

Pamela Allen Brown
Associate Professor, English
University of Connecticut, Stamford

Date of first appointment: 1998

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EDUCATION

Ph.D. English and Comparative Literature. Columbia University, 1998.
M.A. English and Comparative Literature. Columbia University, 1991.
B.A. Smith College, 1978.

DISSERTATION

"Better a Shrew than a Sheep: Jest and Gender in Early Modern England"
Awarded distinction. Prof. Jean E. Howard, sponsor.

PROFESSIONAL HISTORY

5/04-present. Associate Professor, English. University of Connecticut, Stamford.
8/98-5/04 Assistant Professor, English. University of Connecticut, Stamford.
Courses taught At Stamford: Introductory and Advanced Shakespeare; Drama Survey; Advanced Drama; Renaissance Literature; Medieval Literature; Comedy and Society; "The Mind's Eye" (the visual in literature); Intro. to Classical and Medieval Literature; 'All About Eve': Women, Film, and Literature; Introduction to Poetry; The Monstrous Imagination. At Storrs: PhD seminar in Early Modern Women Writers; MA-level Shakespeare seminar. In London 05-06: "Outside In: Postwar Immigration and Black British Literature."

RESEARCH INTERESTS

Shakespeare; Renaissance culture, drama, and literature; women in popular culture; transnational migrations of theatrical forms; early modern women writers; the Renaissance actress; gender, orality and writing; Renaissance art and women's history

PUBLICATIONS

Books

Better a Shrew than a Sheep: Women, Drama, and the Culture of Jest in Early Modern England. Ithaca and London: Cornell UP, 2003. 263 pp. Reviewed in *Times Literary Supplement*, *SEL*, *Renaissance Quarterly*, *Women's Studies*, *Early Theatre*, *Journal of American History*, *Shakespeare Studies*, and *Comparative Drama*, among others.

Co-editor, with Peter Parolin. *Women Players in England 1500-1660: Beyond the All-Male Stage*. Aldershot: Ashgate Publishing, 2005. 329 pp. Reviewed in *Shakespeare Quarterly*, *Shakespeare Bulletin*, *Times Literary Supplement*, *Review of English Studies*, *Theatre Research International*, *Prolepsis*, and *Choice*, among others. Reissued in paperback, Spring 2008.

Articles and Book Chapters

"Bad Fun and Tudor Laughter." *A Blackwell Companion to Tudor Literature and Culture, 1485-1603*. Ed. Kent Cartwright. Forthcoming from Blackwell Publishing.

"Afterword." *Gender and Orality in Early Modern Literature*, ed. Mary Ellen Lamb and Karen Bamford. Aldershot: Ashgate, 2008. 209-214.

"A New Fable of the Belly: Vulgar Curiosity and the Persian Lady's Loose Bodies." *The Impact of Feminism on Renaissance Studies*, ed. Dymphna Callaghan. NY: Palgrave Macmillan, 2007. pp. 171-92.

"'I care not, let naturals love nations': Clowning Cosmopolitanism." *Forum: English Cosmopolitanism in the Early Modern Moment*, *Shakespeare Studies* xxxv (2007): 66-77.

"Between Go-betweens: *Karagöz* and *commedia dell'arte*." *Kadir Has University Culture and the Arts Lecture Series. Selected Talks 2003-2005*. Ed. Matthew Gumpert. Istanbul: Kadir Has University, 2006. pp. 97-103.

"Introduction." (Co-author). Brown and Parolin, *Women Players*, pp. 1-24.

"Jesting Rights: Women Players in the Manuscript Jestbook of Sir Nicholas Le Strange." Brown and Parolin, *Women Players*, pp. 305-314.

"Dame Alice L'Estrange and Lady Hobart in 'Merry Passages and Jeasts.'" *Reading Early Modern Women*, ed. Helen Ostovich and Elisabeth Sauer. New York: Routledge, 2004. pp. 343-46.

"'Fie, what a foolish duty call you this?' *Taming of the Shrew*, Women's Jest, and the Divided Audience." *A Companion to Shakespeare's Works. Vol. III. The Comedies*, ed. Jean E. Howard and Richard Dutton. Oxford: Blackwell, 2003. pp. 289-306.

"*Othello* Italicized: Xenophobia and the Erosion of Tragedy." *Shakespeare, Italy and Intertextuality*, ed. Michele Marrapodi. Manchester University Press, 2004. pp. 145-57.

"Judith Philips." *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004.

"Popular Texts, Historical Evidence, and the Performing Body." *Crossing Boundaries: Attending to Early Modern Women*, ed. Jane Donawerth and Adele Seeff. Newark: University of Delaware Press, 2000. pp. 108-110.

"Othello and Italophobia." *Shakespeare and Intertextuality: The Transition of Cultures Between Italy and England in the Early Modern Period*, ed. Michele Marrapodi. Rome: Bulzoni, 2000. pp. 179-92.

"Laughing at the Cony: A Female Rogue and 'The Verdict of the Smock.'" *English Literary Renaissance* 29 (1999): 201-224.

"The Counterfeit Innamorata, or, The Diva Vanishes [*Merchant of Venice* and *Othello*]." *Shakespeare Yearbook* 10 (1999): 402-26.

"Jonson Among the Fishwives." *The Ben Jonson Journal* 6 (1999): 89-108.

Book Reviews

Claire MacEachern, ed. *The Arden Shakespeare Much Ado About Nothing* (Thomson, 2006). *Shakespeare Quarterly* 57 (Winter 2006): 466-69.

Stephen Knight, *Robin Hood: A Mythic Biography* (Cornell UP, 2003). *The Sixteenth Century Journal* 36/1 (2005): 212-213.

The Oxford Companion to Shakespeare, ed. Michael Dobson and Stanley Wells (Oxford UP, 2001). *Shakespeare Quarterly* 54 (Summer 2003): 188-90.

Thomas L. Berger, William C. Bradford, and Sidney L. Sondergard, *An Index of Characters in Early Modern English Drama: Printed Plays, 1500-1660* (Cambridge UP, 1998). *Shakespeare Quarterly* 54 (Spring 2003): 97-8.

Michael Keevak, *Sexual Shakespeare: Forgery, Authorship, Portraiture* (Wayne State UP, 2001). *Modern Language Review* 98.1 (2003): 170-1.

"A Modern Wunderkammer." [Review of Constance Hunting, *Natural Things*]. *Parnassus: Poetry in Review* 26.1 (2002): 266-75.

Linda Woodbridge, *Vagrancy, Homelessness and English Renaissance Literature* (University of Illinois Press, 2001). *Renaissance and Reformation* 25.3 (2001): 54-6.

Much Ado About Nothing, ed. John F. Cox (Cambridge UP, 1997). *Shakespeare Quarterly* 51 (Summer 2000): 233-35.

Play Reviews

"N-Town Plays at Lincoln Cathedral." *Shakespeare Bulletin* 13 (Spring 1995): 21-22.

A Midsummer Night's Dream and Interview with Director Everett Quinton, The Ridiculous Theatrical Company, NYC. *Shakespeare Bulletin* 12 (Fall 1994): 15-16.

Shakespeare for My Father, one-woman show by Lynn Redgrave, The Helen Hayes Theatre, New York. *Shakespeare Bulletin* 11 (Fall 1993): 15.

Much Ado About Nothing, Cocteau Rep, New York. *Shakespeare Bulletin* 11 (Summer 1993): 15.

Works in progress

Extravagant Stranger: The Foreign Actress and Shakespearean Drama. Book in progress.

As You Like It: Texts and Contexts. Ed. Jean E. Howard and Pamela Allen Brown. Book in progress, under contract to Bedford/St Martin's.

CONFERENCE PAPERS AND COLLOQUIA

12/08 "The Diva in Shakespeare." Shakespeare Seminar, Columbia University.

1/08 Visiting Fellow, Delhi University. Invited by the Dean of the Faculty of Arts and the Chair of English to present research in progress.

1/08 "Extravagant Strangers: Foreign Actresses in Shakespearean Drama." Invited paper presented to the Shakespeare Society of India, Delhi University.

1/08 "Bad Fun in Early Modern England." Invited paper presented to the faculty of English at Delhi University.

3/08 "The Thing Itself? The Extraordinary Body at the Early Modern Court." Presented to "Bodies, Texts and Archives" seminar, Shakespeare Association of America, March 2008.

3/08 "Shakespeare in Love Revisited: The Actress in Shakespearean Drama." Spring Faculty Colloquium, University of Connecticut, Stamford. March 2008.

5/07 Conference co-organizer and presenter, "Extraordinary Bodies at the Early Modern Court." *TransEuropa*, international conference on comparative drama and culture, Charles University, Prague.

4/07 "Topsy Turvy and Early Modern Women." Interviewed by Sally Placksin for *What's the Word?* a globally syndicated radio program produced by the Modern Languages Association. Aired around the world in April 2007 and available online at www.mla.org.

3/07 "From 'Joke of Nature' to 'Woman as Wonder': Fictions of Autonomy at the Early Modern Court." Featured talk for the symposium "Gender, Autonomy and Performance," Center for 21st Century Studies, University of Wisconsin-Milwaukee; symposium organized by Merry Weisner-Hanks.

3/07 "How To Do Things With Dwarfs." Invited talk, Renaissance Seminar, Columbia University, New York.

5/06 Presenter and Co-Organizer, *Theater Without Borders II*, an international conference on transnationality and comparative drama of the Renaissance, May 15-19, 2006, at Kadir Has University in Istanbul, Turkey. Paper: "Dancing Boys, Puppeteers and Conjurors: Jewish Entertainers as Go-Betweens in Early Modern Istanbul and Europe."

3/06 "Female Fools and the Traffic in Laughter." Invited talk at Roehampton University, London, sponsored by the Centre for Research in Renaissance Studies.

2005-6 Co-organizer, *Theater Without Borders*, held in Istanbul in May 2005, at Kadir Has University, Istanbul. Twenty-one participants from India, South Africa, Canada, Italy, the UK, and the US met over five days for intensive seminars and papers.

5/05 "Between Go-betweens: *Karagöz* and *commedia dell'arte*," an invited talk sponsored by the Humanities Lecture Series, American Culture and Literature Department, Kadir Has University.

3/05 Co-organizer, "Theater Across Nations," research seminar held at the Shakespeare Association of American meeting in Bermuda.

12/04 "'Hold Your Hands, Honest Men!' Wife-Beating as Popular Drama," MLA, Philadelphia.

4/04 "Mother Folly's Daughters." Paper delivered in session on Transnational Exchange in Early Modern Drama. American Comparative Literature Association, Ann Arbor.

4/04 "The Gender of Ink." Part of a panel on Reading Early Modern Women, sponsored by the Society for the Study of Early Modern Women. Renaissance Society of America, NYC.

2/04 "Women, Fools, and Dangerous Things." Invited keynote speaker at the Clemson Shakespeare Festival, sponsored by the Clemson University Department of English.

12/03 Respondent to paper by Prof. Virginia Callaghan, "Othello in Blackface." The Shakespeare Seminar, Faculty House, Columbia University.

10/03 "Pregnant with Meaning: 'The Persian Lady' by Marcus Gheeraerts the Younger." Invited featured speaker at the University of Miami, sponsored by the Department of English.

4/2003 "Commedia dell'arte and *The Merchant of Venice*: a performance workshop." Wrote an edited version of *Merchant* 4.1; performed as Portia. Shakespeare Association of America, Victoria, British Columbia.

4/2003 "The Poetic Mystery of a Famous Renaissance Portrait." Fifth Anniversary Celebration of Faculty, UConn Stamford.

12/2002 "The Immigrant Under the Bed: John Marston's *The Dutch Courtesan*." Modern Language Association, New York.

12/2002 "Patient Griselda's Bad Habits." Modern Language Association, New York.

7/2002 "Playgirls and Playboys in *Troilus and Cressida*." Conference on "Renaissance Go-Betweens," University of Munich.

4/2002 "Diva Envy: The Continental Actress on the All-Male Stage." American Comparative Literature Association, San Juan, Puerto Rico.

11/2001 "Where Gossips Meet: Alehouse as Neighborhood Theater." Group for Early Modern Cultural Studies, Philadelphia.

4/2001 "*O such a rogue should be hang'd!* Gossips vs. Wife-Beaters." Invited paper circulated at workshop on women and neighborhoods, Shakespeare Association of America, Miami.

3/2001 "Cuckoldry Culture and Women's Pleasure." Invited speaker at annual conference organized by the Medieval and Renaissance Colloquium, Columbia University.

11/2000. Chair and presenter, "Public Spheres/Public Women." Group for Early Modern Cultural Studies, New Orleans.

4/2000 Seminar co-organizer. "Women Players In and Around Shakespeare." Shakespeare Association of America, Montreal.

11/99 "*Othello* and Italophobia." An invited speaker at the International Conference on Shakespeare and Intertextuality sponsored by the University of Palermo, Italy.

6/99 Co-organizer and presenter. "Alehouse Culture." Performance and workshop at the Berkshire Conference on the History of Women, University of Rochester. Wrote and directed *The Alewives*, a play performed during the session.

12/98 Forum Speaker. "Why the All-Male Stage Wasn't." Divisional Session on Shakespeare. Special Topic: "Feminist Futures." Modern Language Association, San Francisco.

11/98 Session chair. "Beggars, Buyers and Brewsters." Presenter, "Tale of Two Tubs: Alewife and Witch." Group for Early Modern Cultural Studies, Newport, Rhode Island.

11/97 Co-organizer. "Popular Texts, Historical Evidence, and the Performing Body." Performance and workshop, "Attending to Early Modern Women," Univ. of Maryland.

10/97 Invited speaker. "All Is Fair at Horn Fair." Presented to the Society for the Study of Women in the Renaissance, New York.

12/96 "A Mother's Bawdy: Female Performances in the Manuscript Jest Book of Sir Nicholas Le Strange." Presented at the special session "Commonplace Desires: The Erotic and the Political in Early Modern Manuscript Culture," MLA annual meeting, Washington, D. C.

4/95 "*The Talk of Ten Wyoes on Their Husbands' Ware: An Early Tudor Antimasculinist Satire.*" An invited talk presented to the Renaissance Group at Princeton University.

3/95 "Dead Guru Tames Shrew." Presented to the "Uses of Shakespeare" seminar, Shakespeare Association of America, Chicago.

1/95 "Hot, Embarrassed, Shakespeare-Sized Tears." Presented at the Divisional Session on Literary Criticism, MLA, San Diego.

5/94 "The Gender of Stage Blood: *Titus Andronicus* and *The Play of the Sacrament*." Presented at the 29th International Congress on Medieval Studies, Eastern Michigan University.

12/93 "Too Much Ado About Branagh." An invited talk on Kenneth Branagh's film version of *Much Ado About Nothing*, The Shakespeare Seminar, Columbia University.

2/93 "*Divina Copia: Sor Juana and Her Portraits*." Presented at "Literature at the Margins," conference organized by Columbia's Department of Spanish and Comparative Literature.

4/91 "The Erotic Season Trumps the End of the Grand Narrative." Presented at HETE (Higher Education Teachers of English) conference, Stafford, England. Awarded HETE travel grant.

SERVICE

UConn Stamford

Co-director, writer, and advisor, *As We Like It* (student play, 2008)

Faculty Advisor, Drama and Performance Club (2008-9)

Faculty Program Committee (2005-8)

Search committee for Stamford Writing Director position (2006)

Promotion and Tenure Committee (2004-06)

Women's Studies Advisory Committee (1998-present)

Chair, Funding for Women's Studies (1999-2005)

Organizer, *Moving Words*. Planned and raised funds for a program in which poems by UConn Stamford students are displayed on Stamford city buses and on campus.

Organizer, *That's Rich*. Performance series in the Rich Concourse.

UConn Storrs

Member, University-wide London Committee (2007-8)

Chair, English Department London Committee (2006-7)

Director, Study Abroad in London (2005-6)

Search committee for Storrs Renaissance position (2004)

Search committee for Hartford Renaissance position (2000)

Collins Prize Committee

Aetna Prize Committee

AWARDS

Matilda D. Mascioli Fellow. Folger Shakespeare Library, 2003-4.

Faculty Research Grant. University of Connecticut, 1999-2000, 2001-2, 2002-3.

Large Grant (Junior Faculty Summer Fellowship). University of Connecticut, 1999.

Whiting Fellow. Columbia University, 1996-97.

W. M. Keck Fellow. Huntington Library, San Marino, California, 1995.
Mayer Fellow. Huntington Library, 1995.
Folger Institute Grant-in-Aid, 1993.
Higher Education Teachers of English Travel Grant. Stafford, England, 1991.
President's Fellow. Columbia University, 1991-96.

CREATIVE WRITING AND PERFORMANCE

Plays *As We Like It*, UConn Stamford, April 2008; *Annunciation Shikaku* (with Bill Owen), Dixon Place, NY, March 08; *Ice House*, chosen for staged reading by Boston Directors' Lab, June 2003. Wrote and performed *There Is No Sea in Ankara*, Ankara, Turkey, February 1996; *The Anatomy of Melancholy*, a one-woman show, Landon Gallery, New York, March 1994. Wrote, directed, and performed in *The Alewives*, Univ. of Rochester, June 1999; *Strange Rituals of Courtship and Marriage*, Theatre ReGenesis/St. Mark's, June 1990; *The Fit in the Choir*, LaMaMa e.t.c., May 1990.

Poetry *The Coffee Poem*. Otter Press, 1980. *Cara*. Giulia Press, 1988. "Death, authorial." *Lexicon 20th Century A.D.*, special issue of *Public 19* (2000): 51-2. "Reading." *Lexicon 20th Century A.D.*, special issue of *Public 20* (2000): 52-3. "Rose, Class and Gender in the Perennial Border." "Hamlet Flâneur." "Preface to an Expensive Blank Book About Orality." *P/rose and Introductions*. New York: Poetry Project, 2005.

OTHER EXPERIENCE

94 Workshop Leader, Higher Education Opportunity Program. Columbia. Organized a summer workshop for minority students on preparing for publishing and journalism careers.

84-89 Senior Editor, American Lawyer. Assigned, edited, and wrote articles; supervised issues on special topics. During my tenure the magazine won many honors, including National Magazine Awards for General Excellence; Essays; and Public Service.

80-84 Associate Editor, American Lawyer. Edited news columns and wrote profiles and reviews.