

**PETER DAVID HOLLAND***Curriculum Vitae*

Address: Department of FTT,  
210 Performing Arts Centre

And

100 O'Shaughnessy Hall,  
University of Notre Dame,  
Notre Dame,  
IN 46556,  
USA

Telephone: +1 (574) 631 2704 (work – administrative office)  
287 6839 (home)

E-Mail: pholland@nd.edu

*Current Position*

McMeel Family Professor in Shakespeare Studies, Department of Film, Television, and Theatre, University of Notre Dame (from 2002).

Associate Dean for the Arts, College of Arts and Letters, University of Notre Dame (2009-21).

*Education and Appointments*

1969-72 Undergraduate at Trinity Hall, Cambridge

1972-74 Research Scholar at Trinity Hall

1977 Ph.D. awarded: 'Restoration Comedy: Text and Performance'

1974-77 Research Fellow at Trinity Hall

1977-97 Staff Fellow and Director of Studies in English at Trinity Hall

1977-80 College Lecturer in English at Queens' College, Cambridge

1980-83 University Assistant Lecturer in English, Faculty of English, University of

Cambridge

1983-96 Judith E Wilson University Lecturer in Drama, Faculty of English, University of Cambridge

1996-97 Judith E Wilson University Reader in Drama and Theatre, Faculty of English, University of Cambridge

1997-2002 Director, The Shakespeare Institute, Stratford-upon-Avon and Professor of Shakespeare Studies, Department of English, University of Birmingham.

2003-08 Chair, Department of Film, Television, and Theatre, University of Notre Dame

2007-08 Acting Dean, The Graduate School, University of Notre Dame (2007-08)

### *Selected Other Appointments*

#### **1. Academic:**

External Examiner:

B.A., English and American Studies, University of Sussex (1983-7)

M.A. in Drama, University of Essex (1988-91)

M.A. in Shakespeare Studies, Shakespeare Institute, University of Birmingham (1993-6)

Theses for M.A., M.Litt., Ph.D. for Universities of London, Birmingham, Oxford, Essex, Leeds, Sussex, York, East Anglia, Warwick, Nottingham Trent.

M.A. in Writing and Performance, University of York (2000-3)

Secretary, Faculty Board, Faculty of English, Cambridge (1987-88).

Syndic, Cambridge University Press (1989-97)

Member, at various times, of Editorial Boards for *Shakespeare Survey*, *Themes in Drama*, *Essays in Theatre*, *Internet Shakespeare Editions*, *Ardennet*, *Performance Research*, *Cambridge Studies in Renaissance Literature and Culture*, *Palgrave Shakespeare Studies*, *New Theatre Quarterly*, *Multicultural Shakespeare*.

Audio-Visual Committee and Academic Advisory Board, International Shakespeare Globe Centre (1985-90)

Management Committee, Consortium for Drama and Media in Higher Education (1987-90)

Visiting Fellow, Huntington Library, California (June 1989 and September 1992)

Visiting Professor, Department of English, University of California at Los Angeles, California (March to June, 1993)

Trustee, Shakespeare Birthplace Trust (1994-2002)

Chercheur Associé, CERLA, UFR d'Études anglophones, Université, Paris VII.

Chair, Advisory Board, 'The Shakespeare Collection' (Gale Publishing)

Advisory Editor, *The Sourcebooks Shakespeare*

Chair, International Shakespeare Conference (1997-2002)

Advisory Board, International Shakespeare Conference (2002- )

Director, RSC Summer School (1999-2002)

British Academy Annual Shakespeare Lecture, 2000.

Congress Committee, World Shakespeare Congress, Valencia 2001, Brisbane 2006, Prague 2011.

Honorary Fellow, University of Central Lancashire, 2005.

Kaneb Teaching Award, University of Notre Dame, 2005.

Vice-President and President-Elect, the Shakespeare Association of America, 2006-7.

President, the Shakespeare Association of America, 2007-08.

Honorary Fellow, The Shakespeare Institute, University of Birmingham, 2008.

Honorary Fellow, Trinity Hall, University of Cambridge, 2009

Sheedy Excellence in Teaching Award, College of Arts and Letters, University of Notre Dame, 2012

Arden Advisory General Editor, 2012-19

Notre Dame's Inaugural ACC Distinguished Scholar, 2015-16

Co-General Editor, Arden Shakespeare 4<sup>th</sup> series, 2015-

Chair, International Shakespeare Association, 2017-

## **2. Theatre:**

Senior Treasurer, Cambridge Amateur Dramatic Club (1974-88), Cambridge Mummers (1974-89), Cambridge Footlights (1980-88)

Arts Council of Great Britain Nominee to Eastern Arts Association (1986-91)

Member, University Theatre Syndicate (1994-7)

Trustee, Cambridge Youth Theatre (1986-96)

Director, Arts Theatre, Cambridge (1990-7)  
Trustee, Arts Theatre, Cambridge (1997-2001)

Governor, Royal Shakespeare Company (1991-2002)  
Member, RSC Education and Collection Committee (1995-2000)  
Member, RSC Council (1996-2000)

## ***Publications***

### ***Books, Editions and Edited Collections***

*The Ornament of Action: Text and Performance in Restoration Comedy* (Cambridge: Cambridge University Press, 1979). Extracts reprinted in *Congreve Comedies: A Casebook* ed. P.Lyons (London: Macmillan, 1982)

*The Plays of William Wycherley* (Cambridge: Cambridge University Press, 1981) - an edition for the series *Plays by Renaissance and Restoration Dramatists*

*The Play out of Context* ed. Hanna Scolnicov and Peter Holland (Cambridge: Cambridge University Press, 1988). The volume has been translated into Spanish as *La obra de teatro fuera de contexto* (Madrid: Siglo Veintiuno, 1991).

*Reading Plays: Strategies and Interpretations* ed. Hanna Scolnicov and Peter Holland (Cambridge: Cambridge University Press, 1991)

*English Comedy* ed. Michael Cordner, Peter Holland and John Kerrigan (Cambridge: Cambridge University Press, 1994)

*A Midsummer Night's Dream* (Oxford: Clarendon Press, 1994; World's Classics, Oxford: Oxford University Press, 1995), an edition for *The Oxford Shakespeare*.

*A Concordance to T.S.Eliot 'The Complete Poems and Plays'* edited with John Dawson and David McKitterick (London: Faber and Faber; Ithaca: Cornell University Press, 1995)

*English Shakespeares: Shakespeare on the English Stage in the 1990s* (Cambridge: Cambridge University Press, 1997).

*The Tempest* and *Much Ado About Nothing* (New York: Penguin Putnam, 1999), editions for The Pelican Shakespeare.

*Cymbeline* and *Romeo and Juliet* (New York: Penguin Putnam, 2000), editions for The Pelican Shakespeare.

*Richard III* and *Love's Labour's Lost* (New York: Penguin Putnam, 2000), editions for The Pelican Shakespeare

*Theorizing Practice: Redefining Theatre History* (edited with W.B.Worthen, volume 1 of 5 volume series, *Redefining British Theatre History*) Palgrave Macmillan, 2003

*From Script to Stage in Early Modern England*. (edited with Stephen Orgel, volume 2 of *Redefining British Theatre History* series) Palgrave Macmillan, 2004

*From Performance to Print in Shakespeare's England* (edited with Stephen Orgel, volume 3 of *Redefining British Theatre History* series) Palgrave Macmillan, 2006

'On Shakespeare' Special issue of *Performance Research*, guest edited with William Sherman. Vol.10, no.3 (2005).

*Shakespeare, Memory and Performance* (Cambridge: Cambridge University Press, 2006). A collection of essays from the Inaugural Conference for the McMeel Family Chair in Shakespeare Studies, Notre Dame.

*William Shakespeare* (Oxford University Press, 2007) – the *ODNB* entry for Shakespeare

*Players, Playwrights, Playhouses: Investigating Performance, 1660-1800* (*Redefining British Theatre History* series, vol. 4, co-edited with Michael Cordner, Palgrave MacMillan, 2007)

*The Performing Society: Nineteenth-Century Theatre History* (*Redefining British Theatre History* series, vol.5, co-edited with Tracy Davis, Palgrave Macmillan, 2007).

'Watching Ourselves Watching Shakespeare', special issues of *Shakespeare Bulletin*, guest edited with Barbara Hodgdon. Vol.25, issues 3 and 4 (2007)

*Garrick, Kemble, Siddons Kean*, volume 2 of *Great Shakespeareans* (Continuum Books, 2010).

*The Alchemist* co-edited with William Sherman for the *Cambridge Edition of the Works of Ben Jonson*, vol.3, pp. 541-710 (Cambridge, 2012)

*Brook, Hall, Ninagawa, LePage*, volume 18 of *Great Shakespeareans* (Bloomsbury Academic, 2013)

*Coriolanus* for the Arden Shakespeare, 3rd series. (2013)

*Medieval Shakespeares*, a co-edited collection (with Helen Cooper and Ruth Morse) of papers from the *Shakespeare and the Middle Ages 2010* London conference (Cambridge University Press, 2013)

*Shakespeare and Geek Culture*, edited with Andrew James Hartley (Arden Shakespeare, 2020).

*Ghostly Fragments: Essays by Barbara Hodgdon*, edited with Richard Abel (U of Michigan Press, 2020)

### ***Books, etc, in press***

*Shakespeare and Forgetting* (Arden Shakespeare, 2021)

### ***Edition in progress***

*King Lear*, for Arden Shakespeare 4<sup>th</sup> series. Publication date c.2026

### ***Series Editing etc.***

Associate General Editor (with Michael Cordner) for the *Oxford Drama Library* in World's Classics (a series of approximately 40 volumes of plays for Oxford University Press). I acted as supervising editor for the following volumes: Synge, Pinero, Gay, Wilde, Victorian Melodramas, Victorian plays, Wycherley.

General Editor (with Stanley Wells and Lena Orlin) for *Oxford Shakespeare Topics*, a series for Oxford University Press (approved by the Delegates, Jan 1995, forty volumes so far under contract). The first 29 volumes have been published.

1998-2000 General Editor, *ArdenOnline*, the electronic versions of the Arden 3 Shakespeare editions with additional introductions, review materials and illustrations.

Editor, *Shakespeare Survey* (Cambridge University Press, 1999-2018).

Volumes 53, 'Shakespeare and Narrative',  
 54, 'Shakespeare and religions',  
 55, '*King Lear* and Its Afterlife',  
 56 'Shakespeare and Comedy',  
 57 '*Macbeth* and Its Afterlife',  
 58 'Writing about Shakespeare',  
 59 'Editing Shakespeare',  
 60 'Writing About Shakespeare',  
 61 'Shakespeare, Sound and Screen',  
 62 'Close Encounters with Shakespeare's Text',  
 63 'Shakespeare's English Histories and their Afterlives',  
 64 'Shakespeare as Cultural Catalyst',  
 65 '*A Midsummer Night's Dream*',  
 66 'Working with Shakespeare',  
 67 'Shakespeare's Collaborative Work'  
 68 'Shakespeare, origins and originality'  
 69 'Shakespeare and Rome'  
 70, 'Creating Shakespeare'  
 71, 'Re-creating Shakespeare'.

General Editor, *Redefining British Theatre History* (Palgrave Macmillan, 2003-7). A series of five volumes from conferences I organized at the Huntington Library, Pasadena, CA.

General Editor (with Adrian Poole), *Great Shakespeareans* (Continuum Books/Arden Shakespeare, 2009-13). A series of 18 volumes, each covering up to four figures in essays of 20,000 words.

General Editor (with Bridget Escolme and Farah Karim-Cooper), *Shakespeare in the Theatre* (Bloomsbury Academic/Arden Shakespeare). A new series, with 20 monographs commissioned, of which 12 have been published.

### *Articles*

'Brecht, Bond, Gaskill and the Practice of Political Theatre' *Theatre Quarterly* vol.8 (1978) pp.24-35

'The Director Intervenes: Christopher Hampton's Savages' *Comparative Drama* vol.13 (1979) pp.142-9

'Durfey's revisions of The Richmond Heiress (1692)' *Archiv* vol.216 (1979) pp.116-20

Introduction to Edward Gordon Craig *Index to the Story of My Days* (Cambridge: Cambridge University Press, 1981) pp.ix-xxx

- 'Chekhov and the Resistant Symbol' *Themes in Drama* vol.4 (1982) pp.227-42
- 'The RSC and Studio Shakespeare' *Essays in Criticism* vol.32 (1982) pp.205-18
- 'Theatre' in *The Diary of Samuel Pepys* ed. R.Latham and W.Matthews vol.10 (London: Bell & Hyman, 1983) pp.431-45
- 'Hamlet and the Art of Acting' *Themes in Drama* vol.6 (1984) pp.39-61
- 'Curtis Price: Henry Purcell and the London Stage' (review article) *Early Music History* vol.5 (1985) pp.275-85
- 'Style at the Swan' *Essays in Criticism* vol.36 (1986) pp.193-209
- 'Dreaming the Dream' *Swansea Review* vol.2 (1986) pp.1-18. Revised version in *Trames* (Travaux et mémoires de l'Université de Limoges; Actes du colloque Shakespeare-Webster, Limoges, Décembre 1988) pp.9-28
- 'The Resources of Characterisation in Othello' in M.A.Conejero, ed., *En Torno A Shakespeare III* (Fundacion Instituto Shakespeare, 1987) pp.63-88. A revised version is in *Shakespeare Survey* vol.41 (1989) pp.119-32. A shortened version appeared in Russian in *Shekspirovskiye Chteniya 1993* (Shakespeare Studies) (Moscow, 1993), pp.71-85
- 'The Director and the Playwright: Control over the Means of Production' *New Theatre Quarterly* vol.3 (1987) pp.207-17
- 'Nahum Tate's Defence of Farce' *Themes in Drama* vol.10 (1988) pp.99-113
- Introduction to George Farquhar, *The Recruiting Officer* (London: Methuen, 1988)
- 'Space: the Final Frontier' in *The Play out of Context* ed. Hanna Scolnicov and Peter Holland (Cambridge: Cambridge University Press, 1988) pp.45-62; translated in *La obra de teatro fuera de contexto* (Madrid: Siglo Veintiuno, 1991) pp.63-85
- Entries on British Theatre 1660-1800 (25,000 words) for *The Cambridge Guide to World Theatre* ed. Martin Banham (Cambridge: Cambridge University Press, 1988). I also served on the Editorial Advisory Board for the project.
- Introduction to A.P.Rossiter *Angel with Horns* (London: Longmans, 1989) pp.x-xx
- 'Congreve' *The Dictionary of Literary Biography* vol.84 ed. Paula R.Backscheider (1989) pp.61-90
- 'Stanislavskii i problema Iago' ['Stanislavsky and the problem of Iago'] *Sovremennaya Dramaturgia* vol.6 (1989) pp.184-8 (in Russian)



- 'Reading to the Company' in *Reading Plays: Strategies and Interpretations* ed. Hanna Scolnicov and Peter Holland (Cambridge: Cambridge University Press, 1991) pp.8-29
- 'Evading King Lear' *Poetica* (Tokyo) vol.33 (1991) pp.46-62
- Adviser, *International Dictionary of Theatre* vol.1 Plays ed. Mark Hawkins-Daly (1992)
- 'Shakespeare Performances in England, 1989-90' *Shakespeare Survey* vol.44 (1992) pp.157-90
- 'Shakespeare on Stage' *TLS* 7th May 1993 pp.3-4
- 'Shakespeare performances in England, 1990-91' *Shakespeare Survey* vol.45 (1993) pp.115-44
- 'Authorship and Collaboration: the problem of editing Shakespeare' in *The Politics of the Electronic Text* ed. Warren Chernaik, Caroline Davis and Marilyn Deegan (Oxford, 1993) pp.17-23
- 'Shakespeare Performances in England, 1992' *Shakespeare Survey* vol.46 (1994) pp.159-89
- 'Troilus and Cressida and the Rate of Exchange' in *Surprised by Scenes: Essays in Honour of Professor Yasunari Takahashi* ed. Yasunari Takada (Tokyo, 1994) pp.86-104
- 'Noël Coward and comic geometry' in *English Comedy* eds. Michael Cordner, Peter Holland and John Kerrigan (Cambridge, 1994) pp.267-87
- 'A Midsummer Night's Dream 1660-1800: Culture and the Canon' for *Le Forme del Teatro: Saggi sul Teatro elisabettiano e della Restaurazione*, eds. Paola Faini and Viola Papetti (Rome, 1994) pp.201-46
- 'Two-Dimensional Shakespeare: King Lear on Film' for *Shakespeare and the Moving Image* ed. A.Davies and Stanley Wells (Cambridge University Press, 1994) pp.50-68
- 'Stratford Stages: Interviews with Michael Reardon and Tim Furby, and Sam Mendes' *Shakespeare Survey* 47 (1994) pp.117-26
- 'Theseus's Shadows in A Midsummer Night's Dream' *Shakespeare Survey* 47 (1994) pp.139-51 (reprinted in Stephen Orgel and Sean Keilen, eds., *Shakespeare: The Critical Complex*, vol. 7, *Shakespeare and the Literary Tradition* (Garland Publishing, Inc., 1999), pp.161-73

- 'Shakespeare Performances in England, 1992-3' *Shakespeare Survey* 47 (1994) pp.181-207
- 'Shakespeare for Everybody?' *TLS* 2nd December 1994 pp.18-19
- 'Unpublished Scenes in David Garrick's *Lethe*' *Huntington Library Quarterly* vol.57 (1994) pp.300-11
- '"Mind the Gap": Using Shakespeare' *Shakespeare Jahrbuch* vol.131 (1995) pp.33-49
- 'Moving Cleopatra's Bed' *TLS* 28th April 1995 pp.3-4
- 'Communities: British Theatre in the 1980s' for *Heart of the Heartless World: Essays in Cultural Resistance in Memory of Margot Heinemann* ed. David Margolies and Maroula Joannou (Pluto Press, 1995) pp.70-86
- 'The Shapeliness of *The Tempest*' *Essays in Criticism*, vol.45 (1995) pp.208-29
- (with Michael Patterson) 'Eighteenth-Century Theatre' in *The Oxford Illustrated History of Theatre* ed. John Russell Brown (Oxford University Press, 1995) pp.255-98
- 'Not Having It All' [on Dora Jordan] *New York Review of Books*, 19th October 1995 pp.62-4
- 'Shakespeare Performances in England, 1993-4' *Shakespeare Survey* vol.48 (1995) pp.191-226
- 'The Age of Garrick' for *Shakespeare: An Illustrated Stage History* ed Russell Jackson and Jonathan Bate (Oxford University Press, 1996) pp.69-91
- 'Hamlet: Text in Performance' for *Theory in Practice* volume on *Hamlet* ed. Peter J. Smith and Nigel Wood (Open University Press, 1996) pp.55-82
- 'Travelling Hopefully: The Dramatic Form of Journeys in English Renaissance Drama' in *Travel and Drama in Shakespeare's Time*, ed. M. Willems (Cambridge University Press, 1996), pp.160-78.
- 'David Garrick: "3dly, as an Author"' *Studies in Eighteenth Century Culture* vol.25 (1996) pp.53-76
- 'The Play of Eros: Paradoxes of Gender in English Pantomime' *New Theatre Quarterly* vol.13 no.51 (1997) pp.195-204. A different version appeared as "'Oh no, she isn't!": The Paradoxes of Gender in English Pantomime' in Viola Papetti and Laura Visconti, editors, *Le Forme del teatro VI: Eros e Commedia sulla scena inglese dal tardo seicento al novecento* (Rome, 1997) pp. 81-104

- 'Shakespeare Performances in England, 1994-5' *Shakespeare Survey* vol.49 (1996) pp.235-67
- 'Maid, Man, and Jew' *New York Review of Books* 12th June 1997, pp.50-4
- 'Reade him therefore – and againe and againe' *TLS*, 7 November 1997 pp.24-5
- 'Culture Ho!' *The New York Review of Books* vol. 46 no. 6 April 9, 1998 pp.55-58
- 'Shakespeare en France: L'Ombre d'un double' *Théâtre Aujourd'hui* no.6 1998 pp.208-14
- 'Introduction' to Nicholas Rowe, ed., *The Works of Mr William Shakespear (1709)* (London: Pickering and Chatto, 1998) 7vols., vol.1 pp.vii-xxxv
- 'Measuring Performance' in Peter Halter, ed., *Performance (= Swiss Papers in English Language and Literature 11(1999))* pp.37-54
- 'OPHELIA My lord!' in *ESSENSES 7* (1999) pp.17-37
- '“The Interpretation of Dreams” in the Renaissance' in *Reading Dreams: The Interpretation of Dreams from Chaucer to Shakespeare* ed. Peter Brown (Oxford University Press, 1999), pp.125-46
- '“More a Russian than a Dane”: *Hamlet* in Russia' for *Translating Life: Studies in Transpositional Aesthetics* eds. S.Chew and A.Stead, a *festschrift* for I.-S. Ewbank (Liverpool University Press, 1999), pp.315-38
- 'Watching Shakespeare' (6,300 words) and 'Reading Shakespeare's Texts' (5,800 words) for *Arden Online: The Arden Shakespeare* cd-rom: (Walton-on-Thames: Thomas Nelson, 1999); URL: <http://www.ardenonline.com/data/index/htm>
- 'Modernizing Shakespeare: Nicholas Rowe and *The Tempest*', *Shakespeare Quarterly* vol.51 (2000) pp.24-32
- 'Foreword' in Mark Thornton-Burnett and Ramona Wray, eds., *Shakespeare, Film and Fin de siècle* (Macmillan, 2000) pp.xii-xiv
- '*The Merry Wives of Windsor*' for *Arden Online: The Arden Shakespeare* cd-rom: (Walton-on-Thames: Thomas Nelson, 2000); URL: <http://www.ardenonline.com/data/index/htm>
- 'Farce' in *The Cambridge Companion to Restoration Theatre*, ed. Deborah C.Payne Fisk (Cambridge University Press, 2000), pp.107-26

'A Class Act' in *Look Back in Pleasure: Noël Coward Reconsidered* ed. Joel Kaplan and Sheila Stowell (Methuen, 2000), pp.80-90

'Film Editing' in *Shakespeare Performed: Essays in Honor of R.A.Foakes* ed. Grace Ioppolo (University of Delaware Press, 2000), pp.273-98

'Shakespeare on the 20<sup>th</sup>-century Stage' in *The Cambridge Companion to Shakespeare Studies*, eds. Stanley Wells and Margreta de Grazia (Cambridge University Press, 2001), pp.199-215

'“We measure them by weary steps”: Shakespearian Milestones' in Helene Felter, ed., *Trinity Hall: The Milestones Lectures* (Trinity Hall, Cambridge, 2001), pp.39-52

'*The Merchant of Venice* and the Value of Money' *Cahiers Elisabethains*, 60 (2001) pp.13-30

'Beginning in the Middle' [The British Academy Shakespeare Lecture, 2000] *Proceedings of the British Academy*, 111 (2001) pp.127-55

'Touring Shakespeare' in *The Cambridge Companion to Shakespeare on Stage*, ed. Stanley Wells and Sarah Stanton (Cambridge University Press, 2002), pp.194-211

'Ghosts' in *The New York Review of Books* vol. 49 no. 6 April 11, 2002, pp.71-3

'Disfigured Dreams and the Problem of Marriage' *Q/W/E/R/T/Y* 12 (2002), pp.15-20

'*A Place Calling Itself Rome: Coriolanus* and the City' in *Le Poète dans la Cité*, ed. Dominique Goy-Blanquet (Amiens, 2003), pp.97-109

10,000 words of entries for the *Oxford Encyclopedia of Theatre and Performance* ed. Dennis Kennedy (OUP, 2003).

'Foreword' in Krystyna Kujawinska-Courtney and John M.Mercer, eds., *The Globalization of Shakespeare in the Nineteenth Century* (Lewiston: The Edwin Mellen Press, 2003), pp.i-v

'Introduction' to vol. 3 *Shakespeare Performance of The Cambridge Shakespeare Library* ed Catherine Alexander (Cambridge University Press, 2003), pp.1-8

'Performing Shakespeare in Print: Narrative in Nineteenth-century Illustrated Shakespeares' in Gail Marshall and Adrian Poole, eds., *Victorian Shakespeare Volume 1: Theatre, Drama and Performance* (Basingstoke, 2003), pp.47-72

'A History of Histories: From Flecknoe to Nicoll' in *Theorizing Practice: redefining Theatre History* ed W.B.Worthen with Peter Holland (Palgrave Macmillan, 2003), pp.8-30.

‘“Stands Scotland where it did?”: The location of *Macbeth* on film’ in Robert Miola, ed., *Macbeth* (Norton, 2004), pp.357-80.

‘Staging Europe in Shakespeare’ in *Shifting the Scene: Shakespeare and European Culture*, ed. Ladina Bezzola Lambert and Balz Engler (University of Delaware Press, 2004), pp.21-40

‘William Shakespeare’ for *The New Oxford Dictionary of National Biography* (Oxford University Press, 2004). At 37,000 words, the longest entry in the Dictionary.

‘Theatre Without Drama: Reading *REED*’ in *From Script to Stage in Early Modern England* (edited with Stephen Orgel, volume 2 of *Redefining British Theatre History* series) Palgrave Macmillan, 2004, pp.43-67

‘Mystery Man’ Review Article *New York Review of Books* 16 December 2004, pp.34-8

Introduction, *The Play in Performance and Further Reading for The Merchant of Venice* (New Penguin Shakespeare, 2005), pp.xxi-lxxx

‘Coasting the Mediterranean: the journeyings of *Pericles*’ in *Angles on the English-Speaking World* (Special Issue: “Charting Shakespearean Waters: Text and Theatre” Journal of English Department, University of Copenhagen, Museum Tusulanum Press), 5 (2005), pp.11-29

‘Shakespeare’s Two Bodies’ in *A Companion to Shakespeare and Performance*, ed Barbara Hodgdon and W.B.Worthen (Blackwell Publishing, 2005), pp.36-56; a version in Greek appeared as ‘Ta dyo somata tou Saixpir, to parastasiako kai to eteriko’ [Shakespeare’s two bodies, the performative and the corporate] in *Η Προσαρμοστικότητα του Σαίξπηρ*, ed. Tina Krontiris (Ekdoseis Ergo, Athens, 2005), pp.45-81

‘Foreword: *Hamlet* and Auerbach’ in *Refiguring Mimesis*, ed Jonathan Holmes and Adrian Streete (University of Hertfordshire Press, 2005), pp.xi-xvi

‘*The Merry Wives of Windsor*: the performance of community’ *Shakespeare Bulletin* 23.ii (2005) pp.5-14

‘“Some of you may have seen him”’: Laurence Olivier’s Celebrity’ in *Theatre and Celebrity in Britain, 1660-2000*, ed. Mary Luckhurst and Jane Moody (Palgrave Macmillan, 2005), pp.214-32

‘Dramatizing the Dramatist’ *Shakespeare Survey* 58 (Cambridge University Press, 2005), pp.137-47

‘Shakespeare and the DNB’ in *Shakespeare, Marlowe, Jonson: New Directions in Biography*, ed. J.R.Mulryne and T.Kozuka (Ashgate, 2006), pp.139-49

‘Mapping Shakespeare’s Britain’ in *Spectacle and Public Performance in the Late Middle Ages and the Renaissance*, ed. Robert Stillman (Brill, 2006), pp.157-81.

A different version appeared in Dermot Cavanagh, Stuart Hampton-Reeves and Stephen Longstaffe, eds., *Shakespeare’s Histories and Counter-histories* (Manchester University Press, 2006), pp. 198-218

‘Introduction’ and ‘On the Gravy Train: Shakespeare, memory and forgetting’ in Peter Holland, ed., *Shakespeare, Memory and Performance* (Cambridge, 2006), pp.1-19, 207-34

Foreword to *CroissantWorld: The Comics* by Adam Fairholm (2006), p.13

‘As Performed by the Royal Shakespeare Company at Stratford-upon-Avon in 1970’ in *A Midsummer Night’s Dream*, ed. Terri Bourus (Sourcebooks, 2007), pp.13-21

‘Playing Johnson’s Shakespeare’ in Eric Rasmussen and Aaron Santesso, eds., *Comparative Excellence: Shakespeare and Dr Johnson* (AMS Press, 2007), pp.1-23

‘Shakespeare Abbreviated’ in Robert Shaughnessy, ed., *The Cambridge Companion to Shakespeare and Popular Culture* (Cambridge University Press, 2007), pp.26-35

‘Hearing the Dead: the Sound of David Garrick’ in *Playhouse and Performance: English Theatre 1660-1800* (Redefining British Theatre History series, vol. 4, co-edited with Michael Corder, Palgrave MacMillan, 2007), pp.248-70

‘“It’s all about me. Deal with it”’ *Shakespeare Bulletin* 25.3 (2007), pp.27-39

‘“Musty Superfluity”: *Coriolanus* and the Remains of Excess’ in *Shakespeare et l’excès*, ed. Pierre Kapitaniak (online publication for the Société Française Shakespeare, 2008), <http://www.societefrancaiseshakespeare.org/document.php?id=1030>

‘Sir Peter Hall’ for *The Routledge Companion to Directors’ Shakespeare*, edited by John Russell Brown (Routledge, 2008), pp.140-59

‘Shakespeare, Commerce and the Academy: Exercises in Electronic Publishing’ (with Mary Onorato) for *Shakespeare: Journal of the British Shakespeare Association*, 4 (2008), pp.245-53

‘Afterword: What(ever) next?’ for *Shakespeare on Screen*, ed. Sarah Hatchuel and Nathalie Vienne-Guerrin (Publications des Universités de Rouen et du Havre, 2008), pp.271-7.

‘*Coriolanus*: The Rhythms and Remains of Excess’ for *The Forms of Renaissance Thought*, ed. Leonard Barkan et al. (Palgrave Macmillan, 2008), pp.150-69

‘Performing Shakespeare for the Web Community’ in Alexander C.Y.Huang and Charles S.Ross, eds., *Shakespeare in Hollywood, Asia, and Cyberspace* (Purdue University Press, 2009), pp.242-52

‘What are you reading?’, *Theatre Survey*,30 (2009), pp.337-40

‘Feasting and Starving: Staging Food in Shakespeare’, *Shakespeare Jahrbuch* (2009), pp.12-28

‘Introduction’ (pp.1-7) and ‘David Garrick’ (pp.8-54) in *Great Shakespeareans*, volume 2 (Continuum Books, 2010).

‘*The Lost Workers*: Process, Performance and the Archive’, forthcoming in *Shakespeare Bulletin*, 28 (Spring 2010), pp.7-18

‘Passing Through: Shakespeare, theatre companies and the internet’ *Shakespeare Beyond Boundaries*, ed. Christa Jansohn and Lena Cowen Orlin (University of Delaware Press, 2010), pp.107-19

‘Critics and their audiences: the Rhetoric of Reviewing’, *Shakespeare* 6 (2010), pp.292-304.

‘Sir Ian McKellen’ in John Russell Brown, ed., *Actors and Shakespeare* (Routledge, 2011), pp.144-58

‘Unwinding *Coriolanus*: Osborne, Grass and Brecht’, in Randall Martin and Katherine Scheil, eds., *Shakespeare/Adaptation/Modern Drama* (University of Toronto Press, 2011), pp.25-47

‘Going to Shakespeare: Memory and Anamnesis’ in *Shakespeare and I*, edited by William McKenzie and Theodora Papadopoulou (Continuum Books, 2012), pp.87-106

‘Openings’ in Bridget Escolme and Stuart Hampton-Reeves, eds., *Shakespeare and the Making of Theatre* (Palgrave Macmillan, 2012), pp.14-31

‘Shakespeare, Humanities Indicators and the Seven Deadly Sins’ *Borrowers and Lenders* 7.1 (2012) <http://www.borrowers.uga.edu/783091/show>

‘Afterword’ *Cahiers Élisabéthains*, 40<sup>th</sup> Anniversary Special Issue: “International Perspectives on Shakespearean Theatre Reviewing” (2012), pp.141-6

‘Performing the Middle Ages’ in Ruth Morse, Helen Cooper and Peter Holland, eds., *Medieval Shakespeare: Pasts and Presents* (Cambridge University Press, 2013), pp.404-38

‘“A Kind of Character in thy Life”: Shakespeare and the character of history’, *SEDERI* 23 (2013), 7-31.

‘Introduction’ and ‘Peter Brook’ in Peter Holland, ed., *Great Shakespeareans* vol. 18 (Bloomsbury, 2013), pp.1-46

Holland, Peter and Katherine Rowe. "Watching Shakespeare: *Macbeth*." In William Shakespeare, *The Tragedy of Macbeth*, based on the New Folger Shakespeare Editions. Created by Elliott Visconsi and Katherine Rowe, eds. Barbara Mowat and Paul Werstine, dir. Katherine Rowe. Luminary Digital Media, 2013. iPad Application.

Holland, Peter and Lauren Shohet. "Watching Shakespeare: *Othello*." In William Shakespeare, *The Tragedy of Othello*, based on the New Folger Shakespeare Editions. Created by Elliott Visconsi and Katherine Rowe, eds. Barbara Mowat and Paul Werstine, dir. Katherine Rowe. Luminary Digital Media, 2013. iPad Application.

Holland, Peter and Kristen Poole. "Watching Shakespeare: *Romeo and Juliet*." In William Shakespeare, *Romeo and Juliet*, based on the New Folger Shakespeare Editions. Created by Elliott Visconsi and Katherine Rowe, eds. Barbara Mowat and Paul Werstine, dir. Katherine Rowe. Luminary Digital Media, 2013. iPad Application.

Holland, Peter and Ellen MacKay. "Watching Shakespeare: *A Midsummer Night's Dream*." In William Shakespeare, *A Midsummer Night's Dream*, based on the New Folger Shakespeare Editions. Created by Elliott Visconsi and Katherine Rowe, eds. Barbara Mowat and Paul Werstine, dir. Katherine Rowe. Luminary Digital Media, 2013. iPad Application.

‘Magical Realism: Raising Storms and Other Quaint Devices’ in Silvia Bigliuzzi and Lisanna Calvi, eds., *Revisiting The Tempest* (Palgrave Macmillan, 2014), pp.185-201

‘Haunting Shakespeare or King Lear Meets Alice’ in Mary Luckhurst, ed., *Theatre and Ghosts* (Palgrave Macmillan, 2014), pp.197-216

‘Shakespeare in Virtual Communities’ in Christie Carson and Peter Kirwan, eds., *Shakespeare and the Digital World* (CUP, 2014), pp.160-75

‘Selling Shakespeare: Comic Books, Graphic Novels and Manga’, *Anglistik: International Journal of English Studies* 25.1 (2014), pp.77-89

‘Campus Shakespeare: Fragments of a History, Fragments of a Concept’ in Andrew James Hartley, ed., *Shakespeare on the University Stage* (CUP, 2014), pp.10-26

‘A Critic and a Gentleman – and a Dozen Jubilees’, *Shakespeare Jahrbuch* 151 (2015), pp.17-38



‘Rethinking Blackness: The Case of Olivier’s *Othello*’ in *Othello*, ed. Sarah Hatchuel and Nathalie Vienne-Guerrin (CUP, 2015), pp.43-58

‘Theatre Editions’ in Margaret Jane Kidnie and Sonia Massai, eds., *Shakespeare and Textual Studies* (CUP, 2015), pp.233-48

‘David Garrick: Saints, Temples and Jubilees’ in Coppélia Kahn and Clara Calvo, eds., *Celebrating Shakespeare* (Cambridge University Press, 2015), pp.15-38. A different version has appeared in Actes des colloques of the Société Française Shakespeare, vol. 33 *Shakespeare 450: A Jubilee in Paris*: <http://shakespeare.revues.org/3020>

‘Spinach and Tobacco: Making Shakespearean Unoriginals’, *Shakespeare Survey* 68 (2015), pp.197-209

‘Anne Barton, 1933-2013’, *Biographical Memoirs of Fellows of the British Academy*, 14 (2015), pp.15-35; reprinted as an ‘Afterword’ to Anne Barton, *The Shakespearean Forest* (Cambridge University Press, 2017), pp. 138-58

‘Shakespeare and Biography’ in Dympna Callaghan and Suzanne Gossett, eds., *Shakespeare in Our Time: An SAA Companion* (Arden Shakespeare, 2016), pp.245-60

‘The Revolution of the Times’ Gordon McMullan and Zoë Wilcox, eds., *Shakespeare in Ten Acts* (British Library, 2016), pp.161-80

‘The Historical William Shakespeare’ in Bruce Smith, ed., *The Cambridge Guide to the Worlds of Shakespeare* (Cambridge University Press, 2016), vol.1, Part 12, pp.829-39

‘Shakespeare: El revolucionario de la escena’, *Historia National Geographic*, 149 (2016), pp.74-89

‘Performing Shakespearean Tragedy, 1660-1780’ in Michael Neill and David Schalkwyk, eds., *The Oxford Handbook of Shakespeare’s Tragedies* (OUP, 2016), pp.505-22

‘*Richard II* on Screens’ in Joseph A. Candido, ed., *The Text, the Play, and the Globe: Essays on Literary Influence in Shakespeare’s World and His Work in Honor of Charles R. Forker* (Fairleigh Dickinson University Press, 2016), pp.155-72

‘Introduction’ to Stanley Wells, *Shakespeare on Page and Stage*, ed. Paul Edmondson (OUP, 2016), pp.1-8

‘Film, Music and Shakespeare: Walton and Shostakovich’ in Bill Barclay and David Lindley, eds., *Shakespeare, Music and Performance* (CUP, 2017), pp.195-208

‘Forgetting Performance’ in James C. Bulman, ed., *The Oxford Handbook to Shakespeare and Performance* (Oxford University Press, 2017), pp.170-83.

‘Forgetting the Limits of Power’, for *Built upon His Rock: Writings in Honour of Péter Dávidházi* (Budapest, 2018), pp.171-8

‘Close Watching Shakespeare on Screen’, *Shakespeare Survey 71* (Cambridge: Cambridge University Press, 2018), pp.186-93

‘Edward Ecclestone’s *The Cataclysm*: New Engravings of Restoration Stage Scenery?’ *Theatre Notebook*, 72 (2018), pp.2-13

‘Seeing Shakespeare’s Rome’ in Daniela Guardamagna, ed., *Roman Shakespeare: Intersecting Times, Spaces, Languages* (Peter Lang, 2018), pp.57-71

‘Afterword: “What’s Past Is Prologue”’ in Tiffany Stern, ed., *Shakespeare’s Theatrical Documents* (Arden Shakespeare, 2019), pp.260-71

‘Filming Theatre: A Tale of Two Merchants’ in *Shakespeare On Stage and Off*, ed. Kenneth Graham and Alysia Kolentsis (2019), pp.171-85

‘Afterword: Godard’s *King Lear*’ in Sarah Hatchuel et al., eds., *Shakespeare on Screen: King Lear* (Cambridge University Press, 2019), pp.219-26

‘Mask and Persona: Creating the Bard for Bardcom’, *Persona Studies*, special issue on ‘Theatre and Persona’, 5.2 (2019), 9-22.

‘From Biographies to Bardcom’ in *Shakespeare & Biography*, ed. Katherine Scheil and Graham Holderness (Berghahn Books, 2020), pp.63-7.

‘“It’s all geek to me”: Shakespeare, performance and geek cultures’ in *Shakespeare and Geek Culture*, edited with Andrew James Hartley (Arden Shakespeare, 2020), pp.294-307

‘Shakespeare “Live”’ in *the Cambridge Companion to Shakespeare on Film*, ed. Russell Jackson, 3<sup>rd</sup> edition (CUP, 2020), pp.40-51.

‘Introduction’ to Barbara Hodgdon, *Ghostly Fragments*, ed. Richard Abel and Peter Holland (University of Michigan Press, 2021), pp.1-5

***Articles awaiting publication (in press)***

‘On the Shakespeare Trail’, in Matthew Kozusko et al., eds., *Performing Shakespeare Appropriations* (Fairleigh Dickinson University Press, 2020).

‘Shakespearean Fun’ in *What Do You Need To Know About Shakespeare Before The World Ends?*, ed. Liana Leao and Fernanda Madeiros (Rio de Janeiro, 2021)

'Remembering Shakespeare' in Jonathan Baldo and Isabel Karremann, eds., *Memory and Affect in Shakespeare's England* (Cambridge University Press, 2022)

### ***Other Publications***

I have not listed book reviews, review articles and a large number of theatre reviews for many journals (especially the TLS). I have written many programme essays (e.g. for Theatre Royal Haymarket, Royal Court Theatre, the Royal National Theatre, the Medieval Players and frequently for the Royal Shakespeare Company and Chicago Shakespeare), most recently for *Henry V* (Royal National Theatre, London, 2003); *Henry IV Parts 1 and 2* (Royal National Theatre, London, 2005); *Romeo and Juliet* (Chicago Shakespeare Theatre, 2005); *Henry IV Parts 1 and 2* (Chicago Shakespeare Theatre, 2006); *The Man of Mode* (Royal National Theatre, London, 2007); *King Lear* (Royal Shakespeare Company, 2007); *Much Ado About Nothing* (Royal National Theatre, London, 2007); *Hamlet* (National Theatre, 2010); *Timon of Athens* (National Theatre, 2012); *Othello* (National Theatre 2013); *Coriolanus* (Donmar Warehouse, 2013); *Much Ado About Nothing* (RSC, 2014); *A Midsummer Night's Dream* (RSC, 2016); *Twelfth Night* (National Theatre 2017); *Julius Caesar* (The London Theatre Company, 2018); *The Way of the World* (Donmar Warehouse, 2018); *A Midsummer Night's Dream* (Bridge Theatre, 2019).

I have also regularly reviewed theatre productions and other arts for BBC Radio 3 and 4 arts programmes (particularly Kaleidoscope, Third Opinion, Nightwaves), including writing and presenting programmes on silence in 20th century culture ('The Sounds of Silence' broadcast November 1991, Radio 4, repeated World Service Jan 1992) and on Restoration Comedy in the 20th century ('The Restoration Restor'd' broadcast May 1995, Radio 3). I researched, wrote and presented: a series of six programmes for the BBC World Service about world-wide Shakespeare production, under the title 'Shakespeare's Globe'; the six programmes covered productions in India, South Africa, France, Germany, Russia and the United States (broadcast April-May 1994); a series of six programmes, *The Shakespeare Trade*, broadcast on BBC Radio 3 in December 1998.

### ***Editorial and Advisory Boards***

I currently serve on the editorial or advisory boards for the following journals, etc:

*Shakespeare* (the journal of the British Shakespeare Association)

*Shakespeare Jahrbuch* (the journal of the Deutsche Shakespeare Gesellschaft)

*New Theatre Quarterly*

*Internet Shakespeare Editions*

*Multicultural Shakespeare: Translation, Appropriation, Performance*

*Palgrave Shakespeare Studies*

### ***Selected Professional Service***

I read scholarly manuscripts for publication for a number of publishers including (in the past few years) Oxford University Press, Cambridge University Press, Palgrave Macmillan, Blackwells, Routledge, University of Chicago Press, Fordham University Press, Northwestern University Press, Yale University Press and Manchester University Press.

I was adviser/consultant for *Reduced Shakespeare: The Attention-Impaired Reader's Guide to the World's Best Playwright* by Austin Tichenor and Reed Martin of the RSC (The Reduced Shakespeare Company), (Hyperion, 2006) and for their pop-up Shakespeare book (2018).

I have evaluated numerous appointment, promotion or tenure cases for (in the last few years) MIT, the Universities of Cambridge, York Toronto, York (UK), Missouri – St Louis, Newcastle-upon-Tyne, McGill, Indiana University – Kokomo, IUPUI, Nevada-Lincoln, Yale, Texas at Austin, University of California at Davis, Pennsylvania, Utah, Toronto, Barnard College, Arizona State, Birmingham City University, Indiana University, McGill, Florida Atlantic, George Washington, Rice, Mount Holyoke, Stony Brook College, Villanova, Toronto Missisauga and others – as well as frequently turning down further requests.

I served as a member of the committee evaluating Fellowship proposals for the Huntington Library, Pasadena for 2005-7 and for the National Humanities Center, 2014.

### **Keynote Lectures 2008-19**

2008

March: Presidential Address, Shakespeare Association of America Annual Meeting, Dallas.

April: 'Staging Food in Shakespeare', Deutsche Shakespeare Gesellschaft Meeting, Vienna

June: 'Passing Through: Shakespeare, theatre companies and the internet', *SCAENA* conference, Cambridge, UK.

September: 'Shakespeare and the Internet', Conference on Shakespeare Beyond Boundaries, University of Nottingham, Ningbo, China

2009

April: 'Passing Through: Shakespeare, theatre companies and the internet', Shakespeare Birthday Lecture, University of Hull

April: ‘*The Lost Workers: Process, Performance and the Archive*’, Annals Conference, University of Warwick

September: ‘The Rhetoric of Reviewing’, Shakespeare and Theatre Reviewing conference, Stratford-upon-Avon.

2010

May: Martin Ridge Memorial lecture, Huntington Library, Pasadena.

June: Sam Wanamaker Fellowship lecture, Shakespeare’s Globe, London.

June: ‘Performing the Middle Ages’, at *Shakespeare and the Middle Ages*, London.

2011

July: *Theatre and Ghosts*, York, UK

December: ‘*The Tempest* at 400’, Verona, Italy

2012

March: SEDERI conference in Seville, Spain

April: SAA 40<sup>th</sup> Anniversary Conference, Boston

McElroy Lecture, Loyola Chicago

June: British Graduate Shakespeare Conference, Stratford-upon-Avon

*Othello* on film, Montpellier, France

October: Waller Lecture, Andrews University

2013

April: Brown Lecture, Muhlenberg College, PA

October: Plenary, Blackfriars Shakespeare Conference, Virginia

2014

April Keynote lectures for Société Française Shakespeare (*Shakespeare 450*, Paris) and Deutsche Shakespeare Gesellschaft (Weimar) conferences.

June Keynote for ‘Garrick and Shakespeare Conference’, London.

August Keynote lecture for biennial International Shakespeare Conference, Stratford-upon-Avon.

2015

May Alice B Griffin Fellow in Shakespeare Studies, University of Auckland

2015-16 ACC Distinguished Scholar Lectures: Pittsburgh, Virginia Tech, Boston College, Louisville, Miami.

2016

April 'Shakespeare – Memoria di Roma', Rome

June Shakespeare Guild, New York

October Chicago Shakespeare 400, Newberry Library

2017

June 2<sup>nd</sup> Shakespeare Theatre Conference, Stratford, Ontario

July European Shakespeare Research Association, Gdansk

2018

April Heart of America Shakespeare Festival, Kansas City

May Asian Shakespeare Association Conference, Manila.

2019

April 1<sup>st</sup> Barbara Hodgdon Lecture in Shakespeare Studies, University of Michigan.