

Evelyn B. Tribble
Professor, Department of English
University of Connecticut, Storrs

Date of first appointment: 2018

Department of English
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EDUCATION

Ph.D.	1988	University of California, Berkeley
M.L.I.S.	1982	University of California, Berkeley
B.A.	1980	Wake Forest University

DISSERTATION

Margins and Marginality: Some Uses of the Printed Page in Early Modern England

PROFESSIONAL HISTORY

2018-	Professor	University of Connecticut
2003-2018	Professor	University of Otago, Dunedin, NZ
1994-2003	Associate Professor	Temple University
1988-2003	Assistant Professor	Temple University

RESEARCH INTERESTS

Shakespeare, Renaissance literature, early modern drama, print culture and the material text, memory studies, cognitive approaches to literature

PUBLICATIONS

Books

Early Modern Actors in Shakespeare's Theatre: Thinking with the Body (London: Bloomsbury, 2017). Paperback edition expected 2019.

Marchitello, H and Tribble, EB., eds. *The Palgrave Companion to Early Modern Literature and Science* (London: Palgrave, 2016).

Johnson, L, Sutton, J and Tribble EB, eds., *Embodied Cognition in Shakespeare's Theatre* (New York: Routledge, 2014).

Tribble, 1

Tribble, EB and N Keene, *Cognitive Ecologies and the History of Remembering Early Modern England* (London: Palgrave, 2011).

Cognition in the Globe: Attention and Memory in Shakespeare's Theatre (New York: Palgrave MacMillan, 2011).

Tribble, EB and A Trubek, *Writing Material: Readings from Plato to the Digital Age* (Longmans, 2003), co-edited with Anne Trubek. 544 pp. ISBN: 0-321-07717-2.

Margins and Marginality: Some Uses of the Printed Page in Early Modern England (Charlottesville: Univ of Virginia, 1993). 194 pp. ISBN: 081391472

Articles

“Kinesic Intelligence on the Early Modern English Stage,” in *Movement in Renaissance Literature*, ed. Tim Chesters and Kathryn Banks. London: Palgrave, 2018. 213-224

“Affective Contagion on the Early Modern Stage, in *Affect Theory and Early Modern Texts: Politics, Ecologies, and Form*, ed. Amanda Bailey and Mario DiGangi. London: Palgrave, 2017. 195-212.

“Pretty and Apt: Boy Actors and Embodiment,” in *The Oxford Handbook of Shakespeare and Embodiment*. Ed. V Traub. Oxford: Oxford University Press, 2016. 628-640.

“The Raven o’er the infectious house: contagious memory in *Romeo and Juliet* and *Othello*, ed. A. Hiscock and L. Wilder (London: Routledge, 2017). 105-115.

“Distributed Cognition, Mindful Bodies and the Arts of Acting,” in *Theatre, Performance and Cognition: Languages, Bodies and Ecologies*, ed. Rhonda Blair and Amy Cook. London: Bloomsbury, 2016), 133-40.

“Reading, Recitation, and Entertainments: The Dunedin Shakespeare Club, 1877–1956,” *Early Modern Drama in Performance: Essays for Lois Potter*. Ed. M. Netzloff & D. Farabee (Newark: University of Delaware Press, 2015), 155-66.

“Skill,” *Shakespeare Studies* vol. 43 (2015): 17-26. [Original introduction plus invited special forum on the topic of “Skill,” comprising seven commissioned articles]

“Where are the Archers in Shakespeare?” *English Literary History* 82:3 (2015): 789-814.

The Work of the Book in the Age of Digital Reproduction,” in *Teaching Early Modern English Literature from the Archives*. New York: Modern Language Association, 2015, 29-34.

Tribble, EB and J Sutton “The Creation of Space”: Narrative Strategies, Group Agency, and Skill in Lloyd Jones’ *The Book of Fame*,” in *Mindful Aesthetics: Literature and the Science of Mind*, ed. Helen Groth and Chris Danta (London: Bloomsbury, 2014), 141-60 [second author; contributed 30% of original material and edited piece]

Tribble, EB and J Sutton, “Interdisciplinarity and Cognitive Approaches to Performance,” in *Affective Performance and Cognitive Science: Body, Brain, and Being* (London: Bloomsbury, 2014), 27-38.[First author; wrote about 80% of original material).

‘Skill,’ *Early Modern Theatricality* (Oxford 21st Century Approaches to Literature), ed. Henry Turner (New York: Oxford University Press, 2013): 173-88.

Tribble, EB and J Sutton “Minds in and out of time: memory, embodied skill, anachronism, and performance,” *Textual Practice* 26:4 (2012): 587-607.

Tribble, EB and J Sutton, “Materialists are not Merchants of Vanishing,” *Early Modern Culture* (2012) http://emc.eserver.org/1-9/sutton_tribble.html [second author, contributed about 40% of material and edited essay]

“Sight and Spectacle: *Shakespeare’s Theatre and the Effects of Performance*; London: Arden, 2012, 237-51.

Tribble, EB and J Sutton, “Cognitive Ecology as a Framework for Shakespearean Studies,” *Shakespeare Studies* 39 (2011): 94-103. [lead author; writing and research equally divided]

“O, She’s Warm: Touch in *The Winter’s Tale*,” *Knowing Shakespeare*, ed. Lowell Gallagher and Shankar Raman (New York: Palgrave MacMillan, 2010); 65-81.

(2009): 596-610. Reprinted in

“Marlowe’s Boy Actors” *Shakespeare Bulletin* (2009): 5-17.

“Listening to Prospero’s Books,” *Shakespeare Survey* (2008): 61-70.

“‘The Dark Backward and Abyss of Time’: Memory in *The Tempest*,” *College Literature* (special issue on Cognitive Shakespeare) 33:1 (2006) 149-67.

NOTE: Issue was the winner of the American Council of Learned Society award for the best special issue, 2006.

“Distributing Cognition in the Globe,” *Shakespeare Quarterly* 56:2 (Summer 2005): 135-55.

‘The Chain of Memory’: Distributed Cognition in Early Modern England,” *Scan* 2:2 (September 2005):

“When Every Noise Appalls Me: Sound and Fear in *Macbeth* and *Throne of Blood*,”
Shakespeare 1:1 (2005): (Routledge): 75-90.

“The Conscientious Discharge of their Duties’: Women in the Dunedin Shakespeare Club,” *New Windows on A Woman’s World: Festschrift for Jocelyn Harris* (Dunedin: Otago Studies in English, 2005), 555-59.

“Godly Reading: The 1583 *Actes and Monuments*,” *The Reader Revealed* (Folger Shakespeare Library, 2001), 39-44. ISBN: 0-295-98183-0

“Gender, Social Class, and Literacies in John Foxe's *Actes and Monuments*,” in *Popular Literacy: Studies in Cultural Practices and Poetics*, ed. John Trimbur (Pittsburgh: University of Pittsburgh Press, 2001), 94-106. ISBN: 0-8229-4136-8

“Shakespeare in Practice: Theory in Performance and Performance in Theory,” co-authored with David Sauer, in *Approaches to Teaching Shakespeare Through Performance* (New York: MLA, 1999), 33-47. ISBN: 0-87352-372-5.

“The Peopled Page: Polemic and Confutation in Foxe's *Book of Martyrs*,” in *The Iconic Page*, ed. Terri Tinkle and George Boornstein (Ann Arbor: University of Michigan, 1998), 109-22. ISBN: 0472108654

"Like a Looking-glass in the Frame: From Marginal Glosses to Footnotes," in *The Margins of the Text*, ed. D. C. Greetham (New York: Columbia University Press, 1997), 229-44. ISBN: 0472106678

"The Partial Sign: Spenser and the Crisis of Sixteenth-Century Semiotics," in *Ceremony and Text in the Renaissance*, ed. Douglas Rutledge (Newark: University of Delaware Press, 1996).

"'We Will Do No Harm With Our Swords': Royal Representation, Civic Pageantry, and the Displacement of Popular Protest in Thomas Deloney's *Jacke of Newberie*," *Place and Displacement in the English Renaissance* (Binghamton: Medieval and Renaissance Texts, 1995).

"The Open Text: A Protestant Poetics of Reading and Teaching Book I of *The Faerie Queene*," pp. 58-63, in *Approaches to Teaching Edmund Spenser's "The Faerie Queene"*, ed. David Miller (New York: MLA, 1994). ISBN: 0-87352-723-2.

Book Reviews

Arthur Kinney, *Shakespeare and Cognition*, *Shakespeare Quarterly* (2007)

David Scott Kastan, *Shakespeare and the Book*, *Shakespeare Quarterly* (2003)

Arthur Marotti, ed., Print, Manuscript and Performance, *TEXT* (2002)

Frederick Keifer, *Writing on the Renaissance Stage, Shakespeare Quarterly*, (1999)

Public outreach essays (for teachers and theatre audiences)

“Why Shakespeare Wrote “Shakespeare – and Why it Matters,” *English in Aotearoa*, 78 (Oct 2012): 7-14

“Is All Our Company Assembled?": Rehearsing Shakespeare's Plays, *English in Aotearoa* 65 (November 2008): 5-8.

“This Green Plot Shall be our Stage': Performing Shakespeare in the Classroom,” *English in Aotearoa* 55 (April 2005): 27-30.

“Space in Shakespeare's Theatres,” *The Shakespeare Theatre* (2003)

CONFERENCE PAPERS AND COLLOQUIA

Invited Addresses and Seminars:

“These Flaws and Starts: Startle on Shakespeare's Stage.” Invited (funded) address to the English Department, University of Texas, Austin, 30 October 2017.

“You Mar all with this Starting: The Start on Stage,” invited seminar participant (funded) , “Mind-Reading in Early Modern Literature,” Durham University, Durham, England, 14 September 2017.

“The Mindful Body and the Arts of Acting,” Keynote address to the Australasian Association for Theatre, Drama and Performance Studies (ADSA), 24 June 2015.

“Early Modern Memory and Techniques of the Body,” Keynote address to Interdisciplinary Memory Day, Macquarie University, 11 December 2014.

“The Supple Motion of your Pliant Body": Kinesic Intelligence on the Early Modern English Stage,” Renaissance Kinesis Symposium, Clare College, Cambridge, 26 September 2014.

“Interdisciplinarity and Cognitive Approaches to Performance,” invited lecture to The Centre for Cognition, Kinesthetics, and Performance,” University of Kent, 19 September 2014.

Remembering-How in Early Modern England: The Case of Archery, Medieval-Renaissance Seminar, University of Pennsylvania, Philadelphia, 13 February 2013.

“Remembering-How in Early Modern England,” Memory and Community in Early Modern Britain,” London, 19 January 2013.

“Skill,” “Early Modern Theatricality in the 21st Century,” Rutgers University, New Brunswick, NJ, 1 December 2011.

“Skill in Early Modern England: Some Preliminary Considerations,” King’s College Seminar, University of London, 8 November 2010.

“Accent and Action: Voice, Gesture, Body, and Mind,” London Globe Workshop on Gesture, 6 November 2010

“Gesture and Expertise,” Macquarie Cognitive Science workshop on Skill and Embodied Cognition, 18 October 2010.

“Writing for Boys in Early Modern England,” Plenary Address at Australia-new Zealand Shakespeare Association, 17 June 2010.

“The Hand: Pointing, Grasping, Thinking” Dubrovnik, 9 May 2009.

Rehearsal Practice in the Pre-modern Theatre, Sydney University, 5-7 July 2009.

“Thoughts on Notebooks,” Notebooks and Notetaking Colloquium, Griffiths University, Brisbane, 17-19 July 2008.

“Thus Thou Must Speak, and Thus Thy Body Bear: Gesture and the Early Modern Actor,” Stirling University, 5 December 2007.

“Remembering the Word in Early Modern England,” IASH 15 November 2007.

“Expertise Studies and Acting,” University of Queensland, 3 May 2007.

“*Twelfth Night* and Music,” with Sue Court, 5 August 2006, Auckland University.

“Distributed Cognition in Early Modern England,” AHRC workshop on Extended Mind, 10 June 2005.

“Cognition in the Globe,” Memory and Mind Workshop, Macquarie University, 2 December 2004.

Conference presentations and conference organization (selected)

Co-organiser, “Moving Minds: Cognition and Emotion in History,” 1-4 March 2016, Macquarie University, Sydney, Australia.

Organiser, “Memory and Skill Across Time,” 6-9 December 2015.

“Kinesic Intelligence on Reconstructed Stages,” paper for Shakespeare and Performance seminar, American Society for Theatre Research (ASTR), Portland, Oregon, 8 November 2015.

“Shakespeare’s Conversional Ecologies: *Measure for Measure*” (with Paul Yachnin, Early Modern Conversions Team Meeting, 25 July 2015.

Panel Member, Workshop on “Elegant Heuristics—Experiments in Historical Phenomenology: Surroundings, Traverses, Depths,” Australia New Zealand Shakespeare Society Conference, Toowoomba, Australia, 3 October 2014.

Speaker and Facilitator, Workshop on Interdisciplinarity for Post-graduates,” Australia New Zealand Shakespeare Society Conference, Toowoomba, Australia, 3 October 2014.

Seminar Member, “Practice-Based Research,” Shakespeare Association of America, 11 April 2014.

Panel Member, “Cognition and Performance,” American Society for Theatre Research, Dallas, TX, 8 November 2013.

“Where are the Archers in Shakespeare?,” Blackfriars Conference, American Shakespeare Center, Staunton, Virginia, 24 October 2013.

Organizer, Seminar on “Skill,” Shakespeare Association of America, Toronto, 28 March 2013.

Panel Member, “Cognitive Approaches to Theatre,” American Society for Theatre Research, Nashville, TN, 2 November 2012.

Participant, Seminar on “Sprezzatura,” Shakespeare Association of America, Boston, MA, 7 April 2012.

Participant, Seminar on “Lacunae in Theatre History,” Shakespeare Association of America, Bellevue, WA, 7 April 2011.

“Cognition and Culture,” Modern Language Association, Los Angeles, CA, 5 January 2011.

“Shakespeare and Skill,” ANZAMEMS conference, Dunedin, NZ, 28 February 2011.

“Shakespeare and the Extended Mind,” paper given at the Shakespeare Association of America, Chicago, IL, 9 April 2010.

“Playing Boys in the Queen’s Men,” seminar at Shakespeare Association of America, Washington, DC 9 April 2009.

“Marlowe’s Boy Actors,” MLA Convention, San Francisco, California, 27-30 December 2008.

“Cognitive Theory and Cultural History: An Interdisciplinary Approach in Early Modern Studies,” Literature and History Conference, Macquarie University, Sydney, 24-26 July. 2008.

“Cognitive Theory and Cultural History,” International Society for Cultural History, Ghent University, 31 August – 2 September. 2008.

“Thus Must Thou Speak, and Thus Thy Body Bear’: Gesture and the Novice Actor” ANZSA conference, Dunedin, 7-9 February 2008.

“Expertise and the Early Modern Actor,” Blackfriars Conference, Staunton, Virginia, 24-27 October 2007.

“Sleep in Early Modern England,” Seminar organizer, International Shakespeare Association conference, 4 July 2007.

“Reading, Recitation, and Entertainment: The Dunedin Shakespeare Club,” Shakespeare Association of America, 10 April 2007.

“Listening to Prospero’s Books,” Peter Greenaway conference on “The Impure Image,” Murcia, Spain, 23-35 November, 2006.

“When Every Noise Appalls Me: Sound in Macbeth and Throne of Blood” ANZSA, Canberra, 9 July 2004.

“Comparative Visual Cultures,” Seminar, SAA, New Orleans, 10 April 2004.

“The Online Face of the Scholarly Edition,” MLA, San Diego, Ca, Dec 27, 2003.

“Memory,” with Lois Potter, Blackfriars Shakespeare Conference, 23 October 2003.

“Meet it is I Set it Down: Writing, Memory, and Performance in *Hamlet* 1.5” Blackfriars Conference, Staunton, Virginia, October 11, 2001.

SERVICE

University and Department-level service (selected)

Graduate Executive Committee, University of Connecticut, 2018-

Convener, Working Party on the Future of the BA, 2016

Head of Department of English, University of Otago, 2010-2012; 2004-2006

Acting Department Chair, Temple University, 2002-2003

Associate Department Chair, Temple University, 2001-2002

Promotions Committee, University of Otago, 2008, 2009, 2012, 2014, 2015

Chair, University Library Services Committee, University of Otago 2005-2012

Research award committee, University of Otago, 2004, 2006
Selection committee for eight professorial appointments between 2004 and 2010, University of Otago
Vice-Chancellor selection committee, University of Otago 2010
Review of Department of Psychology, Otago, 2012

Service to the profession:

Vice-Presidential candidate, Shakespeare Association of America, 2017.
Trustee, Shakespeare Association of America, 2014-2016.
Programme Committee Chair, Shakespeare Association of America, 2014-15
Nominating Committee Chair, Shakespeare Association of America, 2015-16
President, Australia-New Zealand Shakespeare Association, 2006-8

Editorial Board, *Shakespeare Quarterly* (2009-2013)
Editorial Board, *Shakespeare*, 2014-
Editorial Board, *Adaptation*.
Editorial Board, *Glossator*.
Editorial Board, *Shakespeare*.
Editorial Board, *Shakespeare Studies* (2017-
Advisory Board, Early Modern Literary Geographies book series, Oxford University Press.

Reader for Cambridge University Press, *Sixteenth Century Studies*, University of Michigan Press, University of Pennsylvania Press, *Shakespeare*, *Adaptation*, Cambridge Scholars Press, *Glossator*, *Paeregon*, *Renaissance Studies*

Service to the community:

Address to alumni on Shakespeare's *Twelfth Night*, Fortune Theatre Opening Gala, 30 June 2017.

Why Shakespeare Wrote Shakespeare and Why It Matters," Winter Lecture Series, 6 July 2016 (Parliament Theatre, Wellington); 7 July 2017 University of Otago House.

Coordinated and taught Hands-on Humanities class on Shakespeare in Performance, January 2017.

Workshops on Shakespeare and rehearsal, University of Otago Sheila Winn Festival, 2010-2018

Address on Shakespeare to secondary school students selected to National Shakespeare Schools Production, September 2016.

Address on Shakespeare to Otago Girls' School, 2 May 2016.

Address on Shakespeare to Otago Boys' School 27 May 2016

Address on Shakespeare to Logan Park High School, 17 May 2016

Workshops on Shakespeare and Rehearsal, New Zealand Teachers of English Conference (NZATE) on re:generation, Christchurch, 14 July 2016.

Delivered keynote address to the New Zealand Teachers of English Conference (NZATE) 11 June 2013.

Invited addresses to Otago Teachers of English: *Othello* June 2006; *King Lear* June 2007

Lectures on Shakespeare to Scholarship students July 2006

Board member, Shakespeare Globe NZ, 2006-

Represented Otago at the Shakespeare Globe Festival, Wellington, 2006-

“Performing Shakespeare” workshop NZATE conference 6 July 2004

“Shakespeare and Film,” Otago chapter of Association of University Women, 22 September 2004

PROFESSIONAL ASSOCIATIONS

Modern Language Association
Shakespeare Association of America
Australia-New Zealand Shakespeare Association
International Shakespeare Association
American Society for Theatre Research

AWARDS

Grants:

New Zealand Royal Society Marsden Fund award for *Ecologies of Skill in Early Modern England* (with John Sutton), \$415,000, 2013-2016

New Zealand Royal Society Marsden Fund award for *The Extended Mind in Early Modern England* (with John Sutton), \$455,000, 2007-2009.

Fellowships:

Andrew Mellon Long-term fellowship, The Folger Shakespeare Library (2013)

Visiting Fellow, Institute for Advanced Studies in the Humanities (IASH), 2007

Short-term fellowship, The Folger Shakespeare Library (2003)

Teaching Awards:

Otago University Students' Association Award 2006

Temple University CLA Students' Award 2001

LANGUAGES

French: good reading proficiency

Italian: some reading proficiency

Latin: some reading proficiency

Modern Standard Arabic: beginning level reading/speaking