

CURRICULUM VITAE

Rick Bowers
Professor Emeritus
English and Film Studies
University of Alberta
rick.bowers@ualberta.ca

EDUCATION

1984 Ph.D. Dalhousie University
1980 M.A. McMaster University
1979 B.A. Dalhousie University

APPOINTMENTS

2017 Professor Emeritus
1998 Professor
1992 Associate Professor
1987 Assistant Professor

PUBLICATIONS

BOOKS

Radical Comedy in Early Modern England: Contexts, Cultures, Performances.
Burlington, VT & Aldershot, UK: Ashgate, 2008).

Thomas Phaer and "The Boke of Chyldren" (1544). Medieval and Renaissance Texts and
Studies 201. Tempe: Arizona State UP, 1999.

Ed. (with J. Stott and R. Jones) *The HBJ Anthology of Literature.* Toronto: HBJ-Holt,
1993. Reprinted as *The Harbrace Anthology of Literature.* Toronto: Harcourt Brace,
1994; 2nd Edition 1998; 3rd Edition 2002; 4th Edition 2006.

John Lowin and "Conclusions Upon Dances" (1607). New York: Garland, 1988.

ARTICLES

"Sidney Visualized: Thomas Lant's *Sequitur celebritas* and the Funeral Construction of
an English National Hero." *Early Modern Spectatorship: Essays in the Interpretation of
English Culture 1500 – 1780.* Ed. Ronald Huebert and David McNeil, McGill-Queen's
University Press (6,001 words accepted 6 March 2016).

"Webster's Sir Philip Sidney in *Monuments of Honor* (1624)." *Notes and Queries* 63.3
(September 2016), 466-69.

“The Humble Ecology of Gilbert White.” *Queen’s Quarterly* 123.1 (Spring 2016): 88-101.

“‘I’ve written it into the book’: Fitzgerald’s *Great Gatsby* and Cugat’s Art Design.” *ANQ: A Quarterly Journal of Short Articles, Notes and Reviews* 28.3-4 (2015): 192-96.

“Life Writing (and Laugh Writing) for a Christian Prince: Sir John Harington’s *Supplie or Addicion to the Catalogue of Bishops* (1608).” *Parergon* 32.1 (2015): 129-49.

“Harington’s *Metamorphosis of Ajax* and Spenser’s *Faerie Queene*.” *Notes and Queries* 62.1 (March 2015): 77-79.

“Scott’s *Quentin Durward* and the Cat as Musion in Elizabethan Heraldic Books.” *Notes and Queries* 60.2 (June 2013): 242-45.

“Professor Patrick Geddes and the Edinburgh Roof Cat.” *Queen’s Quarterly* 120.1 (Spring 2013): 118-29.

“Parody, Performance, and Self-Defence: William Hone’s *Ancient Mysteries Described* (1823).” *English Studies* 94.1 (March 2013): 42-56.

“Lieutenant Charles Cameron’s Opium War Diary.” *Journal of the Royal Asiatic Society Hong Kong Branch* 52 (2012): 29-61.

“Herman Melville Sees a Verb on Maui.” *Dalhousie Review* 92.1/2 (Spring/Summer 2012): 35-42.

“Jonson’s ‘*Not without mustard*’, and Legh’s ‘*Accidence of Armorie*.’” *Notes and Queries* 59.1 (March 2012): 86-87.

“Shakespearean Celebrity in America: The Strange Performative Afterlife of George Frederick Cooke.” *Theatre History Studies* 31 (2011): 27-50.

“How to get from A to B: *Fulgens and Lucrez*, Histrionic Power, and the Invention of the English Comic Duo.” *Early Theatre* 14.1 (June 2011): 45-59.

(Paul S. Smith, co-author) “Sir John Harington, William Teshe, and the *Metamorphosis of Ajax*.” *Notes and Queries* 58.2 (June 2011): 230-33.

“‘Live Free . . . Rob Churches . . . Lend me your Dwarf’: What’s Funny about *Volpone*?” *Volpone: A Critical Guide*, ed. Matthew Steggle. (London: Continuum, 2011), 105-24.

“Shakespeare Meets the Rocky Mountains: The Earl of Southesk in Western Canada, 1859.” *Queen’s Quarterly* 117.4 (Winter 2010): 531-43.

“Tamburlaine in two Broadside Ballads: *A Brave Warlike Song* and *Saint Georges Commendation to all Souldiers*.” *Notes and Queries* 56.4 (December 2009): 551-53.

“Marlowe’s Knifework: Threat, Caution, and Reaction in the Theatre.” *Shakespeare Bulletin* 27.1 (Spring 2009): 19-26.

“Hazlitt on Comedy, Shakespeare, Jonson, and Olives.” *Nineteenth-Century Prose* 36.1 (Spring 2009): 143-66.

“Notes from the Opium War: Selections from Lieutenant Charles Cameron’s Diary during the period of the Chinese War, 1840-41,” *Journal of the Society for Army Historical Research* 86 (Autumn 2008): 190-203.

“Almost Famous, Always Iterable: *Doctor Faustus* as Meme of Academic Performativity,” *Placing the Plays of Christopher Marlowe: Fresh Cultural Contexts*, ed. Sara Munson Deats and Robert A. Logan (Burlington, VT & Aldershot, UK: Ashgate, 2008), 113-24.

“Marston and Chapman,” *Teaching Shakespeare and Early Modern Dramatists*, ed. Andrew Hiscock and Lisa Hopkins (Basingstoke: Palgrave Macmillan, 2007): 118-31.

(Paul S. Smith, co-author) “Sir John Harington, Hugh Plat, and *Ulysses Upon Ajax*,” *Notes and Queries* 54.3 (September 2007): 255-59.

“Greetings From Prince Edward Island” Lieutenant Mountain’s Letter, 1824,” *The Island Magazine* 61 (Spring/Summer 2007): 35-7.

“Sir John Harington and the Earl of Essex: The Joker as Spy,” *Cahiers Elisabethains* 69 (Spring 2006): 13-20.

“Freire (with Bakhtin) and the Dialogic Classroom Seminar,” *Alberta Journal of Educational Research* 51.4 (Winter 2005): 368-78.

“James VI, Prince Henry, and *A True Reportarie* of Baptism at Stirling 1594,” *Renaissance and Reformation* 29.4 (Fall 2005): 3-22.

“Dick Whittington, Stow’s *Survey*, and Catte Streete,” *English Language Notes* 43.1 (September 2005): 33-39.

(Paul S. Smith, co-author) “Wit, Humor, and Elizabethan Coping: Sir John Harington and *The Metamorphosis of Ajax*,” *HUMOR: International Journal of Humor Research* 17.3 (July 2004): 181-218.

“Roger Crab: Opposition Hunger Artist in 1650s England,” *The Seventeenth Century* 18 (2003): 93-112.

“Comedy, Carnival, and Class: *A Chaste Maid in Cheapside*,” *Early Modern Literary Studies* 8.3 (January 2003): 1-22. Reprinted: *Luminarium, English Literature: Early 17th Century (1603-1660)*, ed. Anniina Jokinen (www.luminarium.org/sevenlit/sevenessay).

“Comedy, Carnival, and Grace: The Performance of Mak in the *Second Shepherds’ Play*,” *English Studies in Canada* 28 (2002): 583-602.

“Hysterics, High Camp, and *Dido Queene of Carthage*,” *Marlowe’s Empery: Expanding His Critical Contexts*, ed. Sara Munson Deats and Robert A. Logan (Newark: U of Delaware P, 2002), 95-106.

“Cooke’s *Hamlet* in Performance, 1785,” *Dalhousie Review* 82 (2002): 347-63.

“John Marston at the ‘mart of woe’: the *Antonio* plays,” *The Drama of John Marston: Critical Re-Visions*, ed. T.F. Wharton (Cambridge: Cambridge UP, 2000), 14-26.

“*Edward II*, ‘Actaeonesque History,’ Espionage, and Performance,” *Connotations* 9 (1999/2000): 241-47.

“*The Jew of Malta* and the World of Wrestling,” *English Studies in Canada* 25 (1999): 137-56.

“The luck of Caesar’: Winning and Losing in *Antony and Cleopatra*,” *English Studies* 79 (1998): 522-35.

“Tamburlaine in Ludlow,” *Notes and Queries* 243 (1998): 361-63.

“Tamburlaine Engraved, 1622 to 1673,” *Huntington Library Quarterly* 59 (1998): 542-49.

“*The Massacre at Paris*: Marlowe’s Messy Consensus Narrative,” *Marlowe, History, and Sexuality: New Essays on Christopher Marlowe*, ed. Paul Whitfield White (New York: AMS, 1998), 131-41. Reprinted: Robert A. Logan ed. *Christopher Marlowe* (Burlington, VT & Aldershot, UK: Ashgate, 2011): 381-91.

(K. Moore, co-author) “Bakhtin, Nursing Narratives, and Dialogical Consciousness,” *Advances in Nursing Science* 17.3 (1997): 70-77.

“Thomas Phaer and the Assertion of Tudor English,” *Renaissance and Reformation* 21.4 (1997): 25-40.

“‘Good night, sir’: *Antony and Cleopatra* II.iii.8,” *English Language Notes* 33.1 (1995): 8-11.

“Bakhtin, Self and Other: Neohumanism and Communicative Multiplicity,” *Canadian Review of Comparative Literature* 21 (1994): 565-75. Reprinted: Michael E. Gardiner ed.

Mikhail Bakhtin, Sage Masters of Social Thought (Thousand Oaks, CA.: Sage Publications, 2003), 2: 232-43.

“Thomas Phaer and the London Literati,” *Notes and Queries* 239 (1994): 33-35.

“Middleton’s *A Trick To Catch The Old One*,” *The Explicator* 51 (1993): 211-14.

“Sidney’s *Astrophil and Stella* 82,” *The Explicator* 51 (1993): 141-43.

“Antidote to the Plague: Thomas Dekker’s Storytelling in *The Wonderfull Yeare* (1603),” *English Studies* 73 (1992): 229-39.

“Death, Power, and Representation in *Tamburlaine The Great*,” *Cahiers Elisabethains* 40.2 (1991): 1-10.

“The Cruel Mathematics of *The Duchess of Malfi*,” *English Studies in Canada* 16 (1990): 369-83.

“*Macbeth* and Death: Paranoia and Primogeniture,” *The Upstart Crow* 10 (1990): 55-68.

“Marlowe’s *Tamburlaine The Great, Part One*, IV.i.47-63,” *The Explicator* 48.1 (1989): 4-6.

“*Le Theatre de Neptune en la Nouvelle France*: Marc Lescarbot and the New World Masque,” *Dalhousie Review* 70 (1991): 483-501; revised version of “*The Theatre of Neptune*: Marc Lescarbot and the New World Masque,” *Canadian Drama* 15 (1989): 39-52.

“Players, Puritans, and ‘Theatrical’ Propaganda 1642-1660,” *Dalhousie Review* 67 (1987-88): 463-79.

“John Lowin: Actor-Manager of the King’s Company, 1630-1642,” *Theatre Survey* 28 (1987): 15-35.

“John Lowin’s *Conclusions Upon Dances*: Puritan Conclusions of a Godly Player,” *Renaissance and Reformation* 11.2 (1987): 163-73.

“John Ford and the Sleep of Death,” *Texas Studies in Literature and Language* 28 (1986): 353-87.

“Shakespeare’s *Henry VIII*, II.i.62-68, 124-31,” *The Explicator* 44.2 (1986): 10-12.

“Tourneur’s *The Revenger’s Tragedy* III.v.69-82,” *The Explicator* 42.3 (1984): 10-11.

“Stephen’s Practical Artistic Development,” *James Joyce Quarterly* 21 (1984): 231-43.

“A Woman Killed With Kindness: Plausibility on a Smaller Scale,” *Studies in English Literature 1500-1900* 24 (1984): 293-306.

REVIEWS

Shakespeare and Donne: Generic Hybrids and the Cultural Imaginary, ed. Judith H. Anderson and Jennifer C. Vaught. *Canadian Review of Comparative Literature* 40.4 (December 2013): 413-15.

“*Faust/us* at the Edinburgh Fringe Festival, August 2011.” *Marlowe Society of America Newsletter* 31.1 (Fall 2011): 9.

The Epigrams of Sir John Harington, ed. Gerard Kilroy. *Renaissance Quarterly* 63.1 (Spring 2010): 307-08.

Lantern and Candlelight (1608) by Thomas Dekker, ed. Viviana Comensoli. *English Studies* 90.4 (August 2009): 498-99.

The Cambridge Introduction to Early English Theatre, by Janette Dillon. *Renaissance and Reformation* 30.3 (Summer 2006/07): 138-39.

Christopher Marlowe: A Renaissance Life, by Constance Brown Kuriyama. *Renaissance and Reformation*. 26.2 (Spring 2002): 91-94.

Shakespeare's Comic Commonwealths, by Camille Wells Slight. *Renaissance and Reformation* 19.1 (Winter 1995): 78-80.

The Virgin Queen: The Personal History of Elizabeth I, by Christopher Hibbert. *Edmonton Journal* 23 Dec. 1990: C7.

FICTION

“Montaigne and Me at Forty,” *Queen's Quarterly* 106 (1999): 461-71.

“Dental Bytes,” *Queen's Quarterly* 102 (1995): 777-88. Reprinted in *The Journey Prize Anthology VIII* (Toronto: McClelland & Stewart, 1996), 16-28.

“At The Trailer Park,” *University of Windsor Review* 21.2 (1988): 60-66. Reprinted in *Boundless Alberta*, ed. Aritha van Herk (Edmonton: NeWest, 1994), 415-26.

“Awaiting the Snow-eater,” *Globe and Mail* 31 Jan. 1987 (National Edition): D6.

The Governor Of Prince Edward Island. Porters Lake, NS: Pottersfield, 1986.

“The Return Man,” *The Pottersfield Portfolio* 7 (1985-86): 10-14.

“Shelfoon,” *The Antigonish Review* 57 (1984): 19-23.

“Yesterday and Forever,” *The New Quarterly* 3.1 (1983): 37-42.

AWARDS

2013 Montaigne Prize, Canadian Society for Renaissance Studies

1999 F.E.L. Priestley Award, *English Studies in Canada*

1984-6 Izaak Walton Killam Postdoctoral Fellowship, University of British Columbia

1982-4 Social Sciences and Humanities Research Council of Canada (SSHRCC)
 Doctoral Scholarship; Honorary Killam Fellow, Dalhousie

1981-2 Izaak Walton Killam Memorial Scholarship, Dalhousie

1979 McMaster Graduate Scholarship

1979 The Dalhousie University Medal in English