

**Brett Greatley-Hirsch**  
Curriculum Vitae

School of English, University of Leeds  
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## Academic Positions

- 2016–. 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.  
*Thesis: "Werewolves and Women with Whiskers: Figures of Estrangement in Early Modern English Drama and Culture."*  
*Supervisor: Christopher Wortham. Examiners: Bruce Boebrer, David Scott Kastan, and Leah Marcus.*  
2005. B.A. (Hons), English and Cultural Studies, U Western Australia.

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## Research Publications

### Authored books (1 total)

2017. Hugh Craig and Brett Greatley-Hirsch, *Style, Computers, and Early Modern Drama: Beyond Authorship*. Cambridge: Cambridge University Press, 2017. ISBN 9781107191013. Reviewed in *The Times Literary Supplement* 5984 (2017), *The Review of English Studies* 69.292 (2018), *Shakespeare* 14.2 (2018), *Notes & Queries* 65.2 (2018), *Language and Literature* 27.4 (2018), *Modern Philology* 116.3 (2019), *Renaissance Studies* (2019), *Renaissance Quarterly* (2019), *Australian Journal of Linguistics* (2019)

### Journal articles (15 total)

2017. Brett Greatley-Hirsch, "Shakespeare: Editions and Textual Matters." *Year's Work in English Studies* 96 (2017): 367–83. ISSN 0084-4144.  
2017. Ivan Lupić and Brett Greatley-Hirsch, "'What stuff is here?' Edmond Malone and the 1778 Edition of Beaumont and Fletcher." *Papers of the Bibliographical Society of America*. 111.3 (2017): 287–315. ISSN 0006-128X.

2016. Brett D. Hirsch, "Jewish Questions in Robert Wilson's *The Three Ladies of London*." *Early Theatre* 19.1 (2016): 37–56. ISSN 1206-9078.
2016. David L. Kennedy and Brett D. Hirsch, "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 (2016): 110–132. ISSN 0031-0328.
2016. Brett D. Hirsch and 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 (2016): 107–27. ISSN 0748-2558.
2015. Brett D. Hirsch, "Moving Targets: Constructing Canons, 2013–2014." *Early Theatre* 18.1 (2015): 115–31. ISSN 1206-9078.
2013. Brett D. Hirsch, "'To see the Playes of Theatre newe wrought': Electronic Editions and Early Tudor Drama." *Early Theatre* 16.2 (2013): 211–49. ISSN 1206-9078.
2011. Brett D. Hirsch, "The Kingdom has been Digitized: Electronic Editions of Renaissance Drama and the Long Shadows of Shakespeare and Print." *Literature Compass* 8.9 (2011): 568–91. ISSN 1741-4113.
2010. Brett D. Hirsch, "Bringing Richard Brome Online." *Early Theatre* 13.1 (2010): 137–53. ISSN 1206-9078.
2009. Brett D. Hirsch, Stewart Arneil, and Greg Newton, "'Mark the Play': Electronic Editions of Shakespeare and Video Content." *New Knowledge Environments* 1.1 (2009). Web. ISSN 1923-6328.
2009. Brett D. Hirsch, "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 (2009): 4.1–37. Web. ISSN 1201-2459.
2009. David McInnis and Brett D. Hirsch, "Embodying Shakespeare: Introduction," *Early Modern Literary Studies*, Spec. Issue 19 (2009): 1.1–13. Web. ISSN 1201-2459.
2006. Brett D. Hirsch, "'A Gentle and No Jew': The Difference Marriage Makes in *The Merchant of Venice*." *Parergon*, 23.1 (2006): 119–29. ISSN 0313-6221.
2005. Brett D. Hirsch, "An Italian Werewolf in London: Lycanthropy and *The Duchess of Malfi*." *Early Modern Literary Studies*, 11.2 (2005): 2.1–34. Web. ISSN 1201-2459.
2005. Brett D. Hirsch, "'In the likeness of a Jew': Kabbalah and *The Merchant of Venice*." *The Ben Jonson Journal*, 12 (2005): 119–40. ISSN 1079-3453.

### Chapters in books (13 total)

2018. Brett Greatley-Hirsch and 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. New York and London: Routledge, 2018. 253–78. Routledge Studies in Shakespeare. ISBN 9781138123076.
2018. Brett Greatley-Hirsch and 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. London: Arden Shakespeare, 2018. 175–204. Arden Early Modern Drama Guides. ISBN 9781474284370.
2017. Brett Greatley-Hirsch and 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. New York and London: Routledge, 2017. 443–62. Routledge Worlds. ISBN 9780415732529.

2017. Jack Elliott and Brett Greatley-Hirsch, "Arden of Faversham, Shakespearean Authorship, and 'the print of many.'" *The New Oxford Shakespeare: Authorship Companion*. Ed. Gary Taylor and Gabriel Egan. Oxford: Oxford University Press, 2017. 139–81. ISBN 9780199591169.
2016. Brett D. Hirsch, "The White Devil: The State of the Art." *The White Devil: A Critical Reader*. Ed. Paul Frazer and Adam Hansen. London: Arden Shakespeare, 2016. 83–106. Arden Early Modern Drama Guides. ISBN 9781472587404.
2016. Brett D. Hirsch, "Judaism and Jews." *The Cambridge Guide to the Worlds of Shakespeare*. Vol. 1. *Shakespeare's World, 1500–1660*. Gen. ed. Bruce R. Smith. Cambridge: Cambridge University Press, 2016. 709–20. ISBN 9781107057258.
2014. Brett D. Hirsch, "Three Wax Images, *Two Italian Gentlemen*, and One English Queen." *Magical Transformations on the Early Modern English Stage*. Ed. Lisa Hopkins and Helen Ostovich. Farnham: Ashgate, 2014. 155–68. Studies in Performance and Early Modern Drama. ISBN 9781472432865.
2014. Brett D. Hirsch and 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 (2014): 3–35. ISBN 9781472439642.
2013. Brett D. Hirsch, "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. New York: Palgrave, 2013. 136–52. Palgrave Shakespeare Studies. ISBN 9781137349347.
2012. Brett D. Hirsch, "</Parentheses>: Digital Humanities and the Place of Pedagogy." *Digital Humanities Pedagogy: Practices, Principles, and Politics*. Ed. Brett D. Hirsch. Cambridge: Open Book Publishers, 2012. OBP Digital Humanities Series. 3–30. ISBN 9781909254251.
2011. Brett D. Hirsch, "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. Turnhout: Brepols, 2011. 297–337. Early European Research. ISBN 9782503527963.
2010. Brett D. Hirsch, "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. Turnhout: Brepols, 2010. 131–72. Cursor Mundi. ISBN 9782503532264.
2008. Brett D. Hirsch, "'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. Newcastle-upon-Tyne: Cambridge Scholars Press, 2008. 91–114. ISBN 9781847186102.

### Critical editions (2 total)

2015. Thomas Dekker and Thomas Middleton, *The Honest Whore, Part 1*, ed. Joost Daalder, contrib. ed. Brett D. Hirsch. Digital Renaissance Editions, 2015. Web. ISBN 9781550584905. 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, 2015. Web. ISBN 9781550584905. Reviewed in *Year's Work in English Studies* 95 (2016).

### Edited collections (4 total)

2014. Brett D. Hirsch and Hugh Craig, ed. *Digital Shakespeares: Innovations, Interventions, Mediations*. Special issue of *The Shakespearean International Yearbook* 14 (2014). ISBN 9781472439642. Reviewed in *Shakespeare Survey* 69 (2016), *Year's Work in English Studies* 94 (2015).

2012. Brett D. Hirsch, ed. *Digital Humanities Pedagogy: Practices, Principles, and Politics*. Cambridge: Open Book Publishers, 2012. OBP Digital Humanities Series. ISBN 9781909254251. 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. Brett D. Hirsch and Christopher Wortham, ed. *'This Earthly Stage': World and Stage in Late Medieval and Early Modern England*. Turnhout: Brepols, 2010. ISBN 9782503532264. Reviewed in *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. David McInnis and Brett D. Hirsch, ed. *Embodying Shakespeare*. Special issue 19 of *Early Modern Literary Studies* (2009). Web. ISSN 1201-2459.

### Short articles, notes, and exhibition entries (20 total)

2019. Brett Greatley-Hirsch, "Caesar, or Death of a Dictator (Orson Welles)." *The Stanford Global Shakespeare Encyclopedia*, gen. ed. Patricia Parker (Stanford: Stanford University Press, 2018). Web.
2019. Brett Greatley-Hirsch, "Select List of Online Shakespeare Resources." *The Stanford Global Shakespeare Encyclopedia*, gen. ed. Patricia Parker (Stanford: Stanford University Press, 2018). Web.
2019. Brett Greatley-Hirsch, "Early English Books Online." *The Stanford Global Shakespeare Encyclopedia*, gen. ed. Patricia Parker (Stanford: Stanford University Press, 2018). Web.
2019. Brett Greatley-Hirsch, "Digital Humanities and Shakespeare Studies." *The Stanford Global Shakespeare Encyclopedia*, gen. ed. Patricia Parker (Stanford: Stanford University Press, 2018). Web.
2019. Michael Best and Brett Greatley-Hirsch, "Databases and Digital Archives of Shakespeare in Performance." *The Stanford Global Shakespeare Encyclopedia*, gen. ed. Patricia Parker (Stanford: Stanford University Press, 2018). Web.
2019. Michael Best and Brett Greatley-Hirsch, "Electronic Editions of Shakespeare." *The Stanford Global Shakespeare Encyclopedia*, gen. ed. Patricia Parker (Stanford: Stanford University Press, 2018). Web.
2019. Michael Best and Brett Greatley-Hirsch, "Electronic Resources for Shakespeare Studies." *The Stanford Global Shakespeare Encyclopedia*, gen. ed. Patricia Parker (Stanford: Stanford University Press, 2018). Web.
2019. Paul Werstine and Brett Greatley-Hirsch, "Concordances." *The Stanford Global Shakespeare Encyclopedia*, gen. ed. Patricia Parker (Stanford: Stanford University Press, 2018). Web.
2018. Brett Greatley-Hirsch, "A pleasant commodie, of faire Em the millers daughter of Manchester." Exhibition entry. *Shakespeare Documented*. Folger Shakespeare Library. 2018. Web.
2015. Brett D. Hirsch (contrib.), "Henry Oxinden's List (ca. 1663–65)." *Lost Plays Database*, 6 Jun. 2015. Web.
2015. Brett D. Hirsch (contrib.), "Archer's List." *Lost Plays Database*, 18 May 2015. Web.
2015. Brett D. Hirsch (contrib.), "Rogers and Ley's List (1656)." *Lost Plays Database*, 18 May 2015. Web.
2015. Brett D. Hirsch, "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*. Web.
2014. Brett D. Hirsch, "Digital Editions of English Renaissance Drama." *Folgerpedia*. 2014. Web.
2014. Brett D. Hirsch (contrib.), "Black Joan." *Lost Plays Database*, 28 Nov. 2014. Web.

2013. Brett D. Hirsch, "Digital Renaissance Editions." *Journal of Early Modern Cultural Studies* 13.4 (2013): 136–39. ISSN 1531-0485.
2013. Brett D. Hirsch, "Hornpipes and Disordered Dancing in *The Late Lancashire Witches*: A Reel Crux?" *Early Theatre* 16.1 (2013): 139–49. ISSN 1206-9078.
2009. Brett D. Hirsch, "Rousing the Night Owl: Malvolio, *Twelfth Night*, and Anti-Puritan Satire." *Notes & Queries*, 56.1 (2009): 53–55. ISSN 0029-3970.
2006. Brett D. Hirsch, "Thomas Heywood and the Werewolves: A Source for *The Witches of Lancashire*." *Notes & Queries*, 53.4 (2006): 531–33. ISSN 0029-3970.
2006. Brett D. Hirsch, "Werewolves and Severed Hands: Webster's *The Duchess of Malfi* and Heywood and Brome's *The Witches of Lancashire*." *Notes & Queries*, 53.1 (2006): 91–93. ISSN 0029-3970.

### Reprints (3 total)

2020. Brett D. Hirsch, "Counterfeit Professions: Jewish Daughters and the Drama of Failed Conversion in Marlowe's *The Jew of Malta* and Shakespeare's *The Merchant of Venice*." *The Jew of Malta: A Norton Critical Edition*, ed. Lloyd Kermode. New York: W.W. Norton, 2020.
2014. Brett D. Hirsch, "Werewolves and Severed Hands: Webster's *The Duchess of Malfi* and Heywood and Brome's *The Witches of Lancashire*." *Drama Criticism* 49, ed. Andrea R. Stevens. Detroit: Gale Cengage, 2014. ISBN 9781414485201.
2014. Brett D. Hirsch, "Rousing the Night Owl: Malvolio, *Twelfth Night*, and Anti-Puritan Satire." *Shakespeare Criticism* 152, ed. Anthony Guy Patricia. Detroit: Gale Cengage, 2014. ISBN 9781414485638.

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### Work in Progress

- (with Kevin Quarmby) An electronic critical edition of *Fair Em*, an Elizabethan comedy of contested authorship, for *Digital Renaissance Editions*.
- "Digital Shakespeare Studies: Shakespeare and/as Data", an invited essay contribution to *The Arden Research Handbook to Contemporary Shakespeare Criticism*, ed. Evelyn Gajowski (Arden Shakespeare, 2020).
- (with Mark Houlahan) An edition of *Hyde Park* for *The Complete Works of James Shirley*, gen. ed. Eugene Giddens, Teresa Grant, and Barbara Ravelhofer (Oxford UP, 2020).
- (with Rachel White) An authorship attribution study for *The Works of Thomas Nashe*, gen. ed. Joseph Black, Andrew Hadfield, Jennifer Richards, and Cathy Shrank (Oxford UP, 2021).
- An open-access digital edition of *The Works of John Day*, gen. ed. Brett Greatley-Hirsch and Helen Ostovich, with an international team of contributing editors.
- *Reproducing English Renaissance Drama, 1711–2016*, a monograph study of the editing and publishing of early modern plays since the eighteenth century. Contracted to the Arden Shakespeare Studies in Language and Digital Methodologies series.

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### Digital Projects (8 total)

- 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. <<http://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. <<http://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. <<http://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*. 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. <<http://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. <<http://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, *Digital Renaissance Editions*. Internet Shakespeare Editions, U Victoria. <<http://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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## Research Funding

### Fellowships (9 total)

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 (5 total)

- 2018–2019. Brett Greatley Hirsch (CI), “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 (CI), 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 (CI), “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 (CI), “Early Modern Drama in the Electronic Age.” Research Cluster Seed Funding, ARC Network for Early European Research (AUD \$10,000).

### **Awards and scholarships (8 total)**

2018. William Lambarde (1536–1601) 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 and Presentations (52 total)**

*Invited papers and presentations are marked with an asterisk.*

- \*2019. Brett Greatley-Hirsch, “‘And weigh not men, and therefore not men’s words’: The Authorship and Revision of *The Jew of Malta* Revisited.” International Association of University Professors of English Triennial Conference, Poznań, July 2019.
- \*2018. Rachel White and Brett Greatley-Hirsch, “Doubting Thomas: Testing for Authorship in the Nashe Dubia.” Invited paper. *Thomas Nashe and His Contemporaries*, Newcastle U, Newcastle, July 2018.
- \*2018. Brett Greatley-Hirsch, “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.
- \*2018. Brett Greatley-Hirsch, “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.
- \*2018. Brett Greatley-Hirsch, “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 2018.
- \*2017. Brett Greatley-Hirsch (invited panellist). “Renaissance Literature: New Perspectives (SRS).” *English: Shared Futures*, English Association, Newcastle, July 2017.
2017. Brett Greatley-Hirsch, “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.
- \*2017. Brett Greatley-Hirsch, “Digital Scholarship and Pedagogy at Leeds.” Invited paper. *Digital Scholarship*, White Rose Libraries, U Sheffield, Sheffield, March 2017.

- \*2016. Brett Greatley-Hirsch and Jack Elliott, “The Print of Many?” Invited paper. *Shakespeare, Kent, and Early Modern Drama*, U Kent, Canterbury, November 2016.
- \*2016. Brett D. Hirsch and 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.
- \*2016. Brett D. Hirsch, “*Stylo-mastix*: Or, THE ATTRIBUTIONIST whipt.” Invited paper. *Authorship and Attribution in Early Modern Drama: John Marston and Others*, Birkbeck, U London, London, January 2016.
- \*2016. Brett D. Hirsch and Aaron T. Pratt, “Infinite Riches in a Little ROM.” Invited paper. *MLA Committee on the New Variorum Edition of Shakespeare*, Modern Languages Association Annual Convention, Austin, January 2016.
- 2015. Brett D. Hirsch and 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, November 2015.
- \*2015. Brett D. Hirsch (invited participant). ‘*Will you play upon this?*’ *Designing Auditory Displays for Early Modern Drama*, Centre for Digital Scholarship, Bodleian Libraries, U Oxford, November 2015.
- \*2015. Brett D. Hirsch, “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 2015.
- \*2015. Brett D. Hirsch (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.
- \*2015. Brett D. Hirsch, “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.
- \*2015. Brett D. Hirsch (invited panellist). *Shakespeare’s Language*, Folger Institute, Folger Shakespeare Library, Washington, April 2015.
- \*2015. Brett D. Hirsch, “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 2015.
- 2014. Brett D. Hirsch, “Trees and Forests: Authorship Attribution and Company Style.” Paper. *Shakespearean Perceptions*, Australian and New Zealand Shakespeare Association Biennial International Conference, U Southern Queensland, Toowoomba, October 2014.
- 2014. Brett D. Hirsch, “On Never Working Alone, or The Dream of Company Style.” Paper. *Beyond Authorship*, Centre for Literary and Linguistic Computing, U Newcastle, Newcastle, June 2014.
- 2014. Gabriel Egan and Brett D. Hirsch, “The Date and Authorship of *The Two Gentlemen of Verona*.” Paper. *Early Shakespeare*, Shakespeare 450: Société Française Shakespeare Conference, Paris, April 2014.
- 2013. Gabriel Egan and Brett D. Hirsch, “‘Where do/doe 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, Oxford, September 2013.
- 2013. Brett D. Hirsch, “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, Oxford, September 2013.

2013. Brett D. Hirsch, "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.
- \*2013. Brett D. Hirsch (invited panellist). "Archiving the Past and the Present." *Digital Shakespeare and Performance*, Shakespeare Institute, U Birmingham, Stratford-upon-Avon, June 2013.
2013. Brett D. Hirsch, "The Case for Electronic Editions." Paper. *Reanimating Playbooks*, Shakespeare Institute, U Birmingham, Stratford-upon-Avon, May 2013.
- \*2013. Brett D. Hirsch, "Digital Editions, Editorial and Publishing Histories, and Computational Stylistics." Invited paper. *GW Digital Humanities Symposium*, George Washington U, Washington, January 2013.
2012. Brett D. Hirsch, "Increasing the Revels/Reels." Paper. *Shakespeare and Emotion*, Australian and New Zealand Shakespeare Association Biennial International Conference, U Western Australia, Perth, November 2012.
2012. Brett D. Hirsch, "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, August 2012.
- \*2012. Brett D. Hirsch, "Bringing Early Tudor Drama Online." Invited paper. *Editing Early Texts: Practice and Protocol*, Massey U, Wellington, June 2012.
2012. Brett D. Hirsch, "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.
- \*2012. Brett D. Hirsch (invited panellist). *iShakespeare: New Media in Research and Pedagogy*. 40th Annual Meeting of the Shakespeare Association of America, Boston, April 2012.
- \*2012. Brett D. Hirsch, "'To see the Playes of Theatre newe wrought': Electronic Editions of Early Tudor Drama." Invited paper. *New Directions in Earlier Tudor Drama*, Modern Languages Association Annual Convention, Seattle, January 2012.
2011. Brett D. Hirsch, "The Authorship of *Fair Em*." Paper. *Textual Manipulation*, Bibliographical Society of Australia and New Zealand Conference, U Adelaide, Adelaide, November 2011.
- \*2011. Brett D. Hirsch, "Expanded and Electrified: The *Digital Renaissance Editions* and the Canon." Invited paper. *Shakespearean Reverie*, Shakespeare in the Park Festival Symposium, U Southern Queensland, Toowoomba, October 2011.
2011. Brett D. Hirsch, "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, October 2011.
2011. Brett D. Hirsch, "'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, Cambridge, September 2011.
2011. Brett D. Hirsch (workshop participant). *The Shakespeare Quartos Archive*. 39th Annual Meeting of the Shakespeare Association, Bellevue, April 2011.
- \*2011. Brett D. Hirsch (invited participant). "Digital Humanities." Australian Academy of the Humanities, ANU, Canberra, March 2011.
2011. Brett D. Hirsch, "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, February 2011.

2010. Brett D. Hirsch and 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.
2010. Brett D. Hirsch, "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.
- \*2010. Brett D. Hirsch, "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.
2010. Brett D. Hirsch, "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 2010.
2009. Brett D. Hirsch, 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, Victoria, October 2009.
2009. Brett D. Hirsch, "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 2009.
2008. Brett D. Hirsch, "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, February 2008.
2006. Brett D. Hirsch, "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, August 2006.
2006. Brett D. Hirsch, "Bearded Women in *Macbeth*." Paper. *Rapt in Secret Studies*, Australian and New Zealand Shakespeare Association Postgraduate Mini-Conference, U Southern Queensland, Toowoomba, July 2006.
2005. Brett D. Hirsch, "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, August 2005.
2004. Brett D. Hirsch, "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 2004.

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## Teaching Experience

*A comprehensive teaching portfolio is available upon request.*

## Undergraduate

- 2018, 2017, 2016. ENGL 3318: *Final Year Project*. U Leeds. (Convenor, Textual Editing Option)
- 2018, 2017, 2016. ENGL 2029: *Renaissance Literature*. U Leeds.
2016. SA 165016: *Shakespeare and Drama in England*. Illinois State U. (Guest workshop leader)
2016. ENG 358: *Topics in Publishing Studies*. Illinois State U. (Guest seminar speaker)
2016. ENGL 1282: *Drama: Reading and Interpretation*. U Leeds.
- 2011, 2008, 2007. MEMS 2215: *Mysticism, Melancholy, and Madness*. U Western Australia.

2009. HUMA 250: *Digital Representation and Creation in a Humanities Context*. U Victoria.  
2009. HUMA 150: *Tools, Techniques, and Culture of the Digital Humanities*. U Victoria.  
2008, 2006. ENGL 2250: *Love and Death in the Renaissance*. U Western Australia.  
2007. ENGL 218: *Shakespeare: Page, Stage, and Screen*. U Otago.  
2005. ENGL 2237: *Shakespeare's Tragedies and Romances*. U Western Australia.  
2005. ENGL 2234: *Shakespeare at the Movies*. U Western Australia.

### **Graduate**

2018, 2017, 2016. *Postgraduate Research Skills at Leeds*. U Leeds.  
2016. ENGL 4109: *Literary Studies and Digital Humanities*. U Western Australia.  
2015, 2014, 2012. ED 6115: *Supervising Postgraduate Research*. U Notre Dame Australia.  
2014. ENGL 719A: *Early Modern Media*. U Maryland. (Guest seminar speaker)

### **Research supervision (postgraduate)**

2016–. Jeri Smith-Cronin (U Leeds). Ph.D. “Knights on Stage: Chivalry and English Drama, 1570–1624.” (Co-supervisor with Prof Martin Butler)

### **Postgraduate Research and Training Seminars**

2019, 2017. “Measuring Style in Writing.” *Digital Research and Understanding in the Guided Humanities Training Symposium*. De Montfort U.

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## **Academic Leadership and Citizenship**

### **Journal editorship**

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

### **Elected positions**

2019–. 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 boards**

2019–. Editorial board, *The Complete Works of James Shirley*. (AHRC/OUP)  
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*. (ARC)  
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*. (AHRC/OUP)  
2016–. Advisory board, *Shakespeare's Early Editions*. (AHRC)  
2015–. Editorial board (Digital Palaeography & Book History), *Frontiers in Digital Humanities*.  
2015–. Scholarly advisory committee, *A Digital Anthology of Early Modern English Drama*.  
2015–. Editorial board, *Internet Shakespeare Editions*.  
2013–. Editorial board, Open Book Publishers *Digital Humanities Series*.  
2013–. Advisory board, *Journal of Data Mining and Digital Humanities*.  
2011–. Editorial board, *The Map of Early Modern London*. (SSHRC)  
2011–2016. Editorial board, *Parergon*.  
2009–. Advisory board, *Appositions*.  
2008–2016. Advisory board, *Ecumenica*.  
2005–2007. Advisory board, *Journal of Religion and Theatre*.

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

*English* ISSN 0013-8215 (2018), *Digital Scholarship in the Humanities* ISSN 2055-7671 (2018), *Early Theatre* ISSN 1206-9078 (2018), *Authorship* ISSN 2034-4643 (2018), *ANQ* ISSN 0895-769X (2017), *Literature Compass* ISSN 1741-4113 (2016), *Journal of the Text Encoding Initiative* ISSN 2162-5603 (2016), *Social Sciences* ISSN 2076-0760 (2015), *Shakespeare Quarterly* ISSN 1538-3555 (2014–), *Preternature* ISSN 2161-2196 (2013), *Animal Studies Journal* ISSN 2201-3008 (2012), *Papers on Language & Literature* ISSN 0031-1294 (2011), *Medical Humanities* ISSN 1468-215X (2011), *Digital Humanities Quarterly* ISSN 1938-4122 (2010–), *Digital Studies/Le Champ Numérique* ISSN 1918-3666 (2009), *Early Modern Literary Studies* ISSN 1201-2459 (2007–)

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

Routledge (2018, 2015), Edinburgh University Press (2017), Bloomsbury/Arden Shakespeare (2016), Palgrave Macmillan (2013), Open Book Publishers (2012), Broadview Press (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)

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

Leverhulme Trust (2018), SSHRC/NSERC/CIHR Canada 150 Research Chairs Program (2018), Australian Research Council [ARC] Discovery Projects (2016), ARC Discovery Early Career Researcher Awards (2015, 2014), ARC Future Fellowships (2012)

### **External examiner**

2017, 2016. Ph.D., University of Strathclyde.

### **Internal referee: competitive grant schemes**

UWA Internal Peer Review for ARC Schemes (2016, 2015, 2014, 2013)

### Conference and workshop organisation (23 total)

2019. Seminar Coordinator (with Anupam Basu) (invited). "Shakespeare at Scale." 47th Annual Meeting of the Shakespeare Association of America, Washington, D.C., April 2019.
2018. Seminar Coordinator (invited). "Shakespeare and Can(n)ons." *Shakespeare and War*, 37th International Shakespeare Conference, Shakespeare Institute, U Birmingham, Stratford-upon-Avon, July 2018.
2017. Conference Convenor (with Robert Jones). *Leeds Symposium on Textual Studies*, U Leeds, Leeds, June 2017.
2016. Programme Committee. *DH2016: Digital Humanities 2016*. 27th Annual Conference of the Alliance of Digital Humanities Organizations, Kraków, Poland, June 2016.
2016. Seminar Coordinator (with Sarah Neville). "Teaching Textual Studies in/through Shakespeare." 44th Annual Meeting of the Shakespeare Association of America, New Orleans, Louisiana, April 2016.
2014. Workshop Organiser (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.
2014. Panel Session Organiser (with Hugh Craig). "Computational Perceptions." *Shakespearean Perceptions*, Australian and New Zealand Shakespeare Association Biennial International Conference, U Southern Queensland, Toowoomba, October 2014.
2014. Postgraduate Workshop Coordinator (with David McInnis). *ANZSA Postgraduate Workshop*, a pre-conference workshop associated with *Shakespearean Perceptions*, Australian and New Zealand Shakespeare Association Biennial International Conference, U Southern Queensland, Toowoomba, October 2014.
2014. Conference Convenor (with Hugh Craig). *Beyond Authorship*, Centre for Literary and Linguistic Computing, U Newcastle, Newcastle, June 2014.
2014. Workshop Organiser (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, Perth, March 2014.
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 2014.
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, November 2013.
2012. Conference Organising Committee. *Shakespeare and Emotion*, Australian and New Zealand Shakespeare Association Biennial International Conference, U Western Australia, Perth, November 2012.
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, August 2012.
2012. Conference Convenor (with Tim Dolan and Jenna Mead). *Text Editing and Digital Culture*, 2012 Book:Logic Symposium, U Western Australia, Perth, June 2012.
2011. Panel Session Organiser. "Editing Under the (Shakespearean) Influence." *Shakespeare: Sources and Adaptation*, Cambridge Shakespeare Conference, Cambridge U, Cambridge, September 2011.

- 2011. Panel Session Organiser. “New Media Adaptations: Electronic Editions of Shakespearean Drama.” *Shakespeare: Sources and Adaptation*, Cambridge Shakespeare Conference, Cambridge U, Cambridge, September 2011.
- 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.
- 2011. Panel Session Organiser (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, February 2011.
- 2010. Panel Session Organiser. “Electronic Editions of Early Modern Drama.” *New Technologies and Renaissance Studies*, Renaissance Society of America Annual Meeting, Venice, April 2010.
- 2008. Conference Organising Committee. *Reading Religious Change in Medieval and Early Modern Europe*, Perth Medieval and Renaissance Group Annual Symposium, U Western Australia, Perth, May 2008.
- 2007. Panel Session Organiser. “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 2007.
- 2006. Conference Organising Committee. *World as Stage / Stage as World in Medieval and Early Modern Europe*, Perth Medieval and Renaissance Group Annual Symposium, U Western Australia, Perth, August 2006.

### **Research Groups**

- 2018–. Member, Data Science and Digital Humanities Research Group, Alan Turing Institute, Cambridge U.
- 2018–. Member, Centre for Jewish Studies, U Leeds.
- 2016–. Affiliate, Institute for Medieval Studies, U Leeds.
- 2016–. Member, Textual Histories, School of English, U Leeds.
- 2016–. Member, Centre for the Comparative History of Print, U Leeds.

### **Institutional Service (U Leeds)**

- 2018–. School of English Representative, Institute for Medieval Studies Steering Committee.
- 2018–. Convenor, Textual Editing (Final Year Project).
- 2018–. School of English, School Taught Student Education Committee.
- 2018–. Joint Honours Tutor, School of English.
- 2018, 2017. Open Day, School of English.
- 2016–17. Co-convenor (with Martin Butler), Textual Editing (Final Year Project).
- 2016–. Working Group on Curriculum Reform.
- 2016–. Fire Warden.
- 2016. Undergraduate Admissions Interviews (BA Literature/Theatre).

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## Public Engagement and Impact Activities

### Media (9 total)

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 2017.
2016. (with Jack Elliott) Radio interview by Adam Spencer. *FLUX Podcast*. 16 December 2016.
2016. "Australian Data Sleuths Link Shakespeare to Anonymous 16th-Century Play." Interview by Marcus Strom. *The Sydney Morning Herald*, Sydney, 15 November 2016. 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.
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.
2015. "UWA Brings Shakespeare's Contemporaries to a Global Audience." Media release. *UWA News*, U Western Australia, 16 April 2015.
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 2008.

### Public lectures and community engagement (21 total)

*Invited presentations are marked with an asterisk.*

- \*2018. Brett Greatley-Hirsch, "Function Words and Form." Public lecture. *Early Modern Group Research Seminar*, Northumbria U, Newcastle, 24 January 2018.
- \*2017. Brett Greatley-Hirsch, "'Some may perhaps suppose this Prose is mine': Authorship Attribution between Early Modern Drama, Poetry, and Prose." Public lecture. *Medieval and Early Modern Research Seminar*, U Leeds, Leeds, 1 November 2017.
- \*2017. Brett Greatley-Hirsch, "'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, Sheffield, 9 March 2017.
- \*2016. Brett D. Hirsch, "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.
- \*2016. Brett D. Hirsch, "When Not To Do A Digital Edition." Public lecture. Editorial Institute, Boston U, Boston, 8 April 2016.
2015. Brett D. Hirsch, "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 2015.
- \*2014. Brett D. Hirsch, "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 December 2014.

- \*2014. Brett D. Hirsch, “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.
- \*2014. Brett D. Hirsch, “‘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.
- 2014. Brett D. Hirsch, “‘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.
- \*2014. Brett D. Hirsch, “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 2014.
- \*2013. Brett D. Hirsch, “The Fortunes of *Fedele and Fortunio*.” Invited paper. Group for Renaissance Research Reading, U Strathclyde, Glasgow, 2 December 2013.
- \*2013. Brett D. Hirsch, “Electronically Editing *Fair Em*: Comedy, Computers, and Collaboration.” Inaugural public lecture. *The Future of Editing: A Bodleian Digital Seminar Series*, Bodleian Library, Oxford U, Oxford, 8 November 2013.
- 2013. Brett D. Hirsch, “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 October 2013.
- 2013. Brett D. Hirsch, “By the Numbers: Computational Studies in Early Modern Dramatic Authorship.” Public lecture. *English Research Seminars*, Sheffield Hallam U, Sheffield, 15 October 2013.
- 2012. Brett D. Hirsch, “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 October 2012.
- 2009. Brett D. Hirsch, “Digital Humanities @ UVic.” Public presentation. *Experience UVic*, Faculty of Humanities, U Victoria, Victoria. 23 May 2009.
- 2008. Brett D. Hirsch, “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. Christopher Wortham and Brett D. Hirsch, *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.
- 2008. Brett D. Hirsch, *Shakespeare: Then and Now*. Public lectures (6). *UWA Extension*, U Western Australia, Perth. February–March 2008.
- 2006. Brett D. Hirsch, “Medieval and Early Modern Studies: A Student’s Perspective.” Public presentation. *UWA EXPO*, U Western Australia, Perth. 20 August 2006.

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### **Professional Development and Training (8 total)**

- 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 2013; follow-up session 15–16 May 2014.
- 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 2012.
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.
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 February 2011.
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 2009.
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.
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 2006.
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 2005.

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## Professional Memberships

- 2018–. International Association of University Professors of English (IAUPE).
- 2016–. Medieval English Theatre Society (METH).
- 2012–. The Malone Society.
- 2009–. Shakespeare Association of America (SAA).
- 2008–. British Shakespeare Association (BSA).
- 2006–. Australian and New Zealand Shakespeare Association (ANZSA).