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Bibliography (October 2018)

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Ph.D. University of Pennsylvania, 1969

Evan Pugh University Professor, The Pennsylvania State University, 1998-

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Distinguished Professor, The Pennsylvania State University, 1990-1991

Professor, The Pennsylvania State University, 1977-1990

Associate Head, Department of English, 1979-1983

Associate Professor, Cornell University, 1974-1977

Assistant Professor, Cornell University, 1969-1974

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BOOKS AND EDITED BOOKS

The Publication of Plays in London, 1660-1800: Playwrights, Publishers, and the Market (collaboration with Judith Milhous). London: The British Library, 2015. Pp. xxvi + 483. 112 illustrations. Distributed in the USA by the University of Chicago Press. Oral version delivered in October 2011 as the Panizzi Lectures at The British Library. We address such issues as the value of money (buying power); the cost of living, income levels, and book prices; earning a living by the pen (with analysis of the Upcott Collection of contracts); collected editions, series, and single play publication; the use of illustrations; and the impact of changes in copyright law.

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Buckingham, discussion of False Attributions, and a complete translation of *Sir Politick*.

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The London Theatre World, 1660-1800 (Carbondale: Southern Illinois University Press, 1980). Pp. xix + 394. [Festschrift for A. H. Scouten. New essays by Judith Milhous, Edward A. Langhans, Colin Visser, Leo Hughes, Philip H. Highfill, Jr., Geo. Winchester Stone, Jr., Curtis A. Price, H. W. Pedicord, John Loftis, Calhoun Winton, Shirley Strum Kenny, and Joseph Donohue.]

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WORK IN PROGRESS

"forc'd to write for Bread and not ashamed to own it": Aphra Behn's Finances (with a biographical timeline). This will be a short book, written in collaboration with Claire Bowditch (Loughborough University). It will comprise an Introduction on "The Evidentiary Basis for the Study of Aphra Behn," and five chapters: 1. Theatre Benefits; 2. Publication of Plays (including Dedication gratuities); 3. Publication of Fiction; 4. Publication of Poems and Collections; 5. Analytic Conclusions. Appendix A: Theatre Capacities and Seating Distribution; Appendix B: Timeline of Particulars. Chapters 1 and 2 and the Appendixes currently exist as drafts totaling about 150 pages.

The Economics of Culture in London, 1660-1820. Under contract to Oxford University Press. This book asks what books, theatre, music, opera, and painting cost consumers—and what producing them paid authors, actors, musicians, singers, and painters. My aim is to supply a blunt, financially-orientated counterview to common scholarly approaches to these subjects. Art costs money, and if it does not pay, then it starves and dies. Inevitably, money drives art. If we ignore the coercive power of money then we are deluding ourselves about the history of books, plays, music, and painting.

Theatre Finances in London, 1660-1800. Collaboration with Judith Milhous (Lucille Lortel Professor emerita, CUNY Graduate Center). Under contract to Oxford University Press. A detailed study of such subjects as receipts, budgets, theatre construction, salaries, production costs, playwright remuneration, etc., with one chapter devoted to an overview of opera in London.

Historicist Methodologies for Literary Study, 1926-2017. I envision chapters on R. S. Crane, John Pocock, Ronald Paulson, Don McKenzie, Harold Love, Richard Levin, Marilyn Butler, and Margaret Ezell (focusing on the method employed in her volume for the New Oxford English Literary History covering 1645-1714), with a synoptic chapter adding takes on such critics as René Wellek, D. G. James, Wayne Booth, E. D. Hirsch, Jr., and Eve Tavor Bannet. Early versions of the Crane, Paulson and Pocock chapters exist as articles.

Historicism and Literature: Six Studies in Contextual Hermeneutics. Chapters on (1) "What is *Weltanschauung*?" (2) Privileging and Deprivileging the Author; (3) 'New Historicism' and the Theoretical Foundations of Cultural Poetics; (4) Cultural Materialism as a Historical Method; (5) The Aims and Limits of Historical Scholarship [published in *The Review of English Studies*]; (6) The Aims and Pitfalls of 'Historical Criticism' [published in *Philological Quarterly*]; (7) Conclusion: Historicism as a Mode of Investigation and Interpretation.

SUBJECTS/COURSES TAUGHT

The Restoration
The early 18th Century
The later 18th Century
Drama and Theatre 1660-1800
The 18th-Century Novel (undergraduate course and graduate seminar)

18th-Century Satire (graduate seminar)
Science as Literature (a seminar taught jointly with Henry Guerlac, offered in several versions
1972-1977)
Modern English and American Drama
Modern European Drama
Modern American Novel
Introduction to Drama
English literature 1660-1800 (graduate proseminar taught 12 times over the years)
Graduate Bibliography and Research Methods (various versions)
British Literature from *Beowulf* to 1800 (Norton Anthology course)
British Literature 1800-1940 (Norton Anthology course)
Critical Theory (graduate seminar)
Swift (graduate seminar)
The Art of the Essay (advanced writing for English majors)
Expository Writing (advanced composition for non-majors)
A full-year seminar called "Literature and Belief: A Study of Ideology in Literature" (materials from
Homer and *Njal's Saga* through Goethe and Tolstoy to Joyce, Mann and Nabokov)
English Drama in its Theatres 1660-1710 (postdoctoral seminar taught at the Folger Shakespeare
Library, February-May 1981)
Introduction to Fiction (short fiction, Dostoevsky to Bellow)
What is Literature? (undergraduate gateway course)
The Modern Novel (lecture survey, Hemingway to Barth and Pynchon)
The Short Story
Political Drama (graduate seminar)
Basic Composition (freshman comp first course)
Basic Composition (oriented toward personal finance and investment)
Introduction to Literary Analysis
Literature for Secondary School Teachers
History of Literary Criticism
Modern Literary Criticism (graduate seminar)
Yeats-Eliot
Shakespeare (various versions for English majors and non-majors)
American Literature from 1865
Contemporary Feminist Theatre (graduate seminar)
British and American Theatre History (graduate seminar in research and critical methods)
Research Methodology (conceptual and electronic), with John T. Harwood (graduate seminar)
Ibsen-Strindberg-Chekhov-Shaw
The English Renaissance, 1500-1660.
Satire Theory (graduate seminar; multiple versions)
Historicisms (graduate seminar)
Methodologies (graduate seminar)