

CURRICULUM VITAE
Stephen Orgel

Present Position Jackson Eli Reynolds Professor in the Humanities,
Stanford University

Education Harvard University, M.A. 1956, Ph.D. 1959
Columbia University, B.A. 1954

Teaching Professor, Stanford University, 1985-87
Sir William Osler Professor of English
Literature, The Johns Hopkins University 1981-85
Professor, The Johns Hopkins University
1974-81
Assistant Professor, University of
California, Berkeley 1960-66; Associate
Professor 1966-72; Professor 1972-74
Instructor, Harvard 1959-60

Visiting Fellowships

Dean's Lecturer, University of Melbourne, Australia, September 2013
Margaret Dalziel Lecturer, University of Otago, New Zealand, August 2013
Alice Griffin Fellowship, University of Auckland, New Zealand, August 2013
Visiting Professor, Nicholson Center for British Studies, University of Chicago, Nov.
2012
Whitney J. Oates Fellow, Princeton University, Oct. 2012
Institute of Advanced Studies, University of Warwick (U. K.) March 2010
Clark Lecturer, Trinity College, Cambridge (U. K.) 1996
Hudson Strode Memorial Professor, University of Alabama 1990
Getty Scholar, The Getty Center, Los Angeles, 1986-7
Visiting Scholar, The University of Kansas (Lawrence) 1985
Fellow, Humanities Research Centre, Australian National University, Canberra
1983
Visiting Fellow, Humboldt University, Berlin (GDR) 1982
Visiting Fellow, New College, Oxford 1981
Visiting Lecturer, University of Reading (England) 1970-71

Awards and Fellowships

Fellow of the American Academy of Arts and Sciences
American Academy of Arts and Letters, Academy Award in Literature,
2005

Guggenheim Fellowship, 2000-1
NEH Senior Fellowship, 1993-4
Getty Foundation Fellowship, 1986-7
NEH Senior Fellowship 1982-83
ACLS Fellowship 1973-74
ACLS Study Fellowship 1967-68
Woodrow Wilson Fellowship 1954-55
Phi Beta Kappa 1954

[Prizes and intramural awards have been omitted]

Professional Service

Shakespeare Association of America, Trustee 1999-2002

Board of Supervisors, The English Institute, 1974-77; Chairman, 1977

Folger Shakespeare Library, Central Executive Committee, 1977-85

Board of The Variorum Shakespeare (1980-85), The Renaissance English Text Society (1980-83; 1992-6), The Society for Textual Studies
Editor in Chief of *ELH* (*Journal of English Literary History*) 1980-85

Editorial Board, *ELH* (1975-2012), *Shakespeare Studies* (1983-93), *Theater Journal*, *Theatre Survey* (1977-81), *Dance Research*, *Text*, *EMLS* (*Early Modern Literature Studies*, an electronic journal)

General Editor

The New Pelican Shakespeare (Penguin)

Cambridge Studies in Renaissance Literature and Culture, Cambridge University Press

Garland English Texts

(see also facsimile series below)

Garland Publications in American and English Literature, Garland Publishing, Inc. 1988

Satire and Sense (Restoration and 18th Century Texts), Garland Publishing, Inc. 1987

Harvard Dissertations in American and English Literature, Garland Publishing, Inc. 1987

Renaissance Drama, series 1 and 2 (English Renaissance plays in modern critical editions) Garland Publishing, Inc., 1979-81

Publications

Books *Spectacular Performances*, Manchester/ Palgrave-Macmillan, 2011

Imagining Shakespeare, Palgrave, 2003

The Authentic Shakespeare, and Other Problems of the Early Modern Stage,
Routledge, 2002

Impersonations: The Performance of Gender in Shakespeare's England,
Cambridge University Press, 1996; Japanese edition, Nagoya University
Press, 2000

The Illusion of Power, California 1974, new edition 1991; Italian translation in
Il teatro elisabettiano, ed. Loretta Innocenti, Bologna: Il Mulino, 1994;
Croatian translation in *Poetika renesansne kulture: novi historizam*, ed. David
Sporer, Zagreb: Disput, 2007 (Japanese edition forthcoming)

Inigo Jones: The Theatre of the Stuart Court, California/Parke Bernet
1973 (in collaboration with Sir Roy Strong)

The Jonsonian Masque, Harvard 1965; 2nd ed. 1967
Morningside Edition, Columbia 1982

Editions Christopher Marlowe, *Complete Poems and Translations*, new edition,
Penguin Classics, 2007

Edith Wharton, *The Age of Innocence*, Oxford World's Classics, 2006

The Portable Shakespeare Penguin, 2004

Shakespeare, *Complete Works*, General Editor (with A. R. Braunmuller),
Pelican, 2002

Shakespeare, *The Sonnets*, New Pelican Shakespeare, 2001
Pericles Prince of Tyre, New Pelican Shakespeare, 2001
The Taming of the Shrew, New Pelican Shakespeare, 2000
Macbeth, New Pelican Shakespeare, 2000
King Lear, New Pelican Shakespeare, 1999
King Lear: The Quarto and Folio Texts, New Pelican
Shakespeare, 1999

Edith Wharton, *The Reef*, Oxford World's Classics, 1998

Shakespeare, *The Winter's Tale*, The Oxford Shakespeare, Oxford 1996

Edith Wharton, *The Custom of the Country*, Oxford World's Classics, 1995

John Milton, *Selected Poems*, Oxford Poetry Library (in collaboration with Jonathan Goldberg), Oxford 1994

John Milton, The Oxford Authors (in collaboration with Jonathan Goldberg), Oxford 1991

Anthony Trollope, *Lady Anna*, Oxford World's Classics 1990

Shakespeare, *The Tempest*, The Oxford Shakespeare, Oxford 1987

Christopher Marlowe: *Complete Poems and Translations*, Penguin 1971, U.S. edition 1980

Ben Jonson: *Selected Masques*, Yale 1970

Ben Jonson: *The Complete Masques*, Yale 1969

Exhibition Catalogue *The King's Arcadia*, The Arts Council of Great Britain 1973 (in collaboration with John Harris and Sir Roy Strong)

Collections

Marginal Textualities. Textus: English Studies in Italy, vol. xxii (2009), no. 3 (in collaboration with Carla Dente)

From Performance to Print in Shakespeare's England, Huntington Library/Palgrave, 2006 (in collaboration with Peter Holland)

From Script to Stage in Early Modern England, Huntington Library/Palgrave, 2004 (in collaboration with Peter Holland)

Shakespeare: The Critical Complex, 10 volumes, Garland, 1999 (in collaboration with Sean Keilen)

Patronage in the Renaissance, A Collection of Essays, Princeton 1982 (in collaboration with Guy Fitch Lytle)

The Renaissance Imagination: Lectures and Essays of D. J. Gordon, collected and edited by S.O., California 1975
(Italian edition, *L'Immagine e la Parola*, Saggiatore 1987)

Facsimile Series

The Philosophy of Images, twenty-two volumes of Renaissance

iconographic texts, Garland 1979

The Renaissance and the Gods, a comprehensive collection of Renaissance mythographies, iconographies and iconologies, in fifty-five volumes, Garland 1976

Articles [book reviews have been omitted]

“Il commediante come carattere C,” in *Il teatro inglese tra Cinquecento e Seicento*, edd. Susan Payne and Valeria Pellis, CLEUP Padova, 2011 (revised Italian version of “The Comedian as the Character C,” below).

“Shakespeare and the Art of Forgetting” in *Shakespeare and Renaissance Literary Theories: Anglo-Italian Transactions*, ed. Michele Marrapodi, Farnham, Surrey: Ashgate, 2011

“Prologue: I am Richard II,” *Representations of Elizabeth I in Early Modern Culture*, edd. Alessandra Petrina and Laura Tosi, Houndmills: Palgrave Macmillan, 2011

“The Statue in the Gallery: Ambiguous Art in *The Winter’s Tale*” in *Lectures de The Winter’s Tale de William Shakespeare*, edd. Delphine Lemonnier-Texier and Guillaume Winter, Collection Didact Anglais (Rennes: Presses Universitaire de Rennes, 2010)

“Reconstructing the Spectacles of State,” Review Essay, *The Ben Jonson Journal* 17.1 (May 2010)

“Shakespeare, Sexuality and Gender,” in *The New Cambridge Companion to Shakespeare*, edd. Margreta de Grazia and Stanley Wells (Cambridge University Press, 2010)

“What Knights Really Want,” in *Thinking Allegory Otherwise*, ed. Brenda Machosky (Stanford University Press, 2010)

“Editing: Art or Science?,” in *Marginal Textualities, Textus: English Studies in Italy*, vol. xxii (2009), no. 3

“Spenser from the Gutters to the Margins: An Archeology of Reading,” in *The Construction of Textual Identity in Medieval and Early Modern Literature, SPELL Swiss Papers in English Language and Literature* 22, eds. Indira Ghose and Denis Reavey (Gunter Narr Verlag Tübingen, 2009).

“Shakespeare and the Art of Forgetting,” in *Memory and Invention: Medieval*

and *Renaissance Literature, Art and Music*, edd. Anna Maria Busse Berger and Massimiliano Rossi (Leo S. Olschki, Florence, 2009); a different version in *Shakespeare and Renaissance Literary Theories: Anglo-Italian Transactions*, ed. Michele Marrapodi (Farnham, Surrey: Ashgate, 2011)

“Reading Lady Anne Clifford’s *A Mirror for Magistrates*,” in Karen Hearn and Lynne Hulse, eds, *Lady Anne Clifford: Culture, Patronage and Gender in 17th-Century Britain* (Yorkshire Archeological Society Occasional Paper No. 7, 2009)

“Seeing Through Costume,” Proceedings of the 2008 Société Française Shakespeare conference, Paris.
<http://www.societefrancaiseshakespeare.org/document.php?id=1464>

“Teaching the History of Books,” *Imprint*, summer 2008

‘The Desire and Pursuit of the Whole,’ *Shakespeare Quarterly* 58/3, Fall 2007

‘The Afterlife of Lady Macbeth,’ *Zyzyva* 23/3, Winter 2007

‘Shakespeare Illustrated,’ in *The Cambridge Companion to Shakespeare and Popular Culture*, ed. Robert Shaughnessy (Cambridge, 2007)

‘Afterword,’ in *Shakespeare, Memory and Performance*, ed. Peter Holland (Cambridge, 2006)

Introduction, Shakespeare, *The Sonnets*, ed. G. Blakemore Evans, updated edition. Cambridge, 2006

‘The Book of the Play,’ in *From Performance to Print in Shakespeare’s England*, Edd. Peter Holland and Stephen Orgel. Huntington Library/ Palgrave, 2006

Entries on ‘Inigo Jones’ and ‘The Masque,’ in *The Oxford Encyclopedia of British Literature*, Editor in Chief: David Scott Kastan, 5 vols., Oxford University Press, 2006

‘Reading Occasions,’ *Renaissance Drama* N.S. 34, 2005: Media, Technology, and Performance (Evanston, Ill.: Northwestern University Press, 2005)

‘Marginal Maternity: Reading Lady Anne Clifford’s *A Mirror for Magistrates*,’ in *Printing and Parenting in Early Modern England*, ed. Douglas A. Brooks, Ashgate, 2005

'Love Letters,' in Margaret Scott et al., *A Little More*, Hobart, Tasmania: Summerhill Publishing, 2005

Program note, *The Winter's Tale*, Globe Theatre, London 2005 season

'Well-intended obscurity,' *Around the Globe* 29 (Spring 2005)

Introduction to *From Script to Stage in Early Modern England*, edd. Peter Holland and Stephen Orgel. Huntington Library/ Palgrave, 2004

Foreword to *In Folio: Rare Volumes in the Stanford University Libraries* (Exhibition Catalogue), Stanford University Libraries, 2004

'Ganymede Agonistes,' *GLQ (Journal of Lesbian and Gay Studies)* 10.3 (2004)

'Shylock's Tribe,' in *Shakespeare and the Mediterranean, 7th International Shakespeare Congress, Valencia, 2001*, ed. Tom Clayton, Susan Brock and Vicente Fores, Newark NJ: University of Delaware Press; London, Associated University Press, 2004

Foreword to Ross W. Duffin, *Shakespeare's Songbook*, Norton, 2004

'The Afterlife of Lady Macbeth,' on website <http://www.bardcentral.com>, Dec. 2003

'*Othello* and the End of Comedy,' *Shakespeare and Comedy*, ed. Peter Holland (*Shakespeare Survey* 56) Cambridge University Press, 2003

'Not his picture but his book,' Commentary, *Times Literary Supplement* (London), no. 5238 (August 22, 2003)

'Plagiarism and Original Sin,' in *Plagiarism in Early Modern England*, ed. Paulina Kewes, Palgrave Macmillan, 2003

'The Case for Comus,' *Representations* 81 (Winter 2003)

'Original Copies,' *Word and Image* 19.1-2 (Jan.-June 2003)

Introduction, Ben Jonson, *The Key Keeper*, ed. James Knowles, The Foundling Press, 2002

'Mr Who He?,' review article on Shakespeare's poems and sonnets, *London Review of Books* 24.15 (8 August 2002). Reprinted online at <http://www.guardian.co.uk/books/2002/aug/06/shakespeare>

'Afterword: Records of Culture,' in *Books and Readers in Early Modern England*, eds. Jennifer Andersen and Elizabeth Sauer, University of Pennsylvania Press, 2002

In *The Oxford Companion to Shakespeare*, eds. Michael Dobson and Stanley Wells (Oxford University Press, 2001), entries on Elizabeth I, James I, Charles I, Anne of Denmark, Queen Henrietta Maria, Henri IV, Henry Frederick Prince of Wales, Elizabeth of Bohemia, Robert Devereux second earl of Essex, John Milton.

'*Cymbeline* at Santa Cruz,' *Shakespeare Quarterly* 52.2 (Summer 2001)

'Jonson and the Arts,' in *The Cambridge Companion to Ben Jonson*, ed. Richard Harp and Stanley Stewart (Cambridge University Press, 2000)

'Tobacco and Boys: How Queer Was Marlowe?,' *GLQ (Journal of Lesbian and Gay Studies)* 6.4 (2000)

'Idols of the Gallery: Becoming a Connoisseur in Renaissance England,' in *Early Modern Visual Culture*, ed. Peter Erickson and Clark Hulse (University of Pennsylvania Press, 2000)

'Textual Icons: Reading Early Modern Illustrations,' in *The Renaissance Computer*, ed. Neil Rhodes and Jonathan Sawday (Routledge, 2000)

'Margins of Truth,' in *The Renaissance Text*, ed. Andrew Murphy (Manchester University Press, 2000)

Introduction to John Sutherland and Cedric Watts, *Henry V, War Criminal* (Oxford, 2000)

'*Macbeth* and the Antic Round,' *Shakespeare Survey* 52, 1999

'Why Did the English Stage Take Boys for Women?' in *Teaching Shakespeare through Performance*, ed. Milla Cozart Riggio (Modern Language Association of America, 1999)

'Marginal Jonson,' in *The Politics of the Stuart Court Masque*, eds. David Bevington and Peter Holbrook (Cambridge University Press, 1998)

'*The Winter's Tale: A Modern Perspective*,' in *The Winter's Tale*, edd. Barbara A. Mowat and Paul Werstine (New Folger Library Shakespeare, 1998)

'What's the Globe Good For?,' *Shakespeare Quarterly* 49:2 (Summer 1998)

'Boys Will Be Girls,' *Around the Globe*, Autumn 1997

'What Is an Editor,' *Shakespeare Studies* 24 (1996); reprinted in R. D. Brown and D. Johnson, *A Shakespeare Reader* (Macmillan/The Open University, 2000)

'What Is a Character?,' *Text* 8 (1996)

'Gendering the Crown,' in *Subject and Object in Renaissance Culture*, eds. Margreta de Grazia, Maureen Quilligan and Peter Stallybrass (Cambridge, 1996)

'The Status of Evidence: A Roundtable' (participant), *PMLA* 111:1 (January 1996)

'The Play of Conscience,' in *Performativity and Performance*, edd. Andrew Parker and Eve Kosofsky Sedgwick (New York: Routledge, 1995)

'Insolent Women and Manlike Apparel,' *Textual Practice* 9:1 (Spring 1995)

'Teaching the Postmodern Renaissance,' in *Professions of Desire: Lesbian and Gay Studies in Literature*, edd. George E. Haggerty and Bonnie Zimmerman (Modern Language Association of America, 1994)

'Acting Scripts, Performing Texts,' in *Crisis in Editing: Texts of the English Renaissance*, ed. Randall McLeod (NY: AMS Press, 1994)

'The Comedian as the Character C,' in *English Comedy*, edd. Michael Cordner et al. (Cambridge, 1994)

(In Japanese) 'Naze Eikoku de wa Shonen ga onna o enjita no ka?' ['Why in England did Boys Play Women?'], trans. Tetsuya Motohashi, in *Shakespeare Nihyô no Genzai*, eds. Masako Aoyama and Yoshiko Kawachi (Tokyo: Kenkyusha, 1993)

'The Subtexts of *The Roaring Girl*,' in *Erotic Politics*, ed. Susan Zimmerman (Routledge, 1992)

'On Dildos and Fadings,' *ANQ (American Notes and Queries)*, 5.2/3 (April/July

1992)

'Knowing the Character,' *Zeitschrift für Anglistik und Amerikanistik* 40.2 (1992)

'The Poetics of Incomprehensibility,' *Shakespeare Quarterly* 42.4 (winter 1991)

'Counterfeit Presentments: Shakespeare's Ekphrasis,' in *England and the Continental Renaissance*, edd. Edward Chaney and Peter Mack (Boydell, 1990)

'Jonson and the Amazons,' in *Soliciting Interpretation*, edd. Elizabeth D. Harvey and Katharine Eisaman Maus (Chicago, 1990)

'Nobody's Perfect, or Why Did the English Stage Take Boys for Women?' *South Atlantic Quarterly* 88.1 (winter 1989), reprinted in *Displacing Homophobia*, edd. Ronald R. Butters, John M. Clum and Michael Moon (Durham, NC, 1989)

'The Authentic Shakespeare,' *Representations* 21 (winter 1988)

'Plato, the Magi, and Caroline Politics,' *Word and Image* 4.3/4 (July-December 1988)

'Shakespeare and the Cannibals,' *Cannibals, Witches and Divorce: Estranging the Renaissance* (English Institute Papers, 1985) ed. Marjorie Garber (Baltimore 1986)

'The Spectacles of State' in *Persons in Groups*, ed. Richard C. Trexler (Binghamton, N.Y., 1985)

'Prospero's Wife,' *Representations* 8 (fall 1984), reprinted in *Rewriting the Renaissance*, edd. Margaret W. Ferguson, Maureen Quilligan and Nancy J. Vickers (Chicago, 1986), and in *Representing the English Renaissance*, ed. Stephen Greenblatt (Berkeley, 1988)

'The Example of Hercules,' in *Mythographie der frühen Neuzeit*, ed. Walther Killy (Wolfenbüttler Forschungen Band 27, 1984)

'Shakespeare Imagines a Theater,' in *Shakespeare, Man of the Theater*, edd. Kenneth Muir et al. (Delaware 1983), reprinted in *Poetics Today*, 5:3 (1984)

'The Royal Theater and the Role of King,' in *Patronage in the Renaissance*,

edd. Guy Fitch Lytle and Stephen Orgel (Princeton 1982)

'Making Greatness Familiar,' *Genre* 15, 1/2 (spring/summer 1982),
reprinted in *Pageantry in the Shakespearean Theater*, ed. David M. Bergeron
(Athens, GA, 1984)

'The Renaissance Artist as Plagiarist,' *ELH* 48:3 (fall 1981)

'What is a Text?,' *Research Opportunities in Renaissance Drama* 24 (1981);
reprinted in *Staging the Renaissance*, edd. David Scott Kastan and Peter
Stallybrass (Routledge, 1991)

'Shakespeare Observed,' *Shakespeare Quarterly* 31:2 (1980)

'Shakespeare and the Kinds of Drama,' *Critical Inquiry* 6:1 (fall 1979)

'Inigo Jones: An Allegory Recovered,' *Journal of the Warburg and Courtauld
Institutes* 40 (1977)

'Inigo Jones's Persian Entertainment,' *AARP [Art & Archeology Research
Papers]* (London) 2 (1972)

'Affecting the Metaphysics,' *Harvard English Studies* 2 (1971)

'Inigo Jones on Stonehenge,' *Prose* 3 (1971)

'*Florimene* and the Ante-Masques,' *Renaissance Drama* n.s. 4 (1971)

'The Poetics of Spectacle,' *New Literary History* 2 (1971)

'To Make Boards to Speak: Inigo Jones's Stage and the Jonsonian Masque,'
Renaissance Drama, n.s. 1 (1968)

'On Judging Faculty,' in *The Contemporary University: U.S.A.*, ed. Robert S.
Morison, Houghton Mifflin 1966 (in collaboration with Alex Zwerdling)

'Sidney's Experiment in Pastoral,' *Journal of the Warburg and Courtauld
Institutes* 26 (1963)

'New Uses of Adversity: Tragic Experience in *The Tempest*,' in *In Defense of
Reading*, edd. Reuben A. Brower and Richard Poirier, Dutton 1962

Lectures for conferences and colloquia in the past twenty years
(a selection only)

“What Was an Audience?” Keynote address, Early Modern Studies Symposium of the Early Modern Women’s Research Network, University of Newcastle, Australia, 6 Sept. 2013

"Masques and architecture in early modern Europe," Faculty-Graduate seminar, Department of Anglo-Germanic Studies, University of Padua, 16 May 2012

“What is an Audience?” Symposium: “Community-Making in Early Stuart Theatres: Stage and Audience.” Abo Akademi University, Turku, Finland, 23-27 May 2012.

Keynote lecture, “Secret Arts and Public Spectacles: The Parameters of Elizabethan Magic,” IASEMS (Italian Association of Shakespearean and Early Modern Studies), University of Pisa/University of Florence. Pisa 15 June 2012.

“Fuseli’s Macbeth,” International Shakespeare Association, Prague, Czech Republic, 20 July 2011

“Ganymede Still Agonistes,” Gregory Bredbeck Memorial Lecture, UC Riverside, 17 May 2011

“Textual Narratives,” Plenary talk, Shakespeare Association of America, Bellevue, Washington 8 April 2011

“Seeing Through Costume,” Keynote talk, SEDERI (Spanish and Portuguese Society for English Renaissance Studies) 22 Conference, Universidad Nacional de Educación a Distancia (UNED), Madrid, 23-25 March 2011.

“The Discipline of English,” Keynote talk, The Future of Literary Studies 1500-1800 conference, UC Santa Barbara, March 11, 2011

“Shakespeare Illustrated,” keynote lecture, Shakespeare’s Spaces Colloquium, Australian Shakespeare Festival, Hobart, Tasmania, 29 August 2010

“Inigo Jones and the Topography of Theatre,” 2010 Patrides Lecture, University of York (U. K.), 10 June 2010

“The Statue in the Gallery: Ambiguous Art in *The Winter’s Tale*,” Institut du Monde Anglophone, Sorbonne, Paris, 21 June 2010

“Inigo Jones’s Stage and the Topography of the Masque,” Waterborne Pageants and Festivities in the Renaissance conference, Palazzo Pesaro Papafava, Venice, 18-20 March 2010

“Real Places in Imaginary Spaces,” keynote lecture *Die Erschliessung des Raumes: Konstruktion, Imagination und Darstellung von Räumen und Grenzen im Barockseitalter* conference, Herzog August Bibliothek Wolfenbüttel, Germany, 26-29 Aug. 2009

“Shakespeare *all’italiana*,” Italy in the Drama of Europe, A Conference in Honor of Louise George Clubb, UC Berkeley, April 25, 2009

“I Am Richard II,” keynote lecture, Role and Rule conference, Globe Theatre, London/ Università degli Studi di Padova, London, Feb. 2009

“Spenser from the Gutters to the Margins: An Archeology of Reading,” Keynote lecture, SAMEMES (Swiss Medieval-Early Modern Studies) Conference, University of Berne, Oct. 2008

‘Shakespeare *all’italiana*,’ In *Medias Res: British –Italian Cultural Transactions*, British Academy Colloquium 3: Translations and Travels, University of Pisa, April, 2008

‘Seeing Through Costume,’ keynote lecture, *Costume et déguisement dans le théâtre de Shakespeare et de ses contemporains Congrès*, Société Française Shakespeare, Paris, March 2008

‘Shakespeare Depicted,’ *Shakespeare, les français, la France* conference, keynote lecture, University of Paris VII, Paris, June 2007

‘Shakespeare Dipinto,’ *Shakespeare e l’Italia* conference, La Sapienza (University of Rome), Rome, May, 2007, plenary lecture

‘Devils Incarnate,’ *Italiani in Inghilterra, Inglese in Italia* conference, Istituto Nazionale di Studi sul Rinascimento, Palazzo Strozzi, Florence, April 2007

‘The Dying Pelican,’ Hugh McLean Lecture, Spenser Society of America, Modern Language Association, Philadelphia, 2006

‘Shakespeare and the Art of Forgetting,’ Fourth International Palermo Conference, *Shakespeare and Renaissance Literary Theories: Anglo-Italian Transactions*, Palermo, Sicily, June 22, 2006

‘Creative Oblivion,’ *The Art of Memory* conference, Villa I Tatti, Florence, May 11, 2006

‘Johnson’s Lear,’ in conference *Johnson’s Shakespeare/ Shakespeare’s Johnson*,

University of Nevada-Reno, April 28-30, 2005

'Open Secrets,' in conference Renaissance Magic, Princeton, February 11, 2005

'Shakespeare and/or Music,' in conference on Shakespeare and Music, Case Western Reserve University, Cleveland, April 23, 2004

'The Book of the Play,' lecture in Conference From stage to print in early modern England, Huntington Library, San Marino CA, 19-20 March 2004

'Marginal Matriarchy, Reading with Lady Anne Clifford' lecture at Tate Britain, London, Lady Anne Clifford Study Day, 26 March 2004

'Not His Picture but His Book,' lecture at the London National Portrait Gallery conference *Picturing Presence: Portraiture and Patronage in Elizabethan England*, 3-4 July, 2003.

'*Othello* and the End of Comedy,' plenary lecture, International Shakespeare Conference, The Shakespeare Institute, University of Birmingham, Stratford-upon-Avon, U.K., 19 August 2002

'From the Gutters to the Margins: How to Do Things With Books,' Plenary lecture, Rema(r)king the Text Conference, St Andrews, Scotland, July 2001

'Shylock's Tribe,' Plenary Session lecture, World Shakespeare Congress, International Shakespeare Association, Valencia, Spain, 22 April, 2001

'The Inner Edges and the Outer Limits: Thoughts on Marginalia,' Bebe Koch Petrou Lecture, University of Maryland, College Park. 29 March 2001

'*Comus*: Issues and Questions,' Plenary Lecture, *Comus* Workshop, Folger Shakespeare Library, 23-24 March 2001

'Plagiarism and Original Sin,' Plagiarism in History and Theory Conference, Institute of English Studies, School of Advanced Study, University of London, November 1999, keynote speaker

'Idols of the Gallery,' The Warburg Institute, University of London, November 1999

'Elizabeth, Queen of Chivalry,' *Gloriana: Art and Intrigue in the Court of Elizabeth I*, Humanities West, San Francisco, Oct. 23, 1999

'Tobacco and Boys: Marlowe and Transgressiveness,' International Marlowe Conference, St Catherine's and Corpus Christi Colleges, Cambridge (England), June

1998, keynote speaker

'Textual Icons: Reading Early Modern Illustrations,' *The Renaissance Computer* Conference, St Andrews, Scotland, June 1998

'Festival as Performance,' *Europa Triumphans* Workshop Conference, University of Warwick (England), April 98

'Macbeth and the Antic Round,' *Scæna: Shakespeare and his Contemporaries in Performance*, St John's College, Cambridge, August 1997, plenary session lecture

'Imagining Shakespeare,' The Clark Lectures, Trinity College, Cambridge (England), February 1996

'Discriminations,' Sixteenth-century Studies Conference, San Francisco, October 1995

'Marginal Jonson,' *Ben Jonson: Text, History, Performance* Conference, University of Leeds (England), keynote speaker, July 1995

'Shakespeare and the Rare Italian Master,' *Classicism and Sexuality in the Italian Renaissance* conference, UCLA Center for Medieval and Renaissance Studies, March 1995

'The Evidence of Texts,' *The Early Modern Book* conference, The University of Maryland, November 1994

'Insolent Women and Manlike Apparel,' Shakespeare Association of America meeting, Albuquerque, April 1994

'Shakespeare and the Art of History,' Baylor Renaissance Conference, Baylor University, plenary session speaker, April 1994

'Victorian Productions of *The Winter's Tale*,' *Victorian Rooms and Views*, Australian Victorian Society Conference, plenary session speaker, University of Tasmania, Hobart, February 1994

'Gendering the Crown,' Australia and New Zealand Medieval and Renaissance Society, Australasian Historians of Medieval and Early Modern Europe, joint conference, plenary session speaker, University of Tasmania, Hobart, February 1994

'The Play of Conscience,' The English Institute, Cambridge, Mass. August 1993

'What is a Character?' Society for Textual Scholarship conference, New York, April

1993

'The Dream, the State, the Stage,' *Court and Society in Jacobean England*, Ohio Shakespeare Conference, keynote speaker, March 1993

Other invited lectures abroad at the universities of Oxford, Cambridge, London, Edinburgh, Bristol, Leicester, Reading, Sussex, Warwick, The Shakespeare Institute (University of Birmingham), The Warburg Institute, London; The Free University of Amsterdam, The University of Leiden, The Universities of Padua, Pisa, Palermo, Venice and Florence; Villa I Tatti, Florence; Humboldt University, Berlin; the universities of Geneva, Lausanne, Fribourg, Berne; The Shakespeare Society of Japan, The University of Tokyo, Tsuda College (Tokyo), Tokyo Women's University, Doshisha University (Kyoto), Kobe College; The Australian National University (Canberra), The Universities of Adelaide, Melbourne, Queensland, Tasmania; Monash University (Melbourne); The Australian Defense Force Academy; The University of New England (Armidale, Australia), The University of Newcastle (Australia); the Universities of Auckland, Otago, Victoria (New Zealand).

And in the US and Canada at Harvard, Yale, Columbia, Princeton, Brown, Duke, Cornell, Rutgers, Emory, Tulane, Amherst, Williams, Bryn Mawr, Haverford, Smith, Wellesley, Vassar, Dartmouth, Reed, Rice, Middlebury, Vanderbilt, Connecticut College, Case Western Reserve, Dickinson, Washington University (St Louis), CalTech, Northwestern, Indiana University (Bloomington), Indiana State University (Terre Haute), Iowa State University, Cal State University San Francisco, Cal State University Long Beach, Southern Methodist University, Ohio State, Kent State, George Mason University, Union College (Schenectady), Temple University, Concordia (Montreal), McGill, Toronto, The University of California at Berkeley, Irvine, Los Angeles, Riverside, San Diego, Santa Barbara, Santa Cruz, The Universities of Pennsylvania, Chicago, Virginia, Connecticut, Michigan, Wisconsin (Milwaukee), Massachusetts (Amherst), Nebraska, Arizona, Illinois at Chicago, Kansas, Georgia, Utah, Texas (Austin), Texas (El Paso), Texas A&M, Maryland, Washington, Oregon, Alabama, Southern California, Mississippi, Houston, Tulsa, Kentucky, Wyoming, Nevada, British Columbia, Victoria, Western Ontario, Kansas State University (Manhattan), Louisiana State University, Mississippi State University, Oregon State University, Northern Illinois University, Southwest Texas State University, Clayton State University (Atlanta), Wayne State University, SUNY Binghamton, SUNY Purchase, CUNY Graduate School, Hunter College, CUNY; the Brooklyn Museum, the High Art Museum (Atlanta), the Atkins Art Gallery (Kansas City), The J. Paul Getty Museum; the Folger Shakespeare Library, the Huntington Library, the Newberry Library.