About the Contributors

LIZZ ANGELLO responds to the call of things doing stuff in medieval poetry and early modern drama and is particularly interested in transcribing conversations between textual objects across the pleats in time and space. She teaches literature at the University of South Florida, St. Petersburg and is currently revising her dissertation, “Paradise Always Already Lost: Myth, Memory, and Matter in English Literature,” for publication.

SALLIE ANGLIN is an Assistant Professor at Penn State Altoona. She has a PhD from the University of Mississippi and studied at the School of Criticism and Theory at Cornell. She has published essays on Thomas Middleton, Philip Sidney, queer ecology in popular culture, and alternative ecologies in early modern Romance. She is currently working on a book manuscript, *The Ecology of the Stage: Environment and Embodiment in Early Modern English Drama*.

KEITH M. BOTELHO is an Associate Professor of English at Kennesaw State University. His book, *Renaissance Earwitnesses: Rumor and Early Modern Masculinity* (Palgrave Macmillan), was published in 2009, and he is currently completing his second book, entitled *Little Beasts: Cultures of the Hive in Renaissance England*. He is also co-editing (with Joseph Campana) a book on insects in the early modern world, entitled *Lesser Living Creatures of the Renaissance*.

PATRICIA A. CAHILL is Associate Professor of English at Emory University. She is the author of *Unto the Breach: Martial Formations, Historical Trauma, and the Early Modern Stage* (Oxford University Press, 2008) and is currently completing *Shakespeare’s Skins: Surface Encounters in Early Modern Playhouses*, a study of the eco-material valences of skin-related language, costumes, and stage properties.
JEFFREY JEROME COHEN is Professor of English and Director of Institute for Medieval & Early Modern Studies at George Washington University. He blogs at www.inthemedievalmiddle.com and his most recent book is *Stone: An Ecology of the Inhuman* (University of Minnesota Press, 2015). A full bio may be found at jeffreyjeromecohen.net. His other punctum projects include *Animal, Vegetable, Mineral: Ethics and Objects; Inhuman Nature*; and *Burn After Reading*.

DREW DANIEL is Associate Professor in the Department of English at Johns Hopkins University. In addition to numerous articles on Renaissance literature, political philosophy, contemporary aesthetics, sexuality studies, and musical subcultures, he is the author of *20 Jazz Funk Greats* (Continuum, 2008) and *The Melancholy Assemblage: Affect and Epistemology in the English Renaissance* (Fordham, 2013). He is currently working on a book on suicide and politics. He is also one half of the electronic duo Matmos, whose forthcoming album *Ultimate Care II* is made entirely out of the sounds of a washing machine.

CHRISTINE HOFFMANN is an Assistant Professor in the English department at West Virginia University, where she specializes in early modern English literature and the rhetoric and ethics of social media. Drawing comparisons between the Renaissance period and the twenty-first century has allowed her to write and publish essays that put together Milton and memes, queerness and copia, Spenserian allegory and humble-bragging, Shakespearean comedy and negative campaigning, early modern melancholy and twenty-first-century public shaming. She is at work on a book that examines copia as a posthumanist project.

NEAL ROBERT KLOMP is a PhD Candidate in the Department of English at Michigan State University. His dissertation, “Plagued Subjects: Political Culture in Crisis in Early Modern English Drama,” attempts to plague the political culture found within the literature of the period. Neal’s interest in zombies began with a general curiosity about the relationship between the historical plague and this popular fictional genre dealing with the catastrophic outbreak of some strange disease — this is the “classic” zombie narrative. As represented in this essay, he has found the connection of plague and zombie to be quite fruitful intellectually as well as a popular pedagogical tool for rethinking some of the courses he teaches.
Julia Reinhard Lupton is professor of English and Comparative Literature at the University of California, Irvine and the author or co-author of four books on Shakespeare. She is a former Guggenheim Fellow and a Trustee of the Shakespeare Association of America. She is finishing a book entitled *Shakespeare Dwelling: Habitation, Hospitality, Design*.

Vin Nardizzi is Associate Professor of English at the University of British Columbia. He has published *Wooden Os: Shakespeare’s Theatres and England’s Trees* (University of Toronto Press, 2013), which was shortlisted for the 2013 Theatre Book Prize. He is working on a new book project called *Vaster Than Empires: Growth, Vegetables, and Poetry*. With Stephen Guy-Bray and Will Stockton, he co-edited *Queer Renaissance Historiography: Backward Gaze* (Ashgate, 2009) and, with Jean E. Feerick, *The Indistinct Human in Renaissance Literature* (Palgrave Macmillan, 2012).

Tara E. Pedersen is Assistant Professor of English at the University of Wisconsin-Parkside. Her research focuses on how literature participates in constructing categories of knowledge, with a special emphasis on categories related to sexuality, gender, and the boundaries of the human. She has published in *Early Modern Women: An Interdisciplinary Journal* and is a contributor in *Mapping Gendered Routes and Spaces in the Early Modern World*. Her book, *Mermaids and the Production of Knowledge in Early Modern England* (Ashgate), examines epistemological questions about embodiment and perception in early modern theatrical culture.

Tripthi Pillai is an Assistant Professor of Renaissance literature at Coastal Carolina University. Her recent work includes an essay on violent cuteness in Marlowe’s drama and Bollywood cinema, a co-authored book chapter on autopoietic and allopoietic remediations of *Macbeth* in *Serena*, and a co-authored screenplay on queer migrant identity. Pillai is working on a monograph on Renaissance temporalities and also on a collaborative media installation project on “item” songs.

Karen Raber is Professor of English at the University of Mississippi. She has published numerous essays on early modern women writers, gender, animals, and ecology, and is series editor for Routledge’s “Perspectives on the Non-Human in Literature and Culture.” Her most recent monograph is *Animal Bodies, Renaissance Culture* (University of Pennsylvania Press,
Pauline Reid works as an Assistant Teaching Professor at the University of Denver’s Writing Program. Her research focuses on early modern literature and rhetorical history, and she has published and forthcoming articles in *LIT: Literature Interpretation Theory, Word and Image*, and *Rhetorica*. She is revising a larger project, *A Dark Glass: Vision, Rhetoric, and the Problem of Perception in the English Renaissance Book*, which is under advanced contract at the University of Toronto Press. This study explores the relationship between visual phenomenology and early modern print.

Emily Rendek is a PhD Candidate at the University of South Carolina. Her dissertation, “Bound Bodies: Book Use and the Early Modern Reader, 1450–1660,” investigates early modern reading practices and argues that books are a form of prosthesis—use demonstrates that readers viewed printed texts as extensions of their own bodies. Her research interests include book history, bibliography, and early modern drama. She has taught courses such as Writing about Children’s Fantasy Literature, Writing about Shakespearean Adaptations, Monsters in British Literature, and Revenge in British Literature. Before beginning her PhD at USC, Emily received her master’s from Florida State University and her bachelor’s from the University of West Florida.

Lindsey Row-Heyveld specializes in early modern drama and disability studies. Her work has appeared in *Disability Studies Quarterly, Allegorica, Pedagogy,* and the first major collection on early modern disability, *Disabling the Renaissance: Recovering Early Modern Disability* (Ohio State University Press, 2013). She is currently at work on a monograph, *Dissembling Disability in Early Modern England*, which explores fraudulent disability on and off the stage. She is Assistant Professor of English at Luther College in Decorah, Iowa.

Debapriya Sarkar is an Assistant Professor of English at Hendrix College. Her work appears in *Exemplaria: A Journal of Theory in Medieval & Renaissance Studies* and in *Macbeth: The State of Play* (Bloomsbury Arden Shakespeare, 2014). She is currently working on a book project
that investigates the intersections between literary and scientific thought in early modern England; it argues that ideas of possibility shaped new methods of knowing both natural and imaginative worlds. Her research and teaching interests include sixteenth- and seventeenth-century literature, poetry and poetics, theories of genre, medieval and early modern women writers, and the history and philosophy of science.

A recent graduate of the University of Georgia, Pauline Reid works as a lecturer at the University of Denver’s Writing Program, where she teaches first-year writing courses on topics such as this quarter’s “Visual and Material Rhetoric” and next quarter’s “Cultures of Collection.” She researches early modern literature, as well as rhetorical history and theory. Her book project in progress, tentatively titled *A Dark Glass: Vision, Rhetoric, and the Problem of Perception in the English Renaissance Book,* explores the intersection of visual phenomenology and book history in early modern print.

Rob Wakeman is a PhD Candidate at the University of Maryland. His research focuses on the changing status of animals from farm to fork in English drama of the long sixteenth century. His dissertation is a literary history of four meals: city comedy’s representation of London’s festival fast food, pastoral dramas shepherds’ meals, Shakespeare’s hunting luncheon, and Noah’s banquet on Mount Ararat.

Jennifer Waldron is Associate Professor of English and Director of the Program in Medieval and Renaissance Studies at the University of Pittsburgh. She has published articles on early modern embodiment, post-Reformation theatre, and Shakespeare. She is the author of *Reformations of the Body: Idolatry, Sacrifice, and Early Modern Theatre* (2013). Her current book project, titled “Shakespeare, Language, and Sensation,” makes a case for the importance of cross-modal sensory and linguistic effects in Shakespearean theatre.

Luke Wilson is Associate Professor of English at Ohio State University. He is author of *Theaters of Intention: Drama and the Law in Early Modern England,* and has published articles on a variety of topics in *Representations, ELH, Renaissance Drama,* and elsewhere.
JULIAN YATES is Professor of English and Material Culture Studies at University of Delaware. He is the author of Error, Misuse, Failure: Object Lessons from the English Renaissance (University of Minnesota Press, 2003), which was a finalist for the MLA Best First Book Prize; What’s the Worst Thing You Can Do to Shakespeare? (Palgrave Macmillan, 2013), co-authored with Richard Burt; and The Multispecies Impression, forthcoming from the University of Minnesota Press.
Object Oriented Environs is the lively archive of a critical confluence between the environmental turn, so vigorous within early modern studies, and thing theory (object-oriented ontology, vibrant materialism, the new materialism and speculative realism). The book unfolds a conversation that attempts to move beyond anthropocentrism and examine nonhumans at every scale, their relations to each other, and the ethics of human enmeshment within an agentic material world. The diverse essays, reflections, images and ephemera collected here offer a laboratory for probing the mystery and potential autonomy of objects, in their alliances and in performance.

The book is the trace of an event-space crafted over a day of conversation in two seminars at the Shakespeare Association of America meeting in 2014 in St. Louis and offers its nineteen essays as the end to the work-cycle of the collective we crafted that day. It is a noisy collation, full of bees, bushes, laundry, crutches, lists, poems, plague vectors, planks, chairs, rain, shoes, meat, body parts, books, and assorted humans (living and dead), and also a repertoire of dance steps, ways of configuring the relations between subject and object, actors or actants (human and otherwise). It is also a book that asks readers to ponder their environs, to consider the particularities of their world, of their reading experiences, and to consider what orders of meaning we might be able to derive from attending closely to all the very many things we come into being with.

Contributors include: Lizz Angello, Sallie Anglin, Keith M. Botelho, Patricia A. Cahill, Jeffrey Cohen, Drew Daniel, Christine Hoffmann, Neal Klomp, Julia Lupton, Vin Nardizzi, Tara Pedersen, Tripathi Pillai, Karen Raber, Pauline Reid, Emily Rendek, Lindsey Row-Heyveld, Debpriya Sarkar, Rob Wakeman, Jennifer Waldron, Luke Wilson, and Julian Yates.
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