

**Brett Greatley-Hirsch** FHEA FRHS FSA  
Curriculum Vitae

University of Leeds, School of English  
Woodhouse Lane, Leeds, LS2 9JT, United Kingdom

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## Academic Employment

- 2024–. Chair (Full Professor) of Renaissance Literature and Textual Studies, U Leeds.  
2021–2024. Associate Professor of Renaissance Literature and Textual Studies, U Leeds.  
2016–2021. University Academic Fellow in Textual Studies and Digital Editing, U Leeds.  
2013–2016. Assistant Research Professor of English and Cultural Studies, U Western Australia.  
2013–2016. ARC Discovery Early Career Researcher Award Fellow, U Western Australia.  
2010–2013. University Postdoctoral Research Fellow, U Western Australia.  
2009–2010. Postdoctoral Fellow in Early Modern Textual Studies and Digital Humanities,  
and Adjunct Assistant Professor of English, U Victoria.  
2007. Assistant Lecturer of English, U Otago.

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## Education

2009. Ph.D., English and Cultural Studies, U Western Australia.  
*Topic: "Werewolves and Women with Whiskers: Figures of Estrangement in Early Modern English Drama and Culture."*  
*Supervisor: Christopher Wortham. Examiners: Bruce Boehrer, David Scott Kastan, and Leah Marcus.*  
2005. B.A. (Hons), English and Cultural Studies, U Western Australia.

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## Research Publications

*As sole author unless otherwise noted.*

### Authored books (1)

2017. (with Hugh Craig), *Style, Computers, and Early Modern Drama: Beyond Authorship*. Cambridge University Press, 2017. Reviewed in *Times Literary Supplement* 5984 (2017), *The Review of English Studies* 69.292 (2018), *Renaissance Studies* 34.2 (2018), *Shakespeare* 14.2 (2018), *Notes & Queries* 65.2 (2018), *Language and Literature* 27.4 (2018), *Modern Philology* 116.3 (2019), *SEL: Studies in English Literature, 1500–1900* 59.2 (2019), *Renaissance Quarterly* 72.3 (2019), *Australian Journal of Linguistics* 39.4 (2019), *Year's Work in English Studies* 98.1 (2019).

### Journal articles (25)

2025. (with Andrew Hadfield and Rachel White), "Upstart Crows and Red Herrings: Thomas Nashe and Greene's *Groatsworth of Wit*." *Shakespeare Quarterly* 76. [In press.]  
2024. (with Rachel White), "Ass-troll-ogical Nashe: Revisiting *Two Dangerous Comets* and *A Wonderful Prognostication*." *Renaissance Studies* 38.3: 335–62.  
2024. "Epicene and the Bearded Woman Saint." *Ben Jonson Journal* 31.1: 94–103.  
2024. (with Matteo Pangallo and Rachel White), "'Text up his name': The Authorship of the Manuscript Play *Dick of Devonshire*." *Studies in Philology* 121.1: 163–87.  
2017. "Shakespeare: Editions and Textual Matters." *Year's Work in English Studies* 96: 367–83.

2017. (with Ivan Lupić), “‘What stuff is here?’ Edmond Malone and the 1778 Edition of Beaumont and Fletcher.” *Papers of the Bibliographical Society of America*. 111.3: 287–315.
2016. “Jewish Questions in Robert Wilson’s *The Three Ladies of London*.” *Early Theatre* 19.1: 37–56.
2016. (with David L. Kennedy), “Prime Suspect: William Cowper Prime in the Holy Land and the Identity of ‘An American’ in *Harper’s New Monthly Magazine*, 1858.” *Palestine Exploration Quarterly* 148.2: 110–132.
2016. (with Janelle Jenstad), “Beyond the Text: Digital Editions and Performance.” *Reanimating Playbooks*, ed. C. K. Ash, José A. Pérez Díez, and Emma Smith. Special issue of *Shakespeare Bulletin* 34.1: 107–27.
2015. “Moving Targets: Constructing Canons, 2013–2014.” *Early Theatre* 18.1: 115–31.
2014. (with Hugh Craig), “‘Mingled Yarn’: The State of Computing in Shakespeare 2.0.” *Digital Shakespeares: Innovations, Interventions, Mediations*, ed. Brett D. Hirsch and Hugh Craig. Special issue of *The Shakespearean International Yearbook* 14: 3–35.
2014. (with Devonshire MS Editorial Group), “Building *A Social Edition of the Devonshire Manuscript*.” *Renaissance and Reformation* 37.4: 131–56. Reprinted (1) in *Digital Scholarly Editing: Theory, Practice, and Future Perspectives*. Ed. Matthew James Driscoll and Elena Pierazzo. Open Book Publishers, 2016. 137–60; and (2) as “The Social Edition in the Context of Open Social Scholarship: The Case of the Devonshire Manuscript (BL Add Ms 17,492).” *Advances in Digital Scholarly Editing*. Ed. Peter Boot *et al.* Sidestone P, 2017. 453–61.
2013. “‘To see the Playes of Theatre newe wrought’: Electronic Editions and Early Tudor Drama.” *Early Theatre* 16.2: 211–49.
2013. (with Devonshire MS Editorial Group), “Understanding the Social Edition Through Iterative Implementation: The Case of the Devonshire MS (BL Add MS 17492).” *Scholarly and Research Communication* 4.3. DOI: 10.22230/src.2013v4n3a118
2011. “The Kingdom has been Digitized: Electronic Editions of Renaissance Drama and the Long Shadows of Shakespeare and Print.” *Literature Compass* 8.9: 568–91.
2011. (with Devonshire MS Editorial Group), “Prototyping the Renaissance English Knowledgebase (REKn) and Professional Reading Environment (PReE), Past, Present, and Future Concerns: A Digital Humanities Project Narrative.” *Digital Studies* 2.2. DOI: 10.16995/dscn.82
2010. “Bringing Richard Brome Online.” *Early Theatre* 13.1: 137–53.
2009. (with Raymond G. Siemens *et al.*), “Drawing Networks in the Devonshire Manuscript (BL Add 17492): Toward Visualizing a Writing Community’s Shared Apprenticeship, Social Valuation, and Self-Validation.” *Digital Studies* 1.1. DOI: 10.16995/dscn.142. Reprinted in *New Ways of Looking at Old Texts V*. Ed. Michael Denbo. Iter/Arizona Center for Medieval and Renaissance Studies, 2015. 113–52.
2009. (with Stewart Arneil and Greg Newton), “‘Mark the Play’: Electronic Editions of Shakespeare and Video Content.” *New Knowledge Environments* 1.1. Reprinted in *Scholarly and Research Communication* 8.2 (2017). DOI: 10.22230/src.2017v8n2a279
2009. (with James MacGregor *et al.*), “Revolutionary Reading, Evolutionary Toolmaking: (Re)development of Scholarly Reading and Annotation Tools in Response to an Ever Changing Scholarly Climate.” *New Knowledge Environments* 1.1. Reprinted in *Scholarly and Research Communication* 3.2 (2012). DOI: 10.22230/src.2012v3n2a76
2009. “Counterfeit Professions: Jewish Daughters and the Drama of Failed Conversion in Marlowe’s *The Jew of Malta* and Shakespeare’s *The Merchant of Venice*.” *Early Modern Literary Studies*, Spec. Issue 19: 4.1–37.
2009. (with David McInnis), “Embodying Shakespeare: Introduction,” *Early Modern Literary Studies*, Spec. Issue 19: 1.1–13.
2006. “‘A Gentle and No Jew’: The Difference Marriage Makes in *The Merchant of Venice*.” *Parergon*, 23.1: 119–29.
2005. “An Italian Werewolf in London: Lycanthropy and *The Duchess of Malfi*.” *Early Modern Literary Studies*, 11.2: 2.1–34.
2005. “‘In the likeness of a Jew’: Kabbalah and *The Merchant of Venice*.” *The Ben Jonson Journal*, 12: 119–40.

## Chapters in books (18)

2025. (with Rachel White), “Doubting Thomas: Attributing the Nashe Dubia.” *The Complete Works of Thomas Nashe*. Gen. ed. Joseph L. Black, Andrew Hadfield, Jennifer Richards, and Cathy Shrank. 6 vols. Oxford University Press. [In press.]
2025. (with Sarah Neville), “Genre.” *The Oxford Handbook of Shakespeare and Early Modern Authorship*. Ed. Rory Loughnane and Will Sharpe. Oxford University Press. [In press.]
2021. (with Toby Malone), “Digital Shakespeare.” *The Oxford Research Encyclopedia of Literature*. Gen. ed. Paula Rabinowitz. Oxford University Press, 2015–. Published 28 June 2021. Web.
2020. “Computational Studies.” *The Arden Research Handbook of Contemporary Shakespeare Criticism*. Ed. Evelyn Gajowski. Bloomsbury Arden Shakespeare. 205–21.
2018. (with Laurie Johnson), “Shakespeare Source Study in the Age of Google: Revisiting Greenblatt’s Elephants and Horatio’s Ground.” *Rethinking Shakespeare Source Study: Audiences, Authors, and Digital Technologies*. Ed. Dennis Austin Britton and Melissa Walter. Routledge. 253–78.
2018. (with Sarah Neville), “‘How apt it is to learn’ – Studying and Teaching *Much Ado About Nothing*.” *Much Ado About Nothing: A Critical Reader*. Ed. Deborah Cartmell and Peter J. Smith. Arden Shakespeare. 175–204.
2018. (with Devonshire MS Editorial Group), “Social Editing and the Devonshire Manuscript.” *A Handbook of Editing Early Modern Texts*. Ed. Claire Loffman and Harriet Phillips. Routledge. 193–98, 204–5.
2017. (with Michael Best), “‘Within this Wooden [2.]O’: Shakespeare and New Media in the Digital Age.” *The Shakespearean World*. Ed. Jill L. Levenson and Robert Ormsby. Routledge. 443–62.
2017. (with Jack Elliott), “*Arden of Faversham*, Shakespearean Authorship, and ‘the print of many.’” *The New Oxford Shakespeare: Authorship Companion*. Ed. Gary Taylor and Gabriel Egan. Oxford University Press. 139–81.
2016. “*The White Devil*: The State of the Art.” *The White Devil: A Critical Reader*. Ed. Paul Frazer and Adam Hansen. Arden Shakespeare. 83–106.
2016. “Judaism and Jews.” *The Cambridge Guide to the Worlds of Shakespeare*. Vol. 1. *Shakespeare’s World, 1500–1660*. Gen. ed. Bruce R. Smith. Cambridge University Press. 709–20.
2014. “Three Wax Images, *Two Italian Gentlemen*, and One English Queen.” *Magical Transformations on the Early Modern English Stage*. Ed. Lisa Hopkins and Helen Ostovich. Ashgate. 155–68.
2013. “The Taming of the Jew: Spit and the Civilizing Process in *The Merchant of Venice*.” *Staged Transgression in Shakespeare’s England*. Ed. Rory Loughnane and Edel Semple. Palgrave. 136–52.
2012. “</Parentheses>: Digital Humanities and the Place of Pedagogy.” *Digital Humanities Pedagogy: Practices, Principles, and Politics*. Ed. Brett D. Hirsch. Open Book Publishers. 3–30.
2011. “Lycanthropy in Early Modern England: The Case of John Webster’s *The Duchess of Malfi*.” *Diseases of the Imagination and Imaginary Disease in the Early Modern Period*. Ed. Yasmin Haskell. Brepols. 297–337.
2010. “From Jew to Puritan: The Emblematic Owl in Early English Culture.” *This Earthly Stage: World and Stage in Late Medieval and Early Modern England*. Ed. Brett D. Hirsch and Christopher Wortham. Brepols. 131–72.
2010. (with Ray Siemens *et al*), “Underpinnings of the Social Edition? A Narrative, 2004–9, for the Renaissance English Knowledgebase (REKn) and Professional Reading Environment (PRE) Projects.” *Online Humanities Scholarship: The Shape of Things to Come*. Ed. Jerome McGann. Houston: Rice University Press. 401–60. Reprinted (1) in *New Technologies and Renaissance Studies II*. Ed. Tassie Gniady, Kris McAbee, and Jessica Murphy. Iter/Arizona Center for Medieval and Renaissance Studies, 2014. 3–50, and (2) in *New Ways of Looking at Old Texts V*. Ed. Michael Denbo. Iter/ACMRS, 2015. 3–46.
2008. “‘What are these faces?’ Interpreting Bearded Women in *Macbeth*.” *Renaissance Drama and Poetry in Context: Essays for Christopher Wortham*. Ed. Andrew Lynch and Anne M. Scott. Cambridge Scholars Press. 91–114.

### Scholarly editions (3)

2015. Thomas Dekker and Thomas Middleton, *The Honest Whore, Part 1*. Ed. Joost Daalder. Contrib. ed. Brett D. Hirsch. Digital Renaissance Editions. Reviewed in *This Rough Magic* (2015), *Year's Work in English Studies* 95 (2016).
2015. Thomas Dekker, *The Honest Whore, Part 2*. Ed. Joost Daalder. Contrib. ed. Brett D. Hirsch. Digital Renaissance Editions. Reviewed in *Year's Work in English Studies* 95 (2016).
2014. *A Social Edition of the Devonshire Manuscript (BL MS Add 17,492)*. Ed. Raymond Siemens, Karin Armstrong, and the Devonshire MS Editorial Group. Iter/Arizona Center for Medieval and Renaissance Studies.

### Edited collections (4)

2014. (with Hugh Craig), *Digital Shakespeares: Innovations, Interventions, Mediations*. Special issue of *The Shakespearean International Yearbook* 14. Reviewed in *Shakespeare Survey* 69 (2016), *Year's Work in English Studies* 94 (2015).
2012. *Digital Humanities Pedagogy: Practices, Principles, and Politics*. Open Book Publishers. Reviewed in *Literary and Linguistic Computing* 29.2 (2013), *British Journal of Educational Technology* 45.2 (2014), *Digital Humanities Quarterly* 8.2 (2014), *HASTAC* (2014).
2010. (with Christopher Wortham), *'This Earthly Stage': World and Stage in Late Medieval and Early Modern England*. Brepols. Reviewed *Comparative Drama* 45.3 (2011), *Comitatus* 43 (2012), *European Medieval Drama* 16 (2012), *The Marlowe Society of America Newsletter* (2012), *Shakespeare in Southern Africa* 24.1 (2012), *The Medieval Review* (2013), *Parergon* 30.1 (2013).
2009. (with David McInnis), *Embodying Shakespeare*. Special issue 19 of *Early Modern Literary Studies*.

### Technical papers (1)

2024. (with Janelle Jenstad, James Mardock, and Sarah Neville), *Editorial Guidelines*. Digital Renaissance Editions. Version 5.3. August 2024. 14,500 words.

### Shorter notes and entries (20)

2025. "Caesar, or Death of a Dictator (Orson Welles)." *The Stanford Global Shakespeare Encyclopedia*, gen. ed. Patricia Parker. Stanford University Press.
2025. "Select List of Online Shakespeare Resources." *The Stanford Global Shakespeare Encyclopedia*, gen. ed. Patricia Parker. Stanford University Press.
2025. "Early English Books Online." *The Stanford Global Shakespeare Encyclopedia*, gen. ed. Patricia Parker. Stanford University Press.
2025. "Digital Humanities and Shakespeare Studies." *The Stanford Global Shakespeare Encyclopedia*, gen. ed. Patricia Parker. Stanford University Press.
2025. (with Michael Best), "Databases and Digital Archives of Shakespeare in Performance." *The Stanford Global Shakespeare Encyclopedia*, gen. ed. Patricia Parker. Stanford University Press.
2025. (with Michael Best), "Electronic Editions of Shakespeare." *The Stanford Global Shakespeare Encyclopedia*, gen. ed. Patricia Parker. Stanford University Press.
2025. (with Michael Best), "Electronic Resources for Shakespeare Studies." *The Stanford Global Shakespeare Encyclopedia*, gen. ed. Patricia Parker. Stanford University Press.
2025. (with Paul Werstine), "Concordances." *The Stanford Global Shakespeare Encyclopedia*, gen. ed. Patricia Parker. Stanford University Press.
2018. "A pleasant commodie, of faire Em the millers daughter of Manchester." Exhibition entry. *Shakespeare Documented*. Folger Shakespeare Library.
2015. "Henry Oxinden's List (ca. 1663–65)." *Lost Plays Database*, 6 Jun.
2015. "Archer's List." *Lost Plays Database*, 18 May.
2015. "Rogers and Ley's List (1656)." *Lost Plays Database*, 18 May.
2015. "Much Ado About Gerontus, or *The Three Ladies of London* and the Jews." *Performance as Research in Early English Theatre Studies: 'The Three Ladies of London' in Context*.

2014. “Digital Editions of English Renaissance Drama.” *Folgerpedia*.
2014. “Black Joan.” *Lost Plays Database*, 28 Nov.
2013. “Digital Renaissance Editions.” *Journal of Early Modern Cultural Studies* 13.4: 136–39.
2013. “Hornpipes and Disordered Dancing in *The Late Lancashire Witches*: A Reel Crux?” *Early Theatre* 16.1: 139–49.
2009. “Rousing the Night Owl: Malvolio, *Twelfth Night*, and Anti-Puritan Satire.” *Notes & Queries*, 56.1: 53–55. Reprinted in *Shakespeare Criticism* 152. Ed. Anthony Guy Patricia. Gale Cengage, 2014.
2006. “Thomas Heywood and the Werewolves: A Source for *The Witches of Lancashire*.” *Notes & Queries*, 53.4: 531–33.
2006. “Werewolves and Severed Hands: Webster’s *The Duchess of Malfi* and Heywood and Brome’s *The Witches of Lancashire*.” *Notes & Queries*, 53.1: 91–93. Reprinted in *Drama Criticism* 49. Ed. Andrea R. Stevens. Gale Cengage, 2014.

### Datasets (3)

2025. Stylometric data associated with “Upstart Crows and Red Herrings” (published in *Shakespeare Quarterly*). <<https://github.com/JackWilton1594/SQ-Groatsworth>>
2023. Stylometric data associated with “Ass-troll-ogical Nashe” (published in *Renaissance Studies* 38). <<https://github.com/JackWilton1594/RS-Nashe>>
2022. Stylometric data associated with “Text up his name” (published in *Studies in Philology* 121). <<https://github.com/JackWilton1594/SP-Devonshire>>

### Book reviews (8)

2020. Rev. of *Early British Drama in Manuscript*, ed. Tamara Atkin and Laura Estill. *Early Theatre*, 23.1: 225–29.
2015. Rev. of *Shakespeare and the Digital World*, ed. Christie Carson and Peter Kirwan. *Shakespeare Quarterly*, 66.4: 523–26.
2012. Rev. of *How to Read a Shakespearean Play Text*, by Eugene Giddens. *Early Theatre*, 15.1: 222–24.
2008. Rev. of *Robert Greene’s ‘Planetomachia’ (1585)*, ed. Nandini Das. *Parergon*, 25.2: 139–41.
2008. Rev. of *Early Modern English Drama: A Critical Companion*, ed. Garrett A. Sullivan, Jr., Patrick Cheney, and Andrew Hadfield. *Parergon*, 25.1: 260–61.
2006. Rev. of *The Stukeley Plays (Revels Plays Companion Library)*, ed. Charles Edelman. *Parergon*, 23.1: 160–63.
2006. Rev. of *Beginning Shakespeare*, by Lisa Hopkins. *Early Modern Literary Studies*, 12.1: 6.1–11.
2005. Rev. of *Renaissance Drama (Contexts)*, by Andrew McRae. *Parergon*, 22.2: 237–39.

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### Digital Projects (11)

- 2020–. Co-general editor (with Rory Loughnane), *CADRE: Co-Authored Drama in Renaissance England*. <<https://cadredb.net/>>. A refereed database of co-authored drama in English, c.1576–1642, with detailed summaries of the attribution literature.
- 2019–. General textual editor (with James Mardock and Sarah Neville), *Linked Early Modern Drama Online (LEMDO)*. Dir. Janelle Jenstad. U Victoria. <<https://lemdo.uvic.ca/>>. A TEI encoding, editing, and anthology-building platform built to be Endings-compliant and support long-term preservation.
- 2018–. Coordinating editor (with Janelle Jenstad, James Mardock, and Sarah Neville), *New Internet Shakespeare Editions (NISE)*. Open-access critical editions of Shakespeare’s works published on the LEMDO platform, with facsimiles and transcriptions of early textual witnesses; linked data with Encyclopedia of Early Modern England, DEEP, BEEED, DRE, and the World Shakespeare Bibliography.

- 2017–. Advisory board, *DEManD: Database of English Manuscript Drama, 1558–1642*. Gen. ed. Matteo Pangallo. Virginia Commonwealth U. A descriptive, analytical, and systematic database of extant manuscript plays from the Elizabethan, Jacobean, and Caroline periods.
- 2017–. Editorial board, *The Stanford Global Shakespeare Encyclopedia*. Gen. ed. Patricia Parker. Assoc. ed. Trey Jansen. Stanford UP. <<https://sup.org/shakespeare/>>. An open-access encyclopedia on all aspects of Shakespeare, with entries covering an extraordinary cultural, historical, geographical, and interdisciplinary range.
- 2015–. Scholarly advisory committee, *A Digital Anthology of Early Modern English Drama*. Dir. Kathleen Lynch. Folger Shakespeare Library. <<https://emed.folger.edu/>>. Open-access transcriptions of 400+ early modern plays, with a smaller subset richly tagged for computational analysis and resources for teaching.
- 2015–2018. Editorial board, *Internet Shakespeare Editions*. Coord. ed. Janelle Jenstad. Fdn. ed. Michael Best. U Victoria. <<https://internetshakespeare.uvic.ca/>>. Open-access critical editions of Shakespeare’s works, with facsimiles and transcriptions of early textual witnesses, a database of performance materials, and essays about Shakespeare’s life and times.
- 2013–. General editor, *Bibliography of Editions of Early English Drama (BEEED)*. A bibliographical database with comprehensive records for editions of early English plays published from 1711 to the present.
2013. Academic consultant, *The Bodleian First Folio*. Dir. Pip Willcox. Bodleian Libraries, U Oxford. <<https://firstfolio.bodleian.ox.ac.uk/>>. A digital facsimile of Bodleian Arch. G c.7, with high-resolution images and TEI-compliant transcriptions.
- 2011–. Editorial board, *The Map of Early Modern London*. Dir. Janelle Jenstad. U Victoria. <<https://mapoflondon.uvic.ca/>>. A digital map of Shakespeare’s London, linked to primary sources, scholarly articles, and teaching resources on the history and culture of the city, its streets and landmarks.
- 2006–. Coordinating editor (with Janelle Jenstad, James Mardock, and Sarah Neville), *Digital Renaissance Editions*. LEMDO, U Victoria. <<https://digitalrenaissance.uvic.ca/>>. Open-access critical editions of Renaissance drama excluding Shakespeare, with facsimiles and transcriptions of early textual witnesses, a database of performance materials, and contextual essays.

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## Work in Progress

- (with Mark Houlahan), An edition of *Hyde Park* for *The Complete Works of James Shirley*, gen. ed. Eugene Giddens, Teresa Grant, and Barbara Ravelhofer. 10 vols. Oxford University Press.
- (with Hugh Craig), An authorship attribution study for *The Complete Works of John Marston*, gen. ed. Martin Butler and Matthew Steggle. 4 vols. Oxford University Press.
- (with Rory Loughnane), “Reintegrating Marlowe and Shakespeare,” an article for a special issue of *Shakespeare Quarterly* on “Marlowe, Shakespeare, and Cultures of Collaboration.”
- A 15,000-word critical introduction for the new Oxford World’s Classics edition of *The Merchant of Venice*. Oxford University Press.
- *Reproducing Renaissance Drama*, a book on the editing and publishing of early modern English drama since the eighteenth century for the Arden Shakespeare Studies in Language and Digital Methodologies series.
- (with Rory Loughnane), A book-length study of the “Canon and Chronology” for *The Oxford Marlowe: Collected Works*, gen. ed. Rory Loughnane and Catherine Richardson. 2 vols. Oxford University Press.
- An electronic critical edition of *Fair Em* for *Digital Renaissance Editions*.
- (with Hugh Craig), *Shakespearean Stylometry*, an introduction and methodological primer on computational authorship attribution for the Cambridge Elements in Shakespeare and Text series. [Proposal submitted]

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## Research Funding

### Fellowships (11)

2025. Alice Griffin Fellowship in Shakespeare Studies. U Auckland.
- 2024–2025. Mid-Career Fellowship. British Academy (GBP £145,280).
2018. Bibliographical Society of America–Harry Ransom Center Pforzheimer Fellowship in Bibliography. Harry Ransom Center, U Texas at Austin (USD \$3,000).
2017. S. Ernest Sprott Fellowship. U Melbourne (AUD \$43,000).
2015. Hanson Lee Dulin Senior Fellowship. Folger Institute, Folger Shakespeare Library (USD \$7,500).
2015. Distinguished Early Career Research Fellowship. Institute for Advanced Studies, U Western Australia (AUD \$5,000).
2014. Moore Institute Visiting Research Fellowship. The Moore Institute for Research in the Humanities and Social Studies, National U Ireland, Galway (EUR €1,140).
- 2013–2016. ARC Discovery Early Career Researcher Award (DE130100621). Australian Research Council and U Western Australia (AUD \$330,042).
2013. Leverhulme Trust Visiting Fellowship. Leverhulme Trust and De Montfort U (GBP £22,800).
- 2010–2013. University Postdoctoral Research Fellowship. U Western Australia (AUD \$233,132).
2009. Postdoctoral Fellowship in Early Modern Textual Studies and Digital Humanities, U Victoria (CAD \$35,000).

### Grants (9)

2024. Janelle Jenstad (PI), Brett Greatley-Hirsch (CI), James Mardock (CI), and Sarah Neville (CI). “Linked Early Modern Drama Online: Building Connections, Sharing Practice.” SSHRC Connection Grant (611-2023-0657), U Victoria (CAD \$49,515).
2021. Gabriel Egan (PI), Paul Brown (CI), Brett Greatley-Hirsch (CI), and Ellen Roberts (CI). “Quantitative Methods for Literary and Historical Scholarship: In Theory and Practice.” British Academy Talent Development Award (TDA21\210025), De Montfort U, U Leeds (GBP £7,235).
2021. Rory Loughnane (PI), Brett Greatley-Hirsch (CI). “CADRE: Co-Authored Drama in Renaissance England.” Collaborative Research Innovation Fund, U Kent (GBP £435).
- 2020–2023. Janelle Jenstad (PI), Diane Jakacki (CI), Peter Cockett (CI), Helen Ostovich (CI), Mark Kaethler (CI), Glenn Ruhl (CI), Clifford Werier (CI), Alan Farmer (CI), Sarah Neville (CI), Laura Estill (CI), Andrew Griffin (CI), Brett Greatley-Hirsch (CI), James Mardock (CI), Zachary Lesser (CI), Lisa Goddard (CI), Martin Holmes (CI), Kathryn McPherson (CI), and Kathryn Moncrief (CI), “Linked Early Modern Drama Online.” SSHRC Partnership Development Grant (890-2019-0081), U Victoria, U Nevada–Reno, McMaster U, Mount Royal U, St Francis Xavier U, Ohio State U, U Leeds, U Pennsylvania, Utah Valley U, Worcester Polytechnic (CAD \$199,905; \$536,678 total partner contributions).
- 2018–2019. Brett Greatley Hirsch (PI), “The Effect of Literary Genre on Authorial Style: A Computational Stylistics Analysis of English Renaissance Plays, Poems, and Narrative Prose.” British Academy/Jisc Digital Research in the Humanities Scheme (DRH18\180084), U Leeds (GBP £9,950).
- 2015–2020. Jennifer Richards (PI), Andrew Hadfield (CI), Cathy Shrank (CI), Jonathan Hope (CI, 2015–18), Joseph Black (CI), and Brett Greatley-Hirsch (CI, 2018–20), “The Thomas Nashe Project.” AHRC Research Grant (AH/M009076/1), Newcastle U (GBP £750,180).
- 2012–2015. Hugh Craig (CI) and Brett D. Hirsch (CI), “Patterns in Early Modern English Drama Texts: A Quantitative and Qualitative Analysis of Dramatic Genre, Repertory and Style, 1576–1642.” ARC Discovery Project (DP120101955), U Newcastle and U Western Australia (AUD \$160,000).
2011. Brett D. Hirsch (PI), “Electronic Scholarly Editions of Early Modern English Plays: A Proof of Concept.” Research Development Award. U Western Australia (AUD \$28,666).

2006–2008. Brett D. Hirsch (CI) and Hugh Craig (PI), “Early Modern Drama in the Electronic Age.” Research Cluster Seed Funding, ARC Network for Early European Research (AUD \$10,000).

### **Awards and scholarships (11)**

- 2025. Oldham Wedlick Scholarship, The English-Speaking Union, Victoria Branch (AUD \$5,000).
- 2024. International Academic Mobility Fund, Faculty of Arts, U Leeds (GBP £2,450).
- 2023. Brett Greatley-Hirsch (CI) and Jane Rickard (CI). “*The Merchant of Venice*: Sources, Intertexts, Afterlives.” British Shakespeare Association Small Events Fund (GBP £250).
- 2018. William Lambarde Memorial Travel Award, Society of Antiquaries of London (GBP £500).
- 2015. Honourable Mention for Best Note, *Early Theatre*.
- 2014. Vice-Chancellor’s Research Award for Early Career Investigators, U Western Australia (AUD \$1,500).
- 2013. Outstanding Young Investigator Award, U Western Australia (AUD \$2,000).
- 2013. Participant Stipend, “The Early Modern Digital Agenda.” NEH Summer Institute at the Folger Shakespeare Library, Washington, D.C. (USD \$4,925).
- 2012. Early Career Researcher Best Publication Award, U Western Australia (AUD \$1,000).
- 2011. High Achieving Young Investigator Award, U Western Australia (AUD \$1,000).
- 2008. Ph.D. Completion Scholarship, U Western Australia (AUD \$7,695).

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### **Conference Papers, Presentations, and Panels (68)**

*Keynotes and invited papers/presentations are marked with an asterisk.*

- 2025. “Zombie Attributions.” *Shakespeare in Spirit*, Australia and New Zealand Shakespeare Association Conference, U Queensland, Brisbane, July.
- 2025. “Fiction, Friction, Forgery: John Taylor the Water-Poet and Thomas Coryate’s Last Words.” Paper. 71st Annual Meeting of the Renaissance Society of America, Boston, March.
- 2024. “[V]sher’d’, ‘presented’, and ‘inserted’: Heywood’s Hand in *The Jew of Malta*.” Paper. 9th International Conference of the Marlowe Society of America, London. 12 July.
- \*2024. (invited panelist). “Early Career Publishing.” Workshop. 9th International Conference of the Marlowe Society of America, London. 10 July.
- \*2024. “Shakespeare in a Digital Age: Access, Adaptation, Analysis.” Keynote. *Transcending Boundaries in the Digital Age: Teaching, Research and Practice*, Hong Kong Association for Educational Communications and Technology International Conference, U Hong Kong, 13 June.
- 2024. “Blind Impressions: Learning, Letterpress, Linocut.” Paper. *Not Knowing, Apparently Doing Nothing, How It’s Made: Articulating Practice Research Methodologies*, School of English Practice Research Symposium, U Leeds, 17 May.
- \*2024. “What Can Computers Tell Us About Shakespeare’s Dramatic Genres?” Keynote. *Shakespeare and Early Modern Literatures*, Associazione Italiana di Anglistica, U Calabria, Arcavacata, 7 May.
- \*2024. (with Rory Loughnane) “CADRE: Co-Authored Drama in Renaissance England.” Digital exhibit. 52nd Annual Meeting of the Shakespeare Association of America, Portland, 11 April.
- 2024. “Fiction, Friction, Forgery? Thomas Coryate, John Taylor the Water-Poet, and *Greetings from Agra*.” Paper. *Moving Texts: Writing the Lives of Pre-Modern Books*, Online Conference, 19 Jan.
- 2023. (with Sarah Neville) “Shakespearean Genre Within and Beyond the First Folio.” Paper. *Shakespeare Beyond All Limits*, Australia and New Zealand Shakespeare Association Conference, State Library of NSW and U Sydney, 7 Dec.
- 2023. “Digitally Recovering and Reviving Early Modern Literature.” Paper. Turing Humanities and Data Science Interest Group Meeting, U Leeds, May.



2023. (with Rory Loughnane) "CADRE: Co-Authored Drama in Renaissance England." Poster presentation. *Authorship, Identity, and Textual Scholarship*, European Society for Textual Scholarship Annual Conference, U Kent, Canterbury, 14 April.
2022. "“With purpose to be DREssed’: LEMDO and the Digital Editorial Interface.” Paper. *Shakespeare, the Digital, and the Virtual*, 38th International Shakespeare Conference, Shakespeare Institute, U Birmingham, Stratford-upon-Avon, 22 July.
- \*2021. (invited panellist). "Shakespeare: Past, Present, Future." *Shakespeare In/ Action*, 2021 British Shakespeare Association Virtual Conference, Online, 6 Aug.
- \*2021. (invited panellist). "Meet-and-Greet with Journal Editors." 49th Annual Meeting of the Shakespeare Association of America, Austin, 2 April.
- \*2019. "Not of an Age, but for All Day." Paper. International Association of University Professors of English Triennial Conference, Poznań, July.
- \*2019. "Genre, Style, and Early Modern Authorship." Invited paper. *Digital Research in the Humanities 2018*, British Academy, London, June.
2019. (with Janelle Jenstad, Joey Takeda, and James Mardock) "What is a Line? Encoding and Counting Lines in Early Modern Dramatic Texts." Paper. *TEI 2019*, U Graz, Graz, September.
- \*2018. (with Rachel White) "Doubting Thomas: Testing for Authorship in the Nashe Dubia." Invited paper. *Thomas Nashe and His Contemporaries*, Newcastle U, Newcastle, July.
- \*2018. "Commitment Issues and Other Reasons to Stick with Print." Invited paper. *Computational Methods for Literary-Historical Textual Scholarship*, Centre for Textual Studies, De Montfort U, Leicester, July.
- \*2018. "Between Puppies and Paper; or, When Not to Do a Digital Edition." Invited paper. *What is a Text in the Digital Age III*, Animating Text @ Newcastle U, Newcastle, June.
- \*2018. "Reforming Owls and Hamlet’s Brains." Invited paper. *BL Labs: Working with the British Library’s Digital Content, Data, and Services*, U Leeds, Leeds, June.
- \*2017. (invited panellist). "Renaissance Literature: New Perspectives (SRS)." *English: Shared Futures*, English Association, Newcastle, July.
2017. "Bed, Blood, and Beyond: A Quantitative Analysis of Early Modern Stage Props." Paper. *Digitizing the Stage: Rethinking the Early Modern Theatre Archive*, Bodleian Libraries, U Oxford, Oxford, July.
- \*2017. "Digital Scholarship and Pedagogy at Leeds." Invited paper. *Digital Scholarship*, White Rose Libraries, U Sheffield, Sheffield, March.
- \*2016. (with Jack Elliott) "The Print of Many?" Invited paper. *Shakespeare, Kent, and Early Modern Drama*, U Kent, Canterbury, Nov.
- \*2016. (with Aaron T. Pratt) "On Being Digital (Enough)." Invited paper. *Folger Digital Agendas: Scholarly Conversations and Collaborations*, Renaissance Society of America Annual Meeting, Boston, April.
- \*2016. "Stylo-mastix: Or, THE ATTRIBUTIONIST whipt." Invited paper. *Authorship and Attribution in Early Modern Drama: John Marston and Others*, Birkbeck, U London, January.
- \*2016. (with Aaron T. Pratt) "Infinite Riches in a Little ROM." Invited paper. *MLA Committee on the New Variorum Edition of Shakespeare*, MLA Annual Convention, Austin, Jan.
2015. (with Janelle Jenstad) "Digital Editions and Performance." Paper. *Users of Scholarly Editions: Editorial Anticipations of Reading, Studying and Consulting*, European Society for Textual Studies Twelfth Annual Conference, De Montfort U, Leicester, Nov.
- \*2015. (invited participant) "Will you play upon this?" *Designing Auditory Displays for Early Modern Drama*, Centre for Digital Scholarship, Bodleian Libraries, U Oxford, Nov.
- \*2015. (invited panellist) *Libraries and the Changing Landscape of Academic Publishing in the Arts and Humanities*, Western Australian Group of University Librarians Research Symposium, U Notre Dame Australia, Fremantle, June.
- \*2015. "Much Ado About Gerontus, or *The Three Ladies of London* and the Jews." Invited paper. *Performance as Research: The Three Ladies of London*, John Douglas Taylor Conference, McMaster U, Hamilton, June.

- \*2015. (invited panellist) *Shakespeare's Language*, Folger Institute, Folger Shakespeare Library, Washington, April.
- \*2015. "Comedy, Computers, and Collaborators: Reflections on Editing *Fair Em* for Digital Renaissance Editions." Invited paper. *Making Links: Texts, Contexts, and Performance in Digital Editions of Early Modern Drama*, U Victoria, Victoria, April.
2014. "Trees and Forests: Authorship Attribution and Company Style." Paper. *Shakespearean Perceptions*, Australian and New Zealand Shakespeare Association Biennial International Conference, U Southern Queensland, Toowoomba, Oct.
2014. "On Never Working Alone, or The Dream of Company Style." Paper. *Beyond Authorship*, Centre for Literary and Linguistic Computing, U Newcastle, Newcastle, June.
2014. (with Gabriel Egan) "The Date and Authorship of *The Two Gentlemen of Verona*." Paper. *Early Shakespeare*, Shakespeare 450: Société Française Shakespeare Conference, Paris, April.
2013. (with Gabriel Egan) "'Where do/does we go/goe from here/heere?' Computational Methods in Compositorial Studies of Early Printed Shakespeare Editions." Paper. *Early Modern Texts: Digital Methods and Methodologies*, EEBO-TCP 2013 Conference, U Oxford, Sep.
2013. "Quantifying the Early Modern Dramatic Canon: The *Bibliography of Editions of Early English Drama* (BEEED)." Paper. *Early Modern Texts: Digital Methods and Methodologies*, EEBO-TCP 2013 Conference, U Oxford, Sep.
2013. "Adapt or Perish? Editing and Publishing Early Tudor Drama in the Late Age of Print." Paper. *Adaptation and Appropriation*, 8th International Conference of the Tudor Symposium, Northumbria U, Newcastle, July.
- \*2013. (invited panellist) "Archiving the Past and the Present." *Digital Shakespeare and Performance*, Shakespeare Institute, U Birmingham, Stratford-upon-Avon, June.
2013. "The Case for Electronic Editions." Paper. *Reanimating Playbooks*, Shakespeare Institute, U Birmingham, Stratford-upon-Avon, May.
- \*2013. "Digital Editions, Editorial and Publishing Histories, and Computational Stylistics." Invited paper. *GW Digital Humanities Symposium*, George Washington U, Washington, Jan.
2012. "Increasing the Revels/Reels." Paper. *Shakespeare and Emotion*, Australian and New Zealand Shakespeare Association Biennial International Conference, U Western Australia, Perth, Nov.
2012. "Authorship and the Reception of Early Modern Drama: The Case of *Fair Em*." Paper. *Receptions: Medieval and Early Modern Cultural Appropriations*, UWA Centre for Medieval and Early Modern Studies and Perth Medieval and Renaissance Group 18th Annual Conference, U Western Australia, Perth, Aug.
- \*2012. "Bringing Early Tudor Drama Online." Invited paper. *Editing Early Texts: Practice and Protocol*, Massey U, Wellington, June.
2012. "The Digital Renaissance Editions." Poster. *Digital Humanities Australasia 2012: Building, Mapping, Connecting*, Inaugural International Conference of the Australasian Association for Digital Humanities, Australian National U, Canberra, March.
- \*2012. (invited panellist). *iShakespeare: New Media in Research and Pedagogy*. 40th Annual Meeting of the Shakespeare Association of America, Boston, April.
- \*2012. "'To see the Playes of Theatre newe wrought': Electronic Editions of Early Tudor Drama." Invited paper. *New Directions in Earlier Tudor Drama*, MLA Annual Convention, Seattle, Jan.
2011. "The Authorship of *Fair Em*." Paper. *Textual Manipulation*, Bibliographical Society of Australia and New Zealand Conference, U Adelaide, Adelaide, Nov.
- \*2011. "Expanded and Electrified: The *Digital Renaissance Editions* and the Canon." Invited paper. *Shakespearean Reverie*, Shakespeare in the Park Festival Symposium, U Southern Queensland, Toowoomba, Oct.
2011. "Rousing the Night Owl, or From Jew to Puritan in 500 Years or Less." Paper. *Shakespearean Reverie*, Shakespeare in the Park Festival Symposium, U Southern Queensland, Toowoomba, Oct.

2011. “‘And lay new Plat-formes to endamage them’: The Edited Page in Print and Online.” Paper. *New Media Adaptations: Electronic Editions of Shakespearean Drama*, Shakespeare: Sources and Adaptation, Cambridge Shakespeare Conference, Cambridge U, Sep.
2011. (workshop participant) *The Shakespeare Quartos Archive*. 39th Annual Meeting of the Shakespeare Association, Bellevue, April.
- \*2011. (invited participant) “Digital Humanities.” Australian Academy of the Humanities, ANU, Canberra, March.
2011. “Book, Bard, and Canon; or, Why We Need Electronic Editions of Renaissance Drama.” Paper. Australian and New Zealand Association for Medieval and Early Modern Studies Biennial International Conference, U Otago, Dunedin, Feb.
2010. (with Meagan Timney) “The Importance of Pedagogy: Towards a Companion to Teaching Digital Humanities.” Poster. *DH 2010*, Alliance of Digital Humanities Organisations, King’s College London, London, July.
2010. “Infinite Riches in a Little Rheum: Spitting, Transgressive Behaviour, and Scenes of Instruction in Shakespeare’s England.” Paper. *Drawing Out Shakespeare*, Australian and New Zealand Shakespeare Association Biannual International Conference, U Sydney, Sydney, June.
- \*2010. “The Long Shadow(s) of Shakespeare and Print: The Challenges for Electronic Editions.” Invited paper. *Electronic Editions of Early Modern Drama*, Renaissance Society of American Annual Meeting, Venice, April.
2010. “Re-Presented, Re-Viewed, Re-Wired: Video and the Shakespeare Edition.” Paper. *New Variations in Texts and Editing*, 38th Annual Meeting of the Shakespeare Association of America, Chicago, April.
2009. (with Stewart Arniel and Greg Newton) “‘Mark the Play’: Electronic Editions of Shakespeare and Video Content.” Paper. *Implementing New Knowledge Environments: Research Foundations for Understanding Books and Reading in the Digital Age*, INKE 2009 Birds of a Feather Conference, U Victoria, Oct.
2009. “Digital Renaissance Editions: A Brief Project Overview.” Poster. *Conference of the Society for Digital Humanities / Société pour l’étude des médias interactifs*, Congress of the Canadian Federation for the Humanities and Social Sciences, Carlton U, Ottawa, May.
2008. “Is it available as a convertible? Jewish Bodies on English Stages.” Paper. *Embodying Shakespeare*, Australian and New Zealand Shakespeare Association Biannual International Conference, U Otago, Dunedin, Feb.
2006. “Once a Jew, Always a Jew on the English Renaissance Stage.” Paper. *World as Stage / Stage as World in Medieval and Early Modern Europe*, Perth Medieval and Renaissance Group Annual Symposium, U Western Australia, Perth, Aug.
2006. “Bearded Women in *Macbeth*.” Paper. *Rapt in Secret Studies*, Australian and New Zealand Shakespeare Association Postgraduate Mini-Conference, U Southern Queensland, July.
2005. “A Gentle and No Jew, or, The Difference Marriage Makes in *The Merchant of Venice*.” Paper. *Houses, Households and Families in Medieval and Early Modern Europe*, Perth Medieval and Renaissance Group Annual Symposium, U Western Australia, Perth, Aug.
2004. “Kabbalah, Metempsychosis, and *The Merchant of Venice*.” Paper. *Magic and Marvel in the Medieval and Early Modern World*, Perth Medieval and Renaissance Group Annual Symposium, U Western Australia, Perth, July.

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## Academic Leadership and Citizenship

### Journal editorship

2008–. Co-editor, *Shakespeare* (Routledge/Taylor & Francis; ISSN 1745-0918).

### Election to learned societies

2024. Fellow, Society of Antiquaries of London (FSA).

2021. Fellow, Royal Historical Society (FRHistS).

2021. Fellow, Higher Education Academy (FHEA).

### Elected positions: professional organizations

2022–. Chair of Awards Committee, British Shakespeare Association.

2019–2021. Web and Communications Officer, British Shakespeare Association.

2017–. Trustee, British Shakespeare Association.

2014–2016. Treasurer, Australasian Association for Digital Humanities.

2014–2016. Vice President, Australian and New Zealand Shakespeare Association.

2013–2016. Executive Committee, Australasian Association for Digital Humanities.

2012–2015. Secretary, Perth Medieval and Renaissance Group.

2010–2012. Vice President, Australian and New Zealand Shakespeare Association.

2007–2016. Executive Committee, Perth Medieval and Renaissance Group.

2006–. Executive Committee, Australian and New Zealand Shakespeare Association.

### Editorial and advisory board membership

2025. Advisory board, *Shakespeare and Early Modern Proverb Culture* (AHRC Catalyst).

2024–. Research Bibliographer, *The New Oxford Marlowe*.

2024–. Editorial board, *The New Mermaids*.

2024. Beta tester, *DEEP: Database of Early English Playbooks 2.0*.

2021–. Editorial board, *Leeds Medieval Studies*.

2019–. Editorial board, *The Complete Works of James Shirley*.

2019–. Advisory board, The Rasmussen Hines Collection.

2018–. Advisory board, *ATNU: Animating Text Newcastle University*.

2018–. Editorial board, *Journal of Marlowe Studies*.

2018. Advisory board, *Future English: Remaking Literary Learning in the Digital Age*.

2017–. Advisory board, *DEManD: Database of English Manuscript Drama, 1558–1642*.

2017–. Editorial board, *The Stanford Global Shakespeare Encyclopedia*.

2017. Advisory board, *Engendering the Stage: Performing Women in the Age of Shakespeare and Beyond*.

2017–2018. Authorship advisor, *The Thomas Nashe Project*.

2016–2020. Advisory board, *Shakespeare's Early Editions*.

2015–. Editorial board (Digital Palaeography & Book History), *Frontiers in Digital Humanities*.

2015–. Scholarly advisory committee, *A Digital Anthology of Early Modern English Drama*.

2015–2018. Editorial board, *Internet Shakespeare Editions*.

2013–. Editorial board, Open Book Publishers *Digital Humanities Series*.

2013–. Advisory board, *Journal of Data Mining and Digital Humanities*.

2012–2013. Beta tester, *AustESE: Australian Electronic Scholarly Editing*.

2011–. Editorial board, *The Map of Early Modern London*.

- 2011–2016. Editorial board, *Parergon*.  
 2009–2016. Advisory board, *Appositions*.  
 2008–2016. Advisory board, *Ecumenica*.  
 2007–2009. Compass User Crew, *Literature Compass*.  
 2005–2007. Advisory board, *Journal of Religion and Theatre*.

### **Assessment panels: inter/national competitive grant schemes**

British Academy Talent Development Awards (2024)

### **External referee: inter/national competitive grant schemes**

British Academy Talent Development Awards (2024), UEFISCDI Romania (2024), Einstein Foundation Berlin (2023), Arts and Humanities Research Council [AHRC] Research, Development and Engagement Fellowships (2021), European Research Council [ERC] Consolidator Grants (2021), Australian Research Council [ARC] Discovery Projects (2021, 2016), ARC Discovery Early Career Researcher Awards (2015, 2014), ARC Future Fellowships (2012), Leverhulme Trust (2018), SSHRC/NSERC/CIHR Canada 150 Research Chairs Program (2018)

### **External referee: scholarly journals**

*Cahiers Élisabéthains* (2024), *Language and Literature* (2024), *IJHAC: A Journal of Digital Humanities* (2023), *Pedagogies: An International Journal* (2023), *Journal of the Northern Renaissance* (2023), *Shakespeare Survey* (2022), *Cerae* (2022), *ELH: English Literary History* (2021), *Renaissance and Reformation* (2020), *Forum for Modern Language Studies* (2020), *Journal of Marlowe Studies* (2020), *Renaissance Studies* (2020), *English* (2018), *Digital Scholarship in the Humanities* (2018–), *Early Theatre* (2018–), *Authorship* (2018), *ANQ* (2017), *Literature Compass* (2016), *Journal of the Text Encoding Initiative* (2016), *Social Sciences* (2015), *Shakespeare Quarterly* (2014–), *Preternature* (2013), *Animal Studies Journal* (2012), *Papers on Language & Literature* (2011), *Medical Humanities* (2011), *Digital Humanities Quarterly* (2010–), *Digital Studies/Le Champ Numérique* (2009), *Early Modern Literary Studies* (2007–)

### **External referee: academic presses**

Routledge (2021, 2019, 2018, 2015), Bloomsbury/Arden Shakespeare (2020, 2016), Boydell & Brewer (2019), Edinburgh University Press (2017), Palgrave Macmillan (2013), Open Book Publishers (2012), Broadview Press (2022, 2010), Medieval and Renaissance Texts and Studies (2009), Cambridge Scholars Press (2008)

### **External referee: conferences**

*Digital Humanities 2017* (2016), *Digital Humanities 2016* (2015), *Digital Humanities 2014* (2013), *Digital Humanities Australasia 2014* (2013), *Digital Humanities 2013* (2012), *Digital Humanities 2012* (2011), *Digital Humanities Australasia 2012* (2011), *Digital Humanities 2010* (2009)

### **Conference organisation (24)**

2025. Panel Session Organiser. “Early Modern English Voices: Listening for Apēs, Authors, and Actors.” 71st Annual Meeting of the Renaissance Society of America, Boston, March.  
 2024. Panel Session Organiser (with Gabriel Egan). “Authenticating Shakespeare – What did Shakespeare Really Write?” *Shakespeare’s Writing Lives*, 2024 British Shakespeare Association Conference, De Montfort U, Leicester, June.  
 2024. Conference Convenor (with Jane Rickard). *The Merchant of Venice: Sources, Intertexts, Afterlives*. U Leeds, Feb.  
 2019. Seminar Convenor (with Anupam Basu) (invited). “Shakespeare at Scale.” 47th Annual Meeting of the Shakespeare Association of America, Washington, D.C., April.  
 2018. Seminar Convenor (invited). “Shakespeare and Can(n)ons.” *Shakespeare and War*, 37th International Shakespeare Conference, Shakespeare Institute, Stratford-upon-Avon, July.

2017. Conference Convenor (with Robert Jones). *Leeds Symposium on Textual Studies*, U Leeds, June.
2016. Programme Committee. *DH2016: Digital Humanities 2016*. 27th Annual Conference of the Alliance of Digital Humanities Organizations, Kraków, Poland, June.
2016. Seminar Convenor (with Sarah Neville). “Teaching Textual Studies in/through Shakespeare.” 44th Annual Meeting of the Shakespeare Association of America, New Orleans, April.
2014. Panel Session Organiser (with Hugh Craig). “Computational Perceptions.” *Shakespearean Perceptions*, Australian and New Zealand Shakespeare Association Biennial International Conference, U Southern Queensland, Toowoomba, Oct.
2014. Postgraduate Workshop Convenor (with David McInnis). *ANZSA Postgraduate Workshop*, Australian and New Zealand Shakespeare Association Biennial International Conference, U Southern Queensland, Toowoomba, Oct.
2014. Conference Convenor (with Hugh Craig). *Beyond Authorship*, Centre for Literary and Linguistic Computing, U Newcastle, Newcastle, June.
2014. Programme Committee (Bursary and Awards Officer). *Digital Humanities Australasia 2014: Expanding Horizons*, Biennial Conference of the Australasian Association for Digital Humanities, U Western Australia, Perth, March.
2013. Conference Convenor (with Andrew Lynch and Anne M. Scott). *Textuality, Technology, Materiality in the Medieval and Early Modern World*, UWA Centre for Medieval and Early Modern Studies and Perth Medieval and Renaissance Group 19th Annual Conference, U Western Australia, Perth, Nov.
2012. Conference Organising Committee. *Shakespeare and Emotion*, Australian and New Zealand Shakespeare Association Biennial International Conference, U Western Australia, Perth, Nov.
2012. Conference Organising Committee. *Receptions: Medieval and Early Modern Cultural Appropriations*, Centre for Medieval and Early Modern Studies and Perth Medieval and Renaissance Group Annual Conference, U Western Australia, Perth, Aug.
2012. Conference Convenor (with Tim Dolan and Jenna Mead). *Text Editing and Digital Culture*, 2012 Book:Logic Symposium, U Western Australia, Perth, June.
2011. Panel Session Convenor. “Editing Under the (Shakespearean) Influence.” *Shakespeare: Sources and Adaptation*, Cambridge Shakespeare Conference, Cambridge U, Sep.
2011. Panel Session Convenor. “New Media Adaptations: Electronic Editions of Shakespearean Drama.” *Shakespeare: Sources and Adaptation*, Cambridge Shakespeare Conference, Cambridge U, Sep.
2011. Conference Organising Committee. *Emotions in the Medieval and Early Modern World*, Centre for Medieval and Early Modern Studies and Perth Medieval and Renaissance Group Annual Conference, U Western Australia, Perth, June.
2011. Panel Session Convenor (with Toby Burrows). “New Technologies in Early Modern Studies I: Semantic, Stylistic, Virtual,” and “New Technologies in Early Modern Studies II: Electronic Editions of Renaissance Drama.” Australian and New Zealand Association for Medieval and Early Modern Studies Biennial International Conference, U Otago, Dunedin, Feb.
2010. Panel Session Convenor. “Electronic Editions of Early Modern Drama.” *New Technologies and Renaissance Studies*, Renaissance Society of America Annual Meeting, Venice, April.
2008. Conference Organising Committee. *Reading Religious Change in Medieval and Early Modern Europe*, Perth Medieval and Renaissance Group Symposium, U Western Australia, Perth, May.
2007. Panel Session Convenor. “eMEMS: Electronic Medieval and Early Modern Studies.” *Networks, Communities, Continuities: Europe 400–1850*, ARC Network for Early European Research Inaugural International Conference, U Western Australia, Perth, July.
2006. Conference Organising Committee. *World as Stage / Stage as World in Medieval and Early Modern Europe*, Perth Medieval and Renaissance Group Symposium, U Western Australia, Perth, Aug.

## Research groups

— UNIVERSITY OF LEEDS

- 2023–. Member, Digital Humanities Research Group.
- 2023–. Member, Language@Leeds.
- 2019–. Steering Committee, Playhouse Lab.
- 2018–. Member, Centre for Jewish Studies.
- 2018–. Member, Data Science and Digital Humanities Research Group, Alan Turing Institute.
- 2016–. Member, Institute for Medieval Studies.
- 2016–. Member, Centre for the Comparative History of Print.

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## Institutional Service

— UNIVERSITY OF LEEDS

- 2024–. Member, Digital Library Infrastructure Project Consultation Panel.
- 2024–2025. Co-convenor, *New Inklings* series, School of English.
- 2024. Chair, Research Processes and Support Group, School of English.
- 2023–2025. Convenor, *Research Matters* seminar series, School of English.
- 2023–2025. Member, Research Committee, School of English.
- 2023–2025. Deputy Director of Research and Innovation, School of English.
- 2023. Member, Working Group for Theatre Studies, School of English.
- 2021. Member, Committee on Applications, Student Cases, Secretariat.
- 2020–. Postgraduate Teaching Mentor, School of English.
- 2020–2023. Digital Education Academic Lead, School of English.
- 2020–2023. Member, Digital Education Group, Faculty of Arts, Humanities, and Cultures.
- 2020–2021. Assessment Lead, School of English.
- 2020–2021. Academic Integrity Lead, School of English.
- 2020–2021. Member, Teaching Planning Committee, School of English.
- 2018–. Member, School Taught Student Education Committee, School of English.
- 2018–2023. Programme Leader (Joint Honours), School of English.
- 2018–2023. School of English Representative, Steering Committee, Institute for Medieval Studies.
- 2016–2023. Fire Warden, School of English.
- 2016–2019. Member, Working Group on Curriculum Reform, School of English.

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## Teaching Experience

*A comprehensive teaching portfolio is available upon request.*

## Undergraduate

— UNIVERSITY OF LEEDS

- ENGL 1055: *Writing Matters*. (Lecturer)
- ENGL 1070: *Drama: Text and Performance*. (Convenor, Lecturer, Tutor)
- ENGL 1350: *Foundations of English Studies*. (Lecturer)
- ENGL 1015/2035/3006: *Remixing the Renaissance*. (Convenor, Lecturer, Tutor)
- ENGL 2029: *Renaissance Literature*. (Lecturer, Tutor)
- ENGL 2040: *Performing the Past* (Convenor, Tutor)

ENGL 2041: *Textual Healing: An Introduction to Scholarly Editing and Publishing*. (Convenor, Tutor)  
ENGL 2085: *Medieval and Tudor Literature*. (Lecturer)  
ENGL 2099: *Stages of Adaptation: Performing Early English Drama Today* (Convenor, Tutor)  
ENGL 3005: *Textual Editing Project*. (Convenor, Supervisor, Tutor)  
ENGL 3041: *Final Year Project*. (Supervisor)  
ENGL 3027: *Shakespeare*. (Lecturer, Tutor)  
ENGL 3409: *Sex, Sin, the City: Deviant Writing in Shakespeare's London*. (Convenor, Lecturer, Tutor)

— UNIVERSITY OF VICTORIA

HUMA 150: *Tools, Techniques, and Culture of the Digital Humanities*. (Convenor, Lecturer, Tutor)  
HUMA 250: *Digital Representation and Creation in a Humanities Context*. (Convenor)

— UNIVERSITY OF WESTERN AUSTRALIA

ENGL 2234: *Shakespeare at the Movies*. (Guest Lecturer)  
ENGL 2237: *Shakespeare's Tragedies and Romances*. (Lecturer, Tutor)  
ENGL 2250: *Love and Death in the Renaissance*. (Lecturer, Tutor)  
MEMS 2215: *Mysticism, Melancholy, and Madness*. (Lecturer, Tutor)

— OTHER INSTITUTIONS

ENGL 218: *Shakespeare: Page, Stage, and Screen*. U Otago. (Convenor, Lecturer, Tutor)  
ENG 358: *Topics in Publishing Studies*. Illinois State U. (Guest Speaker)  
SA 165016: *Shakespeare and Drama in England*. Illinois State U. (Guest Workshop Leader)

## Graduate

— UNIVERSITY OF LEEDS

ENGL 5000M: *Postgraduate Research Skills*. (Seminar Leader)  
ENGL 5012M: *TextLab: Analysing Authorship and Style*. (Co-convenor, Tutor)  
ENGL 5665M: *The Digital & English Studies*. (Seminar Leader)  
ENGL 5842M: *Research Project*. (Supervisor)

— OTHER INSTITUTIONS

ENGL 213/353: *The Age of Shakespeare: Tragedy*. U Auckland. (Guest Speaker)  
ENGL 4109: *Literary Studies and Digital Humanities*. U Western Australia. (Guest Speaker)  
ED 6115: *Supervising Postgraduate Research*. U Notre Dame Australia. (Guest Speaker)  
ENGL 719A: *Early Modern Media*. U Maryland. (Guest Speaker)

## Research supervision (graduate)

2023–. Dikko Yusuf (U Leeds). Ph.D. “Listening for Race: Reading African Literary Audiobooks.” Co-supervisor (50/50) with A/Prof. Brendon Nicholls. Funded by a WRoCAH Studentship.  
2021–. Maram Al Rabie (U Leeds). Ph.D. “Stance and Engagement Lexical Bundles as Idiolect Markers across Genre.” Co-supervisor (20/80) with Dr Alison May.  
2016–21. Jeri Smith-Cronin (U Leeds). Ph.D. “Chivalry and English Drama, 1570–1624.” Co-supervisor (50/50) with Prof. Martin Butler. Funded by the John Barnard Scholarship. Awarded July 2021.

## Research supervision (postdoctoral)

2023–26. Alex Thom (U Leeds). “Inheriting the English Drama of Exile, 1570–1625.” Leverhulme Trust Early Career Fellowship.



- 2019–20. Emily Mayne (U Leeds). “The Effect of Literary Genre on Authorial Style.” British Academy/Jisc Digital Research in the Humanities Scheme.
- 2019–20. Rachel White (U Leeds). “The Effect of Literary Genre on Authorial Style.” British Academy/Jisc Digital Research in the Humanities Scheme.

### **Research training (graduate)**

2022. (with Paul Brown, Gabriel Egan, and Ellen Roberts) “Quantitative Methods for Literary and Historical Scholarship – in Theory and Practice.” Two 2-day training sessions funded by the British Academy. U Leeds, June; De Montfort U, September.
2019. (with Gabriel Egan) “Digital Methods for Literary Studies.” Series of seminars, workshops, and roundtable discussions. Johannes Gutenberg Universität Mainz, Mainz, October.
2019. “Measuring Style in Writing.” *Digital Research and Understanding in the Guided Humanities Training Symposium*. Midlands4Cities DTP, De Montfort U, June.
2017. “Digital Text Analysis.” *Digital Research and Understanding in the Guided Humanities Training Symposium*. Midlands4Cities Doctoral Training Programme, De Montfort U, June.
2015. “Networking and Virtual Communities: Overcoming the Tyranny of Distance.” Keynote presentation. *Survival Skills for the Humanities and Social Sciences*, Institute for Advanced Studies, U Western Australia, August.
2014. (with Michael Best and Helen Ostovich) “Preparing a Digital Edition.” *Shakespearean Perceptions*, Australian and New Zealand Shakespeare Association Biennial International Conference, U Southern Queensland, Toowoomba, October.
2014. (with Hugh Craig and Jack Elliott) “Computation-Based Discovery in Literary Language.” Pre-Conference Workshop, *Digital Humanities Australasia 2014: Expanding Horizons*, Biennial Conference of the Australasian Association for Digital Humanities, U Western Australia, 17 Mar.

### **Internal examination: PhD dissertations and theses**

2025. Clive Sydney Lawrence, “Mulvaney.” Practice-based Ph.D.

### **External examination: degree programmes**

- 2023–26. Bachelor of English (Hons), Hang Seng U Hong Kong.

### **External examination: dissertations and theses**

- U Strathclyde, Ph.D. 2017, 2016.

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## **Public Engagement and Impact Activities**

### **Media (13)**

2022. “Beards,” “Text,” and “Performance.” Video interviews for online education resources accompanying the Leeds Playhouse production of *Macbeth*. Leeds Playhouse, Feb–Mar.
2021. Video interview by Thomas Dabbs. *Speaking of Shakespeare*, series sponsored by the Japan Society for the Promotion of Science, *YouTube*, 11 April.
2019. “New Tools for New Research Questions and Answers.” Interview by Joe Christmas. *British Academy Review* 35 (2019): 42–44.
2017. *Digital Renaissance Editions*. Short film. Dir., ed., and prod. Dominique Scholes, Callum Isaac, and Jack Routledge. First Runner-Up Prize, *Digital Creativity Short Film Competition*, Cultural Institute, U Leeds. April.
2016. (with Jack Elliott) Radio interview by Adam Spencer. *FLUX Podcast*. 16 December.

2016. "Australian Data Sleuths Link Shakespeare to Anonymous 16th-Century Play." Interview by Marcus Strom. *The Sydney Morning Herald*, Sydney, 15 November. Syndicated in Fairfax Media (e.g. *The Courier*, *The Examiner*, and *The Standard*).
2015. "New Look for Old Stage Plays." Media release. *In Daily*, Adelaide, 15 May.
2015. "Putting Shakespeare's Works Under the Microscope with Big Data." Research brochure. *Data Intensive Discovery at UWA* (Perth: U Western Australia, 2015).
2015. "UWA Makes 400-Year-Old Plays Accessible to a Global Audience for Free." Media release. *Keep It Clever*, Universities Australia, 5 May.
2015. "UWA Brings Shakespeare's Contemporaries to a Global Audience." Media release. *UWA News*, U Western Australia, 16 April.
2011. "After Candidacy: Digital Humanities and Integrated Research." Interview by Marco Ceccarelli and Sally Carlton. *Limina* 17 (2011): n. p. Web.
2008. "Shakespeare: Then and Now." Radio interview. *ABC Bunbury*. January.

### Public lectures, presentations, and community engagement (28)

*All by invitation.*

2025. "Will in the Web: How Computers Shape Shakespeare." Alice Griffin Fellowship Lecture, U Auckland, Auckland, 30 July.
2025. *The Merchant of Venice 1936*. Post-show panel discussion with Tracy-Ann Oberman and Lord John Mann, Leeds Playhouse, Leeds, 20 Feb.
2024. "Undergraduate Interdisciplinarity and Creative-Critical Thinking." Seminar presentation, *Pedagogic Research Group*, School of Performance and Cultural Industries, U Leeds, Leeds, 7 May.
2022. "Shakespeare and the Book of the Future." Inaugural digital humanities lecture, *Seminario di letteratura inglese*, Department of Humanities, U Calabria, Arcavacata, 25 Nov.
2021. "'Some may perhaps suppose this Prose is mine': Genre and Authorial Style in Early Modern England." Public lecture. Centre for Medieval and Early Modern Studies, U Kent, 18 Nov.
2020. "The Effect of Literary Genre on Authorial Style: A Pilot Study." Public lecture, *Digital Research in the Humanities: Final Showcase*, British Academy and Jisc, London, 15 Dec.
2020. "Computational Approaches to Shakespeare, Then and Now." Public lecture. *Digital Humanities Lab Seminar Series* (co-hosted with the Centre for Early Modern Studies), U Exeter, 25 Nov.
2018. "Function Words and Form." Public lecture. *Early Modern Group Research Seminar*, Northumbria U, Newcastle, 24 Jan.
2017. "Tobacco, Babies, and Blood: Genre, Authorship, and Early Modern Stage Props." Public lecture. *Medieval and Early Modern Research Seminar*, U Leeds, Leeds, 1 Nov.
2017. "'Take a table' and Other Early Modern Stage Props: A Quantitative Approach." Public lecture. *Early Modern Forum*, Sheffield Centre for Early Modern Studies, U Sheffield, 9 March.
2016. "Shakespeare 2.0." Public talk (pre-recorded). *Shakespeare—400—Emotions*. UWA Institute for Advanced Studies and the ARC Centre of Excellence for the History of Emotions (1100–1800), U Western Australia, Perth, 26 April.
2016. "When Not To Do A Digital Edition." Public lecture. Editorial Institute, Boston U, 8 April.
2015. "Electronic Editions of Early Modern Drama, *with the Love of William the Conqueror*." Public lecture. *Folger Works-in-Progress*, Folger Shakespeare Library, Washington, 4 June.
2014. "The Digital Discovery and Recovery of Shakespearean Drama." Public presentation. *The Next Generation: Leading the Way to New Discoveries*, Outstanding Young Investigators Showcase, UWA Research Week, U Western Australia, Perth, 3–7 Dec.
2014. "Grass Roots and Glass Ceilings: Digital Humanities as/in an Institution." Invited paper. Faculty of Arts eResearch Reference Group, U Melbourne, Melbourne, 24 May.

2014. “‘O, that this too, too pixelated flesh would melt’: The Decade in Digital Shakespeare Studies.” Public lecture. *Digital Humanities Research Seminar*, Institute for Advanced Studies, U Western Australia, Perth, 23 May.
2014. “‘Our Author he hath found’: Early Modern Drama and the Mysteries of Authorship Attribution.” Public lecture. *ECHO Humanities Research Forum*, Moore Institute for Research in the Humanities and Social Sciences, NUI Galway, Galway, 27 March.
2014. “Towards an Electronic Edition of *Fair Em*, or, Much Ado About the Miller’s Daughter of Manchester.” Invited paper. *Digital Scholarship Seminar*, Moore Institute for Research in the Humanities and Social Sciences, NUI Galway, Galway, 25 March.
2013. “The Fortunes of *Fedele and Fortunio*.” Invited paper. Group for Renaissance Research Reading, U Strathclyde, Glasgow, 2 Dec.
2013. “Electronically Editing *Fair Em*: Comedy, Computers, and Collaboration.” Inaugural public lecture. *The Future of Editing: A Bodleian Digital Seminar Series*, Bodleian Library, Oxford, 8 Nov.
2013. “One Play at a time: Computing the Early Modern Dramatic Canon.” Public lecture. *English Research Seminar Series*, School of Humanities, De Montfort U, Leicester, 30 Oct.
2013. “By the Numbers: Computational Studies in Early Modern Dramatic Authorship.” Public lecture. *English Research Seminars*, Sheffield Hallam U, Sheffield, 15 Oct.
2012. “Voiding Rheum in Shakespeare’s Venice, or What’s Spit Got to Do with It?” Public lecture. Perth Medieval and Renaissance Group, U Western Australia, Perth. 16 Oct.
2009. “Digital Humanities @ UVic.” Public presentation. *Experience UVic*, Faculty of Humanities, U Victoria, Victoria. 23 May.
2008. “From Owl-Eyed Jews to Purblind Puritans: The Transmission and Adaptation of Medieval Antisemitism in Early Modern English Culture.” Public lecture. Perth Medieval and Renaissance Group, U Western Australia, Perth. 18 June.
2008. (with Christopher Wortham) “Sketches of English Renaissance Drama.” Public lectures (4) on Thomas Kyd (Hirsch), Christopher Marlowe (Wortham), Ben Jonson (Wortham), and John Webster (Hirsch). *UWA Extension*, U Western Australia, Perth. May–June.
2008. “Shakespeare: Then and Now.” Public lectures (6). *UWA Extension*, U Western Australia, Perth. Feb–March.
2006. “Medieval and Early Modern Studies: A Student’s Perspective.” Public presentation. *UWA EXPO*, U Western Australia, Perth. 20 Aug.

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## Professional Development and Training

2020. “Effective Postgraduate Research Supervision.” Organisational Development and Professional Learning Workshop. Led by Emma Chippendale (U Leeds). U Leeds, Leeds, 27 Feb.
2017. “What is Academic Leadership?” Staff & Departmental Development Unit Workshop. Led by Sarah Gray (U Leeds). U Leeds, Leeds, 17 Jan.
2016. “Professional Recognition and Progression.” Staff & Departmental Development Unit Workshop. Led by Rebecca Dearden (U Leeds). U Leeds, Leeds, 21 Sep.
2016. “Developing Excellence and Innovation in Student Education.” Staff & Departmental Development Unit Workshop. Led by Rebecca Dearden (U Leeds). U Leeds, Leeds, 21 Sep.
2014. “The Early Modern Digital Agenda: Follow-Up” NEH Summer Institute at the Folger Shakespeare Library. Led by Jonathan Hope (U Strathclyde). Folger Institute, Washington, D.C., 15–16 May.
2013. “The Early Modern Digital Agenda.” NEH Summer Institute at the Folger Shakespeare Library. Led by Jonathan Hope (U Strathclyde). Folger Institute, Washington, D.C., 8–26 July.
2012. “Introduction to Computational Stylistics.” Workshop preceding *Digital Humanities Australasia 2012: Building Mapping, Connecting*, Inaugural International Conference of the Australasian

- Association for Digital Humanities. Led by Hugh Craig (U Newcastle). Australian National U, Canberra, 27 March.
2011. “Introduction to Computational Stylistics and Authorship Attribution Studies.” Intensive Training Seminar following *Language Individuation: A Symposium in Honour of John Burrows*. Led by Hugh Craig (U Newcastle). Centre for Literary and Linguistic Computing, U Newcastle, Newcastle, 11–15 July.
2011. “Editing Medieval and Early Modern Texts: Principles and Practice.” ARC NEER Postgraduate Advanced Training Seminar. Led by Eva Schlotheuber (U Münster), Michael Hunter (Birkbeck College) and Greg Waite (U Otago). U Otago, Dunedin, 7–8 Feb.
2009. “SEASR in Action: Data Analytics for Humanities Scholarship.” Digital Humanities Summer Institute. Led by Loretta Auvil (U Illinois Urbana-Champaign) and Boris Capitanu (U Illinois Urbana-Champaign). U Victoria, Victoria, 8–12 July.
2006. “Theory and Interpretation in Editing Early Modern Literary Texts.” ARC NEER Postgraduate Advanced Training Seminar. Led by Gordon McMullan (King’s College London) and Sonia Massai (King’s College London). U Queensland, Brisbane, 23–24 July.
2006. “Art History and Material Culture.” ARC NEER Postgraduate Advanced Training Seminar. Led by Michael Rosenthal (U Warwick) and Richard Read (U Western Australia). U Western Australia, Perth, 20–22 April.
2005. “Cultural Memory.” ARC NEER Postgraduate Advanced Training Seminar. Led by Stephanie Trigg (U Melbourne) and Charles Zika (U Melbourne). U Melbourne and State Library of Victoria, Melbourne, 20–21 May.

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## Creative Practice

### Letterpress and relief printing

In addition to running letterpress workshops, I have typeset and printed several creative works, often incorporating custom linocut engravings of my own design or adaptations of historical woodcuts.

2024. “Introduction to Letterpress Printing: Making Impressions One Letter at a Time.” Typesetting and printing workshop co-delivered by Brett Greatley-Hirsch and James Mussell, in collaboration with HELIX and the School of English. Leeds, 9 May.
2023. Letterpress demonstration and broadside prints to launch the album tour for *Blackletter Garland* by Hack-Poet’s Guild. Opera North, Leeds, 17 March 2023. Typeset by Brett Greatley-Hirsch and James Mussell; linocut by Brett Greatley-Hirsch; print demonstration by Sara Barker and Victoria Clarke.
2022. “All at Sea,” by Stew Rickard. Monoprint of a poem typeset and printed by Brett Greatley-Hirsch, incorporating a linocut reproduction of an illustration by the poet’s grandson.

### Typography and graphic design

From its inception to 2024, I oversaw production of *Tenter Hook*, an annual of creative writing by students in the English Literature with Creative Writing programme at the University of Leeds. I have also designed logos for several academic projects and professional organisations.

2024. *Tenter Hook*, issue 6. Edited by Sara Frisch, Isabella King, Joseph Quash, Grace Marsh, Madeleine Nash, Ariana Tejada Vargas, and Caitlin Stobie. Typography and layout by Brett Greatley-Hirsch. Print and online: School of English, U Leeds. <<https://tenterhook.us/>>.
2023. *Tenter Hook*, issue 5. Edited by Caitlin Stobie, Audrey Seligmann, Jasmine Morgan, Amy Williams, and Uta Tsukada Bright. Typography and layout by Brett Greatley-Hirsch. Print and online: School of English, U Leeds. <<https://tenterhook.us/>>.

2023. “Finding Aid Typescript Draft,” by Kimberly Campanello. Typography and layout by Brett Greatley-Hirsch. Print: conceptual archival intervention deposited with the Brotherton Special Collections at U Leeds and the Pearse Hutchinson Archive at Maynooth U.
2023. *Tenter Hook*, issue 4 (for 2022). Edited by Caitlin Stobie, Hannah Day, Lily Fehim, Kelly Rosalyn Moore, and Eve Lizard. Cover, layout, and graphic design by Brett Greatley-Hirsch. Print and online: School of English, U Leeds. <<https://tenterhook.us/>>.
- 2023–. *LEMDO Hornbooks*. dir. Janelle Jenstad. Cover designs (117 to date) by Brett Greatley-Hirsch for a print-on-demand series of editions streamlined for classroom use. Print and online: U Victoria. <<https://lemdo.uvic.ca/>>.
2021. *Tenter Hook*, issue 3. Edited by Kimberly Campanello and Finlay Charlesworth. Cover, typographical layout, and graphic design by Brett Greatley-Hirsch. Print and online: School of English, U Leeds. <<https://tenterhook.us/>>.
2020. *CADRE: Co-Authored Drama of Renaissance England*, gen. ed. Rory Loughnane and Brett Greatley-Hirsch. Logo and graphic design by Brett Greatley-Hirsch. Online: Centre for Medieval and Early Modern Studies, U Kent. <<https://cadredb.net/>>.
2020. *Tenter Hook*, issue 2. Edited by Kimberly Campanello. Cover, layout, and graphic design by Brett Greatley-Hirsch. Print and online: School of English, U Leeds. <<https://tenterhook.us/>>.
2019. *Playhouse Lab*, dir. José A. Pérez Díez and Jane Rickard. Logo design and occasional promotional materials (posters, flyers) by Brett Greatley-Hirsch. Online: <<https://www.playhouselab.org/>>.
2019. *Tenter Hook*, issue 1. Edited by Kimberly Campanello. Cover, layout, and graphic design by Brett Greatley-Hirsch. Print and online: School of English, U Leeds. <<https://tenterhook.us/>>.
2018. *The Pulter Project*, gen. ed. Wendy Wall and Leah Knight. Design of promotional postcards by Brett Greatley-Hirsch. Online: Northwestern U. <<https://pulterproject.northwestern.edu/>>.
2018. *Antonio’s Revenge*. Poster design for conference and theatrical performance co-sponsored by the Oxford Marston, Playhouse Lab, and the Malone Society. Print and online: U Leeds. <<https://johnmarston.leeds.ac.uk/>>.
2018. *The Lost Plays Database*, ed. Roslyn L. Knutson, David McInnis, Matthew Steggle, and Misha Teramura. Logo design by Brett Greatley-Hirsch. Online: Folger Shakespeare Library. <<https://lostplays.folger.edu/>>.
- 2014–. *Digital Renaissance Editions*, coord. ed. Brett Greatley-Hirsch, Janelle Jenstad, James Mardock, and Sarah Neville. Logo design and occasional promotional materials (badges, t-shirts, mugs, magnets) by Brett Greatley-Hirsch. Print and online: <<https://digitalrenaissance.uvic.ca/>> and <<https://www.zazzle.com/store/dreitions>>.
2011. *Australasian Association for Digital Humanities* (aaDH). Logo design by Brett Greatley-Hirsch. Online: <<https://aa-dh.org/>>.
2006. *Australian and New Zealand Shakespeare Association* (ANZSA). Logo design by Brett Greatley-Hirsch. Online: <<https://www.anzsa.org/>>.

## Performance

I am interested in performance-as-research, adaptations of early English drama, and European folk musical traditions. As a member of the Playhouse Lab steering committee, I regularly participate in its script-in-hand theatrical productions and performance-as-research workshops.

2024. *Mulvane*, by Clive Lawrence. Script-in-hand performance (as Mike Vidic) for a practice-based PhD project on verse drama and contemporary political theatre. Stage@Leeds, Leeds, 19 January.
2023. *Mucedorus*, by William Shakespeare and Others. Script-in-hand performance (as Bremo and Tremelio). Malone Society Conference. St Anne’s College, Oxford, 28 October.
2022. *Hamlet, 1603*, by William Shakespeare. Directed by Sarah Neville for Actors’ Theatre of Columbus, Shakespeare in the Park. Additional music by Brett Greatley-Hirsch. Columbus, Ohio, 26 May to 19 June.

2022. *Mulvaney*, by Clive Lawrence. Rehearsed reading (as Maurice Kakumba) for a practice-based PhD project on verse drama and contemporary political theatre. U Leeds, Leeds, 11 May.
2018. *Antonio's Revenge*, by John Marston. Theatrical performance (as Musician). 2018 Malone Society Conference. Studio 1, Workshop Theatre, U Leeds, Leeds. 7 July.
- 2016–. *Playhouse Lab*. 35+ script-in-hand theatrical performances and workshopped scenes. Highlights include Christopher Marlowe's *The Jew of Malta* (as Barabas), William Shakespeare's *King Lear* (as the Fool), and John Webster's *The Duchess of Malfi* (as Bosola). Workshop Theatre and School of English, U Leeds, and online over Zoom during the pandemic.
2011. *Princely Treasures: European Masterpieces, 1600–1800, from the Victoria and Albert Museum*. Musical performance in period costuming (as an eighteenth-century bagpiper) to launch a special exhibition. Art Gallery of Western Australia, Perth, 13 October.
2008. *An Ordinary Storm*, by Hilary Elfick. Script-in-hand theatrical performance (as Gonzalo). Marjorie Barclay Theatre, Otago Museum, Dunedin, 8 February.
2007. *Doctor Faustus*, by Christopher Marlowe *et al.* Play-reading (as Faustus). Department of English, U Otago, Dunedin, 16 May.
2007. *Friar Bacon and Friar Bungay*, by Robert Greene. Play-reading (as Rafe). Department of English, U Otago, Dunedin, 18 April.
2007. *An Ordinary Storm*, by Hilary Elfick. Premiere performance of this New Zealand adaptation of Shakespeare's *The Tempest*. Acting as Gonzalo. Marjorie Barclay Theatre, Otago Museum, Dunedin, 22 March.

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## Professional Memberships

Australian and New Zealand Shakespeare Association (ANZSA).  
 Bibliographical Society.  
 British Shakespeare Association (BSA).  
 Higher Education Academy (HEA).  
 Malone Society.

Marlowe Society of America (MSA).  
 Royal Historical Society (RHistS).  
 Shakespeare Association of America (SAA).  
 Society of Antiquaries of London.  
 Society for Renaissance Studies (SRS).