

# **ROBERT HENKE**

## **CURRICULUM VITAE**

December 1, 2023

Performing Arts Department  
Campus Box 1108  
Washington University  
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### **EDUCATION**

Ph.D., Comparative Literature, University of California, Berkeley, 1991.  
M.A., Comparative Literature, University of California, Berkeley, 1984.  
B.A., Philosophy, Yale University, 1977.

### **ACADEMIC EMPLOYMENT**

Professor of Comparative Literature and Drama, Washington University, 2008-present.  
Associate Professor of Comparative Literature and Drama, Washington University, 1998-2008.  
Assistant Professor of Comparative Literature and Drama, Washington University, 1991-97.

### **ADMINISTRATIVE EMPLOYMENT**

Director of Graduate Studies, MA in Theater and Performance Studies, 2021-present  
PI, Mellon Foundation Grant: "The Future of Higher Learning in Prison," 2020-2023  
Director, Washington University Prison Education Project, 2013-2020 (Co-Director 2013-2018)  
Director of Undergraduate Studies (Theater), Performing Arts Department, 2012-2017.  
Chair, Performing Arts Department, 2007-2012  
Director, Comparative Literature, 2003-06  
Interim Director, Comparative Literature, Fall, 2000

### **AWARDS, FELLOWSHIPS, GRANTS**

- Mellon Foundation Grant, \$980,000: “Technological Innovation and Expanding Access in College-in-Prison Programs,” for Mellon’s “The Future of Higher Learning in Prison” CFP. Co-PI. Grant Period January 1, 2021- June 30, 2023.
- Finalist for the George Freedley Memorial Award for an Exemplary Work in the Field of Live Theatre or Performance, 2015 (*Poverty and Charity in Early Modern Theater and Performance*)
- Washington University Center for the Humanities Fellowship (Semester Leave) for the project “Transnational Networks in the Production of Early Modern Theater” (begins in January, 2015).
- Faculty Research Grant, Washington University, Summer 2012. Award: \$4400. Project Title: “Poverty and Charity in Early Modern Theater and Culture”
- National Endowment for the Humanities twelve-month Fellowship, 2006-07. Award: \$40,000. Project Title: “Fictions of the Poor in Early Modern Theater.”
- Faculty Research Grant, Washington University, Summer 2006. Award: \$6000. Project Title: “Representations of Poverty in Italian and English Renaissance Drama.”
- Alternate, Rome Prize: NEH Post-Doctoral Fellowship; American Academy in Rome, 2005-06.
- Honorable Mention for the MLA Howard R. Marraro Prize (Best book in Italian Literary Studies published in 2003).
- Outstanding Faculty Mentor Award, Graduate School of Arts and Sciences, Washington University, 2002-03.
- Faculty Research Grant, Washington University, Summer 2001. Project: “Source Readings in the *Commedia dell’Arte*.”
- Faculty Research Grant, Washington University, Summer, 1999. Project: “Print and Performance in the *Commedia dell’Arte*.” Award: \$4,300.
- Villa I Tatti Fellowship, Harvard University Center for Italian Renaissance Studies in Florence, Italy, 1995-96. Project: "Oral and Literate Cultures in the *Commedia dell'Arte*." Award: \$25,000 (reduced from \$30,000 because shared with Fulbright).
- Fulbright Faculty Research Fellowship, Florence, Italy, 1996. Project: "Orality and Literacy in the *Commedia dell'Arte* and the Shakespearean Clown." Award: \$17,000.
- Gladys Kriebel Delmas Foundation Grant for Research in the Veneto, 1995. Project: "Early Sixteenth-Century Venetian Performers." Award: \$1,500 (reduced from \$3000 because shared with other awards).
- Huntington Library Research Award, 1995. Project: "Orality and Literacy in the Shakespearean Clown." Award: \$6,000 (Declined).
- Faculty Research Grant, Washington University, 1995. Project: "Orality and Literacy in the *Commedia dell'Arte*." Award: \$5,000.
- Outstanding Graduate Student Instructor, University of California, Berkeley, 1991.
- University of California Regent's Fellowship, 1989-90.
- Cum Laude, Honors in Philosophy, Yale University, 1977.
- Finalist, Outstanding Undergraduate Thesis Award, Yale University, 1977.

**PUBLICATIONS****SINGLE-AUTHORED BOOKS PUBLISHED (3)**

*Poverty and Charity in Early Modern Theater and Performance* (University of Iowa Press, 2015)

*Performance and Literature in the Commedia dell'Arte* (Cambridge University Press, 2002)

*Pastoral Transformations: Italian Tragicomedy and Shakespeare's Late Plays*, (University of Delaware Press, 1997)

**EDITED BOOKS PUBLISHED (4)**

*A Cultural History of Theatre in the Early Modern Age*, edited by Robert Henke. (Bloomsbury, 2017)

*Transnational Mobilities in Early Modern Theater*, co-edited with Eric Nicholson (Ashgate Press, 2014)

*Critical Essays on European Theatrical Performance Practice; Vol II, European Theatrical Performance Practice, 1580-1750*, co-edited with M.A. Katritzky (Ashgate Press, 2014)

*Transnational Exchange in Early Modern Theater*, co-edited with Eric Nicholson (Ashgate Press, 2008)

**ARTICLES IN REFEREED JOURNALS PUBLISHED (12)**

« Quand les spectatrices font le spectacle : offensives féminines sur les places de marché, dans les tavernes et dans les théâtres à ciel ouvert de la première modernité “ (“Nasty Early Modern Women in the Marketplace, Alehouse, and Public Stage: Performance as Response). Translated by Céline Candiard, *In La Spectatrice!: Les femmes au spectacle de l'Antiquité à nos jours*, CNRS Editions. 2022.

“Genre Decorum as Precondition of Renaissance Genre Bending” Special Issue of *The Italianist*, Vol. 40, No. 3, 2020: 327-341.

“Histrionic Blasphemy: Dario Fo and the Catholic Church.” In *Fabula: La Recherche en Littérature*. Colloques en ligne: Théâtre et scandale. Edited by Clotilde Thouret and François Lecerle. Online journal, Paris, 2019.

“Meeting at the Sign of the Queen: The Commedia dell'Arte, Cheap Print, and Piazza Performance”; Special issue of *Italian Studies (The Cantastorie in Early Modern Italy: Street Singers between Oral and Literate Cultures)* 71 (2016): 171-83.

“Sincerity, Fraud, and Audience Reception in the Performance of Early Modern Poverty,” *Renaissance Drama* 37 (2009): 157-76.

- “Back to the Future: A Review of Twentieth-Century Commedia-Shakespeare Studies,” *Early Theatre* 11 (2008): 227-240.
- “Representations of Poverty in the Commedia dell’Arte,” *Theatre Survey* 48: 2 (2007): 229-246.
- “Comparing Poverty: The Fictions of the Poor in Ruzante and Shakespeare,” *Comparative Drama* 41:2 (2007): 193-217.
- “Italian Mountebanks and the Commedia dell’Arte,” *Theatre Survey* 38, no.2 (1997): 1-29.
- “Toward Constructing the Audiences of the Commedia dell’Arte,” *Études Théâtrales / Essays in Theatre* 15 (1997): 207-220.
- “Orality and Literacy in the Commedia dell’Arte and the Shakespearean Clown,” *Oral Tradition* 11 (1996): 222-48.
- “Gentleman-Like Tears’: Affective Response in Italian Tragicomedy and Shakespeare’s Late Plays,” *Comparative Literature Studies* 33 (1996): 327-349.
- “Theory and Generic Experimentation in Sixteenth-Century Italian Drama,” *Genre* 28 (1995): 465-82.
- “*The Winter’s Tale* and Guarinian Dramaturgy,” *Comparative Drama* 27 (1993): 197-217.

#### BOOK CHAPTERS PUBLISHED (24)

- “Literati and Peddlers: The Commedia dell’Arte and the German Idea of World Literature.” In *The Wiley Blackwell Companion to World Literature*, general editor Ken Seigneurie, pp. 1703-1714. Hoboken, USA and Chichester, UK: Wiley Blackwell, 2020.
- “Italian Pastoral Tragicomedy and English Early Modern Drama.” In *The Routledge Research Companion to Anglo-Italian Renaissance Literature and Culture*, ed. Michele Marrapodi, pp. 217-230. London and New York: Routledge, 2019.
- “From Augsburg to Edgar: Continental Beggar Books and *King Lear*.” In *Theatre Cultures within Globalizing Empires*, eds. Joachim Küpper and Leonie Pawlita, pp. 59-76. Berlin and Boston: De Gruyter, 2018.
- “The Commedia dell’Arte in England,” in *Commedia in Context*, ed. Piermario Vescovo, Daniele Vianello, et al., pp. 115-22. Cambridge: Cambridge University Press, 2018.
- “Bond vs Shakespeare,” In *La Haine de Shakespeare*, edited by Élisabeth Angel-Pérez and François Lecercle, pp. 255-65. Paris: Presses de l’Université Paris-Sorbonne, 2017.
- “Introduction: Culture, Cultural History, and Early Modern Theatre.” In *A Cultural History of Theatre in the Early Modern Age*, ed. Robert Henke, 1-14. London: Bloomsbury, 2017.
- “Institutional Frameworks for Theatre, 1400-1650: Mapping Theatrical Resources.” In *A Cultural History of Theatre in the Early Modern Age*, ed. Robert Henke, 15-33. London: Bloomsbury, 2017.

- “Shakespeare and the Commedia dell’Arte.” In *Shakespeare, Italy, and Transnational Exchange: Early Modern to Present*, edited by Enza De Francisci and Chris Stamatakis, 53-64. London: Routledge, 2017.
- “Private and Public Spheres and the “Civic Turn” in Da Porto, Bandello, and Shakespeare’s *Romeo and Juliet*.” In *Shakespeare, Romeo and Juliet, and Civic Life*, edited by Silvia Bigliuzzi and Lisanna Calvi, 82-99. New York: Palgrave, 2016.
- “Pastoral Tragicomedy and *The Tempest*.” In *Revisiting the Tempest: The Capacity to Signify*, edited by Silvia Bigliuzzi and Lisanna Calvi, 45-62. New York: Palgrave, 2014.
- “Form and Freedom: Between Scenario and Stage,” in *The Routledge Companion to the Commedia dell’Arte*, ed. Oliver Crick (Routledge, 2014).
- “Introduction,” in *Critical Essays on European Theatrical Performance Practice; Vol II, European Theatrical Performance Practice, 1580-1750*, co-edited with M.A. Katritzky (Ashgate, 2014)
- “Introduction,” in *Transnational Mobility in Early Modern Theater*, ed. Robert Henke and Eric Nicholson (Ashgate, 2014).
- “*The Taming of the Shrew*, Italian Intertexts, and Cultural Mobility,” in *Transnational Mobility in Early Modern Theater*, ed. Robert Henke and Eric Nicholson (Ashgate, 2014)
- ““*The Tempest*, the Commedia dell’Arte, and Italian Pastoral Tragicomedy,” for the essay collection *1611-2011—The Tempest at 400: Performing (Pre-Texts)*, eds. Silvia Bigliuzzi and Lisanna Calvi (Palgrave, 2014)
- “Poor,” in *21<sup>st</sup> Century Approaches to Early Modern Theatricality*, Oxford University Press, ed. Henry Turner (Oxford: Oxford University Press, 2013), pp. 460-77.
- “John Webster: Collaboration and Solitude,” in Ton Hoenselaars, ed. *The Cambridge Companion to Shakespeare and Contemporary Dramatists* (Cambridge: Cambridge University Press, 2012), pp. 181-196.
- “Ruzante and Shakespeare: A Comparative Case-Study,” in *Shakespeare and Renaissance Literary Theories: Anglo-Italian Transactions*, ed. Michele Marrapodi (Aldershot: Ashgate Press, 2011), pp. 153-173.
- “Introduction,” in *Transnational Exchange in Early Modern Theater*, eds. Robert Henke and Eric Nicholson (Aldershot, UK: Ashgate Press Ashgate, 2008), pp. 1-15.
- “Border-Crossing in the Commedia dell’arte,” in *Transnational Exchange in Early Modern Theater*, eds. Robert Henke and Eric Nicholson (Aldershot, UK: Ashgate Press Ashgate, 2008), pp. 19-34.
- “Transporting Tragicomedy: “Shakespeare and the Magical Pastoral of the Commedia dell’Arte,” in *Early Modern Tragicomedy*, Ed. Subha Mukherji and Raphael Lyne Woodbridge (Suffolk and Rochester: Boydell and Boydell, 2007), pp. 43-58. Italian version: “Shakespeare e la pastorale magica della commedia dell’arte,” in *Memoria di Shakespeare*, ed. Rosy Colombo (Rome: Bulzoni, 2008), pp. 77-109.
- “Genre Virtuosity, Mimesis, and Decorum in *Hamlet* and the Commedia dell’Arte,” *Rewriting, Remaking, Refashioning: Italian Culture in Early*

*Modern English Drama*, ed. Michele Marrapodi (Aldershot, UK: Ashgate Press, 2007), pp. 69-81.

“The Burlesque *Testamento* and the *Commedia dell’Arte*,” in *Theatre, Opera, and Performance in Italy from the Fifteenth Century to the Present: Essays in Honour of Richard Andrews*, ed. Brian Richardson, et al. (Leeds: The Society for Italian Studies, 2004); 141-54.

"Pastoral as Tragicomic in Italian and Shakespearean Drama," in *The Italian World of English Renaissance Drama: Cultural Exchange and Intertextuality*, Eds. Michele Marrapodi and A.J. Hoenselaars (University of Delaware Press, 1998); 282-301.

#### ENCYCLOPEDIA ARTICLES

“John Webster,” in *The Cambridge World Shakespeare Encyclopedia* (2016)  
Sixteen entries for *The Cambridge Encyclopedia of Actors and Acting*, ed. Simon Williams (Cambridge University Press, 2015)

#### BOOK REVIEWS (9)

Natalie Crohn Schmitt, *Performing Commedia dell’Arte, 1570-1630*. *Theatre Journal*, 2022.

Javier Berzal de Dios, *Visual Experiences in Cinquecento Theatrical Spaces* (University of Toronto Press, 2019). *Theatre Journal*, Vol 73, No. 1 (2021): 111-112

Emily Wilbourne, *Seventeenth-Century Opera and the Sound of the Commedia dell’Arte*. Chicago and London: University of Chicago Press, 2016. *Theatre Survey* 60, Issue 2 (2019), pp. 295-96.

Anne J. Cruz and María Cristina Quintero, editors. *Beyond Spain’s Borders: Women Players in Early Modern National Theaters*. Routledge, 2016. *Bulletin of the Comediantes* 69:2 (2017), pp. 133-37.

Paul Kottman, *A Politics of the Scene* (Stanford: Stanford UP, 2007) in *Renaissance Quarterly* 61, no. 4 (2008): 1404-06).

Daniele Vianello, *L’arte del buffone. Maschere e spettacolo tra Italia e Baviera nel XVI secolo*. La *Commedia dell’Arte*. Storia testi documenti, 7 (Rome: Bulzoni Editore, 2005) in *Renaissance Quarterly* (Summer, 2007).

Verna Foster, *The Name and Nature of Tragicomedy*. *Studies in European Cultural Tradition*. (Aldershot, UK: Ashgate, 2004) in *Comparative Drama* 40:3 (2006): 371-73.

Ronnie Ferguson, *The Theatre of Angelo Beolco (Ruzante): Text, Context, and Performance* (Ravenna: Longo, 2000) in 100.4 (2005): 1127-28.

Elizabeth Storey Donno, *Three Renaissance Pastorals: Tasso, Guarini, Daniel*, ed. Elizabeth Story Donno (Binghamton: Medieval and Renaissance Texts and Studies, 1993) in *Italica* 72 (1995): 390-91.

#### BOOKS CONTRACTED AND IN PROGRESS (1)

“*Shakespeare and Early Modern Italian Theater: Scripts, Scenarios, and Stories*,” Bloomsbury Publishing, Arden Shakespeare Series. Manuscript Submission January 15, 2024; Scheduled Publication Date: December, 2024. Approximately 300 pages in final version.

#### BOOK CHAPTERS FORTHCOMING (1)

“Representations of Need and Want,” in *The Cultural History of Poverty at the Dawn of the World Economy (1450-1650)*, ed. Nicholas Terpstra. London: Bloomsbury. Completed December, 2021. 32 mss. pages. Anticipated 2023 publication.

#### BOOK CHAPTERS IN PROGRESS (2)

“Afterword,” in *Memory and Reuse: Revisiting Shakespeare’s Italian Resources*, Routledge; forthcoming 2024.

“The Commedia dell’Arte,” in *The Oxford Handbook of Italian Literature*, ed. Stefano Jossa, Oxford University Press, 10,000 words, to be submitted April, 2024.

#### EDITED VOLUMES IN PROGRESS (1)

A selection of my essays on early modern theater to be published in the Anglo-Italian Renaissance Studies Reprint Series, Skené: Texts and Studies. Anticipated publication date: 2025.

#### UNPUBLISHED CREATIVE WORK (1)

Contemporary Adaptation of the Medieval Mystery Play, entitled “The COVID Mysteries,” performed at Washington University April 1-4, 2021.

#### TALKS AND CONFERENCES

##### INVITED LECTURES (21)

“Shakespeare’s Italian Resources: Scripts, Scenarios, and Stories,” Theater Without Borders Annual Conference, June 13-16, 2023.

“Italian Sources in The Merchant of Venice: Il Pecorone and The Commedia dell’Arte” Theater Without Borders Annual Conference, June 28-July 1, 2022.

“The Narrative Logic of Italianate Dramaturgy: Stories, Scripts, and Scenarios in *The Merry Wives of Windsor*,” Theater Without Borders Annual Conference (Zoom), July, 2021

- “The Sole of Pantalone: Shakespeare and the Masks of the Commedia dell’Arte, University of Strasbourg, France, March 10, 2020.
- “College in Prison and the Liberal Arts,” Bowdoin College, February 21, 2020.
- “Nasty Early Modern Women in the Marketplace, Alehouse, and Public Stage: Performance as Response,” for conference on *La Spectatrice!: Les femmes au spectacle de l’Antiquité à nos jours*,” Maison de la Recherche, Université Sorbonne Nouvelle, Sept. 26, 2019.
- “The Sole of Pantalone: Shakespeare and the Masks of the Commedia dell’Arte, UC Irvine, August 24, 2019.
- “The Liberal Arts as a Useable Past for College Behind Bars,” A Convening for the Bard Consortium for the Liberal Arts in Prison, April 13, 2018
- “The Sole of Pantalone: Shakespeare and the Masks of the Commedia dell’Arte,” Performing Arts Department Colloquium, Washington University, Feb. 3, 2017.
- “Shakespeare and the Commedia dell’Arte,” Ohio State University, February 9, 2016.
- “Private and Public Spheres and the ‘Civic Turn’ in Da Porto, Bandello, and Shakespeare’s *Romeo and Juliet*,” University of Verona, May, 2015.
- “From Augsburg to Edgar: The Transnational Beggar Book as Actor’s Repertoire,” Theatre Cultures Within Globalizing Empires: Looking at Early Modern England and Spain, DramaNet Conference, Freie Universität, Berlin, November 15-16, 2012.
- “Sly’s Dream: Shakespeare’s Encounter with Italian Theater,” Keynote talk for “Intercultural Shakespeare,” Shakespeare’s Globe Theatre; London, England, May 18, 2012
- “Occupying the Piazza: Zanni and the 99 Per Cent,” Keynote talk for “Commedia in Context,” University of Toronto, February 17, 2012
- “Bakhtin in Action: The Commedia dell’Arte and the Festival of Language,” Drama Center, University of Toronto, Feb. 16, 2012
- ““*The Tempest*, the Commedia dell’Arte, and Italian Pastoral Tragicomedy,” 1611-2011—The *Tempest* at 400: Performing (Pre-)Texts; University of Verona and the Shakespeare Institute, Verona, December 15-17, 2011.
- “Poor,” *Twenty-First Century Approaches to Early Modern Theatricality*,” Dec. 1-2, 2011, Rutgers University.
- “Dr. Faustus,” Setting the Stage Lecture Series, Shakespeare’s Globe, London, July 14, 2011.
- “Shakespeare e il teatro dell’imaginazione,” La Sapienza, Rome, October 30, 2006.
- “Towards a Poor Theater: Histrionic Destitution in the Commedia dell’Arte,” Arizona State University, November 3, 2005.
- “Print, Performance, and the Presence of Orality in the Commedia dell’Arte,” Leopold-Franzens Universität, Innsbruck, Austria, June 4, 1996.
- “The Performative Passages of Ritual: The Ritual Passages of Drama,” California Council of the Humanities Seminar, Oakland, CA, December 12, 1992.
- “Unhousing the Liminal Fool,” California Council of the Humanities Seminar, Oakland, CA, December 10, 1991.



## INVITED LECTURES FORTHCOMING (2)

- “Shakespeare and the Italian Novella,” SIS Conference in London, June 19-21, 2024.
- “Early Modern Theatrical Networks and Modernity,” Centro Interuniversitario di Ricerca: Forme e Scritture della Modernità (CIRM), Università di Bari Aldo Moro, October 17-18, 2024.

## CONFERENCES ORGANIZED (4)

- Theater Without Borders Annual Conference, Paris, France; May 2016
- Theater Without Borders Annual Conference, Paris, France; May 2015
- “Transnational and Transcultural Exchange in Early Modern Drama,” Kadir Has University, Istanbul, Turkey, May 16-19, 2006.
- “Theater Without Borders,” Kadir Has University, Istanbul, Turkey, May 15-19, 2005.

## CONFERENCE PANELS AND SYMPOSIA ORGANIZED (8)

- “Transnational Exchange in Early Modern Drama,” seminar for the American Comparative Literature Association Annual Meeting, Ann Arbor, MI, April, 2004.
- “Early Modern Drama,” seminar organized with Susanne Wofford, American Comparative Literature Association Annual Meeting, San Juan, Puerto Rico, April 12, 2002.
- “The Middle East and the World: Literary Encounters,” jointly sponsored by the Committee on Comparative Literature and the Center for the Study of Islamic Societies and Civilizations, Washington University, St. Louis, MO, October 6-8, 2000.
- “Renaissance Theater: The Commedia dell'Arte,” Research Seminar Organizer and Chair, American Society for Theatre Research, St Louis, MO, November 11, 1995.
- “Orality, Performance, and the Uses of Print in the Commedia dell'Arte,” Special Session Panel Organized, Modern Language Association, Washington, D.C., December 29, 1996.
- “Orality and Literacy in Renaissance Drama,” Special Session Panel Organized, Modern Language Association, Chicago, IL, December 29, 1995.
- “Griselda Gambaro and Latin American Theatre,” Washington University, St. Louis, MO February 19, 1994. One-day Symposium with invited guest speakers
- “Reexamining Renaissance Genre Theory: The Cultural Negotiations and Contradictions of Mixed Genres,” Special Session Panel Organized, Modern Language Association, New York, NY, December 29, 1992

*PAPERS DELIVERED*

- Round Table regarding book project *A Cultural History of Poverty in the Early Modern Age*, Sixteenth Century Studies Conference, St. Louis, October, 2019.
- “Hermaphrodites, Republics, and Mules: Towards Tragicomic Form in the Renaissance,” Wesleyan University, Theater Without Borders Annual Conference, June 26, 2019.
- “The Commedia dell’Arte as World Literature,” University of Cologne, Theater Without Borders Annual Conference, May, 2017.
- “Shakespeare and the Commedia dell’Arte,” Paris, University of the Sorbonne, Paris, 2016.
- “When Worlds Meet: Cheap Print, Piazza/Banquet Performance, and the Commedia dell’Arte,” Conference on Orality in Early Modern Italy, Leeds, England, September 5, 2013
- “The Translatability of Theatergrams in Early Modern Theater and the Concept of Drama,” Theater Without Borders Annual Conference, Wolfenbüttel, Germany, May 23, 2012.
- “Corpograms” of Poverty in Italian and English Early Modern Performance,” Renaissance Society of American Annual Meeting, Washington, D.C., March 22-24, 2012
- “The Taming of the Shrew, Italian Intertexts, and Cultural Mobility,” World Shakespeare Congress, Prague, July 17-23, 2011.
- “Cultural Mobility in Early Modern Theater,” Theater Without Borders Annual Conference, May 25, 2011, Madrid.
- “Women and the Performance of Poverty in Early Modern Italy,” Renaissance Society of America annual meeting, Montreal, March 24-26, 2011.
- “Tristano Martinelli, Domenico Biancolelli, and the Performance of Poverty,” Renaissance Society of America annual meeting, Venice, Italy, March, 2010.
- “Begging as Performance in German, Italian, and English ‘Beggar’s Books’”: TransEuropa III, Florence, Italy, May 25, 2009.
- “Sincerity, Fraud, and Audience Reception in the Performance of Early Modern Poverty,” “Italy in the Drama of Europe,” conference honoring Louise George Clubb, Berkeley, CA, April 24, 2009.
- “The Performance of Poverty,” American Society for Theatre Research, Boston, MA, November 15, 2008.
- “Playing *Erudita* in Padua: Ariosto, the Commedia dell’Arte, and *The Taming of the Shrew*” TransEuropa II: Early Modern Drama between East and West, June 24, 2008, Telc, Czech Republic.
- “Shakespeare and the Magical Pastoral of the Commedia dell’Arte,” Shakespeare e l’Italia: Shakespeare in Italia e l’Italia in Shakespeare, Università di Roma: La Sapienza, Rome, Italy, May 21, 2007.
- “Representations of Poverty in the Commedia dell’Arte,” TransEuropa I: Early Modern Drama between East and West, Prague, May 17-20, 2007.
- “Theatergrams of destitutions: Comparing poverty and vagrancy in Italian and English early modern theatre,” Fourth International Palermo Conference: Shakespeare and Renaissance Literary Theories: Anglo-Italian Transactions, Palermo, Italy, June 22-24, 2006.

- “Poverty, Vagabondage, and Urban Crime in Italian Early Modern Theater,” Renaissance Society of America Annual Meeting, San Francisco, CA, March 25, 2006.
- “Archiving the Poor,” American Society for Theatre Research, Toronto, Canada, November 12, 2005.
- “Border-Crossing in the Commedia dell’Arte,” Theater Without Borders,” Kadir Has University, Istanbul, Turkey, May 15-19, 2005.
- “Fictions of the Poor in Ruzante and Shakespeare,” Renaissance Society of American Annual Meeting, Cambridge, England, April 9, 2005.
- “Frames of Poverty: Towards a Poor Theater History,” Theatre Historiography Working Group, International Federation of Theatre Research Annual Meeting, St. Petersburg, Russia, May 23, 2004.
- “Histrionic Poverty in Ruzante, the Commedia dell’Arte, and Shakespeare,” Seminar on Renaissance Drama, American Comparative Literature Association Annual Meeting, Ann Arbor, MI, April 15, 2004.
- “Dramatizing the Diaspora in Sixteenth-Century Venice,” Seminar on Renaissance Drama, American Comparative Literature Association Annual Meeting, 2002.
- “Views from an Outsider,” for the conference “The Middle East and the World: Literary Encounters,” jointly sponsored by the Committee on Comparative Literature and the Center for the Study of Islamic Societies and Civilizations, Washington University, St. Louis, MO, October 6-8, 2000.
- “The Genres of the Zanni,” Seminar on Renaissance Drama, American Comparative Literature Association Annual Meeting, New Haven, CT, February 25-27, 2000.
- “Martinelli ciarlatano” (delivered in Italian). For Arlecchino d’Oro; Convegno Internazionale di Studi sulla Figura di Tristano Martinelli, Mantua, Italy, September 8, 1999.
- “The Zanni’s Lament: Humanist Contamination in the Early Commedia dell’Arte,” Seminar on Renaissance Drama, American Comparative Literature Association Annual Meeting, Montreal, Canada, April 12, 1999.
- “The *Buffone* and the Problem of Mimesis,” Renaissance Society of America Annual Meeting. College Park, MD, March 25, 1998.
- “Clowning through Hell: Printed Memorializations of Early Modern Oral Performers,” Comparative Literature Brown Bag Series, October 3, 1997.
- “Citations of Orality and the Uses of Writing in the Commedia dell’Arte,” Modern Language Association of America, Washington, D.C. December 29, 1996.
- “Commedia dell’Arte *Testamenti* and the Writing of Oral Transmission,” American Society for Theater Research, Pasadena, CA, November 14, 1996.
- “Clowning Versus Mimesis: Arlecchino, Frittellino, and the Commedia dell’Arte at the Origins of Modern Theater,” Washington University, St. Louis, MO, October 15, 1996.
- “The Poetics of Orality in the Commedia dell’Arte,” Villa I Tatti, Florence, Italy, March 7, 1996.

- "Oral-Literate Negotiations in the Commedia dell'Arte," Modern Language Association, Chicago, IL December 29, 1995.
- "False Mendicants, *Teriaca*, and Parodic Humanism: the Italian Context of Ben Jonson's *Scoto of Mantua*," American Society for Theatre Research, St Louis, MO, November 11, 1995.
- "Pastoral as Tragicomic in Italian Drama and Shakespeare's Late Plays," Convegno Internazionale, The Italian World of English Renaissance Drama: Cultural Exchange and Intertextuality, Palermo, Italy, June 9, 1995.
- "Oral Techniques in Renaissance Theatre Improvisation," Regional Central Renaissance Conference, St. Louis, MO, April 21, 1995.
- "Orality and Literacy in the Commedia dell'Arte and the Shakespearean Clown," Comparative Literature Symposium on Oral Literature, Washington University, St. Louis, MO, April 1, 1995.
- "Orality and Literacy in the Commedia dell'Arte and the Shakespearean Clown," Shakespeare Association of America, Chicago, IL, March 25, 1995.
- "Consuming Theater: Emerging Actor-Audience Modalities in the Early Commedia dell'Arte," American Society for Theatre Research, New York, NY, November 19, 1994.
- "Tragicomic Tonalities," Shakespeare Association of America, Albuquerque, NM, April 14, 1994.
- "The Hermaphrodite and the Satyr: Mixtures and Monsters in Renaissance Tragicomedy," Sixteenth-Century Studies Conference, St. Louis, MO, December 9, 1993.
- "Tragicomic Dramaturgy," Shakespeare Association of America, Atlanta, GA, April 1, 1993.
- "The Play of Genre in Guarinian and Shakespearean Tragicomedy," Modern Language Association, New York, NY, December 29, 1992.
- "Autolycus as Mountebank: High Culture and the Professional Entertainer in Early Modern Italy and England," International Congress on Medieval Studies, Kalamazoo, MI, May 8, 1992.
- "Princes and Clowns, *Coraghi* and *Zanni*: Hamlet's Speech to the Players and the Italian Professional Theater," Shakespeare Association of America, Kansas City, MO, April 18, 1992.
- "Rhythms of Farce in *Tartuffe*," Washington University Performing Arts Department Colloquium, St. Louis, MO, April 5, 1992.
- "The Negotiation of Pastoral and History in Renaissance Tragicomedy," American Society for Theatre Research, Seattle, Washington, November 16, 1991.
- "The Players Seize the Book: Learned and Popular Tragicomedy in Shakespeare's *The Tempest*," Northern California Renaissance Conference, University of California, Santa Cruz, May 4, 1991.
- "The Negotiation of Genres in *The Winter's Tale*," University of California Shakespeare Forum, University of California, Davis, March 9, 1991.

EDITORIAL SERVICE

Editorial Committee, Routledge Handbook of Theater and Performance  
 Historiography (general editor Tracy Davis)  
 Editorial Board, The Shakespeare Encyclopedia, General Editor Patricia  
 Parker, Greenwood Press  
 Reviewer for NEH Summer Fellowship applications  
 Series Editor, with Michele Marrapodi and Keir Elam, Ashgate Publishing  
 Limited series entitled “Anglo-Italian Renaissance Studies.”  
 Manuscript reviewer, Cambridge University Press, Oxford University Press,  
 Bloomsbury Publishing, Arc Humanities Press  
 Article Reviewer, PMLA, Early Theatre, Renaissance Quarterley, others

#### INTERNATIONAL BOARDS

Area Specialist for “Role Call: A Database of Characters in Early Modern European  
 Theatre,” 2019-present  
 Advisory Board for Italian Voices: Oral Culture, Manuscript, and Print in Early  
 Modern Italy, 1450-1700; funded by the European Research Council;  
 Brian Richardson, Principal Investigator; University of Leeds. 2013-16.

#### TEACHING EXPERIENCE; COURSES TAUGHT

*Washington University*, 1991-2013.  
 Shakespeare and Performance, Spring 2023, Spring 2024.  
 Classical to Renaissance Literature, multiple occasions, including Fall, 2023  
 Literature and Democracy, Fall 2021, Fall 2022  
 Literature and the Cultural Sphere of Early Modernity, Spring, 2021, Spring 2023  
 Senior Drama Capstone: Samuel Beckett (Drama 4452), Fall 2020  
 Popular Renaissance Culture (Comp Lit 494), Spring, 2019.  
 Theatre Studies I, Origins to Medieval (Drama 228): Fall, 2011; Fall, 2010; Fall,  
 2009; Fall, 2008; Fall, 2002; Fall, 1999; Fall, 1998; Fall, 1997.  
 Introduction to Literary Study (English 215): Spring, 2009  
 Introduction to Comparative Literature (Comparative Literature 502/402): Fall, 2020;  
 Fall, 2013; Fall, 2011; Fall, 2007; Fall, 2004.  
 Shakespeare: Text and History (Drama 3472; intensive summer course at  
 Shakespeare’s Globe, London): Summer, 2011; Summer, 2009; Summer, 2007;  
 Summer, 2005.  
 Comedy (Comparative Literature 332C/Drama 332C/English 332C): Summer, 2008;  
 Summer, 2006; Spring, 1998; Spring, 1997; Fall, 1994.  
 Theatre Culture Studies II, 1500-1800 (Drama 229C): Spring, 2012; Spring, 2008;  
 Spring, 2006; Spring, 2005; Spring, 2004, Spring 2003, Spring 2002, Spring  
 2001, Spring, 2000; Spring, 1999; Spring, 1998.  
 Tragedy (Comparative Literature 331C/Drama 331C/English 331C): Fall, 2005; Fall,  
 2004; Spring, 1994; Fall, 1992.  
 World Literature (Comparative Literature 211): Fall, 2005; Fall, 2002.  
 MLA course “Escapes” (MLA 5253; taught one week of a five-week course),  
 Summer, 2005.

Drama of the Renaissance (Comparative Literature 425/Drama 447/Medieval and Renaissance Studies 425): Spring, 2005; Fall, 2003; Fall, 1996; Fall, 1993; Fall, 1991.

MLA course "Enigmas" (MLA 539; taught one week out of a five-week course), Summer, 2004.

Lyric Poetry, Spring, 2004.

Comedy, Freshman Seminar (Comparative Literature 115): Fall, 2003.

MLA course Shakespeare's Tragedies (MLA 5282), Spring, 2003.

Crossing Borders: Introduction to Comparative Literature (Comparative Literature 204): Spring 2002, Spring, 2000.

Shakespeare (English 395): Fall, 1999.

Dramatic Theory (Comparative Literature 436): Spring, 2012; Fall, 2000; Fall, 1998.

The Commedia dell'Arte (Comparative Literature 429): Spring, 1999.

Drama and Ritual (Drama 464/Comparative Literature 464): Spring, 1997; Spring, 1994.

World Theatre I: Greeks to Neoclassicism (Drama 207C/English 207C): Fall, 1996; Fall, 1994; Fall, 1993; Fall, 1992; Fall, 1991.

World Theatre II: Nineteenth Century to the Present (Drama 208C/English 208C): Spring, 1993.

Modernity and Historicity in the Renaissance (Comparative Literature 4130/Medieval and Renaissance Studies 4130): Spring, 1993.

Tragicomedy from Euripides to Beckett (Drama 329): Spring, 1992.

Renaissance Festivity (Comparative Literature 4691/Drama 494): Spring, 1998; Spring, 1992.

Guest Teaching in Architecture (three occasions), Music (one occasion), Medieval and Renaissance Studies (one occasion), Performing Arts Department (Six occasions).

*University of California, Berkeley, 1983-1991*

"Western Civilization: The Renaissance" (own class); Comparative Literature Courses on Composition and Literature (Comedy, The Hero, Literary Genres; own classes); Rhetoric; French (own class).

*St. Mary's College; Moraga, California; School of Extended Education (Adult Education), 1989.*

Great Books Seminar (own class).

#### *COMMITTEES AND ADMINISTRATIVE WORK*

Executive Committee, Performing Arts Department, 2022--present

Curriculum Committee, Performing Arts Department, 2022-present

Graduate Admissions Committee, Performing Arts Department, 2020-present

Director, Early Modern Studies Graduate Certificate Program, 2017-present

Member, Advisory Committee on Tenure, Promotion, and Personnel, 2015-18

Executive Committee, Comparative Literature 2006-present

Admissions Committee, Comparative Literature, 1998-present

Director of Undergraduate Studies, Drama, 2012-2018  
 Chair, Undergraduate Committee in PAD, 2013-2018  
 Undergraduate Council Faculty Representative, Fall, 2000-Spring, 2006.  
 Undergraduate Council Steering Committee, Fall 2002-Spring, 2006.  
 Advisory Board, Center for the Humanities, 2003-Spring, 2006, 2015-18.  
 Graduate Advisor for the M.A. in Drama Program: Fall, 1994; Fall, 1996-2003.  
 Graduate Advisory Committee for the M.A. in Drama: Fall, 1993-Present.  
 Graduate Council Representative for Performing Arts Department and Committee on  
 Comparative Literature: Fall, 1996-2002.

*PERFORMANCE (POST 2005)*

Krapp in Samuel Beckett's *Krapp's Last Tape*, Nov. 8-10, 2020, Washington  
 University.

*COMMUNITY INVOLVEMENT AND SERVICE (partial list)*

Resident Scholar of the Shakespeare Festival, St. Louis, 2019-present.  
 Founder and Co-Chair of Missouri Chapter of Braver Angel's Citizen alliance (Braver  
 Angels is a national citizens' group fostering civil dialogue across ideological  
 difference. 2020-present.  
 Board Member, Prison Performing Arts, 2007-2013.  
 Seminar instructor for the Hamlet Project, Prison Arts Program. Taught  
 Shakespeare's *Hamlet* to incarcerated actors at the Missouri Eastern Correctional  
 Center in Pacific, Missouri. Six visits, 2000-2002.  
 Volunteer at north St. Louis homeless shelter for women and children, 1999-2006. 10  
 hours/month.  
*Berkeley Public Library, 1987-89; Taught in the "Berkeley Reads" Adult  
 Literacy Program.*

*LANGUAGES*

Italian: Speak, Read  
 French: Speak, Read  
 Latin: Read  
 German: advanced  
 Spanish, intermediate  
 Greek: beginner/intermediate  
 Russian: beginner

*PROFESSIONAL ORGANIZATIONS*

American Comparative Literature Association  
 American Society for Theatre Research

Renaissance Society of America  
Modern Language Association