

Martin Puchner, curriculum vitae (includes list of publications)

Byron and Anita Wien Professor of Drama and of English and of Comparative Literature
Harvard University
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Employment:

Byron and Anita Wien Chair in Drama and in English and in Comparative Lit.	July 2011 - present
Professor of English and Comparative Literature, Harvard	July 2010 - present
H. Gordon Garbedian Chair in English and Comparative Lit., Columbia	July 2006 - June 2010
Associate Professor of English and Comparative Lit., Columbia	July 2005 - June 2006
Associate Professor of English, Cornell	July 2004 - June 2005
Assistant Professor of English and Comparative Lit., Columbia	July 1998 - June 2004

Education:

Harvard University, Ph.D., Comparative Literature	August 1998
UC Santa Barbara/UC Irvine, M.A.	June 1994
University of Bologna, Certificate	July 1993
Konstanz University, B.A. (equiv.), Philosophy and Comp. Lit.	February 1992

Leadership positions:

Theater, Dance, and Media (TDM). An new program combining conservatory training with a liberal arts education. I conceived of this program, lobbied for it, implemented it, and raised funds for it. TDM contributed to the recent \$100 million gift for theater at Harvard.	2011 - 2019
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Mellon Summer School of Theater and Performance Research. Mellon-funded summer school for faculty in the performing arts from across the globe. Topics have included world theater, pedagogy, activism, and migration. External funding to date: \$950,000.	2010 - 2022
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European Research Council, SH5, advanced grants, member and chair. Coordination of a dozen international scholars and ERC representatives. Evaluation of large-scale research projects and budgets. Grant volume: \$25 million per year.	2008 - 2016
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Norton, general editor, world literature. General editor of family of anthologies, used in over 1000 colleges and high schools. Duties include overseeing dozens of co-editors and consultants, online resources, sales conferences, and controlling the budget.	2007 - present
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Theater Ph.D. Program, co-chair, Columbia University. A PhD program jointly created by the School of the Arts and English. Duties included programming, curriculum, and admissions.	2002 - 2010
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Director of Undergraduate Studies, Theater, Columbia University. 2002 - 2010
Duties included advising, curricular planning, and hiring.

English, Associate Chair, Columbia University. 2005 - 2007
Duties included admissions, the curriculum, and hiring non-ladder faculty.

Monographs:

The Norton Field Guide to the Humanities. A textbook introduction to the Arts and Humanities. In development.

Culture: The Story of Us, from Cave Art to K-Pop (New York: Norton, 2023). Reviewed in *New York Times*, *Wall Street Journal*, *Boston Globe*, *Harvard Magazine* and other venues. Numerous translations in the works.

Literature for a Changing Planet, The Inaugural Oxford Lectures in the Humanities (Princeton: Princeton University Press, 2022). Reviewed in the *Financial Times*, *New York Review of Books*, and other venues. Translation into Korean forthcoming.

The Language of Thieves: The Story of Rotwelsch and One Family's Secret History (New York: Norton, 2020).

- U.K. Edition: London: Granta, 2021.
- German edition: Munich: Siedler/Random House, 2021.
- Long-listed for the Wingate Prize, 2021.

The Written World: The Power of Stories to Shape People, History, Civilization (New York: Random House, 2017).

Also published, in translation, in Korea, Japan, China, Taiwan, Germany, Spain, Italy, France, Romania, Portugal, Czech Republic, Russia, Ukraine, Slavonia, Iran, Turkey, Saudi Arabia and Brazil. Widely reviewed in *New York Times*, *London Times*, *Financial Times*, *Economist*, and over 50 radio and television programs; *New York Times* Editor's Choice; WSJ bestseller list. Film adaptation in planning stages.

Winner: Massachusetts Book Award.

The Drama of Ideas: Platonic Provocations in Theater and Philosophy (New York: Oxford UP, 2010). Paperback edition, fall 2013.

Winner, Joe A. Callaway Prize, best book in drama or theater, 2012. Walter Channing Cabot Prize, 2011.

Reviewed in: *Comparative Drama* 45:4 (Winter 2011); *New Theater Quarterly*, 27:2 (2011); *Modern Drama* 45 (2011); *The Drama Review* 57:3 (2013); *Bryn Mawr Classical Review* (2011); *Etudes Platoniciennes VIII* (2011); *Theater Survey* 53 (2012); *Philosophy in Review XXXII* (2012); *Modern Philology* 111:1 (2013); *Forum Modernes Theater* 25.2 (2010); Forum discussion in *Lebenswelt*; Interview with VOX.

Poetry of the Revolution: Marx, Manifestos and the Avant-Gardes (Princeton: Princeton University Press, 2006). Winner, 2006 James Russell Lowell Prize, awarded by the MLA. Honorable Mention, 2007 Modernist Studies Book Prize.

Reviewed in: *New Left Review* (November 2008); *Politics and Culture* 2:2; *Modernism/Modernity* 14:1; *TDR: The Drama Review* 51:1 (Spring 2007); *Theatre Survey* 48:1 (Spring 2007); *Modern Drama* 50:3; *Theatre Journal* 48:3; *Comparative Literature* 60:2; *Svenska Dagbladet* (February 7, 2007); *European Journal of English Studies* 10:3 (December 2006); *Papers of Surrealism* No 5 (2007); *Hallands Nyheter* (February 12, 2007); *Year's Work in English Study* XIV; *Electronic Book Review* (March 13, 2008).

Related publications:

Martin Puchner, "Fem teser om manifestets framtid," *Klassekampen*, Friday, June 29th, 2007, pp.14-15. Reprinted in: *Rett Kopi dokumenterer fremtiden*, edited by Karin Nygaard and Ellef Prestaeter, *Rett Kopi*, 2007: 182-183.

The book was featured in the following colloquia and reading groups: Modernist Studies Association, Tulsa (October 22); ASTR, November 2006; University of Virginia, Seminar, March 2007.

Expanded edition, in Turkish: *Marx ve Avantard: Manifestolar, Devrimin Siiri* (Istanbul: 6:45 Yayin, 2012).

For the role of the book in the New Modernist Studies controversy, see: Max Brzezinski, "The New Modernist Studies: What's Left of Political Formalism," *minnesota review* 76 (2011); Martin Puchner, "The New Modernist Studies: A Response," *minnesota review* 79 (2012).

Stage Fright: Modernism, Anti-Theatricality, and Drama (Baltimore and London: The Johns Hopkins University Press, 2002; paperback edition, 2011).

Reviewed in:

Comparative Literature 56:1; *Modernism/Modernity* 11:1; *Theatre Journal* 55:3; *Modern Drama* 46: 2; *Theatre Research International* 29: 3; *The Germanic Review* 78: 4; *Brecht Yearbook* 29; *The Comparatist* (May 2004); *James Joyce Quarterly* 40.4; *Journal of Beckett Studies* 15:1&2 (Fall 2005/Spring 2006).

Theaterfeinde: Die anti-theatralischen Dramatiker der Moderne, expanded German edition of *Stage Fright*, translated by Jan Küveler (Freiburg: Rombach Verlag, 2006). Reviewed in *Kult* 17 (2008).

Edited volumes and introductions:

Norton Anthology of World Literature, 5th edition, 6 volumes, general editor (in preparation).

"Introduction," *Hedda Gabler and Other Plays* (London: Penguin Classics, 2020).

Norton Anthology of World Literature, 4th edition, 6 volumes, general editor (New York: Norton, 2018).

Leading textbook in world literature, used in over 1000 US colleges and high schools.

Norton Anthology of Drama, 3rd shorter edition, co-editor (New York: Norton, 2018).

Norton Anthology of Drama, 3rd edition, co-editor (New York, Norton, 2018).

Norton Anthology of Western Literature, 2 volumes, general editor (New York, Norton, 2014).

Theatre Survey, Editor, Journal of the American Society for Theatre Research, published by Cambridge University Press: 2005-2009.

Modern Drama: Critical Concepts, a 4-volume anthology of critical writing, editor (New York: Routledge, 2008).

Against Theatre: Creative Destructions on the Modernist Stage, co-editor, with Alan Ackerman (New York: Palgrave Macmillan, 2006; paperback edition, 2007).

The "Communist Manifesto" and Other Writings, with an introduction and notes by Martin Puchner (New York: Barnes and Noble, 2005).

Tragedy and Metatheatre: Essays on Dramatic Form, by Lionel Abel, with an introduction by Martin Puchner (New York: Holmes and Meier, 2003).

Six Plays by Henrik Ibsen, with an introduction and notes by Martin Puchner (New York: Barnes and Noble, 2003).

Edited journal issues:

Alain Badiou, *Rhapsody for the Theatre*, edited by Martin Puchner, in *Theatre Survey* 49:2 (November 2008).

States of the Field, co-editor, with Jody Enders, anniversary issue of *Theatre Survey* 47:2 (2006).

Kafka and the Theater, guest editor, special issue of *The Germanic Review* 78:3 (2003).

Modernism and Anti-Theatricality, co-editor, with Alan Ackerman, special issue of *Modern Drama* 44:3 (2001).

Scholarly articles and book chapters:

"Digitization as Chance for Literature," in *Kodex*, edited by Christine Haug and Vincent Kaufmann, October 10, 2020, 9-13.

"Martin Puchner," in *The Rebirth of American Literary Theory and Criticism: Scholars Discuss Intellectual Origins and Turning Points*, edited by Aaram Veese (New York, Anthem, 2020): 195-206.

"Theater, Philosophy, Pedagogy," PMLA, Vol. 131, No. 2 (March 2016): 423-429.

"Puppets," in *A New Vocabulary for Global Modernism*, edited by Rebecca Walkowitz and Eric Hayot (New York: Columbia UP, 2016).

"Mais pourquoi Plato a-t-il brûlé sa tragédie?" in *Mises en intrigues: Rencontres Recherche et Création du Festival d'Avignon*, edited by Catherine Courtet, Mireille Besson, Françoise Lavocat and Alain Viala (Paris: CNRS Editions, 2016): 183-196.

"Wittgenstein's Language Plays," *Philosophy and Literature* 39:1 (2015): 107-127.

"The Chinese Garden and World Literature," in *Chinese Arts and Letters* 1:1 (spring 2014): 88-99.

"Please Mind the Gap between Theater and Philosophy," *Modern Drama* 56:4 (Winter 2013), 540-553.

"The Problem of the Ground: Martin Heidegger and Site-Specific Performance," in *Encounter in Performance Philosophy*, edited by Laura Cull and Alice Lagaay (Basingstoke: Palgrave, 2014): 65-86.

"Goethe, Marx, Ibsen and the Creation of a World Literature," *Ibsen Studies* 13:1 (April 2013): 28-46. Reprinted in *Nordlit* 34 (2015): *Ibsen and World Drama*, pp. 1-14. Chinese translation published in Yangzee River Academic (2015).

"World and Stage in *Enemy of the Stars*." In *Vorticism: New Perspectives*, edited by Mark Antliff and Scott Klein (Oxford: New York, 2013): 207-221.

"World Literature and the Creation of Literary Worlds," special issue on world literature edited by Wang Ning, *Neohelicon* 38:2 (2011): 341-348.

"Teaching Wordly Literature," in *Routledge Companion to World Literature* edited by Theo D'Haen et al. (Abingdon: Routledge, 2011): 255-264.

"Dramatism," *The Work of Genre: Selected Essays from the English Institute* (ACLS Humanities E-books, 2011).

"Drama and Performance: Toward a Theory of Adaptation," *Common Knowledge* 17:2 (spring 2011): 292-305.

"Die Benennung der Welt (On Wittgenstein and Wagner), in *Wann geht der nächste Schwan: Ein Symposium in Bayreuth*, edited by Clemens Risi, Robert Sollich and Anna Toewe (Leipzig: Henschel Verlag, 2011).

"It's Not Over (Till It's Over): An Afterword," special issue on the avant-garde, *New Literary History* 41:4 (fall 2010): 915-928.

"The Theater of Alain Badiou," *Theatre Research International* (2009).

"Dünyasal Edebiyat" (Worldly Literature), *Varlık* (3/2009).

"Theatre of Bodies, Theatre of Ideas: The Case of *Dionysus in 69*" in *Politik mit dem Körper*,

- edited by Friedemann Kreuder und Michael Backmann (Berlin: Transcript, 2009).
- "Plato's Shadows," in *Performing the Matrix*, edited by Meike Wagner (Munich: Podium, 2008).
- "Performing the Open: Actors, Animals, Philosophers," in *Animals and Performance*, special issue, edited by Una Chaudhuri, *TDR* 193 (spring 2007).
- "The Avant-Garde is Dead: Long Live the Avant-Garde," in *Mapping the Neo-Avant-Garde*, edited by David Hopkins (Amsterdam: Rodopi, 2006).
- "Kierkegaards Shattenrisse," in *Bild und Einbildungskraft*, edited by Bernd Hüppauf and Christoph Wulf (Munich: Fink Verlag, 2006).
- "Kenneth Burke: Theater, Philosophy, and the Limits of Performance," in *Staging Philosophy*, edited by David Krasner and David Saltz (Ann Arbor: University of Michigan Press, 2006).
- "The Aftershocks of *Blast*: Manifestos, Satire, and the Rear-Guard of British Modernism," in *Bad Modernism*, edited by Douglas Mao and Rebecca L. Walkowitz (Durham: Duke University Press, 2006): 44-67.
- "Entanglements: The Histories of *TDR*," *TDR* no. 50 (2006), 1:13-27.
- "The Performance Group: Between Theory and Theater," in *Restaging the Sixties: Radical Theaters and Their Legacies*, edited by James Harding and Cindy Rosenthal (Ann Arbor: University of Michigan Press, 2006).
- "Doing Logic with a Hammer: Wittgenstein's *Tractatus* and the Polemics of Logical Positivism," *Journal of the History of Ideas* 66:2 (spring 2005): 285-300.
- "De Sade's Theatrical Passions," *The Yale Journal of Criticism*, 18:1 (spring 2005): 111-125.
- "À l'arrière-garde du modernisme: Wyndham Lewis," translated by Gilles Philippe, in *Les Arrière-Gardes au Xxe siècle*, edited by William Marx (Paris: Presses Universitaires de France, 2004): 181-193.
- "Debord and the Theater of the Situationists," *Theatre Research International*, 29:1 (March 2004): 4-15.
- "Das Innenleben der Puppen: Neugier und Gewalt im unmenschlichen Theater," in *Philologische Neugier*, edited by Caroline Welsh (Berlin: Max Planck Institut, 2004).
Reprinted in: *Umwege des Lesens: Aus dem Labor Philologischer Neugier*, edited by Christoph Hoffmann and Caroline Welsch (Parerga Verlag, Berlin, 2006):79-90.
- "Kafka's Anti-Theatrical Gestures," *The Germanic Review* 78: 3 (summer 2003): 177-193.
- "The Theater in Modernist Thought," *New Literary History*, 33.3 (Summer 2002): 521-532.
- "Manifesto=Theatre," *Theatre Journal* 54 (2002): 449-465.
- "Screeching Voices: Avant-Garde Manifestos in the Cabaret," in *Avant-Garde Critical Studies*, ed. Dietrich Scheuneman (Amsterdam: Rodopi, 2001): 113-135.
- "Police, Paranoia, Theater: Thomas Pynchon's *Vineland*," in *Police Forces*, edited by Klaus Mladek (New York: Palgrave, 2007).
- "Polyphonous Gestures': Wagnerian Modernism from Mallarmé to Stravinsky," *Criticism* 41:1 (Winter 1999): 25-39.
- "Reading the Sirens' Gestures: Kafka between Silent Film and Epic Theater," *Kafka Society Journal*, 21: 27-39.
- "Textual Cinema and Cinematic Text: The Ekphrasis of Movement in Adam Thorpe and Samuel Beckett," *EESE* 1:99.
- "Memories of Joyce," *Theory at Buffalo* 1 (1995): 53-71.

Essays and opinion pieces:

- "A Tour of Writing's History Bounces From Script to Script," *New York Times*, March 1, 2022.
- "Climate Lessons from the *Epic of Gilgamesh*," *LitHub*, February 9, 2022.
- "How subtle changes in language helped erode U.S. democracy," *LA Times* oped, Yahoo News, Microsoft News Service, and others, January 2021.
- "I thought I'd escaped Germany's dark History. The Capitol attack reminded me I was wrong." *LA Times* oped, Yahoo News, Microsoft News Service, and others, January 2021.

“How a secret European language ‘made a rabbit’ and survived,” *Psyche*, February 2021.
 “Is A Secret Ancient Language of Wanderers A Harbinger of Our Future?,” *Zocalo*, 2020.
 “The Language Police Were Terrifyingly Real. My Grandfather was One,” *LitHub*, 2020.
 “On Rotwelsch, The Central European Language of Beggars, Travelers and Thieves,” *CrimeReads*, 2020.
 “The Technological Shift Behind the World’s First Novel,” with Joe Fassler, *The Atlantic*, January, 2018.
 “World Literature,” *Berlin Journal*, 32, fall 2018.
 “Murasaki’s Paper Trail,” August 2018, *Granta*.
 “The Story of Literature in 1001 Words,” June 2018, BBC.
 “Requiem: How a poem resisted Stalin,” June 2018, BBC.
 “World Literature in Alabama (*Inside Higher Ed*), Dec. 13, 2017.
 “How Obama and Trump built their brand by writing books” (*Irish Times*), Nov 15, 2017.
 “Ten Books that Changed the World” (*Granta*), Nov. 13, 2017.
 “How Don Quixote’s Battles Predicted Piracy in the Digital Age,” *Houston Chronicle*, Nov. 1, 2017.
 “Reading Ulysses on Mount Athos” (*Powell Books*), October 23, 2017.
 “What Books Will We Be Talking About Ten Years from Now?” (*Signature Reads*), October 24, 2017.
 “Literature with Lasting Power” (*Read It Forward*), October 14, 2017.
 “Readers of the World Unite!” (*Aeon*), September 20, 2017.
 “Writing Poetry Under Stalin (*Lit Hub*), September 2, 2017.
 “The Road to the Holy Mountain: On Patrick Leigh Fermor,” *Public Books*, July 14, 2014.
 “World Literature, Indian-Style,” *Inside Higher Ed*, March 2014.
 “Orhan Pamuk’s Own Private Istanbul,” *Raritan Review* 33:3 (2014): 97-107.
 “The Literature of Chinese Capitalism,” *Inside Higher Ed*, March 20, 2013.
 “World Literature in Istanbul,” *Inside Higher Ed*, August 27, 2012.
 “J.M. Coetzee’s Novels of Thinking,” *Raritan Review* XXX: 4 (spring 2011): 1-12.
 “Dead Reckoning: On J. M. Coetzee,” *Bookforum* (Dec.-Jan. 2010).
 “Nothing But the Truths,” *Bookforum* (April-May 2009).
 “In Memoriam Harold Pinter,” *N+1* (January 2009).
 “When We Were Clones: The Novels of Kazuo Ishiguro,” *Raritan Review* (spring 2008).
 “On Henrik Ibsen,” *London Review of Books* 29:3 (February 2007).
 “Guantanamo Bay: A State of Exception,” *London Review of Books*, vol. 26, no. 24 (December 16, 2004).

Encyclopedia entries:

“The Modernist Drama,” in *Encyclopedia of Modern Drama*, edited by Gabrielle H. Cody and Evert Sprinchorn (New York, Columbia University Press, 2007).
 “The Closet Drama,” in *Encyclopedia of Modern Drama*, edited by Gabrielle H. Cody and Evert Sprinchorn (New York: Columbia University Press, 2007).
 “1848--The Reinvention of a Genre,” in *New History of German Literature* (Cambridge: Harvard University Press, 2005).
 “Joe Orton,” in *Contemporary British Writers* (New York: Charles Scribner’s Sons, 1999): 363-78.

Theater reviews:

“Tall Horse: Animating Animals,” *HotReview*, edited by Jonathan Kalb (2005).
 “Beckett/Albee,” directed by Lawrence Sacharow, *Theatre Journal* 56: 2 (2004): 306-308.
 “Two Puppet Operas,” *HotReview*, edited by Jonathan Kalb (2004).
 “Mother Courage and Her Children,” *HotReview*, edited by Jonathan Kalb (2004).
 “Mabou Mines Dollhouse,” *HotReview*, edited by Jonathan Kalb (2003).
 “An Interview with JoAnne Akalaitis,” director of *In the Penal Colony*, with music by Philip Glass, *The Germanic Review* 78:3 (summer 2003): 261-264.

Academic book reviews:

A Shrinking Island: Modernism and National Culture in England (Princeton: Princeton University Press, 2004), by Jed Esty, *Modernism/Modernity* 12:2 (2005): 352-353.
Theater der Keuschheit, Keuschheit des Theaters: Zu einer Geschichte der (Anti-) Theatralität von Gryphius bis Kleist, by Christopher J. Wild (Freiburg im Breisgau: Rombach, 2003), *Germanic Review* (spring 2007).
The Portable Theater, Alan L. Ackerman Jr. (Baltimore: Johns Hopkins University Press, 2000), *Theatre Journal*, fall 2001.
Cambridge Companion to George Bernard Shaw, ed. Christopher Innes (Cambridge: Cambridge University Press, 1998), *University of Toronto Quarterly*, 70:1.

Online teaching:

Culture of Capitalism, online course on literature and the arts in the nineteenth and twentieth centuries. Taught at Harvard Extension School and Harvard Summer School.

Masterpieces of World Literature. HarvardX MOOC, launch in fall of 2016. Combines travel footage from Troy, Istanbul, Weimar, and Jaipur with interviews and studio conversations. Over 250,000 participants to date.

Service to the Profession:

Advisory board, American Repertory Theater.
Editorial board, *Chinese Arts and Letters*.
Editorial board, *Modern Drama*.
Editorial board, *Forum Modernes Theater*.
Editorial board, *Philosophy and Literature*.
Editorial board, *Anglia*.
Advisory board, Mint Theater Company, NY City.
Member of the Editorial Advisory Board, *Performance Interventions*, Palgrave Macmillan.
Reviews of book manuscripts and journal articles for Cornell University Press, Cambridge University Press, Columbia University Press, Johns Hopkins University Press, Routledge, Blackwell Publishers, Longman, and McGraw-Hill.
Associated Faculty, IPP, Performance and Media Studies, University of Mainz.
Member of the Program Planning Committee, 2005 ASTR conference.

Grants, Fellowships, and Awards (selection):

Carl Friedrich von Siemens Prize, awarded by the Humboldt Foundation, 2021.
Distinguished Visiting Professor, Chengdu University, 2020-2023 (postponed).
Inaugural Princeton University Press Lectures in the Humanities, Oxford University, November 2019.
Massachusetts Book Award, 2019.
American Academy in Berlin, Berlin Prize, 2019.
American Academy in Berlin, Bierklund Fellowship, 2019.
Distinguished visitor, Queen Mary University, London, 2019.
Guggenheim Fellowship, 2017-2019.
New York Public Library, Cullman Center Fellowship, 2017-2018.
Permanent Foreign Member, *Academia Europaea*, 2011 – present.
Whitney J. Oates Fellow in the Humanities, Princeton University, spring 2011.
Wissenschaftskolleg zu Berlin, 2009 – 2010.
Chamberlain Fellowship, spring 2002.
Junior Faculty Development Leave, fall 2001.

Whiting Dissertation Completion Fellowship, 1997.
Derek Bok Teaching Award, 1997.

Other:

Assistant director, *Der Sortierer* (HFF, 1992); Cannes Film Festival, official competition, 1993.