

# MARJORIE GARBER

William R. Kenan, Jr., Professor of English and of Visual and Environmental Studies, Harvard University

---

## ACADEMIC AND ADMINISTRATIVE POSITIONS

William R. Kenan, Jr., Professor of English and of Visual and Environmental Studies, Harvard University

Trustee, The English Institute, 1993-2015; Trustee Emerita, 2015—

President, Consortium of Humanities Centers and Institutes (CHCI), 2001-2007

Board of Directors, American Council of Learned Societies, 2003-2011

Director, Humanities Center in the Faculty of Arts and Sciences, Harvard University, 1986-2005

Director, Carpenter Center for the Visual Arts, Harvard University, 2001-2010

Associate Dean, Faculty of Arts and Sciences, Harvard University, 1990-2001

Chair, Department of Visual and Environmental Studies, Harvard University, 2001-2010

Honorary Senior Research Fellow, The Shakespeare Institute, Stratford 2016—

First Inaugural Dean's Visiting Professor, King's College, London 2015-2016

## EDUCATION

Ph. D. Yale University (1969)

M. Phil. Yale University (1969)

B.A. Swarthmore College (1966, highest honors)

## PUBLICATIONS

### BOOKS

*Character: The History of a Cultural Obsession* (Macmillan Publishers, 2020)

*The Muses on Their Lunch Hour* (Fordham University Press, 2016)

*Loaded Words* (Fordham University Press, 2012)

*The Use and Abuse of Literature* (New York, Pantheon, 2011)

*Shakespeare and Modern Culture* (New York: Pantheon, 2008)

*Patronizing the Arts* (Princeton: Princeton University Press, 2008);

*Profiling Shakespeare* (New York: Routledge, 2008)

*Shakespeare After All* (New York: Pantheon, 2004)

*A Manifesto for Literary Studies* (Seattle: University of Washington Press, 2003)

*Quotation Marks* (New York: Routledge, 2002)

*Academic Instincts* (Princeton: Princeton University Press, 2001)

*Sex and Real Estate: Why We Love Houses* (New York, Pantheon, 2000)

*Symptoms of Culture* (New York: Routledge, 1998; London: Hamish/Hamilton/Penguin 1999)

*Dog Love* (New York: Simon & Schuster 1996; London: Hamish Hamilton/Penguin 1997; German edition from Berlin: Autorenhaus-Verlag, 2008)

- Vice Versa: Bisexuality and the Eroticism of Everyday Life* (New York: Simon & Schuster 1995; London: Hamish Hamilton Viking/Penguin 1996; German edition Fischer Verlag. Reissued as *Bisexuality and the Eroticism of Everyday Life* (Routledge, 2000).
- Vested Interests: Cross-Dressing and Cultural Anxiety*. (New York: Routledge 1992). Paperback edition, HarperCollins 1992; U.K. edition from Viking/Penguin, 1993; German edition from Fischer Verlag, 1993; Italian edition Raffaleo Cortina 1994.
- Shakespeare's Ghost Writers: Literature As Uncanny Causality*. (London: Methuen, 1987; New York: Routledge, 1997). Japanese edition. Republished in 2010 as Routledge Classics edition.
- Coming of Age in Shakespeare*. (London: Methuen, 1981; New York: Routledge 1997)
- Dream in Shakespeare: From Metaphor to Metamorphosis* (New Haven: Yale University Press, 1974)

#### EDITED VOLUMES

- The Medusa Reader*, co-edited with Nancy J. Vickers (New York: Routledge, 2003)
- The Turn to Ethics*, co-edited with Beatrice Hanssen and Rebecca L. Walkowitz (New York: Routledge, 2000), CultureWork series
- One Nation Under God? Religion and American Culture*, co-edited with Rebecca L. Walkowitz (New York: Routledge, 1999), CultureWork series
- Field Work: Sites in Literary and Cultural Studies*, co-edited with Paul B. Franklin and Rebecca L. Walkowitz (New York: Routledge, 1996), CultureWork series
- Secret Agents: The Rosenberg Case, McCarthyism, and Fifties America*, co-edited with Rebecca L. Walkowitz (New York: Routledge, 1995), CultureWork series
- Media Spectacles*, co-edited with Jann Matlock and Rebecca Walkowitz (New York: Routledge, 1993), CultureWork series
- Cannibals, Witches and Divorce: Estranging the Renaissance*, editor. Selected papers from the English Institute, 1985-1986 (Baltimore: John Hopkins University Press, 1987)

#### ESSAYS AND ARTICLES

- 2019 "Heyday" in *symploke*, 27:1-2, pp. 431-441
- 2016 "Over the Influence" *Critical Inquiry* 42, no.4, (Summer, 2016)
- 2013 "Ovid, Now and Then," in *Critical Inquiry* (Fall 2013)
- 2012 "Baggage Screening," in *Saying It*, eds. Renate Ferro, Mieke Bal, and Michelle Williams Gamaker (London: Freud Museum, 2012), 73-80
- 2011 "Translating F. O. Matthiessen," *Raritan* 30.3 (winter 2011)
- "Anatomy of a Honey Trap," *Foreign Policy* (March/April 2011)
- 2010 "Shakespeare in Slow Motion," *Profession* (spring 2010)
- "A Tale of Three Hamlets: or, Repetition and Revenge," *Shakespeare Quarterly* 61:1 (March 2010)
- 2008 "Good to Think With," *Profession* (Modern Language Association, 2008)
- 2007 "Third Person Interruption," *The Book of Interruptions*, eds. David Hillman and Adam Phillips (Oxford: Oxford University Press, 2007)
- 2006 "Loaded Words," *Critical Inquiry* (Summer 2006)
- 2002 "Our Genius Problem," *The Atlantic Monthly* (December 2002)
- "Coercive Voluntarism," *The Chronicle of Higher Education* (December 31, 2002)
- "Codes of Conduct," *The Boston Globe* (December 22, 2002)
- 2001 "Coveting Your Neighbor's Discipline," *The Chronicle Review* (Chronicle of Higher Education, January 12, 2001)

- “Moniker,” *Our Monica, Ourselves*, eds. Lauren Berlant and Lisa Duggan (New York: NYU Press, 2001)
- “Two Point Conversion,” *Between Law and Culture*, eds. Lisa Bowers, David Theo Goldberg, and Michael Mushemo (University of Minnesota Press, 2001)
- 2000 “Second-Best Bed,” *Historicism, Psychoanalysis, and Early Modern Culture*, eds. Carla Mazzio and Douglas Trevor (New York: Routledge, 2000)
- 1999 “ ‘ ’ (Quotation Marks),” *Critical Inquiry* 25:4 (Summer 1999)
- “As They Like It” [on the Shakespeare authorship controversy], *Harper’s* (April 1999)
- “Reflection on The Lives of Animals,” J.M. Coetzee, *The Lives of Animals*, ed. Amy Gutmann (Princeton: Princeton University Press, 1999)
- “Roles,” *Critical Terms in Gender Theory*, eds. Catharine R. Stimpson and Gilbert Herdt (University of Chicago Press)
- 1998 “The Shrug Culture,” *The New York Times Magazine* (September 6, 1998)
- 1997 “Out of Joint,” *The Body in Parts: Fantasies of Corporeality in Early Modern Europe*, eds. David Hillman and Carla Mazzio (New York: Routledge, 1997)
- 1996 “Why We Love Dogs” *The New Yorker* (July 8, 1996)
- “Cinema Scopes: Evolution, Media and the Law,” *Law and the Domains of Culture*, ed. Austin Sarat (Ann Arbor: University of Michigan Press, 1996)
- “The Insincerity of Women,” *Desire in the Renaissance: Psychoanalysis and Literature*, ed. Regina Schwartz (Princeton: Princeton University Press, 1995). Reprinted in *Subject and Object in Renaissance Culture*, eds. Margreta de Grazia, Maureen Quilligan, and Peter Stallybrass (Cambridge, Eng.: Cambridge University Press, 1996)
- “What Is Culture? What Are Cultures?” *Field Work: Sites in Literary and Cultural Studies* (New York: Routledge, 1996)
- 1995 “The Marvel of Peru.” Foreword to *Lieutenant Nun: Memoir of a Basque Transvestite in the New World*, trans. Michele Stepto and Gabriel Stepto (Boston: Beacon Press, 1995)
- “Heavy Petting,” *Human, All Too Human*, ed. Diana Fuss (New York: Routledge, 1995), English Institute series
- “Viktor Petrenko’s Mother-in-Law,” *Women on Ice*, ed. Cynthia Baughman (New York: Routledge, 1995)
- “Bisexuality and Celebrity,” *The Seductions of Biography*, eds. Mary Rhiel and David Suchoff (New York: Routledge, 1995)
- “Jello,” *Secret Agents*, eds. Marjorie Garber and Rebecca Walkowitz (New York: Routledge, 1995)
- 1993 “From Dietrich to Madonna: Cross-Gender Icons,” *Women and Film: A Sight and Sound Reader*, eds. Pam Cook and Philip Dodd (London: Scarlet Press, 1993)
- 1992 “Overcoming ‘Auction Block’: Stories Masquerading as Objects,” *Critical Quarterly* (December 1992). Reprinted in *Confessions of the Critics*, ed. H. Aram Veeseer (New York: Routledge, 1996)
- “‘Greatness’: Philology and the Politics of Mimesis,” *Feminism and Postmodernism*, a special issue of *boundary 2*, eds. Margaret Ferguson and Jennifer Wicke. Subsequently published as a volume by Duke University Press (1992)
- “Strike a Pose” [on Marlene Dietrich], *Sight and Sound* (September 1992)
- 1991 “The Chic of Araby: Transvestism and the Erotics of Cultural Exchange,” *Bodyguards*, eds. Julia Epstein and Kristina Straub (New York: Routledge, 1991)
- “The Occidental Tourist: *M. Butterfly* and the Scandal of Transvestism,” *Nationalisms and Sexualities*, eds. Andrew Parker, Mary Russo, Doris Sommer, and Patricia Yaeger (New York: Routledge, 1991)
- “The Transvestite’s Progress: Rosalind the Yeshiva Boy,” *The Appropriation of Shakespeare: Post-Renaissance Reconstructions of the Works and the Myth*, ed. Jean Marsden (London: Harvester Wheatsheaf, 1991)

- 1990 "The Roaring Girl and the Scandal of Transvestism," *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama*, eds. David Scott Kastan and Peter Stallybrass (New York: Routledge, 1990)
- "Fetish Envy," October 54 (Fall 1990)
- "Shakespeare as Fetish," *Shakespeare Quarterly* 41.3 (Summer 1990)
- 1989 "Spare Parts: The Surgical Construction of Gender," *differences: A Journal of Feminist Cultural Studies*, 1.3 (Fall 1989). Reprinted in *The Lesbian and Gay Studies Reader*, eds. Henry Abelove, Michelle Barale, and David Halperin (New York: Routledge, 1993)
- 1987 "Descanting on Deformity: Richard III and the Shape of History," *The Historical Renaissance: New Essays in Tudor and Stuart Literature and Culture*, eds. Heather Dubrow and Richard Strier (Chicago: University of Chicago Press, 1987)
- "Secret Sharing: Reading Conrad Psychoanalytically," (co-authored with Barbara Johnson), *College English* 49:6 (October 1987)
- "Shakespeare's Ghost Writers," *Cannibals, Witches and Divorce: Estranging the Renaissance*, ed. Marjorie Garber (Baltimore: Johns Hopkins University Press, 1987)
- 1986 "The Education of Orlando," *Comedy from Shakespeare to Sheridan*, eds. A.R. Braunmuller and J.C. Bulman (Newark: University of Delaware Press, 1986, and London and Toronto: Associated University Presses)
- "'What's Past is Prologue': The Dramatic Role of the Audience in Shakespeare's History Plays," *Renaissance Genres: Essays on Theory, History, and Interpretation*, *Harvard English Studies*, 14, ed. Barbara Kiefer Lewalski (Cambridge, MA.: Harvard University Press, 1986)
- 1984 "'Here's Nothing Writ': Scribe, Script, and Superscription in Marlowe's Plays," *Theater Journal* 36:3 (October 1984)
- "'The Rest is Silence': Ineffability and the 'Unscene' in Shakespeare's Plays," *Ineffability from Dante to Beckett*, eds. Peter S. Hawkins and Anne Howland Schotter (New York: AMS Press, 1984)
- 1981 "'Remember Me': Memento Mori Figures in Shakespeare's Plays," *Renaissance Drama* 12 (1981)
- 1980 "'The Eye of the Storm': Structure and Myth in Shakespeare's *Tempest*," *Hebrew University Studies in Literature* 8:1 (Spring 1980)
- "'Wild Laughter in the Throat of Death': Dark Moments in Shakespearean Comedy," *Shakespearean Comedy*, ed. Maurice Charney (New York: New York Literary Forum, 1980)
- "The Healer in Shakespeare," *Medicine and Literature*, ed. Enid Rhodes Peschel (New York: Neal Watson Academic Publications, 1980)
- 1979 "Marlovian Vision / Shakespearean Revision," *Research Opportunities in Renaissance Drama* 22 (1979)
- "*Romeo and Juliet*: A Learning Guide," produced for the U.C. San Diego Extension Division in conjunction with the BBC-PBS televised Shakespeare plays (Los Angeles: Kendall Hunt, 1979)
- 1978 "'Vassal Actors': The Role of the Audience in Shakespearean Tragedy," *Renaissance Drama* 9 (1978)
- 1977 "'Infinite Riches in a Little Room': Closure and Enclosure in Marlowe," *Two Renaissance Mythmakers*, Selected Papers from the English Institute, 1975-1976, ed. Alvin Kernan (Baltimore: Johns Hopkins University Press, 1977)
- "Coming of Age in Shakespeare," *The Yale Review* 66:4 (Summer 1977)
- "*Cymbeline* and the Languages of Myth," *Mosaic* 10:3 (Spring 1977)
- 1975 "Fallen Landscape: The Art of Milton and Poussin," *English Literary Renaissance* 5:8 (Winter 1975)
- 1973 "The Generic Contexts of *When We Dead Awaken*," *Dramatic Romance*, ed. Howard Felperin (New York: Harcourt, Brace, Jovanovich, 1973)

## OP-ED PIECES AND REVIEWS

- 2008 “Higher Art,” *The Boston Globe* Opinion page (October 5, 2008)
- 2001 “Heart and Hoof,” (review of Laura Hillenbrand, *Seabiscuit: The Making of a Legend*), *London Review of Books* (October 4, 2001)
- 2000 “Spitting, Sneezing, Smearing,” (review of David Trotter, *Cooking with Mud*) *London Review of Books* (August 10, 2000)
- “To Limn is Divine, Burbs are for Borons,” *Times Higher Education Supplement* (July 7, 2000)
- “Fine Art for 39 Cents,” *London Review of Books* (March 2000)
- 1999 “No End of Sequels,” *London Review of Books* (August 19, 1999)
- 1995 “Back to Whose Basics?” *New York Times Book Review* (October 29, 1995)
- 1994 “The Bard and the Undead,” *New York Times* Op-Ed page (November 25, 1994)
- 1993 “Maximum Exposure,” *New York Times* Op-Ed page (December 4, 1993)
- 1992 “Read My Lipstick,” *New York Times* Op-Ed page (August 20, 1992)
- “Joe Camel, an X-Rated Smoke,” *New York Times* Op-Ed page (March 20, 1992)

## AWARDS, HONORS, AND FELLOWSHIPS

- 2015 Honorary Senior Research Fellow, Shakespeare Institute
- 2012 American Philosophical Society
- 2009 Walter Channing Cabot Fellow, Harvard University
- 2006-08 Hauser Center for Nonprofit Organizations Governance and Accountability Grant for Research into Arts Nonprofits
- 2006 Bates College Honorary Degree
- 2005 Christian Gauss Award from Phi Beta Kappa for Shakespeare After All
- 2004 Swarthmore College Honorary Degree
- 2004 Radcliffe Fellowship (declined)
- 1999 “Literary Light” honoree, Associates of the Boston Public Library
- 1989-90 Marta Sutton Weeks Fellow, Stanford Humanities Center
- 1989-90 American Council of Learned Societies Fellowship
- 1988 Petra Shattuck Teaching Award, Harvard Extension School
- 1977-78 American Council of Learned Societies Fellowship
- 1974 Named one of the ten best teachers at Yale University
- 1972-73 Morse Fellowship for Younger Scholars in the Humanities
- 1967-69 Yale University Fellowships
- 1966 Woodrow Wilson Fellowship

## ACADEMIC APPOINTMENTS (Past and Present)

- 2004 - William R. Kenan, Jr., Professor of English and of Visual and Environmental Studies at Harvard University
- 1995-2004 William R. Kenan Jr. Professor of English at Harvard University
- 1981-95 Professor of English at Harvard University
- 1987 Visiting Professor of Comparative Literature, Dartmouth College (Summer)
- 1979-81 Professor of English, Haverford College
- 1975-79 Associate Professor of English, Yale University
- 1969-75 Assistant Professor of English, Yale University

## **COURSES TAUGHT (selected and recent)**

### GRADUATE COURSES

“The Animal Moment”  
“Cultural Studies”  
“Drama, Theory, and Performance”  
“Expertise” (co-taught with David Kennedy, Harvard Law School)  
“Gender Theory and Gender Performance”  
“Heroes”  
“The Hamlet Complex”  
“The Intellectual Life of the Profession”  
“The Literary Essay”  
“Problems in Shakespearean Interpretation”  
“Reading Freud”  
“Repetition and Revenge”  
“Shakespeare and Myth”  
“Shakespeare in Slow Motion”  
“Teaching and Professional Development”

### UNDERGRADUATE COURSES

“Introduction to Cultural Studies”  
“Dramatic Romance”  
“European Literary Tradition”  
“Jane Austen”  
“The Letter as Literature”  
“Literature and Fiction-Making”  
“Major English Poets”  
“Metaphysical Poetry”  
“Porgy and Bess: Performance and Context” (co-taught with Diane Paulus, Artistic Director of the American Repertory Theater)  
“Problems in Drama”  
“Renaissance Drama”  
“Renaissance and Seventeenth Century Poetry”  
“Repetition and Revenge”  
“Shakespeare, the Early Plays”  
“Shakespeare, the Later Plays”  
“Shakespeare and Modern Culture”  
“Shakespeare in Slow Motion”  
“Theater, Dream, Shakespeare” (co-taught with Diane Paulus, Artistic Director of the American Repertory Theater)

## **PUBLIC LECTURES AND CONFERENCES (selected and recent)**

### NAMED LECTURES AND LECTURE SERIES

Collins Memorial Lecture, Indiana University, February 2019  
Treaty of Utrecht Professor, University of Utrecht (2011-12)  
Marc and Constance Jacobson Lecture, University of Michigan Institute for the Humanities  
George Sommer Lecturer, Marist College

Henry King Stanford Distinguished Professor in the Humanities, University of Miami Center for the Humanities  
Elizabeth Drew Memorial Lecturer, Bread Loaf School of English  
Chancellor Dunning Trust Lecturer, Queen's University  
Distinguished Visitor of the Dimic Institute for Comparative and Cross-Cultural Studies, University of Alberta  
James Haley Lecturer, Phillips Exeter Academy  
Jackman Distinguished Visitor, Jackman Humanities Institute, University of Toronto  
Stacy Allen Haines Memorial Lectureship, University of the South, Sewanee  
Institute for Humanities Research Distinguished Lecturer, Arizona State University  
Woodman Lecturer, Purdue University  
Gunn Memorial Lecturer, University of Kansas  
Helen C. Morrin Memorial Lecturer, Washington University in St. Louis  
Solomon Katz Distinguished Lecturer in the Humanities, University of Washington  
First Annual Barbara Powell Humanities Lecturer, University of Regina, Saskatchewan  
Lewis Clark Vanuxem Lectures, Princeton University  
Keck Lecturer, Amherst College  
Fales Lecturer, New York University  
Hilda Hulme Lecturer, University of London  
Respondent to the Tanner Lectures, Princeton University

#### INVITED LECTURES (SELECTED)

Idea Festival, Kentucky Science & Technology Corporation/American Program Bureau; Congress of the Humanities and Social Sciences, Canadian Society for Renaissance Studies and the Canadian Federation for the Humanities; Shakespeare's Birthday Celebration, Philadelphia Shakespeare Festival; Folger Shakespeare Library, Washington DC; Boston University; Brown University; Colorado College; University of the South; University of Southern California; Vanderbilt University; Amherst College; Carleton College; University of California, Berkeley; University of California, Los Angeles; Stanford University; Cornell University; Yale University; Emory University; University of Massachusetts, Amherst; Dartmouth College; Barnard College; University of Miami; University of Vermont; University of New Hampshire; University of Wisconsin-Madison; University of Wisconsin-Milwaukee (Center for Twentieth Century Studies); University of Michigan; Clemson University; Loyola University, Chicago; University of Texas, Austin; University of Illinois, Chicago; Haverford College; Swarthmore College; Northwestern University; University of North Carolina at Asheville; CUNY; University of Munich; University of Konstanz; University of Frankfurt; Free University of Berlin; Literature House, Frankfurt; Brecht House, Berlin; University of Trento, Trento, Italy; University of Wales, Cardiff.; Utrecht University; MLA (Divisions on Shakespeare, Teaching as a Profession, Comparative Literature in the 20th Century, Literary Criticism, special sessions); The English Institute; The Shakespeare Association of America; American Studies Association; International Association of University Professors of English (Geneva).

#### **COMMITTEES AND ADMINISTRATIVE POSITIONS (selected and recent)**

Trustee, English Institute, 1993-  
President, Consortium of Humanities Centers and Institutes (CHCI), 2001-07  
Director, Carpenter Center for Visual Art (2001-2010)  
Chair, Visual and Environmental Studies, Harvard University (2001-2010)  
Parliamentarian, Faculty of Arts and Sciences, Harvard University 2005-07  
Director, Humanities Center in the Faculty of Arts and Sciences, Harvard University 1986-2005  
Associate Dean, Faculty of Arts and Sciences, Harvard University 1990-2001  
Chair, Committee on Educational Policy, Haverford College 1980-81

Advisory Board, Jackman Humanities Institute, University of Toronto  
Advisory Board, Newhouse Center for the Humanities, Wellesley College  
Humanities Initiative Steering Committee, Canadian Institute for Advanced Research (CIFAR)  
Leadership Council, Design Industry Group of Massachusetts (DIGMA)  
Governing Board, University of California Humanities Research Institute  
Chair, 15-year Humanities Review and Pacific Rim Review, University of California  
Institutional Review, Columbia University Press  
MLA Division Executive Committee on Shakespeare (Chair, 1991)  
Trustee, Shakespeare Association of America  
Chair, Committee on Arrangements, Shakespeare Association of America  
Editorial Board, Shakespeare Studies  
Consulting Editor, "The International Literary Quarterly"  
Consultant, Nantucket Arts Council Shakespeare Festival  
Chair, the English Institute  
Executive Secretary, the English Institute  
MLA Division Executive Committee on Teaching as a Profession  
Director, NEH Summer Seminar for Secondary School Teachers  
Director, NEH Summer Seminar for College Teachers  
NEH Summer Institutes, Folger Library  
Member, Modern Languages Association (MLA)  
Member, Shakespeare Association of America  
Member, Renaissance Society of America  
Member, International Association of University Professors of English

#### COMMITTEE AND ADMINISTRATIVE SERVICE, HARVARD UNIVERSITY

Director of Graduate Studies, Department of English  
Chair, Search Committees (various), Department of English  
Chair, Committee on Admissions, Department of English  
Selection Committee, Whiting Fellowships  
Faculty Chair, Graduate Colloquium on Teaching, Department of English  
Faculty Co-Chair, Graduate Colloquium on Renaissance Literature, Department of English  
Faculty Co-Chair, Graduate Colloquium on Feminist Criticism, Department of English  
Search Committee, Director of American Repertory Theatre  
Chair, Theodore Spencer Lecture Fund Committee, Department of English  
Organizer, ad hoc Committee on Cultural Studies, Faculty of Arts and Sciences  
Educational Policy Committee  
Chair, Committee on Inquiry  
Committee on Pedagogical Improvement  
350th Anniversary Committee  
Degree Committee on History and Literature  
Degree Committee on Literature  
Degree Committee on Women's Studies  
Core Program, Subcommittee on Literature and the Arts  
Chair, Standing Committee on the Status of Women  
Standing Committee on Expository Writing  
Standing Committee on Dramatic Arts