erotic Politics: Desire on the English Stage*, Ed. Susan Zimmerman (London: Routledge, 1992), 170-90.
- “Towards a Postmodern, Politically Committed Historical Practice” in *Uses of History: Marxism, Postmodernism, and the Renaissance*, Eds. Francis Barker, Peter Hulme, and Margaret Iverson (Manchester: Manchester University Press, 1991), pp. 101-22.
- “Feminism and the Question of History: Resituating the Terms of the Debate,” *Women’s Studies* 19 (1991), 149-

"Scripts and/versus Playhouses: Ideological Production on the Renaissance Public Stage," *Renaissance Drama* 20 (Winter 1989), 31-49. Rpt. in *The Matter of Difference: Materialist Feminist Criticism of Shakespeare*. Ed. Valerie Wayne (London: Harvester Wheatsheaf, 1991), 221-36; partially rpt. in *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*, Eds. David Scott Kastan and Peter Stallybrass (New York: Routledge, 1991), pp. 68-74; partially rpt. in *Readings in Women's Renaissance Drama*. Ed. Susan Cerasano and Marion Wynne-Davies (London: Routledge, 1998).

"'Effeminately Dolent': Gender and Legitimacy in John Ford's *Perkin Warbeck*," in *John Ford: Critical Revisions*, Ed. Michael Neill (Cambridge: Cambridge University Press, 1988), 261-79.

"Crossdressing, The Theatre, and Gender Struggle in Early Modern England," *Shakespeare Quarterly* 39 (Winter 1988), 418-40. Rpt. in *Crossing the Stage: Controversies on Cross-dressing*. Ed. Lesley Ferris (New York: Routledge, 1993), pp. 20-46; partially rpt. as "Cross-dressing in *Twelfth Night*" in the Signet edition of *Twelfth Night*, ed. Sylvan Barnet (New York: Dutton NAL, 1998), 159-63; rpt. in *The Routledge Reader in Gender and Performance* (London: Routledge, 1998); rpt. in *Shakespearean Criticism* Vol. C-40 (Gale Research, 1999) vol. 92, pp. 121-32; rpt. in *Shakespeare: The Scholarly Literature*, Stephen Orgel (Hamden Connecticut: Garland Publishing, 1999) pp. 46-58.

"Recent Studies in Elizabethan and Jacobean Drama," *Studies in English Literature 1500-1900* 27:2 (Spring 1987), 321-79.

"The Difficulties of Closure: An Approach to the Problematic in Shakespearean Comedy," in *Comedy from Shakespeare to Sheridan: Change and Continuity in the English and European Dramatic Tradition, Essays in Honor of Eugene M. Waith*. Eds. James Bulman and A.R. Braunmuller (Newark: University of Pennsylvania Press, 1986), 113-28

"Scholarship, Theory, and More New Readings: Shakespeare for the 1990's," in *Shakespeare Study Today: The Horace Howard Furness Memorial Lectures*. Ed. Georgianna Ziegler (New York: AMS Press, 1986), 127-51

"The New Historicism in Renaissance Studies," *ELR* 16 (1986), 13-43. Rpt. as the lead article in *Renaissance Historicism: Selections from English Literary Renaissance*. Eds. Arthur Kinney and Dan Collins (Amherst: University of Massachusetts Press, 1987); also rpt. as lead article in *New Historicism and Renaissance Drama*, ed. Richard Wilson and Richard Dutton. (London: Longman, 1992), pp. 19-32 and in an anthology on The New Historicism published by The University of Bologna, Italy, 1994.

"Women Trustees and Educational Equity," *Women's Studies Quarterly* 12 (Spring 1984), 12-13.

"*Measure for Measure* and the Restraints of Convention," *Essays in Literature* 10:2 (Fall 1983), 149-58.

"Shakespeare's Creation of a Fit Audience for *The Tempest*," *Bucknell Review* 25 (1981), 142-53.

"Figures and Grounds: Shakespeare's Control of Audience Perception and Response," *Studies in English Literature, 1500-1900* 20 (Spring 1980), 185-99.

"Shakespearean Counterpoint: Stage Technique and the Interaction Between Play and Audience," *Shakespeare Quarterly* 30 (Summer 1979), 343-57.

"English in the Eighties," in *Celebration of the Humanities*, a volume prepared by The College of Arts and Sciences at Syracuse University (November 1979), 142-53.

“The Incoherent Mind: Self-Satire in Pope’s Imitation of Horace’s First Epistle,” *The Blue Guitar*, 2 (1976), 183-99.

REVIEWS

Richard Halpern, *Eclipse of Action: Tragedy and Political Economy*. Chicago: University of Chicago Press, 2017. *Shakespeare Quarterly* 70 (2019): 299-301.

Bruce Smith, *The Cambridge Guide to the Worlds of Shakespeare*, 2 Vols. Ed. Bruce Smith. Cambridge: Cambridge University Press, 2016. *Renaissance Quarterly* 73.2 (2020): 749-51.

Tony Kushner, *A Bright Room Called Day*. Dir. Oscar Eustis. The Public Theater. New York City. December 4, 2019. *Theatre Journal* (Sept. 2020): 348-50.

Henry Turner, Ed. *Early Modern Theatricality*. Oxford: Oxford University Press, 2013, and Jeremy Lopez, *Constructing the Canon of Early Modern Drama*. Cambridge: Cambridge University Press, 2014. *Shakespeare Quarterly* 67 (Summer 2016): 275-78.

Martin Wiggins in Association with Catherine Richardson. *British Drama: 1553-16423: A Catalogue* (vols. 1-5). *Renaissance Quarterly* 69 (Winter 2016): 1577-81.

Mariko Ichikawa, *The Shakespearean Stage Space*. Cambridge: Cambridge University Press, 2013. In *Renaissance Quarterly*, vol. LXVI (Winter 2013), pp. 1514-15.

Karen Newman, *Cultural Capitals*. Princeton: Princeton University Press, 2007. In *Shakespeare Studies*, vol. 36 (Fall 2008), pp. 305-8.

Irena R. Makaryk and Joseph Price, Ed., *Shakespeare in the Worlds of Communism and Socialism*. Toronto: University of Toronto Press, 2006. In *University of Toronto Quarterly* 77 (Winter 2008), pp. 238-40.

Wendy Wall, *Staging Domesticity: Household Work and English Identity in Early Modern Drama*. Cambridge: Cambridge University Press, 2002. In *Shakespeare Studies* XXXI (2003), pp. 312-16.

Roslyn Knutson, *Playing Companies and Commerce in Shakespeare’s Time*. Cambridge: Cambridge University Press, 2001. In *Albion* 35 (2003), pp.112-14.

Robert Weimann, *Author’s Pen and Actor’s Voice*. Cambridge: Cambridge University Press, 2000. In *Shakespeare Quarterly* 53 (Fall 2002), pp. 390-93.

Bruce McLeod, *The Geography of Empire in English Literature 1580-1745*. Cambridge: Cambridge University Press, 1999. In *Archiv für das Studium der Neueren Sprachen und Literature* 238 (2000), pp. 418-19.

Comensoli, Viviana and Paul Stevens, ed. *Discontinuities : New Essays on Renaissance Literature and Criticism*. Toronto: University of Toronto Press, 1998. In *Shakespeare Studies* XXVIII (2000), pp. 305-7.

Paola Pugliatti, *Shakespeare the Historian*. New York: St Martin's Press, 1996. In *Albion* 30:1 (Spring 1998), 97-99.

Linda Charnes, *Notorious Identity: Materializing the Subject in Shakespeare*. Cambridge, MA: Harvard

University Press, 1993. In *Renaissance Quarterly* 49:2 (Winter 1996), 419-20.

Double Review of Stephen Greenblatt's *Shakespearean Negotiations* (Berkeley: University of California Press, 1988), and Steven Mullaney's *The Place of the Stage* (Chicago: University of Chicago Press, 1988). In *Journal of English and Germanic Philology* (January 1990), 118-23.

James R. Siemon, *Shakespearean Iconoclasm*. Berkeley: University of California Press, 1985. In *Renaissance Quarterly* XXXIX (Spring 1986), 138-141.

Eckhard Auberlen, *The Commonwealth of Wit: The Writer's Image and His Strategies of Self-Representation in Elizabethan Literature*. Tübingen: G. Narr, 1984. In *Shakespeare Quarterly* 37 (Summer 1986), 273-74.

David Bevington, *Action is Eloquence: Shakespeare's Language of Gesture*. Cambridge, MA: Harvard University Press, 1984. In *Renaissance Quarterly* XXXVIII (Autumn 1985), 576-79.

Jonathan Goldberg, *James I and the Politics of Literature: Jonson, Shakespeare, Donne and Their Contemporaries*. Baltimore: Johns Hopkins University Press, 1983. *Shakespeare Quarterly* 35 (Summer 1984), 234-37.

Stephen Greenblatt, *Renaissance Self-Fashioning from More to Shakespeare*. Chicago: University of Chicago Press, 1980. In *Shakespeare Quarterly* 34 (Autumn 1983), 378-81.

SCHOLARLY PAPERS, SELECTED LIST

- 2022 "Brian Friel's *Making History*: Beyond the English Horizon of Irish History Writing," MLA Special Session on Historiography Drama, January
- 2021 Moderator, Roundtable on "Ethical Conduct in Graduate Education," MLA January 2021
Respondent, "Shakespeare's Other Race Plays," Shakespeare Association of America, April
Panelist, "Remembering the Work of Imtiaz Habib," RaceB4Race, July
"Female Suffering and Shakespearean Calculation," Society for the Study of Renaissance Women," CUNY Grad Center, October
- 2020 "Graduate Education," Paper in the MLA Special Session on "The Ethics of Pedagogy: What Do We Owe Our Students" at the Modern Language Association, January 2020
"What is Not Political?" Paper at the MLA Special Session on "Political Commitments/ Professional Responsibilities," Modern Language Association, January 2020
"Shakespeare's Other Race Plays," Respondent, Shakespeare Association of America Seminar, April 2020
- 2019 "The Shakespeare Survey," in "Teaching the Premodern in the Age of White Supremacy," Workshop at the Shakespeare Association of America, Spring 2019
"Growing the English Major," MLA 2019
- 2018 "An Age of Dissimulation," Response to MLA panel on "Spies, Traitors, Snitches"
"Marx and Shakespeare," Chair, SAA Seminar, March
"Rewriting Shakespeare: Edward Bond's *Bingo*," Dean Family Lecture, Wake Forest University,

- March, and University of Illinois at Chicago, April
 “And I Was a Stranger:’ Hospitality in *The Merry Wives of Windsor*,” Ohio State University, April
 “Hospitality and Small Town Social Relations in *The Merry Wives of Windsor*,” Durham University, July
- 2017 “Shakespeare and Gender: Are All Roles Fair Play?,” SAG-AFRA Foundation, New York City, January
 “Speaking of Shakespeare,” The Shakespeare Guild, New York City, January
 “Rethinking the History Play,” MLA, January
 “Bond Writes Shakespeare’s Futures: *Bingo* Revisited” Stony Brook Humanities Center, February
 “Self-Conscious Whiteness,” Plenary Panel on Shakespeare and Race, Shakespeare Association of America, April
 “Playing History at the Rose,” Rose Theatre Kingston Conference on Marlowe and Shakespeare, November
 “Caryl Churchill’s History Plays and the Future,” King’s College London Renaissance Seminar, December
- 2016 “New Shakespearean Pedagogies,” MLA, January
 “The Appearance of *I Henry IV* in the Marx Canon,” MLA, January
 “Collective Praxis and the Changing Utopian Horizon,” Practicing Utopia Conference, Columbia University, February
 “Thinking Through and Against Shakespeare: The Historical Consciousness of British Post-War Playwrights,” Reading Against Time Conference, Columbia University, April
 “Shakespeare’s Histories,” co-led seminar at World Shakespeare Congress with Andreas Hofele in London, August
 “Jonson and the Urban Sensorium,” The Huntington Library, September, and Northwestern University, November
 “History and Temporality in *Cymbeline* and *Romans in Britain*,” Buffalo, October
- 2015 “The Women of *Edward III*,” Propeller Theater company Symposium on *Edward III*, January
 “Race Trouble and the Modern Stage,” Staging Africans Conference, Columbia University, October
- 2014 “The Theory and Pragmatics of Periodization Debates,” MLA
 “Speaking to the Public,” Special Session on Public Humanities, MLA
- 2013 “Job Categories in ‘English Literature’ and the State of the Field,” MLA Roundtable on The Categories We Live By: Departments, Job Seekers, and the Organization of Knowledge, January
 “Reimagining Tragedy,” Moderator, MLA Special Session, January
 “Interrupting the Lucrece Effect?” Huntington Library Early Modern Seminar, the Huntington Library, Fall 2013 and Rutgers, Camden, Spring 2014
- 2012 “Men Who Weep: Affective Politics and the English History Play,” Plenary lecture, British Shakespeare Association, February
 “Representing Rape: Staging Lucrece,” Phyllis Rackin Lecture, University of Pennsylvania, March
 “Men Who Weep: Affective Politics and the English History Play,” Plenary lecture, Shakespeare Association of America, April

- “Thrice-Told Tales: Gender, 1590s Theater Culture, and the Formation of the English Monarch in *Edward III*”, Colloquium on Shakespeare’s Histories at Fairleigh Dickinson University, October
- 2011 “Early Modern Tragedy: The Community of Practice,” University of California, Los Angeles, January
 “Staging the Raped Female Body: Heywood’s *The Rape of Lucrece*,” Shakespeare Association of America, April
 “Early Modern London on the Early Modern Stage,” Lansdowne Lecture, University Victoria, September
- 2010 “The Political Fortunes of Robin Hood on the Early Modern Stage,” Newberry Library, January; also given at Indiana University, March 2010
 “Caryl Churchill’s National Histories,” University of Illinois at Chicago, January
 The Schoff Lectures, Columbia University, “Staging History: Dramatizing the Nation,” Lectures on Shakespeare, Kushner and Churchill, February
 “Female Criminality and London Places,” Renaissance Society of America, April
 “Masculinity in Transition: The Robin Hood Figure in the Early Modern History Play,” Keynote at “What a Piece of Work is Man: Exploring Early Modern Masculinity,” CUNY Graduate Center, April
- 2009 “History in Two Keys: Shakespeare and the Others,” McGill University Conference in Honor of Richard Helgerson, August
 “Tragic Practice on the Renaissance Stage,” Columbia University Seminar on the Renaissance,” September
 “The Political Fortunes of Robin Hood on the Early Modern Stage,” Representing Politics On the Early Modern Stage,” a Huntington Library Conference, September
 “Authentic Shakespeare: Teaching the Real Deal,” keynote address to Brave New Worlds of Literacy, Syracuse University Project Advance Conference, October
 “Stage Genres of Geographical Particularity” in Theater and the Reformation of Space, a Conference at the Folger Library, November
 “Reading Critically and the Recovery from the Stupid Years,” MLA session on “Why Teach Literature Anyway?” December
 “What is the Corporate Academy?” contribution to “Academic Business: A Roundtable for Graduate Students on Working in the Corporate University,” MLA, December
- 2008 “*Richard III* Now,” Seminar Leader, Shakespeare Association of America, March
 Seminar Leader, with Martha Howell, of a workshop at the Berkshire Conference on Women’s History, June, on “Gender and Property”
 “Shakespeare Among His Contemporaries: Tragic Practice on the Renaissance Stage,” Auckland University, August 2008, and University of Ohio, October 2008
- 2007 “Beatrice’s Monkey: Staging Exotica on the Early Modern Stage,” Michigan University and Michigan State University, November
- 2006 “French Manners and English Bodies: Cosmopolitanism on the Caroline Stage,” Bucknell University, February
 “Female Agency in Shakespeare’s *Alls/ Well That Ends Well*,” Sophie Kerr Lecture, Washington College, March
 “Counter Narratives,” Shakespeare Association of America, April
 “Dramatic Traditions and Shakespeare’s Political Thought,” The Folger Library, Conference on

- British Political Thought in History, Literature, and Theory, April
 "Credit and Incarceration: Staging Early Modern Debtors' Prison," North American British Studies Conference, Boston, November
- 2005 "Shakespeare, London, and the World," plenary lecture, Conference on Shakespeare and the World," University of Minnesota, February
 "Staging Global Trade: The Case of the Royal Exchange," Shakespeare Association of America, seminar on Global Trade, March
 "Stage Masculinities, National history, and the Making of London Theater Culture," Conference on Shakespeare and Performance, Drew University, June
 "City Women and the Challenges of Cross-Cultural Encounters," Elizabethtown College, October
 "Credit and Incarceration: Staging Early Modern Debtors' Prisons," University of North Carolina, Greensboro, November
 Conference Organizer, "The Places and Spaces of Early Modern London," The Huntington Library, December
 "Othello as an Adventure Play," Modern Language Association Convention, December
- 2004 "The National History Play, Stage Masculinities, and the Making of London Theatrical Culture," The Huntington Endowed Lectures, November
 "The Genres of London ca. 1600," Genre and History Conference, University of Pennsylvania, January
 "Royal Exchange Plays: Staging the Cosmopolitan City," University of California at San Diego, April
 Seminar Leader, "The Globe and the globe," Shakespeare Association of America, April
 "Mediterranean Cities on the Early Modern Stage," The Global Renaissance Conference, Stonybrook University, April
 "Sex and the Early Modern City: Staging the Bawdy Houses of London," University of Southern California, April 2004 and Breadloaf School of English, June 2004
 "Performance, Credit, and Incarceration: Staging London's Debtors' Prisons," University of California, Davis, May
- 2003 "Staging the Princess Elizabeth in Heywood's *If You Know Not Me You Know Nobody Part I*," MLA seminar on Queen Elizabeth, March
 "Urban Places and Theatrical Fictions: Staging Early Modern London," Plenary address at the North American British Studies Association Conference, Portland, Oregon, October
 "Staging Commercial London: The Royal Exchange," The Huntington Library Early Modern British History Seminar, November
- 2002 "Pedagogy and Authenticity," British Council Workshop, Stratford-upon-Avon, January
 "Shakespeare and the Geographies of Early Modern Drama," University of New Hampshire, February
 "Tunis, Aleppo, Ephesus: Mediterranean Cities of Early Modern Drama," Shakespeare Association of America, March
 "Travel and Conversion on the Early Modern Stage," the Aberdeen Conference on Shaping the Stuart World, 1603-1714, June
 Organizer of "Social Place: Mistresses and Servants on the Early Modern Stage," MLA
- 2001 "Gender on the Periphery," given at the Seventh World Shakespeare Congress, Valencia, Spain, April
 "Gender on the Periphery," given at the German Shakespeare Conference, Bremen, Germany,

- April
 “The New Geographies of the Early Modern Stage,” Inaugural Lecturer, Santa Barbara Early Modern Studies Center, May
 Seminar Leader, NEH Summer Institute on Shakespeare, Ashland, Oregon, July
 Plenary Speaker, Japan Shakespeare Society, October
 “Shakespeare and the Geographies of Early Modern Drama,” University of Minnesota, November
- 2000 Respondent, Seminar on “Shakespeare and Legalism,” Shakespeare Association of America, April
 “The Geographies of Early Modern Drama,” Lecture at the Australian Humanities Center, May
 “The Geographies of Early Modern Drama,” “The Historicity of Texts: Thomas Heywood and the Ideologies of Commerce,” and “Masculinities at the Periphery: The Case of Sir Thomas Stukeley,” three lectures delivered as the Brooks Lecturer at Queensland University, May
 “Macro Histories and Feminist Inquiry,” paper delivered at the “Gender” Seminar, International Shakespeare Conference, Stratford-upon-Avon, July
 “Pedagogy and the Authenticity Issue,” plenary lecture at Shakespeare: Authenticity and Adaptation Conference, De Montfort University, Leicester, UK, September
 “Shakespeare in Technicolor: Refunctioning the Classic Text for the Global Market,” Marxism 2000 Conference, Amherst, Massachusetts, September
 “The Evidence of Fiction: Women's Relationship to Goods in London City Drama,” Plenary Lecture, Attending to Women Conference, College Park, Maryland, November
 “The Gendering of Space in London City Comedy,” MLA special session on “The Politics of Space,” Washington, D.C., December
- 1999 “Big Business,” paper for the Heywood seminar at the Shakespeare Association of America, April
 “Shakespeare and the Geographies of the Early Modern World,” lecture delivered in September and October of 1999 at Lafayette College, Washington and Lee University and Smith College
- 1998 “Regulating Traffic: The Disposition of Bodies in Renaissance City Comedy,” MLA Convention, December
 “Shakespearean Masculinities,” Chair, MLA Shakespeare Division Session, December
 “Civic Nationalism and Jacobean City Comedy,” Rice University, January
 “Reading Beyond Shakespeare,” Plenary address, Renaissance Society of America, April
 “Material Culture and Historical Materialism in Early Modern Studies,” Plenary Address, Australian and New Zealand Shakespeare Association, July
 “Shakespeare and the Globe,” Plenary Address, Stratford-upon-Avon Shakespeare Congress, August
 “Feminism and Early Modern Studies,” Co-Chair, MLA Forum, December
- 1997 Respondent, Session on Homoerotics, Group for Early Modern Cultural Studies, Pittsburgh, Sept
 “Foreigners and Englishmen in Early Modern City Comedy,” University of Massachusetts Conference on Cultural Exchanges, November
 “Shakespeare and the History of Sexuality,” Maynooth University, Ireland, December
 Session Leader, “Shakespeare and the Genres of His Time,” MLA, December
 “Necessary Irritations,” Panelist at the Shakespeare Association of America, March
 “Gender and The English History Play,” McElroy Lecture, Loyola University, April
 “The Regulation of Public Space in Jacobean City Comedy,” The Savage Lecture, University of Mississippi, April
 “Civil and Uncivil Masculinities,” American University, Cairo, Egypt, May

- “Civic Nationalism in Jacobean City Comedy,” Pittsburgh, October
 “Masculinity and the Civic Subject in Dekker’s *The Honest Whore*,” University of Pennsylvania, November 1997 and Harvard University, March 1998
- 1996 “The Foreign and the Domestic in London City Comedy,” Plenary Speaker, Southwest Renaissance Conference, March
 “The Persistence of Marxism,” Shakespeare and the World of Communism Conference, Folger Shakespeare Library, April
 “The English History Play, Now,” The International Shakespeare Congress, Los Angeles, April
- 1995 Session Leader, with Nick Radel, “Troubled Alliances: Feminism and Queer Theory,” Shakespeare Association of America Convention, April
 “Mastering Difference in *The Dutch Courtesan*,” MLA session on early modern nationalism, December 1995
- 1994 “Postmodern Play or Politics: The Contest for Cultural Studies,” George Mason University, February
 “Tavern Women and the Reconfiguration of Marriage in the English History Play,” Annual English Department Lecture, Muhlenberg College, March; and at Colby College, April, 1994
 “City Comedy and the ‘Domestic’ Spaces of Home and Nation,” Shakespeare Association Conference
 Conference Organizer, “The Material of Culture in Early Modern Europe,” a conference at the Columbia University Institute for Research on Women and Gender, May
 “Writing the History of the Present: Contextualizing Early Modern Literature,” Plenary Address, Binghamton Medieval and Renaissance Conference, October
 “Other Englands: The View from the Non-Shakespearean History Play,” Plenary Address, McMasters University Conference on Reshaping the Canon of Early Modern Literature, November
 “The Domestic and the Foreign: Category Crisis in Early Modern City Comedy,” MLA Session on The Early Modern Concept of the Domestic, December 1994; revised for The Material of London Conference, Folger Shakespeare Library, March 1995
- 1993 Respondent, Shakespeare Association Seminar on “Representing Female Community in Early Modern England”
 “Women and Nation in the English History Play,” Shakespeare Birthday Colloquium, CUNY Graduate Center, April
 “Nationalism and Popular Theater in the Early Modern Period,” Seminar Leader at the University of Massachusetts Conference on Europe and Whitehall in the Early Modern Period
 “Defining the Limits: Women in the English History Play,” Harvard Shakespeare Seminar, November
- 1992 “Sex and Social Struggle: The Erotics of *The Roaring Girl*,” The *ELR* Annual Lecture at the University of Massachusetts at Amherst, April
 “Gender, Race, Sexuality, and National Identity in *The Fair Maid of the West*,” Shakespeare Association Conference
 “The Theory and Politics of Constructing Early Modern Sexualities,” Presentation with Marjorie Garber at the Center for Literary and Cultural Studies, Harvard University, April
 “The Public Space of the Theater and the Feminization of the English History Play,” Going Public Conference, Johns Hopkins University, October
 “Stage Tongues,” at conference on Shakespeare’s Theater: Then and Now, Fairleigh Dickinson University, October

- 1991 "Gender and Class in Early Modern England," Newberry Library Conference on Women and Gender in the Middle Ages and the Renaissance, May
 "The Stage and the Struggle for Social Place in Early Modern England," Plenary Address at the Twenty-fifth Annual Conference of the Center for Medieval and Early Renaissance Studies, SUNY Binghamton, October
 "Political Intervention in the Academy: The Institutional Incorporation of Difference," Modern Language Convention
- 1990 "Unlicensed Possibilities: Dramatic Play/Erotic Play on the Renaissance Stage," Plenary Session of the Shakespeare Association Conference
 "Forming the Commonwealth: Inclusions and Exclusions in the English History Play," Glasgow Conference on the European Renaissance, August
 "The Problem of Female Resistance in the English History Play," Modern Language Convention
- 1989 "Towards a Politically Committed, Postmodern Historicism," at University of Pennsylvania, February, and the Essex Conference on Postmodernism, Marxism, and History, March
 "Feminism and New Historicism: Resituating the Terms of the Debate," Modern Language Convention, as part of the Forum on Women in the Renaissance
 "Towards a Feminist Rewriting of the English History Play," Modern Language Convention
- 1988 "Truth or Consequences," response to papers in Karen Newman's seminar at the Shakespeare Association Conference, on "New Modes of Historical Practice"
 "Feminist Criticism of Shakespeare," lecture given at NEH Summer Institute on Shakespeare, Queens College, July
 "The Renaissance Stage and Gender Struggle," in seminar on "Shakespeare and Ideology," at the International Shakespeare Association Congress, Stratford-upon-Avon, England, August
 "Effeminate Monarchs: Genre and Ideology on the Renaissance Stage," at Conference on New Languages for the Stage, University of Kansas, October
 "Playscripts and/versus Playhouse: Ideological Production on the Renaissance Stage," Modern Language Convention, December, 1988 and University of Maryland, February, 1989
- 1987 "Between the Anecdote and the Document: Empty Spaces in the Historical Criticism of Renaissance Texts," Cornell University Conference on Literature and History, March
 "Literary Theory and the Revised Curriculum," HETE Conference, University of Kent, England, March

 "New Interdisciplinary Work in the Humanities: The Instance of Feminism," ACRL Rare Books and Manuscripts Preconference, Stanford University, June
 "Crossdressing, the Theater, and Gender Struggle in Early Modern England," University of Wyoming Renaissance Colloquium, September, and Conference of the English Medieval and Renaissance Center, Binghamton, New York, October
- 1986 "Renaissance Antitheatricity and the Politics of Gender and Rank in Shakespeare's *Much Ado About Nothing*," The Third International Shakespeare Congress, West Berlin, April
- 1985 "Allegories of Writing and Shakespeare's Sonnets," Shakespeare Association Conference
 "Social Texts and Literary Texts: The Possibilities for the Historical Study of Literature in the Age of Deconstruction," CUNY Graduate Center, December
 "The New Historicism and a New Curriculum," Modern Language Convention

- 1984 “The New Historicism in Renaissance Studies,” Shakespeare Association Conference
- 1983 “Scholarship, Theory, and More New Readings: Shakespeare for the 1990’s,” Celebration of the Fiftieth Anniversary of the Furness Shakespeare Collection at Pennsylvania University
- 1982 “Self-Reflexive Themes and Devices in Shakespearean Drama,” Seminar Leader at Shakespeare Association Conference
- 1981 “Structures of Assault: Scenic Form and Audience Response in *King Lear*,” Nazareth Shakespeare Conference
 “Shakespeare’s Speaking Silences,” Second International Shakespeare Congress, Stratford-Upon-Avon, England
- 1978 “Shakespeare’s Creation of a Fit Audience for *The Tempest*,” Modern Language Convention
 “Teaching the Contexts,” Shakespeare Association Conference
- 1977 “Figures and Grounds: Shakespeare’s Control of Audience Perception and Response,” Shakespeare Association Conference

DISSERTATIONS DIRECTED

- 2024 Shanelle Kim (in progress)
 Chris Klippenstein, (Visiting AP at Sarah Lawrence)
- 2023 Annie Potter
 Ilana Gilovich
 Catherine Suffern
- 2021 Danielle Drees, *Theater, Sleep, and the Ethics of Care* (Boston University PostDoc)
 Bernadette Myers, *Early Modern Urban Environmentalism* (NYU PostDoc)
 Lisa McIntosh, *Pastoral and Early Modern Ecological Catastrophe*, Consulting Firm
- 2020 Warren Kluber, *Theater of War*, Literature Humanities Lecturer, Columbia University
- 2019 Rosa Schneider, *The American History Play* (Lecturer, Bard College, Diversity Bridge Program)
 Alexander Lash, *Noises, Doors, and Magical Hats: The Tools of Spatial Representation On the 17th-Century Stage* (ap, Taiwan University)
- 2018 Michael West, *Enigmatic Theater in Early Modern England* (Permanent Lecturer, University of Dallas)
 Ben Vanwagoner, *Articulating Maritime Risk in English Theater, 1601-42* (Lecturer, Literature Humanities, Columbia University)
- 2017 Noemie N'Diaye, *Scripting Blackness: Embodied Techniques of Racialization in 17th Century European Theater* (Assistant Professor, University of Chicago)
 Seth Williams, *Virtual Motion: Dance and Mobility in Early Modern Literature* (Assistant Professor, Barnard College)
- 2016 John Kuhn, *Making Pagans: Theatrical Practice and Ethnography from Shakespeare to Southerne* (Assistant Professor, SUNY Binghamton)
- 2015 Emily Shortslef (Assistant Professor, University of Kentucky Lexington), *Weeping, Wailing, Sighing, Railing: Shakespeare and the Drama of Complaint*.
 Saskia Cornes (Program Coordinator, Duke Campus Farm), *Literature of Landscape: The Enclosure Movement in the Seventeenth-Century English Imagination*.
- 2014 Frederick Bengtsson, *True and Home-Born: Domestic Tragedy on the Early Modern*

- English Stage (Lecturer, University of Kentucky)
- 2012 Bryan Lowrance (Cleary Gottlieb Steen & Hamilton LLP), *Impossible Heroes: Heroism and Political Experience in Early Modern England*.
- 2011 Patricia Akhimie (Associate Professor, Rutgers Newark), *Cultivating difference in early modern drama and the literature of travel*
Christine Varnado (Assistant Professor, SUNY Buffalo), *The Shapes of Fancy: Queer Circulations of Desire in Early Modern Literature*
Musa Gurnis (Actress; Independent Scholar), *Heterodox Drama: Theater in Post-Reformation London*.
- 2010 Derrick Higginbotham (Associate Professor, University of Hawaii), *All the World's a Market: Economic Life on English Stages, c. 1400 - c. 1625*.
- 2009 Lianne Habinek, (Assistant Professor, Bard), *"Such wondrous science": Brain and Metaphor in Early Modern English Literature*.
- 2008 Andras Kisery, (Associate Professor, CUNY City College), *"Politicians in show": The circulation of political knowledge in early-17th century English drama*.
Allison Deutermann, (Associate Professor, CUNY Baruch), *Hearing and Listening in Early Modern Drama*.
- 2006 Tiffany (Alkan) Werth, (Associate Professor, University of California, Davis), *"The Fantastical Dreams of Abbie-Lubbers": Romance and Religion in early modern England*.
- 2005 Paul West (High School), *"A worde or two beside the play": Metatheatricality and the Development of Early Modern Theater Culture*.
Jane Hwang Degenhardt, (Associate Professor, UMass Amherst), *Faith, embodiment, and "turning Turk": Islamic conversion on the early modern stage and the production of religious and racial identity*. PhD awarded by the University of Pennsylvania.
Allison Outland, (deceased), *"Embroideries Out of Old Mythologies" Engendering a British Nation in the Early Modern English Theatre*.
- 2004 Adam Zucker, (Associate Professor, UMass Amherst), *Comedies of place: Space, status, and the social work of comic form in early modern England*.
- 2003 Bianca Calabresi, (independent scholar), *Gross characters: The unseemly typographies of early modern drama*.
Michelle Dowd, (Professor, University of Alabama), *Working Fictions: Narratives of Women and Labor in Early Modern England*.
Ellen Mackay, (Associate Professor, University of Chicago), *Dangerous implications: Tragedy and spectatorship in early modern England*.
Fiona McNeill, (University of Oklahoma), *Poor shifting sisters: (Re)locating lost femininities in early modern drama*.
- 2002 Ronda Arab, (Associate Professor, Simon Fraser), *Working masculinities in early modern English drama*.
- 2000 Henry Turner, (Professor, Rutgers), *Plotting early modernity: Practical knowledge and the architectonics of English dramatic form*.
Fenella Macfarlane, *The adventurous stage: Constructions of overseas endeavor in early modern English drama*. (Independent Scholar)
Patricia Cahill, (Associate Professor, Emory), *"Tales of iron wars": Martial bodies and manly economies in Elizabethan culture*.
- 1999 Juana Green-Nicoletta, (Towson), *Desired properties: Materializing and managing social relations in early modern city comedy*.
Samantha Lynn Heller, (Radiology, NYU School of Medicine), *Poets and projectors: Profit, production, and economic paradigms in early modern England*.
- 1998 Pamela Allen Brown, (Professor, UConn Stamford), *Better a shrew than a sheep: Jest and gender in early modern popular culture*.
- 1995 Ian Smith, (Professor, Lafayette College), *Utter contraries: Rhetoric and culture in*

sixteenth-century England.

Hilary Handelsman, *Death and desire/power and eros in Shakespeare's comedies.*

Ian Moulton, (Professor, Arizona State), *Before pornography: Explicitly erotic writing in early modern England.*

1994 Mario DiGangi, (Professor, Lehman College and Graduate Center, CUNY), *The Homoerotics of Early Modern drama.*

Cecilia Maddox, (Lifetime Learners Institute), *'A thriving course': Professionalism in the London theatrical industry and the case of Thomas Heywood.*

1993 Skiles Howard, (independent scholar), *The politics of courtly dancing.*

1992 David Hawkes, (Professor, Arizona State), *Protestantism and the problem of the commodity.*

SYRACUSE

1990 Rosemary Hennessy, (Professor, Rice University), *Materialist Feminism and the Politics of Discourse.*

1987 Theodora Jankowski, (Professor Emerita, Penn State Wilkes-Barre), *Women in Power in the Jacobean Drama: Shakespeare's Antony and Cleopatra and Webster's The Duchess of Malfi.*

Ronald Strickland, (Professor and Chair of the Humanities department, Michigan Tech), *The Ideological Functions of Renaissance Funeral Elegy.*

1986 Jyotsna Singh (Professor, Michigan State), *The Artist and His Inheritance: A Metadramatic Study of Shakespeare's Troilus and Cressida and Antony and Cleopatra.*
Laurie Osborne, (Distinguished Professor, Colby College), *Shakespeare's Player-Dramatists: Play and Comic Creation in the Middle Comedies (Metadrama).*

PROFESSIONAL SOCIETIES

Modern Language Association

Shakespeare Association of America

Marlowe Association of America

Marxist Literary Group

Renaissance Society of America

OTHER PROFESSIONAL ACTIVITIES

Administrative

Pembroke Center Associate Council, 1984-86: Chair, 1985-86 and 2011-; Chair, 2014-16

Phi Beta Kappa, National Senator, 2009-15; 2015-2021; Chair, Visiting Scholars Committee, 2011-21

Brown University Presidential Diversity Advisory Council, 2005--; Chair, 2011-14

Trustee, Shakespeare Association of America, 1985-88; Chair, Program Committee, 1985-86;

Program Committee for Tokyo World Shakespeare Congress of 1991; President 1999

Board of Trustees, Brown University, 1974-81

Member of Student Life, Library, Nominating, and Status of Women Committees; Chair,

Nominating and Status of Women Committees

Editorial

Member, Editorial Board, *Journal of Early Modern Cultural Studies*, 2000--

Member, Editorial Board, *Shakespeare Studies*, 1997--

Member, Editorial Board, *Renaissance Drama*, 1988--

American Associate Editor, *Textual Practice*, 1990--97

Member, Editorial Board, *Shakespeare Quarterly*, 1987–2004
Member, *PMLA* Editorial Board, 1994-97; 2010-12
Member, Editorial Board, *Assays*, 1990--95
Reader of Manuscripts for the following presses: University of Georgia, Bucknell University, Syracuse University, Routledge, Norton, University of Massachusetts, Chicago, Columbia, University of Illinois, Cambridge, Cornell, Blackwells, St. Martins, Palgrave

Committee Service

Member, Shakespeare Division, MLA 1994-97
Member, MLA Committee on the Status of Women 2007-2010, Chair, 2009-10
MLA Executive Committee, 2018-23
Gauss Prize Selection Committee, 1998-2000
Member, *PMLA* Selection Committee for Prize for the First Book, 1994-96, Chair, 1995-96
Member, MLA Prize Committee 1997-2000
Member, MLA Radio Program Committee 1999—2007; Chair 2004-07
Member, MLA Variorum Shakespeare Committee 1998-2001
Member, MLA Committee on Amendments to the Constitution
Reader of Fellowship Proposals for the National Humanities Center, ACLS, NEH, Folger Shakespeare Library, Huntington Library, Newberry Library, Stanford Humanities Center, Newcombe Fellowships

Institutes

Director, Folger Humanities Institute, Summer 1992; Doctoral Research Seminar, 2008-09, 2014-2015
Faculty, NYU Summer Network, Shakespeare and the Question of Difference, Summer 1997 and Summer 2011
Master Teacher, Brooklyn Academy of Music, Shakespeare Teaches Teachers Program, 1997

COMMITTEE AND ADMINISTRATIVE EXPERIENCE AT SYRACUSE UNIVERSITY (selected list)

DEPARTMENT SERVICE

Senior Search Committee, 1987-88
Committee to Select an External Chair, 1984-86
Chair, Committee to Hire an Assistant Professor in Literary Theory, 1981-82
Planning Committee, 1980-81
Committee to Select a Department Chair, 1978-79
Distinguished Professor Search Committee, 1978-79
Executive Committee, 1976-83; 1984-86
Graduate Committee, 1976-82

UNIVERSITY SERVICE

Member, Women's Studies Prize Committee, 1987-88
Member, Committee to Review the Humanities Doctoral Program, 1985-86
Syracuse University Overseas Fellowship Committee, 1984-86, 1987-88
Chancellor's Citation Committee, 1984-85
Member, Committee to Select a Head for the Humanities Doctoral Program, 1982
Chair; Faculty Council, 1982-83
Member, Faculty Council of the College of Arts and Sciences, 1980-83
Syracuse University Committee on Programs Abroad, 1980-83
Committee to Select a Dean for the College of Arts and Sciences, 1978-79

Syracuse University Affirmative Action Committee, 1977-80

COMMITTEE AND ADMINISTRATIVE SERVICE AT COLUMBIA UNIVERSITY (1988--)

Academic Review Committee, College of Arts and Sciences 1998-2000; 2004-2007; Committee to Review The Heyman Center for the Humanities, 2002-03; Committee to Review the Regional Institutes, 2006-07; Committee to Review the History Department, 2009-10; Committee to Review the School of Continuing Education, 2013; Committee to Review the University Press, 2013-14

Administrative Committee, English Department, 1989-91

Advisory Board, Columbia University Institute for Research on Women and Gender, 1989--

Scholar-in-Residence, 1993-94

Director, 1996-99

Advisory Board, Center for the Study of Ethnicity and Race, 2007-09

Appointments Committee, English Department, 1989-90, 1990-91, 1992-93, 1994-95, 1997-98, 2002-03

Arts and Sciences Committee on Space and Academic Planning, 2008-09

Chair, Department of English and Comparative Literature, 2008-11; 2014-15

Chair, Faculty Advisory Board, Columbia University Justice-in-Education Initiative, 2019--

Classroom Committee, Member and Chair, 2010-16;

Columbia University Press Advisory Board, 2013--18

Coordinator, Chairs Steering Committee 2009--11

Committee to Select an External Director for the Institute for Research on Women and Gender, 1988-89

Committee on Guidance and Evaluation (The Graduate Committee), 1988-91; 1993-96; 1998-99, 2002-03, 2018-2019

Committee on Department Governance and Long-Range Planning, Co-Chair, 1992-93

Committee on Teaching Awards for Graduate Students, Chair, 1995-96

Committee on Instruction, General Studies, 2002-04

Department Composition Committee, 1995; 2008-11

Department Policy Committee, 1993-94; 1995-96; 1997-98; 1998-99, 2000-01, 2002-03, 2014-16

Department Placement Officer 2000-01

Director of Graduate Studies, 1989-91; oversaw a complete restructuring and refinancing of the Department's Graduate Programs

Executive Committee of Columbia University Arts and Sciences, 1993-96

Executive Committee, Graduate School, 1995-98

MAO Subcommittee, 1995-96

Heyman Center Advisory Board, 1992-2000

Interim Director, Center for the Critical Analysis of Social Difference, 2008; Director, 2014-15.

Library Advisory Committee for the Humanities and Social Sciences, 1990-1998

Library Search Committee for a Bibliographer in History and the Humanities, 1991-92

Library Search Committee for an Assistant Undergraduate Librarian, 1994-95

Library Search Committee for Head of Rare Books, 2014

Mellon Search Committee, 2018-20

Modern Drama Search Committee, 2019-20

Presidential Task Force on the Relationship of Arts and Sciences and the College, 2022-23

Rare Books Advisory Committee, 1991-2001

Personnel Committee, 2012-2013

Policy and Planning Committee of Arts and Sciences, 2010-11

Provost's Advisory Committee, 2014-16, 2020-

Provost's Library Committee, 2014-21; Chair 2015-2018

Search Committee, Eighteenth-Century Appointment, 1994-96

Search Committee, Vice President for Arts and Sciences, 1994-95

Search Committee, History Department Senior American Search, 2013-14
Space Planning Committee, Arts and Sciences 2008-10
Steering Committee of the Chairs, Arts and Sciences, 2008-11
Task Force on Undergraduate Education, 2007-09; Member, Working Group on Curricular Structure
University Committee on Undergraduate Education, 1993-95; Chair, Committee on Resources, 1993-94;
Member, CUE Steering Committee, 1994-95
University Task Force on Mandatory Retirement, 1992-94
University Writing Program Committee, Chair, 2008-11
Uris Vision Committee, Co-Chair, 2018-19
Uris Library Committee, Co-Chair, 2021-22
Vice Provost for Diversity Initiatives, 2004-07