

SARAH NEVILLE

Ohio State University
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EMPLOYMENT

Associate Professor, Department of Theatre, Film & Media Arts, Ohio State University, 2023 – present (joint appointment)

Associate Professor, Department of English, Ohio State University, 2022 – present (joint appointment)

Assistant Professor, Department of English, Ohio State University, 2014 – 2022

Affiliate Appointment, Department of Theatre, Film, and Media Arts, Ohio State University, 2014 – 2023

Assistant Professor, Department of English, West Virginia University, 2012 – 2014

Editing Research Associate, Indiana University–Purdue University, Indianapolis, 2010 – 2012

EDUCATION

Ph.D., English, University of New Brunswick, 2010

B.Ed., Ontario Institute for Studies in Education, University of Toronto, 2004
Intermediate-Senior, English and Drama

M.A., English Literature, University of Toronto, 2003

B.A. (Hons.), English Literature, Trinity College, University of Toronto, 2002

RESEARCH AND TEACHING INTERESTS

Early modern English literature and culture; Book History; Bibliography; Editorial Theory; Shakespeare in Performance; History of Science; History of Medicine; Digital Humanities

BOOKS

Early Modern Herbals and the Book Trade: English Stationers and the Commodification of Botany (Cambridge University Press, 2022) reveals how printed books of botany functioned as exchangeable material artifacts within an emerging trade of ideas about the natural world, arguing that the construction of scientific and medical authority in Renaissance England was inextricably tied up in the circumstances governing print. Available in Cambridge Gold Open Access via a grant from the TOME project: <https://doi.org/10.1017/9781009031615>

- Reviewed in *Papers of the Bibliographical Society of America* (2023); *Isis* (2023); *Spenser Studies* (2023); *Review of English Studies* (2022)
- Interviewed by John Yargo for [New Books Network](#) (Aug 29, 2022)
- Interviewed by Cassidy Cash for [That Shakespeare Life](#) (Mar 14, 2022)

AWARDS AND HONOURS

2020 Paul W. Brown Excellence in Teaching Award, Ohio State University

2015 English Department Super Service Award, Ohio State University

CONTINUING EDITORSHIPS

New Internet Shakespeare Editions (NISE). General Textual Editor. 2021-present

Linked Early Modern Drama Online (LEMDO). General Textual Editor. 2020-present

Digital Renaissance Editions (DRE). Associate Coordinating Editor. 2019-present

Digital Renaissance Editions (DRE). General Textual Editor. 2011-present

PEER-REVIEWED JOURNAL ARTICLES

[“The Accidentals Tourist: Greg’s ‘Rationale of Copy-Text’ and the Dawn of Transatlantic Air Travel.”](#) *Textual Cultures: Texts, Contexts, Interpretation* 14:2 (2021): 18-29. DOI: 10.14434/tc.v14i2.33649

[“William Shakespeare’s Much A-Zoom About Nothing.”](#) With Elizabeth Falter. *International Journal of Performance Arts and Digital Media* 16:3 (2020): 306-318. DOI: 10.1080/14794713.2020.1831828

[“Rethinking Scholarly Commentary in the Age of Google: Some Preliminary Meditations on Digital Editions.”](#) *Textual Cultures: Texts, Contexts, Interpretation* 12:1 (2019): 1-26. DOI: 10.14434/textual.v12i1.27152

[“Referencing Pliny’s *Naturalis Historia* in Early Modern England.”](#) *Notes & Queries* 64:2 (2017): 321-325. DOI: 10.1093/notesj/gjx025

[“*Nihil biblicum a me alienum puto*: W.W. Greg, Bibliography, and the *Sociology of Texts*.”](#) *Variants: The Journal of the European Society for Textual Scholarship* 11 (2014): 91-112.

[“Mediating Textual Annotation in the Online Scholarly Edition.”](#) Review Essay. Special issue: “Digital Shakespeares.” Ed. Brett D. Hirsch and Hugh Craig. *Shakespearean International Yearbook* 14 (2014): 133-141.

[“‘Servants must their masters’ minds fulfil’: Servitude and Social Mobility in Shakespeare’s *Ephesus*.”](#) *Shakespeare* (Journal of the British Shakespeare Association) 5:4 (2009): 374-395.

SCHOLARLY EDITIONS

The New Oxford Shakespeare: The Complete Works. (Critical Reference Edition.) 2 vols. General Editors Gary Taylor, John Jowett, Terri Bourus, and Gabriel Egan. Oxford: Oxford UP, 2017. Editor of the following plays:

* *THE Two Gentlemen of Verona*. (1622), 1581-1638

* *THE Merry Wives of Windsor*. (1622), 1639-1710

* *The Comedie of Errors*. (1622), 1793-1844

* *The first Part of Henry the Sixt [or] [hary the vj]* (1623), by Marlowe, Nashe, and

Anonymous; adapted by Shakespeare, 2387-2469

* *THE TRAGEDIE OF IVLIVS CAESAR*, (1623), 2931-2997

The New Oxford Shakespeare: The Complete Works. (Modern Critical Edition.) General Editors Gary Taylor, John Jowett, Terri Bourus, and Gabriel Egan. Oxford: Oxford UP, 2016. Editor of the following plays:

* *Two Gentlemen of Verona*, 59-116

* *The Comedy of Errors*, 723-772

* *The First Part of King Henry VI*, 923-996

* *Julius Caesar*, 1607-1676

* *The Merry Wives of Windsor*, 1757-1824

- Reviewed by Peter Kirwan: "Editions and Textual Studies" *Shakespeare Survey* 71 (2018): 388-404; on Neville's NOS edition of *Comedy of Errors* (397-398).

BOOK CHAPTERS

Forthcoming. "Benvolio Must Die: Q1's 'Conceited' *Romeo and Juliet*." *Approaches to Teaching Romeo & Juliet*, ed. Joseph M. Ortiz. (Modern Language Association of America.)

"The Database of Early English Playbooks." With Natalie Dalea. *Approaches to Teaching the History of the Book*, ed. Emily Todd and Matteo Pangallo. (University of Massachusetts Press, 2023): 351-358.

"Female Stationers and their Second-plus Husbands." *Women's Labour and the History of the Book in Early Modern England*, ed. Valerie Wayne (Bloomsbury, 2020): 75-93.

"Talking Back to Textbooks: Glossing Historical Language." *Digital English: An OpenAccess Online Handbook for Tertiary English Educators*. [Online](#), University of Tasmania and the English Teachers Association of Western Australia, 2020. Ed. Naomi Milthorpe, Robert Clarke, Joanne Jones, and Robbie Moore.

"Editing Renaissance Texts." *Handbook of English Renaissance Literature*, ed. Ingo Berensmeyer (De Gruyter, 2019): 29-45. Reviewed in *Anglia* 138:44.

"'How Apt It Is to Learn': Studying and Teaching *Much Ado About Nothing*." With Brett Greatley-Hirsch. *Much Ado About Nothing: A Critical Reader* (Arden Early Modern Drama Guides), ed. Deborah Cartmell and Peter Smith (Bloomsbury, 2018): 175-204.

"The Dead Body Problem: The Dramaturgy of Coffins on the Renaissance Stage." *Stage Matters: Props, Bodies, and Space in Shakespearean Performance*, ed. Annalisa Castaldo and Rhonda Knight (Fairleigh Dickinson University Press, 2018): 127-141.

UNDER SUBMISSION

"A New Philosophy of the Footnote, or, Editing for Shakespeare's Reading." Article under submission.

"Commendatory Verses and Authorial Communities in Early English Playbooks." Article under submission.

“Genre.” With Brett Greatley-Hirsch. *The Oxford Handbook of Shakespeare and Authorship*, ed. Rory Loughnane and Will Sharpe.

POPULAR, “PUBLIC-FACING” PUBLICATIONS

“Why *Julius Caesar* Makes Conservatives Mad.” *The Walrus*. [Online](#). June 19, 2017.

“Did Shakespeare Write His Plays?” *The Walrus*. [Online](#). November 2, 2016.

“Prolegomena to Any Future Anthology That Will Be Able to Present Itself for Sale.” *Arc Poetry Magazine* (2014) 74: 26-33.

“Sassy Gay Friend and the Half-Life of Shakespeare Adaptations.” *In Media Res*. [Online](#). June 11, 2013.

THEATRE REVIEWS

“Fair Em.” *Shakespeare Bulletin* 31.3 (Fall 2013): 535-38.

“Cymbeline (Stratford Shakespeare Festival).” *ISE Performance Chronicle*. Online. October 2012.

“Henry V (Stratford Shakespeare Festival).” *ISE Performance Chronicle*. Online. October 2012.

“King Lear.” *Shakespeare Bulletin* 25.2 (Summer 2007): 95-98.

BOOK REVIEWS

Forthcoming. Molly Yarn, *Shakespeare’s ‘Lady Editors.’* *Publications of the Bibliographical Society of America* (PBSA).

Rethinking Theatrical Documents in Shakespeare’s England, ed. Tiffany Stern. *Renaissance Quarterly* 74:2 (2021): 713-714.

“[Staying with the trouble](#).” Extended review of *Refuse: CanLit in Ruins*, ed. Hannah McGregor, Julie Rak, and Erin Wunker. With Brecken Hancock. *The Puritan* 45 (Spring 2019).

“Head Restless.” Review of *A Pillow Book* by Susanne Buffam. *Canadian Notes & Queries* 98 (2017): 61-62.

“‘Maple tree / of keen blades’ : Jeremy Dodds’s translation of *The Poetic Edda*.” Feature review. *Arc Poetry Magazine* 77: 119-122.

“Show me something I want to keep on my shelf.” Review of *Best Canadian Poetry in English 2011*, ed. Priscilla Uppal. *Canadian Notes & Queries* 86 (2013): 92-94.

“*The Breakwater Book of Contemporary Newfoundland Poetry: A Discussion*.” With Danny Jacobs and Carmine Starnino. *Maisonneuve*. Online. July 11, 2013.

“Open Narrower, Please.” Review of *Open Wide a Wilderness: Canadian Nature Poems*, ed. Nancy Holmes. *Canadian Notes & Queries* 79 (2010): 85–88.

CREATIVE NON-FICTION

"We keep the wolves at bay." *New Orleans Review* 47 (2016): 88-95. Semi-finalist for the Canadian Broadcast Corporation (CBC) Creative Nonfiction Prize, 2014.

"Taming my Tresses in Festive Thailand." *Globe and Mail* (February 20, 2010).

INVITED LECTURES

"Reading Shakespeare; Shakespeare's Reading." Plenary. Deutsche Shakespeare-Gesellschaft: "Shakespeares Bibliotheken." Weimar, Germany. April 22, 2023.

"Herbals, Illustrated and Un-Illustrated: Selling Botany in Early Modern England." The 16th Kenneth Karmiole Lecture on the History of the Book Trade. UCLA Center for 17th- & 18th-Century Studies. Los Angeles, CA. December 7, 2021.

"Herbals Grete and Small: Commodifying Botany in Early Modern England." The Pforzheimer Lecture. Harry Ransom Center, University of Texas-Austin. Online. March 11, 2021.

"Upstart Crowds: Incitement and Control on Shakespeare's Stage." The 27th McElroy Memorial Shakespeare Celebration. Loyola University Chicago. Chicago, IL. April 23, 2018.

"'this our lofty scene': Editing *Julius Caesar* with Performance in Mind." Keynote. Julius Caesar, Shakespeare, and the Legitimacy of Rule: A Symposium. The Ohio State University at Mansfield. Mansfield, OH. November 4, 2016.

"Verse vs. Prose: How Pistol shoots holes in editorial rationale." Shakespeare, The Book at Trinity. Trinity University. San Antonio, TX. September 30-October 1, 2016.

"Reassessing the Reprint in the Early English Book Trade." Book History Research Group Seminar Series. The Institute of English Studies, The Open University. London, UK. January 7, 2013.

"Printing and Selling Botany in Renaissance England." Medical Humanities Health Studies Seminar, Indiana University–Purdue University, Indianapolis. February 13, 2012.

"Comments on Commentaries." Midwest Conference on British Studies. Terre Haute, IN. November 4–6, 2011.

RECENT CONFERENCE PAPERS AND PRESENTATIONS

"Pistol's Metered Prose." Presenter & Panel Organizer of "Prose by any other name" (with Eric Rasmussen). Shakespeare Association of America (SAA). Jacksonville, FL. April 6-11, 2022.

"The Accidentals Tourist: Greg's 'Rationale of Copy-Text' and the Dawn of Transatlantic Air Travel." Shakespeare Association of America. Online workshop (in-person conference cancelled) due to Covid-19. April 15-18, 2020.

"Staging Management in *Julius Caesar*." American Shakespeare Center Blackfriars Conference. Staunton, VA. October 22-27, 2019.

"Shakespeare on Our Hands." Workshop. Shakespeare Association of America (SAA), Washington, DC. April 17-20, 2019.

“Digital Editing.” Roundtable discussant. Renaissance Society of America. Toronto, Canada: March 16-19, 2019.

“Locating the ‘absent-present’: Feminist Codimetrics and the Women of the Early English Book Trade.” Renaissance Society of America. Toronto, Canada: March 16-19, 2019.

“Textual and Sexual Conflation in *Henry IV*.” Workshop. Shakespeare Association of America. Atlanta, GA: April 5-8, 2017.

“Death Properties: Coffins.” American Shakespeare Center Blackfriars Conference. Staunton, VA: October 28-November 1, 2015.

“Adaptation Across Gender in Shakespeare’s *Henry IV*: Performance as Laboratory.” Colloquy. American Shakespeare Center Blackfriars Conference. Staunton, VA: October 28-November 1, 2015.

“From Rude Mechanicals to University Wits: The Value of Campus Productions.” Seminar. Canadian Association for Theatre Research (CATR), Ottawa, ON. May 30-June 2, 2015.

RECENT CAMPUS PRESENTATIONS

Interviewer. **“Theatre on Broadway and in the Midwest: A Conversation with Chris Jones, Chief Theatre Critic, *Chicago Tribune*.”** November 18, 2020.

“Shakespeare as a Cultural Phenomenon.” Recurring guest lecture for the OSU Honors Program (Honors 2396H: London). The Ohio State University, 2015-2019.

Project Narrative: Roundtable on Ian McEwan’s *Nutshell*. The Ohio State University. January 29, 2018.

“Staging Magic, from Shakespeare’s *The Tempest* to *Harry Potter and the Cursed Child*: A Roundtable Discussion with the Lord Denney’s Players.” Popular Culture and the Deep Past, 2017: Harry Potter. Center for Medieval and Renaissance Studies, Ohio State University. Columbus, OH: February 24-25, 2017.

“Feminist Codimetrics and the Early English Book Trade.” History of the Book Group, Ohio State University. Columbus, OH: March 8, 2016.

“Editing William Shakespeare.” Popular Culture and the Deep Past, 2016: Shakespeare’s Day – 1616/2016. Center for Medieval and Renaissance Studies, Ohio State University. Columbus, OH: February 19-20, 2016.

SEMINAR LEADERSHIP

“Whither Memorial Reconstruction?” With Alan Farmer. Shakespeare Association of America. Portland, OR: April 10-13, 2024.

“Inessential Shakespeare.” Shakespeare Association of America. Austin, TX (online): March 31-April 3, 2021.

“Swords to Ploughshares: War and Nature in Shakespeare’s Works.” International Shakespeare Conference. Stratford-upon-Avon, UK: July 22-27, 2018.

“Teaching Textual Studies in/through Shakespeare.” With Brett Greatley-Hirsch. Shakespeare Association of America. New Orleans, LA: March 23-26, 2016.

PERFORMANCES, FILMS, & EXHIBITIONS

[*The Chronicle History of Henry V.*](#) By William Shakespeare. Dramaturge and Producer. Directed by Sean Naughton. Lord Denney’s Players (Department of English), The Ohio State University, Columbus, OH. November 9-17, 2022.

- Media: “[Staging Henry V’s ‘Bad Quarto’: Spotlight on Lord Denney’s Players and Director Sean Naughton,](#)” *Nouvelles Nouvelles*, Autumn 2022.

[*Hamlet, 1603.*](#) By William Shakespeare. Director. Actors’ Theatre of Columbus, Columbus, OH. May 26-June 19, 2022. Outdoor free performance seen by over 2,000 people.

- The production was professionally filmed and [showcased by the City of Columbus on their YouTube channel.](#)

[*The Comedy of Errors.*](#) By William Shakespeare. Producer. Directed by Elizabeth Falter. Lord Denney’s Players (Department of English), The Ohio State University, Columbus, OH. March 3-11, 2022.

- Media: “[Shakespeare unedited: Lord Denney’s Players to present lesser-known work from the Bard,](#)” *The Lantern* (Feb 28, 2022)

[*Looking for Hamlet, 1603.*](#) Writer, Director, and Producer. Lord Denney’s Players (Department of English), The Ohio State University, Columbus, OH. Documentary film about the first text of *Hamlet*.

- Exhibited at the OSU Urban Arts Space, Hopkins Hall Gallery, September 30 - October 8, 2021.
- Exhibited at UAS Online, September 30 - October 8, 2021.

[*Much A-Zoom About Nothing.*](#) By William Shakespeare. Technical director. Lord Denney’s Players (Department of English), The Ohio State University, Columbus, OH. Reconceived film of planned *Much Ado About Nothing* production made using Zoom as a response to social distancing restrictions as a result of Covid-19.

[*Much Ado About Nothing.*](#) By William Shakespeare. Producer. Directed by Hannah Woods (as senior thesis under my supervision). Lord Denney’s Players (Department of English), The Ohio State University, Columbus, OH. Was supposed to have been performed March 26, 28, 29, 2020, but show was cancelled due to Covid-19.

[*An Excellent Conceited Tragedy of Romeo and Juliet.*](#) Producer. By William Shakespeare. Directed by Cat McAlpine. Lord Denney’s Players (Department of English), The Ohio State University, Columbus, OH. April 4-13, 2019.

- Reviewed: “[Lord Denney’s Players’ Charming and Vibrant Romeo and Juliet,](#)” *Columbus Underground* (April 8, 2019)

[*Sir John Falstaff and the Merry Wives of Windsor*](#). By William Shakespeare. Director and Producer. Lord Denney's Players (Department of English), The Ohio State University, Columbus, OH. April 4-7, 2018.

- Media: "[Shakespeare play returns after 400 years for show at Ohio State](#)," *The Lantern* (April 3, 2018)

[*The Tempest*](#). By William Shakespeare. Producer. Directed by Manuel Antonio Jacquez. Lord Denney's Players (Department of English), The Ohio State University, Columbus, OH. February 9-18, 2017.

- Reviewed: *Shakespeare Bulletin* 35.3 (Fall 2017): 487-491
- Media: "[Lord Denney's Players to give fresh face to a Shakespeare classic](#)," *The Lantern* (February 8, 2017)

[*The Tragedy of Richard II*](#). By William Shakespeare. Director and Producer. Lord Denney's Players (Department of English), The Ohio State University, Columbus, OH. April 17-24, 2015.

- Reviewed: *Shakespeare Bulletin* 33.4 (Winter 2015): 674-677
- Media: "[Students put their own spin on Richard II](#)," *The Lantern* (April 16, 2015)

Henry IV. By William Shakespeare. Adapter and Dramaturge. College of Creative Arts Mainstage, West Virginia University, Morgantown, WV. April 16–27, 2014.

- News Release: "[WVU celebrates Shakespeare's epic 'Henry IV' with play, Folio exhibit](#)" (April 10, 2014)
- Reviewed: *The Daily Athenaeum* (April 22, 2014)
- Reviewed: *Shakespeare Bulletin* 32.4 (Winter 2014): 752-756

Eloisa & Abelard. By Michael Meeuwis. Director. EclecticPond Theatre Company, Indianapolis, IN. June 8–23, 2012.

- Named one of the "[Top Five of 2012: Theater](#)" by *NUVO* (Dec 27, 2012)
- Reviewed: *NUVO* (June 12, 2012)

RECENT GRANTS AND FELLOWSHIPS

Arts and Humanities Course Release program funds for foundational textual work on the Arden Shakespeare (4th series) edition of *2 Henry VI*. Ohio State University, 2022: \$ equivalent to one 3cr course.

Arts and Humanities Dean's Discretionary Funds for Engagement and Outreach Work for "Lord Denney's Players Present *The Comedy of Errors*." Ohio State University, 2021: \$5,000.

Publishing Grant for Open Access Digital Monographs in the Humanities and Humanistic Social Sciences via TOME: Towards an Open Monograph Ecosystem, to support the publication of *Early Modern Herbals and the Book Trade* with Cambridge University Press Gold Open Access. Ohio State University, 2021: \$15,000.

Manuscript Preparation Grant, Arts and Humanities, Arts and Sciences College, Ohio State University, 2020: \$1,500

Co-Investigator. *Linked Early Modern Drama Online* (LEMDO). Partnership Development Grant, Social Sciences and Humanities Research Council of Canada, 2020-2023. File 890-2019-0081. \$199,905CDN. (<http://lemdo.uvic.ca>)

Co-Primary Investigator. Ohio State Energy Partners Grant for “Pith and Marrow: A Season of Experimental Performance.” Ohio State University, 2018: \$14,000.

PROFESSIONAL TRAINING

“Teaching Shakespeare.” Seminar. Royal Shakespeare Company. Stratford-upon-Avon, UK. June 22-27, 2014.

“Digital Pedagogy in the Humanities.” Seminar. Digital Humanities Summer Institute, University of Victoria, June 6–10, 2013

“Digital Tools for Literary History.” Seminar. Digital Humanities Summer Institute, University of Victoria, June 8–12, 2009

“Text Encoding Fundamentals and their Application,” Seminar. Digital Humanities Summer Institute, University of Victoria, June 7–11, 2004