

**LAURY MAGNUS**  
*Curriculum Vitae*

**EDUCATION**

Ph.D. in English: The Graduate School and University Center, CUNY, 1979  
Fields:, Modern British and American Literature, Shakespeare, Chaucer  
M.Phil: The Graduate School and University Center of CUNY, 1978  
B.A: Brooklyn College, *Cum Laude*, Major: English, 1970

**CURRENT TEACHING POSITION**

Professor, Department of Humanities, United States Merchant Marine  
Academy  
Courses taught include Composition (English 1); Literature (English  
2); electives in Shakespeare in Performance: Text, Stage, Screen;  
Fiction and Film Adaptation; and Shakespeare and Film; Public  
Speaking; War and Peace in Literature and Film (co-taught with Lt.  
Reed Bonadonna); Love, Gender, and Sexuality in Literature and  
Film; Literature and Film of WWI; Introduction to Art History; The  
Making of the Modern Mind: An Interdisciplinary Course on  
Literature, Film, Art, Music, and Performance

**BOOKS**

*Shakespeare's Auditory Worlds: Hearing and Staging Practices, Then and  
Now*. Coedited with Walter W. Cannon. Forthcoming, FDU Press,  
Shakespeare and the Stage Series.

*Who Hears in Shakespeare? Shakespeare's Auditory World, Stage and Screen*. Coedited  
with Walter W. Cannon. Madison, NJ: Fairleigh Dickinson UP, 2012.

*New Kittredge Shakespeare: Measure for Measure*. Coedited with Bernice W. Kliman.  
Newburyport, MA: Focus Publishing/R. Pullins Company, 2011.

*New Kittredge Shakespeare: The Comedy of Errors*. Ed. Laury Magnus. Newburyport,  
MA: Focus Publishing /R. Pullins Company, 2010.

*New Kittredge Shakespeare: The Taming of the Shrew*. Ed. Laury Magnus.  
Newburyport, MA: Focus Publishing/R. Pullins Company, 2009.

*New Kittredge Shakespeare: Romeo and Juliet*, coedited with Bernice W. Kliman.  
Newburyport, MA: Focus Publishing/R. Pullins Company. Jan. 2008.

*Divine Sophia: The Wisdom Writings of Vladimir Solovyov*. Ed. Judith Kornblatt. Co-  
translation from the Russian of Solovyov's poetry. Ithaca: Cornell UP, 2009.

*The Religious Poetry of Vladimir Solovyov*. Cotranslated from the Russian with Boris  
Jakim: Pleasant Field, CA: Semantron Press, 2008.

*Selections from Fallen Leaves* by Vasily Rozanov. Cotranslated from the Russian with  
Boris Jakim. Chicago: The Variable Press, 2003.

- Vladimir Solovyov's Poems of Sophia*. Translated from the Russian and with an Introduction and Notes by Boris Jakim and Laury Magnus. New Haven: The Variable Press, 1996.
- The Precipice*. A novel by Ivan Goncharov. Co-translated from the Russian with Boris Jakim and Introduction by Laury Magnus. Ann Arbor: Ardis Publications, 1994.
- The Track of the Repetend: Syntactic and Lexical Repetition in Modern Poetry*. New York: AMS Press, 1988.
- Common Ground: A Thematic Reader*. Coeditor, with Jane Epstein. Glenview, IL: Scott, Foresman Co., 1982, co-editor.
- Instructor's Manual to Common Ground*. New York: Scott, Foresman, 1982.

## BOOK CHAPTERS

- “Sound and Sight; Sound Versus Sight in *Hamlet*.” *Shakespeare’s Auditory Worlds: Hearing and Staging Practices, Then and Now*. Forthcoming, FDU Press.
- “Performance History.” *Macbeth: A Critical Reader*. Ed. Dale Townsend. Bloomsbury: Arden Shakespeare, 2013, pp. 55-94.
- “Shakespeare on Film and Television.” Chapter 26: *The Oxford Handbook to Shakespeare*. Ed. Arthur Kinney. Oxford: Oxford UP, 2012, pp. 474-97.
- “Mimetic Hearing and Meta-Hearing in *Hamlet*.” Chapter 5: *Who Hears in Shakespeare? Shakespeare’s Auditory World, Stage and Screen*. Fairleigh Dickinson UP, 2012, pp. 83-100.

## ARTICLES, REVIEWS, and other SCHOLARLY PUBLICATIONS

- Review of *Shakespearean Star: Laurence Olivier and National Cinema* by Jennifer Barnes. Cambridge UP, 2017. Forthcoming: *Shakespeare Quarterly*.
- “The Theatre for a New Audience’s Stunning Production of *The Winter’s Tale* Takes its Audience to Strange Shores,” *The Shakespeare Newsletter*, Winter, 2019.
- “The *Tempest* at St. Ann’s Warehouse,” *The Shakespeare Newsletter*, Fall, 2017.
- “Femme Shrew Cast Takes Over the Stage in Phyllida Lloyd’s Shakespeare-in-the-Park Production.” *The Shakespeare Newsletter*, December, 2016.
- “Make us Laugh at That: Shakespeare’s Gravediggers” *Essays on Hamlet*, Hamletworks, Jan. 2015.
- “Rosencrantz and Guildenstern: Fortune’s Privates,” *Essays on Hamlet: Hamletworks.org*, Jan. 2014.
- “*King Lear* in Central Park “ (Front page feature issue): *The Shakespeare Newsletter*, Summer, 2014.
- “Fortinbras, Warrior, Survivor, Inheritor of Denmark,” *Essays on Hamlet: Hamletworks.org*, Oct. 2013.
- “Laertes: Hamlet’s Foil and Fratricidal Brother.” *Essays on Hamlet: Hamletworks.org*, March 2013.
- “Ophelia in her Three Guises.” *Essays on Hamlet: Hamletworks.org*, October 2012.
- “Cross-Dressing, Comic Power Inversions, and Supposes: Performing the Beginning and End of *The Taming of the Shrew*.” *Teaching Shakespeare Through Performance:*

- The Taming of the Shrew*. Eds. Margaret Dupuis and Grace Tiffany. The Modern Language Association of America, 2013.
- “The newly-launched Titan Theatre Company's opening production: *Henry V*.” *Shakespeare Newsletter*, March 22, 2012.
- “Playing the Moments: *Macbeth* at the Theatre for a New Audience.” *Shakespeare Newsletter*, Spring/Summer 2011.
- “The Tempest and Julie Taymor's Talkback at BAM for TFANA's Gala.” *Shakespeare Newsletter*, Fall 2010.
- “‘Got Hamletworks.org?’: An Interview with Bernice W. Kliman, Nicholas Clary, and Peter Donaldson.” *Shakespeare Newsletter*, Fall 2009.
- “The Blackfriars Playhouse Summer Season, 2008: ‘These Are the Only Men’ (and Women).” *Shakespeare Newsletter*, Fall 2009.
- “*The Taming of the Shrew* in Washington, D. C.” *Shakespeare Newsletter*, Fall 2007.
- “Michael Radford's *The Merchant of Venice* and the Vexed Question of Performance.” *Literature/Film Quarterly*, April 2007.
- Review Article: “*Inside Shakespeare*, by Paul Menzer.” *Shakespeare Newsletter* Winter 2006.
- “Not Banned in Boston: *Hamlet* Conversations and ASP *Hamlet* at the Strand Theater.” *Shakespeare Newsletter*, Fall 2006.
- “A response to Richard Levin's Speculations on Petrucchio's ‘Where is the Life that Late I Led?’” *Shakespeare Newsletter*, Summer 2006.
- “Stephen Greenblatt's *Will in the World*,” Review of Greenblatt's biography of Shakespeare. *College Literature*, Fall 2006.
- “A New York Summer Double Bill: Bearing the Weight of this Sad Time, *Macbeth* at the Delacorte and *King Lear* at LaMama.” *Shakespeare Newsletter*, Winter 2005.
- “*A Midsummer Night's Dream* Presented by the National Players at the United States Merchant Marine Academy.” *Shakespeare Newsletter*, Winter 2005.
- “*Comedy of Errors* Thaws out the Chill of Winter.” *Port Washington News*, January 2004.
- “Tragic Closure in *Hamlet*.” *Connotations: A Journal for Critical Debate*, vol. 11, nos. 2-3 (2001-02). Published in Munster/New York, 2003.
- “A Critical Introduction to Goncharov's *The Precipice*. Ann Arbor: Ardis Publishers, 1994.
- “Lexical and Syntactic Repetition: Their Function in Modern Poetry.” *Language and Style*, vol. 11 (1992).
- “The Secret Music.” *Collective Wisdom*. Ed. Robert Wittenburg and Sondra Stang. New York: Random House, 1989).
- “‘And Things Beyond Resemblance’: Wallace Stevens's Epic Similes.” *The Wallace Stevens Journal*, Spring 1986.
- “Notes” to *The Purgatorio of Dante Alighieri*. Trans. Allen Mandelbaum. New York: Bantam Classics Edition, 1984.
- “The Hem of Philosophy: Free and Bound Motifs in ‘The Franklin's Tale.’” *Assays*, Fall 1982.

**CONFERENCE PANELS CHAIRED**  
**“Shakespeare Association of America”**

“Asides and Villainy”: Blackfriars Conference of the American Shakespeare Center, Staunton, Va., Oct. 25, 2015.

“‘The sovereign’st thing on earth’: Shakespeare and Sovereignty.” New College Conference on Medieval and Renaissance Studies, March 2014.

“Auditory Worlds Onstage: Hearing, Overhearing, Eavesdropping, and Stage Whispers.” Blackfriars Conference, Staging Session II, Staunton, VA, October 2013.

“Who Hears in Shakespeare?” Shakespeare Association of America, April 2010.

*Boundaries, Expanses and the Heroic Image in Shakespeare.* Ohio State Shakespeare Conference: Colonial, Imperial and Post-Colonial Shakespeares, November 2002.

Narrative in Modern Poetry. Session III, ALA, June 1994.

Wallace Stevens Session. NEMLA, April 1993.

Modern and Contemporary North American Poetry. NEMLA, 1984.

Literary Criticism. NEMLA, 1983.

### **PAPERS PRESENTED at ACADEMIC CONFERENCES and FORUMS (Selected)**

“Shakespeare’s *The Tempest*: Julie Taymor’s Screen Adaptation of a Shakespearean Masterpiece.” Port Washington Public Library: Scheduled for the anniversary of Shakespeare’s Birthday, April 23<sup>rd</sup>, 2018, 1830 hours.

“Shakespeare’s *The Tempest*: Themes and Artistry on Screen.” Bland Memorial Library, USMMA, Brown Bag Luncheon Scheduled for April 23<sup>rd</sup>, 2018.

“Hearing and Sight in *Hamlet*.” New College Conference on Medieval and Renaissance Studies, Sarasota, Florida, March 10, 2018.

**Ninth Annual Blackfriars Conference at the American Shakespeare Center**, Staunton, Virginia, October, 26, 2017. “*Hamlet* Act 3, scene 1: Is the Famed Soliloquy ‘To be or not to be?’ a Feigned Soliloquy?”

“Overhearing, Asides, and Eavesdropping in Shakespearean Stagecraft”: Invited speaker at “Global Shakespeares Conference,” Fairleigh Dickinson University Shakespeare Conference, Madison, NJ, Oct. 2016.

“*Twelfth Night* in Original Practices and on Film Performance”: Port Washington Public Library, January, 2016.

“Character and Tragic Closure: The Finale of *Hamlet*.” Columbia Shakespeare Seminar: October 11, 2015.

“Asides and Villainy”: Blackfriars Conference, American Shakespeare Center, October 25, 2015.

Integrating Text and Video Document: ISE (Internet Shakespeare Editors’) Conference, Victoria, April, 2015.

“Public vs Private Hearing in *Hamlet* 3.2.” Blackfriars Conference, American Shakespeare Center, Oct. 24, 2013.

“Gendered Dramatic Foils in the *Hamlet* Films of Olivier and Branagh.” SAA 2013 Seminar on “Gender and Sexuality in Adaptations of Shakespeare.” Toronto, Canada, March 2013.

- “Reflections on Quarto vs. Folio punctuation and the “soundscape” of *I Henry IV*, 1, 1.1.1-17; and on “peradventure.” SAA Workshop on “The Materiality of Language.” April 2012.
- “Female Friendships in *MND*, *MV*, *Much Ado*, and *AYLI*.” The New College Conference on Medieval and Renaissance Studies, Sarasota Florida, March 2012.
- “Staging *Hamlet* 1.1,” SAA Workshop “Staging Shakespeare for Popular Audiences.” April 2011.
- “Who Hears in *Hamlet*? Paper and introduction to the “Who Hears in Shakespeare?” Seminar at SAA, April 2010.
- “Keeping Watch in *Romeo and Juliet* and *The Taming of the Shrew*.” Seminar on Domestic Shakespeare, April 2008.
- “Bring in the Clowns: Merry Dumps, Marriage Beds, and Funeral Biers: Staging 4.3-4.5 of *Romeo and Juliet*.” Fourth Blackfriars Conference: American Shakespeare Center, Staunton, Va., Oct. 2007.
- “‘Get Thee to My Lady’s Chamber’: Bawdy and Gallows Humor in *Romeo and Juliet* on Screen.” Presented at SAA, San Diego, April 2007.
- “‘Why Does the King Rise?’: Pairing Original Practice and Film Viewing Approaches to a Metatheatrical Stage Direction in *Hamlet*.” Third Blackfriars Conference, American Shakespeare Center, Staunton, VA, Oct. 2005.
- “‘Nay Then I Have an Eye of You’: Public Audiences and Private Agendas in *Hamlet* Films.” New College Conference on Medieval and Renaissance Studies, Sarasota, March 2004.
- “Boundary Issues: The Graveyard Scene in *Hamlet* Films.” Ohio State Shakespeare Conference: Colonial, Imperial and Post-Colonial Shakespeares, November 2002.
- Biannual Shakespeare Lectures at the US Merchant Marine Academy (1986-2007) on plays performed on campus by the National Shakespeare Company, National Players, and Shenandoah Shakespeare Express.
- “Tragic Closure in *Hamlet*.” Thirteenth Biennial New College Conference on Medieval and Renaissance Studies, Sarasota, March 2002.
- “Studying *Hamlet* through the Lens of Film,” City College Honors Society, Spring 2001.
- “Hand, Eye, Pen, Tongue: Keeping Students Active in the English Classroom.” West Point Conference on Teaching Excellence, April 1999.
- “Giving Them the Words: Classroom Performance and Reading Aloud.” West Point Conference on Teaching Excellence, April 1998.
- “Amazed Faculties of Eyes and Ears in *Hamlet*.” Twelfth Biennial New College Conference on Medieval and Renaissance Studies, Sarasota, March 1998.
- “‘Till the Ductile Anchor Hold’: A Typological Charting of Narrative and Quasi--Narrative Elements in the Modern Long Poem.” American Literature Association, June 1994.
- “Sea-Scapes with Nude: The Botticellian Imprint in Wallace Stevens’s Poetry.” NEMLA, 1991.
- “Stevens’s Pairings: The Convergence of the Twain.” NEMLA, 1988.
- “Wallace Stevens and the Sense of Simile.” NEMLA, 1986.
- “Time and Poetic Repetition.” CUNY English Forum, 1985.
- “Toward a Critical Theory of the Poetic Sequence.” NEMLA, 1983.
- “The Subject of Poetry and the Poetry of the Subject: Reflections on the Themes of Modern Poetry.” Mid-Hudson MLA, November, 1979.

“The Hem of Philosophy: Free and Bound Motifs in ‘The Franklin's Tale.’” The International Inaugural Congress of The New Chaucer Society, Washington, D. C., 1979.

### **HONORS and AWARDS**

- 2013 Appointed Associate Editor, New Variorum Hamlet, MLA.
- 2012 Appointed Editor, Hamletworks.org.
- 2007-08 USMMA Sabbatical Award
- 2004 Summer NEH Summer Seminar Award Recipient and Participating Scholar Shakespeare’s Playhouses, Indoor and Out
- 2003-14 Associate Member of the Columbia Shakespeare Seminar
- 2002 Sabbatical Award for book proposal on New Architectures: Tragic Closure in Hamlet in Film Performance
- 2001 Course Development Grant to develop courses in Shakespeare in Performance; War and Peace in Literature, History, and Film; Public Speaking; and an Interdisciplinary Modernism Course.
- 1999 Curriculum Development Grant, USMMA, to develop an English Remedial Program and redesign Learning Space for Computer-Amplified Instruction.
- 1998 SPOT AWARD for Excellence in Teaching
- 1990 SPECIAL ACT AWARD, USMMA, for being Faculty Advisor to the Student Newspaper, *Hear This*, from 1984 to 1990
- 1989 Sabbatical Award, USMMA for Goncharov translation
- 1979 NEH Summer Stipend at CUNY Seminar in Theories of Biography
- 1979 Coleman O. Parsons Award, CUNY, Best Dissertation in English
- 1975-76 CUNY Dissertation Year Fellowship

### **USMMA INSTITUTIONAL SERVICE (selected)**

- 2016-present: Faculty Advisor, Ballroom Dancing Club
- 2013-present: Chair, Aloysius Norton Literary Award Ad-Hoc Committee
- 1995-present: Mariners’ Chorus Member
- 2015 Dean’s Search Committee for Humanities Dept. Chair and P/T Instructor positions
- 2013-2015 Kings Point Spectrum Group (LBGT) Co-Advisor
- 1995-2016 Academic Advisor to plebes and upper classmen
- 2013 Faculty Forum Ad Hoc Committee on Academic Freedom,
- 2013-2015 Kings Point Spectrum Group (LBGT) Co-Advisor
- 2011-13 Curriculum Committee Member
- 1987-89 Arts and World Affairs Committee,
- 1997-2007 Director, Arts and World Affairs Program. Designed and ran Program of Lectures and Plays and hosted guest lectures by such speakers as Marshall Goldman, Strobe Talbott, and Allan Bloom
- 2006-07 Faculty Advisor, Film Club
- 1984-2002 Faculty Advisor to *Hear This*, student newspaper
- 1986-2007 BIENNIAL SHAKESPEARE LECTURES on plays performed on campus by the National Shakespeare and the National Players Companies
- 2004-06, 2010-12 Promotions and Tenure Committee 1981-84,
- 2001-02 DIRECTOR, DRAMA GUILD. I established and ran this extracurricular student acting group, and produced and directed several full-length plays. In 2001-02, we performed “Scenes from Shakespeare.”
- 1997 Chair, Middle States Assessment Subcommittee on Diversity.

