

Brief Curriculum Vitae and Resume

James Fitzmaurice

EDUCATION

BA, Comparative Literature, Occidental College, 1965.
MA, English, California State University, Long Beach, 1967.
PhD, English, The University of Iowa, 1971.

TEACHING, ADMINISTRATIVE, AND RESEARCH POSTS

Emeritus Prof. of English, Northern Arizona Univ.
Coordinator of Graduate Studies in English, Northern Arizona Univ., 1997 – 2002, 2003 – 2004.
Coordinator of Statewide English Programs, Northern Arizona Univ. 2004 – 2005.
Director of Distance Learning, School of English, University of Sheffield (UK), 2006 – 2014.
Postdoctoral Fellow, Yale University, 1981.
Guest Professor, University of Tübingen, 1986.
Dining Member, St. Catharine's College, Cambridge University, 1989.
Visiting Lecturer, Nottingham Trent University, 1993.
Senior Visiting Research Fellow, Gonville and Caius College, Cambridge University, 1996.
Creator and Lead Educator, Literature of the English Country House MOOC, FutureLearn and the University of Sheffield, 2014.
Honorary Research Fellow in English, The University of Sheffield, 2008 – present.

HONORS AND AWARDS

Honors Program Professor of the Year, NAU, 1991.
Teaching Scholar Award, NAU, 1995.
Honorable Mention, Best Edition Division, 1998, for *Major Women Writers of Seventeenth Century England*. The Society for the Study of Early Modern Women.
Most Essential Works, Women's Studies Division, 2000, for *Major Women Writers of Seventeenth Century England*. Association of College and Research Libraries.
President's Award, NAU, 2001.

SCHOLARLY WORK

Books

1. *Margaret Cavendish: The Sociable Letters*, New York: Garland Press, 1997. An old-spelling, scholarly edition based on the 1664 first edition and on hand-made corrections ordered by the author. Introduction, bibliography, notes. Pp. 229 + xxviii.
2. *The Humorous Lovers: A Comedy Written by the Duke of Newcastle*. An old-spelling,

scholarly edition based on the 1677 first edition. Introduction, bibliography, notes. Oxford: The Seventeenth Century Press, 1997. Pp. 64.

3. *Major Women Writers of Seventeenth-Century England*, Ann Arbor: The University of Michigan Press, 1997. A modern-spelling, scholarly edition suitable for classroom use. Fitzmaurice: General editor; author of introduction. Sections edited by Fitzmaurice: *The Rover* by Aphra Behn (complete) and *Sociable Letters* by Margaret Cavendish (selections). With: Josephine Roberts (textual editor). Section editors: James Fitzmaurice, Josephine Roberts, Eugene Cunnar, Nancy Gutierrez, and Carol Barash. Pp. 408. Numerous reprintings.

4. *The Sociable Letters of Margaret Cavendish in Context*, revised and expanded version of number 1 above. Peterborough, Canada: Broadview Press, 2004. Pp. 286.

5. *Cavendish and Shakespeare: Interconnections*, co-editor with Katherine Romack, Aldershot: Ashgate Press, 2006. A collection of essays.

Selected refereed journal articles and chapters in books

From 2000 to the present only

1. "Lady Newcastle's "Unsoiled Petticoats" and the Literary Reputation of Margaret Cavendish, 1652 - 1985," chapter in *Margaret Cavendish: An Interdisciplinary Perspective*, edited by Lisa Walters and Brandie Siegfried. Cambridge: Cambridge University Press. In press.
2. "Margaret Cavendish and the Cultural Milieu of Antwerp," chapter for *A Research Companion to the Cavendishes*, edited by Lisa Hopkins and Tom Rutter. Yorkshire: ARC Humanities Press. 2020, pp 69 – 180.
3. "Robert Herrick, Collectors, and the Mediterranean Trade in Art," *The Journal of Mediterranean Studies*, ed. Lisa Hopkins, vol. 25, no 3, 2016, pp. 65 – 82.
4. "Whimsy and Medieval Romance in the Life and Writing of William Cavendish," in *Authority, Authorship and Aristocratic Identity in Seventeenth-Century England: William Cavendish, 1st Duke of Newcastle, and His Political, Social and Cultural Connections*, eds., Peter Edwards and Eslpeth Graham, Leiden: Brill, 2016, pp. 60 – 82.
5. "Walking on Figs: Obama as Young Writer in Literary Los Angeles," in *The Literary Writings of Barack Obama*, eds Henry Veggian and Richard Purcell. New York, Palgrave-Macmillan, 2016, pp. 79 – 99.
6. "Paganism, Christianity, and the Faculty of Fancy in the Writing of Margaret Cavendish," in *God and Nature in the Thought of Margaret Cavendish*, eds. Brandie Siegfried and Lisa Sarasohn, Burlington, VT: Ashgate Press, September, 2014, pp. 77 – 92.
7. "Margaret Cavendish, Richard Fecknoe, and Raillery at the Salon of Beatrix de Cusance," *English Studies*, vol 92, no. 7 (November 2011), pp. 771 – 785.
8. "Academic Libraries and the Emergence of Online Degree Programmes," in *Supporting*

English Studies? Reflections on the Changing Academic Library, ed. Oliver Pickering, English Association Issues in English, vol 9, 2008, pp. 23 – 29.

9. “Writing, Reading, and Asynchronous Spontaneity in Online Teaching of Shakespeare,” for *Teaching Literature and Language Online*, ed., Ian Lancashire. New York: Modern Language Association of America, 2009, pp. 268 - 277.
10. “‘When an Old Ballad Is Plainly Sung’: Musical Lyrics in the Plays of Margaret and William Cavendish” in *Oral Traditions and Gender in Early Modern Literary Texts*, eds. Mary Ellen Lamb and Karen Bamford. Aldershot: Ashgate, 2007, pp. 153 – 168.
11. “The Intellectual and Literary Courtship of Margaret Cavendish,” *Early Modern Literary Studies*, May, 2004. 6000 words. Electronic journal.
12. “Shakespeare, Cavendish and Reading Aloud in Seventeenth Century England,” in *Cavendish and Shakespeare: Interconnections*. eds. Katherine Romack and James Fitzmaurice. Aldershot: Ashgate Press, 2006. Pp. 29 – 46.
13. “Historical Linguistics, Literary Interpretation, and the Romances of Margaret Cavendish,” in *English Historical Pragmatics: Explorations in Methodology and Data*, edited by Irma Taavitsainen and Susan Fitzmaurice. De Gruyter, 2007. pp 267 – 284.
14. “‘The Lotterie’: A Transcription of a Manuscript Play Probably by Margaret Cavendish,” *Huntington Library Quarterly*, vol. 66 (2003), pp. 155 - 67.
15. “Daring and Innocence in the Poetry of Elizabeth Rochester and Jane Barker,” *In-between: Essays and Studies in Literary Criticism*, vol. 2 (2002), pp. 25 – 43.
16. “Parody, Autobiography, and the *Sociable Letters* of Margaret Cavendish,” in *A Princely Brave Woman: Collected Essays on Margaret Cavendish, Duchess of Newcastle*, ed., Stephen Clucas, Ashgate Press, 2003, pp. 69 - 83.
17. “Fear of the Supernatural as a ‘Pleasant and Merry Humour’ in Two of Newcastle’s Comedies,” in *Fear and its Representations in the Middle Ages and Renaissance*, eds., Anne Scott and Cynthia Kosso, Brepols, 2002 (Arizona Studies in the Middle Ages and the Renaissance, 6), pp. 189 – 205.
18. “Margaret Cavendish’s *Life of William*, Plutarch, and Mixed Genre,” for *Authorial Conquests*, eds., Nancy Weitz and Line Cottegnies, Teaneck, NJ: Fairleigh Dickenson University Press, 2003, pp. 80 - 102.
19. “The Life and the Literary Reputation of Margaret Cavendish,” *Quidditas: The Journal of the Rocky Mountain Medieval and Renaissance Association*, vol. 20 (1999, appeared 2001), pp. 55 - 74.
20. “Margaret Cavendish in Antwerp: the Actual and the Imaginary,” *In-between: Essays and Studies in Literary Criticism*, vol. 9, nos. 1 and 2, 2001, pp. 29 - 40.

CREATIVE WORK

Selected Unproduced Projects

1. **Hobgoblin Gennel.** TV Pilot, 28 pages.

Selected Festival Awards. Winner: Reale Film Festival, Monthly Film Awards, World Film Carnival Singapore, Redwood Shorts and Scripts.

Brief Synopsis: During the 2020 pandemic in the north of England, a mixed-race English school girl and her expat American classmate are asked by Hobgoblin to find the Fairy Queen's Anglo-Saxon, garnet-covered gold drinking cup. In this ever-so-slightly quirky and puzzle-filled pilot, there is both danger and a pathway to enriched mutual trust and respect. Think a light-hearted “Lemony Snicket,” with kids checking cell phones.

Genre: Crossover fantasy adventure for children and adults.

2. **Obama’s Dreams.** Film Short, 9 pages.

Selected Festival Awards. Winner: Indie Short Fest.

Brief Synopsis. Late at night in the Oval Office, Obama falls asleep and begins to relive his undergraduate days in LA as a writer of poetry. To Obama’s horror, Charles Bukowski appears and claims to be his literary father. Bukowski also takes an interest in Michelle (the last of the three characters) and tricks Obama into thinking he is about to become sick on the presidential seal carpet.

Genre: Comedy

3. **Portrait of a Mexicana in Iowa City.** TV Pilot, 27 pages.

Selected Festival Awards. Winner: Roma Short Film Festival, Iowa Motion Picture Association, Mindfield Film Festival Albuquerque.

Brief Synopsis. Determined to become a serious, published poet, a shy but determined young woman from Mexico takes classes at the Iowa Writer’s Workshop. In a class taught by Kurt Vonnegut, Jr, (who was there at the time), she is attracted to a married fellow student, Raymond Carver (who also was there at the time). The story includes serious consideration of love, marriage, infidelity, and there is light satire of academe in the background with “Theory Zombies.” Follows the pattern of the three-season HBO series “Bored to Death” with Ted Danson.

Genre: Romcom

Produced Projects

1. **A Vampire Kiss in the Plague of 1666**

Screenwriter. A 33 minute Zoom film short, 2021

Production Company: First Flight Theatre, which provided funding.

Selected Festival Awards. Winner: Cotswold International Film Festival, Imagine Rain Film Festival, Indo French International Film Festival, 1st Monthly Film Festival. Selected, finalist, etc in 15 other festivals.

Brief Synopsis. Robert Boyle, a luminary of London's Royal Society, searches for a cure during the plague of 1666, helped in his work by the famed science writer Margaret Cavendish. They feel that they need to drain the diarist Samuel Pepys of blood to achieve this medical breakthrough, but, fortunately for Sam, a halfling vampire named Vlad intervenes with a delightful kiss. A happy ending is enjoyed by all at the Hellfire Club as the Zoom film draws to a close.

Genre. Comedy

2. Margaret Cavendish, Virginia Woolf, and the Cypriot Goddess Natura

Playwright. A 40 minute play, 2017

A stage play filmed during the dress rehearsal at the CVAR Museum in Cyprus. Student actors directed by a Sheffield Hallam University performance faculty member. Funded by or credit to the University of Sheffield, Sheffield Hallam, the Othello's Island Conference, and the CVAR Museum.

a. Reviewed in *Early Modern Literary Studies*.

<https://extra.shu.ac.uk/emls/journal/index.php/emls/article/view/414>

b. Reviewed in *EMWJ*, vol 12, no 2, spring 2018. pp. 223 – 227.

Brief Synopsis. Two young women, one a beginning museum curator and the other a final-year PhD student in history, travel from a coffee shop in the UK into a place in time where they are able to talk with and observe the interactions of Margaret Cavendish, Virginia Woolf, Constantijn Huygens, and Beatrix, Duchess of Lorraine.

Genre. Comedy

3. Literature of the English Country House

Creator and Lead Educator. MOOC, 2014

Massive Open Online Class. This 8-week class included about an hour of video work by 9 University of Sheffield regular faculty in English and me. Fully funded, including lead educator's stipend, by the University of Sheffield and FutureLearn Ltd.