

Curriculum Vitae

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Personal Details

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Employment

2015—2018 Gerry Higgins Senior Lecturer in Shakespeare Studies (Level C) (full time / fixed-term), English and Theatre Studies, University of Melbourne.

2012—2014 Level B Lecturer, 16th and 17th Century literature (full time / fixed-term), English and Theatre Studies, University of Melbourne.

2007—2011 Sessional Lecturer and Tutor, English and Theatre Studies,
University of Melbourne.

Awards

Australian Academy of the Humanities' Max Crawford Medal, jointly awarded in 2016. The Medal is granted to Australian early-career researchers for outstanding scholarly achievement in the humanities in Australia, and to those whose publications make an exceptional contribution to the understanding of humanities disciplines by the general public. (The joint recipient for 2016 was Dr Louise Richardson-Self, University of Tasmania).

University of Melbourne Award for Excellence in Engagement – Public Value (2017, \$10,000). This award recognises initiatives and staff members that demonstrably enrich the intellectual, cultural, social and economic life of wider society through the academic enterprise. This award particularly recognises exemplary engagement: how applicants have responded to, and influenced, communities of interest beyond the academy, and creatively applied academic resources to create public value.

Education

2007—2011: PhD, University of Melbourne.

*Supervised by Professor Ian Donaldson,
with Assoc. Prof. Marion Campbell & Prof. Peter Otto.*

*Examined by Prof. David Bevington (Chicago) &
Prof. Claire Jowitt (University of East Anglia).*

2006—2007: MA, University of Toronto.

2000—2005: Bachelor of Arts (Honours) / Bachelor of Commerce,
University of Melbourne.

Current Projects

- Digital resource: *Lost Plays Database* (<http://lostplays.folger.edu>)
Together with Roslyn L. Knutson and Matthew Steggle, I co-edit the *Lost Plays Database*, which Knutson and I founded in 2009 and which is now hosted by the Folger Shakespeare Library. Our picture of the English Renaissance theatre (c.1570-1642) has been shaped exclusively by the plays that were printed and have survived, but at least 744 plays have been lost (or exist only in manuscript fragments) from the London commercial theatres alone. The *New Oxford Shakespeare: Authorship Companion* (2016) recognises that “The 'Lost Plays' database hosted online by the University of Melbourne is the repository of scholarly knowledge about these plays” (422). The *Lost Plays Database* is a wiki-style forum designed to allow scholars to contribute snippets of knowledge or conjecture about probable sources or storylines, genres, authorship, and theatrical provenance for the lost plays of the English Renaissance. Collectively this information provides a wealth of data for scholars interested in repertory studies, the history of playhouses and playing companies, Renaissance audiences, and playwrights of Shakespeare's day.



- *Shakespeare and Lost Plays* (monograph)
Our understanding of Shakespeare benefits from appreciation of what he was responding to and influencing in the repertories of his and rival companies, but the majority of play-texts from those repertories have been lost. With the advent of the *Lost Plays Database* (2009) and the publication of instalments of Martin Wiggins' multivolume *Catalogue of British drama* (since 2012), the data available about lost plays from Shakespeare's lifetime has never been greater. What can be done with all this new knowledge? This book returns Shakespeare's dramatic work to its most immediate and (arguably) important context by situating it alongside the plays lost to us, but known to Shakespeare's original audiences. It reassesses the value of lost plays both to the companies that originally performed them and to contemporary scholars who write about early modern drama. It revisits key moments in Shakespeare's career and the development of the Chamberlain's (later King's) men and by prioritising the immense volume of information we now possess about lost plays, provides a richer, more accurate picture of dramatic activity than has hitherto been possible.

- Critical edition of Thomas Dekker's *Old Fortunatus* for the Revels Plays series (Manchester University Press, forthcoming 2019).
- Critical edition of Thomas Dekker, *If This Be Not A Good Play, The Devil Is In't in A New Anthology of English Renaissance Drama*, Gen. Ed. Jeremy Lopez. (Routledge, forthcoming 2019).

- Edited collection (with Roslyn L. Knutson and Matthew Stegle), *Lost Plays and the Literary Culture of Shakespeare's Time* (Palgrave Macmillan, forthcoming 2019).
- Critical edition (with J. R. Milton) of John Locke, "Orozes, King of Albania", in *The Clarendon Edition of the Works of John Locke: Literary and Historical Writings*. (Oxford: Clarendon Press, forthcoming).
- Critical edition of Aphra Behn, *Abdelazer* in *The Cambridge Edition of the Writings of Aphra Behn*, 8 vols. Gen. Eds. Claire Bowditch, Mel Evans, Elaine Hobby and Gillian Wright. (Cambridge: CUP, forthcoming 2021).
- Edited collection, *Tamburlaine: A Critical Reader* (Arden Early Modern Drama Guides), (Bloomsbury, forthcoming).

Research Grants

University of Melbourne Learning and Teaching Initiatives grant, 2015 (\$20, 000), to film and produce scenes from Shakespeare's plays in conjunction with the Melbourne University Shakespeare Company, as part of a new blended-learning approach to Theatre Studies at the University of Melbourne.

Faculty of Arts Teaching Grant ("Arts West Redevelopment Fund"), 2015 (\$3148), for a pilot project to create essential teaching materials for a blended-learning approach to Theatre Studies: a suite of three 5-minute videos from the Melbourne University Shakespeare Company production of Shakespeare's *Hamlet*, showcasing a diversity of performance techniques that can be used to generate new interpretations of a classic work of drama.

Australian Research Council (ARC) Discovery Project, 2014-16 (\$148, 322), "Insights from the Invisible Drama: Shakespeare, Lost plays and Theatre History, circa 1585-1613", to conduct research on lost plays from Shakespeare's era.

Faculty of Arts Research Grant 2013 (\$30,296), for the group project, "Methods, Models and Meaning: Researching Digital Archives and Datasets in Arts and Humanities".

Faculty of Arts Research Grant 2013 (\$17,750), for the group project, "Character in Literature and Theatre: Three Case Studies".

Faculty of Arts Research Grant, 2012 (\$13,040), individual grant for "A critical edition of Thomas Dekker's *Old Fortunatus* (1599)".

Dyason Fellowship, 2012-13 (\$5000), to facilitate collaborative work on the *Lost Plays Database* by enabling Prof. Knutson and I to travel between Australia and the US.

Shakespeare Association of America (SAA) Research Travel Grant 2012 (US\$1000), to conduct further research for the *Lost Plays Database*, at the Folger Shakespeare Library (April 2012).

Folger Short-Term Fellowship, 2010-2011 (US\$2500), to conduct research for the *Lost Plays Database* at the Folger Shakespeare Library (February 2011).

Professional Organisations and Service

Editorial Board Member for *Marlowe Studies: An Annual* (Indiana University-Purdue University, Fort Wayne), 2016—.

Editorial Board Member for the British Shakespeare Association's journal, *Shakespeare* (published by Routledge), 2015-2018.

Vice President (2012-2016), Executive committee member, and Bulletin editor for the Australian & New Zealand Shakespeare Association (ANZSA).

Secretary and Executive Committee Member (Secretary), the Marlowe Society of America (MSA).

Treasurer for Australia and New Zealand, and Council Member for The Malone Society.

Committee of Correspondents (Australian affiliate) for World Shakespeare Bibliography.

Member of the Shakespeare Association of America (SAA).

Publications

Books:

Claire Jowitt and David McNinnis, eds. *Travel and Drama in Early Modern England: The Journeying Play*. Cambridge: Cambridge University Press, 2018.

David McNinnis and Matthew Steggle, eds. *Lost Plays in Shakespeare's England*. Basingstoke: Palgrave Macmillan, 2014.

- Reviewed by Peter Kirwan, *Review of English Studies* 66 (2015): "McNinnis and Matthew Steggle's bold new volume sets out to devote an entire book to a group of texts that do not survive and, in some cases, may never have existed. From the opening assertion that 'Lostness is a continuum, not an absolute state' (p. 11), McNinnis and Steggle redefine the field by bringing together contributors to both explore the fine detail of lost ephemera and theorize what is at stake in the idea of lostness. ... There is a joy here in discovery of the new that pervades this lively and genuinely innovative volume. Its key value is in the theorizing of speculative methodology, but the individual contributions are an important reminder that an absence of a playbook need not mean a total absence of knowledge" (579-81).
- Reviewed by Ian Donaldson, *ABR* (May 2015): "*Lost Plays in Shakespeare's England* ... testifies to the growing interest in this once neglected field of theatrical history. ... While such forays may often seem individually to represent quite small and insignificant discoveries, the collective effort to identify the lost plays of early modern England is beginning significantly to reshape our view of the theatrical landscape in the age of Shakespeare, forcing a necessary revision of earlier assessments of popular taste, repertory behaviour, and dramatic composition."
- Reviewed by Roland Greene, "Recent Studies in Tudor and Stuart Drama", *SEL: Studies in English Literature, 1500-1900* 55.2 (2015): "One of the pleasures of this season is *Lost Plays in Shakespeare's England*, edited by David McNinnis and Matthew Steggle. The editors observe that there are about 543 extant commercial plays from the early modern English theater, about 744 known plays that are now lost, and perhaps another 1,800 unknown plays that do not survive even in name. How can we think about this invisible corpus? How did such plays develop themes (for example, Arthurian or Trojan matter) that remain visible in the surviving canon? How can we taxonomize them, extrapolate from known to unknown, and recognize what is lost even in those plays that survive? Perhaps most striking, what if the missing plays are more representative of the age than what remains? These are the kinds of questions entertained by McNinnis and Steggle's contributors, and I cannot conceive of a scholar in the broader field who would not be engrossed by them" (481).
- Reviewed by Tiffany Stern, *Times Literary Supplement* (18 June 2015): "The first book on its topic, *Lost Plays in Shakespeare's England* is a major achievement: it defines a new field and gives it a shape, a nature and a range of critical approaches. ... All the essays provide new ways of approaching lost information and theorizing "lostness". All therefore supply useful critical methods for analysing the ever-growing material in Knutson and David McNinnis's wonderful "Lost Plays Database" – a website on which scholars share information about lost plays in England, 1570–1642. ... By the end of the book, we have thrillingly recovered moments, instances, stories, characters and tendencies from lost plays..."
- Reviewed by Domenico Lovascio, *Notes & Queries* 62.4 (2015): "*Lost Plays in Shakespeare's England* marks a significant paradigm shift in early modern scholarship by defining a new field of inquiry that should be approached in high spirits: lost plays are by no means entirely lost, nor are they less important than plays that survive. In fact, as the volume amply demonstrates, the study of lost plays is an invaluable enterprise,

which can be conducive to useful conjectures and fresh insights into early modern drama and theatre at large...”

- Reviewed by Todd Andrew Borlik, *Early Theatre* 19.1 (2016): 158-60: “Lost plays are to early modern drama what dark matter is to astrophysics. Hence the first collection to dare to grapple with them should be warmly welcomed by theatre historians. ... If lost plays have hovered like a cloud of unknowing over Renaissance drama, then this collection makes a graceful and mist-dispersing leap into the thick of it”.

David McNinnis. *Mind-Travelling and Voyage Drama in Early Modern England*. Basingstoke: Palgrave Macmillan, 2013.

- Reviewed by Eleanor Collins, Chloe Preedy and Jem Bloomfield, “VII. Renaissance Drama: Excluding Shakespeare,” *The Year’s Work in English Studies* (2014), 5-7: “This is an ambitious project that provides new readings of early modern drama and ... will be of value to a wide range of scholars working in many different areas, and on many different subjects, across the discipline.” (7)
- Reviewed by Kyle A. Thomas, *Theatre Survey* 55 (2014): 400-02: “McNinnis examines how the conventions of voyage drama engage the active imaginations of audiences in the construction of faraway locations, making it a rich and effective source of insight into performance practices, staging techniques, and audience activity” (400); “this book will prove insightful to scholars of early modern drama and its staging practices, as well as to those interested in new ways of understanding historical performance.” (402)
- Reviewed by Frank Swannack, *Parergon* 31.1 (2014): 233-34: “McNinnis provides an important new insight into how travel was regarded in the early modern period. ... *Mind-Travelling and Voyage Drama in Early Modern England* is a ground-breaking study that will appeal to students and academics alike.” (234)

Jessica L. Wilkinson, Eric Parisot and David McNinnis, eds. *Refashioning Myth: Poetic Transformations and Metamorphoses*. Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2011.

Book chapters:

“Introduction”, *Tamburlaine: A Critical Reader* (Arden Early Modern Drama Guides), ed. David McNinnis (Bloomsbury, forthcoming).

“‘The general welcomes Tamburlaine received’: Marlowe’s *Tamburlaine* plays in repertory”, *Tamburlaine: A Critical Reader* (Arden Early Modern Drama Guides), ed. David McNinnis (Bloomsbury, forthcoming).

(with Roslyn L. Knutson), “Lost Documents, Forged Documents, Absent Documents”, *Rethinking Theatrical Documents in Shakespeare’s England*, ed. Tiffany Stern (Bloomsbury Arden Shakespeare, forthcoming).

(with Claire Jowitt) “Introduction: Understanding the Early Modern Journeying Play”. *Travel and Drama in Early Modern England: The Journeying Play*. Ed. Claire Jowitt and David McNinnis. Cambridge: Cambridge University Press, 2018. 1-20.

- "Travelling Characters in Early Modern Drama". *Travel and Drama in Early Modern England: The Journeying Play*. Ed. Claire Jowitt and David McInnis. Cambridge: Cambridge University Press, 2018. 187-206.
- "Booking Marlowe's Plays". *Christopher Marlowe, Theatrical Commerce, and the Book Trade*. Ed. Roslyn L. Knutson and Kirk Melnikoff. Cambridge: CUP, 2018. 228-242.
- "Lost Plays and Source Study." *Rethinking Shakespearean Source Study*. Ed. Dennis Britton and Melissa Walter. Routledge, 2018. 297-315.
- "Marlowe and Electronic Resources." *Christopher Marlowe at 450*. Ed. Sara Munson Deats and Robert A. Logan. Farnham: Ashgate, 2015. 309-26.
- (with Matthew Steggle) "Nothing will come of nothing? Or, What can we learn from plays that don't exist?" *Lost Plays in Shakespeare's England*. Ed. David McInnis and Matthew Steggle. Palgrave Macmillan, 2014. 1-14.
- "'2 Fortune's Tennis' and the Admiral's men." *Lost Plays in Shakespeare's England*. Ed. David McInnis and Matthew Steggle. Palgrave Macmillan, 2014. 105-126.
- "Webs of Engagement." *Digital Shakespeare: A Shifting Landscape*. Ed. Christie Carson and Peter Kirwan. Cambridge: CUP, 2014. 43-56.
- "'All beauty must die': The Aesthetics of Murder from Thomas De Quincey to Nick Cave." *Beauty, Violence, Representation*. Ed. Maryna Romanets and Lisa Dickson. Routledge Research in Cultural and Media Studies series. London: Routledge, 2014. 100-119.
- "Repetition and Revision in Shakespeare's Tragic Love Plays." *Shakespearean Criticism*, 141. Ed. Michelle Lee. Detroit: Gale Cengage, 2012. 239-50. (reprinted from *Parergon* 25.2, 2008).
- "*Sparagmós* Averted: Myth-Making and Innovation in the Auchinleck Manuscript romance, *Sir Orfeo*." *Refashioning Myth: Poetic Transformations & Metamorphoses*. Ed. Jessica L. Wilkinson, Eric Parisot, and David McInnis. Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2011. 33-48.
- "Virginian culture and experimental genre in Aphra Behn's *The Widow Ranter*." *Early Modern Englishwomen Testing Ideas*. Ed. Jo Wallwork and Paul Salzman. Aldershot: Ashgate, 2011. 89-106.

“‘[S]ome oracle must rectify our knowledge’: Uses of Knowledge in the New World and *The Tempest*.” *Rapt in Secret Studies*. Ed. Darryl Chalk and Laurie Johnson. Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2010. 11-30.

Articles:

“Samuel Phelps’s *Antony and Cleopatra* in Australia: An Unrecorded Promptbook for Performance in Melbourne, 1856”. *Shakespeare* 13.1 (2017): 67-83 (published online 20 April 2016). <http://dx.doi.org/10.1080/17450918.2016.1174729>

“The Year’s Work in Marlowe Studies: 2014.” *Marlowe Studies: An Annual* 5 (2015): 175-92.

“Robert Wilson and Lost Plays”. *Performance as Research in Early English Theatre Studies: The Three Ladies of London in Context*. Ed. Helen Ostovich. McMaster University, 2015. <http://threeladiesoflondon.mcmaster.ca/contexts/DavidMcInnis.htm>

“The Year’s Work in Marlowe Studies: 2013.” *Marlowe Studies: An Annual* 4 (2014): 129-54.

“Shakespeare and the Atlantic World.” *Oxford Bibliographies in Atlantic History*. Ed. Trevor Burnard. New York: Oxford University Press, 2014.

“‘Orozes, King of Albania’: An unpublished plot for a stage romance, by John Locke.” *Review of English Studies* 65 (2014): 266-80. (doi:10.1093/res/hgt075).

“The Year’s Work in Marlowe Studies: 2012.” *Marlowe Studies: An Annual* 3 (2013): 175-93.

“Marlowe’s Influence and ‘The True History of George Scanderbeg’.” *Marlowe Studies: An Annual* 2 (2012): 71-85.

“Therapeutic Travel in Richard Brome’s *The Antipodes*.” *SEL: Studies in English Literature, 1500-1900* 52.2 (Spring 2012): 447-69.

“Lost Plays from Early Modern England: Voyage Drama, A Case Study.” *Literature Compass* 8/8 (2011): 534-42.

(with Roslyn L. Knutson) “The *Lost Plays Database*: A Wiki for Lost Plays.” *Medieval and Renaissance Drama in England* 24 (2011): 46-57.

"Mind-Travelling, Ideal Presence and the Imagination in Early Modern England." *Early Modern Literary Studies*. Special Issue 19. Ed. David McInnis and Brett D. Hirsch. (2009) 7.1-23.

(with Brett D. Hirsch) "Embodying Shakespeare: Introduction." *Early Modern Literary Studies*. Special Issue 19. Ed. David McInnis and Brett D. Hirsch. (2009) 1.1-13.

"Re-orienting the Gothic Romance: Jean Rhys, Tayeb Salih, and Strategies of Representation in the 'Postcolonial Gothic'." *Ariel* 39.3 (2008): 85-105.

"Repetition and Revision in Shakespeare's Tragic Love Plays." *Parergon* 25.2 (2008): 33-56.

"The Golden Man and the Golden Age: The Relationship of English Poets and the New World Reconsidered." *Early Modern Literary Studies* 13.1 (May, 2007) 1.1-20.

"'All beauty must die': The Aesthetics of Murder, from Thomas De Quincey to Nick Cave." *Traffic* 8 (2006): 117-138.

Notes:

(with Laurie Johnson), "Thomas Cavendish on the Early Modern Stage?" *Notes & Queries* (Dec 2018).

"Plancius and Mercator's Maps as Minor Sources in Dekker's *Old Fortunatus*". *Notes & Queries* 62.4 (Dec 2015): 554.

"Jonson's Hand in Holyday's *Technogamia*?" *The Cambridge Edition of the Works of Ben Jonson (Electronic Edition)*. Ed. David Bevington, Martin Butler, and Ian Donaldson. Cambridge: CUP, 2015.

"*Cupid's Grand Polititian* (1657)." *Early Theatre* 16.2 (2013): 157-64.

"Evidence of a Lost Tarlton Play, c. 1585, Probably for The Queen's Men." *Notes & Queries* 59.1 (March 2012): 43-45.

(with Matthew Steggle), "Folger MS X.d.390 (1-2), and Folger MS X.d.391." *Notes & Queries* 58.3 (Sept 2011): 374-76.

"*Fortunatus* and the 'Tree of Gowlden Apelles' in Henslowe's Inventory." *Notes & Queries* 58.2 (June 2011): 270-72.

"Old World sources for Ariel in *The Tempest*." *Notes & Queries* 55.2 (June 2008): 208-213.

"Dryden's MAC FLECKNOE." *The Explicator* 66.2 (Winter 2008): 71-73.

"The Apples in Marvell's 'Bermudas'." *Notes & Queries* 54.4 (December 2007): 418-19.

"Humoral Theory as an Organizing Principle in Shelley's 'Ode to the West Wind'?" *ANQ* 20.2 (Spring 2007): 32-34.

"Shakespeare's HAMLET." *The Explicator* 65.2 (Winter 2007): 68-71.

"On Cleopatra's 'strange invisible perfume'." *Cahiers Élisabéthains* 69 (Spring 2006): 51.

Reviews:

"Andrew Duxfield. *Christopher Marlowe and the Failure to Unify*. Studies in Performance and Early Modern Drama. Farnham, Ashgate, 2015. viii+164. £62.99." *Comparative Drama* 51.1 (2017): 113-16.

"All about Bianca". (Review of R. S. White, *Shakespeare's Cinema of Love*, Manchester University Press, 2016). *ABR: Australian Book Review* (2017), forthcoming.

"Paper wars". (Review of Brian Vickers, *The One King Lear*, Harvard University Press, 2016). *ABR: Australian Book Review* 385 (October 2016), 42.

"One of Marlowe's finest plays roars into the 21st century". (Review of *Edward II*, Malthouse Theatre, Melbourne) *The Conversation*, 5 Aug 2016 <<https://theconversation.com/one-of-marlowes-finest-plays-roars-into-the-21st-century-63529>>

"Anthony Parr. *Renaissance Mad Voyages: Experiments in Early Modern English Travel*. Pp. xiv+237. (Cultures of Play, 1300-1700). Farnham and Burlington: Ashgate, 2015. Hardcover, £60." *Review of English Studies* 67 (2016): 377-379.

"Lawrence Manley and Sally-Beth MacLean, *Lord Strange's Men and their Plays*. New Haven: Yale UP, 2014." *Shakespeare* (2015): published online 18 Aug 2015, DOI:10.1080/17450918.2015.1053406.

"John H. Astington, *Actors and Acting in Shakespeare's Time: The Art of Stage Playing*. Cambridge: CUP, 2010." *Shakespeare Quarterly* 64.1 (2013): 121-23.

"Evelyn B. Tribble, *Cognition in the Globe: Attention and Memory in Shakespeare's Theatre*. NY: Palgrave Macmillan, 2011." *The Marlowe Society of America Newsletter* 32.1 (2012): 9-10.

"Helen Ostovich, Graham Roebuck, and Mary V. Silcox (eds.), *The Mysterious and the Foreign in Early Modern England*. Newark: University of Delaware Press, 2008." *EMLS* 15.1 (2009-10) 19.1-6.

"Smith, D. K. *The Cartographic Imagination in Early Modern England: Re-writing the World in Marlowe, Spenser, Raleigh and Marvell*. Aldershot: Ashgate, 2008. 204 pages." *The Marlowe Society of America Newsletter* 28.1 (2008): 10-11.