

## Peter Erickson: Publications

### **Books**

Citing Shakespeare: The Reinterpretation of Race in Contemporary Literature and Art (New York: Palgrave Macmillan, 2007).

*Reprinted in:* Fred Wilson: A Critical Reader, ed. Doro Globus (London: Ridinghouse, 2011), 199-219.

Rewriting Shakespeare, Rewriting Ourselves (Berkeley: University of California Press, 1991). Paperback edition, 1994.

*Reprinted in:* Shakespearean Criticism 55 (Detroit: Gale, 2000), 101-109; Poetry Criticism 32 (Detroit: Gale, 2001), 18-23; Shakespeare's Problem Plays, ed. Simon Barker (Basingstoke: Palgrave, 2005), 54-73. Version of Chapter 7 published under the title " 'Shakespeare's Black?': The Role of Shakespeare in Naylor's Novels," in Gloria Naylor: Critical Perspectives Past and Present, ed. Henry Louis Gates, Jr. and K.A. Appiah (New York: Amistad, 1993), 231-48.

Patriarchal Structures in Shakespeare's Drama (Berkeley: University of California Press, 1985).

*Reprinted in:* As You Like It (New York: New American Library, 1987), 222-37; Shakespearean Criticism 5 (Detroit: Gale, 1987), 168-73; William Shakespeare's As You Like It, ed. Harold Bloom (New York: Chelsea House, 1988), 113-30; William Shakespeare's Henry V, ed. Harold Bloom (New York: Chelsea House, 1988), 111-33; Shakespeare's Comedies, ed. Gary F. Waller (London: Longman, 1991), 155-67; King Lear, ed. Harold Bloom (New York: Chelsea House, 1992), 67-73; The Winter's Tale, ed. John F. Andrews (London: Everyman, 1995), 276-79; Shakespearean Criticism 31 (Detroit: Gale, 1996), 137-41; As You Like It, ed. John F. Andrews (London: Everyman, 1997), 284-86; As You Like It (New York: Signet, 1998), 180-95; Shakespearean Criticism 44 (Detroit: Gale, 1999), 189-95; Shakespeare for Students: Book III (Detroit: Gale, 2000), 546-53; As You Like It, ed. Harold Bloom (New York: Chelsea House, 2004), 39-58.

### **Edited Volumes**

Approaches to Teaching Shakespeare's Othello (New York: Modern Language Association, 2005). Co-editor, with Maurice Hunt.

Early Modern Visual Culture: Representation, Race, and Empire in Renaissance England (Philadelphia: University of Pennsylvania Press, 2000). Co-editor, with Clark Hulse.

Making Trifles of Terrors: Redistributing Complicities in Shakespeare by Harry Berger, Jr. (Stanford: Stanford University Press, 1997). Editor and author of Introduction.

Shakespeare's "Rough Magic": Renaissance Essays in Honor of C.L. Barber (Newark: University of Delaware Press, 1985). Co-editor, with Coppélia Kahn.

## Articles

- “Posing the Black Painter: Kerry James Marshall’s Portraits of Artists’ Self-Portraits,” Nka: Journal of Contemporary African Art 38-39 (Fall 2016): 40-51.
- “Concluding *Othello*: Contrasting Endings by Shakespeare and Fred Wilson,” Shakespeare Bulletin 34.2 (Summer 2016): 277-93.
- Coeditor with Kim F. Hall of special issue on early modern race studies, including a co-authored essay, “‘A New Scholarly Song’: Rereading Early Modern Race,” 1-13, *Shakespeare Quarterly* 67.1 (Spring 2016).
- “Complicity,” “A Scholar’s Perspective” Program Notes for Chicago Shakespeare Theater production of *Othello*, February 25, 2016, online: [chicagoshakes.com](http://chicagoshakes.com).
- “Shakespeare and the Process of Appropriation,” *Shakespeare Bulletin* 32.4 (Winter 2014): 693-95.
- “Visualizing Cross-Media Encounters: From Derek Walcott’s *Omeros* to Isaac Julien’s *Paradise Omeros*,” Nka: Journal of Contemporary African Art 35 (Fall 2014): 6-20.
- “In the Tower: Kerry James Marshall,” Nka: Journal of Contemporary African Art 34 (Spring 2014): 119-23.
- “Race Words in *Othello*,” *Shakespeare and Immigration*, ed. Ruben Espinosa and David Ruiter (Burlington, VT: Ashgate, 2014): 159-76.
- “Mining Shakespeare: Fred Wilson’s Visual Translations of *Othello*,” Nka: Journal of Contemporary African Art 33 (Fall 2013): 8-19.
- “‘Late has no meaning here’: Imagining a Second Chance in Toni Morrison’s *Desdemona*,” *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 8.1 (Spring/Summer 2013). Online: <http://borrowers.uga.edu>.
- “Nick Cave: Meet Me at the Center of the Earth,” Nka: Journal of Contemporary African Art 31 (Fall 2012): 148-51.
- “C. L. Barber,” *Empson, Wilson Knight, Barber, Kott: Great Shakespeareans* v. 13, ed. Hugh Grady (London: Continuum, 2012), 91-127; reprinted in *Drama Online* (Arden Shakespeare, Bloomsbury Publishing, 2014).
- “‘Othello’s Back’: *Othello* as Mock Tragedy in Rita Dove’s *Sonata Mulattica*,” *JNT: Journal of Narrative Theory* 41.3 (Fall 2011): 362-77.
- “Probing White Guilt, Pursuing White Redemption: William Kentridge’s *9 Drawings for Projection*,” Nka: Journal of Contemporary African Art 28 (Spring 2011): 34-47.
- “Young Jean Lee’s *Lear*: Undoing Cordelia’s Sacrifice,” *TheatreForum* 37 (2010): 65-72.

PDF posted on [www.youngjeanlee.org](http://www.youngjeanlee.org) site as of July 2010.

“Black Characters in Search of an Author: Black Plays on Black Performers of Shakespeare,” Weyward *Macbeth*: Intersections of Race and Performance, ed. Scott L. Newstok and Ayanna Thompson (New York: Palgrave, 2010), 223-32.

“Black Like Me: Reconfiguring Blackface in the Art of Glenn Ligon and Fred Wilson,” Nka: Journal of Contemporary African Art 25 (Winter 2009): 30-47.

“From Lear’s Button to Harmond’s Paintbrush: A Conversation with Harry Lennix,” Transition 102 (2009): 68-90.

“Casting for Racial Harmony: Strategies of Redemption in Caleen Sinnette Jennings’ Double Play,” Shakespeare Bulletin 27.3 (Fall 2009): 415-23.

“The Power of Prodigality in the Work of Derek Walcott and Harry Berger,” A Touch More Rare: Harry Berger, Jr. and the Arts of Interpretation, ed. Nina Levine and David Lee Miller (New York: Fordham UP, 2009), 165-81.

“Invisibility Speaks: Servants and Portraits in Early Modern Visual Culture,” Journal for Early Modern Cultural Studies 9.1 (Spring/Summer 2009): 23-61.

“The Black Atlantic in the Twenty-First Century: Artistic Passages, Circulations, Revisions,” Nka: Journal of Contemporary African Art 24 (Summer 2009): 56-70.

“Afterword: The Blind Side in Colorblind Casting,” Colorblind Shakespeare: New Perspectives on Race and Performance, ed. Ayanna Thompson (New York: Routledge, 2006), 241-49.

“Respeaking Othello in Fred Wilson’s Speak of Me as I Am,” Art Journal 64.2 (Summer 2005): 4-19.

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“Images of White Identity in Othello,” in Othello: New Critical Essays, ed. Philip C. Kolin (New York: Routledge, 2002), 133-45.

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- “Rita Dove’s Shakespeares,” in Transforming Shakespeare: Contemporary Women’s Re-Visions in Literature and Performance, ed. Marianne Novy (New York: St. Martin’s Press, 1999; Palgrave, 2000), 87-101. *Reprinted in: African-American Poets: Robert Hayden through Rita Dove*, ed. Harold Bloom (Philadelphia: Chelsea House, 2003), 245-59.
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- “Taking Shakespeare Personally: A Note on Race,” Shakespeare and the Classroom 6, 2 (Fall 1998): 53-56.
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- “Start Misquoting Him Now: The Difference a Word Makes in Adrienne Rich’s ‘Inscriptions,’” Shakespeare and the Classroom 5.1 (Spring 1997): 55-56.
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- “Shakespeare, Race, and American Revisions of the Canon,” Shakespeare and the Classroom 3.2 (Fall 1995): 49-52.
- “Seeing White,” Transition 67 (1995): 166-85.
- “Singing America: From Walt Whitman to Adrienne Rich,” Kenyon Review n.s. 17.1 (Winter 1995): 103-19.
- “After Identity: A Conversation with June Jordan and Peter Erickson,” Transition 63 (1994): 132-49. *Reprinted in: Contemporary Literary Criticism* 230 (Detroit: Gale, 2007), 142-51.
- “Shakespeare in the 21st Century,” Shakespeare and the Classroom 2.1 (Spring 1994): 7-8.

- “Representations of Blacks and Blackness in the Renaissance,” Criticism 35 (1993): 499-526.
- “Afterword: ‘Trying Not to Forget,’” in Cross-Cultural Performances: Differences in Women’s Re-Visions of Shakespeare, ed. Marianne Novy (Urbana: University of Illinois Press, 1993), 251-64.
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- “State of the Union” [June Jordan], Transition 59 (1993): 104-109.
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- “The Question of the Canon: The Examples of Searle, Kimball, and Kernan,” Textual Practice 6.3 (Winter 1992): 439-51.
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- “Adrienne Rich’s Re-Vision of Shakespeare,” in Women’s Re-Visions of Shakespeare, ed. Marianne Novy (Urbana: University of Illinois Press, 1990), 183-95.
- “The Order of the Garter, the Cult of Elizabeth, and Class-Gender Tension in The Merry Wives of Windsor,” in Shakespeare Reproduced: The Text in History and Ideology, ed. Jean E. Howard and Marion F. O’Connor (London: Methuen, 1987), 116-40; reprint:

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“Images of Nurturance in Toni Morrison’s Tar Baby,” CLA Journal 28 (1984): 11-32.  
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“Patriarchal Structures in The Winter’s Tale,” PMLA 97 (1982): 819-29.

“Sexual Politics and the Social Struggle in As You Like It,” Massachusetts Review 23 (1982): 65-83.

“The Failure of Relationship between Men and Women in Love’s Labour’s Lost,” Women’s Studies 9 (1981): 65-81. *Reprinted in:* Love’s Labour’s Lost: Critical Essays, ed. Felicia Hardison Londré (New York: Garland, 1997), 243-57; Shakespearean Criticism 38 (Detroit: Gale, 1998), 232-9.

“‘The Fault/My Father Made’: The Anxious Pursuit of Heroic Fame in Shakespeare’s Henry V,” Modern Language Studies 10.1 (Winter 1979-80): 10-25.

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## **Reviews**

A Fury in the Words: Love and Embarrassment in Shakespeare’s Venice by Harry Berger,

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Review Essay, "Picturing Race: Early Modern Constructions of Racial Identity"  
The Image of the Black in Western Art, vol. III, From the "Age of Discovery" to the Age of Abolition, Part 1: Artists of the Renaissance and Baroque; Part 2: Europe and the World Beyond; Part 3: The Eighteenth Century: Court, Enlightenment, Slavery, and Abolition; plus two additional books: The Slave in European Art: From Renaissance Trophy to Abolitionist Emblem, ed. Elizabeth McGrath and Jean Michel Massing, and Slave Portraiture in the Atlantic World, ed. Agnes Lugo-Ortiz and Angela Rosenthal, Journal for Early Modern Cultural Studies 13.1 (Winter 2013): 151-68.

Tonight No Poetry Will Serve: Poems, 2007-2010 by Adrienne Rich, Women's Studies 41 (2012): 105-108.

Telephone Ringing in the Labyrinth: Poems, 2004-2006 by Adrienne Rich, Women's Studies 37 (2008): 161-64.

The School among the Ruins: Poems, 2000-2004 by Adrienne Rich, Women's Studies 34 (2005): 99-102.

English Ethnicity and Race in Early Modern Drama by Mary Floyd-Wilson, Renaissance Quarterly 57 (2004): 734-35.

Women and Race in Early Modern Texts by Joyce Green MacDonald, Renaissance Quarterly 56 (2003): 922-23.

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Anxious Pleasures: Shakespearean Comedy and the Nation-State by Jonathan Hall, Renaissance Quarterly 49 (1996): 161-63.

Wenceslaus Hollar: A Bohemian Artist in England by Richard Godfrey, Seventeenth-Century News 53.3-4 (Fall-Winter 1995): 71-72.

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**Dedicatée**, Harrying: Skills of Offense in Shakespeare's Henriad by Harry Berger, Jr. (New York: Fordham UP, 2015).