

CURRICULUM VITAE

1967—5/2010

NAME: BEECHER, Donald Allen

CITIZENSHIP: Canadian

EDUCATION:

B.A.	English	University of California, Santa Barbara	1964
M.A.	English	University of California, Santa Barbara	1966
Ph.D.	English	University of Birmingham, U.K. (Shakespeare Institute)	1972

EMPLOYMENT EXPERIENCE:

1967-69	Lecturer	English	Carleton University
1969-80	Assistant Professor	English	Carleton University
1980-87	Associate Professor	English	Carleton University
1987-	Professor	English	Carleton University

PROFESSIONAL HONOURS

1963-65	Jeannie S. Crutcher Foundation Fellow
1966	Fulbright Fellowship, West Germany (declined)
1966	Steinberg Fellowship, McGill University
1970-71	Canada Council Doctoral Fellowship, Birmingham, U.K. (renewed 1971-72)
1983	Scholarly Achievement Award
1985	SSHRCC Leave Fellowship, Montpellier, France, \$13,000.
1987	Ontario Research Leadership Award, \$1000.
1990-92	Vice president and President-elect, Canadian Society for Renaissance Studies.
1992-94	President of the Canadian Society for Renaissance Studies
1998	Visiting Professor, Chiba University Japan (April)
1998-99	Teaching Excellence Award, Carleton Students' Association
1999	Editorship of <i>Renaissance and Reformation</i> (declined)
2000	Editorship of the <i>International Journal of the Viola da Gamba</i> (UK) (declined)
2001	Lansdowne Lectures, University of Victoria, Oct. 1-6.
2001	Visiting Professor, Alabama State University, Jacksonville (October)
2001	Visiting Professor, Center for Medieval and Renaissance Studies, UCLA. (November)
2003	Lifetime Achievement Award, Canadian Society for Renaissance Studies.

- 2004 Visiting Professor, University of Auckland, New Zealand (July).
2005 Visiting Professor, Centre d'Etudes Supérieure de la Renaissance, Tours (Sept.-
Dec.)
2006 Visiting Professor, Tulane University, New Orleans, April 3-12.
2008 Carleton University, Research Achievement Award
2008 Carleton University, Chancellor's Professor
2010 Senior Research Fellow at the Inst. for Advanced Studies, University of Bologna
Sept.-Nov. 2010
2010 Visiting Professor, University of the North, The Pas, and Thompson, Feb. 14-19.
2010 Marston LaFrance Research Fellowship, 2010-2011
2011 Just officially appointed distinguished visiting scholar to the Ctr. for Medieval and
Renaissance Studies, UCLA, for the fall of 2011.

CURRENT RESEARCH INTERESTS

Elizabethan prose fiction and scholarly editing. Italian theatre.
Renaissance medicine. The cognitive sciences and literature.
Folklore and the circulation of early narrative.

PUBLICATIONS

Books Edited:

Odet de Turnèbe, *Satisfaction All Around (Les contens)*, trans. with introduction and notes.
Carleton Renaissance Plays in Translation Series (Ottawa, 1979), 132 pp.

Annibal Caro, *The Scruffy Scoundrels (Gli straccioni)*, trans. with an introduction and notes
(with Massimo Ciavolella). Waterloo: Wilfrid Laurier University Press, 1981, 122 pp.

Gianlorenzo Bernini, *The Impresario*, trans. with an introduction and notes (with Massimo
Ciavolella). Ottawa: Dovehouse Editions Canada, 1985, with funds from the Canadian
Federation for the Humanities, 69 pp.

Comparative Critical Approaches to Renaissance Comedy, ed. (with Massimo Ciavolella).
Ottawa: Dovehouse Editions, Canada, 1986, with funds from the Social Sciences and Humanities
Research Council of Canada, 165 pp.

*A Treatise on Lovesickness, Part I, Jacques Ferrand and the Tradition of Erotic Melancholy in
Western Culture; Part II, editor of Jacques Ferrand, Of Lovesickness or Erotic Melancholy, with
Annotations and Commentary.* Syracuse: Syracuse University Press, 1989, 740 pp. (with
Massimo Ciavolella).

Barnabe Riche His Farewell to Military Profession, a critical modern spelling edition, Barnabe Riche Society Publications No. 1. Ottawa & Binghamton: Dovehouse Editions Inc. / MRTS, 1991, 325 pp. Published with a grant from the Canadian Federation for the Humanities Aid to Scholarly Publications Program.

Leone de Sommi, *The Three Sisters*, trans. with an introduction and notes (with M. Ciavolella) Ottawa: Dovehouse Editions Inc., 1992, 131 pp. Published with a grant from the Canadian Federation for the Humanities Aid to Scholarly Publications program.

Eros and Anteros: The Medical Traditions of Love in Renaissance Culture, ed. (with Massimo Ciavolella), Ottawa & Binghamton: Dovehouse Editions/MRTS, 1992, 231 pp.

Anon, *The Dialogue of Solomon and Marcolphus*, a critical modern spelling edition, Barnabe Riche Society Publications, No. 4. Ottawa: Dovehouse Editions Canada, 1995, 240 pp. Published with a grant from the Aid to Scholarly Publications Program of the CFH.

Le Beau au Temps de la Renaissance, ed. with Intro. Series: *Carrefour*, XVII, No. 1. Ottawa: Editions Legas, 1995, 187 pp. Special number with distribution subsidy from the Cultural Affairs Office of the French Embassy.

Thomas Lodge, *Rosalind*, a critical modern spelling edition, Barnabe Riche Society Publications No. 7. Ottawa: Dovehouse Editions, 1997, 264 pp.

Critical Approaches to English Prose Fiction 1520-1640, ed. Barnabe Riche Society Publications No. 9. Ottawa: Dovehouse Editions 1998, 340 pp.

Lodovico Ariosto, *Supposes*. Trans. George Gascoigne (1566). Ed. (with John Butler, Chiba). Carleton Renaissance Plays in Translation, No. 33. Ottawa: Dovehouse Editions, 1999. 177 pages. With a grant from the Aid to Scholarly Publications Program of the SSHFC.

Giambattista Della Porta, *The Sister*. Trans. and edited (with Bruno Ferraro, Auckland). Carleton Renaissance Plays in Translation No. 35. Ottawa: Dovehouse Editions, 2000. 174 pp. With a grant from the Aid to Scholarly Publications Program of the SSHRC.

Pedro Calderón de la Barca, *The Phantom Lady*. Trans. and edited (with James Nelson Novoa, Valencia). Carleton Renaissance Plays in Translation No. 37. Ottawa: Dovehouse Editions, 2002. 152 pages. With a grant from the Aid to Scholarly Publications Program of the HSSFC.

Sir Thomas Overbury and Friends. *Characters and Related Pieces*. Edited with an Introduction and Annotations. Barnabe Riche Society No. 15. Ottawa: Dovehouse Editions, 2002. 398 pages. With a grant from the Aid to Scholarly Publications Program of the HSSFC.

Sir Thomas North, trans. *The Moral Philosophy of Doni* popularly known as *The Fables of Bidpai*. Edited with Introduction and Notes (with John Butler and Carmine Di Biase). Barnabe Riche Society No. 14. Ottawa: Dovehouse Editions, 2003. 400 pages. With a grant from the Aid to Scholarly Publications Program of the HSSFC.

Ariosto Today. Edited (with Massimo Ciavoletta and Roberto Fedi) and Introduction (30 pp). Toronto: University of Toronto Press, 2003.

Orazio Vecchi. *Le Veglie di Siena* (The Nights Games of Siena). Edited with Introduction and Annotations. Ottawa: Institute of Medieval Music, 2004. 285 pp. With a grant from the Aid to Scholarly Publications Program of the HSSFC.

Thomas Lodge. *A Margarite of America*. Edited with Introduction and Notes (text established by Henry Janzen). Barnabe Riche Society No. 17. Toronto: CRRS Publications, 2005. 204 pp.

Renaissance Comedy: The Italian Masters. Volume I. Lorenzo da Ponte Library. Toronto: University of Toronto Press, 2008. 460 pages.

John Dickenson, *Greene in Conceit*. Edited with Introduction and Notes (with David Margolies). Barnabe Riche Society Publications No.19. Toronto: CRRS Publications, 2008, 160 pp. With a grant from the Aid to Scholarly Publications Program of the HSFCC.

Ars reminiscendi: Mind and Memory in Renaissance Culture. Edited (with Grant Williams). Toronto: CRRS Publications, 2009. 445 pp. With a publication subsidy from the SSHRCC, \$8,500.

- 24 *Renaissance Comedy: The Italian Masters*. Volume II. Lorenzo da Ponte Library. Toronto: University of Toronto Press, 2009. 465 pages.

Jacques Ferrand, *Traite sur la maladie d'amour* (1623). Edited with Introduction and Annotations (in French). Paris: Garnier Classique, Feb. 2010. 455 pp.

Music Editions:

Christopher Simpson, *Divisions for Treble, Bass Viol and Keyboard*, ed. with Bryan Gillingham, Dovehouse Editions, Canada, 1979. (All following editions until 1984 are in collaboration with Bryan Gillingham except Mico and Dubuisson.)

William Gorton, *Twelve Aires, 1701*, 1978.

John Jenkins, *Division for Two Basses on a Ground*, 1978.

Le Sieur DeMachy, *Pièces de Viole, Suites 5-8*, 1978.

John Ward, *Six Aires for two basses and organ*, 1978.

Giovanni Coperario, *Twelve Fantasias for two basses and organ*, 1979.

John Jenkins, *Six Aires and Divisions for two basses and keyboard*, 1979.

Richard Mico, *Duos for Treble and Bass, Ogni Sorte Editions*, Florida, 1978.

Le Sieur Dubuisson, *Four Suites for Unaccompanied bass viol*, 1666 (with Barbara Coeyman), 1980.

John Withy, *Twenty-two duos for two bass viols to the organ*, 1980.

Jenkins, Whyte, Coleman, *Four duos for two bass viols from the Rowe manuscript*, 1980.

Girolamo Frescobaldi, *The Ten Ricercari in four parts from Libro Primo 1615*, 1981.

Girolamo Frescobaldi, *The Five Canzoni in four parts from Libro Primo, 1615*, 1981.

John Jenkins, *Divisions in g minor and Divisions in C major for two bass viols and keyboard*, 1981.

William Young, *Two Sonatas for violin, viola da gamba and basso continuo*, 1982.

DeMachy, *Pièces de Viole, Suites 1-4* published with a second edition of Suites 5-8, 1982.

John Blow, *Sonatas in A Major and G major for two violins, cello and basso continuo*, 1983.

Anon, (Christoph Schaffrath), (Berlin School c. 1760) *Sonata in C major for viola da gamba and basso continuo*, 1984.

Jacques Buus, *Ricercari a Quattro Voci, Libro Primo, 1547* (Venice), Nos. 1-10, 1984, 145 pp; 160 pp. in two volumes.

William Young, *Twenty-nine Movements in the French style for bass viol solo* (with Ulrich Rappen). Hannacroix, N.Y.: Loux Music Publishing, 1989.

Michael East, *Two Part Fancies, or Duos for two bass viols*, from *Book VII*. VdG Series 50. Hannacroix, N.Y.: Loux Music Publishing, 1992.

Le Sieur Dubuisson, *Thirteen Suites, for solo bass viol* (with Stuart Cheney). VdG Series Nos. 49A and 49B. 2 vols. Hannacroix, N.Y.: Loux Music Publishing, 1993.

François Hotman, *Twenty-two Movements for bass viol solo*. VdG Series 47. Hannacroix, N.Y.: Loux Music Publishing, 1994.

Marin Marais, *Sonnerie de Sainte Geneviève du Mont de Paris* for violin, bass viol, B.C. (with Mary Mageau), Hannacroix, N.Y., 1994

Christoph Schaffrath, *Duetto in D Minor* for two bass viols (with Lynn Tetenbaum), Hannacroix, N.Y.: Loux Music Publishing, 1995.

Joseph Bodin de Boismortier, *Petites Sonates*, op. 66, for two bass viols. Hannacroix, N.Y.: Loux Music Publishing, 1997. VdG Series 51A and 51B, 2 vols.

Louis-Nicholas Clérambault, Sonata, 'La Félicité' and Sonata, 'L'Abondance' violin, bass viol, and continuo. (with Sally Fortino, Basel). 2 vols. Hannacroix, N.Y.: Loux Music Publishing, 1998.

Orlando Gibbons, *The Cries of London* for five voices or viols. Hannacroix, N.Y. Loux Music Publishing, 1998.

Carl Philipp Emanuel Bach, *Sonata in C* for viola da gamba and B.C. (with Charles Larkowski) Hannacroix, N.Y.: Loux Publishing Co. 1998.

Andreas Lidl, *Three Sonatas* for viola da gamba and 'cello. BCM 27. Hannacroix: Loux Music Publishing, 1998.

Peter Grecke, *Two Suites* for two bass viols. VdG 42. Hannacroix: Loux Music Publishing, 1998.

Andreas Lidl, *String Trios*. For violin, viola da gamba and 'cello. Two vols. VdG Vols. 59 & 60. Hannacroix: Loux Music Publishing, 1999.

Martin Peerson, *The Eight Five-part Songs from 'Private Music' (1620)*, for five instruments and voices. VdG Series No. 58. Hannacroix: Loux Music Publishing, 2000.

Gerolamo Frescobaldi, *Canzoni a due bassi from Il Primo libro della Canzoni, 1628*. (With Charles Larkowski). Hannacroix: Loux Music Publishing, 2001.

Annibale Padovano, *Four Ricercari from Libro Primo (1556)*. Italian Renaissance Consort series 17A. Hannacroix: Loux Music Publishing, 2002.

Christoph Schaffrath, *Sonata No. 1 in C Major* for viola da gamba, violin, 'cello and basso continuo (with Charles Larkowski). Baroque Chamber Series No. 26. Hannacroix: Loux Music Publishing, 2001.

Christoph Schaffrath, *Sonata No. 2 in A Major* for viola da gamba, violin, 'cello, and basso continuo (with Charles Larkowski). Baroque Chamber Series No. 28. Hannacroix: Loux Music Publishing, 2001.

Andrea Falconieri, *Movements from Il Primo Libro, 1650*, Vol. I, for two trebles and bass with basso continuo (with Bryan Gillingham). Italian Consort series No. 13. Hannacroix: Loux Music Publishing, 2001.

Franz Xaver Hammer, *Sonata A-Dur* for viola da gamba and basso continue (with Simone Eckert, Hannover). Baroque Chamber Music Series 31. Hannacroix: Loux Music Publishing, 2002.

Franz Xaver Hammer, *Sonata à Viola da Gamba No. 5 D-Dur* (with Simone Eckert). Baroque Chamber Music Series 32. Hannacroix: Loux Music Publishing, 2002.

Boismortier, Joseph Bodin de, *Thirty-four Movements in Five Suites* Opus 31, for Viola da Gamba and Basso Continuo, Viola da gamba series 53. In two volumes. Hannacroix: Loux Music Publishing, 2004. 64 pp.

Annibale Padovano, *Four Ricercari from Libro Primo* (1556). Italian Renaissance Consort series 17B. Hannacroix: Loux Music Publishing, 2005.

Louis de Caix d'Hervelois, *Suite A-Maj. Op. 6, No. 1*, for transverse flute, violin, or pardessus de viole and basso continuo (realization of the BC by Thomas Annand). Heidelberg: Güntersberg Editions, 2006. 50 pp. including the parts.

Henry Purcell, *Chaconne in F maj.* for recorder, violin, flue, oboe etc. and basso continuo (realization by Charles Larkowski). Hannacroix, N.Y.: Loux Music Publishing, 2008.

- 45 Georg Philipp Telemann, *Trio Sonata in E maj.* for violin (flute), viola da gamba and basso continuo. Edited (with Gordon Kinney). Hannacroix, N.Y.: Loux Music Publishing, 2009.

Andrea Falconieri, *Movements from Il Primo Libro, 1650*, Vol. II, for two trebles and bass with basso continuo (with Bryan Gillingham). Italian Consort series No. 14. Hannacroix: Loux Music Publishing, forthcoming in 2010.

Chapters in edited books

“A Comedy by Bernini,” original text and trans. (with Massimo Ciavolella), in *Gianlorenzo Bernini: New Aspects of His Art and Thought*, ed. Irving Lavin. University Park and London: Pennsylvania State Univ. Press, 1985, pp. 63-113.

“From Myth to Narrative: Saturn in Lefevre and Caxton,” *Saturn from Antiquity to the Renaissance*. eds. Massimo Ciavolella and Amilcare Iannucci. Ottawa: Dovehouse Editions Inc., 1992, pp.79-90. By permission of the editors of *Florilegium*.

- 3 “Things Hoped For, Things Not Seen: Northrop Frye on Canadian Letters,” *Discourse on Multilingual Cultures: Popular Cultures, Societies and Art*. Ed. Yuichi Midzunoe. Tokyo: Taga Shuppan, 1999; pp. 113-25. (See Canadian Studies Below).

“Witches, the Possessed, and the Diseases of the Imagination: A Medical Controversy in the Age of the Inquisition,” in *Diseases of the Imagination and Imaginary Diseases in the Early Modern Period*, ed. Yasmin Haskell (University of Western Australia) under contract with Brepols. (43 pp) Summer 2011.

“Puss in Boots’ the World Over,” Exposition Catalogue, Carleton University Art Gallery, ed. Diana Nemiroff. 2010. 13 pp. in MS.

“The Limits of Invective: Ben Jonson’s *Poetaster* and the Temper of the Times,” *Savage Words: Invective as a Literary Genre*, ed. Massimo Ciavolella & Gianluca Rizzo. University of Toronto Press, forthcoming in 2010. 18 pp. in MS.

Articles in refereed journals

“The Jew of Malta and the Ritual of the Inverted Moral Order,” *Cahiers elisabéthains*, 12 (1977), pp. 45-58.

“The Tudor Translation of Colonna’s *Hypnerotomachia*,” *Cahiers elisabéthains*, 15 (1979), pp. 1-17.

“La passion italienne et la mélancholie anglaise dans la traduction de l’Hypnérotomachie de Francesco Colonna,” *Quaderni d’Italianistica*, 1. No. 2 (1980), pp. 182-99.

“The Courtier as Trickster in Jacobean Theatre,” *University of Ottawa Quarterly*, 53 (1983), pp. 199-209.

“The Courtier as Trickster in Massinger’s *The Duke of Milan*,” *Cahiers elisabéthains*, 23 (1983), pp. 73-82. Contains much of the preceding, by permission of the *U. of O. Quarterly*.

“Gianlorenzo Bernini’s *The Impresario*: the Artist as the Supreme Trickster,” *University of Toronto Quarterly*, 53 (1984), pp. 236-48.

“Machiavelli’s *Mandragola* and the Emerging Animateur,” *Quaderni d’Italianistica*, 5. No. 2 (1984), pp. 171-89.

“The Progress of Trickster in Ben Jonson’s *Volpone*,” *Cahiers elisabéthains*, 27 (1985), pp. 43-51, corrected and republished by permission of the *U. of O. Quarterly*.

“Spenser’s Redcrosse Knight and his Encounter with Despair: Some aspects of the ‘Elizabethain Malady’,” *Cahiers elisabéthains*, 30 (1986), pp. 1-15.

“Des médicaments pour soigner la mélancolie: Jacques Ferrand et la pharmacologie de l’amour,” *Nouvelle revue du seizième siècle*, 4 (1986), pp. 87-99.

“Intriguers and Tricksters: Manifestations of an Archetype in the Comedy of the Renaissance,” *Revue de littérature comparée*, 61. No. 1 (1987), pp. 5-31.

“Aesthetics of the French Solo Viol Repertory, 1650-1680,” *Journal of the Viola de Gamba Society of America*, 24 (1987), pp. 10-21.

“The Anatomy of Melancholy in Book I of the *Faerie Queene*.” *Renaissance and Reformation*, XXIV. No. 2 (N.S. XII. 2) (Summer, 1988), 85-100.

“Erotic Love and the Inquisition: Jacques Ferrand and the Tribunal of Toulouse, 1620.” *The Sixteenth Century Journal*, XX. No. 1 (Spring, 1989), 41-53.

“Discovering Stratonice: A Medico-literary Motif in the Theatre of the English Renaissance,” *The Seventeenth Century*, V. No. 2 (Autumn, 1990), 113-132.

“Everyman’s Saturn.” *Florilegium*, IX (1987), pp. 169-80.

“Leone de Sommi’s *The Three Sisters*: Towards a Definition of Mannerist Theatre.” *Rivista di Studi Italiani*, 9. No. 1-2 (1991), pp. 1-10.

“Philosophèmes sur l’art politique machiavélien,” *Carrefour: Revue de reflexion interdisciplinaire*, XIV. No. 2 (1992), 8 pp. 155-63.

“Determining Displacements in the *Farewell to Military Profession* of Barnabe Riche,” *Cahiers Elisabethains*, 44 (Oct. 1993), pp. 1-7.

“Leone de Sommi and Jewish Theatre in Renaissance Mantua,” *Renaissance and Reformation*, Vol. XVII. No. 2 (1993), pp. 5-19.

“Citations from Antiquity in Renaissance medical Treatises on Love,” *Parergon*, XII. No. 1 (July, 1994), pp. 1-14.

“La beauté physique, le désir érotique et les perspectives des philosophes médecins de la renaissance,” *Carrefour: Revue de reflexion interdisciplinaire*, XVII. No. 1 (1995), pp. 20-37.

“The Book of Wonders of Nicolas Monardes of Seville,” *Cahiers Elisabéthains*, No. 51 (May, 1997): pp. 1-14.

“The Fiction of Symbolic Forms: Mythological Drifting in *A Margarite of America*,” *Critical Approaches to English Prose Fiction 1520-1640*. Ottawa: Dovehouse Editions, 1998: 219-240.

“The Progress of Trickster in Ben Jonson’s *Volpone*.” Rights requested from *Cahiers Elisabéthains* by Gale Research for publication in *Drama for Students*, ed. Ira Mark Mine. Farmington Hills, Mich.: Gale Group, 2000.

“The Ludic and Cultural Strategies of the Overbury Characters,” *Cahiers Elisabéthains*. No. 60 (Oct. 2001): 31-42.

“The Amazing Story of the *Supplementum Chronicorum*: Did Shakespeare Own This Book?” *English Studies in Canada*. Vol. 27. No. 4 (2001): 411-33.

“Calderón’s *La dama duende* and the Theater of Suspense.” *Renaissance and Reformation*. Vol. 24, No. 1 (Dec. 2001): 3-21.

“Ficino, Theriaca, and the Stars,” *Marsilio Ficino: His Theology, his Philosophy, His Legacy*. Eds. Valery Rees and Michael Allen. Leiden: Brill, 2002: 243-56.

“The Adventures of the Baron de Lahontan: The Discovery of the Noble Savage and the Making of a Satirist.” Forthcoming in a publication of Kyouritsu University, Tokyo.

“The Hermeneutics of the Meech Lake Accord.” *Japanese Association for Canadian Studies Kanto Bulletin*. Vol 7. No. 8 (2001): 1-8

“From Neoplatonic *trattati d’amore* to Seventeenth-century English Poets on the Earthly Paradise of Spiritualized Bodies.” *Memini: Traveaux et Documents*. A special issue, *Des deux félicités, céleste et terrestre, au Moyen Age et à la Renaissance VI*. Ed. Brenda Dunn-Lardeau. (2002): 203-23.

“Ex Sakspr Libr”: The Bard’s Book and the Forger.” *Cahiers Elisabéthains* 63 (April 2003): 1-16.

“Eyebeams, Raptures and Androgynes: Neoplatonism in Poems by Donne, Herbert of Cherbury, Overbury and Carew.” *Cahiers Elisabethains* 65 (Spring 2004): 1-9.

“Windows of Contagion: Ficino’s Legacy to the Etiology of Love.” *Imagining Contagion in Early Modern Europe*, ed. Claire Carlin. Basingstoke, Palgrave MacMillan, 2005: 32-46.

“An Afterword on Contagion.” *Imagining Contagion in Early Modern Europe*, ed. Claire Carlin. Basingstoke, Palgrave MacMillan, 2005: 243-260.

“Petrarch’s Conversion on Mont Ventoux and the Patterns of Religious Experience.” *Renaissance and Reformation* XXVIII/1 (2004): 28 pp. (publ. in 2006).

“Concerning Sex Changes: The Cultural Significance of a Renaissance Medical Polemic.” With *Sixteenth Century Journal* XXXVI/4 (2005): 991-1016.

“Mind, Theatres, and the Anatomy of Consciousness.” *Philosophy and Literature*, 30, No. 1 (2005): 1-16. Johns Hopkins University Press.

“The Legacy of John Frampton: Elizabethan Trader and Translator.” *Renaissance Studies* 20, No. 3 (June, 2006): 320-39. Blackwell Publishing.

“Suspense.” *Philosophy and Literature*, Vol. 31, No. 2 (October, 2007): 255-280. Johns Hopkins University Press.

- 42 “Sex Changes in the Renaissance: A Medico Literary Enquiry.” *Esculape et Dionysos: Mélanges pour Jean Céard*. Ed. Franco Giacone. Geneva: Droz, 2008, 231-41.

“Will the Cognitive Sciences Take on the Renaissance? (Will Renaissance Studies Admit the Cognitive Sciences?)” *Sixteenth Century Journal*, Vol. 40 (An anniversary number on the future of Renaissance studies) (April, 2009): 233-36.

“Singing for Cleofe: Music at the Malatesta Court in the Early Fifteenth Century,” *The Quint*, 2.1 (December, 2009): 54-92.

Articles in Refereed Conference Proceedings

“The Progress of Trickster in Ben Jonson’s *Volpone*,” *University of Ottawa Quarterly*, 50 (1980), pp. 253-61.

“The Lover’s Body: the Somatogenesis of Love in Renaissance Medical Treatises,” *Renaissance and Reformation*, XXIV 1 (N.S. XII. 1) (Spring, 1988), pp. 1-12.

“Translating French Renaissance Comedy by its Codes of Decorum,” *Yearbook of Italian Studies*, ed. Antonio D’Andrea et al, Vol. VII (1988), 109-18.

“L’amour et le corps: les maladies érotiques et la pathologie à la Renaissance,” in *Le corps à la Renaissance*, ed. Jean Céard et al. Paris: Aux Amateurs de Livres, pp. 423-34.

“Lovesickness, Diagnosis and Destiny in the Renaissance Theatres of England and Spain: the Parallel Development of a Medico-literary Motif,” *Parallel Lives: Spanish and English National Drama 1500-1680*. Eds. Louise and Peter Fothergill-Payne. Lewisburg: Bucknell University Press; London and Toronto: Associated University Presses, 1991, pp.152-66.

“Spenser’s Redcrosse Knight: Despair and the Elizabethan Malady.” *Renaissance and Reformation*, XXIII, 1 (Spring, 1987), 103-20.

“Redesigning the Canon: Italian Renaissance Comedy in Translation.” *Italian Literature in North America: Pedagogical Strategies*. Eds. Laura Pietropaolo and John Picchione. Ottawa and Toronto: Biblioteca Quaderni, 1990, pp. 342-50.

“The Essentials of Erotic Melancholy: The Exemplary Discourse of André Dulaurens,” *Love and Death in the Renaissance*. Ed. Kenneth R. Bartlett. New York and Ottawa: Renaissance Society of America; Dovehouse Editions, 1991, pp. 37-50.

“Mannerist Explorations in the English Theatre: A Case Study of *The Changeling*,” *Spectacle and Image in Renaissance Europe*. Ed. André Lascombes et al. Leiden: E.J. Brill, 177-92.

“The Sense of an Ending: John Marston and the Art of Closure.” *Le Spectacle Dans le spectacle dans le theatre anglais de la Renaissance*. Ed. Jean-Marie Maguin and François Laroque. Collection Astraea, No. 4, Vol. 1 (in 2 vols). Montpellier: Université Paul-Valéry, 1992. Vol. 2, pp. 369-79.

“About the Harrowing of Hell,” *Aequitas, Aequalitas, Auctoritas*: Ed. Danièle Letocha. Paris: Librairie Philosophique J. Vrin, 1992. pp. 310-18.

“Quattrocento Views on the Eroticization of the Imagination.” *Eros and Anteros: The Medical Views of Love in the Renaissance*. Ed. D.A. Beecher and M. Ciavolella. Ottawa: Dovehouse Editions, Inc., 1992. pp. 49-66.

“Italian Renaissance Theatre in the North American Context: Criticism and the Canon,” *Italian Studies in North America*, ed. Massimo Ciavolella et al. Ottawa: Dovehouse Editions, 1994. pp. 167-174.

“The Politics of Theatre in Sixteenth-Century Mantua,” *Coesistenza di Culture nel Tardo Medioevo*. University of Messina Press, Sicily (forthcoming).

“Aretino’s Minimalist Art Goes to England,” *Pietro Aretino nel Cinquecentenario della Nascita*. Ed. M. Lettieri et al. 2 vols. Roma: Salerno Editrice, 1995, pp. 775-85.

“Marguerite de Navarre’s *Heptameron* and the Received Idea: The Problematics of Lovesickness,” *International Colloquium Celebrating the 500th Anniversary of the Birth of Marguerite de Navarre*. Ed. Régine Reynolds-Cornell. Birmingham, AL: Summa Publications, Inc., 1995, pp. 71-78.

“An Obstruction to Interpretation: The Authority of Allegory in *The Comedy of Patient and Meek Grissill*.” *Tudor Theatre: Allegory in the Theatre*. Ed. André Lascombes. Collection THETA Vol. 5. Bern & Berlin: Peter Lang, 2000: 157-66.

“Citations from Antiquity in Renaissance Medical Treatises on Love.” *Systèmes de pensée précartésiens. Etudes d’après le colloque international organisé à Haifa en 1994*. Ed. Ilana Zinguer and Heinz Schott. Paris: Honoré Champion, 1998: 63-76.

“Things Hoped For, Things Not Seen: Northrop Frye on Canadian Letters,” Also published in *Canadian Studies*, No. 4 (1998-99), Chiba University, Japan: 37-49.

“Muted Laughter: The Aesthetics of Renaissance Tragi-comedy.” *Tudor Theatre: For Laughs (?) Pour Rire (?)*. Ed. André Lascombes and Roberta Mulini. Collection THETA Vol. 7. Bern & Berlin: Peter Lang, 2001: 143-160.

“John Frampton of Bristol: Trader and Translator.” *Travel and Translation in the Early Modern Period*. Ed. Carmine Di Biase. New York: Rodolfi Press, 2006: 103-22.

“Le théâtre des representations: métaphore ou anatomie de la conscience?” *Théâtre de l’Anatomie et corps en spectacle*. Eds. Ilana Zinguer and Isabelle Martin. Bern: Peter Lang, 2006: 177-196.

“‘Folk Psychology’ and the Reality of Theatrical Characters: The Case of John Marston’s *The Fawn*.” *Outsiders Within: Figures of Mediation in Tudor Drama*. Ed. André Lascombes and Richard Hillman. Collection THETA Vol. 8, Centre d’études Supérieure de la Renaissance (Spring, 2007): 273-90.

“*The Fables of Bidpai* from the Middle Ages to the Renaissance.” *Renaissance Medievalisms*. Ed. Konrad Eisenbichler. Toronto: CRRS Publications, 2008: 94-106.

“Timothy Bright’s Dilemma: Materializing the Wrath of God.” *Mirrors of Melancholy*. Ed. Hélène Cazes. Publisher unknown. Forthcoming.

“Suspense is Believing: The Reality of Ben Jonson’s *Alchemist*,” *Seeing is Believing, Or Is It?*

Ed. André Lascombes and Richard Hillman. Collection THETA Vol. 8, Centre d'études Supérieure de la Renaissance (2009): 3-14.

- 27 "Nostalgic Forces in Sixteenth-Century English Romance." *Lovesickness, Melancholy, and Nostalgia*. Ed. Massimo Ciavolella. University of Toronto Press. Forthcoming.

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Articles in non-refereed journals and miscellaneous scholarly publications

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"Of Purists, Editors and Early Music," *Continuo Magazine*, June, 1983, pp. 5-9 (triple column).

Trio Amsel, *Seventeenth-century North German Sonatas for Violin, Viola da Gamba and Basso Continuo*, Program Notes. Montreal: Amplitude Recordings, 1989. Commissioned by the Canada Council.

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Christopher Marlowe, *Complete Works*, Vol. III. Ed. Richard Rowland. Oxford UP, for *Sixteenth Century Studies Journal* Vol. 27, No. 2, pp. 583-85.

Graham Strahle, *An Early Music Dictionary: Musical Terms from British Sources 1500-1740*. Cambridge, 1995, for *Renaissance and Reformation*.

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Rick Bowers. Thomas Phaer and *The Booke of Chyldren (1544)*. Arizona Center for Medieval and Renaissance Texts and Studies, 1999, for *English Studies in Canada* 27/1-2 (2001): 208.

Lina Bolzoni, *The Gallery of Memory*. Toronto: University of Toronto Press, 2001, for *The Sixteenth Century Journal* XXXIII/4 (2002): 1224-26.

Steve Mentz, *Romance for Sale in Early Modern England: The Rise of Prose Fiction*. Burlington: Ashgate Publishing, for *Renaissance Quarterly*, LX.1 (Spring, 2007), pp. 303-305.

Ellen Spolsky, *Word vs Image: Cognitive Hunger in Shakespeare's England*. New York: Palgrave, 2007, for *Renaissance Quarterly* LX.4 (Winter, 2007), pp. 1477-79.

- 9 G. and L. von Zadow, *Two Berlin Sonatas*, by K.F. Abel, for *Viola da Gamba Society of America Newsletter*, Spring, 2007.

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["Christoph Schaffrath: The Man and His Music."] *Schaffrath, Sonates pour Viole & Autres Instruments*. Guido Balestracci. Paris : Harmonia Mundi, Zig zag Territoires, 2005 : 3-14 (English and French).

["Orazio Vecchi and his Madrigal Comedies."] Orazio Vecchi, *Le Veglie di Siena*. The Toronto Early Music Consort and Les Voix Humaines. Montreal : ATMA Records, 2006: 10 pp.

Editorial Responsibilities

- 1978- General Editor, Carleton Renaissance Plays in Translation Series: 40 titles in print; 4 in preparation.
- Giovan Maria Cecchi, *The Owl*, ed. Konrad Eisenbichler (Toronto), 1981.
- Jean de la Taille, *The Rivals*, ed. H. Peter Clive, (Carleton), 1981.
- Alessandro Piccolomini, *Alessandro*, ed. Rita Belladonna (York), 1984.
- Jacques Grévin, *Taken by Surprise*, eds. Leonore Lieblein and Russell McGillivray (McGill), 1985.
- Lope de Vega, *The Duchess of Amalfi's Steward*, ed. Cynthia Rodriguez (City University of New York), 1985.
- Pietro Aretino, *The Marescalco*, eds. D.J. Campbell (Carleton) Leonard G. Sbrocchi (Ottawa), 1986.
- Lope de Rueda, *Interludes*, ed. Randall Listerman (Miami University, Ohio), 1988.
- Girolamo Bargagli, *The Female Pilgrim*, ed. Bruno Ferraro (Univ. of New England, Armidale, Australia), 1988.
- Leone de Sommi, *A Comedy of betrothal*, ed. Alfred S. Golding (Univ. of Ohio, Columbus), 1988.
- About the Harrowing of Hell: A Seventeenth-Century Ukrainian Play in its European Context*, ed. Irena Makaryk (Ottawa), 1988.
- Antonio Mira de Amescua, *The Devil's Slave*, eds. Michael McGaha (Pomona) and José Ruano (Ottawa), 1989, 114 pp.
- Antonio Ferreira, *The Comedy of Bristo*, ed. John R.C. Martyn (Melbourne), 1990, 126 pp.
- Hans Sachs, *Nine Carnival Plays*, ed. Randall Listerman (Miami Univ., Ohio), 1990, 96 pp.
- Lope de Vega, *The Dog in the Manger*, ed. Victor Dixon (Trinity College, Dublin), 1990, 126 pp.
- Antoine de Montchrestien, *Haman*, ed. Perry Gethner (Univ. of

Oklahoma, Stillwater), 1990, 142 pp.

Joost van den Vondel, *Gijsbrecht van Amstel*, ed. Kristiaan Aercke (Wisconsin), 1991, 128 pp.

Tirso de Molina, *Three Plays*, ed. Fiorigio Minelli and John Browning (McMaster), 1991, 374 pp.

Pierre de Larivey, *The Widow*, ed. Catherine Campbell (Cottey College, Missouri), 1991, 100 pp.

Marguerite of Navarre, *Théâtre Profane*, ed. Régine Reynolds-Cornell (Agnes Scott College, Georgia), 1992, 237 pp.

Angelo Beolco, *The Moschetta*, ed. A Franceschetti and K. Bartlett (Toronto), 1993, 126 pp.

Joost van den Vondel, *Mary Stuart*, ed. Kristiaan Aercke (Beirut), 1996, 120 pp.

Giovan Maria Cecchi, *The Slave Girl*, ed. Bruno Ferraro (Auckland), 1996, 115 pp.

Ten Netherlandic Secular Plays from the Middle Ages, Ed. Theresia de Vroom (Loyola Marymount Univ.), 1997, 246 pp.

Lope de Vega, *Castelvins and Monteses*, ed. Cynthia Rodriguez-Badendyck (New Paltz, New York), 1998, 159 pp.

Giordano Bruno, *Candlebearer*, ed. Gino Moliterno (Australian National University, Canberra), 2000, 204 pp.

Beaumarchais, *The Three Figaro Plays*, ed. David Edney (Saskatoon), 2000, 510 pp.

Anon. *La Veniexiana (1553)*, ed. Carolyn Balducci and Martin Walsh (Ann Arbor), 2000, 84 pp.

Pierre Corneille, *The Comedy of Illusion*, ed. Lynette Muir (Leeds), 2000, 125 pp.

Pietro Aretino, *Cortigiana*, ed. D. Campbell, L. Sbrocchi, Intro. R. Waddington (UC Davis), 2003, 120 pp.

Fronton du Duc, *The Tragic History of the Pucelle of Domrémy or The Maid of Orléans*, ed. Richard Hillman (Tours), 2005, 220 pp.

Pierre Matthieu, *Coligny*, Pierre de Chanteleuve, *The Guisiade*, ed. Richard Hillman (Tours), 2005, 305 pp.

Molière, *The Lavish Lovers*, ed. by David Edney (U. Saskatchewan), 2008, 225 pp.

Hauteroche, *Doctor Crispin*, ed. Edwin Easley (Hillsdale College, Michigan).

Sperone Speroni, *Canace*, ed. Elio Brancaforte (Tulane University, New Orleans).

- 1977- General Editor (first 55 titles with Bryan Gillingham), Dovehouse Performance Editions of Renaissance and Baroque Chamber Music. 101 titles in print. New titles and O.P. back titles published by Loux Music Publishing, Hannacroix, N.Y., since 1986.
- 1981- North American Editor for *Cahiers Elisabethains--études sur la pre-rennaissance et la renaissance Anglais*. CNRS unit, Montpellier, Université Paul Valéry. Duties: soliciting and vetting of 10-15 articles per year.
- 1988-1995 Associate Editor, *English Studies in Canada*.
- 1994-1996 Member of The Editorial Committee, of *Carrefour* (journal of interdisciplinary philosophy).
- 2005 Member of the Editorial committee or CRRS Publication, Centre for Renaissance and Reformation Studies, University of Toronto. Editor of the Renaissance Plays in Translation Series, and Co-editor of the Publications of the Barnabe Riche Society, with Timothy McGee after vol. 18, without Timothy after Vol. 19.
- 1986- General Editor; Publications of the Barnabe Riche Society. 18 titles in print; 3 in preparation.
- The Bachelor's Banquet, ed. Faith Gildenhuis (Carleton), 1993, 130 pp.
- Francis Godwin, The Man in the Moon, ed. John Butler (Manitoba), 1995, 118 pp.
- Edward Lord Herbert of Chirbury, Pagan Religion, ed. John Butler (Manotiba), Barnabe Riche Series, 1996, 380 pp.

A Gathering of Griseldas, ed. Faith Gildenhuis (Carleton), 1996.

Robert Greene, Menaphon, ed. Brenda Cantar (Waterloo), 1996.

Richard Brathwaite, The Two Lancashire Lovers, ed. Henry Janzen (Windsor), 1998, 282 pp.

Anon. Theophania, ed. René Pigeon (San Bernardino), 1999, 325 pp.

Aeneas Silvius Piccolomini, The Two Lovers, ed. Emily O'Brien (Harvard) and Kenneth Bartlett (Toronto), 1999, 188 pp.

I.S. Clidamas or The Sicilian Tale, ed. Henry Janzen (Windsor), 2001, 146 pp.

Robert Greene, Gwydonius or The Card of Fancy, ed. Carmine Di Biase (Jacksonville University, Alabama), 2001, 242 pp.

Emanuel Ford, The Pleasant History of Ornatus and Artesia, ed Goran Stanivukovic (St. Mary's), 2003.

Thomas Dekker, Lantern and Candlelight, ed. Viviana Comensoli (Wilfrid Laurier University), 2007.

Barnabe Riche, Brusanus Prince of Hungaria, ed. Joseph Khoury (St. Francis Xavier University), in preparation.

Recordings

“Now is the Gentle Season,” The Elizabethan Consort, 1977 (for which I chose the program and wrote the notes).

“English and Italian Music for Viols and Voice,” *Dulces Musicae* (players from New York, Burlington, Toronto and Montreal), for Musical Heritage Society, 1981, L.C. 81-750062 (for which I prepared the repertoire and wrote half the program notes).

Joseph Bodin de Boismortier, *Five Suites*, Op. 31, for viola da gamba and basso continuo (with Margaret Little and James Calkin), 600 copies for Dovehouse Editions Inc. for promotional distribution, 2004.

PAPERS PRESENTED

“Machiavel as Narrator in Marlowe’s *The Jew of Malta*,” *A.C.U.T.E.* St. Johns, Newfoundland, 1971.

“The Double Solace in the *Secunda Pastorum*,” *The Shakespeare Institute*, Birmingham, Spring 1972.

“The Elizabethan Jig and the Origins of Music in the Public Theatres,” *The Tudor Symposium*, St. Francis Xavier University, November 1975.

“Music from the Court of Henry VIII” lecture-concert, *Ottawa-Carleton Medieval Renaissance Society*, November 1976.

“Italian Passion and English Melancholy - The Tudor Translation of Colonna’s *Hyperotomachia*,” *Canadian Society for Renaissance Studies*, Fredericton, 1977.

“The Many Faces of Renaissance Man,” CTV network national broadcast: *The University of the Air*, 1977: (1977). Rebroadcast in 1980 and 1983.

“The Origins of English Satire”

“The Renaissance Man of Faith”

“Styles of Melancholy in the Renaissance”

“The Scientific Man in the Renaissance”

“The Courtier from Castiglione to Sidney”

“The Progress of Trickster in Ben Jonson’s *Volpone*,” *Ottawa-Carleton Medieval Renaissance Society*, April 1979.

A Response to “The Search for a Formula - the Spanish Theatre from Cervantes to Lope de Vega in the Context of European Drama of the Renaissance.” Invited address by the *Hispanic Society of Canada* at the Meetings for the Learned Societies, Montreal, May 1980.

“The Aristocratic Tricksters; the Italian Courtier on the Jacobean Stage,” *Sixteenth International Congress on Medieval Studies*, Kalamazoo, Michigan, May 1981.

“Gianlorenzo Bernini’s *Impresario* and the Conventions of Baroque Drama,” *Canadian Society for Renaissance Studies*, Halifax, June 1981.

“Ornamentation in the *Pièces de Viole* by Le Sieur de Machy,” *Ottawa-Carleton Medieval and Renaissance Society*, Ottawa, March 1982.

“Machiavelli’s *Mandragola* and the Emerging *Animateur*,” *Canadian Society for Italian Studies*, The Learned Societies, Ottawa, June 1982.

“Faustus as Trickster in Marlowe and His Sources: the Transformation of an Archetype,” *Renaissance and Reformation Colloquium*, Univ. of Toronto, February 1983.

“Marlowe’s *Faustus*, the Archetypal Hero and the *Memento Mori*,” *Canadian Society for Renaissance Studies*, The Learned Societies, Vancouver, May 1983.

“L’acedia ou desespoir religieux dans la poesie d’Edmund Spenser,” *International Colloquium: Poetry and Religion, 1545-1600*, McGill University, April 1985.

“The Trickster Phenomenon in Theatre,” *TADAC*, April 1985.

“Love’s Sovereign Cure: Erotic Melancholy in the Renaissance,” *The Fifth Citadel Conference on Literature*, Charleston, S.C., March 1985.

“Physicians, Drugs and Love: Sixteenth and Seventeenth-Century Cures for Erotic Melancholy,” *American Association for Italian Studies*, Toronto, April 1986.

“A Renaissance Physician in his Library: Jacques Ferrand,” *Canadian Society for Renaissance Studies*, Winnipeg, May 1986.

“The Juggler’s Vein: On Translating French Renaissance Comedy,” *Texte, Langue, Représentation: Perspectives sur le Theatre du Moyen age à la Renaissance en France et en Italie*, Colloque International, 2-4 October, 1986, McGill University.

“Englising Continental Renaissance Theatre: the Texts, the Translators, and the Editors,” for *The American Medieval and Renaissance Drama Society*, MLA, New York, Dec. 26-30, 1986.

“The Lover’s Body: the Somatogenesis of Love and the Passions of the Soul in Renaissance Medical Treatises,” *Canadian Society for Renaissance Studies*, The Learned Societies, Hamilton, May, 1987.

“L’amour et le corps: les maladies érotiques et la pathologie à la Renaissance,” XXX Colloque International d’Etudes Humanistes: *Le Corps à la Renaissance*, Tours, July 2-10. 1987.

“Aesthetics of the French Solo Viol Repertory: 1650-1680,” *Aesthetic Illusion II: an analysis of a structural principle governing the literature and ideas of the Renaissance and seventeenth century*, an international colloquium, Toronto, Aug. 20-23, 1987.

“Lovesickness, Diagnosis and Destiny in the Renaissance Theatres of England and Spain: the Parallel Developments of a Medico-literary Motif,” *Parallel Lives: Spanish and English National Drama, 1580-1680*, an international conference, Calgary, Oct. 14-18, 1987.

“Everyman’s Saturn” (on Raoul LeFevre and Caxton’s *The Recuyell of the Historyes of Troye*), *Saturn from Antiquity to the Renaissance, an international symposium*, Toronto, May 6-7, 1988.

“Leone de’ Sommi’s *The Three Sisters*: Towards a Definition of Mannerist Theatre,” *Leone de’ Sommi and the Performing Arts in Sixteenth-Century Mantua*, Tel Aviv, June 6-9, 1988.

“Jacques Ferrand on Erotic Melancholy and the Passions of the Soul,” *Osler Colloquium in the History of Psychiatry*, McGill University, October 17, 1988.

“Love and the Doctors in English Renaissance Theatre.” The Departments of English, History and Philosophy, University of Windsor, March 10, 1989.

“Redesigning the Canon: Italian Renaissance Comedy in Translation.” *Italian Literature in North America: Pedagogical Strategies*. York University, March 11-12, 1989.

“Love and the Doctors in English Renaissance Theatre.” *‘Antioco malato’ e il tema degli amori proibiti dall’antichità a Rossini*, Siena, May 18-20, 1989.

“A Resumé of Renaissance Studies in Canada.” *Renaissance Meeting ‘89*. Istituto di Studi Rinascimentali, Ferrara, May 27-29, 1989. (A meeting of directors and general editors of Renaissance centers and publication series worldwide).

“Discovering Stratonice: A Medico-literary Motif in the Theatre of the English Renaissance.” *Spectacle and Image in Renaissance Europe*, C.E.S.R., XXXIInd International Conference, Tours, June 29-July 9, 1989.

“Store was no Sore: Polyvocalism in the Fiction of Barnabe Riche,” *Fifth Annual Conference on English Renaissance Prose*, Purdue University, West Lafayette IN., Oct. 20-21, 1989.

“Introducing Barnabe Riche,” *Toronto Renaissance Colloquium*, Victoria University, February 2, 1990.

“The Essentials of Erotic Melancholy: The Exemplary Discourse of André Du Laurens,” *The Renaissance Society of America*, Annual Meeting, Toronto, April 6-8, 1990.

“Love and Medicine in the Seventeenth Century: Jacques Ferrand’s Treatise on Lovesickness,” Carleton Spring Conference, May 5, 1990.

“Eros, the Church and Medical Thought at the End of the Middle Ages,” *Norm, Precept and Social Reality at the End of the Middle Ages*, An International Conference, Ottawa, May 21-24, 1990.

“Müntzer, Montaigne, Machiavelli: A Commentary on Section C, Theories, Concepts and Categories,” *Aequitas, Aequalitas, Auctoritas*, an International Bilingual Conference of the Centre de recherches en philosophie politique et sociale de l’Université d’Ottawa, Sept. 18-21, 1990.

“Quattrocento Views on the Eroticization of the Imagination,” invited lecture for The Wellcome Institute for the History of Medicine in The University of London, Nov. 7, 1990.

“Critical Approaches to Riche’s *Farewell*,” Faculty of Arts Lecture, University of Reading, Nov. 9, 1990.

“Quattrocento Views on the Eroticization of the Imagination,” Faculty of Arts Lecture, University of Reading, Nov. 10, 1990.

“Ficino and Fregoso: Neoplatonism and the Anti-Petrarchists,” Centre d’Etudes Supérieures de la Renaissance, Tours, France, Nov. 18, 1990.

“The Narrative Sources of Shakespeare’s *Twelfth Night*,” Faculté des lettres, Univ. François Rabelais, Tours, Nov. 20, 1990.

“Plays into Masques: A Strategy for Dramatic Closure,” *Colloque International Le Spectacle dans le Spectacle dans le Théâtre anglais de la Renaissance (1550-1642)*, Univ. Paul Valéry, Montpellier, No. 22-25, 1990.

“Passing the Needle’s Eye: Translations into Print.” (Keynote Address) Translations, Translators and Traditions. McMaster University, Oct. 4, 1991

“Romance Elements in the Nouvelle of Barnabe Riche.” English Renaissance Prose (Conference). Purdue University, Indiana, Oct. 11-12, 1991

“Italian Renaissance Theatre in the North American Context: Translation and the Canon.” Italian Studies in North America. University of Toronto, March 27-29, 1992.

“Barnabe Riche: A Novelist of the Elizabethan Renaissance.” Carleton University Board of Governors, March 31, 1992.

“Marguerite of Navarre’s Heptameron and the Received Idea: The Problematics of Lovesickness,” International Colloquium on the 500th Anniversary of the Birth of Marguerite d’Angoulême, Agnes Scott College, Decatur Georgia, April 13-14, 1992.

“Leone de’ Sommi and the Politics of Theatre in Sixteenth-Century Mantua,” Coesistenza di Culture nel Tardo Medioevo. Università di Messina, Sicily, June 8-13, 1992.

“Teaching the Renaissance,” Renaissance '92. Victoria University, Toronto, October 19, 1992.

“Editing Elizabethan Worthies: The Case for Barnabe Riche and His Contemporaries,” Renaissance '92. Victoria University, Toronto, October 20, 1992.

“Aretino’s Minimalist Theatre Goes to England,” International Colloquium for the 500th Anniversary of the Birth of Pietro Aretino. University of Toronto, Oct. 22-24, 1992.

“Nicholas Monardes, Medical Drugs, and the New World,” “To Know the World”: The Influence of Travel and Discovery on the Sixteenth Century English Imagination. Atlanta, Georgia, Oct. 24, 1992.

“Machiavelli and the Politics of Power,” Closing commentary on the conference: Machiavelli and Political Rationality. Atlanta, Georgia, October 25, 1992.

“Dubuisson and the Solo Viol in Seventeenth-Century France,” The Ottawa-Carleton XXth Annual Medieval-Renaissance Symposium, Carleton University, March 27, 1993.

“The *Anteros* of G-B Fregoso, and the Humanist Debate Concerning Pathological Eroticism,” Rocky Mountain Medieval and Renaissance Association, Flagstaff, Arizona, April 8-10, 1993.

“How Academic Book Publishing works,” ACCUTE Annual Conference, Learned Societies, Ottawa, May 30, 1993.

“Les symptômes de l’amoureux malade dans le *Contramorem* de Battista Fregoso jusqu’à l’*Erotomania* de Jacques Ferrand.” Corpus dolens, Montpellier, France, March 17-20, 1994.

“The Problematics of Erotic Love: Medical Theories, Renaissance Literary Contexts,” Invited lecture, Centre d’Etudes Supérieures de la Renaissance, Tours, France, April 25, 1994.

“Physical Beauty, Erotic Desire, and Renaissance Medical Perspectives.” European Cultural Systems during the Pre-Cartesian Period. Univ. of Haifa, Israel, May, 22-25, 1994.

“Appropriating Continental Learning: Encyclopedic Traditions in Seventeenth-Century England,” The Sixteenth Century Studies Conference, Toronto, Oct. 27-29, 1994.

“Lovesickness: The Progress of A Classical Idea,” Canadian Mediterranean Institute Lecture, Ottawa, The National Library, Jan. 26, 1995.

“How Barnabe Riche Reassembled the Novella,” The Renaissance Conference of Southern California, The Huntington Library, San Marino, May 12-13, 1995.

Delegate to La Société Internationale pour l'Etude du Théâtre Médiéval. Toronto, August 2-9, 1995.

“Sex Changes in the Renaissance: A Medico-literary Inquiry,” Renaissance Society of America, Bloomington, IN. April 18-21, 1996.

“Leone de’ Sommi: Impresario in Renaissance Mantua,” The Renaissance Conference of Southern California, The Huntington Library, San Marino, May 10-11, 1996.

Table ronde au sujet de “Jacques Ferrand’s Treatise on Lovesickness,” (3 panelists, with 45 minutes for my response), Canadian Society for Renaissance Studies, Brock University, May 26-28, 1996.

“Gender Identity, Renaissance Medicine, Renaissance Plays.” Arts Faculty Lecture, University of Manitoba, February 26, 1997.

“Changing Sexes: Case Studies in the Renaissance and the Power of Authority.” Health Sciences Faculty Lecture, University of Manitoba, February 27, 1997.

“Jack Wilton’s Grand Tour to the ‘Sodom of Italy’” for The Renaissance Society of America, Vancouver, April 3-6, 1997.

“Les signes diagnostiques de l’amour et la tradition littéraire.” Canadian Society for Renaissance Studies. Memorial University, Newfoundland, May 30, 1997.

“Indeterminate Allegories in *The Comedy of Patient and Meek Grissill*.” VII Table Ronde du Théâtre Tudor. Centre d’Etude Supérieure de la Renaissance, Tours, Sept. 25-28, 1997.

“Iago the Trickster.” National Arts Centre, Ottawa, Dec. 10, 1997.

“Creativity, Genius and Unrest: Italy in 1600.” A Glimpse of Time Performance Art Event. Sponsored by the New Hampshire Council for the Humanities and the NEA. Colby-Sawyer College, New London, N.H., March 4 and 11, 1998.

“Studying the Renaissance in the Twentieth Century.” Arts Faculty Lecture, Chiba University, Japan, April 15, 1998.

“The Idea of Culture in Seventeenth-Century England.” Visiting Professor’s Lecture, Chiba, Japan, April 17, 1998.

“Adjusting the Renaissance Canon: A Publisher’s Perspective.” Renaissance Conference of Southern California, Huntington Library, May 8-9, 1998.

“Ideas and the Theatre: Gianlorenzo Bernini as Playwright.” Italian Department Lecture, UCLA, May 13, 1998.

“Featuring Ariosto’s *Supposes*. Lecture-Seminar, Dept. of Italian, UCLA, May 12, 1998.

“Matthew Locke His Fantasias for Two Bass Viols,” with Marjolaine Laroche. Canadian Society for Renaissance Studies. Ottawa, May 30, 1998.

“Music, Medicine, and Politics at the Versailles Court.” A Glimpse in Time Performance Art Event. Sponsored by Colby-Sawyer College, Ensemble Soleil, and the New Hampshire Council for the Humanities. New London Town Hall, Act. 4, 1998; Colby-Sawyer College, Oct. 6; Cambridge Friends’, Oct. 10; Franco-American Center, Oct. 11.

“The Aesthetics of the Renaissance Fantasia: Dealing with Sonic Wallpaper.” Sixteenth-Century Studies Conference, Toronto, Oct. 22-25, 1998.

“Frye, Culture, and Canada: The Subtle Arts of ‘Interpenetration.’” Written for delivery at Ibaraki University, Japan, Dec. 5, but Korean Air failed to make the Tokyo connection in time. Read by proxy at a later date.

“Things Hoped For, Things Not Seen: Northrop Frye on Canadian Letters.” Canadian Multicultural Literature: An International Symposium. Chiba University, Dec. 17-18, 1998.

“La femme et l’amour, 1560-1610; Methodologies of Research.” Rethinking Comparative Literary History of the Renaissance. Victoria College, University of Toronto, Feb. 5-6, 1999.

“Arts of the Gentry in the Shakespeare Years.” A Glimpse of Time Performance Event, sponsored by the New Hampshire Council for the Humanities and Vermont Public Radio. Colby-Sawyer College, Feb. 27, 1999; Montpelier, Vermont, March 2, 1999; Burlington, Vermont, March 4, 1999.

“Marlowe’s *Dr. Faustus*, An Overview.” Journée de Réflexion autour du Récit de Faust. University of Ottawa, Nov. 11, 1999.

“The Poetics of Incest: G.B. della Porta’s *The Sister* in Context.” Invited lecture, Vice-Principal of Research, Queen’s University, Kingston, Nov. 30, 1999.

“Defining Culture: The English Experience.” Lecture for the Program in British Culture, Chiba University, Japan, Dec. 7, 1999.

“Keats, Helen Vendler, and Romantic Poetics.” Class Lecture, Chiba University, Dec. 8, 1999.

“Genres of Musical Production in Seventeenth-Century England.” Visiting Professor’s Lecture,

Chiba University, Japan, Dec. 8, 1999.

“The Dynamics of Cultural Negotiations: England and Japan Compared.” Visiting Lecture. Tsuda University, Japan, Dec. 9, 1999.

“Canada and the Quebec Separatist Question.” Invited Lecture, Faculty of Letters, Chiba University, Dec. 13, 1999.

“Love Melancholy and the Renaissance Theater” Lecture for the Comparative Literature Program, UCLA, Feb. 15, 2000.

“Touching the Pleasure Center: The Hyperbole of the *Candelaio*.” The Ashes of Bruno: A Quadricentennial Commemoration Symposium. UCLA, Feb. 17, 2000.

“The Critical Crux of Bruno’s *Il Candelaio*.” Renaissance Studies, English French and Italian. University of California, Santa Barbara, Feb. 22, 2000.

“The Aesthetics of *Tous les Matins du Monde*.” Des films qui pensent. College Dominicain de Philosophie, Ottawa, March 19, 2000.

“Touching the Pleasure Center: The Hyperbole of the *Candelaio*” (modified). Canadian Society for Renaissance Studies, Edmonton, Alberta, May 24-27, 2000.

“Muted Laughter: The Aesthetic Order of Renaissance Tragicomedy and Greene’s *James IV*.” VIIIe Table Ronde de Tours: Le Rire dans le Théâtre Tudor. Centre d’Etudes Supérieures de la Renaissance, Tours, June 8-10, 2000.

“*La dama duende* y la comedia de suspense.” Congreso Internacional: Calderón nuestro contemporáneo. University of Ottawa, Oct. 4-8, 2000.

“Muted Laughter: The Aesthetic Order of Renaissance Tragicomedy” (bis). Invited lecture: Faculty of Arts, University of Saskatchewan, Oct. 27, 2000.

“Explaining Treacle: Ficino on the Occult Properties of Medications.” Sixteenth-Century Studies Conference, Cleveland, Ohio, Nov. 2-5, 2000.

“The Amazing Story of the *Supplementum Chronicorum*: Did Shakespeare Own this Book?” Carleton University Library, Circle of Friends, Nov. 23, 2000.

“The Adventures of the Baron de Lahontan: The Discovery of the Noble Savage and the Making of a Satirist.” Japanese Association for Canadian Studies, Kyouritsu University, Tokyo, Dec. 7, 2000.

“Elena Maccaferri’s *A Bench on Which to Rest: A Study in Bi-cultural Consciousness.*” Conference on Canadian Multiculturalism, Chiba, Japan, Dec. 15, 2000.

“The Hermeneutics of the Meech Lake Accord.” Symposium of Canadian Culture and Literature, Meiji University and Daito Bunka University, Tokyo, Dec. 16, 2000.

“Hans Sachs and the Carnival Play.” Invited lecture, Comparative Literature, UCLA, Feb. 13, 2001.

“Grotesque Laughter and the Theater of Shrovetide.” Invited Lecture, Comparative literature, UCLA, Feb. 15, 2001.

“Adjusting the Canon: Early English Prose Fiction and the Barnabe Riche Series.” Canadian Society for Renaissance Studies, Laval University, May 24, 2001.

“*Mankynde* and the Iconography of Spiritual Thinking.” Société Internationale pour l’Etude du Théâtre Medieval. Groningen, Holland, July 2-7, 2001.

Lansdowne Lectures: Renaissance Texts and Theories of Mind, Victoria University.

“The Overbury Project: Creating the Perfect Stereotype.” Oct. 2, 2001.

“Astrophil and Stella’ and the Narratives of the Eroticized Mind.” Oct. 3, 2001.

“Renaissance Tragicomedy: Deliverance Without Laughter.” Oct. 4, 2001.

Also:

“Editing Transitional Composers: Lidl, Schaffrath, and Falconiero.” Victoria University, Oct. 5, 2001.

“Nicholas Monardes of Seville’s Book of Wonders.” Victoria, University, Oct. 5, 2001.

Visiting Professor Lectures, Jacksonville State University, Jacksonville Alabama

“The Amazing Story of the *Supplementum Chronicorum*: Did Shakespeare Own This Book?” (bis). Oct. 16, 2001.

“The Adventures of the Baron de Lahontan: The Discovery of the Noble Savage and the Making of the Satirist” (bis). Oct. 18, 2001.

“Ficino, Theriaca, and the Stars.” Oct. 24, 2001.

“*Mankynde* and the Iconography of Spiritual thinking” (bis). Oct. 25, 2001.

“Editing Transitional Composers: Lidl, Schaffrath, and Falconiero” (bis). Oct. 26, 2001.

Visiting Professor Lectures, UCLA Centre for Medieval and Renaissance Studies

“Tullia d’Aragona and the Nature of Infinite Love.” Nov. 12, 2001.

“The Poetics of Incest: G.B. della Porta’s *The Sister* in context.” Nov. 14, 2001.

“Anatomizing London: The Rise and Fall of the Seventeenth-Century Character Sketch.” Nov. 15, 2001.

“Calderón’s *La dama duende* and the Theater of suspense.” Arts Faculty Lecture, University of California, Davis, Nov. 19, 2001.

“The Amazing Story of the *Supplementum Chronicorum*: Did Shakespeare Own this Book?” The Ottawa Book Collectors’ Association, Dec. 3, 2001.

“The Emblem Book of Sir Thomas North.” *Canadian Society for Renaissance Studies*. Toronto, May 26-29, 2002.

“The Pleasure of God in the Poems of George Herbert: A Cognitive Approach.” *The American Society for Aesthetics, Southwest Conference*. Santa Fe, New Mexico, July 12-14, 2002.

“Forgeries in the Name of Shakespeare.” *Quasi come: The Beauty of Fake and Forgery in Literature and Art* (Istituto Italiano di Cultura, Los Angeles, and UCLA). Oct. 2002.

“John Frampton of Bristol: Trader and Translator.” *Travel and Translation in the Early Modern Period*. Jacksonville State University, Alabama, Nov. 8-10, 2002.

“Herbert’s Poetic Meditation and the Theatre of Consciousness.” *Ottawa-Carleton Medieval and Renaissance Society*. Carleton University, Nov. 30, 2002.

“Mind, Theatres, and the Anatomy of Consciousness: Camillo, Descartes, Dennett.” *Colloque Internationale Théâtre de l’Anatomie*. Univ de Haifa, Dec. 17-19, 2002.

“Doni’s *Fables of Bidpai* (1552): Mindmapping the Emblematic Fable.” *Renaissance Society of America*. Toronto, March 27-29, 2003.

“Games into Madrigals: *The Veglie di Siena* (1604) of Orazio Vecchi.” *Canadian Society for Renaissance Studies*. Halifax, May 28-31, 2003.

“Windows of Contagion: Ficino’s Legacy to the Etiology of Love.” *Infection Without Germs: The Idea of Contagion in the Early Modern Christian Imagination*. Centre for Studies in Religion and Society, University of Victoria, B.C., Sept. 19-20, 2003.

“What Can Alterity Mean to a Cognitivist?” *International Society for Intellectual History*. University of the Bosphorus, Istanbul, Dec. 10-13, 2003.

“Fixing the Mind on Mont Ventoux: Petrarch and the Paradigm of Conversion.” *Petrarch and the Philosophy of Passion*.” UCLA, April 29-May 1, 2004.

“Reborn on Windy Mountain: Petrarch’s Ascent of the Ventoux.” *Canadian Society for Renaissance Studies*. University of Manitoba, Winnipeg, May 29-June 2, 2004.

“‘Ex Saksp Libr’: The Bard’s Book and the Forger.” Opening Address for *MultiShakespeare: Media metamorphoses*. Sponsored by the School of Humanities, Australian National University, Canberra, July 7, 2004.

“Lafew’s Nameless Emotion: *All’s Well that Ends Well* as ‘Cathartic Comedy.’” *MultiShakespeare: Media metamorphoses*. The Biennial Conference of the Australian and New Zealand Shakespeare Association, Canberra, July 7-10, 2004.

“What was Reborn in the Renaissance? An Epithet Under Attack.” Lecture for the School of Modern Languages and Literatures. The University of Auckland, July 20, 2004.

“The Bard and the Forger: Did Shakespeare Own this Book?” Research Seminar for the School of English Language and Literature. The University of Auckland, July 22, 2004.

“Petrarch, Mont Ventoux and the Paradigm of Conversion.” Lecture for the Medieval Studies Institute. The University of Auckland, July 26, 2004.

“The Overbury Factor: Sensation, News, and Characters at the Jacobean Court.” Lecture for the School of English Language and Literature. The University of Auckland, July 30, 2004.

“John Marston’s *The Fawn*, and the Problem of the ‘Other’ Self.” (Literature and Folk Psychology). *IXth Tudor Theatre Round Table*. Centre D’études Supérieures de la Renaissance, Tours, Sept. 15-18, 2004.

“George Herbert’s Mind and the Mind of God.” *Interiority in Early Modern England 1500-1700*. Saint Mary’s University, Halifax, October 15-16, 2004.

“Lope de Vega’s *Castelvins y Monteses* and Shakespeare’s *Romeo and Juliet* Compared.” Invited Lecture by the Graduate Program in Comparative Literature, UCLA, May 17, 2005.

“Renaissance Incubi and Succubae as Agents of Contagion.” *Canadian Society for Renaissance Studies*, Congress 2005, London, Ontario May 29-31, 2005.

“Orazio Vecchi’s Musical Parlour Games,” Festival Montréal Baroque, Vieux-Montreal, June 26, 2005.

“Sur les traces d’un Incunable: de Shakespeare à Saint-Simon, dernier évêque d’Agde,” Maison des Savoirs, Agde, Oct. 21, 2005.

“Les yeux et la contagion d’amour chez Marcile Ficin,” Conférence Publique, Centre d’études Supérieures de la Renaissance, Tours, Nov. 10, 2005.

“Tudor and Stuart Prose Fiction: The Forgotten Genre,” Institute du Monde Anglophone, Sorbonne IV, Paris, Nov. 7, 2005.

“Remembering Narrative Forms in Bibbiena’s *Calandra*.” In “The Evolving Nature of Italian Renaissance Comedy.” *Renaissance Society of America*, San Francisco, March 23-25, 2006.

“*The Fables of Bidpai* in Venice and London, 1552 and 1570, with an Inquiry into Renaissance Emblematics.” Medieval and Early Modern Studies, Tulane University, New Orleans, April 11, 2006.

“Lawes and His England.” *Lawes Festival*, Montreal, April 27, 2006.

“Suspended Narrative in the *Faerie Queene: Entrelacement* and Memory.” *The Fourth International Spenser Society Conference: Spenser’s Civilizations*. Toronto, Victoria University, May 18-21, 2006.

“Relentless Barbarity in the Garden of Humanism: The Emblematics of Lodge’s *Margarite of America*.” *Fifth International Conferencs of the Tudor Symposium: Humanity and Barbarity in Tudor Literature*. Pazmany Peter Catholic University, Pibiscsaba, Hungary, Aug. 2-5, 2006.

“*The Fables of Bidpai* in Sixteenth-Century Venice.” *Renaissance Medievalisms*, Toronto, Victoria University, October 6-7, 2006.

“Singing for Cleofe: Dufay at the Malatesta Court.” *The Malatesta—the Books, the Sword, the Women, and their Popes*. Los Angeles, UCLA Center for Medieval and Renaissance Studies. Nov. 30-Dec. 2, 2006. (including commentary on a Dufay concert by the Early Music Group at UCLA).

“Ben Jonson’s Eulogies and the Religion of Fame.” *Renaissance Society of America Meeting*. Miami, March 22-24, 2007.

“A Madrigal Comedy in Renaissance Italy: Orazio Vecchi’s *Veglie di Siena*.” Two pre-concert lectures for the Toronto Early Music Consort production of *The Night Games of Siena*. Toronto: Trinity-St. Paul Centre, April 20, 21, 2007.

“Wedding Music for the Malatesta Court: Dufay on the Adriatic,” *Canadian Society for Renaissance Studies*, Saskatoon, May 25-28, 2007.

“Suspense is Believing: The Reality of Ben Jonson’s *Alchemist*,” *Seeing in Believing, or Is It? Xth Tudor Symposium*, Centre Supérieure d’Etudes de la Renaissance, Tours, France, Sept. 6-8, 2007.

“Timothy Bright’s Dilemma: Materializing the Wrath of God,” *Mirrors of Melancholy*, University of Victoria, Victoria B.C., Oct. 507, 2007.

“Spiritual Joy, Spiritual Suffering in the Poetry of George Herbert,” *Faith and Fantasy in the Early Modern World*, Centre for Reformation and Renaissance Studies, Victoria University in the University of Toronto, Oct. 19-20, 2007.

“Nostalgic Forces in Sixteenth-Century English Romance.” *Lovesickness, Melancholy, and Nostalgia*. UCLA Centre for Medieval and Renaissance Studies, Los Angeles. March 14-16, 2008.

“Recycling Narratives: ‘Scarpafico’ in the *Piacevoli notti* of Straparola,” *Ottawa Carleton Medieval-Renaissance Colloquium*, Carleton University, May 2, 2008.

“Essence, Ethos, and Early English Texts: The Old/New Spelling Wars.” *Bibliography 2008: International Workshop*, University of Victoria, B.C. May 27-29, 2008.

“Straparola’s *Piacevoli Notti* and the Circulation of Narrative.” *Canadian Society for Renaissance Studies*. 2008 Congress of Learned Societies, Vancouver, May 30-June 2, 2008.

“Having the Devil to Bed: Incubi and Succubae in the Renaissance Imagination” (“Mélusine Among the Inquisitors”). *The Devil in Society in the Premodern World*. Centre for Reformation and Renaissance Studies, Toronto, Oct. 17-18, 2008.

“Bernini’s Life and Times as a Baroque Scenographer seen through his *Impresario*,” The National Gallery of Canada, Ottawa, January 22 & 24, 2009.

“La sorcellerie et les maladies imaginaires à l’âge de l’Inquisition,” *Littérature et Médecine à l’âge classique*, McGill University, Jan. 29, 2009.

“The Art of Declining Invective in Ben Jonson’s *Poetaster*,” *Savage Words: Invective as a Literary Genre*, University of California at Los Angeles, Feb. 6-8, 2009.

“Preachers, Poets and Pamphleteers: London in the Age of Chettle, Donne, and Jonson.” Invited lecture (3 hours). *The City in the Middle Ages and the Renaissance*, University of Ottawa, March 4, 2009.

“Defining Simple Forms in Straparola’s *Piacevoli notti*,” *Renaissance Society of America Annual Conference*, Los Angeles, March 19-22, 2009.

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“Ben Jonson, Invective, and the War of the Theatres,” *Tudor Drama Round Table XI*, “Ideologies in Debate,” Centre d’Études Supérieures de la Renaissance, Tours, Sept. 9-11, 2009.

“Spreading the Touch: Theories of Contagion Before Germs,” Istituto di Studi Avanzati, University of Bologna, Oct. 7, 2009.

“Reading Memory: Hermeneutics, Forgetfulness, and the Strategies of Narratives,” Comparative Literature and Semiotics Seminar, University of Bologna, Oct. 14, 2009.

“Forgeries in the Name of Shakespeare,” Associazione Culturale Italo Britannica, Bologna, Oct. 21, 2009.

“Constantio’s Magic Cat: ‘Puss in Boots’ in the Renaissance and After,” Visiting Lecturer’s Colloquium, University of the North, The Pas, Manitoba, Feb. 16, 2010.

“‘Ex Saksp Libr’: The Bard and the Forger,” English Colloquium, University of the North, Thompson, Manitoba, Feb. 18, 2010.

“Editing Renaissance Folklore: Straparola’s *Piacevoli notti* and the Ocean of Stories” Ottawa-Carleton Medieval and Renaissance Conference, Carleton University, Thursday, April 29, 2010.

“Magic Cats and Magic Kingdoms: Puss in Boots in the Renaissance,” *Canadian Society for Renaissance Studies*, Congress 2010, Concordia University, Montreal, May 27-29, 2010.

“Recovering the Oral Culture of Sixteenth-Century Italy: The “Folk Tales” of Gian Francesco Straparola,” Toronto, October, 2010.

“The Inverted World of the Randy Clerk: Renaissance Tales of the Crucified Priest,” *Les figures du monde renversé de la Renaissance aux Lumières*, Quebec, Musée de la civilisation, Nov. 11-13, 2010.

Conference Organization

Director of the meeting of the North Central Conference of the Renaissance Society of America at Carleton, April 1978. This conference was made possible by a grant from the Carleton Dean of Arts and from the Canada Council.

May 1982 - Program chairman and conference director for the Canadian Society for Renaissance Studies' meeting at the Learned Societies, Ottawa.

Co-director (with Massimo Ciavolella) of an international colloquium: *Comparative Critical Approaches to Renaissance Comedy*, Carleton University, 1984. This conference was made possible by a grant from the SSHRC, and through funds provided by the Associate Dean of Graduate Studies and Research, the Dean of Arts and the President of Carleton. The proceedings have been published as Vol. 10 of the Carleton Renaissance Plays in Translation Series as a companion to the series.

Co-director (with Massimo Ciavolella) of an International Conference, *Eros and Anteros: Eroticism and the Medical Traditions of Love in the Renaissance*, Toronto and Ottawa, 1987. This conference was made possible by grants from the SSHRCC, the deans of Carleton University and the University of Ottawa, Italian Studies, University of Toronto, the Italian Cultural Institute and the Hannah Institute for the History of Medicine.

Co-director (with José Ruano, Ottawa and Louise Fothergill-Payne, Calgary) of an international conference, *Parallel Lives: Spanish and English National Drama, 1580-1680*, University of Calgary, October 14-18, 1987. Proceedings published by Bucknell University Press.

Co-organizer (with Ray St-Jacques, Ottawa), annual meeting, March 24, 1990, of the Ottawa-Carleton Medieval-Renaissance Society, (Selected proceedings in *University of Ottawa Quarterly*).

Co-organizer (with Pierre Hurtubise, University of St. Paul and Yves Chartiers, Ottawa) of the sixth international Italo-Canadian Conference *Norm, Precept and Social Reality in the Late Middle Ages*, Carleton and Univ. of Ottawa, May 21-25, 1990.

Represented the Carleton Renaissance Plays in Translation Series and other publications at *The Conference in Medieval and Renaissance Studies*, Western Michigan University, May 7-10, 1991.

Moderator and Commentator of the section "Sexuality and the Italian Humanists," *Sex and Sexuality in the Middle Ages and the Renaissance*, Victoria College, University of Toronto, Nov. 22-24, 1991.

Member of the committee for the *International Association of University Professors of English, Medieval Conference*, Carleton University, July 31-Aug. 3, 1992.

May 31-June 2, 1993 - Program chairman and conference director for the *Canadian Society for Renaissance Studies*' meeting at the Learned Societies, Ottawa. (61 Submissions).

Director of an international colloquium: *Comparative Critical Approaches to English Prose Fiction 1520-1640*. Ottawa, Carleton University, May 8-11, 1997. (23 speakers, 5 countries), with the financial collaboration of the SSHRCC, Carleton University, The French Embassy, and Veilleux Imprimeur. Selected proceedings forthcoming under the conference title in the Barnabe Riche Series.

Organized three sessions for *The Sixteenth-Century Studies Conference*, Toronto, Oct. 22-25, 1997, under the heading Renaissance Aesthetics I, II, and III.

Organized a three-member delegation to conferences on Canadian Studies at Japanese universities in Tokyo, Ibaraki, and Chiba, December, 1998: Paul Perron (Toronto), and Janice Keefer (Guelph).

Adjudicated the CBC sonnet-writing contest (just over 200 submissions!), November, 1999.

Organized a four-member delegation to conferences on Canadian Multiculturalism at Japanese universities in Tokyo and Chiba, December, 2000: Patricia Smart (Carleton), Armand Ruffo (Carleton), Smaro Kamboureli (Victoria).

Member of the Program Committee for the Renaissance Society Meetings at Laval; organized a six-paper session on early prose fiction, followed by a book-launch reception for new titles in the Riche series. May 24, 2001.

Co-organizer with Carmine Di Biase (Alabama), Brenda Hosington (Montreal), and Kenneth Bartlett (Toronto) of an international conference: *Travellers and Translators in the Renaissance*, for Nov. 5-8, 2002 in Jacksonville, Alabama.

Co-director (with Grant Williams) of an International Conference: *Ars reminiscendi: Mind and Memory in Renaissance Culture*. Ottawa, Carleton University, June 28-30, 2006. (25 delegates from 5 countries). With funding from the SSHRCC for occasional scholarly conferences, Carleton University, the Italian Embassy, and Dovehouse Editions.

Co-organizer (with Mawy Bouchard, Univ. of Ottawa), of the Program for the *Canadian Society for Renaissance Studies*, Carleton University, Ottawa, May, 23-25, 2009. (62 papers on the program).

Co-organizer (with Grant Williams, Travis DeCook, and Andrew Wallace) of an International Conference: *Imagining Justice: Literature and Law in England 1500-1700*. Carleton University, Ottawa, June 17-19, 2010. SSHRCC Workshop funding, \$23,800. Proceedings to be published by University of Toronto Press. (19 delegates from Canada, the U.S., and Italy)

Concerts, Workshops, Theatrical Performances

Musical Director for "Cupid and Death," a student production of the 1653 masque by James Shirley with the aid of Sock 'n Buskin, members of the Ottawa Choral Society, and friends, March 1969.

Musical Director for "Wyt and Science," Spring 1973.

Musical Director for "Four Miracle Plays," Spring 1974.

1972-75 - Organized the Buxtehude Trio (violin, viola da gamba, harpsichord) which gave 7 concerts and 2 radio broadcasts.

1975, a short-term cross appointment in the Dept. of Music to form a semi-professional Renaissance consort. Sent to the U.K. to purchase "early music" instruments to form the basis of the department's collection. Formed the Elizabethan Consort which performed some 37 concerts in Ottawa, Montreal, Toronto (International Shakespeare Conference) and Fredericton (The Learned Societies). The group also made 3 radio broadcasts and a recording, "Now is the Gentle Season," before its dissolution in 1978.

October 1978 - Organized "A Tribute to John Jenkins" (d. 1678) involving 14 artists from Ottawa, Toronto, Montreal and Vermont: a short address and concert jointly sponsored by The Museum of Natural Sciences, The British High Commission and the C.B.C. The program was broadcast on Arts National.

May 1979 - Co-organizer and Tutor at the Green Mountain Viol Workshop.

Oct. 28, 1979 - A concert entitled "Music for Viola da Gamba" with Jerry Csaba, (N.A.C) Dina Namer and Peggie Sampson (Prof. Emeritus, York Univ.), sponsored by the Carleton Fine Arts Committee and the Department of Music coupled with a reception for Dovehouse Editions -the first 10 volumes in print.

Oct. 1982 - Concert for two viols and organ with Margaret Little and Réjean Poirier (Studio de musique ancienne de Montreal) sponsored by Musée d'art de Saint-Laurent.

Oct. 1982 - Concert a deux violes de gambe et orgue for the Carleton Dept. of Music, sponsored by the Fine Arts Committee (using several editions published by Dovehouse).

Nov. 1982 - "English and German Music for the Viola da Gamba," with Peggie Sampson (Toronto) and Ulrich Rappen (West Germany) sponsored by the Carleton Fine Arts Committee and the Goethe Institute of Ottawa.

Sundry concert appearances with local artists and with the Studio de musique ancienne de Montreal (1 concert).

Guest conductor at meetings of the American Recorder Society, Montreal Chapter, 1982, 1983, 1984.

March 1986 - Played the "Prologue" for the Fine Arts Committee production of "The Impresario" at The National Gallery of Canada, and at the Art Gallery of Ontario, production, November, 1986.

Workshop Director, *Toronto Early Music Society*, Nov. 17-19, 1989, March 16-17, 1991, Feb. 9, 1992, Feb 8, 1993.

Workshop Director, *Music for Viols*, Ottawa, May 2, 1993; weekend workshop Huntington, P.Q. May 12-13, 1994.

Elizabethan Consort performances, Ottawa, Dec.; 1992, Almonte, May 8, 1993; The Learned Societies, Ottawa, June 1, 1993.

"Découverte et interprétation de manuscrits inédits," Richesses de l'art baroque en France et en Italie. (international series sponsored by the Dept. of Music, Univ. of Ottawa, The French Embassy, The Alliance Française) Bibliothèque Nationale, Ottawa, Oct. 12, 1993.

"Les instruments baroque: les violes," Richesses de l'art baroque en France et en Italie. Bibliothèque Nationale, Oct. 19, 1993. (lecture and recital, Marais and Couperin)

Concert de Musique Ancienne de la Renaissance. La Saltarelle-France (guest performer), Ottawa, Aug. 28, 1993; Aug. 29, 1993.

Thirty-third Annual Conclave of the Viola da Gamba Society of America, Sage College, Troy, N.Y., July 23-30, 1995.

"Pleasant Conceits," a court masque in Tudor style, The Elizabethan Consort, with dancers and actors. St. Luke's Church, Ottawa, Feb. 11, 14, 1996

Artistic co-director and performer in Armada, a Tudor-style entertainment, music by the Elizabethan Consort, St. Luke's Church, Ottawa, Feb. 2, 9, 1997.

“The Viol Sonatas of Andreas Lidl” (a recital with Elin Soderstrom, McGill). St. Mary’s College, Raleigh, N.C., August 3, 1997.

“Dubuisson and Associates” (solo recital), Asheville, N.C., August, 7, 1997.

“The Phantom Lady,” adopted by Teatro Hispano, Washington D.C. for simultaneous translation. Jan. 29-March 7, 2004.

Played “Cavagnes” in *The Tragedy of the Late Gaspard de Coligny*, by Chantelouve (1575), Salle Ockegem, Tours, Sept. 17, 2004.

“Remembering Peggie Sampson,” (Co-host with Christina Finlay) A Memorial Concert at All Saints’ Anglican Church, Ottawa, April, 24, 2005.

La Veglie di Siena d’Orazio Vecchi: madrigaux et commedia dell’arte, with the Toronto Consort, Théâtre Lavallière et Jabot, Les Voix Humaines, Les Sonores. Marché Bonsecour, Montréal, Festival Montréal Baroque, June 26, 2005.

Performance, Gian Lorenzo Bernini’s *The Impresario*, National Gallery of Ottawa, Jan. 22 & 24, 2009. Presentation and Question Period in “papers presented.”

RESEARCH GRANTS

Governmental or other non-Carleton sources.

1963-65	Jeannie S. Crutcher Foundation Fellow	\$5,000
1966	Fulbright Fellowship to Tübingen University, West Germany, (declined)	
1966	Steinberg Fellowship, McGill University	\$2,700
1970-71	Canada Council Doctoral Studies Grant, Univ. of Birmingham, U.K. (renewed 1971-72)	\$12,000
1975	Canada Council through the GR 6: Research and travel grant to the United Kingdom	
1978	British High Commission: Operational Grant for “A Tribute to John Jenkins.”	
1979	Canada Council through the GR 6: Research and travel grant to the United Kingdom	

- 1981 SSHRCC: Research and travel grant for the preparation of a translation of Gianlorenzo Bernini's *The Impresario*, \$2,775
- 1981 National Endowment for the Humanities: Research grant for the preparation of the Bernini text, through the Princeton Centre for Advanced Studies
- 1982 Canada Council through the GR 6 program: Research grant for the preparation of an edition of the ensemble ricercari of Jacques Buus, \$1,000
- 1983 SSHRCC: Research and travel grant for the preparation of an edition of Jacques Ferrand's *Erotomania*, \$6,200
- 1984 SSHRCC: Conference Operational grant for an international colloquium: Renaissance Comedy: *Comparative Critical Approaches* \$5000
- 1985 Canadian Federation for the Humanities, publication grant for Bernini, *The Impresario*, \$2,200
- 1985 SSHRCC, Leave Fellowship for research and travel relating to Jacques Ferrand, Montpellier, France \$13,000
- 1987 SSHRCC: Conference Operational Grant for "Eros and Anteros: Eroticism and the Medical Traditions of Love in the Renaissance (an international colloquium)," \$6250
- 1987 Hannah Institute for the History of Medicine: Conference Operational Grant for "Eros and Anteros: Eroticism and the Medical Traditions of Love in the Renaissance (an international colloquium)," \$3000
- 1987 Ontario Research Leadership Award \$1,000
- 1987 SSHRCC Grant for Travel to International Conferences: Tours, France, *Le Corps à la Renaissance*, \$400
- 1988 SSHRCC GR-6 for research assistance with the preparation of an edition of Barnabe Riche's *Farewell to the Military Profession*, \$2,000
- 1989 Istituto de Studi Rinascimentali, for travel to the "Renaissance Meeting," Ferrara, May 25-28, 1989

- 1989 SSHRCC Grant for travel to International conferences: Tours, "Spectacle and Image in Renaissance Europe." \$900.
- 1990 SSHRCC Grant for research on Riche in the Bodleian, Oxford. \$1,000.
- 1990 Honoraria and conference stipends from The Wellcome Inst. for the History of Medicine, the University of Reading, the Centre d'Etudes Supérieures de la Renaissance, Tours, the Univ. François Rabelais, Tours, the Univ. Paul Valéry, Montpellier. (Sabbatical lecture tour).
- 1991 Publication Subvention from the Canadian Federation for the Humanities' Aid to Scholarly Publication Program, for Barnabe Riche His Farewell to Military Profession, \$6,000.
- 1991 SSHRCC research grant for the preparation of The Dialogues of Solomon and Marcolphus, \$2,000.
- 1991 Student Research Assistant for studying the libretti of Handel's Oratorios from the Department of English.
- 1992 SSHRCC Grant for an English Translation of Giovan Battista Fregoso's Anteros sive contramorem, \$59,000. (with Massimo Ciavolella).
- 1993 Publication Subvention from the Canadian Federation for the Humanities' Aid to Scholarly Publication program, for Leone de Sommi, *The Three Sisters*, \$6000.
- 1994 SSHRCC Grant for travel to international conferences: Montpellier, France, *Corpus dolens*, \$1,200.
- 1994 Funding, co-investigator with M. Ciavolella, in the preparation of a critical edition of Fregoso's *Anteros sive tractatus contramorem*, \$4,000 (for research assistance).
- 1995 Publication subvention from the Canadian Federation for the Humanities' Aid to Scholarly Publications Program for *The Dialogue of Solomon and Marcolphus*, \$6,663.
- 1997 SSHRCC aid to occasional scholarly conferences, for *Comparative Critical Approaches to English prose Fiction*, \$9,616.
- 1998 Travel grant, through Chiba University, from the Canadian Embassy, Tokyo, \$2000.

- 1999 Travel to Toronto for the Sixteenth-Century Studies conference from the Academic Development Fund, \$225.
- 1999 CFH, Aid to Scholarly Publications, Ariosto's *Supposes*, \$7,000.
- 1999 Research Grant from SSHRCC, GR-6 for "A Critical Edition of Sir Thomas Overbury's *Characters*, \$1,500.
- 1999 Travel and Research Grant from SSHRCC, GR-6 for "Rebuilding Shakespeare's Library: The Case for Volume 1, The *Supplementum Chronicorum* of Foresti." \$1,500.
- 1999 Publication Grant from the Aid to Scholarly Publications Program of the SSHFC for Ariosto's *Supposes*, \$7,000.
- 2000 Visiting Professor travel grant from the Graduate Faculty, Chiba University, Japan, \$2,700.
- 2000 Travel Grant to the Conference on Giordano Bruno, UCLA, Feb. 17, 2000, from the UCLA Center for Seventeenth and Eighteenth-Century Studies, \$671.
- 2000 Honorarium, Embassy of Spain, Ottawa, Conference on Calderón, \$250.
- 2000 Travel to Japan for conferences on multiculturalism, Canadian External Affairs through the Japanese Association for Canadian Studies, \$2000.
- 2000 From the Aid to Scholarly Publications Program of the SSHFC for Della Porta's *The Sister*, \$7,000.
- 2000 Honoraria for lectures at UCLA and UCSB.
- 2000 Travel and honorarium from the University of Saskatchewan, \$720.
- 2001 From the Academic Development Fund, travel to the *Sixteenth-Century Studies Conference*, Cleveland. \$240.
- 2000 From the GR-6 fund, accommodation in Tokyo and Nagoya. \$750.
- 2001 UCLA travel and lodging grant in February for the Bruno Conference.
- 2001 Lansdowne Lectures, travel, lodging, and honorarium, Univ. of Victoria.

- 2001 Jacksonville State University, Visiting Professorship, travel, lodging, and honorarium.
- 2001 UCLA Center for Medieval and Renaissance, Visiting Professorship, travel, lodging, and honorarium.
- 2002 From the GR6 fund: for conference travel to Santa Fe, New Mexico, \$1,500.
- 2002 From the Istituto di Italiana, Los Angeles, travel and lodging for the conference *Quasi Come*, Nov. 2002.
- 2002 CFH, Aid to Scholarly Publications, Calderon's *Phantom Lady*, \$7,000.
- 2002 From the GR6 and the Dean of Arts: for travel to Haifa, Israel, for the conference *Théâtres de l'Anatomie*, Dec. 17-19, \$1,750.
- 2003 From the Centre for Studies in Religion and Society, University of Victoria, travel and lodging for *Infection without Germs: The Idea of Contagion in the Early Modern Christian Imagination*. Sept. 19-20, 2003.
- 2003 From the GR6 fund, and the Dean of Arts: for travel to Istanbul for the annual meeting of the *International Association for Intellectual History*. Dec. 10-13, 2003, \$1560.
- 2003 From the HSSFC Aid to Scholarly Publications, for *The Fables of Bidpai*, \$7,000.
- 2003 From the HSSFC Aid to Scholarly Publications, for Overbury's *Characters*, \$7,000.
- 2004 From UCLA for *Petrarch and the Passions*, \$740.
- 2004 From the GR6 fund, and the Dean of Arts: for travel to Canberra for *MultiShakespeare: Media Metamorphoses*. July 7-10, 2004, \$3150.
- 2004 The University of Auckland, \$732 in honoraria for four faculty lectures.
- 2004 The Australia National University, \$400 in honoraria for the opening address of the Shakespeare Conference.
- 2004 HSSRC, Aid to Scholarly Publications, for *Le Veglie di Siena*, \$7,000.
- 2004 From the GR6 fund, and the Dean of Arts: for travel to Tours for the *IXth Tudor Theatre Round Table*, CESR, Tours, Sept. 15-18, 2004, \$1350.

- 2004 SSHRCC Conference Travel funding: for travel to Halifax, for *Interiority In Early Modern England 1500-1700*. Saint Mary's University, Oct. 15-16, 2004, \$300.
- 2005 From the GR6 fund, and the Dean of Arts: for travel to San Francisco for *The Renaissance Society of America*, March 23-25, \$1745.
- 2006 SSHRCC grant for Scholarly Conferences, *Ars reminiscendi: Mind and Memory in Renaissance Culture*, Carleton University, June 28-30, \$20,000.
- 2006 Dean of FASS, conference grant for *Ars reminiscendi: Mind and Memory in Renaissance Culture*, Carleton University, June 28-30, \$3000.
- 2006 Carleton University Travel Allowance for 2006-07 employed for attending the Tudor Symposium, Piliscsaba, Hungary, August 2-5, 2006, \$2000.
- 2006 From SSHRCC conference grants for *Renaissance Medievalisms*, Toronto, Oct. 6-8, \$560.
- 2006 From UCLA: for *The Malatesti*, Nov. 30-Dec. 2, 2006, \$780.
- 2008 UCLA Centre for Medieval and Renaissance Studies for the conference on *Melancholy, Lovesickness, and Nostalgia*, March 14-16, 2008, \$1,400.
- 2008 SSHRC Aid to Scholarly Publications, Dickenson's *Greene in Conceit*, \$7,000.
- 2009 UCLA Centre for Medieval and Renaissance Studies and the Amundson Foundation for the conference *Invectives as a Literary Genre*, Feb. 6-8, 2009, \$1,140.
- 2009 National Gallery of Canada, for lectures on Bernini, Jan. 24, 26, 2009, \$200.
- 2009 University of Ottawa, for invited lecture on "London in the Age of Chettle, Donne, and Jonson," March 4, 2009, \$200.
- 2009 Istituto di Studi Avanzati, University of Bologna, Residenza, plus Travel and Honoraria, \$1645. (As senior fellow in the institute.)
- 2009 Centre d'Études Supérieure de la Renaissance, Tours, travel and lodging for the Tudor Theatre Round Table, Sept. 9-11, 2009, \$175.00. (That's all they had!)
- 2010 University of the North, The Pas, Manitoba, Travel, \$1200, and \$375 per diem,

plus lodging.

Travel grants to the Learned Societies: Winnipeg 1969; St. Johns' 1971; Quebec City 1976; Fredericton 1977; Montreal 1979; Halifax 1981; Ottawa 1982 (no funding); Vancouver 1983; Guelph 1984; Winnipeg, 1986; Hamilton, 1987; Kingston, 1991; Charlottetown, 1992; Carleton, 1993 (no funding); Calgary, 1994; Montreal, 1995, St. Catherines, 1996; Saint Johns', 1997; Ottawa, 1998 (no funding); Edmonton, 2000; Quebec City, 2001; Toronto, 2002 (no funding), Halifax, 2003 (no funding); Winnipeg, 2004 (no funding), London, 2005, Saskatoon, 2007 (paper read; AC flight cancelled; no funding), Vancouver, 2008 (no funding), Carleton, 2009 (no funding)' Montreal, Concordia, 2010.

University

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|---------|---|
| 1972-83 | Five early grants from Carleton sources for clerical and special research requests, each \$500 or less. |
| 1978-79 | Carleton Dean of Arts and Dean of Graduate Studies and Research: Publication grant for the first volume in the Carleton Renaissance Plays in Translation Series \$3,000 |
| 1981 | Dean of Arts: Research grant for the preparation of an edition of the <i>Divisions in G minor</i> and <i>Divisions in C major</i> of John Jenkins for 2 bass viols and keyboard \$500 |
| 1985 | Carleton Dean of Arts: for manuscript preparation \$225 |
| 1985 | Carleton Dean of Arts: Travel Grant for the Citadel Conference, Charleston, South Carolina, 1985 \$650 |
| 1985 | Carleton Dean of Arts: Publication Grant for <i>Comparative Critical Approaches to Renaissance Comedy</i> \$1000 |
| 1987 | Carleton Dean of Arts: Grant for travel to the International Conference, <i>Parallel Lives: the English and Spanish Theatres in the Renaissance</i> , Calgary, \$300 |
| 1987 | Carleton Dean of Arts: Publication Grant for <i>Jacques Ferrand, A Treatise on Lovesickness or Erotic Melancholy</i> \$750 |
| 1988 | Carleton Dean of Arts: Aid in the preparation of an edition of Luigi Groto's <i>Hadriana</i> (Carleton Renaissance Plays in Translation Series), \$500 |

- 1989 Carleton Conference Grants and Dean of Arts: Conference in English Renaissance Prose, Purdue University, \$550
- 1989 Conference Grant from the President's Office for the Sixth Italo-Canadian Conference May 21-25, 1990, Carleton, St. Paul's, University of Ottawa, \$2,000
- 1990 Conference Grant from The Carleton Dean of Arts for the Ottawa-Carleton Medieval-Renaissance Society, \$175
- 1990 From the GR 6: Research costs of *Barnabe Riche His Farewell*, \$1,000.
- 1990 Carleton Dean of Arts: for computer equipment, \$2,500.
- 1991 Conference Grant from the Academic Development Fund for the English Renaissance Prose Conference, Purdue University, \$600
- 1992 Conference Grant from the GR 6 and Dean of Arts for Messina, Italy \$1,000
- 1992 Conference Grant from the Academic Development Fund and the Dean of Arts for Toronto and Atlanta, *Sixteenth Century Studies Conference*, \$748.
- 1992 Carleton Dean of Arts: for office services and supplies while president of the CSRS \$200.
- 1993 Carleton Dean of Arts: Accommodations grant for the *Rocky Mountain Medieval and Renaissance Asso. Conference*, Flagstaff, April 8-10, 1993 \$270
- 1994 Carleton Dean of Arts: for office services and supplies, \$200.
- 1995 Conference Grant from the Academic Development Fund: Travel to San Marino, California to the *Southern California Renaissance Conference*, \$690.
- 1996 Conference Grant from The Academic Development Fund, and The Dean of Arts to the *Renaissance Society of America* meetings, Bloomington, Indiana, April 17-20, 1996, \$600.
- 1996 Conference Grant from the GR6 for *The Southern California Renaissance Conference*, Huntington Library, May 11-12, 1996, \$500.
- 1996 President's Office, Special events fund, for the conference, *Comparative Critical Approaches to English Prose Fiction*, \$1,300.

- 1996 Office of Graduate Studies and Research for the conference, *Comparative Critical Approaches*, \$1,500.
- 1996 Office of the Dean of Arts for the conference, *Comparative Critical Approaches*, \$500.
- 1997 Lecturers from the Dean of FASS, for the Carleton Centre for Renaissance Studies, \$600.
- 1998 Operations grant from the Dean of FASS for The Barnabe Riche Society, \$600.
- 2000 Dean of FASS for travel to Tokyo, \$250.
- 2000 Conference grant from the Academic Development Fund for Edmonton. \$775.
- 2000 Conference grant from the GR-6 and the Dean of FASS for the SITM conference, Groningen. \$950. (International Society for Medieval Theatre)
- 2001 Grant for research from the Dean of FASS, \$150.
- 2002 Grant for research from the Dean of FASS, \$300.
- 2004 Grant from the Academic Development Fund for travel to Tours, France, \$1,389. Tudor Theatre Roundtable.
- 2004 From the Dean of FASS Travel Fund, \$250, for Tours, France.
- 2005 From FASS Travel Fund, \$160; from the Academic Development Fund, \$219.28, for travel to London Ontario to the Canadian Society for Renaissance Studies.
- 2005 Grant for office expenses from the Dean of FASS. \$400.
- 2007 Grant from the Academic Development Fund for travel to Tours, France, \$800 to the Xth Tudor Symposium "Seeing is Believing."
- 2007 SSHRCC conference funding to *Mirrors of Melancholy*, Victoria B.C., travel \$625.
- 2008 Carleton Research Achievement Award: "A Critical Edition of Straparola's *Piacevoli Notti*, 1550." \$15,000.
- 2008 ODFASS Publication Fund, for Ferrand, typesetting, \$2,500.

2009 University Conference Fund, for the Renaissance Society of America, Los Angeles, \$1000.

SERVICE TO THE PROFESSION

Offices in Learned Societies

1977-79 Executive Board, Renaissance Society of America, North Central Conference

1981-84 Executive Committee, Canadian Society for Renaissance Studies

1987-89 Member of the publications committee of the Viola da Gamba Society of America

1989 Liaison Officer and member of the Executive Committee: Canadian Society for Renaissance Studies (conducted a Canada-wide survey of activities in Renaissance Studies and Research)

1990-92 Vice President and President-elect (1992-1994) of the Canadian Society for Renaissance Studies

1992-94 President of the Canadian Society for Renaissance Studies

1993 Delegate to the Board of Directors Meetings, Canadian Federation for the Humanities, Toronto, Nov. 25-27, 1993.

1995 Jury member for the Canadian Federation for the Humanities' Corporate Humanist Awards.

1995-98 Representative of the Canadian Society for Renaissance Studies to the General Assembly of the Canadian Federation for the Humanities.

1996 Jury Member for The Erasmus Prize CSRS, (17 article length submissions).

1998-2001 Member of the General Assembly of the Humanities and Social Sciences Federation of Canada.

2007-09 Representative of the Canadian Society for Renaissance Studies to the General Assembly of the Canadian Federation for the Humanities. Annual reports to the executive.

2005- Rare Book Advisor to the Centre for Reformation and Renaissance Studies, Victoria University, Toronto.

Scholarly assessments

- 1983 Calgary Institute for the Humanities, an application for a major research grant on the theatre of Antonio Ferreira.
- 1985 National Endowment for the Humanities (U.S.), major research grant evaluation for a project on Spanish Picaresque Fiction.
- 1986 Fulbright Commission (U.S.), major research grant evaluation for a project on Imagery in Elizabethan Theatre to be carried out at the Thomas Browne Inst., Leiden.
- 1987 McCalla Research Professorship for the University of Alberta a major research grant on Love Castles and Love Gardens in Italian Renaissance Literature.
- 1992 Two Research Proposals for SSHRCC, one on trickster, one on Renaissance drama by women writers.
- 1992 Member of the SSHRCC, Research and Negotiated Grants Committee for Literature, March 14-18, 1993 (155 Applications)
- 1993 Assessment for the SSHRCC of a major research grant application on editing the works of the English Reformer, Frith.
- 1996 External appraiser for Lakehead University of an application for Full Professor: review of a complete publications and service dossier in relation to their Faculty Employment Equity Policy.
- 2001 Consultant to the Research Project, "The Text and Context in Multiculturalism of European Cultures," Dir. Yuichi Midzunoe, Chiba University, Japan.
- 2002 External appraiser for a major research grant application for SSHRCC, "L'exaltation esthétique de la vie et le félicité terrestre à la renaissance." \$91,000.
- 2002 External appraiser for St. Jerome's College of an application for Full Professor: a review of all articles and books for a Prof. in Italian.
- 2003 External appraiser for Wright State University, Dayton, Ohio of an application to Full Professor: a review of all articles, recordings, editions for a Prof. in Music.

\$150.

- 2004 External appraiser for a major research grant application for SSHRCC, "Time and Place: Musical-literary Relations and the Contestation of History."
- 2004 Research Award Evaluation for Victoria University in the Univ. of Toronto, "Sir Thomas Hoby, Traveler and Autobiographer."
- 2005 Major research grant application to SSHRCC, "Ficin et l' historicisation de la métaphysique." \$54,000.
- 2008 External appraiser for L' Université de Montréal of an application to Full Professor: a review of all articles, book MS, and related documentation. Department of English.

Manuscript Appraisals

- 1988 Lee Tuveson, *The Trickster as Hero: Hamlet and Loki*, for the University of Alabama Press (stipend).
- 1989 Re-evaluation of revised version of *The Trickster* (stipend).
- 1991 Constance Relihan, *Fashioning Authority: The Development of Elizabethan Novelistic Discourse*, for Kent State Univ. Press (250 pp.) (stipend)
- 1991 "Early Modern Syphilis" evaluated for the *Journal of the History of Sexuality*.
- 1992 "Power and Action in Machiavelli," by K. Mellos. Appraised for *Carrefour*, XIV.2 (1992).
- 1992 "Eros Vulgarized" for the *Journal for the History of Medicine*, London.
- 1992 A critical edition of *Greenes Groatsworth of Witte*, ed. D. Allen Carroll for Medieval & Renaissance Studies & Texts, SUNY Binghamton (300 pp.)
- 1992 Gagnon, *L'énigme des figures hiéroglyphiques...de Beroalde de Verville*. Canadian Federation for the Humanities's Aid to Scholarly Publications Program (325 pages in MS.) (in French).
- 1992 "He took his religion by trust: The Matter of Ben Jonson's Conversion," for *Renaissance and Reformation*.

- 1993 Carol Heffernan, *The Dry-Eyed Muse: Melancholy, Chaucer and Shakespeare*. For Duquesne University Press (with stipend).
- 1995 “Mad Lovers, Theatrical Cures, Gendered Bodies,” by A. Russell, for *Enacting Gender on the English Renaissance Stage*, Ed. Viviana Comensoli.
- 1997 “Le verité intersubjective du sujet chez Montaigne,” for *Philosophia*.
- 1999 “Entre l’art de guérir et l’art d’écrire; René Bretonnayau et la mise en vers de la médecine.” for *Mosaic*.
- 2000 “The Human Condition and Children’s Fiction.” for *Mosaic*.
- 2000 “A Portrait of History: Painting Power in Caro’s *Gli straccioni*,” for *Renaissance Quarterly*.
- 2001 “Le fondement théologique de l’espace et du temps chez Ficin et Pic de la Mirandole,” for The Canadian Philosophical Association.
- 2002 “The *Senes Amantes* of Andrea Calmo and the Venetian Gerontocratic Ideal,” for *Renaissance Quarterly*.
- 2003 “Two *Senes Amantes* of Angelo Bealco: ‘Ruzante’ versus the Venetian Patriciate,” for *Renaissance and Reformation*.
- 2003 “Shakespeare versus Jonson: Authorship and Authorial Posturing,” for *Renaissance and Reformation*.
- 2003 “Shakespeare and the Oxford Connection: Reverting to Biographer Honan,” for *Renaissance and Reformation*.
- 2004 *Neoclassical Tragedy in Elizabethan England*, for Palgrave Global Publishing (stipend).
- 2005 “On Love, the Devil, and Chastity During the Renaissance Witch Craze.” For *Renaissance Quarterly*. 30 pp.
- 2006 Pauline Blanc, ed. *Selfhood on the Early Modern Stage*. Cambridge Scholars Publishing. 12 articles, and introduction. No stipend.
- 2007 Christine Pigné, “Du *De malo au Malleus Maleficarum*: les conséquences de la démonologie thomiste sur le corps de la sorcière.” *Cahiers de Recherches Médiévales*, 13, 195-219.

- 2007 "Early Modern Medical Humor in Romance Languages." For *Sixteenth Century Journal*. 17 pp.
- 2008 Rachel Bassett, On Spenser's Bk I. of the *Faerie Queene*, for *Cahiers Elisabéthains*.
- 2008 Laura Giammetti, *Lelia's Kiss: The Play of Gender, Sex, and Marriage in Italian Renaissance Theatre*. 450 pp. For University of Toronto Press. Stipend. \$125.00
- 2008 Pierre Hurtubise, *Tous les Chemins Mènent à Rome*. For University of Ottawa Press. Stipend. \$150.
- 2008 Avner Ben-Zaken, *Wild Prodigies*, (The *Hayy ibn Yakzan* in intellectual history). For Johns Hopkins University Press. Stipend. \$150.
- 2008 Kirsten Uszkalo, "Fearful Fits and Torments: Embodied Rage Possession in Early Modern England." *Renaissance Quarterly*.
- 2008 John Butler, Sir Thomas Herbert, *Some Years of Travels into Africa and Asia the Great. . .1627-30*, For *Medieval & Renaissance Texts & Studies*. Tempe, Ariz.
- 2009 Natalie Schmitt, ""Why Don't We Do It in the road?: The Congruence Between *Commedia dell'Arte* Comedy and its Set: The Example of the Scenarios of Flaminio Scala" for *Viator*, UCLA Centre for Medieval and Renaissance Studies.
- 2009 Roberto Lo Presti, Univ. of Palermo, "Anatomy as Epistemology: The Body of Man and the Body of Medicine in Vesalius's Anatomical Renaissance," for *Anatomy as Epistemology*.
- 2010 Maurizio Ascari, "'Eighteen Inches of Square Ground': Ben Jonson's Strategies of Self-Canonisation."
- 2010 Name Withheld, "'The Other sort of Witches': Cunning Folk and Supernatural Illness in Early Modern England," for *Renaissance and Reformation*, 25 pp.

Other

1980-92 Director of publications for the University of Toronto Italian Studies Series.

1986-01 Director of publications for the Ottawa Hispanic Studies Series.

- 1987-91 Director of publications for the Humanist Texts in Translation Series of the Centre for Reformation and Renaissance Studies, Victoria University, University of Toronto.
- 2004- Member of the advisory committee on Rare Book purchases for the Centre for Reformation and Renaissance Studies, Victoria University, Toronto.
- 2005- Member of the Publications Committee, CRRS Publications, Victoria University, Toronto. Bi-annual meetings and considerable correspondence.

ACADEMIC RESPONSIBILITIES

Graduate courses taught

1980	Seventeenth-Century Prose and Poetry: Satire in Renaissance Theatre
1983	Shakespeare and the Traditions of Criticism
1990-92	English Renaissance Tragedy
1991-95	Bibliography
1991-92	Elizabethan Prose fiction, winter
1996	Restoration and Eighteenth Century Tragedy
2002-03	Renaissance Texts and the Cognitive Sciences
2004-07, 09, 10	Milton and the Intellectual Tradition
2008	Masterpieces of Jonsonian Comedy

Undergraduate courses taught

1967-69, 72-75, 77	The Study of Literature
1977-79, 88-89, 90-91, 93-95, 96-97-99-2000-01	English Authors from Chaucer to T.S. Eliot
1967-69	Form and Tradition
1979-84, 87	Writing and Language
1983-84, 87-88, 89, 91, 92, 95, 96, 97-99-2000-08	British Literature: Medieval, Renaissance
1976, 78-82	English Studies
1969, 78-82	Drama in England until 1642
1973, 84, 89, 2002, 07	Shakespeare
1975-77	Seventeenth-Century Literature
1976	Sixteenth-Century Literature
1973-75, 88-89, 90-91	Restoration and Eighteenth-Century Drama
1973-74	Twentieth-Century Poetry
1970	Independent Study: Seminar in Ben Jonson

1974	Studies in Poetry: Poetry and Music in the Renaissance
1985, 87-88	Elizabethan and Jacobean Drama
1988-89, 1991-95, 1997	Restoration and Eighteenth Century Drama
1982-83	Instrumental music 30.295
1991	Survey of Major Authors from the Renaissance to the Romantics
1991	Restoration and Eighteenth Century Literature, winter, Prose in the age of Johnson (4th year seminar)
1992	British Literature from the Renaissance
1992	Eighteenth-Century Prose
1995, 96, 2002-08	Prose Fiction of the English Renaissance
1998-2001	Medieval Drama
2010	Justice and the Law in the Renaissance theatre (for the College of the Humanities)

Graduate Supervision

M.A.

1969	Barbara Boardman, John Webster, <i>The Duchess of Amalfi</i>
1990	Tracey Poirier “Despair in Shakespeare’s Plays” (I.P.)
1992	Ed Lake “Chaucer’s <i>Legend of Good Women</i> ”
1993	Gary Pindar (598-599) “Walter Charleton’s <i>The Ephesian Matron</i> ”
1999	Benjamin Deschamps “Traditional Diction and the Descent of a Middle English Metrical Romance: <i>The Seege of Troye</i> .” Defense, May 9, 2000.
2002	Holly Schnare, “That Field for Endlesse Memory (III.iii.38.8) Spenser’s Trebled use of Heraldry as Structural and Narrative Devices in Book III of the 1590 <i>Faerie Queene</i> .” Defense, Sept. 16, 2002.
2006	Ronald Langlois, “Marlowe’s <i>Dr. Faustus</i> , Cognition, and Free Will.” Defended March, 12, 2008 as “Per accidens: Cognitive

- Perspectives and the Problem of Free Will in Christopher Marlowe's *Doctor Faustus*.”
- 2008 Paul Harrison, ““Bring All Heav'n Before Mine Eyes””: Pansophia and Utopianism in Chapman, Milton and Jonson.” Sept. 19, 2008.
- Ph.D 1996-2000 Joseph Khouri, “*Agency and Action in Shakespeare's Political Tragedies*.” Defense, Sept. 10, 2001.

Honours supervision

- 1969 Mike Johnson, “On Faust/Faustus”
- 1982 Steve Noyes, “Mannerism in the Poetry of John Donne”
- 1982 Marilyn Henighan, “The Trickster in Literature.”

Examinations

- 1982 Department of English
Thesis examination, Michael J. O'Donnell
- 1984 Department of Comparative Literature
Comprehensive examination, Maria Pereiras
- 1985 Department of Comparative Literature
Comprehensive examination, Sharon Moren
- 1995 Department of Mass Communications
External examiner for H el ene Prevost, M.A. thesis: *The Baie Comeau Policy and Foreign Ownership in the Canadian Book Publishing Industry*, Jan. 6, 1995.
- 1996 Jeff Clarke, “The Felix Culpa as Poetic Dialectic in Donne, Herbert, and Milton”. Sept. 18, 1996.
- 1999 Kara Kilfoil, “Conjured up in Poetry: Ted Hughes' *Birthday Letters* and the Challenge of Biography.”
- 1999 Timothy Francis Burke, “The Portrayal of Evil in Webster's *The White Devil* and Marlowe's *The Jew of Malta*.”
- 2000 Natalie Marie Filiou, ““They are equal precious/ I could doom

neither': Differentiating Palamon and Arcite in *The Two Noble Kinsmen*." Aug. 30

- 2000 Arul Kumaran, "Pamphlets, Patronage, and Subversion: The Death of Robert Greene as a Defining Textual Moment." University of Saskatchewan, Doctoral Diss, Saskatoon, Oct. 27.
- 2001 Marina Bogdanova, "Pastoral as a Problem in Italian and English Renaissance Literature." Comparative Literature PhD Comprehensives, May 11, 2001.
- 2001 Armando Figueira, "De l'Elaboration de la légende Tristаниenne: Germains, Celtes, Destin." M.A. examination for the Dept. of French.
- 2001 Joseph Khoury, "Machiavellian Providential Politics in Marlowe and Shakespeare: A Comparative Perspective." Carleton, Doct. Diss. Sept. 10.
- 2003 Angela Ross-Nightingale, "Shakespeare's Historical Justification for Sedition Against Tyrants." May, 20, 2003.
- 2003 Vincent Guihan, "Fascism's Drive for Perfection and Animal Rights in Findley's *Not Wanted on the Voyage*." Sept., 4, 2003.
- 2004 Jaqueline Johnson, "Hierarchy and Revelry at Restoration Oxford, Cambridge and the Inns of Court." March 22, 2004.
- 2006 Wayne Current, "Authority in Fragments: *Characters* and the Commonplace Book." Jan. 19, 2006.
- 2006 Dana Graham, "On Late Victorian Mystery Stories." Oct. 3, 2006

ADMINISTRATIVE RESPONSIBILITIES AT CARLETON

Department of English

1967-68, 81-83, 90-91	Member, Program Committee
1968-69, 83-85	Member, Curriculum Committee
1974-78, 79-80	Member, Admission and Studies Committee
1974	Director of Summer School program
1977-78	Coordinator for Independent Studies (18.395 and 18.490)
1981-83, 85-2001, 07-09	French language examiner
1983-84	Member, Comparative Literature Committee

1983-85	Chairman, Curriculum Committee
1987-88	Member, Research and Publications Committee
1988-89, 91-94, 2003-04	Member, Graduate Committee
1989-91, 2001-02	Program and Publication Committee
1994-95-96, 97-2001, 07-09	Promotions and Tenure Committee
2004-05	Dept. Representative to FASS
2006	Promotions and Tenure Committee

University

1968-70	Advisory Committee for University Extension Program
1976-78	University Fine Arts Committee
1978-	Director of the Carleton Centre for Renaissance Studies, Faculty Organized Research Unit
1988-89, 90	Chairman, Dean's Committee on Research
1988-2005	Founder and editorial member of the Barnabe Riche Society for the Diffusion of English Renaissance Prose. Sub-group of the Carleton Renaissance Centre: five-member Carleton committee; nine member international editorial board.
2010	The FASS Junior Research Achievement Awards Committee.

Other

Organized and hosted the first departmental graduate student colloquium, March 20, 1992.