

**Henry I. Schvey, PhD**  
CURRICULUM VITAE

**CONTACT INFORMATION**

Henry I. Schvey, PhD  
Professor of Drama and Comparative Literature  
Performing Arts Department  
Washington University in St. Louis  
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**ACADEMIC APPOINTMENTS**

1987 – Present	Professor Performing Arts Department Washington University in St. Louis, St. Louis, MO
2018-Present	Affiliate Faculty American Cultural Studies Program Washington University in St. Louis, St. Louis, MO
1987 – 2007	Chair Performing Arts Department Washington University in St. Louis, St. Louis, MO
1987 – 2002	Supervising Director Edison Theatre Ovarions Series Washington University in St. Louis, St. Louis, MO
1980 – 1987	Associate Professor Department of English Leiden University, The Netherlands
1984 – 1987	Director American Literature Program Leiden University, The Netherlands
1986	Visiting Professor of English and Drama Webster University, St. Louis, MO
1983 – 1984	Visiting Associate Professor of English Hobart and William Smith Colleges, Geneva, NY
1983 – 1984	Director of Theatre Hobart and William Smith Colleges, Geneva, NY

- 1983 Fellow  
Netherlands Institute for Advanced Study, Wassenaar, The Netherlands
- 1980 – 1981 Fellow  
Netherlands Institute for Advanced Study, Wassenaar, The Netherlands
- 1974 – 1977 Assistant Professor  
Department of English  
Leiden University, The Netherlands

## EDUCATION AND TRAINING

- 1977 Indiana University, Bloomington, IN  
PhD (Comparative Literature)
- 1971 Indiana University, Bloomington, IN  
MA (West European Studies)
- 1969 University of Wisconsin, Madison, WI  
BA (Comparative Literature, Honors)

## PUBLICATIONS

### Books

1. *The Plastic Theatre of Tennessee Williams: Expressionist Drama and the Visual Arts* (Under Contract). Edinburgh: Edinburgh University Press, 2022.
2. *St. Pollution: Tennessee Williams and St. Louis* (Under contract). Columbia: University of Missouri Press, 2021.
3. *The Poison Tree* (Memoir). St. Louis: Walrus Books, 2016.
4. *New Essays on American Drama*, eds. Henry I. Schvey and Gilbert Debusscher. Amsterdam and Atlanta: Editions Rodopi, B.V., 1989.
5. *Oskar Kokoschka: the Painter as Playwright*. Detroit: Wayne State University Press, 1982.

### Essays and Review Articles

1. “‘The Place I Was Made For’: Tennessee Williams in New Orleans.” In *New Orleans: A Literary History*, ed. T.R. Johnson. Cambridge University Press, 2019, 225-241.
2. “Frankenstein: A Hero for Our Time.” *The Common Reader: A Journal of the Essay*, Special Frankenstein Issue, ed. Corinna Treitel. 2018, 49-62.
3. “After the Fox: The Influence of D.H. Lawrence upon Tennessee Williams.” *The Tennessee Williams Annual Review*, spring 2018, 115-144.
4. “Othello,” Review Essay, *Theatre Journal*, 2016, 293-295.
5. “Devoured by Desire.” Review Essay of John Lahr, *Tennessee Williams: Mad Pilgrimage of the Flesh*, *The Common Reader* 8 June, 2015.
6. “Tennessee Williams and European Expressionism,” in *Tennessee Williams and Europe: Intercultural Encounters, Transatlantic Exchanges*, ed. John S. Bak. Amsterdam: Editions Rodopi, B.V., 2014, 65-88.

7. "Under House Arrest" in *The Romance of Theatre: American Drama and its Stories*, ed. Bernardo Munoz. Madrid, 2014.
8. "'The Violets In the Mountains Have Broken the Rocks!': Tennessee Williams and St. Louis," in *A Streetcar Named Desire: From Pen to Pop*, eds. Marie-Lienard Yeterian & Alike Diaz-Kostakis. Paris: Editions de l'Ecole Polytechnique, 2012, 85-96.
9. "Tennessee Williams: Poet for the Theater." Review Article of William Jay Smith's *My Friend Tom*. *Belles Lettres* Vol. XIII, No. 1 (September/December, 2012), 25-26.
10. "The Tragic Poetics of Tennessee Williams," *Etudes Anglaises: Special Tennessee Williams Centenary Issue*, eds. Elisabeth Angel-Perez and Marie Pecorari 64/1 2011, 74-85.
11. "The Great Blonde God and the Devil That Rode Him." Review Article of Jane Leavy, *The Last Boy: Mickey Mantle and the End of America's Childhood*. *Belles Lettres* Vol. XII, No. 1 (September/December, 2011), 30-32.
12. Review of Eugene O'Neill, *Beyond the Horizon* and Tennessee Williams, *Spring Storm*. *Theatre Journal* (March, 2011), 111-15.
13. Review article of Francine Prose, *The Lives of the Muses*. *Belles Lettres*, Vol. XI, No. 1 (September/December, 2010), 12-15.
14. "'Getting the Colored Lights Going': Expressionism and *A Streetcar Named Desire*," in *Essays on A Streetcar Named Desire*, ed. Brenda Murphy (Pasadena and Hackensack: Salem Press, 2010), 58-79.
15. "Hamlet as Teenager: A Rebel with a Cause," *Belles Lettres* Vol. IX, No.1 (September/December, 2008), 27-29.
16. "Ghosts in Ibsen, O'Neill and Shepard," in *One Hundred Year Commemoration of the Life of Henrik Ibsen*. Ed. G.O. Mazur. New York: Semenenko Foundation, 2008), 99-116.
17. "A Traveling Salesman in Beijing: Global Cultures Translated Through Theatre," *Tamkang Review* 38.2 (June 2008), 79-88.
18. "Celebrar la capacidad de conocerse," in *Conversaciones con David Mamet*, ed. Leslie Kane (Barcelona: Alba Editorial, 2005), 89-102.
19. "Father-Son Relationships in the Plays of Sam Shepard," in *Sam Shepard*, ed. Harold Bloom (New York: Chelsea House, 2003), rpt. from *Modern Drama*, Vol. XXXVI, No. 1, 1993, 12-26.
20. Review article of Albert Wertheim, *The Dramatic Art of Athol Fugard*. *Comparative Drama*, Vol. 37, Spring 2003, No. 1, 119-122.
21. "Madonna At the Poker Night: Pictorial Elements in Tennessee Williams's *A Streetcar Named Desire*," in Harold Bloom, ed., *Tennessee Williams's A Streetcar Named Desire (Modern Critical Interpretations)* (New York: Chelsea House, 1988), 103-110.
22. "Madonna At the Poker Night: Pictorial Elements in Tennessee Williams's *A Streetcar Named Desire*," in *From Cooper to Philip Roth: Essays on American Literature*, eds. J. Bakker and D.R.M. Wilkinson (Amsterdam: Rodopi, 1980), 18-37.
23. "Heathcliff in Manhattan: Fire and Ice in Lanford Wilson's *Burn This*," in *Lanford Wilson: A Casebook*, ed. Jackson R. Bryer (London and New York, Garland Publishing, 1994), 132-50.
24. "Power Plays: David Mamet's Theatre of Manipulation," in *David Mamet: A Casebook*, ed. Leslie Kane (New York and London: Garland Publishing, 1992), 87-108.
25. "The Master and His Double: Eugene O'Neill and Sam Shepard," in *Journal of Dramatic Theory and Criticism*, Vol. V, No. 2, Sp. 1991, 49-60.
26. "Doppelbegabung Künstler als Seher: Oskar Kokoschka, D.H. Lawrence and William Blake," in *Literatur und bildende Kunst: Ein Handbuch*, ed. Ulrich Weisstein (Berlin: Erich Schmidt Verlag), 1992, 73-85.

27. "Arthur Miller: Songs of Innocence and Experience" in *New Essays on American Drama*, eds. Henry I. Schvey and Gilbert Debusscher (Amsterdam and Atlanta: Rodopi, 1989), 75-98.
28. "David Mamet: Games of Manipulation and Power," *New Theatre Quarterly*, Vol. IV, No. 13, Feb. 1988, 77-88.
29. "Interview with David Mamet," *New Theatre Quarterly*, Vol. IV, No. 13, Feb. 1988, 88-96.
30. "At the Deathbed: Edward Albee's *All Over*," *Modern Drama*, Vol. XXX, No. 3, 1987, 352-63.
31. "D.H. Lawrence and Expressionism," in *D.H. Lawrence: New Studies*, ed. Christopher Heywood (New York: St. Martin's Press, 1987), 124-37.
32. "Mit dem Auge des Dramatikers: Das Visuelle Drama bei Oskar Kokoschka," in *Oskar Kokoschka Symposion* (Salzburg and Vienna: Residenz Verlag, 1986), 100-13.
33. "The Grinning Reaper: Death and Dying in Contemporary American Drama," *Dutch Quarterly Review of Anglo-American Letters*, 1984/1, 47-61.
34. "John Arden: From Paradox to Propaganda," *Contemporary British Drama*, eds. Hedwig Bock and Albert Wertheim (New York and Munich: Max Hueber Verlag, 1981), 47-70.
35. "The Importance of Past Time in the Plays of Lanford Wilson," in *Contemporary American Drama*, eds. Hedwig Bock and Albert Wertheim (New York and Munich: Max Hueber Verlag, 1981), 225-40.
36. "'The Playwright's Eye: Oskar Kokoschka's *Morder Hoffnung der Frauen*," *Proceedings of the International Comparative Literature Association*, ed. Ulrich Weisstein (Innsbruck: University of Innsbruck Press), 1981.
37. "'The Past is the Present, Isn't It?': Eugene O'Neill's *Long Day's Journey into Night*," *Dutch Quarterly Review of Anglo-American Letters*, 1980, 84-99.
38. "A Director's Notes on Noting in *Much Ado*: the Problem of Perception in Shakespeare's Play," *Libor Amicorum Professor A.G.H. Bachrach* (Leiden, 1980), 69-78.
39. "Sylvia Plath's *The Bell Jar*: Bildungsroman or Case History?" *Dutch Quarterly Review of Anglo-American Letters*, 1978, 18-37.
40. "Edward Albee: Innovator or Impersonator," *Avantgarde en traditie in het moderne toneel* (Muidersberg: Dick Coutinho, 1978), 46-61.
41. "Oskar Kokoschka en de wederzijdse verheldering der kunsten," *Forum der Letteren*, 1976, 78-94.
42. "Oskar Kokoschka's 'The Dreaming Youths,'" *Books Abroad*, Vol. 49, No. 3, Summer 1975, 484-85.
43. "The Dreaming Youths" (translation from German), *Books Abroad*, Vol. 49, No. 3, Summer 1975, 486-90.
44. "Dylan Thomas and Surrealism," *Dutch Quarterly Review of Anglo-American Letters*, Vol. 5, 1975/2, 83-97.

#### Non-Fiction

1. *The Poison Tree, A Memoir* (Amphorae Publishing Group, 2016).  
Reviews of *The Poison Tree*: <https://commonreader.wustl.edu/c/devoured-by-desire/>  
<https://www.kirkusreviews.com/book-reviews/henry-i-schvey/poison-tree2/>
2. "The Road to Tennessee" (*River Styx*, spring, 2010).
3. "Today I Am a Man," *The Sagarin Review* 2002, 122-27.

#### Original Plays

1. *The Awakening* (From the novel by Kate Chopin, directed by Milton Zoth, Actors Studio Theatre,

- Missouri History Museum, 2014; also directed by Annamaria Pileggi, Edison Theatre, 2005).
2. *Kokoschka: A Love Story* (Directed by William Whitaker, A. E. Hotchner Studio, 2007).
  3. *Hannah's Shawl* (Directed by Annamaria Pileggi, A. E. Hotchner Studio, 2000).
  4. *Hannah's Shawl* (One-act Version for BSKI Synagogue Yom Hashoa Memorial, 1999).

### Poetry

1. "In My Desk Drawer." *Sliver of Stone*, 2012.
2. "Blue Song." *The New Yorker*, Dec. 25, 2006 & Jan. 1, 2007, 60. (Original poem by Tennessee Williams).
3. "A Dream of Kafka." *Natural Bridge*, 2006.
4. "I Dreamt I Was a Jew in Prague," in *New Harvest*, eds. Howard Schwartz and Barbara Raznick (St. Louis: Brodsky Library Press), 2005.

### **PLAYS DIRECTED**

*\*Indicates World Premiere, \*\* Indicates Midwest Premiere, + Indicates European Premiere*

1. Kelly Minster, *This House* (Staged Reading, A.E. Hotchner Festival, 2019).
2. Tony Kushner, *Angels in America, Part I: Millennium Approaches* (Edison Theatre, Washington University in St. Louis, 2019).
3. Danny Marshall, *Desperate Times*\* (Staged Reading, A.E. Hotchner Festival, 2017).
4. William Shakespeare, *Macbeth* (Edison Theatre, 2017).
5. William Gibson, *Golda's Balcony* (New Jewish Theatre, St. Louis, 2016).
6. Cary Simowitz, *The Divine Buoyancy of Being*\* (Staged Reading, A.E. Hotchner Festival, 2015).
7. Shakespeare, *Twelfth Night* (A.E. Hotchner Studio Theatre, 2014).
8. Cary Simowitz, *Ekphasia*\* (Staged Reading, 2014).
9. Sarah Ruhl, *In the Next Room* (Edison Theatre, 2013).
10. Shakespeare, *A Midsummer Night's Dream* (Edison Theatre, 2011).
11. Mary Zimmerman, *Metamorphoses* (Edison Theatre, 2010).
12. Maggie Stamell, *Steps*\* (Staged Reading, A.E. Hotchner Festival, 2009).
13. Shakespeare, *Hamlet* (A.E. Hotchner Studio Theatre, 2009).
14. Maggie Stamell, *Better*\* (Staged Reading, A.E. Hotchner Festival, 2008).
15. Lee Osorio, *Habana Libre*\* (Staged Reading, A.E. Hotchner Festival, 2007).
16. Shakespeare, *Much Ado About Nothing* (Edison Theatre, 2006).
17. Tennessee Williams, *The Glass Menagerie* (Hotchner Studio Theatre, 2004).
18. Tennessee Williams, "Me, Vashya"\* (Co-directed with Shelley Orr, Hotchner Studio, 2004).
19. Joshua Sobol, *Shooting Magda*\*\* (Hotchner Studio Theatre, 2002).
20. Shakespeare, *Twelfth Night* (Edison Theatre, 2002).
21. Sophie Treadwell, *Machinal* (Edison Theatre, 1998).
22. Jenna Zark, *The Memory of Water* (New Jewish Theatre, St. Louis, 1997).
23. A.E. Hotchner, *Café Universe*\* (adapted from stories by Ernest Hemingway, A.E. Hotchner Studio, 1997).

24. Shakespeare, *Romeo and Juliet* (Edison Theatre, 1996).
25. S. Anski, *The Dybbuk* (Edison Theatre, 1996).
26. Richard Selzer, *The Black Swan\** (adapted from the novel by Thomas Mann, Hotchner Studio, 1995).
27. Sam Shepard, *Buried Child* (Edison Theatre, 1993).
28. Jim Leonard, Jr., *Gray's Anatomy\** (Edison Theatre, 1991).
29. Shakespeare, *Othello*, (Edison Theatre, 1991).
30. Edward Albee, "The Zoo Story" (Leiden English Speaking Theatre, Hotchner Studio, 1990).
31. Shakespeare, *The Tempest* (Edison Theatre, 1990).
32. Shakespeare, *A Midsummer Night's Dream* (Edison Theatre, 1989).
33. Peter Shaffer, *Equus* (Edison Theatre, 1988).
34. *The Diary of Fallen Leaves*, Trans. Thomas Rimer (Staged Reading, Hotchner Studio, 1987).
35. Ronald Ribman, *Cold Storage+* (SUNY-Stony Brook, 1987).
36. Edward Albee, "The Zoo Story" (SUNY-Stony Brook, Amsterdam, St. Louis, 1981-1987).
37. Tennessee Williams, *The Glass Menagerie* (Amsterdam, Rotterdam, Leiden, 1986).
38. Shakespeare, *A Midsummer Night's Dream* (Leiden, 1985).
39. Ronald Ribman, *The Journey of the Fifth Horse* (Hobart & William Smith Colleges, Geneva, New York, 1984).
40. Shakespeare, *A Midsummer Night's Dream* (Hobart & William Smith, 1983).
41. Ribman, *Cold Storage* (LAK Theater, Leiden, 1982).
42. Peter Shaffer, *Equus* (Leiden, Eindhoven, Rotterdam, 1981).
43. Edward Albee, "The Zoo Story" (Leiden, Amsterdam, The Hague, Antwerp, 1980-84).
44. Leonard Melfi, "Birdbath" (LAK Theater Leiden, 1980).
45. Harold Pinter, "The Lover" and "A Night Out" (Leiden, 1980).
46. Shakespeare, *Much Ado About Nothing*, (Leidse Schouwburg, Leiden 1979).
47. Harold Pinter "Sketches" (LAK Theater, Leiden, 1978).
48. Terrence Rattigan, *Separate Tables* (LAK Theater, Leiden, 1977).
49. Thornton Wilder, *Our Town* (LAK Theater Leiden, 1976).

#### **CONFERENCES, PANELS CHAIRED/ORGANIZED**

1. "Tennessee Williams: The French Quarter Years." Panel chaired and organized for Tennessee Williams Festival-St. Louis. May, 2018.
2. "Tennessee Williams: The Playwright as Painter." Panel chaired and organized for Tennessee Williams Festival-St. Louis. May, 2017.
3. "Perspectives on Sarah Ruhl's *In the Next Room*." Conference Organized in Conjunction with Women, Gender, and Sexuality Studies, Washington University in St. Louis, April, 2013.
4. "Hamlet and the Adolescent Mind," Symposium Co-Chaired with Prof. Leonard Green (Psychology), and Co-Sponsored by Center for Study of Ethics and Human Values, Washington University in St. Louis, 2009.
5. "Tennessee Williams: The Secret Year." International Symposium on Tennessee Williams on the Occasion of the Sesquicentennial of Washington University, St. Louis, 2004.

6. American Society for Theatre Research (Local Arrangements Chair), St. Louis, 1995.
7. "Biography and Autobiography in Theatre History" (Co-Chair), Theatre History Symposium, Mid-America Theatre Conference, Kansas City, 1993.
8. "Lifting the Veil: A Symposium on Soviet Theatre and Dramaturgy," Washington University in St. Louis, 1991.
9. Forum Group on Criticism and Theory, American Association of Theatre and Higher Education, 1990-91.
10. "Ernest Hemingway and Popular Culture," Washington University in St. Louis, 1989.
11. "Eugene O'Neill: Autobiography and Art," A Centennial Celebration at Washington University in St. Louis, 1989.
12. International Conference on American Drama, Conference Organizer and Co-Chair, Han-sur-Lesse, Belgium, 1986.
13. "Women in the Theatre," Conference Organizer, Hobart and William Smith Colleges, 1984.

#### **ACADEMIC PROGRAMS FOUNDED/DEVELOPED**

1. Washington University's Shakespeare's Globe Summer Program (four week summer program in Acting and Shakespeare Studies), 1992-Present.
2. St. Louis Shakespeare Festival, Founding Board Member, 1999-2007.
3. Helen Clanton Morrin Lecture Biennial Series in Drama (Lecturers have included Jane Lapotaire, Zoe Caldwell, Marjorie Garber, etc.), 1998-Present.
4. Actor's Studio Visiting Artist Program at Washington University (Guest artists included Shelley Winters, Ellen Burstyn, Ernie Martin), 1992-95.
5. Frank Fowle Memorial Scholarship to Shakespeare's Globe, 1992-Present.
6. A.E. Hotchner Playwriting Competition, 1990-Present.
7. Edison Theatre OVATIONS!, OVATIONS for Young People, Stage Left (Programs active between 1992-98).
8. Master's Degree Program in Drama at Washington University, 1988-2007.
9. Ph.D. Program in Comparative Literature with Emphasis in Drama, Washington University, 1992-2007.
10. Leiden English Speaking Theatre, Founder and Artistic Director, 1975-87.

#### **GUEST LECTURES/CONFERENCE PAPERS (SELECTED)**

1. "*Images of Death and Dying in the Plays of Tennessee Williams.*" Comparative Drama Conference, Rollins College, Orlando, April 2020.
2. Symposium in honor of the publication of *New Orleans: A Literary History* (Cambridge U.P.). Tulane University, New Orleans, 25 January, 2020.
3. "*The Glass Menagerie at 75.*" Tennessee Williams Scholars Conference, New Orleans Tennessee Williams Festival, March 2020.
4. "Hot Off the Press: New Work on Tennessee Williams." Tennessee Williams Scholars Conference, New Orleans Tennessee Williams Festival, March 2019.
5. "Tennessee Williams: The French Quarter Years." Lecture for the Tennessee Williams Festival St. Louis. May, 2018.
6. "Tennessee Williams's Plastic Art," Distinguished Lecture Series, Key West Art and Historical Society, March 7, 2018.

7. "Kate Chopin's *The Awakening*." OASIS, 30 April 2018
8. "Tennessee Williams, Playwright and Painter," Distinguished Lecture, Key West Historical Society, March, 2018
9. "Tennessee Williams's *The Glass Menagerie*." OASIS Nov 2017.
10. "Edward Albee and the Question of Influence," Comparative Drama Conference, Orlando, April, 2017.
11. "Tennessee Williams: Master of the One-Act," New Orleans Tennessee Williams Festival, Mar., 2017.
12. "Tennessee Williams and D.H. Lawrence," New Orleans Tennessee Williams Festival, Mar., 2017.
13. "Tennessee Williams and Samuel Beckett," South Atlantic Modern Language Association, Nov., 2016.
14. "Tennessee Williams and Painting," South Atlantic Modern Language Association, Nov., 2015.
15. "Asian Fusion: Tennessee Williams's Expressionist Noh Plays," Provincetown Tennessee Williams Festival, 2015.
16. "*Suddenly Last Summer* as Play and Film," Panel Chair and participant, New Orleans Tennessee Williams Scholars Conference, 2015.
17. "The History of the Pulitzer Prize for Drama," Wednesday Club of St. Louis, 2014.
18. "Under House Arrest: the Family in American Drama," Seville, Spain, 2012.
19. "Tennessee Williams and German Expressionism," Nancy, France, June 2011.
20. "Tennessee Williams: A Centennial Tribute," Washington University in Saint Louis Assembly Series, Oct., 2011.
21. "Images of Women in Drama of the Holocaust" (Conference on "Women and the Holocaust"), Beit Berl Academic College, Tel Aviv, Israel, Oct. 2009.
22. "Holocaust and the American Family: *Hannah's Shawl*" (Conference on "The Legacy of the Holocaust; Special Topic: Family and the Holocaust), The Jagiellonian University, Krakow, Poland, May 2009.
23. "War, Representation, and Memory in the Theatre: The Vietnam Trilogy of David Rabe" (Conference on "The End of the World As We Know It: War, Representation, and Memory"), Yonsei University, Seoul, Korea, June 2009.
24. "Hamlet as Teenager: A Rebel with a Cause," Symposium: Hamlet and the Adolescent Mind, Feb. 2009.
25. "A Theatre of Revolt? The Price of Art at a Time of Revolution," 1968 as a Global Phenomenon, Austin, Texas, Oct. 2008.
26. "Oskar Kokoschka," Kemper Museum, Sam Fox School of Art, Washington University, 2007.
27. "The Salesman in Beijing: Arthur Miller's Production of Death of a Salesman in China," International Conference on Globalism and Translation, Beijing, 2006.
28. "The Lady From the Sea: Directing *Twelfth Night*," Mid-America Theatre Conference Directing Symposium, St. Louis, 2002.
29. "Plays in Sacred Spaces: On Producing *Hannah's Shawl* at BSKI Synagogue," delivered with director Annamaria Pileggi, Mid-America Theatre Conference Playwriting Symposium, Chicago, 2001.
30. "*American Buffalo* After Twenty Years," Mid-America Theatre Conference Theatre History Symposium, Chicago, 1996.
31. "Thomas Mann in St. Louis: Directing Richard Selzer's *The Black Swan*," MATC Directing Symposium, Chicago, 1996.



32. "Cultural Stereotypes of East and West in D.H. Hwang's *M. Butterfly*," American Comparative Literature Association Conference, Bloomington, Indiana, 1993.
33. "David Mamet's *Glengarry Glen Ross* and Ben Jonson's *Volpone*," MATC Conference, Kansas City, 1992.
34. "Oskar Kokoschka's Expressionism," Symposium on German Expressionism and the Arts, Wayne State University, 1987.
35. "The Family Plays of Eugene O'Neill and Sam Shepard," American Culture Association, New York, 1987.
36. "Self-Conscious Theatricality in Sam Shepard's *Fool for Love*," Modern Language Association, New York, 1986.
37. "Why American Drama *is* Literature," Modern Language Association Special Session, New York, 1986.
38. "Mit dem Auge des Dramatikers: Das Visuelle Drama bei Oskar Kokoschka," Oskar Kokoschka Symposium, Vienna, 1986.
39. "Translating From the Russian: Ronald Ribman's *Journey of the Fifth Horse* and Ivan Turgenev's *Diary of a Superfluous Man*," American Theatre Association, San Francisco, 1984.
40. "Radical Politics in the Plays of John Arden," Modern Language Association, Washington, D.C., 1983.
41. "Athol Fugard," Panel Discussion, Modern Language Association, Washington, D.C., 1983.
42. "Oskar Kokoschka's *Job*," Modern Language Association, New York, 1982.
43. "The Grinning Reaper: Death and Dying in Contemporary British and American Drama," FUSE Conference on Drama, Amsterdam, The Netherlands, 1982.
44. "Oskar Kokoschka: The Playwright's Eye," Ninth Triennial Comparative Literature Association Conference, Innsbruck, Austria, 1979.
45. "Oskar Kokoschka: Painter and Playwright," Dutch Comparative Literature Association, Amsterdam, 1978.

#### **GUEST LECTURES (SELECTED)**

*Under the auspices of the United States Information Service (U.S.I.S.) from 1980-1988, I lectured on a variety of topics relating to American drama and literature in universities and theatres throughout eastern and western Europe. The places at which I lectured included:*

Austria  
 Belgium  
 Czechoslovakia  
 Denmark  
 Germany  
 Greece  
 Italy  
 Netherlands  
 Portugal  
 Romania  
 Turkey  
 Ukraine.

*Selected list of venues at which I have been invited to lecture:*

Amerika Haus, Berlin, Frankfurt  
 The University of Athens

University of Bari  
University of the Bosphorus  
University of Brindisi  
University of Brussels  
University of Bucharest  
University of Cluj  
University of Cosenza  
University of Iasi  
University of Ghent  
Translation Institute Ghent  
University of Giessen  
University of Kiev  
University of Lisbon  
University of Istanbul  
University of Innsbruck  
University of Liege  
Palais Palffy, Vienna  
University of Salerno  
Theatre Institute, Prague  
University of Thessaloniki

#### **ADDITIONAL INVITED GUEST LECTURES (SELECTED)**

*"The Poison Tree," OASIS, July, 2018.*  
*"The Poison Tree,"* St. Louis Jewish Book Festival, October, 2016.  
*"The Poison Tree,"* Left Bank Books, Sept., 2016.  
*"On Dialogue,"* Washington University's Summer Writers Institute, 2012.  
*"Edward Albee's The Goat,"* St. Louis Psychoanalytic Association, 2012.  
*"Tennessee Williams at 100,"* Washington University Assembly Series, Oct. 2011.  
*"Othello: Setting the Scene,"* Nancy K. Knowles Theatre, Shakespeare's Globe, London, 2009.  
The Kemper Museum, St. Louis, 2007.  
St. Louis Holocaust Museum and Learning Center, 2000.  
The Courtauld Institute, London, 1988.  
Solomon R. Guggenheim Museum, New York, 1986.  
The School for Applied Arts, Vienna, 1986.  
The St. Louis Art Museum, St. Louis, 1986.  
The Tate Gallery (now Tate Britain), London, 1986.  
St. Louis Shakespeare Festival, 2000-2007, 2008-10.

#### **SELECTED GRANTS, HONORS**

Washington University Center for the Humanities Summer Research Grant (2019)  
Board Member, OASIS (2017- present)  
Artistic Advisor, St. Louis Tennessee Williams Festival (2015- present).  
Dean's Faculty Award, University College, Washington University in St. Louis, 2012.  
Finalist, Poetry Competition, Tennessee Williams/New Orleans Literary Festival, 2011.  
Ethics Grants, Center for Human Values, Washington University, 2002, 2009.  
IAS Travel Grant to Krakow, Poland, for conference on "The Legacy of the Holocaust," 2009.

Center of the Humanities subsidy for participation in International Conference on War, Yonsei University, Seoul, Korea, 2009.

Center of the Humanities subsidy for participation in International Conference on Globalism in Beijing, Tsinghua University, China, 2006.

Washington University Sesquicentennial Grant for Tennessee Williams Symposium, 2004.

Fellow, Inaugural Playwriting Initiative, The Kennedy Center, Washington, D.C., 2001, 2002.

Founding Board Member and Artistic Advisor, Shakespeare Festival of St. Louis, 1999-2008.

Honorary Fellow, University of Kiev, 1995.

Board Member, Young Audiences of St. Louis, 1991-96.

Board of Governors, Fulbright Commission (Netherlands-America Commission for International Exchange), 1985-87.

Board Member, St. Louis Holocaust Museum and Learning Center, 1999-2001.

Consultant, Nobel Committee of the Swedish Academy, 1985-86.

Board Member, Hillel, St. Louis, 1995-1998.

Editorial Board, *American Drama*, 1988-99.

Fellow, Netherlands Institute for Advanced Study, 1980-81; fall 1983.

Best Play (“The Zoo Story”), Festival for English Anglophone Theatrical Societies (FEATS), 1981.