

## **Gordon McMullan: selected publications**

### **monographs**

*Antipodal Shakespeare: Remembering and Forgetting in Britain, Australia and New Zealand, 1916-2016*, with Philip Mead and with Ailsa Grant Ferguson, Kate Flaherty and Mark Houlahan; afterword by Catherine Moriarty (London: Bloomsbury Arden Shakespeare, 2018)

*Shakespeare and the Idea of Late Writing: Authorship in the Proximity of Death* (Cambridge: Cambridge University Press, 2007)

*The Politics of Unease in the Plays of John Fletcher* (Amherst: University of Massachusetts Press, 1994)

### **edited collections**

*Creativity in Later Life: Beyond Late Style*, co-edited with David Amigoni (London: Routledge, 2019)

*Late Style and its Discontents: Essays in Art, Literature, and Music*, edited with Sam Smiles (Oxford: Oxford University Press, 2016)

*Shakespeare in Ten Acts*, edited with Zoë Wilcox (London: British Library, 2016) (shortlisted for the Society for Theatre Research Book Award 2016)

*Women Making Shakespeare: Text, Reception, Performance*, 'Essays in Honour of Ann Thompson', edited with Lena Cowen Orlin and Virginia Mason Vaughan (London: Arden Shakespeare, 2014)

*Reading the Medieval in Early Modern England*, edited with David Matthews (Cambridge: Cambridge University Press, 2007)

*In Arden: Editing Shakespeare*, 'Essays in Honour of Richard Proudfoot', edited with Ann Thompson, 'The Arden Shakespeare' (London: Thomson Learning, 2003)

*Renaissance Configurations: Voices/Bodies/Spaces, 1580-1690* (Basingstoke: Macmillan, 1998)

*The Politics of Tragicomedy: Shakespeare and After*, edited with Jonathan Hope (London: Routledge, 1992)

### **critical editions**

William Shakespeare, *Romeo and Juliet*, 'Norton Critical Editions' (New York: W.W. Norton & Co., 2016)

General textual editor, with Suzanne Gossett, *The Norton Shakespeare*, 3E, general editor Stephen J. Greenblatt, volume editors Jean E. Howard, Katharine Eisaman Maus and Walter Cohen (New York: W.W. Norton & Co, 2015)

William Shakespeare, *1 Henry IV*, 'Norton Critical Edition' (New York: W.W. Norton, 2003)

William Shakespeare and John Fletcher, *Henry VIII (All Is True)*, 'Arden Shakespeare' (London: Bloomsbury Arden Shakespeare, 2000)

### **essays and chapters** (last five years)

'The strange case of Susan Brotes: rhetoric, gender and authorship in John Fletcher's *The Tamer Tamed*, or, how (not) to identify an early modern playwright', *Renaissance Drama* 47.2 (Fall 2019), 177-200

'Constructing a late style for David Bowie: old age, late-life creativity, popular culture', in David Amigoni and Gordon McMullan (eds), *Creativity in Later Life: Beyond Late Style* (London: Routledge, 2019), 61-76

'The Last Days of William Shakespeare', *Shakespeare Jahrbuch* 154 (2018), 155-72

'Remembering and Forgetting in 1916: Israel Gollancz, the Shakespeare Tercentenary and the National Theatre', *Shakespeare Survey* 70 (2018), 41-50

'Procuring audience: A rediscovered portrait of Francis Beaumont', with Lucy Munro, Lucia Bay and Irene Jacobs, *Times Literary Supplement*, 20 January 2017, 16-17

'The "Strangeness" of George Oppen: Criticism, Modernity, and the Conditions of Late Style', in McMullan and Smiles (eds), *Late Style and its Discontents* (Oxford: Oxford University Press, 2016), 31-47

'On Collaborating with Shakespeare's Globe: Reflections on the Future of Postgraduate English', in Ann Hewings, Lynda Prescott and Philip Seargeant (eds), *Futures for English Studies: Teaching Language, Literature and Creative Writing in Higher Education* (Basingstoke: Palgrave Macmillan, 2016), 197-214