

CURRICULUM VITAE

Eric A. Nicholson

Syracuse University in Florence

Piazza Savonarola 15

50132 Florence, Italy

tel.: (39) 055-50-31-31; fax: (055) 500-0531

e-mail: eanichol@syr.fi.it

TEACHING: Assoc. Prof. Literature and Drama Studies, Purchase College, SUNY (1990-1999). Awarded tenure, 1997; voluntary retirement from this position. Prof., Literature and Theatre Studies, Syracuse University in Florence, Italy, 1998-current. Prof., General Studies Program, New York University, Villa La Pietra, Florence, 1999-current. Courses taught include: History of Theatre, European Theatre: 1500-1800, Medieval and Renaissance English Drama, Shakespeare (both lecture and seminars), Shakespeare and Film, Comedy, Tragedy, Theory and Practice of Theatre, Religion and Theatre, Ancient to Renaissance Art and Literature, Comedy in Italy: Ancient to Modern Times, Workshops in Classical and Shakespearean Acting, Performance of Dramatic Literature.

EDUCATION and AWARDS: Ph.D., Yale Univ. (high distinction, awarded 1991), M.A., Warwick Univ. (1984), B.A., UC Berkeley (English, with honors, 1982). Fulbright Fellowship, England, 1983-4; Yale Univ. and Courier Fellowships, 1984-6; Jacob Javits (U.S. Dept. of Education) Fellowship, 1986-88; Outstanding Humanities Faculty Award, Purchase Coll., 1992; Purchase College Affiliates and Association Grants, 1992-7; Villa I Tatti (Harvard Univ. Center for Italian Renaissance Studies) Fellowship, 1994-5; Leopold Schepp Foundation Postdoctoral Grant, 1994-5; Lila Acheson Wallace Grant, 1995. Member MLA, Shakespeare Assoc. of America, Renaissance Soc. of America. Humanities-Theatre Arts Committee, Academic Awards and Standards Committees, Faculty Fellow-in-Residence, Purchase College, 1991-7.

PUBLICATIONS include: ed. and trans., *Love in Venice (la Venexiana)* (in prep.); contributor of chapters to: *A History of Women in the West, Vol. III: Renaissance and Enlightenment Paradoxes* (Harvard Univ. Press, 1993, previously published in Italian by Laterza, and in French by Plon), *Look Who's Laughing* (New York, 1994), *Place and Displacement in the Renaissance* (New York, 1995), *Renaissance Transactions* (Duke Univ. Press, 1999), *Le Royaume de feminye* (Paris: Champion, 1999); "Il Capitano and Theatre" (*Italian Language and Culture*, 2002); translator, *Sin and Fear: The Emergence of a Western Guilt Culture (Le peche et la peur*, by Jean Delumeau) (St. Martin's Press, 1990), *The New York Mandrake (la Mandragola*, by Machiavelli) (performed, 1993); articles in *Renaissance Drama Newsletter*, *Notes and Queries*, *Annali d'Italianistica*.

LECTURER at MLA conventions, 1990, 1993; at Shakespeare Association of America meetings, 1993, 1994; at Renaissance Society of America meeting, 1996; at American Comparative Literature Association meeting, 2000: topics include “The Decameron and Miraculous Performance,” “City Comedy and Sexual/Theatrical Provocation,” “Shakespeare’s Tragic Peep-Shows,” “Romance as Role Model: Early Female Performances of Ariosto and Tasso,” “Ophelia, the Italian Innamorata, and Female Performances of Madness.” Guest lecturer at Georgetown University, Fiesole, 2000, on “The Duelling Comedians of Early Modern Theatre.” Guest lecturer at l’Universita’ di Salerno, 2001, on “la Nascita del gran teatro barocco.”

DIRECTOR and PRODUCER, *A Midsummer Night’s Dream* (1992), *The Second Shepherds’ Play*, *The Farce of Pierre Pathelin*, *Volpone (abridged)*, *The New York Mandrake* (1993), *The Braggart Soldier* (Pisciotta, 1997), *The Merchant of Venice* (1997), *El retablo de las maravillas (“The Marvellous Puppet-Show”)* (Burgos, 2001) [for Purchase College, SUNY, Humanities Div.];

“*Shakespeare Goes Italian*” (1998), “*The Mad and Marvelous Masks of Comedy*” (1998), “*A Decameron Garland*” (1999), *Moliere’s “L’Amore, M.D.”* (1999), *Much Ado About Nothing* (2000), *Six Characters in cerca d’autore* (2000), “*Twins x Gemelli = ??*” (2001), “*The Internet Bottega del Caffè*” (2001), “*Scenes of Love and Jealousy, Commedia Style*” (2002), [for Syracuse University, Florence]

“*A Not-So-Divine Comedy*” (2000), “*C’era una volta... Utopia*” (2000-2001), *As You Like It* (2001), *The Frogs di Firenze* (2001-2002) [for New York University, Florence].

Dramaturg, Purchase College Conservatory of Theatre Arts and Film, *The Misanthrope* (1991), *Hamlet* (1993), *A Dream Play* (1996). Acting credits include: Henry VI, Lysander, Parson Evans, Mercutio (UC Berkeley Shakespeare Program), Creon (Warwick Univ.); Lucius O’Trigger, Boyet (Park Square Theatre, St. Paul, MN); Duke of Florence (in *Women Beware Women*), Commissioner of Athens (in *Lysistrata*), Julius Caesar/Octavian, Claudius (Oxford Univ, England); Malvolio, Friar Francis, Capitano Spavento, Canizares (Syracuse Univ.). Assistant and Consultant, London International Festival of Theatre (LIFT), 1991, 1993, 1997.

MEMBER, Modern Language Association, Renaissance Society of America, Shakespeare Association of America, American Comparative Literature Association.

LANGUAGES: English, Italian, French (fluent); Spanish (proficient); Latin and German (reading).