

## CURRICULUM VITAE: LOIS POTTER

Ned B. Allen Professor of English Emerita, University of Delaware

### EDUCATION AND DEGREES

1961: B.A. Magna Cum Laude, Bryn Mawr College, Bryn Mawr, Pennsylvania

1965: Ph.D., Cambridge University, UK

### ACADEMIC HONORS

1961-4: Marshall Scholar at Girton College, Cambridge; Woodrow Wilson Fellow (Honorary)

Jan.-June 1995: Visiting Professor at Paris III-Sorbonne Nouvelle

Sept.-Dec. 1996: Visiting Professor at Tsuda College, Tokyo, Japan

Feb. - April 1999: Short-term Fellow, Folger Shakespeare Library

Feb-April 2002: Francis Bacon Foundation Fellow, Huntington Library

### EMPLOYMENT HISTORY

1964-66: Assistant Lecturer, University of Aberdeen

1966-91: Lecturer, Senior Lecturer, and Reader, University of Leicester

1991- 2008: Ned B. Allen Professor of English, University of Delaware

2008- : Professor Emerita, University of Delaware

### PRINCIPAL PUBLICATIONS

#### Books

*A Preface to Milton*. Longman, 1971. Revised ed. 1986. Reprinted 2000.

Edition of Book III of *Paradise Lost* for *The Cambridge Milton* (General Editor, J. Broadbent), in same volume as Book IV (ed. Broadbent). Cambridge UP, 1976. 136 pp.

*The Revels History of Drama in English*, Vol IV, 1613-1660. London: Methuen, 1981. General Editor and author of section on "The Plays and the Playwrights, 1642-1660". Also Editor of Vol. I (Medieval Drama).

(Ed.), *The True Tragicomedy Formerly Acted at Court*, transcribed (with John Pitcher) from Add. MS 25348 in the British Library and identified as the work of Francis Osborne. The Renaissance Imagination series, Gen. Ed. Stephen Orgel. Garland Publishing, 1983.

*Twelfth Night: Text and Performance*, Text and Performance Series, General Editor Michael Scott Houndmills: Macmillan, 1985.

*Secret Rites and Secret Writing: Royalist Literature, 1641-1660* (Cambridge University Press, 1989)

*Which Shakespeare?*, with Ann Thompson (ed.), T.L. Berger, A.R. Braunmuller, and P. Edwards. Milton Keynes: Open University Books, 1992.

(Ed.) John Fletcher and William Shakespeare. *The Two Noble Kinsmen*. The Arden Shakespeare. London: Nelson, 1997. 2<sup>nd</sup> ed., Thomson Learning, 2001.

(Ed.) *Playing Robin Hood: The Legend as Performance in Five Centuries*. Newark, DE, and London: U. of Delaware P. and AUP, 1998.

(Co-ed., with A.F. Kinney), *Shakespeare, Text and Theater: Essays in Honor of Jay L. Halio*. Newark, DE, and London: U. of Delaware P. and AUP, 1999.

*Shakespeare in Performance: Othello*. University of Manchester Press, 2002; distributed in U.S. by Palgrave.

(Ed., with a preface) *The Whirligig of Time: Essays on Shakespeare and Czechoslovakia*, by Zdeněk Stříbrný. Newark, DE, and London: U. of Delaware P. and AUP, 2006.

(Co-ed., with Joshua Calhoun), *Images of Robin Hood: Medieval and Modern*. U of Delaware P and AUP, 2008.

*The Life of William Shakespeare*. Wiley-Blackwell (Critical Biography series), 2012.

#### Selected Articles

"Paradise and Utopia: Human Interest in *Paradise Lost*", *Etudes Anglaises* XXVII (1974), 451-70

"The Antic Disposition of Richard II", *Shakespeare Survey* 27 (1974), 33-41

- "Realism versus Nightmare: Problems of Staging *The Duchess of Malfi*", in *The Triple Bond*, ed. Joseph Price (Penn State Press, 1975), 170-89
- "Colley Cibber: The Fop as Hero", *Augustan Worlds*, ed. J.C. Hilson et al. (Leicester University Press, 1978), 189-206
- "Show and Dumb Show in *A Family and a Fortune*", *Twentieth Century Literature* (I. Compton-Burnett number, 1979), 194-206
- "The Plays and the Playwrights, 1500-1576", in *The Revels History of Drama in English*, Vol II (Methuen: General Editor, T.W.Craik, 1980)
- "The 'Mrs Parliament' Political Dialogues", *Journal of Analytical and Enumerative Bibliography*, N.S. 1, 1987, 100-170
- "Marlowe in the Civil War and Commonwealth: Some Allusions and Parodies", in *'A Poet and a Filthy Play-Maker': New Essays on Christopher Marlowe*, ed. Kenneth Friedenreich, Roma Gill, and Constance G. Kuriyama (AMS Press, 1988), 73-82
- "'Nobody's Perfect': Actors' Memories as a Factor in Shakespeare's Plays of the 1590s", *Shakespeare Survey* 42 (1989), 85-97
- "The Relevance of the Restoration", in *This Golden Round: The Royal Shakespeare Company at the Swan* (ed. and pub. J.R. Mulryne and M. Shewring), 1989. 41-7
- "'Scenes and Acts of Death': Shakespeare and the Theatrical Image of War", in *Shakespeare et la Guerre*, Société Française Shakespeare, Paris, Les Belles Lettres, 1990. 89-100
- "The Actor as Regicide: Recent Versions of Richard III on the English Stage", in Dominique Goy-Blanquet, ed., *Le Tyran: Shakespeare contre Richard III*. Presses de L'UFR Clerc Université de Picardie, 1990. 140-50
- "Recycling the Early Histories", *Shakespeare Survey* 43 (1991), 171-81
- "Seeing and Believing", in *The Arts of Performance in Elizabethan and Early Stuart Drama*, ed. Murray Biggs, Philip Edwards, and Inga-Stina Ewbank (Edinburgh University Press, 1991)
- "Topicality or Politics? *The Two Noble Kinsmen*, 1613-34", in *The Politics of Tragicomedy, Shakespeare and After*, ed. Gordon McMullan and Jonathan Hope (Routledge, 1992)
- "Politics and Popular Culture: The Theatrical Response to the Revolution", in *The Revolution of 1688-89: Changing Perspectives*, ed. Lois G. Schworer (Cambridge University Press, 1992), 184-97
- "Bad and Good Authority Figures: Richard III and Henry V since 1945". *Shakespeare Jahrbuch* 1992, 39-54
- "Pastoral Drama in England and Its Political Implications", *Il Sviluppo del Dramma Pastorale* (Centro Studi sul Teatro Medioevale e Rinascimentale), ed. M. Chiabo and F. Doglio, 159-79
- "Fire in the Theater: a Cross-Cultural Code", in *Shakespeare and Cultural Traditions* (proceedings of 1991 World Shakespeare Congress, Tokyo), ed. Tetsuo Kishi, Roger Pringle, and Stanley Wells. Newark, Del.: U. of Delaware Press; London and Toronto: Associated University Presses, 1994), 266-73
- "The Politics of Language in Early Modern England" (review article), *Journal of British Studies* 34: 536-42
- "2 *Henry IV* and the Czech Political Context", *Shakespeare Worldwide*, 252-5
- "Elizabethan and Jacobean Drama", in *Storia della Civiltà Letteraria Inglese*, Gen. Ed., Franco Marenco. U.T.E.T. (Unione Tipografico-Editrice Torinese, 1996), 785-808
- "Macready, the Two-Text Theory, and the RSC's 1993 *King Lear*", in *Critical Essays on Shakespeare's King Lear*, ed. Jay L. Halio, New York: G.K. Hall, 1996), 207-215
- "Pirates and 'Turning Turk' in Renaissance drama", in *Travel and Drama in Shakespeare's Time*, ed. Jean-Pierre Maquerlot and Michèle Willems. Cambridge University Press, 1996. 124-140
- "Memories of *Julius Caesar* in *Hamlet*", *The Tsuda Review*, no. 41 (Nov. 1996), 47-61
- "Actors and Editors, Editors as Actors", *Textus* IX (1996), 419-436
- "Shakespeare and the Art of Revenge", *Shakespeare Studies* (Japan), Vol. 32 (1996), 29-54
- "*The Two Noble Kinsmen* in 1993-94", *Shakespeare Quarterly* 47:2 (1996), 197-203
- "*The Two Noble Kinsmen* Onstage: A Postscript", *Shakespeare Quarterly* 48:2 (1997), 225-27
- "The Apotheosis of Maid Marian: Tennyson's *The Foresters* and the Nineteenth-Century Theater", in

- Playing Robin Hood*, 182-204.
- “Emilia in *Othello*: the Problem of the Unfilmic Character.” In *Shakespeare et le Cinéma*, ed. Patricia Dorval (Société Française Shakespeare, 1998), 149-57.
- "Killing Mercutio: Or, Is There Such a Thing as an Actor-Playwright?" in *Shakespearean Illuminations: Essays in Honor of Marvin Rosenberg*, ed. Jay L. Halio and Hugh Richmond (Newark, DE, and London: University of Delaware Press and AUP, 1998), 267-78.
- "Humour out of Breath: Francis Gentleman and the *Henry IV* Plays", in *Shakespeare, Text and Theater*, 285-97.
- "The royal martyr in the Restoration", in *The Royal Image: Representations of Charles I*, ed. Thomas N. Corns (Cambridge U.P. 1999), 240-62.
- "The Swan-Song of the Stage Historian", in *Representing Ben Jonson: Text, History, Performance* (ed. Martin Butler, Macmillan, 1999), 193-209.
- "Imaginary Anti-Theatricality: Harry Berger's Drama of Passive Aggression", in *Shakespeare Studies* (1999), 42-50.
- "Teaching Shakespeare: the Participatory Approach," in *Teaching Shakespeare Through Performance* (ed. Milla Riggio, MLA, 1999), 235-43
- “Roman Actors and Egyptian Transvestites” (review of the 1999 Globe season), *Shakespeare Quarterly* 50 (2000), 508-17
- "Sherwood Forest and the Romantic Robin Hood," in *Robin Hood in Popular Culture*, ed. Thomas Hahn (Boydell and Brewer, 2000), 215-24
- "Marlowe Onstage: the Deaths of the Author," in *Constructing Christopher Marlowe*, ed. J.A. Downie and J.T. Parnell (Cambridge University Press, 2000), 88-101
- "Shakespeare in the Theatre, 1660-1900," *Cambridge Companion to Shakespeare*, ed. Stanley Wells and Margreta di Grazia (Cambridge University Press, 2001), 183-198.
- “This Distracted Globe: Summer 2000,” *Shakespeare Quarterly* 41 (Spring, 2001), 124-32.
- Review of Alison Shell, *Catholicism, Controversy and the English Literary Imagination*, in *Journal of English and Germanic Philology*, July 2001, 441-2.
- “Lawyers at Play” (preview of *Twelfth Night*, performed by the Globe Theatre company at the Middle Temple, Jan. 26-Feb 2), *Around the Globe* (the magazine of the Globe Theatre), 20 (Winter 2001/02, 5); also reprinted in the programme for this production.
- Hamlet*: Introduction and notes to translation by Jean-Michel Déprats, in *Oeuvres Complètes (Tragédies)*, I, ed. J-M Déprats and Gisèle Venet (Paris: Gallimard, 2002), 1414-48; 1455-72.”
- Rising from one’s own depths: reactions to and against first encounters with Shakespeare” [review of John Gross, ed., *After Shakespeare*, and Richard W. Schoch, *Not Shakespeare*], *Times Literary Supplement* (May 31, 2002), 7.
- “Songs of Excess” [review of *Pericles* and *The Island Princess*], *Times Literary Supplement* (July 12, 2002), 10.
- “Bestially bewildered” [review of *The Golden Ass* at Globe Theatre, London], *Times Literary Supplement* (August 30, 2002), 17.
- “The Immortal Pointilliste” [review of Claire Tomalin, *Samuel Pepys: the unequalled self*, Viking, 2002], *Times Literary Supplement* (2pp)
- “Editing Desdemona”. In *In Arden: Editing Shakespeare*, ed. Ann Thompson and Gordon McMullan (London: Arden Shakespeare, 2003), 81-94.
- “Shakespeare’s Life and Career” in *Shakespeare: an Oxford Guide*, ed. Stanley Wells and Lena Orlin (Oxford:Oxford University Press, 2003), 9-19.
- “The Swan Theatre and Shakespeare’s Contemporaries: the 2002 Season”, in *Shakespeare Quarterly* 54:1, 87-96.
- “The Toast of Bohemia: Shakespeare in Prague, before and after the revolution” in *Times Literary Supplement* (March 7, 2003), 14.
- “The Second Tetralogy: Performance as Interpretation” in *A Companion to Shakespeare’s Works, Vol II: The Histories* (ed. Richard Dutton and Jean Howard, Blackwell, 2003), 287-307.

- “Appendix 3: Shakespeare in Performance”, in David Bevington, ed., *The Complete Works of Shakespeare* (5th ed., 2004), A62-73.
- “Marlowe in Theatre and Film”, in Patrick Cheney, ed., *The Cambridge Companion to Christopher Marlowe* (Cambridge UP, 2004), 262-81.
- “Armchair Acting: Some Guidelines for Shakespeare Playreadings”, *Shakespeare Bulletin* 22 (Spring 2004), 15-22.
- “English and American Richards, Edwards, and Henries.” *Shakespeare Quarterly* (Winter 2004:4), 450-61.
- “How to say sound”: Review of Peter Hall, *Shakespeare’s Advice to the Players*, *Times Literary Supplement* (August 13, 2004), 10.
- “Robin Hood and the Fairies: Alfred Noyes’s *Sherwood*”. In Helen Phillips, ed., *Robin Hood: Medieval and Post-Medieval*. Dublin: Four Courts Press, 2005. 167-80.
- “In Production: *Othello* through the years”. In *Othello* [The Sourcebook Shakespeare]. Ed. Marie Macaissa and Dominique Raccach. Naperville, IL: Sourcebooks, 2005. 1-8.
- “Shakespeare’s Biographies” in *The Shakespeare Theatre Company Guide to the Season’s Plays, 2005-2006 Season*. 10-14.
- “Having Our Will: Imagination in Recent Shakespeare Biographies.” Commissioned review article. *Shakespeare Survey* 58 (2005): 1-8.
- Review of Stuart Sillars, *Painting Shakespeare*. *Times Literary Supplement* (Aug. 2006):
- “Politic Tyrants: The 2005 Jacobean Season at the Swan”, *Shakespeare Quarterly* 57 (Winter 2006): 450-62.
- “Reading in and of Shakespeare.” *Borrowers and Lenders* (online journal), Fall/Winter 2006.
- Review of *Sam Cooke: Forever Mr. Soul* for *Wilmington News Journal*. Dec. 12, 2006.
- “Shakespeare” in *Literary Genius*, ed. Joseph Epstein. Paul Dry Books: Philadelphia, 2007.
- “His Oration: Shakespeare and the Art of Public Speaking” in Lena Orlin and Miranda Johnson-Haddad, ed., *Staging Shakespeare: essays in honor of Alan C. Dessen*. U. of Delaware P, 2007.
- “*Richard III* as Performed”. In *Richard III* [The Sourcebook Shakespeare], Ed. William Proctor Williams, Marie Macaissa and Dominique Raccach. Naperville, IL, 2007, 11-16.
- “Assisted Suicides: *Antony and Cleopatra* and *Coriolanus* in 2006–7”, *Shakespeare Quarterly* 58:4 (Winter 2007).
- Essay on theatre history of *The Two Noble Kinsmen*, translated into Czech and printed in program of the production at the National Theatre, Prague, 2008.
- “The Royal Throne of Kings and the American Armchair: Deconstructing the Hallmark *Richard II*.” *Television Shakespeare: Essays in Honour of Michèle Willems*. Eds. Sarah Hatchuel and Nathalie Vienne-Guerin. Rouen: Publications des Universités de Rouen et du Havre, 2008.
- “Involuntary and Voluntary Poetic Collaboration: *The Passionate Pilgrim* and *Love’s Martyr*.” In Pavel Drábek, Klára Kolinská and Matthew Nicholls, eds. *Shakespeare and His Collaborators over the Centuries*. Newcastle-upon-Tyne: Cambridge Scholars Press, 2008.
- “What Happened to the Mighty Line?: Recent Marlowe Productions.” *Shakespeare Bulletin* Spring 2009, 63-68.
- “Speaking with the Dead: the RSC History Cycle, 2007-8.” *Shakespeare Quarterly* Winter 2009 (60.4), 470-80.
- “How Quick Was a Quick Change?": *The Alchemist* and Blackfriars Staging.” In *Thunder at a Playhouse: Essays on Shakespeare and the Early Modern Stage*, ed. Peter Kanelos and Matt Kozusko. Selinsgrove: Susquahanna U.P., 2010. 200-211.
- “Performance Afterlives”. In *Ben Jonson in Context*. Ed. Julie Sanders. Cambridge: Cambridge U.P., 2010. 84-94.
- “Tragedy and Performance”. In *The Cambridge Companion to English Renaissance Tragedy*. Ed. Emma Smith and Garrett A. Sullivan Jr. Cambridge: Cambridge U.P., 2010, 102-115.
- “Postmodern Shakespeare? *The Two Noble Kinsmen* in Prague and the Search for Context.” *Shakespeare Bulletin* 29:3 (2011), 399-406.

"Ophelia and Some Theatrical Successors". in Kaara L. Peterson and Deanne Williams, ed., *The Afterlife of Ophelia*. New York: Palgrave Macmillan, 2012, 153-167.  
Review essay on "Tudor-Stuart Drama", *SEL* (May 2012).

### Reprints

"A Brave New Tempest" (1992): in Patrick Murphy, ed., *The Tempest: Critical Essays* (Garland Shakespeare Criticism Series, no. 21, 2000)  
"The Antic Disposition of Richard II" (1974): in Gale Research Guide (2000)  
"A Stage Where Every Man Must Play a Part?", *Shakespeare Quarterly* 50, Spring 1999, repr. In *Shakespearean Criticism* Vol. 66, Gale Group.

### Forthcoming

An edition of the text of *Pericles* for the New Norton Complete Works of Shakespeare (Textual Editors Suzanne Gossett and Gordon McMullan). Proofs expected soon.

### PRESENTATIONS AND OTHER CONFERENCE ACTIVITY (SINCE 2000)

Annual Shakespeare lecture at Arden, Delaware, 2001-08 (usually illustrated with slides or performance or both)  
Seminar paper (Closet drama): Shakespeare Association of America, 2001  
Co-Chair (with Ernst Honigmann) of seminar on Shakespeare Biography, International Shakespeare Conference, Valencia, Spain (April 2001)  
"Othello in the Theatre": one-day conference at the U of Alicante, Spain, April 2001  
"Directing the Really Obscure Play": Scaena Conference, Cambridge, England, Aug. 2001  
Workshops on memory for Blackfriars conference, Stanton, VA, Oct. 2001, Oct. 2003 (the latter co-chaired with Lyn Tribble)  
"Shakespeare's History Plays in Performance", Literary and Philosophical Society, Leicester, England, Jan. 2002.  
"Why Shakespeare is Full of Quotations" (lunchtime presentation): Huntington Library, March 2002 (also given at UD's Medieval – Renaissance Colloquium, Temple University and the University of Glamorgan, Wales)  
Seminar paper on Revenge Tragedy, SAA 2002  
"Problems of Intellectual Biography": Conference on Early Modern Lives, Middlesex University, London, June 2002.  
Plenary (invited) lecture on "Arrowing and Harrowing: Robin Hood in the Theatre" at "Outlaws and Outlaw Studies": the International Conference of the Society for Robin Hood Studies, York, England, July 7-10, 2003  
"The New Woman and the Old Masters: Elizabeth Robins and the Theatre of the 1890s." Conference on Women and the Theatre, 1880-1920, Bryn Mawr College, Nov. 22. 2003.  
"The Comedy of Errors": post-performance talk at Lantern Theatre, Philadelphia, April 2004  
Pre-performance talk on *Measure for Measure*, Globe Theatre, London, July 2004  
"Much Ado About Nothing": post-performance talk at Lantern Theatre, Philadelphia, April 2005  
Participant in Panel at *Richard III* Symposium, Ashland, Oregon, April 2005  
Pre-performance talk on *The Winter's Tale* at Globe Theatre, London, June 2005  
"Robin Hood: When the Afterlife is the Life": Invited lecture. Hermanns conference, University of Texas, Arlington Campus, Oct. 14, 2005  
"How quick was a quick change?" 13-minute paper, illustrated with performance, at The American Shakespeare Center's Third Blackfriars Conference, Staunton, Virginia. Oct. 26-30, 2005  
"Shakespeare as Collaborator": Plenary address at Conference on "Shakespeare and His Collaborators over the Centuries," Brno University, Czech Republic, Feb. 8-11, 2006

“Reading in and of Shakespeare,” (panel organizer and presenter), Shakespeare Association of America, Philadelphia, April 2006

Respondent in session on Robin Hood. Medieval Literature Conference. Kalamazoo, MI. 5 May 2006.

Pre-performance lecture on *The Comedy of Errors*. Globe Theatre, London, 1 Aug. 2006.

Panel discussion on “Why Mess with Shakespeare?” Delaware Theatre Company. 16 Sept. 2006.

“The Sounds of Allegory,” readings of Spenser (with Kenneth Gross) at Session 760, “Spenser’s Acoustic Worlds,” MLA, Philadelphia, December 30, 2006.

“Filming Julius Caesar: the Problem of Unexpressed Emotion”, Conference on Shakespeare’s Roman Plays on Film, University of Rouen, April 2007

Pre-performance lecture on *Love’s Labour’s Lost*, Globe Theatre, London, July 2007

“How quick was a quick change? Part Two.” American Shakespeare Center’s Fourth Blackfriars Conference, Oct. 2007.

Pre-performance lecture on *The Merry Wives of Windsor*, Globe Theatre, London, August 2008 (also Sept. 28, 2010)

“Shakespeare: Collaborator or Competitor?” King’s College, London, November 2008.

“What Happened to the Mighty Line?: recent productions of Marlowe.” MLA session on Marlowe’s Stagecraft, MLA, San Francisco, Dec. 27, 2008.

Workshop leader, “Reviewing Reviewed,” at Shakespeare Association of America, Washington, DC, 10 and 11 April 2009.

“Why did Ancient Pistol quote *The Battle of Alcazar*?” American Shakespeare Center’s Fifth Blackfriars Conference, Oct. 2009.

Invited participant, panel discussion on “Political characters in *1 Henry IV*”, Lantern Theatre, Philadelphia, 5 April 2010.

“Dead Meat.” McElroy Lecture at Loyola University, Chicago, IL, April 20, 2010.

“Whose Life Is It Anyway?” MLA, Los Angeles, Jan. 7, 2011.

Invited participant, panel discussion on *A Midsummer Night’s Dream*, Lantern Theatre, Philadelphia, March 28, 2011.

Pre-performance lecture on *Much Ado About Nothing*. Globe Theatre, London, July 14, 2011.

Invited participant in seminar on Shakespeare biography, International Shakespeare Association meeting, Prague, Czech Republic, July 18, 2011.

Staging Session organizer (rehearsal of a scene from *Philaster*): Blackfriars Conference, Staunton, VA, Oct. 28, 2011.

## **COURSES TAUGHT**

### **(U of Leicester)**

Renaissance literature, Renaissance drama, Shakespeare, Restoration drama, Spenser, Milton, Literature and the Visual Arts, twentieth-century drama

### **(U of Delaware)**

Shakespeare, Introduction to Renaissance Literature (625), Sidney, Spenser, Restoration and Eighteenth-Century Drama, The Waste Land and Its Sources, Comedy of Manners, Medieval and Renaissance Theatrical Traditions, Robin Hood: Theme and Variations, Shakespeare’s Afterlife

## **EXTERNAL EXAMINER (POST-2000)**

PhD at University of Newcastle-upon-Tyne, Jan. 01

PhD at Charles University, Prague, fall 2002

PhD at Churchill College, Cambridge, summer 2004

**EDITORIAL BOARD** of *Shakespeare Quarterly*, 2006 -11

**ADVISORY BOARD** of Arden Critical Companions series and *Cahiers Elisabethains*

**REGIONAL SELECTION COMMITTEE FOR MARSHALL SCHOLARSHIPS**, Washington, DC, 2002-7

**U OF DELAWARE FACULTY REPRESENTATIVE** to Folger Shakespeare Institute Consortium,

2004-7

**CONFERENCE ORGANIZER:** *Images of Robin Hood* (5<sup>th</sup> biennial meeting of International Association for Robin Hood Studies), 29 Sept. – 2 Oct., 2005, U. of Delaware