

ROBERT D. HUME

Bibliography (January 2016)

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Edwin Erle Sparks Professor of English Literature, The Pennsylvania State University, 1991-1998

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

Guggenheim Fellow, 1983-84

NEH Grant (\$120,000) for 1990-1993

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.

Plays, Poems, and Miscellaneous Writings Associated with George Villiers, Second Duke of Buckingham. Edited by Robert D. Hume and Harold Love, 2 vols. (Oxford: Oxford University Press, 2007). Pp. lxii+770; xiii+587. This edition includes *The Rehearsal* (1671), elaborately annotated; Buckingham's adaptations of *The Chances* and *The Restoration* [*Philaster*]; *The Country Gentleman* (with Sir Robert Howard); the collaborative play in French, *Sir Politick-Would-be* (with Saint-Evremond and d'Aubigny); the fragmentary *Theodorick*; Buckingham's poems (based on a new study of the canon); nine miscellaneous short works; an extensive Commonplace Book; and seven Appendixes containing such things as biographical documents, poems about

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

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WORK IN PROGRESS

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 (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, 1926-2016. I envision chapters on R. S. Crane, Ronald Paulson, John Pocock, Richard Levin, Don McKenzie, and Harold Love, with a synoptic chapter adding takes on such critics as René Wellek, D. G. James, Wayne Booth, and the method adopted for the New Oxford English Literary History as exemplified by Margaret Ezell's forthcoming volume covering 1645-1714. The 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.

Revision of Parts 1 and 2 of *The London Stage, 1660-1800* in collaboration with Judith Milhous. Part 1 (1660-1700) was originally done by William Van Lennep, Emmett L. Avery, and Arthur H. Scouten and published by Southern Illinois University Press in 1965 (814 pages). Part 2 (2 vols.) was done by Emmett L. Avery and published in 1960 (1299 pages). We will augment and correct many entries in the original daily performance calendar, and we will add several hundred pages of new material, most

of it from unpublished or incompletely published manuscripts in British and American libraries. Both parts will be redone and reset from scratch, working from the primary materials. About 950 pages of Part 2 currently exist in print format (fully indexed): we are projecting 2700 pages in 3 volumes, to appear late in the present decade. Part 1 will follow. The draft performance calendar for 1700-1711 (in print format, fully indexed) has been deposited for use by scholars in the Harvard Theatre Collection, the Folger Shakespeare Library, the British Library, the Bodleian, and the Theatre Museum (London). Since Autumn 2001 it has also been available on my website (www.personal.psu.edu/faculty/h/b/hb1) as PDF files (fully indexed, both by individual season and cumulatively).

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
 Introduction to Literary Analysis
 Literature for Secondary School Teachers
 History of Literary Criticism
 Modern Literary Criticism (graduate seminar)
 Yeats-Eliot
 Shakespeare (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)