

# JONATHAN BALDO

## Curriculum Vitae

Humanities Department  
Eastman School of Music  
University of Rochester  
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Rochester, New York 14604  
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### EDUCATION

1976-1981: Ph.D. in English, State University of New York at Buffalo  
1972-1975: B.A. in English, *cum laude*, Yale University  
1971-1972: University of Illinois at Urbana-Champaign  
(concentration in chemistry and mathematics)

### TEACHING EXPERIENCE

1990-PRESENT: Associate Professor of English, Eastman School of Music,  
University of Rochester  
1983-1990: Assistant Professor of English, Eastman School of Music  
1981-1983: Lecturer, English Department, University of Florida, Gainesville

### BOOKS

*Memory in Shakespeare's Histories: Stages of Forgetfulness in Early Modern England*  
(forthcoming, Routledge, 2011)

*The Unmasking of Drama: Contested Representation in Shakespearean Tragedy*  
(Wayne State University Press, 1996).

### ARTICLES AND REVIEWS

"Shakespeare's Historical Sublime," forthcoming in *Forgetting Faith?: Negotiating Confessional Conflict in early Modern Europe*, ed. Isabel Karremann (Berlin/New York: De Gruyter, 2011).

Review of Oliver Arnold, *The Third Citizen: Shakespeare's Theater and the Early Modern House of Commons* (The Johns Hopkins University Press, 2007), in *The Shakespeare Yearbook* 18( 2010), 165-72.

- “The Greening of Will Shakespeare,” in *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 3:2 (Spring/summer, 2008).
- “‘Into a thousand parts’: Representing the Nation in *Henry V*,” *English Literary Renaissance* 38 (Winter, 2008), 55-82.
- “‘A rooted sorrow’: Scotland’s Unusable Past,” in *Macbeth: New Critical Essays*, ed. Nick Moschovakis (New York and London: Routledge, 2008), 88-103.
- “Forgetting Elizabeth in *Henry VIII*,” in *Resurrecting Elizabeth I in Seventeenth-Century England*, edited by Elizabeth H. Hageman and Katherine Conway, (Madison, NJ: Fairleigh Dickinson University Press, 2007), 132-148.
- Review of *Searching Shakespeare: Studies in Culture and Authority*, by Derek Cohen (Toronto: University of Toronto Press, 2003), in *Shakespeare Studies* 33 (2005), 217-20.
- “Necromancing the Past in *Henry VIII*,” *English Literary Renaissance* 34, no. 3 (Autumn 2004), 359-86.
- “Solitude as an Effect of Language in Gabriel García Márquez’s *Cien años de soledad*,” reprinted in Harold Bloom, ed., *Gabriel García Márquez’s One Hundred Years of Solitude*, Bloom’s Modern Critical Interpretations Series (Philadelphia: Chelsea House 2003), 85-114.
- Review of Leon Harold Craig, *Of Philosophers and Kings: Political Philosophy in Shakespeare’s Macbeth and King Lear* (University of Toronto Press, 2000), in *Shakespeare Quarterly* 54 (Fall, 2003), 333-5.
- Review of Nick de Somogyi, *Shakespeare’s Theatre of War*, *Shakespeare Quarterly* 51 (2000), 499-501.
- Review of Richard Hillman, *Self-Speaking in Medieval and Early Modern English Drama: Subjectivity, Discourse and the Stage* (St. Martin’s Press, 1997), in *Medieval and Renaissance Drama in England* 12 (1999), 295-9.
- “The Politics Of Aloofness In *Macbeth*,” *English Literary Renaissance* 26 (1996), 531-60.
- “Wars of Memory in Henry V,” *Shakespeare Quarterly* 47 (1996), 132-59.
- “Exporting Oblivion in The Tempest” *Modern Language Quarterly* 56 (1995), 111-44.
- “Ophelia’s Rhetoric, or Partial to Synecdoche,” *Criticism* 37 (1995), 1-35.

- “The Shadow of Levelling in *Timon of Athens*,” *Criticism* 35 (1993), 559-588.
- “The Reader on Trial: Or, is Reading Necessarily an Injudicious Act?” In *Critical Essays on Franz Kafka*, ed. Ruth V. Gross (Boston: G.K. Hall, 1990), pp. 235-259.
- “Narratives as Theatres and as machines: Two forms of Repetition in Benjamin and Kafka,” *Journal of the Kafka Society of America* 12 (1988), 11-28.
- “Solitude as an Effect of Language in García Márquez’s *Cien años de soledad*,” *Criticism* 30 (1988), 467-496.
- Review of Cynthia Chase, *Decomposing Figures: Rhetorical Reading in the Romantic Tradition* (Johns Hopkins, 1986), *Criticism* 30 (1988), 141-144.
- “Narrative Foiled in Bergman’s *The Seventh Seal*,” *Theatre Journal* 39 (1987), 364-382.
- “A Semiotic Approach to Prospection in Shelley,” *Semiotica* 64 (1987), 279-297.
- Review of Neil Hertz, *The End of the Line: Essays on Psychoanalysis and the Sublime* (Columbia, 1985), *Critical Texts* 4, No. 2 (1987), 26-28.
- Review of Geoffrey Hartman, *Easy Pieces* (Columbia, 1985), *Critical Texts* 3, No. 3 (1986), 14-17.
- “‘His Form and Cause Conjoin’d’: Reflections on ‘Cause’ in *Hamlet*,” *Renaissance Drama*, n.s., 16 (1985), 75-94.
- “Theatricality, Generality, Drama: Variations on the Theme of Context in *Hamlet*,” *Criticism* 27 (1985), 111-131.
- “‘He that plays the king’: The Problem of Pretending in *Hamlet*,” *Criticism* 25 (1983), 13-26.

### **SELECTED PAPERS**

- “There’s Something About ‘Merry’: or, What ‘Merry’ Meant in Early Modern England,” Invited participant, James Bulman’s seminar on *2 Henry IV*, Shakespeare Association of America, April 2011, Bellevue, Washington.
- “Birth of a Nation out of the Spirit of Tragedy: Shakespeare’s *Richard II*,” Invited speaker, International Conference on “Forgetting Faith?: Negotiating Confessional Conflict in Early Modern Europe,” Ludwig-Maximilians-Universität, Munich, 15-17 July, 2010.

- “Shakespeare’s Historical Sublime?: The Politics of Forgetting in *Richard II*,” Shakespeare Association of America, Chicago, April, 2010.
- “‘Art thou contented, Jew?’: Satisfaction, Contentment, and the New Economy of *The Merchant of Venice*,” Shakespeare Association of America, Washington, DC, April, 2009.
- “Reading the Early Modern Subject,” Shakespeare Association of America, Dallas, March, 2008.
- “All is Truancy: Rebellious Uses of the Past in *Henry IV, Part 1*,” Shakespeare Association of America, San Diego, April, 2007
- “Scotland’s Unusable Past,” Shakespeare Association of America, Philadelphia, April, 2006
- “The Greening of Will Shakespeare: A Tale for Winter,” Shakespeare Association of America, Bermuda, March, 2005
- “Shakespeare’s Incontinent Histories,” Shakespeare Association of America, New Orleans, April, 2004
- “Remembering a Forgetful Reign: The Memorialization of Elizabeth in *Henry VIII*,” Shakespeare Association of America, Victoria, British Columbia, April, 2003
- “(Nec)romancing the Past in *Henry VIII*,” Conference on Renaissance Histories: Shakespeare and the History Play, University of Central Lancashire, July, 2002
- “The Politics of Amnesia in *Richard II*,” Shakespeare Association of America, Minneapolis, April, 2002
- “Parliamentary and Theatrical Representation in Shakespeare’s Histories,” Shakespeare Association of America, Montreal, 2000 (winner of Open Submissions Competition, blind review of submissions)
- “Stages of Forgetfulness in *King John*,” Shakespeare Association of America, San Francisco, April, 1999
- “Recalling Early Modern Memory,” Sixth Annual Conference of the Group for Early Modern Cultural Studies, Newport, Rhode Island, November, 1998
- “Acts of Oblivion in *2 Henry IV*,” Shakespeare Association of America, Cleveland, April, 1998

- “Cultural Studies and the Campaign for Contemporary Memory,” Fifth Annual Conference of the Group for Early Modern Cultural Studies, Chapel Hill, December, 1997
- “(Nec)romancing the Past in *Henry VIII*.” The Folger Shakespeare Library, Shakespeare Association of American, March, 1997
- “La Cosa Nostril, or Nasal Passages in Early Modern Culture,” Fourth Annual Conference of the Group for Early Modern Cultural Studies, Pittsburgh, September, 1996
- “‘The music of forgetting’: Mozart, Nietzsche, and the SATs.” Northeast MLA, Montreal, April, 1996
- “Stages of Forgetfulness in Shakespeare’s Histories.” International Shakespeare Association and Shakespeare Association of America, World Shakespeare Congress, Los Angeles, April, 1996 (winner of Open Submissions Competition, blind review of submissions)
- “Shakesbeer, or Brewing Discontent in Shakespeare Studies,” Third Annual Conference of Group for Early Modern Cultural Studies, University of Texas at Arlington, October, 1995
- “Impolitic Bodies in *Coriolanus*.” Annual Meeting of the International Association of Philosophy and Literature, Philadelphia, May, 1995
- “Washed in Lethe’: Acts of Oblivion in *2 Henry IV*,” Shakespeare Association of America, Chicago, march, 1995 (abstract published under Highlights of the Conference in *The Shakespeare Newsletter*)
- “Aren’t We a Père?: The Politics of Representation and Genre in *Le Père Goriot*,” Second Annual Conference of the Group for Early Modern Cultural Studies, Rochester, New York, November, 1994
- “Wars of Memory in *Henry V*,” presented at a special session of the Shakespeare Association of America conference in Albuquerque, April, 1994 (winner of Open Submissions Competition, blind review of submissions)
- “The Politics of Memory and Nostalgia in Branagh’s *Henry V*,” Northeast MLA, Pittsburgh, April, 1994
- “*The Tempest*’s Lords of Weak Remembrance,” Group for Early Modern Cultural Studies, University of Oklahoma, October, 1993

- “Generally Speaking: Hamlet’s Pursuit of Discursive Sovereignty,” presented at a special session of the Shakespeare Association of America conference in Kansas City, April, 1992 (winner of Open Submissions Competition, blind review of submissions)
- “‘We were not all unkind’: Generalizing as Confounding in *Timon of Athens*,” Northeast MLA, Buffalo, April, 1992
- “How *Macbeth* Moves,” conference on “Shakespeare and the Moving Image,” Ohio Shakespeare Conference, Bowdoin College, June, 1991
- Moderator for the Conference “Marketing the Classics: Responses to Joseph Horowitz’s *Understanding Toscanini*,” Eastman School of Music, September, 1990
- “‘Unlawful magic, and enticing lies’: The Uses of Disenchantment in Keats,” NEMLA, University of Toronto, April, 1990
- “The Reader on Trial, Or Is Reading Necessarily an Injudicious Act?” Conference on Narrative, International Society for the Study of Narrative Literature, Tulane University, April, 1990
- “Narratives as Theaters and as machines: Two Forms of Repetition in Kafka and Benjamin.” MLA, New Orleans, December, 1988
- “Grave Riddles in Hamlet,” Mid-Hudson MLA, November, 1988
- “Show and Tell: The Rivalry of Eye and Ear in *Hamlet*,” Conference on “New Languages for the Stage,” University of Kansas, October, 1988
- “The Novel Posing as Drama: The Case of Balzac’s *Le Père Goriot*,” Conference on Narrative, International Society for the Study of Narrative Literature, Ohio State University, April, 1988
- “Riddling in *Hamlet*,” The Sixth Citadel Conference on Medieval and Renaissance Literature, Charleston, South Carolina, March, 1988
- “Jacques Derrida: A Retro-Spective,” Conference on Critical Theory, University of Rochester, February, 1988.
- “Asking the Question of *Hamlet* Again (With the Help of Wittgenstein and Others),” Themes in Drama Conference, University of California at Riverside, February, 1988
- “‘Unlawful magic, and enticing lies’: Romanticism as a Poetics of the False,” Eastman School of Music, April, 1985

## **WORK IN PROGRESS**

“Art thou contented, Jew?”: Satisfaction, Contentment, and the New Economy of *The Merchant of Venice*” (Under review)

“Life on the Bevel: The Advantages of Hill Folk in *As I Lay Dying*” (In preparation)

“Morrison’s Beloved: A Story to Count On?” (In preparation)

“Shakespeare’s Incontinent Histories” (In preparation)

## **HONORS & AWARDS**

2012	University of Rochester’s nominee for the Robert Cherry Foster Award for Great Teaching (a national competition)
2011	Edward Peck Curtis Award for Excellence in Undergraduate Teaching (one faculty award annually by the University of Rochester)
2001-2	ACLS Senior Fellowship
2000	Winner of Open Submissions Competition, Shakespeare Association of America
1996	Winner of Open Submissions Competition, International Shakespeare Association
1994, 1992	Winner of Open Submissions Competition, Shakespeare Association of America
1990	Bridging Fellowship, University of Rochester
1989	University Junior Faculty Award
1983	Tuition Fellowship, The School of Criticism and Theory, Northwestern University
1980-1	Inter-Campus Fellowship, State University of New York
1976-80	University Fellowship, State University of New York at Buffalo (University-wide competition)
1970	Finalist, Westinghouse National Science Talent Search (one of forty national finalists)

## **COURSES TAUGHT**

On Shakespeare:  
The Elizabethan Shakespeare  
The Jacobean Shakespeare  
Introduction to Shakespeare  
Shakespeare’s History Plays

On Poetry:

Modern American Poetry

Contemporary American Poetry

Dickinson and Frost

Lyric Poetry

The English Romantic Poets (graduate seminar)

The Romantic Movement: Poetry, Painting, Politics

On Film:

Cinema and Society: An Introduction to Hollywood Film

European Art Cinema

Hitchcock

On the Novel:

James Joyce

Kafka

Contemporary Literature

Theory of the Novel (graduate seminar)

The Modern Novel

William Faulkner

Faulkner and Morrison

Other:

Colonialism and Literature

Images of America

Modernism: The Arts in Historical Context

Cities and City Life

The Family: Theme and Variations

Comedy: Theory and Practice

A Survey of English Literature

The Western Cultural Tradition

Musicians in Literature

Writing About Music

Freshman Writing Seminar

Seminar in Writing

Short Fiction

**PROFESSIONAL SERVICE (SELECTED)**

2009	Acting Chair, Department of Humanities (Spring)
2009	Member, Senate Executive Committee (Fall)
2008	Search Committee, Assistant Dean for Academic Affairs
2007-	Coordinator of the Freshman Writing Program
2007-10	Faculty Senate; fourth elected term

- 2007 Review Committee, Shakespeare Association of America
- 2005- Member of the University Committee for Interdisciplinary Studies (UCIS)
- 2004-7 Faculty Senate; third elected term
- 2003-4 Review Committee for Sproull Fellowships
- 1997-2005 Chair, Department of Humanities
- 2001-5 Eastman Delegate to Consortium for the Liberal Education of Artists
- 2005-7 Provided Poetry Selections for Women In Music Festival
- 1996- Associate, Susan B. Anthony Institute for Gender and Women's Studies (SBAI)
- 2004-6 Planning Committee for 2006 Centennial Activities in honor of Susan B. Anthony, SBAI
- 1994 Acting Chair, Department of Humanities
- 2002-3 Member, Committee for Revision of Academic Integrity Guidelines
- 1996-2002 Faculty Senate (two consecutive terms)
- 1998, 1999 Nominating Committee for the Executive Committee of the Faculty Senate
- 1997-98 CORE Committee for Curricular Reform, ESM
- 1997-99 Nominating Committee, Shakespeare Association of America
- 1997 Bridging Fellowship Reviewer
- 1997 Member, Search Committee for Chief Financial Officer, ESM
- 1997 Member, Committee on Learning Disabilities
- 1996-2000 Chair, All-ESM Speaker/Performer Committee
- 1996-2001 Member, University Standing Committee for Arts and Humanities
- Member, Committee on Academic Policy
- Member, Undergraduate Curriculum Committee
- Member, Search Committee for ESM Registrar
- Chair, Faculty-Staff Library Committee
- Chair, Committee on Academic Integrity
- 1983- Review of Undergraduate Applicants' files. ESM
- Coordinator of Freshman Humanities, ESM
- Chair, Committee on Academic Integrity
- Chair, Faculty-Staff Library Committee
- Judge for the Concerto Competition
- Faculty Marshall
- 1983- Service on dozens of dissertation committees, exam committees, tenure and promotion committees, search committees (for Registrar and for Chief

- Financial Officer, as well as for numerous faculty searches) and other ad hoc committees for both ESM and CAS
- 1994 Co-organizer of 2<sup>nd</sup> Annual conference of the Group for Early Modern Cultural Studies, Rochester, NY
- Referee for *Shakespeare Quarterly*, *Modern Philology*, *College Literature*, *Mosaic*, *Papers on Language and Literature*, and McGill-Queens University Press

### **PROFESSIONAL ORGANIZATIONS**

Shakespeare Association of America  
International Shakespeare Association  
Kafka Society of America  
Modern Language Association  
Group for Early Modern Cultural Studies

### **LANGUAGES**

French (reading)  
Spanish  
German (reading)  
Latin (reading)