

PROFESSOR LISA HOPKINS
CURRICULUM VITAE

Personal details

Professor Catherine LISA Mackenzie HOPKINS

Qualifications

1984-6 University of Warwick: PhD 'John Ford and his Circle'

1983-4 University of Warwick: MA in English and European Renaissance Drama

1980-3 King's College, Cambridge (awarded an entrance scholarship): BA Hons English

Current Position

Professor of English and Head of Research Degrees, Sheffield Hallam University (appointed as a Lecturer in 1990; proceeded to Senior Lecturer in 1996; promoted to a readership in 2000; awarded a personal chair in 2003; appointed Head of Research Degrees, 2007)

Principal Publications

Books

Greeks and Trojans on the Early Modern English Stage (De Gruyter, 2020)

From the Romans to the Normans on the English Renaissance Stage (ARC Humanities Press, 2017)

Shakespearean Allusion in Crime Fiction: DCI Shakespeare (Palgrave, 2016)

Renaissance Drama on the Edge (Ashgate, 2014)

Drama and the Succession to the Crown, 1561-1633 (Ashgate, 2011)

Relocating Shakespeare and Austen on Screen (Palgrave, 2009)

Shakespeare's The Tempest: The Relationship between Text and Film (New Mermaids, 2008)

Christopher Marlowe, Dramatist (Edinburgh University Press, 2008)

The Cultural Uses of the Caesars on the English Renaissance Stage (Ashgate, 2008)

Bram Stoker: A Literary Life (Palgrave, 2007)

Renaissance Literature and Culture, co-authored with Matthew Steggle (Continuum, 2006)

A Christopher Marlowe Chronology (Palgrave, 2005)

Shakespeare on the Edge (Ashgate, 2005)

Screening the Gothic (University of Texas Press, 2005)

Beginning Shakespeare (Manchester University Press, 2005)

Giants of the Past: Popular Fictions and the Idea of Evolution (Bucknell UP, 2004)

Writing Renaissance Queens: Texts by and about Elizabeth I and Mary, Queen of Scots (U of Delaware P, 2002)

The Female Hero in English Renaissance Tragedy (London: Palgrave, 2002)

Christopher Marlowe: A Literary Life (London: Palgrave, 2000)

The Shakespearean Marriage: Merry Wives and Heavy Husbands (Macmillan, 1998)

John Ford's Political Theatre (Manchester University Press, 1994)

Women Who Would Be Kings: Female Rulers of the Sixteenth Century (Vision Press, 1991)

Elizabeth I and Her Court (Vision Press, 1990)

Edited and co-edited collections

A Companion to the Cavendishes: Literature, Patronage, Material Culture, with Tom Rutter (ARC Humanities Press, 2020)

Women on the Edge in Early Modern Europe, with Aidan Norrie (Amsterdam University Press, 2019)

New Essays on Bess of Hardwick (MUP, 2019)

The Genres of Renaissance Tragedy, with Daniel Cadman and Andrew Duxfield (MUP, 2019)

After Austen: Reinventions, Rewritings, Revisitings (Palgrave, 2018)

Magical Transformations on the early modern English Stage, with Helen Ostovich (Ashgate, 2014)

Essex: The Cultural Impact of an Elizabethan Courtier, with Annaliese Connolly (MUP, 2013)

King Lear, with Andrew Hiscock, in the Continuum Renaissance Drama Series (Continuum, 2011)

'Tis Pity She's a Whore, in the Continuum Renaissance Drama Series (Continuum, 2010)

Marian Moments in Early Modern Drama, with Regina Buccola (Ashgate, 2007)

Teaching Shakespeare and Early Modern Dramatists, with Andrew Hiscock (Palgrave, 2007)

Goddesses and Queens: The Iconography of Elizabeth I, with Annaliese Connolly (MUP, 2007)

Editions

The Fancies Chaste and Noble and *The Broken Heart*, in *The Complete Works of John Ford* (2021)

The Lady's Trial (Manchester University Press, 2011)

'Tis Pity She's a Whore (Nick Hern Books, 2003)

Chapters in Books

'The Shared Space of the Wood in *A Midsummer Night's Dream*', in *Critical Insights: A Midsummer Night's Dream*, ed. Nicolas Tredell (New York: Salem Press, 2020), 87-101

'Doubling the Duchess: Diamonds or Pearls', in *John Webster's "Dismal Tragedy": The Duchess of Malfi Reconsidered*, eds Sophie Chiari and Sophie Lemerancier-Goddard (Clermont-Ferrand: Presses Universitaires Blaise Pascal, 2019)

'A Man with a Map: the Millennial Macbeth', in *Shakespeare and Millennial Fiction*, ed. Andrew James Hartley (Cambridge: Cambridge University Press, 2018), 145-158

‘Men’s busts and women’s thighs: anatomising the body politic in Shakespeare’s Roman plays’, in *Rome in Shakespeare’s World*, ed. Maria Del Sapio Garbero (Edizioni di Storia e Letteratura, Rome, 2018), 67-86

‘Christopher Marlowe and Religion’, in *The Oxford Handbook of Early Modern English Literature and Religion*, eds Andrew Hiscock and Helen Wilcox (Oxford: Oxford University Press, 2017), 309-323

‘No king of England if not prince of Wales: Shakespeare, the Brutus myth and the basis of monarchic authority’, in *Republicanism in Shakespeare*, eds Anand Prakash and Hema Dahiya (New Delhi: Viva Books, 2016), 55-72

‘Othello and his Brothers’, in *Othello: A Critical Reader*, ed. Robert C. Evans (Bloomsbury Arden Shakespeare, 2015), 173-191

‘St Helena of Britain in the Land of the Magdalene: *All’s Well That Ends Well*’, in *Biblical Women in Early Modern Literary Culture*, eds Victoria Brownlee and Laura Gallagher (Manchester University Press, 2015), 197-212

‘England’s Empire in Europe’, in *Early Modern Identities in English: Religion, Gender, Nature*, ed. Lorna Fitzsimmons (Brepols, 2014), 145-164

‘Theatricality, Faith, and Color Imagery in Philip Massinger’, in *Stages of Engagement: Drama and Religion in Post-Reformation England*, eds James Mardock and Kathryn McPherson (Duquesne University Press, 2014), 219-239

‘Profit and Delight? Magic and the Dreams of a Nation’, in *Magical Transformation on the early modern Stage*, eds Lisa Hopkins and Helen Ostovich (Ashgate, 2014), 139-151

‘Marrying the Dead’, in *Staged Transgression in Shakespeare’s England*, eds Edel Semple and Rory Loughnane (Palgrave Macmillan, 2013), 165-79

‘Marlowe’s Literary Influence’, in *Christopher Marlowe in Context*, eds Emma Smith and Emily Bartels (Cambridge University Press, 2013), 306-15

‘John Ford: suffering and silence in *Perkin Warbeck* and *’Tis Pity She’s a Whore*’, in *The Cambridge Companion to Shakespeare and Contemporary Dramatists*, ed. Ton Hoenselaars (Cambridge University Press, 2012), 197-211

‘Marlowe’s Asia and the Feminisation of Conquest’, in *The English Renaissance, Orientalism, and the Idea of Asia*, eds D. Johanyak and W. Lim (Palgrave, 2010), 115-30

‘*’Tis Pity She’s a Whore* and the Space of the Stage’, in *’Tis Pity She’s a Whore*, Continuum Renaissance Drama series (Continuum, 2010), 152-167

‘*Cymbeline*, the *translatio imperii*, and the matter of Britain’, in *Shakespeare and Wales: From the Marches to the Assembly*, eds W. Maley and P. Schwyzer (Ashgate, 2010), 143-155

“‘Let not the soul of Nero enter this firm bosom’: Hamlet among the Romans”, in *Vintage Shakespeare: New Perspectives from India and Abroad*, eds Prashant K. Sinha and Mohini Khot (Jaipur: Book Enclave, 2010), 41-65

‘The words of a queen: Elizabeth I on stage and page’, in *The Ritual and Rhetoric of Queenship*, eds Liz Oakley-Brown and Louise Wilkinson (Four Courts Press, 2009), 145-156

‘Recent Critical Responses and Approaches’, in *The Continuum Shakespeare Handbook*, eds Andrew Hiscock and Stephen Longstaffe (Continuum, 2009), 147-172

‘What Lies Beneath’, in *Shakespeare’s World: World Shakespeares: Proceedings of the VIII World Shakespeare Congress 2006*, eds R. S. White, Christa Jansohn and Richard Fotheringham (University of Delaware Press, 2008), 87-97

‘The Writings of Elizabeth I’, in *L’Écriture et les Femmes en Grande Bretagne*, eds Armel Dubois-Nayt, Pascal Caillet and Jean-Claude Mailhol (Valenciennes: Presses Universitaires de Valenciennes, 2008), 21-31

‘Marriage in Shakespeare: A Community Affair’, in *Postmodern Essays on Love, Sex, and Marriage in Shakespeare*, ed. Bhim S. Dahiya (New Delhi: Viva Books, 2008), 1-17

‘The Dark Side of the Moon: Semiramis and Titania’, in *Goddesses and Queens: The Iconography of Elizabeth I*, eds Annaliese Connolly and Lisa Hopkins (Manchester University Press, 2007), 117-35

‘Maternity in *A Woman Killed with Kindness*’, in *Performing Maternity in Early Modern England*, eds Kathryn M. Moncrief and Kathryn R. McPherson (Ashgate, 2007), 73-84

‘Harington, *Troilus and Cressida* and the Poets’ War’, in *Italian Culture in the Drama of Shakespeare and his Contemporaries: Rewriting, Remaking, Refashioning*, ed. Michele Marrapodi (Ashgate, 2007), 127-140

‘Black but Beautiful: *Othello* and the Cult of the Black Madonna’, in *Marian Moments in Early Modern Drama*, eds Regina Buccola and Lisa Hopkins (Ashgate, 2007), 75-86

‘Strange Truths: The Stanleys of Derby on the English Renaissance Stage’, in *Shakespeare’s Histories and Counter-Histories*, eds Stuart Hampton-Reeves, Dermot Cavanagh and Steve Longstaffe (Manchester: Manchester University Press, 2006), 85-100

‘Was Marlowe going to Scotland when he died, and does it matter?’, in *Shakespeare, Marlowe, Jonson: New Directions in Biography*, eds J. R. Mulryne and Takashi Kozuka (Ashgate, 2006), 167-182

‘Scota, Cleopatra, and Roman Law’, in *Antony and Cleopatra: New Critical Essays*, ed. Sara Deats (London: Routledge, 2004), 231-42

‘Welshness in Shakespeare’s English histories’, in *Shakespeare’s History Plays: Performance, Translation and Adaptation in Britain and Abroad*, ed. Ton Hoenselaars (Cambridge University Press, 2004), 60-74

‘Marlowe’s Reception and Influence’, in *The Cambridge Companion to Marlowe*, ed. Patrick Cheney (Cambridge University Press, 2004), 282-296

‘Paris is Worth a Mass: *All’s Well That Ends Well* and the Wars of Religion’, in *Shakespeare and the Culture of Christianity in Early Modern England*, ed. Dennis Taylor (Fordham University Press, 2003), 369-381

- ‘The King’s Melting Body: *Richard II*’, in *A Companion to Shakespeare’s Works*, vol. II: *The Histories*, eds Richard Dutton and Jean E. Howard (Oxford: Blackwell, 2003), 395-411
- ‘With the Skin Side Inside: The Interiors of *The Duchess of Malfi*’, in *Privacy, Domesticity, and Women in Early Modern England*, ed. Corinne Abate (Ashgate, 2003), 21-30
- ‘Incest and Class: *’Tis Pity She’s a Whore* and the Borgias’, in *Incest and the Literary Imagination*, ed. Elizabeth Barnes (Gainesville: University Press of Florida, 2002), 94-113
- ‘The ghost and the soul in *The Lady’s Tragedy*’, in *Early Modern Ghosts*, ed. John Newton (Durham: Centre for Seventeenth Century Studies, 2002), 45-54
- ‘Writing to control: the verse of Mary, Queen of Scots’, in *English Monarchical Verse*, ed. Peter. C. Herman (Medieval and Renaissance Texts Society, 2002), 35-50
- ‘How very like the home life of our own dear queen: McKellen’s *Richard III*’, in *Spectacular Shakespeare: Critical Theory and Popular Cinema*, eds Lisa Starks and Courtney Lehmann (Fairleigh Dickinson University Press, 2002), 47-61
- “‘Monstrous Regiment’: Staging Female Rule”, in *The Iconography of Power: Ideas and Images of Rulership on the English Renaissance Stage*, eds Rowland Wymer and György Szönyi (József Attila University Press, 2000), 73-88
- “‘A place licensed to do men wrong’: the anxious masculinity of *The Maid’s Tragedy*”, in *The Image of Manhood in Early Modern Literature*, ed. Andrew Williams (Greenwood Press, 1999), 55-72
- ‘Italy Revisited: John Ford’s Last Plays’, in *The Italian World of English Renaissance Drama*, ed. Michele Marrapodi (University of Delaware Press, 1998), 165-176
- ‘Neighbourhood in *Henry V*’, in *Shakespeare and Ireland: History, Politics, Culture*, eds Mark
- ‘The Gaze Returned: Shakespeare’s Admiring Miranda’, in *Gender and Colonialism*, eds T. P. Foley, L. Pilkington, S. Ryder and E. Tilley (Galway UP, 1995), 35-45
- ‘Parison and the Impossible Comparison’, in *New Essays on Hamlet*, eds John Manning and Mark Thornton Burnett (AMS Press, 1994), 153-64

Articles

- ‘Beautiful Polecats: the Living and the Dead in *Julius Caesar*’, *Shakespeare Survey* 72 (2019): 160-170
- ‘Moving Marlowe: *The Jew of Malta* on the Caroline Stage’, *Marlowe Studies* 6 (2016), 1-16
- ‘The Danish romance play: *Fair Em, Sir Clyomon and Sir Clamydes*, and *Hoffman*’, *Early Modern Literary Studies* special issue 27 (December 2017). Online: <https://extra.shu.ac.uk/emls/journal/index.php/emls/article/view/420>
- ‘I am Ìyálóde of Ètì still: a Yoruba *Duchess of Malfi*’, *Journal of Adaptation in Film and Performance* 10.2 (2017): 111-125
- ‘Marlovian Models and Itinerant Identities: Dido, Tamburlaine, and the Discourse of Colonialism’, forthcoming, *Marlowe Studies* (2017)

‘Introduction: John Ford in Performance 2014-2016’, *Early Modern Literary Studies* Special Issue 26: John Ford. Online: <https://extra.shu.ac.uk/emls/journal/index.php/emls/issue/current>

‘Perkin Warbeck and Massinger’, *Early Modern Literary Studies* Special Issue 26: John Ford. Online: <https://extra.shu.ac.uk/emls/journal/index.php/emls/issue/current>

‘Love and War on Venus’ Island: *Othello* and *The Lover’s Melancholy*’, *Journal of Mediterranean Studies* 25.1 (2016): 51-63

‘A Matter of Life and Death: The Fourth Act in Shakespearean Tragedy’, 2015 Ben Jonson Discoveries Award Essay, *The Ben Jonson Journal* 22.2 (2015): 188-207

‘Webster’s Winter Whiteness’ (with Annaliese Connolly), *E-rea* 13.1 (spring, 2015). Online: <https://erea.revues.org/4483>

‘What’s Actaeon to Aeneas? Marlowe’s Mythological Mischief’, *Marlowe Studies* 4 (2014), 49-62

‘Gerontus and Early Modern Dramatic Representations of Jews’, on *The Three Ladies of London*. McMaster University, online: <http://threeladiesoflondon.mcmaster.ca/>

‘Hamlet is Heimat’, *Journal of Adaptation in Film and Performance* 7 (Spring 2014): 27-39

“‘Come, what, a siege?’: Metarepresentation in Lady Jane Cavendish and Lady Elizabeth Brackley’s *The Concealed Fancies*’ (with Barbara MacMahon), *Early Modern Literary Studies* 16.3 (autumn 2013). Online: <https://extra.shu.ac.uk/emls/journal/index.php/emls/article/view/83>

‘The Symbolic Geographies of the English Renaissance Stage: The Case of *The Spanish Tragedy*’, *Research on Medieval and Renaissance Drama* 51 (2013): 27-31

“‘Truest of the Twain”: History and Poetry in *Edward II*’, *Marlowe Studies* 3 (2013), 111-27

‘Point, Counterpoint, Needlepoint: The Tapestry in Margaret Cavendish’s *The Unnatural Tragedy*’, *20.4 Women’s Writing* (2013): 555-566

‘Beautiful Scars: Jewels in English Renaissance Drama’, *Linguaculture* 3.1 (2013), 9-26

‘Shipwrecked on Horseback: *The Two Noble Kinsmen*’, *Journal of Drama Studies* 6.1 (January 2012): 1-13

‘Playing with Matches: Christopher Marlowe’s Incendiary Imagination’, *Marlowe Studies* 1 (2011): 125-40

‘Englishmen Abroad: Mobility and Nationhood in *Dido, Queen of Carthage* and *Edward II*’, *English* 59 (Winter 2010): 324-348

‘The Places of the Gods on the English Renaissance Stage’, *Philological Quarterly* 89.4 (Fall 2010): 415-33

‘Hamlet Smokes Prince: *101 Reykjavik* on Page and Screen’, *Adaptation* 1 (2008), 140-50; translated into Icelandic and reprinted in *TMM*, the major Icelandic literary review: ‘Hamlet reykir Prins: 101 Reykjavik á síðu og tjaldi’, *TMM* February 2009: 50-64

‘Christopher Marlowe and the Succession to the English Crown’, in *The Yearbook of English Studies* 38.1/2 (2008), 183-98

‘The Cardinal’s Fishpond: The Symbolic Landscapes of *The Duchess of Malfi*’, *Journal of Drama Studies* 1.1 (January 2007), 20-34

‘Pocahontas and *The Winter’s Tale*’, *Shakespeare* 1.2 (December 2005): 121-135

‘*Doctor Faustus* and the Spanish Netherlands’, *Shakespeare Yearbook* 15 (2005): 33-48

‘Staging Passion in Ford’s *The Lover’s Melancholy*’, *SEL* 45.2 (Spring 2005): 453-459

‘Crime and Context in *The Unnatural Tragedy*’, *Early Modern Literary Studies* Special Issue 14 (May, 2004). Online: <http://www.shu.ac.uk/emls/si-14/hopkunna.html>

“‘A tiger’s heart wrapped in a player’s hide’: Julie Taymor’s war dances’, *Shakespeare Bulletin* 21.3 (Fall, 2003): 61-69

‘A *Yorkshire Tragedy* and Middleton’s Tragic Aesthetic’, *Early Modern Literary Studies* 8.3 (January, 2003): <http://www.shu.ac.uk/emls/08-3/hopkyork.html>

‘Lear’s Castle’, *Cahiers Elisabethains* 58 (October 2002), 25-32

‘Reading Between the Sheets’: Letters in Shakespearean Tragedy’, *Critical Survey* 14.3 (2002), 5-13

‘Orlando and the Golden World: The Old World and the New in *As You Like It*’, *Early Modern Literary Studies* 8.2 (September, 2002): <http://www.shu.ac.uk/emls/08-2/hopkgold.htm>.

“‘Like parrots at a bagpiper’: the polarities of exchange in *The Merchant of Venice*’, *Parergon* 19.1 (January 2002), 105-120

‘We were the Trojans: British national identities in 1633’, *Renaissance Studies* 16.1 (March 2002), 36-51

“‘This is Venice: my house is not a grange’: *Othello*’s landscapes of the mind’, *The Upstart Crow* 20 (2000), 68-78.

“‘Denmark’s a prison’: Branagh’s *Hamlet* and the Paradoxes of Intimacy’, *EnterText* 1.2 (Spring 2001), <http://www.brunel.ac.uk/faculty/arts/EnterText/hamlet/hamlet.htm>

‘Margaret Cavendish and the Cavendish Houses’, *In-Between* 9 (2001), 63-76

“‘The Shores of my Mortality’: *Pericles*’ Greece of the Mind’, in *Pericles: Critical Essays*, edited by David Skeeel (New York: Garland, 2000), 228-237

‘*The Comedy of Errors* and the Date of Easter’, *Ben Jonson Journal* 7 (2000)

“‘Ripeness is All’: The Death of Elizabeth in Drama’, *Renaissance Forum* 4.2 (autumn, 2000) <http://www.hull.ac.uk/renforum/v4no2/hopkins.htm>

“‘Base Foot-ball Player’: This Sporting Life in *King Lear*’, *English Language Notes* 37:4 (June, 2000), 8-18

‘Ladies’ Trials: Women and the Law in Three Plays of John Ford’, *Cahiers Elisabethains* 56 (October, 1999), 49-64

‘The *Iliad* and the *Henriad*: Epics and Brothers’, *Classical and Modern Literature* 19:2 (1999): 149-172

“‘Now by Saint Paul’: Richard III’s Constituency’, *Q/W/E/R/T/Y* 9 (October, 1999), 11-14

‘Play Houses: Drama at Bolsover and Welbeck’, *Early Theatre* 2 (1999), 25-44

‘What’s Hercules to Hamlet? The Emblematic Garden in *The Spanish Tragedy* and *Hamlet*’, *Hamlet Studies* 21 (1999), 114-143

‘Touching Touchets: *Perkin Warbeck* and the Buggery Statute’, *Renaissance Quarterly* 52:2 (summer, 1999), 384-401

‘Lillo’s *The London Merchant*: An Elizabethan Palimpsest?’, *English Language Notes* 36:2 (December, 1998), 4-11

“‘For it is place that lessens and sets off’: the aesthetics of *Cymbeline*”, *Shakespeare Yearbook* 10 (December, 1998), 253-268

‘Knowing their Loves: Knowledge, Ignorance and Blindness in *’Tis Pity She’s a Whore*’, *Renaissance Forum* 3:1 (spring, 1998) <<http://www.hull.ac.uk/renforum/v3no1/hopkins.htm>>

‘John Ford and the Historians’, *Research Opportunities in Renaissance Drama* 37 (1998), 17-31

‘The Mothering Principle in Middleton’s *Women Beware Women*’, *Journal of Gender Studies* 7.1 (March 1998), 63-72

‘Household Words: *Macbeth* and the Failure of Spectacle’, *Shakespeare Survey* 50 (1997), 101-110

‘The representation of narrative: what happens in *Othello*’, *Journal X* 1:2 (spring, 1997), 159-174

‘Spartan Boys: John Ford and Philip Sidney’, in *Classical and Modern Literature* 17:3 (Spring 1997), 217-229

‘Fissured Families: A Motif in Marlowe’s Plays’, *Papers on Language and Literature* 33:2 (spring, 1997), 198-212

‘Beguiling the master of the mystery: form and power in *The Changeling*’, *Medieval and Renaissance Drama in England* 9 (1997), 149-161

“‘I am not Oedipus’: Riddling the Body Politic in *The Broken Heart*”, *Connotations* 6.3 (1996/97), 259-282

“‘And shall I die, and this unconquered’: Marlowe’s inverse colonialism”, *Early Modern Literary Studies* 2:2 (August, 1996). Online: <http://purl.oclc.org/emls/02-2/hopkmarl.html>

‘Renaissance Queens and Foucauldian Carcerality’, *Renaissance and Reformation* 20:2 (Spring, 1996), 17-32

‘Fluellen’s Name’, *Shakespeare Studies* 24 (1996), 148-155

‘Lear, Lear, Lear: Marlowe, Shakespeare and the Third’, *The Upstart Crow* 16 (1996), 108-123

‘Judith Shakespeare’s Reading: Teaching *The Concealed Fancies*’, *Shakespeare Quarterly* 47:4 (Winter, 1996), 396-406

‘Discovered Countries: *Hamlet* and Europe’, *Q/W/E/R/T/Y* 6 (October, 1996), 39-45

‘Art and Nature in *Women Beware Women*’, *Renaissance Forum* 1:2 (September, 1996) <http://www.hull.ac.uk/Hull/EL Web/renforum.v1no2/hopk.htm>

‘New Historicism and History Plays’, *Shakespeare Yearbook*, 6 (1996): 53-74

“‘Dead Shepherd, now I find thy saw of might’: *Tamburlaine* and Pastoral’, *Research Opportunities in Renaissance Drama*, XXXV (1996): 1-16

“‘Absolute Milan’: Two Types of Colonialism in *The Tempest*”, *Journal of Anglo-Italian Studies* 4 (1995), 1-10
 ‘Acting the Act in *The Changeling*’, *Revista Alicantina* 8 (November, 1995), 107-11
 ‘Acting the Self: the Politics of Imposture in John Ford’s *Perkin Warbeck*’, *Cahiers Elisabethains*, 48 (October, 1995), 31-6
 ‘The part with ne’er a bone in’t: Webster’s women and the politics of speech’, *Journal of Gender Studies*, 4:2 (July, 1995), 181-7
 ‘The Welsh Presence in English Renaissance Drama’, *Literature of Region and Nation* 4 (1995): 1-9
 “‘Speaking Sweat’: Emblems in the Plays of John Ford”, *Comparative Drama*, 29 (Spring, 1995), 133-46
 ‘The False Domesticity of *A Woman Killed with Kindness*’, *Connotations*, 4 (1994-5):1-7
 ‘*King Lear* and the Numbers Game’, *Shakespeare in Southern Africa* 7 (1994), 32-9
 “‘What did thy song bode, lady?’”: *Othello* as Operatic Text’, *Shakespeare Yearbook*, 4 (1994), 61-70
 ‘Elizabeth I Amongst the Women’, *UCLA Historical Journal*, 14 (1994), 204-11
 ‘City Tragedy: Middleton, Shakespeare and Ford’, *Compar(a)ison* 1 (1994), 71-6
 ‘John Ford: The Welsh Connection’, *Writing Region and Nation* (Swansea, 1994), 278-90

Editorial roles and board memberships

2020- Co-editor, *Journal of Marlowe Studies*
 2018 - Member of the board of the British Shakespeare Association
 2018 - Member of the editorial board of *Ben Jonson Journal*
 2015 - Co-editor, Arden Studies in Early Modern Drama
 2007 – Co-editor, Arden Guides to Early Modern Drama
 2005 - Co-editor, *Shakespeare*, the journal of the British Shakespeare Association
 2004 – Member of the editorial board of *Literature Compass*
 2003 – Member of the editorial board of *Early Modern Literary Studies*
 1999-2005: Associate Editor, *The Year’s Work in English Studies* (chapters 5-10)
 1998-2003: Editor, *Early Modern Literary Studies*

External Examining and Reviewing

2020: External examiner for a PhD on ‘On the Uses of Renaissance Genre’, University of Melbourne
 2020: External examiner for a DPhil on witchcraft, Keble College, Oxford
 2019-2023 External examiner for MA Shakespeare to Ausen, University of Liverpool
 2019: External examiner for a PhD on ‘*Hamlet* at the Edge of English’, University of Sydney
 2016: External examiner for PhD on chivalry, University of Western Australia
 2016: External examiner for MRes on Marlowe, Edgehill
 2016: External panel member for validation of Drama, Hull University

2015-19 External examiner for the early modern period, Loughborough University

2013: External assessor, Institutional Internal Teaching Review, Aberdeen University

2013: External panel member, periodic review, English, De Montfort University

2010-13 External examiner for the online MA in Renaissance Drama, University of Sheffield

2010: External panel member, Periodic Review of English, University of Hull

2009-13 External Examiner for the BA English Literature, University of Northumbria

2007–11 External Examiner, MA in Early Modern Writing, University of Loughborough

2005–10: External Examiner for the BA in English, University of Central Lancashire

2005–10: External Examiner for the BA in English, Nottingham Trent University

2003-7: External Examiner for the MA in English, De Montfort University

2003: External Assessor for new degree in English and History, University of Birmingham

2003: External Assessor, revalidation of the MA in English Literary Studies, UCLAN

2001: External assessor, revalidation of the literature degree, University of Hertfordshire

2000-2004 External Examiner for the BA in English, University of Hull

1996-2000: External Examiner for the BA Hons English, College of Ripon and York St John

1995-1999: External Examiner for the BA Hons English, University of Glamorgan

1995-1999: External Examiner, Division of Continuing Education, University of Sheffield

Invited Conference Papers

‘Armenia, Shakespeare, and Traffic between East and West’, keynote address to the Armenian Shakespeare association, Yerevan, September 2018

‘Rara Avis: Bird Imagery in Shakespeare’s Rome’, at the inaugural Shakespeare’s Rome International Summer School, Roma Tre, Rome, September 2017

‘*The Reckoning* and its Afterlives’, at a symposium on 25 years of Charles Nicholl’s *The Reckoning*, University of Sussex, December 2016

‘The Last Plays and the Edge of Christendom’, plenary address at ‘Shakespeare at the Edges’, ANZSA, Waikato, November 2016

‘North by North West’, plenary address at ‘Shakespeare and the North’, University of Northumbria, June 2016

“‘Bisson Conspectuities’: Language and National Identities in Shakespeare’s Roman Plays’, at ‘Shakespeare 2016: The Memory of Rome’, Rome, April 2016

‘Athelstan: The Virgin King’, Kingston University Shakespeare Seminar, October 2015

‘Christopher Marlowe in London’, Save Norton Folgate campaign, London, February 2015

‘*Perkin Warbeck: A Play on the Edge*’, Bangor University, February 2013

‘*Hero and Leandro (to Christopher Marlowe)*’, 1st Cy Twombly Congress, Cologne, June 2012

‘The Cavendish Family and Drama’, at ‘William Cavendish, 1st Duke of Newcastle: Courtier, Horseman, Patriarch and Patron’, Bolsover Castle, April 2012

‘Mapping Paradise’, plenary address at the first Norwegian national conference on Early Modern Studies, University of Agder, September 2011

‘*Tis Pity She's a Whore*’, West Yorkshire Playhouse Heydays group, May 2011

‘Beautiful Scars: Jewels in Renaissance drama’, plenary address at ‘Wounded Bodies, Wounded Minds’, University of Iasi, Romania, April 2011

‘St Helena of Britain in the Land of the Magdalene: *All's Well That Ends Well*’, plenary address at ‘Biblical Women: Reading and Writing Women in the Sixteenth and Seventeenth Centuries’, Queen's University Belfast, September 2010

‘Sex on the Border’, plenary address at a conference on ‘Staging Transgression’ at Trinity College, Dublin, August 2010

‘Teaching Editing’, plenary address at an English Subject Centre day on Teaching the Renaissance, University of Central Lancashire, March 2010

‘The Gods on the Shakespearean Stage’, Cardiff University, March 2010

‘The Places of the Gods on the English Renaissance Stage’, plenary address at ‘Early Modern Dis/Locations’, Northumbria University, January 2010

“‘Papists and Poets of like conscience for fictions’: Religion and Responsibility in the Plays of Shakespeare”, plenary address at the Shakespeare Association of India meeting at M. D. University, Rohtak, India, October 2009

Member of a National Theatre Platform event on *Dido, Queen of Carthage*, May 2009

‘Reformation and Deformation in *Titus Andronicus*’, keynote presentation at *Shakespeare and Europe: Nation(s) and Boundaries*, University of Iasi, Romania, November 2007

‘Marriage in Shakespeare’, University of the Third Age, Sheffield, November 2007

‘A New Source for *The Fancies Chaste and Noble*’, at ‘Brome and the Caroline Stage’, Royal Holloway, June 2007

Invited participant in a seminar on ‘Drama and the Making of National Identity in Early Modern England’ at the Shakespeare Association of America annual meeting in San Diego, April 2007

‘Marriage in Shakespeare’, the Dr Sarup Singh Memorial Lecture, University of Kurukshetra, India, January 2007; I also delivered this talk at the University of Delhi, and spoke on *The Duchess of Malfi* at Jesus and Mary College, University of Delhi

‘Writing about queens in early modern England’, keynote presentation at ‘The Ritual and Rhetoric of Queenship, 1250-1650’, Canterbury Christ Church University, August 2006

Invited guest lecturer as part of the Royal Shakespeare Company residency at Davidson College, North Carolina, January 2006

‘The Writings of Elizabeth I’, invited paper at ‘Women and female writing in Great Britain (1540-1640: mythical images and genuine writers’, University of Valenciennes, November 2005

‘Marlowe and America’, Marlowe Society's annual Marlowe Day, Canterbury, May 2005

‘Let not the soul of Nero enter this firm bosom’, plenary address to the Shakespeare Society of India, University of Pune, August 2004

‘Harington, *Troilus and Cressida* and the Poets’ War’, University of Palermo, October 2003

‘Strange Truths: the Stanleys of Derby on the English Renaissance Stage’, plenary address at

‘Renaissance Histories: Shakespeare and the History Play’, UCLAN, July 2002

‘Politics and Patronage in Ford’, Centre of the Study for the Renaissance, Warwick, April, 1998

‘Touching Touchets: Gender and Class in *Perkin Warbeck*, University of Lancaster, October 1995

‘John Ford’s Last Plays’, University of Palermo, May, 1995

‘Marlowe, Shakespeare and Women’, 1995 Hoffman Lecture at the King’s School, Canterbury

Doctoral supervision

Director of Studies for sixteen completed PhD theses: Leigh Nicholson, ‘Revisionary Models of Contemporary Heroicism’ (1996); Karen Morton, ‘A Life Marketed as Fiction: an Analysis of the Work of Eliza Parsons’ (2006); Leigh Wetherall, ‘Beyond Byron, Legitimising Lamb: The Cultural Context of Lamb’ (2007); John Norton, ‘Reformation Theology in Shakespeare’s Tragedies and Late Plays’ (2008); Annaliese Connolly, ‘Princes Set on Stages: Royal Iconography on the Early Modern Stage’ (2008); Stephanie Thomas, ‘Tools for Active Reading and Electronic Texts’ (2008); Andrew Duxfield, ‘Reduction and Ambiguity in the Plays of Christopher Marlowe’ (2008); Pat Griffin, ‘A Critical Edition of William Sampson’s *The Vow Breaker* (1636)’ (2009); Kate Wilkinson, ‘Staging Shakespeare’s Histories 2000-2010’ (2010); Hema Dahiya, ‘Shakespeare Studies in Colonial Bengal: the Early Phase’ (2011); Gennie Dyson, ‘The Vampire as Eugenic Examiner’ (2013); Sharon McDonnell, ‘The Male Poisoner in English Renaissance Drama’ (2016); Gemma Leggott, ‘A Critical Edition of *The Miseries of Enforced Marriage*’ (2016); Kibrina Davey, ‘Emotion and Power from Marlowe to Ford’ (2017); Louise Powell, ‘The Crisis of Masculinity: Twins, Early Modern Medicine, and Drama’ (2019); Arun Cheta, ‘Thomas Nashe and the Idea of the Author’ (2019). Co-directrice for Eléonore Cartellier-Veuillen, ‘Through the Looking-Glass World of Harry Potter: Literature, Language, History’ at the Université Grenoble Alpes, 2018. First supervisor for five completed theses: Samantha Pitchforth, ‘National Identity in Captivity Narratives and Literature’ (2007); Emmie McFadden, ‘The In-Between: Film Adaptation, Irish Cinema and Diaspora’ (2011); Daniel Cadman, ‘Republicanism and Stoicism in Renaissance Neo-Senecan Drama’ (2011); Chris Butler, ‘Religion, Cognition and Author-Function: Dyer, Southwell, Lodge and *As You Like It*’ (2012); Richard Wood, ‘“The image of human condition”: Sidney’s *Arcadia* and the Conflicts of Virtue’ (2014).