

CURRICULUM VITAE

Dr. Andrew J. Power

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Education

1999-2006

Ph.D. Trinity College Dublin

Thesis: 'Stages of Madness: Representations of Madness in Shakespeare's *Richard II*, *Hamlet*, and *Macbeth*.'

Examiners: Prof. Mike Pincombe (University of Newcastle-upon-Tyne) and Prof. John Scattergood (Trinity College Dublin)

1995-1999

B.A. (hons) English Studies Trinity College Dublin

Employment

May 2015 – Aug 2017

**Lecturer in Shakespeare and Early Modern Literature
Program Director of the English Department**

English Department, Saint Louis University – Madrid Campus

Sept 2014 – May 2015

Visiting Professor of English

English Department, Saint Louis University – Madrid Campus

April 2013 – Present

Research Dramaturge

The New Oxford Shakespeare (Oxford University Press, 2016-)

Jan 2012 – June 2012

Visiting Academic Lecturer

Department of English Studies, University of Cyprus

Oct 2003 – Dec 2011

Adjunct Lecturer (Permanent from 2008) & Teaching Assistant

School of English, Trinity College Dublin

2007 – 2009

Part-time Lecturer and Small Group Teacher

School of English, Drama, and Film, University College Dublin, Belfield, Co. Dublin

July – August 2012

Lecturer in Early Shakespeare

Oxford University Summer School for Adults

2008 – 2009

Lecturer in Shakespeare and Elizabethan England

ASA Summer Programs: The Oxford Experience, Lady Margaret Hall, Oxford

1996-2005

Part-time Sales Assistant & Stock Controller

Dubray Books, Main Street Bray, Co. Wicklow, Ireland

Publication List

Monographs

Stages of Madness: Sin, Sickness, and Seneca in Early Modern England (Oxford: Peter Lang, forthcoming).

Love, Tyranny, and Revenge: Shakespeare, Elizabeth I, and the English Senecan Tradition (in preparation).

Edited collections

Early Shakespeare, 1588-1594, ed. with Rory Loughnane (Cambridge University Press, forthcoming).

Late Shakespeare, 1608-1613, ed. with Rory Loughnane (Cambridge University Press, 2012; reissued in paperback 2015).

The Birth and Death of the Author: a multi-authored history of print authorship (in preparation).

The New Oxford Shakespeare

Casting lists, doubling charts and stage property lists for all plays in *The Critical Reference Edition* gen. eds. Gary Taylor, John Jowett, Gabriel Egan, and Terri Bourus (Oxford University Press, 2017) [143pp.].

Casting lists, doubling charts and stage property lists for all plays in the *Alternative Versions* edition, gen. eds. Gary Taylor, John Jowett, Gabriel Egan, and Terri Bourus (Oxford University Press, forthcoming).

Edited Journal

MHRA: Yearbook of English Studies, Special Issue, 'Caroline Literature,' vol. 44, eds. Andrew J. Power, Rory Loughnane, and Peter Sillitoe (2014).

Journal Articles

"What means Death in this rude assault?" - The Emblematic Figure of Death in Shakespeare's *Richard II*, in preparation, by invitation, for *Emblematica*.

'Heaven and Hell in Robert Herrick's Body of Work,' *MHRA: Yearbook of English Studies*, special issue, 'Caroline Literature' vol. 44 (2014), pp. 156-173.

'Introduction,' *MHRA: Yearbook of English Studies*, special issue, 'Caroline Literature' vol. 44 (2014), pp. 1-11.

'What the Hell is Under the Stage: trapdoor use in the English Senecan tradition,' *English: Journal of the English Association*, 60 (231) (Winter 2011), pp. 276-296.

'*Gorboduc*, early-Elizabethan Seneca and the Religious settlement,' *Theta IX: Tudor Theatre* (January 2011), pp. 129-148.

"Not weighing well the end:?" Shakespeare's use of *The Mirror for Magistrates* in *The Winter's Tale*, I. ii. 258,' *Notes & Queries* (Vol. 256 [New Series, Vol. 58]. No. 2, June 2011), pp. 266-267.

'Marlowe's Chamber Fellow and a Dramatic Disturbance at Cambridge in 1582,' *Notes & Queries*, (Vol. 254 [New Series, Vol. 56]. No. 1, March 2009), pp. 39-40.

Review, 'Gavin Hollis, *The Absence of America: The London Stage, 1576-1642* (OUP, 2015), *Modern Language Review*, 112:3 (July), 670-671.

Review, 'James Kerr and Jessica Winston, *Elizabethan Seneca: Three Tragedies* (London: MHRA, 2012)', *Modern Language Review*, 110:1 (January 2015), 238-9.

Review, 'Allyna E. Ward, *Women and Tudor Tragedy: Feminizing Counsel and Representing Gender* (Plymouth: Farleigh Dickinson University Press, 2013)', *Modern Language Review*, 110:3 (July 2015), 816-7.

Review, 'Barbara Wooding, *John Lowin and the English Theatre, 1603–1647: Acting and Cultural Politics on the Jacobean and Caroline Stage* (Aldershot: Ashgate, 2013), *Renaissance Quarterly*, 68:3 (Fall 2015), 1154-5.

Chapters in Peer-reviewed Collections

'Horror and Damnation in Medieval Exemplary Literature,' in *The Handbook to Horror Literature*. eds. Kevin Corstorphine and Laura Kremmel (London: Palgrave Macmillan, forthcoming).

'Early Stages of Shakespeare's Boy Players,' *Early Shakespeare*. eds Andrew J. Power and Rory Loughnane (Cambridge University Press, forthcoming).

'Shakespeare, Memory, and Post-colonial Adaptation,' in *The Routledge Handbook of Shakespeare and Memory*. Eds. Andrew Hiscock and Lina Perkins Wilder (London: Routledge, 2017), pp. 34-45.

"'O Horror! Horror! Horror!': *Macbeth* and Fear,' in *The Oxford Handbook to Shakespearean Tragedy*. Eds. Michael Neill and David Schalkwyk (Oxford University Press, 2016), pp. 437-451.

"'Why should I play the Roman fool, and die / On mine own sword?'" The Senecan tradition in *Macbeth*, in *Celtic Shakespeare: The Bard and the Borderers*. Eds. Willy Maley and Rory Loughnane (Aldershot: Ashgate, 2013; reissued in paperback by Routledge in 2016), pp. 135-152.

'Lady Macbeth and Othello, Transgression and Convention in Early Modern Tragedy,' in *Staged Transgression in Shakespeare's England*. Eds. Rory Loughnane and Edel Semple (London: Palgrave-Macmillan, 2013), pp. 224-238.

'Late Shakespeare: Late Players,' in *Late Shakespeare, 1608-1613*. eds. Andrew J. Power and Rory Loughnane (Cambridge University Press, 2012), pp. 172-186.

Co-authored with Rory Loughnane, 'Introduction' in *Late Shakespeare: 1608-1613*. Eds. Andrew J. Power and Rory Loughnane (Cambridge University Press, 2012), pp. 1-15.

'Telling Tales in Robert Mannyng deBrun's *Handlyng synne*,' *The Ghost Story from the Middle Ages to the Twentieth Century*. Eds. Julie Anne Stevens & Helen Conrad O'Briain (Dublin: Four Courts Press, 2010), pp. 34-46.

'Broken Machines and Tainted Minds: renaissance mental health and Hamlet,' *On Literature and Science*. Ed. Philip Coleman (Dublin: Four Courts Press, 2007), pp. 77-95.

'The Book of Sins on the Early Modern Stage: The relationship between sin and madness on the early modern stage,' *The Wicked Heart: Studies in the Phenomena of Evil*. Eds. Sorcha NiFhliann & William Andrew Myers (Oxford: Inter-Disciplinary Press, 2006), pp. 101-112.

Poetry

'Alice', 'mooncalf', and 'I love you', *The European English Messenger*, Vol. XXV, Iss. 1, (Summer 2016), 164.

Teaching and Administrative Experience

Fall 2014 to Summer 2017 – Lecturer of Shakespeare and Early Modern Literature

and Program Director, English Department, Saint Louis University – Madrid Campus

Courses have included Early Shakespeare, Later Shakespeare, Madness in Shakespeare and his Contemporaries (Graduate), Arthurian Literature (Graduate), Masterpieces of Western Literature, Nature, Ecology, and Literature, Gender, Identity, and Literature, and Advanced Writing for Professionals. I have also acted as adviser to two graduate students.

I am also currently the Program Director for the English Department where we run three distinct programs (a major (30 credits), a minor (15 credits), and an MA.).

Spring Semester 2012 – Visiting Lecturer, Department of English Studies, University of Cyprus

Shakespeare – 3 hours contact per week (40 students) – Teaching *Richard III*, *The Comedy of Errors*, *Hamlet* and *Antony and Cleopatra*.

Poetry of the Early Modern Period – 3 hours contact per week (20 students) – Teaching a range of poets from Wyatt to Spenser to Marvell to Milton.

The Body and the Self in Early Modern Literature – Option course – 3 hours contact per week (20 students) – Teaching a diverse range of texts from Marlowe's *Dr Faustus* and Shakespeare's *Richard II* to Thomas Deloney's *Jack of Newbury* to the *Diaries of Lady Anne Clifford*.

2003 to 2011 – Adjunct Lecturer and Teaching Assistant, School of English, Trinity College Dublin

Tragic Patterns in Ancient Drama – this was my Sophister (3rd and 4th year students) option course on Aeschylus, Sophocles, Euripides, and Seneca. See

<http://tragicpatterns.blogspot.ie/p/theatres-of-ancient-world.html>

Interpreting Shakespeare – including lectures on *A Midsummer Night's Dream*, *Twelfth Night*, and *Hamlet*.

Sixteenth-Century Identities – including lectures on *The Comedy of Errors*, Medical Science, and Anatomy.

Renaissance Poetry – including classes on Wyatt, Surrey, Sidney, Spenser, Shakespeare, Dunne, Jonson, Marvell, Crashaw, and Herrick.

Romance – including lectures on *Gamelyn*, *Sir Orfeo*, and *Sir Gawain and the Green Knight*.

Other courses I taught during my time at Trinity included Theatre: Genre, Period, Theme, Understanding Literature, and Scottish Literature.

2005-2007 – Teaching Assistants' Representative, School of English, Trinity College Dublin

I acted as representative for the Teaching Assistants in the School of English in TCD for two years.

2007-2009 – Adjunct Lecturer and Seminar Leader, School of English, Drama, and Film, UCD

Sweet Violence: Transgression and Convention on the Renaissance Stage – including lectures on *Titus Andronicus*, *The Revenger's Tragedy*, *The Duchess of Malfi*, and *'Tis Pity She's a Whore*.

Other courses included Renaissance Literature, Eighteenth-Century Literature, and Twentieth-Century Drama.

2008 to 2009 (July and August) – Lecturer, ASA Summer Programs, Oxford (14-18 year olds)

Elizabethan England: Shakespeare in Context, Shakespeare, and Essay Writing.

July – August 2012 (one week) – Lecturer, Oxford University Summer School for Adults

Early Shakespeare: 'Johannes fac totum' (CAT accredited).

Conference Presentations & Invited Talks

“Boy Parts in Early Shakespeare,” Early Shakespeare, Late Shakespeare: collaboration and adaptation, Saint Louis University – Madrid Campus, 26th May 2017.

“Boy Actors in Shakespeare’s Early Plays,” Invited Speaker, English Department, University College Cork, 9th March 2016.

“Spies and Spotters of the Mind: imagination in Shakespearean tragedy,” The Senses in Medieval & Renaissance Europe: Sight and Visual Perception, Forum for Medieval and Renaissance Studies in Ireland/UCD, 11th-12th March 2016.

“Horror, horror, horror”: *Macbeth* and the horrific,’ Invited Speaker Series, Bangor University, Wales, 6th November 2013.

‘Irish financial contagion in Elizabethan Europe,’ The 41st Annual Meeting of the Shakespeare Association of America, Toronto, Ontario, 28-30th March 2013.

“What means Death in this rude assault?” - The Emblematic Figure of Death in Shakespeare’s *Richard II*,’ 59th Annual Meeting of the Renaissance Society of America, San Diego, 4–6th April 2013.

‘Love-notes, sonnets, and failed sonnets in renaissance tragedy,’ Irish Renaissance Seminar, University College Dublin, 5th November 2011.

‘Remembering Richard II: refracted history in Shakespeare’s *Richard II*,’ 22nd SEDERI Conference, Madrid: Faces, Facades and Frontispieces: Public and Private Selves in Early Modern Culture, March, 2011.

‘Conventionally Unconventional Women in Early Modern Tragedy,’ Staging Transgression in the Early Modern Period, Trinity College Dublin, August 2010.

‘Shakespeare’s Roman Plays Revisited,’ Thursday Seminar; Shakespeare Institute, Stratford, November 2009.

‘Religious Pitfalls of Elizabethan Tragedy,’ XIth Tudor Round Table: Ideologies in debate; CESR, Tours: September 2009.

‘Shut Your Trap: what the hell is under the stage,’ Early Modern Performance: Current approaches; University College Dublin, June 2008.

“A foule pyng, and a grylsy”: Ghost Stories in Robert Mannyng deBrun’s *Handlyng Synne*,’ A Ghostly Genre Conference; Trinity College, Dublin: October 2008.

‘The Book of Sins on the Early Modern Stage: The relationship between sin and madness on the early modern stage,’ Perspectives on Evil and Human Wickedness Sixth Global Conference; Prague: 2005. (funding €250)

‘A Recipe for Damnation: images of hell and devils in early-modern art and *Macbeth*,’ Post-Grad. Seminar; Trinity College, Dublin: 2005.

“[T]he very book indeed / Where all my sins are writ”: the iconography of the book on the English renaissance stage,’ Post-Grad. Seminar; Trinity College, Dublin: 2005.

‘*Hamlet*: An Anatomy of Madness,’ British Graduate Shakespeare Conference; Shakespeare Institute, Stratford Upon Avon: 2001.

‘*Richard II*: A Mirror for Madness,’ Borderlines vi Conference; Trinity College, Dublin: 2002.

Conference and Panel Organizing

Early Shakespeare, Late Shakespeare: collaboration and adaptation, Saint Louis University – Madrid Campus, 26th May 2017. Guest Speakers: Jesús Tronch (University of Valencia) and Joanne Diaz (Illinois Wesleyan University). Plenaries: Darragh Greene (University College Dublin), Rory Loughnane (University of Kent), Edel Semple (University College Cork).

Sense and the Senses: The Mind and the Body in Literature, Saint Louis University – Madrid Campus, 20th-21st May 2016. Guest speaker: Darragh Greene (Trinity College Dublin). Plenary: Jonathan Sawday (Saint Louis University). (Funding: €1220)

Desire, Death, and Dialogue: in [Death-]Bed with the Text, Saint Louis University – Madrid Campus, 22nd-23rd May 2015. Guest speaker: Edel Semple (University College Cork). Plenary: Andrew Hiscock (Bangor University, Wales). (Funding: €1220).

Early Shakespeare Panel, Shakespeare450 Conference, French Shakespeare Association, Paris, April 2014. Participants included Gary Taylor, John Jowett, Gabriel Egan, Mac Jackson and Jonathan Hope.

Late Shakespeare: Texts and Afterlives (Trinity College Dublin, December 2008) - <http://lateshakespeare.blogspot.com/> (Funding: €2,000) with Dr. Rory Loughnane.

Seminar Series/Workshop Organizing

Workshop on *Troilus and Cressida* with Prof. Rob Carson (Hobart and William Smith) Trinity College Dublin, November 8th 2011.

Conference Chairing:

‘Studies in Renaissance Memory IV,’ Renaissance Society of America Annual Conference, Humboldt Universitat Berlin, April 2015.

‘Memory and Madness in the English Renaissance: Reflections of Self,’ 22nd SEDERI Conference, Madrid: Faces, Facades and Frontispieces: Public and Private Selves in Early Modern Culture, March 2011.

‘Romance and No Romance Panel,’ Late Shakespeare: Texts and Afterlives, Trinity College Dublin, December 2008

‘Shakespeare Panel,’ Continuities, Trinity College Dublin, June 2009

‘Music and Wickedness Panel,’ Perspectives on Evil and Human Wickedness Sixth Global Conference; Prague: 2005

Research Projects:

2011-2014

Late Shakespeare, 1608-1613

A multi-authored critical discussion of Shakespeare’s late career, considering the issue of late authorship from the perspective of a complete set of works produced in the final years of his working life. Contributors included Gordon McMullan, Michael Neill, Grace Ioppolo, Raphael Lyne, William E. Engel, Andrew Hiscock, Sandra Clark, Ian McAdam, Thomas Betteridge, Charlotte Scott, David George, Stuart M. Kurland.

2014-2017

The New Oxford Shakespeare

In 2014 I was appointed as Research Dramaturge for the entire New Oxford Shakespeare. My work, the 'Roles and Requirement' for all of the plays included in this complete works (143pp.), is in the *Critical Reference Edition* (2017). A similarly large contributions will emerge as a further set of roles and requirements in the *Alternative Versions* edition (forthcoming).

Early Shakespeare, 1588-1594

I am currently co-editing a companion volume to *Late Shakespeare, 1608-1613* focussing on the first years of Shakespeare's writing life. Contributors include Gary Taylor, Laurie Maguire, John Jowett, Terri Bourus, Gabriel Egan, MacDonald P. Jackson, Harriet Archer, Willy Maley, Andy Kesson, Goran Stanivukovic, Will Sharpe and John Nance.

Stages of Madness

My first monograph, forthcoming with Peter Lang, investigates three different perspectives on madness inherited by Shakespeare and that inform his use of the motif in his dramatic works. The book makes an intervention in early modern studies by arguing that Shakespeare and his contemporaries' use of sources, and deployment of specialist knowledge, is far more deliberate and intricate than is often imagined.

Love, Tyranny, and Revenge

My second monograph, readied for submission to Routledge, is a study of the translation and performance cultures at Cambridge and Oxford Universities and the Inns of Court in the early reign of Elizabeth I and the influence of the plays produced and translated at these institutions on the drama of the professional playhouses of the later reign.

2017-2020

Lyric Shakespeare, 1594-99

I am currently planning a further collection of essays on the period of Shakespeare's career that contains the plays often referred to as 'lyric' but that might be broadened out to include, *The Comedy of Errors*, *Love's Labour's Lost*, *Richard II*, *Romeo and Juliet*, *A Midsummer Night's Dream*, and *King John*.

The Birth and Death of the Author

For this edited collection, a multi-authored history of print authorship from the fifteenth to the twenty-first century, I have commissioned a single chapter contribution for each century from the advent of print, asking contributors to think of their author / work in the context of Roland Barthes' famous article 'The Death of the Author'. Contributors to the volume include Andrew Galloway, William E. Engel, Natasha Simonova, Brad Tuggle, Rory Loughnane, Edel Semple, and Darragh Greene.

Shakespeare and the Players

Based upon my groundbreaking research for the *New Oxford Shakespeare*, I am currently planning a further monograph study about the life of a player in early modern England evidenced and illustrated through Shakespeare's plays. I plan to seek funding to support research for this project.

Funding Applications:

Year	Project	Funding Source	Amount	Outcome
2008	'Late Shakespeare: Texts and Context' International Conference	Internal TCD	€2000	successful
2015	RSA Conference Berlin Travel Funding	Internal Saint Louis University	€522.97	successful
2015	'Desire, Death, and Dialogue' International Conference Organising	Internal Saint Louis University	€1220	successful
2016	'Minding the Senses, Sensing the Mind' International Conference Organising	Internal Saint Louis University	€1220	successful
2017	'Early Shakespeare, Late Shakespeare' International Conference Organising	Internal Saint Louis University	€529.60	successful

Theatrical Projects

In 2009, inspired by The Globe's successful 'Read not dead' project, the *Early Modern Tavern Society* (founded in 2006) began performed readings of lesser-known early modern plays. The first performance was reported in *Research Opportunities in Medieval and Renaissance Drama*, under the census of Renaissance drama productions in 2008 compiled by Kelley Costigan and Martin Wiggins. I have read parts in *Arden of Feversham*, James Shirley's *The Cardinal*, Thomas Middleton's *A Mad World, My Masters*, John Bale's *King Joban*, Thomas Middleton's *Michaelmas Term*, *Mankind*, and Thomas Heywood's *The Wise Woman of Hoxton*.

In 2003 I co-wrote a play called *Amnon and Tamar*, which was produced by Stomach Box theatre company for the Dublin Fringe Festival in September of that year. The play was styled on the early modern translations of Senecan and adapted from a translation of Tirso DeMolina's *Tamar's Revenge* (1634).

Memberships and Affiliations

In 2006, I founded the *Early Modern Tavern Society*, an inter-institutional and interdisciplinary reading group that meets fortnightly to discuss early modern texts and to share knowledge.

<http://earlymoderntavernsociety.blogspot.com/>

Member of *The Irish Renaissance Seminar (IRS)*.

Member of *The European Society for the Study of English* (ESSE).

Member of *The Spanish and Portuguese Society for English Renaissance Studies* (SEDERI).

Member of *The International Shakespeare Association* (ISA).

Member of *The Renaissance Society of America* (RSA).

Member of *The Shakespeare Association of America* (SAA).

Referees

Prof. Andrew Hiscock

Professor of English, Bangor University, Wales

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School of English,

Bangor University,

LL57 2DG, UK.

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Prof. William E. Engel

Professor of English

Sewanee, The University of the South

Sewanee, TN 37383

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Dr Paul Vita

Director & Academic Dean

Saint Louis University – Madrid Campus

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Prof. Crawford Gribben

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