

## Silvia Bigliuzzi – *Curriculum Vitae*

Present position: Professor of English Literature

University of Verona  
Department of Foreign Languages and Literatures  
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### *Education and employment*

- 2007-2024 Full Professor of English Literature, University of Verona (2007-2008: Dept. of English; 2009-2012: Dept. of Foreign Languages and Literatures; 2013-2015: Dept. of Philology, Literature, Linguistics; 2015- Dept. of Foreign Languages and Literatures).
- 2002-2007 Full Professor of English Literature, Department of Literary and Philological Studies, Faculty of Arts, University of Basilicata at Potenza;  
Temporary Lecturer of History of English Culture at Pisa University, Department of Modern Languages.
- 2001-October 2002 Associate Professor of English Literature, Department of Literary and Philological Studies, Faculty of Arts, University of Basilicata – Potenza.
- 1997-2001 Lecturer in English, Department of Literary and Philological Studies, Faculty of Arts, University of Basilicata – Potenza.
- 1997 PhD in English Studies, Faculty of Arts, University of Florence (four-year course, 1992-1996).
- 1990 first-class Honours degree in Modern Languages (English Literature), Faculty of Modern Languages, University of Pisa.

### **Academic Roles**

- 2019-: Director of the Skenè Research Centre, Verona University (<https://skene.dlss.univr.it/en/>).
- 2016-2018: Member of “Commissione paritetica” for the undergraduate course in *Communication* and the MA in *Publishing and Journalism*.
- 2014-2015: Director of the Doctoral Programme in *Philological, Literary and Linguistic Studies*, University of Verona.
- 2011: Director of the MA in *Translation for Publishing and the Theatre*, University of Verona.
- 2010-2012: Chairman of the Internal Committee, Faculty of Modern Languages, University of Verona, and member of the Dean’s Office.
- 2007-2008: Member of the Departmental board, Faculty of Modern Languages, University of Verona;
- 2004-2005: Representative of the Faculty of Arts, University of Basilicata, on the board for ‘theatrical activities’ following the cooperation agreement between the University of Basilicata and the European Institute of Dramaturgy (Potenza);
- 2002-2006: Representative of the Faculty of Arts, University of Basilicata, on the board of the Interfaculty Linguistic Laboratory (CTS of CLA);
- 2002-2006: Member of the Departmental board, Faculty of Arts, University of Basilicata;

2002-2004: Member of the Dean's Office, Faculty of Arts, University of Basilicata.

### Internationalisation and Erasmus Programme

- 2019-2021: Co-Vice-Rector for Internationalisation;  
2019: Verona Erasmus Departmental Coordinator for the international exchanges with Leicester;
- 2008-2015: Verona Erasmus Departmental Coordinator for the international exchanges with Leicester, Nottingham Trent and Tenerife (La Laguna) Universities (Faculty of Modern Languages);
- 2008-2009: Verona Institutional Coordinator for International Relations at the Faculty of Modern Languages, University of Verona; Erasmus Departmental Coordinator for the international exchanges with Leicester, Nottingham Trent, Sunderland, and Tenerife (La Laguna) Universities;
- 1999: member of the committee of the Faculty of Arts, University of Basilicata, for the introduction of academic credits in line with the European ECTS system;
- 1998-2000: representative of the Arts Faculty of the University of Basilicata on the University Socrates-Erasmus committee.

### Fellowships

- 2022 (10 April – 30 June; Trinity Term): Visiting Fellow: All Souls College, Oxford (awarded in October 2018).
- 2022 (18 January – 18 March): Visiting Fellow: Sidney Sussex College, Cambridge.
- 2019 (May – June): Visiting Fellow: Gallatin School – New York University (NYC).
- 2019: Shortlisted by Queen Mary University of London for the 2019 British Academy Global Professorships Programme.
- 2018 (March): Visiting Fellow: Gallatin School – New York University (NYC).
- 2017 (February-April): Global Fellow: Gallatin School – New York University (NYC).
- 2017 COOPERINT grant (Verona University).

### Memberships

1. AIA (Italian Association of English Studies)
2. ESSE (European Society for the Study of English)
3. ISA (International Shakespeare Association)
4. ESRA (European Shakespeare Research Association)
5. IASEMS (Italian Association of Shakespearean and Early Modern Studies)
6. IAUPE (International Association of University Professors of English)
7. ANDA (Italian Association of University Teachers of English Literature) November 2010-2015: member of the board of directors
8. THEATRE WITHOUT BORDERS: from 2020 member of the steering committee

### Research Coordination

#### **PRIN 2022 PNRR: approved (2022-2024)**

S. Bigliuzzi (PI) SENS – Shakespeare's Narrative Sources: Italian Novellas and their European Dissemination

#### **DM 737: approved (2021; 2022-2024)**

S. Bigliuzzi (PI) *TheEME – Theatrical Marginalia in Early Modern England* (in *IMT – In the Margin of Theatre*)

**CEMP:** “Classical and Early Modern Paradoxes in England” (2018-2022): **approved**; P. S. Bigliuzzi (PI) del progetto nell’ambito del progetto di eccellenza per le Digital Humanities del Dipartimento di Lingue e Letteratura Straniere (<https://dh.dlss.univr.it/patrimonio-letterario-filologico.html#cemp>)

**PRIN 2017: approved**

2019-2022: S. Bigliuzzi (PI) *Classical Receptions in Early Modern English Drama*

### **European Projects (PEOPLE – positive evaluation)**

2013 – S. Bigliuzzi (Hosting Institution): *Bandello’s Journey West: A Study of the Novelle, Their Translations and their Transformations on the Stage*

2011 – S. Bigliuzzi (Hosting Institution): *The Bandello Project*

### **National Projects (positive evaluation and Verona University funding)**

2008 – PRIN – S. Bigliuzzi PI: *Is There a Literary Text in This Class?*

## **Editorship, Editorial and Advisory Boards**

### **Editorship:**

1. *Global Shakespeare Inverted* series (Arden, Bloomsbury, co-general editors: David Schalkwyk and Beatrice Lei);
2. *Skené. Drama and Theatre Journal* (co-general editor Guido Avezzù; <http://www.skenejournal.it/index.php/JTDS>)
2. Series: *Skené. Texts and Studies* (co-general editor Guido Avezzù; <http://www.skenejournal.it/index.php/TS>)
3. Series: *Anglica. Studi e testi/Studies and Texts* (Edizioni ETS, Pisa, co-general editor Enrico Giaccherini).

### **Editorial and advisory boards:**

1. *Rivista di Letterature Moderne e Compare* (editorial board);
2. *Memoria di Shakespeare. A Journal of Shakespearean Studies* (advisory board);
3. *English Literature* (ANDA Journal, ECF publications, Venezia; <http://edizionicafoscari.unive.it/it/edizioni/riviste/english-literature/>) (editorial board);
4. Series: *Studi di Letterature Moderne e Compare* (Pacini, Pisa – editorial board);
5. Series: *Saggi critici* (Pacini, Pisa – editorial board).

## **Publications**

### **A: Monographs and Critical Editions:**

1. *Shakespeare: guida a Romeo e Giulietta*, Roma, Carocci, 2022;
2. *Julius Caesar 1935. Shakespeare and Censorship in Fascist Italy*, Verona, Skenè, 2019;
3. *Nel prisma del nulla. L’esperienza del non-essere nella drammaturgia shakespeariana*, Napoli, Liguori, 2005;
4. *Sull’esecuzione testuale. Dal testo letterario alla performance*, Edizioni ETS, Pisa 2002;
5. *Oltre il genere. Amleto tra scena e racconto*, Edizioni dell’Orso, Alessandria 2001;
6. *Il colore del silenzio. Il Novecento tra parola e immagine*, Marsilio, Venezia 1998;
7. *Il giullare e l’enigma: la poesia metafisica di Rupert Brooke*, Edizioni ETS, Pisa 1994.

## **B: Collections of essays:**

1. S. Bigliuzzi and E. Stelzer (eds), *Shakespeare and the Mediterranean: Romeo and Juliet*, Verona, Skenè, 2022;
2. S. Bigliuzzi (ed.), *Shakespeare and Crisis. One Hundred Years of Italian Narratives*, Amsterdam and Philadelphia, John Benjamins, 2020;
3. S. Bigliuzzi (ed.), *Oedipus at Colonus and King Lear: Classical and Early Modern Intersections*, Verona, Skenè, 2019;
4. S. Bigliuzzi, F. Lupi, G. Ugolini (eds), *Συναγωνίζεσθαι. Studies in Honour of Guido Avezzi*, Verona, Skenè, 2018;
5. S. Bigliuzzi, L. Calvi (eds), *Shakespeare, Romeo and Juliet, and Civic Life: The Boundaries of Civic Space*, New York and London, Routledge, 2016;
6. S. Bigliuzzi, F. Gregori (eds), *Critica e letteratura. Studi di anglistica*, Pisa, ETS, 2014.
7. S. Bigliuzzi, L. Calvi (eds), *Revisiting the Tempest. The Capacity to Signify*, Houndmills, Basingstoke, Palgrave 2014;
8. S. Bigliuzzi, P. Kofler, P. Ambrosi (eds), *Theatre Translation in Performance*, London and New York, Routledge, 2013;
9. S. Bigliuzzi (ed.), *Distraction Individualized. Figures of Insanity in Early Modern England*, Verona Cierre Grafica, 2012;
10. A.M. Babbi, S. Bigliuzzi, G.P. Marchi (eds), *Bearers of a Tradition. Studi in onore di Angelo Righetti*, Verona, Fiorini, 2010;
11. S. Bigliuzzi and Sharon Wood (eds), *Collaboration in the Arts from the Middle Ages to the Present*, Aldershot, Ashgate, 2006.

## **B<sup>1</sup>: Journal issues:**

1. S. Bigliuzzi (ed.), *Memoria di Shakespeare* 10 (2023) *What's Seneca to him? Senecan Shakespeare* [https://rosa.uniroma1.it/rosa03/memoria\\_di\\_shakespeare/issue/view/1668/201](https://rosa.uniroma1.it/rosa03/memoria_di_shakespeare/issue/view/1668/201)
2. S. Bigliuzzi (ed.), *Skenè. Theatre and Drama Studies* 7 (2) 2021, Special Issue *Well-Staged Syllables. From Classical to Early Modern English Metres in Drama* <https://skenejournal.skenejournal.it/index.php/JTDS>
3. S. Bigliuzzi (ed.), *Skenè. Theatre and Drama Studies* 4 (1) 2018, Special Issue *Transitions. For Alessandro Serpieri* <http://www.skenejournal.it/index.php/JTDS/issue/view/Issue/20/32>
4. S. Bigliuzzi (ed.), *Comparative Drama* 52 (1-2) 2018, Special Issue (Part 2) *The Tyrant's Fear*
5. S. Bigliuzzi (ed.), *Comparative Drama* 51 (4) 2017, Special Issue (Part 1) *The Tyrant's Fear*
6. S. Bigliuzzi (ed.), *Skenè* 2 (2) 2016, Special Issue *Diegesis and Mimesis* <http://www.skenejournal.it/index.php/JTDS/issue/view/13/showToc>
7. S. Bigliuzzi (ed.), *English Literature* 1 (1) December 2014, Special Issue *Early Modern Scepticism and the Culture of Paradox* <http://edizionicafoscarini.unive.it/riv/dbr/10/14/EnglishLiterature/1>

## **C: Annotated editions with Italian translation:**

1. William Shakespeare, *Romeo e Giulietta* (ed., ann. and transl. into Italian), Torino, Einaudi, 2012;
2. John Donne, *Poesie*, (first edition 2007) revised and much enlarged edition comprising Songs and Sonnets, Elegies, Satyres, Epigrams, Verse Letters, Holy Sonnets, two Anatomies, Death's Duell, edited, translated and annotated by Silvia Bigliuzzi with Alessandro Serpieri, Milano, Rizzoli (BUR), 2009.

## **D: Translations:**

1. *Tutti i sonetti di Shakespeare*, a cura di Paul Edmondson e Stanley Wells, Roma, Carocci, 2023.
2. William Shakespeare, John Fletcher, *Doppia Falsità*, nell'adattamento di Lewis Theobald, Rizzoli (BUR) 2012 (*Double Falsehood*, Third Series, Arden Shakespeare, ed. by B. Hammond, 2010).

## E: Essays and Journal Articles:

1. With Emanuel Stelzer. “Edizioni critiche digitali ed ermeneutica della ricezione: il progetto Skenè”, in *Informatica umanistica, Digital Humanities: verso quale modernità?*, a cura di Maristella Gatto, Alessandra Squeo, Silvia Silvestri, Bari, Cacucci editore, 2024, 120-31;
2. “Introduction”, in S. Bigliuzzi (ed.), *Memoria di Shakespeare 10 (2023): What’s Seneca to him? Senecan Shakespeare*, pp. 7-27;
3. “Tra pagina e scena: sulla performatività dei sonetti di Shakespeare”, in *La musica della poesia. Il suono e il senso nella lirica europea (1100-1600)*, a cura di Francesco Carapezza, Pisa, Pacini editore, 2023, 157-77;
4. “‘What’s in a Quire?’ Vicissitudes of The Virtual in *Julius Caesar* and *Romeo and Juliet*”, *Shakespeare Survey*, ‘Digital and Virtual Shakespeare’, edited by Emma Smith, 76 2023: 93-101;
5. “Navigating Time: Memories of Mediterranean Worlds in *The Tempest*”, in Fabio Ciambella (ed.), *Shakespeare and the Mediterranean: The Tempest*, ‘Skenè. Texts and Studies’, Pisa, ETS, 2023, 49-71 (DOI: 10.13136/TS.80);
6. “Tra attore e autore: coro e focalizzazione nel dramma inglese del Rinascimento”, in Daniela Tononi (a cura di), *Metodologie, teorie e saperi a confronto*, Napoli, Unior, 2022, pp. 11-45;
7. “Doing Things with Paradoxes: Shakespearean Impersonations”, in Marco Duranti and Emanuel Stelzer (eds), *A Feast of Strange Opinions: Classical and Early Modern Paradoxes on the English Renaissance Stage*, Verona, Skenè, 2022, 41-76 (DOI: 10.13136/TS.79);
8. “Introduction”, in S. Bigliuzzi and E. Stelzer (eds), *Shakespeare and the Mediterranean: Romeo and Juliet*, Verona, Skenè, 2022, 15-24;
9. “Caesar Must (not) Die. Italian Political ‘Caesars’ in the New Millennium”, *Staging 21<sup>st</sup> Century Tragedies. Theatre, Politics, and Global Crisis*, edited by Avra Sidiropoulou, New York and London, Routledge, 2022, 81-94 (DOI: 10.4324/9781003046479-10);
10. “Introduction”, *Skenè. JTDS 7 (2) (2021): 5-19*;
11. “Versifying the Senecan Chorus: Notes on Jasper Heywood’s Emulative Approach to *Troas*”, *Skenè. JTDS 7 (2) (2021): 139-65*;
12. “Eteree voci della sera. Dante, Shakespeare, Eliot”, in *Studi e percorsi danteschi. 1321-2021*, a cura di Mario Allegri, Rovereto, Accademia degli Agiati, 2021, 25-42;
13. “Leader and Pack: On Two Scenes Concealed from View in Shakespeare’s *Julius Caesar*”, *Memoria di Shakespeare 7 (2020): 164-88*;
14. “From Medieval to Early Modern Choric Threnody in Biblical Plays”, in Eva von Contzen and Chanita Goodblatt (eds), *Enacting the Bible in Medieval and Early Modern Drama*, Manchester, Manchester University Press, 2020, 65-80;
15. “Introduction”, in S. Bigliuzzi (ed.), *Shakespeare and Crisis. One Hundred Years of Italian Narratives*, Amsterdam and Philadelphia, John Benjamins, 2020, 1-21;
16. “1916. Italian Narratives of the Tercentenary Crisis”, in S. Bigliuzzi (ed.), *Shakespeare and Crisis. One Hundred Years of Italian Narratives*, Amsterdam and Philadelphia, John Benjamins, 2020, 25-49;
17. “Fascist Crises: ‘Shakespeare, thou art mighty yet!’”, in S. Bigliuzzi (ed.), *Shakespeare and Crisis. One Hundred Years of Italian Narratives*, Amsterdam and Philadelphia, John Benjamins, 2020, 95-145;
18. With Guido Avezzù. “Allegorising and Minoritising Richard III”, in S. Bigliuzzi (ed.), *Shakespeare and Crisis. One Hundred Years of Italian Narratives*, Amsterdam and Philadelphia, John Benjamins, 2020, 175-211;
19. “Notes on Shakespeare, Simulacra and the Aporias of Acting”, in S. Bigliuzzi (ed.), *Shakespeare and Crisis. One Hundred Years of Italian Narratives*, Amsterdam and Philadelphia, John Benjamins, 2020, 215-43;
20. “Afterword”, in S. Bigliuzzi (ed.), *Shakespeare and Crisis. One Hundred Years of Italian Narratives*, Amsterdam and Philadelphia, John Benjamins, 2020, 277-82;
21. “Focalizing Drama. Notes on Point of View in Shakespeare”, *Fictions 2020: 11-26*;

22. "Vendetta e giustizia selvaggia: Ecuba in 'Titus Andronicus'", *TestoeSenso* 20 (2019): 74-90;
23. "Time and Nothingness: *King Lear*", in Silvia Bigliuzzi (ed.), *Oedipus at Colonus and King Lear: Classical and Early Modern Intersections*, Verona, Skenè, 2019: 291-315;
24. "Introduction", in Silvia Bigliuzzi (ed.), *Oedipus at Colonus and King Lear: Classical and Early Modern Intersections*, Verona, Skenè, 2019: 9-29;
25. "Romeo before Romeo: Notes on Shakespeare Source Study", *Memoria di Shakespeare* 5 2018: 13-39;
26. "Euripidean Ambiguities in Titus Andronicus: the Case of Hecuba", in S. Bigliuzzi, F. Lupi, G. Ugolini (eds), *Συναγωνίζεσθαι. Studies in Honour of Guido Avezzi*, Verona, Skenè, 2018: 719-46;
27. "Romanity and *sparagmos* in *Titus Andronicus*", in *Rome in Shakespeare's World*, ed. by M. Del Sapio Garbero, Roma, Edizioni di Storia e Letteratura, 2018: 87-106;
28. "Linguistic Taboos and the 'Unscene' of Fear in *Macbeth*", *Comparative Drama* 52 (1-2) 2018, Special Issue (Part 2) *The Tyrant's Fear*, ed. by S. Bigliuzzi: 55-84;
29. "Offstage/Onstage (Mis)Recognitions in *The Winter's Tale*", *Skenè. Theatre and Drama Studies* 4 (1) 2018, Special Issue *Transitions. For Alessandro Serpieri*: 39-61, <http://www.skenejournal.it/index.php/JTDS/issue/viewIssue/20/3>
30. "Preface", *Skenè. Theatre and Drama Studies* 4 (1) 2018, Special Issue *Transitions. For Alessandro Serpieri*: 5-13, <http://www.skenejournal.it/index.php/JTDS/issue/viewIssue/20/32>;
31. "On *Romeo and Juliet* and Civic Crisis in Contemporary Verona", in *New Places: Shakespeare and Civic Creativity*, ed. by Paul Edmondson and Ewan Fernie, The Arden Shakespeare, London, Bloomsbury, 2018: 145-60;
32. "Trading in Gratitude: John Donne's Verse Epistles to His Patronesses", in *Forms of Hypocrisy in Early Modern England*, ed. by Lucia Nigri and Naya Tsentourou, London and New York, Routledge, 2018: 33-56;
33. "Coscienza e piacere del male sulla scena inglese del primo Seicento", in P. Amalfinatono (a cura di), *Il piacere del Male. Le rappresentazioni letterarie di un'antinomia morale*, Pisa, Pacini editore, 2017: 331-54;
34. "Introduction", in Id. (ed.), *Comparative Drama* 51 (4) 2017, Special Issue (Part 1) *The Tyrant's Fear*: 434-54;
35. S. Bigliuzzi (ed.), "Introduction", *Skenè*, 2 (2) 2016, Special Issue *Diegesis and Mimesis*: 5-33, <http://www.skenejournal.it/index.php/JTDS/issue/view/13/showToc>;
36. "Vertigini metafisiche e retorica dei contrari. John Donne tra manierismo e barocco", in *La fine del Rinascimento nelle letterature europee*, ed. by Antonio Gargano, Pisa, Pacini Editore, 2016: 137-60;
37. Bigliuzzi Silvia and Lisanna Calvi, "Introduction", in S. Bigliuzzi and L. Calvi (eds), *Shakespeare, Romeo and Juliet, and Civic Life. the Boundaries of Civic Space*, New York and London, Routledge, 2016: 1-42;
38. "Defiance and Denial: Paradigms of Civic Transgression and Transcendence", in S. Bigliuzzi and L. Calvi (eds), *Shakespeare, Romeo and Juliet, and Civic Life. the Boundaries of Civic Space*, New York and London, Routledge, 2016: 115-46;
39. Bigliuzzi Silvia and Lucia Nigri, "Silencing the Natural Body: Notes on the Monumental Body in *Romeo and Juliet*", in S. Bigliuzzi and L. Calvi (eds), *Shakespeare, Romeo and Juliet, and Civic Life. the Boundaries of Civic Space*, New York and London, Routledge, 2016: 171-84;
40. Bigliuzzi Silvia and Lisanna Calvi, "Producing a (R&)Space: Discursive and Social Practices in Verona", S. Bigliuzzi and L. Calvi (eds), *Shakespeare, Romeo and Juliet, and Civic Life. the Boundaries of Civic Space*, New York and London, Routledge, 2016: 238-59;
41. "The Foundering of Dissecting Reason: John Donne's Epistemological Anxiety and the New Science", in *Shakespeare and the New Science in Early Modern Culture / Shakespeare e la nuova scienza nella cultura early modern*, ed. by M. Del Sapio Garbero, Pisa, Pacini, 2016, pp. 311-36;

42. "Female Desire and Self-Knowledge: Juliet's Soliloquies in 'Romeo and Juliet'", *Rivista di Letterature moderne e comparate* (nuova serie), 2015 LXVIII (3): 243-65;
43. "Chorus and Chorality in Early Modern English Drama", *Skené*, 1.1, 2015: 101-33;
44. "Forma, opera, evento", in *Critica e letteratura. Studi di anglistica*, ed. by S. Bigliuzzi and F. Gregori, Pisa, ETS, 2014: 43-73;
45. "Introduction", *English Literature*, 1 (1) December 2014, Special Issue *Early Modern Scepticism and the Culture of Paradox*: 7-16;
46. "Introduction", in S. Bigliuzzi, L. Calvi (eds), *Revisiting The Tempest. The Capacity to Signify*, Houndmills, Basingstoke, Palgrave Macmillan, 2014: 1-30;
47. "'Dost thou hear?' On the Rhetoric of Narrative in *The Tempest*", in S. Bigliuzzi, L. Calvi (eds), *Revisiting The Tempest. The Capacity to Signify*, Houndmills, Basingstoke, Palgrave Macmillan, 2014: 111-33;
48. "Edipo dopo Shakespeare: mito e tragedia nel dramma di Dryden e Lee", *Dioniso*, n.s. 4, 2014: 93-127;
49. "Tra infinito e nulla: arabeschi numerici nella lirica d'amore di Shakespeare e Donne", in *La poesia e i numeri*, (I Libri di Sigismondo Malatesta), seconda serie 11, a cura di Luca Pietromarchi, Pisa, Pacini editore, 2013: 47-72;
50. S. Bigliuzzi, P. Kofler, P. Ambrosi, "Introduction", in *Theatre Translation in Performance*, London and New York, Routledge, 2013: 1-26;
51. "Performing Intertextuality in Translating Rewrites", in S. Bigliuzzi, P. Kofler, P. Ambrosi (eds), *Theatre Translation in Performance*, New York and London, Routledge, 2013: 77-96;
52. "Il silenzio della disgiunzione: memoria, tempo e com-possibilità in *Old Times* di Pinter", in *La sensibilità della ragione. Studi in omaggio a Franco Piva*, a cura di L. Colombo, M. Del Corso, P. Frassi, S. Genetti, R. Gorris Camos, P. Ligas, P. Perazzolo, Supplemento al n. 36 dei "Quaderni di lingue e letterature", Verona, Edizioni Fiorini, 2012: 83-94;
53. "*Romeo and Juliet*: una croce testuale fra Q2 e Q1", *Memoria di Shakespeare*, 8, 2012: 203-28;
54. "Constructing and Distracting the Erotic Self: Medical Lore and Love Insanity in *Romeo and Juliet* and *The Two Noble Kinsmen*", in S. Bigliuzzi (ed.), *Distraction Individualized. Figures of Insanity in Early Modern England*, Verona, Cierre Grafica, 2012: 193-232;
55. "L'imperativo narrativo in scena: o della affabulazione tra Shakespeare e Beckett", in *La scrittura romanzesca nella letteratura inglese*, ed. by V. Cavone and L. Pontrandolfo, Quaderni del S.A.G.E.O, anno V, n. 5, Ravenna, Longo Editore, 2012, pp. 125-41;
56. "Stuff to make paradoxes": Shakespeare e i paradossi tragici del "sembra", in *Il teatro inglese tra Cinquecento e Seicento*, ed. by Susan Payne and Valeria Pellis, cleup (Coop. Libreria Editrice Università di Padova), 2011: 123-51;
57. "'Me to mee; thee, my halfe, my all, my more': l'io e l'altro/a del femminile nella poesia di John Donne", in *De Claris mulieribus. Figure e storie femminili nella tradizione europea*, ed. by L. Bandiera and D. Saglia, Parma, MUP: 109-36;
58. "Beyond Politics: Excision and Revision in Nahum Tate's *Richard II*", in *rehearsals of the Modern: Experience and Experiment in Restoration Drama*, ed. by S. Zinato, Napoli, Linguori, 2010, pp. 97-110;
59. "Verso un teatro di danza: i *Four Plays for Dancers* di W.B. Yeats", in *Figure e intersezioni: tra danza e letteratura*, ed. by Laura Colombo and Stefano Genetti, Verona, Edizioni Fiorini, 2010: 303-21;
60. "'No! I am not Prince Hamlet nor was meant to be': una chiosa alla negazione di Prufrock", in *Bearers of a Tradition. Studi in onore di Angelo Righetti*, ed. by A.M. Babbi, S. Bigliuzzi, G.P. Marchi, Verona, Fiorini, 2010: 45-53;
61. "Marketing the Self: Versions of (In)Gratitude in John Donne's Verse Epistles to His Patronesses", in *Drops of Light Coalescing. Studies for Maria Teresa Bindella*, ed. by Antonella Riem Natale e Angelo Righetti, Udine, Forum, 2010: 45-60;

62. “Figure oniriche della lontananza nei sonetti di Shakespeare”, *Memoria di Shakespeare*, 7, 2009: 49-66;
63. “La vertigine del somigliante; simmetrie tragicomiche nel *Winter’s Tale*”, in Clara Mucci, Chiara Magni, Laura Tommaso (eds) *Le ultime opere di Shakespeare*, Napoli, Liguori editore, 2009: 121-48;
64. “(Un-)naming the King and the Discursive Fashioning of Power and the Self in *Richard II*”, in F. Ciompi (ed.), *One of Us. Studi inglesi e conradiani offerti a Mario Curreli*, Pisa, ETS Edizioni, 2009: 167-85;
65. “L’amore negativo: John Donne e il desiderio del nulla”, in Stefano Manferlotti (ed.), *La retorica dell’eros: figure del discorso amoroso nella letteratura europea moderna*, Roma, Carocci, 2009: 63-84;
66. “Testo, cultura e interpretazione nella didattica della letteratura inglese”, (May 2009) <http://www.docentianglistica.it/Bigliazzi.doc>;
67. “Disrupting Representation: from Metaphor to Metonymy in the Modernist Image”, in Loretta Innocenti, Franco Marucci, Enrica Villari (eds), *Pictures of Modernity: the Visual and the Literary in England, 1850-1930*, Venezia, Cafoscarina, 2008: 149-70;
68. “Inside (Counter-)Factuality: Reassessing the Narrator’s Discourse in Kazuo Ishiguro’s *The Remains of the Day*”, in *Rivista di Letterature moderne e comparate*, 60 (2), 2007: 219-44;
69. “Collaborating Media and Symbolic Fractures in Wilde’s *Salomé*”, in S. Bigliazzi and Sharon Wood (eds), *Collaboration in the Arts from the Middle Ages to the Present*, Aldershot, Ashgate, 2006: 79-90;
70. “Medusa’s Gaze: A.S. Byatt’s Unfinished Metamorphoses”, in *Proteus. The Language of Metamorphosis*, ed. by Carla Dente, George Ferzoco, Miriam Gill and Marina Spunta, Aldershot, Ashgate, 2005: 234-42;
71. “Su alcune varianti traduttive del *Macbeth*”, in *Il confronto letterario*, n. 43 – 2005 – I, XXII (New series), Lucca, Mauro Baroni: 357-74;
72. “Transubstantiating the Performance: Towards a Mimetic Narrative in *Hamlet*’s Hecuba Scene”, in *The Poetics of Transubstantiation. From Theology to Metaphor*, ed. by Douglas Burnham and Enrico Giaccherini, Aldershot, Ashgate, 2005: 44-54;
73. Silvia Bigliazzi e Paolo Tanganelli, “*Movere e delectare nel topos secentesco della Passio Christi*: per uno studio comparato di alcuni modelli spagnoli e inglesi”, in *Sguardi incrociati. Dalla letteratura alle letterature: canoni, riflessi, itinerari*, ed. by A. Califano and A. De Michele, Proceedings of the homonymous Conference (Potenza, 15 e 16 September 2003), IRRE Basilicata, l’Aquilone – La Bottega della Stampa, Potenza, 2004: 155-97 (§§ 0. e 1. with Tanganelli, pp. 155-62; § 3. Bigliazzi, pp. 180-97);
74. “Ariel’s Song: from Stravinsky’s serial metamorphosis to Shakespeare’s romance”, in *Rites of Passage: Rational / Irrational, Natural / Supernatural, Local / Global*, Proceedings of the 20th AIA Conference (Catania/Ragusa, 4/6 October 2001), ed. by Carmela Nocera, Gemma Persico, Rosario Portale, Soveria Mannelli, Rubettino, 2003: 145-55;
75. “*Performance interlinguistiche: il John Donne di Roberto Sanesi*”, in *Il Confronto letterario. Quaderni del Dipartimento di Lingue e Letterature Straniere Moderne dell’Università di Pavia. Atti del Simposio Internazionale, 10-11 gennaio 2002*, Supplemento al n. 39/2003, ed. by Tomaso Kemeny, Mauro Baroni editore: 65-86;
76. ““...or equivocation will undo us”: l’Amleto-Yorick di Jules Laforgue”, in *L’officina del teatro europeo*, vol. I, ed. by A. Grilli e A. Simon, Pisa, Edizioni Plus, 2001: 217-35;
77. “Poetic Performance and Intertextuality”, in *Il confronto letterario. Quaderni del Dipartimento di Lingue e Letterature Straniere Moderne dell’Università di Pavia*, 36, 2001-II, Anno XVIII – Nuova serie: 437-62;
78. “La libertà della ‘performance’. Appunti per un dialogo intertestuale”, in *Strumenti critici*, 95, anno XVI, gennaio 2001, fascicolo 1: 19-42;
79. “Letteratura inglese e crisi della critica”, in *Annali dell’Università della Basilicata*, 10 (2000): 127-34



80. "Scultura d'onde. James Joyce e Virginia Woolf", in *Transiti letterari e culturali. Atti del XVIII Congresso Nazionale dell'AIA*, ed. by G. Sertoli e G. Miglietta, Trieste, E.U.T., 1999: 403-12;
81. "I know not seems'. I know seems. Il post-Amleto di Graham Swift", in *Annali dell'Università della Basilicata*, 9 (1999): 31-49;
82. "Art Work: A.S. Byatt vs Henri Matisse, or the Metamorphosis of Writing", *Textus*, XII (1999), pp. 185-200;
83. "Il segno del silenzio: E. Pound e T.S. Eliot", in *Culture di lingua inglese a confronto. Atti del XVII convegno AIA*, ed. by R. Baccolini, C. Comellini, V. Fortunati, Bologna, Clueb, 1998: 49-54;
84. "Frammenti di un pomeriggio: 'Voco-Visual Hysteria' nel primo Eliot", in *A Wrestle with Meaning*, ed. by R. Ferrari e G. Pissarello, Pisa, Edizioni ETS, 1998: 41-56;
85. "La curva esatta dell'immagine: imagismo e matematica", in *Scienza e immaginario*, ed. by F. Gozzi e A. Johnson, Pisa, Edizioni ETS, 1997: 255-66;
86. "Beyond Formulated Language: Pound/Kandinsky", *Stultifera Navis. Studi di Anglistica*, 2, Pisa, Edizioni ETS, 1997: 33-50;
87. "Rupert Brooke o del gioco degli equivoci", *Quaderni del Dipartimento di LLSM*, 9 (1997), Genova, Tilgher: 427-44;
88. "Limina: T.S. Eliot's Silhouette of a Lady", *Rivista di letterature moderne e comparate*, 50 (1997): 287-96;
89. "The Sign of Silence: Pound, Eliot, and the Image", *Paideuma*, 26 (1997): 211-25;
90. "'The time is out of joint': Hamlet on Screen and the Crystal Image", *Hamlet Studies*, 18 (1996): 105-25;
91. "'The Conversation of Prayers': diafonia in tre poesie di Dylan Thomas", in *Lo spazio della conversazione*, A. Johnson, C. Dente, M. Domenichelli (eds), Pisa, Edizioni ETS, 1995: 287-300;
92. "From Metaphysics to Metalanguage: Dylan Thomas's Ur-Sprache", in *Dylan Thomas a ottant'anni dalla nascita*, ed. by L. Guerra e T. Kemeny, Pasian di Prato, Campanotto, 1994: 41-51;
93. "Whatness-Isness, Joyce-Brooke", in *Stultifera Navis. Studi di anglistica*, I, Pisa, Edizioni ETS, 1993: 107-35;
94. "Fable vs Fact: Hamlet's Ghost in Dylan Thomas's Early Poetry", *Textus*, V, 1992: 51-64.

#### **F: Book Reviews:**

1. Silvia Bigliuzzi and David Schalkwyk, "A Conversation on David Schalkwyk's *Shakespeare, Love and Language*, Cambridge: Cambridge University Press, 2018, pp. 251, *Skenè. JTDS* 5: 1 161-71;
2. Jonathan Walker, *Site Unscene. The Offstage in English Renaissance Drama*, Evanston, Illinois: Northwestern University Press, 2017, pp. 220, *Theatre Journal* (Johns Hopkins University Press), 2018: 427-9;
3. Savina Stevanato, *Visuality and Spatiality in Virginia Woolf's Fiction*, Peter Lang 2012, pp. 293, *Rivista di Letterature moderne e comparate*, Volume 67, nuova serie (3) 2014: 315-20;
4. Paul A. Vatalaro, *Shelley's Music. Fantasy, Authority and the Object Voice*, Farnham, Ashgate, 2009, pp. 205, *Rivista di Letterature moderne e comparate*, volume 64 (2) 2011: 236-38;
5. Clara Mucci, *I corpi di Elisabetta. Sessualità, potere e poetica della cultura al tempo di Shakespeare*, Pisa, Pacini, 2009, pp. 316, *Strumenti Critici*, anno XXVII, settembre 2010, fascicolo 3: 497-500;
6. Stefania Michelucci, *La maschera, il corpo e l'anima. Saggio sulla poesia di Thom Gunn*, Milano, Edizioni Unicopli, 2006, pp. 318, *Rivista di Letterature moderne e comparate*, volume 61 nuova serie (4) 2008: 510-11;

7. Francesco Marroni, *Miti e mondi vittoriani*, Roma, Carocci, 2004, pp. 262, *Rivista di Letterature moderne e comparate*, volume 60 (3), 2007: 401-05;
8. D.H. Lawrence e la Sardegna, Atti della giornata di Studio, Sassari, 21 gennaio 2000, a c. di G. Pissarello, Sassari, Delfino, 2000, pp. 128, *Rivista di Letterature moderne e comparate*, volume 56 (1) 2003: 110-15;
9. L. Belleggia, *Lettore di professione fra Italia e Stati Uniti, saggio su Paolo Milano*, Roma, Bulzoni, 2000, pp. 266, *Rivista di Letterature moderne e comparate*, 55 nuova serie, fascicolo 2 (aprile-giugno2002): 199-204;
10. Ernesto Livorni, *Avanguardia e tradizione, Ezra Pound e Giuseppe Ungaretti*, Firenze, Le Lettere, 1998, pp. 381, *Rivista di Letterature moderne e comparate*, 53 (4) 2000: 454-6;
11. Michael Wilding, *Studies in Classic Australian Fiction*, Sydney, Shoestring Press, 1997, *Rivista di Letterature moderne e comparate*, 53 (1) 2000: 103-05.
12. R. Guiducci, *Il suicidio in Shakespeare negli scenari della psicologia contemporanea*, Milano, Franco Angeli, 1996, *Rivista di Letterature moderne e comparate*, 51 (1998): 233-5;
13. A. Guiducci, *John Donne, l'amore e il male*, Milano, Lanfranchi, 1996, *Merope*, anno IX, n. 21, May 1997: 172-4.

### Conference Boards

- 2023: *Herodotean Encounters*, International Colloquium, 2017 PRIN Project, 20 September (Zoom).
- 2023: *Early Modern Theater in Our Time: Transnational Urgencies*, Theater Without Borders 19<sup>th</sup> annual Conference, Verona 13-16 June.
- 2023: *Classical Receptions in Early Modern English Drama*, 2017 PRIN Project, 10-11 January (Zoom).
- 2022: *Giornata di studio dedicata a Riccardo Zandonai: "Da Romeo e Giulietta a Giulietta e Romeo: fra Legge e passione"*, 21 December, Verona University.
- 2022: *CEMP: Classical and Early Modern Paradoxes in England*, 15-16 December, Verona University.
- 2022: *Classical Receptions in Early Modern English Drama*, 2017 PRIN Project, 10-12 January (Zoom).
- 2021: *Theater Without Borders: Theater Technologies Crossing Borders, Past to Present*, NYU Florence, Online Conference, 21-23 June.
- 2018: *Classical and Early Modern Intersections: Sophocles' s Oedipus at Colonus and Shakespeare's King Lear* (Verona, 22-25 May).
- 2017: *Kingship and Power: 'Seven Against Thebes' and 'Richard II'*, International Conference on Aeschylus and Shakespeare (Verona, 14-16 June).
- 2016: *The Tyrant's Fear*, International Conference on Aeschylus and Shakespeare (Verona, 10-12 November).
- 2016: *'All things changed to the contrary': Comic-Tragic Contiguities in the Verona Plays*, International Conference for the Celebration of Shakespeare's Fourth Centenary (Verona, 21-24 June).
- 2015: *Diegesis/Mimesis* (Verona, 15-16 October).
- 2013: *Romeo and Juliet Verona Events* international conference (Verona, 10-13 April), in collaboration with the Shakespeare Institute (University of Birmingham), The Shakespeare Birthplace Trust (Stratford-upon-Avon), the University of Munich, the University of Venice Ca' Foscari.
- 2011: *The Tempest at 400. Performing (Pre-)Texts* (Verona, 15-17 December): international conference organized with The Shakespeare Institute (Stratford upon Avon), University of Birmingham.
- 2011: *Languages of Literature* ANDA conference (Verona, 16 June).

2010. *Translation in Performance* international conference (Verona, 9-11 December).

### Seminar Leader and Panel Convenor at International Conferences

- 2024 “Memory and Re-use: Revisiting Shakespeare’s Italian (Re)sources Digitally, RSA, Chicago 21-23 March;
- 2023 “Renaissance I” (with Richard McCabe) and “Renaissance II”, *IAUPE*, Rome 10-14 July;
- 2023 “Gascoigne From The Margins: Mediations, Translations, Appropriations”, *Early Modern Theater in Our Time: Transnational Urgencies*, Theater Without Borders 19<sup>th</sup> annual Conference, Verona 13-16 June.
- 2022 Giornata di studio dedicata a Riccardo Zandonai: “Da Romeo e Giulietta a Giulietta e Romeo: fra Legge e Passione”, Verona, 21 December;
- 2022 “CEMP – Classical and Early Modern Paradoxes in England”, International Conference (co-organisers Marco Duranti, Cristiano Ragni and Emanuel Stelzer), Verona 15-16 December;
- 2022 Seminar Organiser (with Bianca Del Villano): “Early Modern Theatre and Book Culture and the Digital Turn”, XXX AIA Conference, Catania 15-17 September;
- 2021 Panel Organiser: “Transformative Circuits from Graeco-Roman Historiography and Poetry to Shakespeare: Gender, Festivity, and Politics in the Roman Plays, World Shakespeare Congress, Singapore, 22-25 July (22 July);
- 2019 Seminar Leader (with Elena Pellone and David Schalkwyk): “‘Here is my space’: Geographies of the Self in *Antony and Cleopatra*”, ESRA Conference, ‘Shakespeare and European Geographies: Centralities and Elsewheres’, Rome 9-12 July 2019;
- 2018 Seminar Leader (with Jacquelyn Bessell): “‘Invad[ing] us to the skin’: Staging Territory and Invasion in *King Lear*”, Stratford-Upon-Avon, ISC (International Shakespeare Conference, ‘*Shakespeare and War*’, 22-27 July);
- 2016 Panel convenor: ‘Authentic Philological Forgeries: *Cardenio*’s Case and Shakespeare’s Canon’: International Congress: *400 Years of Dialogue with the Arts, Shakespeare and Cervantes*, Lisbon, 16-17 November;
- 2016 Seminar leader with Jacquelyn Bessell, David Kathman, Steve Urkowitz, “Shakespeare Quartos in the Twenty-First Century: Texts and Performance”, World Shakespeare Congress, ISA, 31 July – 6 August;
- 2014 Seminar leader with Kate Flaherty: “‘Return Journeys’: Self-Knowledge via Self-questioning and the Cultural Other”, Stratford-Upon-Avon, ISC (International Shakespeare Conference, ‘*Shakespeare, Origins, and Originality*’, 1-8 August).

### Conference Papers, Interviews, Lectures

1. “Digitizing Shakespeare’s Italian Sources: *Romeo and Juliet* as a Digital Case Study”, with Emanuel Stelzer, RSA, 21-23 March 2024;
2. “Gendering Romeo and Juliet: From Da Porto to Shakespeare”, NEMLA, Boston 7-10 March 2024;
3. “Gendering Romeo and Juliet: Between Sources and Receptions”, *IAUPE*, Rome 10-14 July 2023;
4. “‘Where is Antony?’ North, Plutarch, and Competing Narratives of the Ides of March”, *Translating Plutarch*, International Plutarch Society, Coventry University, 28-30 June 2023;
5. “The *SENS* Project – *Shakespeare’s Narrative Sources: Italian Novellas and Their European Dissemination*”, with Emanuel Stelzer, *Early Modern Theater in Our Time: Transnational Urgencies*, Theater Without Borders 19<sup>th</sup> annual Conference, Verona 13-16 June 2023;

6. “La traduzione come *co-working*. Note su come tradurre Shakespeare”, Giornata della traduzione 2023, Verona 30 May 2023;
7. “The *SENS* Project – *Shakespeare’s Narrative Sources: Italian Novellas and Their European Dissemination*”, with Emanuel Stelzer, *Shakespeares Bibliotheken*, Frühjahrstagung Der Deutschen Shakespeare-Gesellschaft in Weimar, 21-23 April 2023;
8. “Navigare il tempo: memorie mediterranee nella *Tempesta*”, *Green Shakespeare: ecologia e sostenibilità*, Verona, Società Letteraria, 12 April 2023;
9. Presentation of Michele Ciliberto’s *Shakespeare: il male, il potere, la magia* (INCIPIT, Edizioni della Scuola Normale Superiore, 2022), Casa della Cultura, Milano, 12 January 2023;
10. “Taking Seneca for Granted in Early Modern Drama”, with Carla Suthren, *Classical Receptions in Early Modern English Drama*, 2017 PRIN Project, 10-11 January 2023 (Zoom).
11. “Legge, trasgressione, sacrificio: paradigmi del tragico shakespeariano dalle fonti a *Romeo e Giulietta*”, Giornata di studio dedicata a Riccardo Zandonai: *Da Romeo e Giulietta a Giulietta e Romeo: fra Legge e Passione*, Verona, 21 December 2022;
12. Round table discussion, “CEMP – Classical and Early Modern Paradoxes in England”, CEMP International Conference (co-organised with Marco Duranti, Cristiano Ragni and Emanuel Stelzer), Verona 15-16 December 2022;
13. “Edizioni critiche digitali ed ermeneutica della ricezione: il progetto Skenè” (with Emanuel Stelzer), Convegno internazionale *Informatica umanistica, digital humanities: verso quale Modernità?*, Centro CIRM, Università di Bari Aldo Moro, 6-7 October 2022;
14. ““What’s in a ‘Quire’”? Vicissitudes of the Virtual in Shakespeare’s *Romeo and Juliet* and *Julius Caesar*”, plenary lecture, biennial International Shakespeare Conference, “Shakespeare, the Digital, and the Virtual”, Stratford-upon-Avon, 20-22 July 2022;
15. “Classical Drama and Early Modern Theatre: The Case of *Jocasta*”, Visiting Fellows Colloquium, All Souls College, Oxford, 3 May 2022;
16. “Shakespeare Study Revisited”, Giornate AIA di formazione per Dottorande/i di Anglistica, 22 February 2022 (Zoom);
17. “On Early Modern English Tragic Choruses: Stage and Page Performances”, *Classical Receptions in Early Modern English Drama*, 2017 PRIN Project Seminar, 10-12 January 2022 (Zoom);
18. “From Actor to Author: The Early Modern Chorus as Focalizer”, *The Israel Colloquium on Narratology*, Ben-Gurion University of the Negev, 13 December 2021;
19. “Social Confusion in Shakespeare’s Republican Rome: the People’s Case in Graeco-Roman and Vernacular Translative Circuits”, World Shakespeare Congress, Singapore, 22-25 July (22 July) 2021;
20. “Tra pagina e scena: sulla performatività dei sonetti di Shakespeare”, Colloqui Malatestiani, *La musica della poesia*, Santarcangelo di Romagna, 2-3 July 2021;
21. “The Early Modern Chorus: from Stage to Page and Back”, *Theater Without Borders: Theater Technologies Crossing Borders, Past to Present*, NYU Florence, Online Conference, 21-23 June 2021 (21 June);
22. “Influenze e confluenze testuali: un Euripide inglese”, Seminars of Centro di Ricerca “Argo”, University of Naples ‘L’Orientale’, 23 April 2021;
23. “The Life of Antony: Perspectival Mobility in Ancient Biographies and their Legacy in Renaissance Plays”, Virtual RSA 2021 (13-15, 20-21 April 2021 – 14 April);
24. “Euripidean Confluences: the Case of *Jocasta*”, 2017 PRIN Seminar, 15 January 2021, Verona.
25. “Il che faceua bellissimo vedere”: Two Renaissance *Jocasta*, from Playbook to Spectacle”, Graduate Renaissance Seminars, 26 May 2020, Sidney Sussex, Cambridge;
26. “Fluid Borders: Rethinking Power Centres in Shakespeare’s Rome”, keynote lecture, ESRA Conference, ‘Shakespeare and European Geographies: Centralities and Elsewheres’, Rome 9-12 July 2019;
27. “. . . the people like a Quire did sing lamentation unto him’: Theatrics of Power in Early Modern Caesar Plays”, Theater Without Borders Conference, Wesleyan University, 24-27 June 2019;

28. “The autor the Chorus must defende”: Translating the Chorus of Seneca’s *Troades*”, *Classical Tragedy Translated in early Modern England*, A Cambridge Society for Neo-Latin Studies Workshop, Sidney Sussex College, Cambridge, 18 May 2019;
29. “Vendetta e giustizia selvaggia: Ecuba in *Titus Andronicus*”, conferenze titled *V per vendetta: fenomenologia linguistica e letteraria del personaggio vendicatore*, Napoli, Università di Napoli L’Orientale, Centro di Ricerca “Argo”, 22-23 November 2018;
30. “Hecuba and the Crisis of Rituals in *Titus Andronicus*”, *Theater Without Borders*, Hull University, 4-9 June 2018;
31. “Time and Nothingness: *King Lear*”, *Classical and Early Modern Intersections: Sophocles’s Oedipus at Colonus and Shakespeare’s King Lear*, Verona, 22-25 May 2018;
32. “Il trono e il potere: riflessioni su questioni di potere”, *Classica-mente*, Fondazione Bondoni Pastorio, Castiglione delle Stiviere, 20 April 2018;
33. “*Jocasta*: the Renaissance Disruption of Ancient Female Choralities, (Panel: Disrupting Ancient Greek Genres on the Early Modern English Stage”, *Renaissance Society of America*, 64<sup>th</sup> Meeting, New Orleans, 22-24 March 2018;
34. “Performing Choric Threnody in Early Modern English Drama”, *Theater Without Borders Conference*, Koln 29 May – 1 June 2017;
35. “Whose Double Falshehood? Dramatizing Cardenio’s narrative”, *International Congress: 400 Years of Dialogue with the Arts, Shakespeare and Cervantes*, Lisbon, 16-17 November 2016;
36. “Linguistic Taboos and the ‘Unscene’ of Fear in the *Oresteia* and *Macbeth*” (with G. Avezzi), *The Tyrant’s Fear*, International Conference on Aeschylus and Shakespeare (Verona 10-12 November 2016);
37. “Reinventing the Classical Chorus in Early Modern Drama”, IAUPE 25-29 July 2016;
38. “Intertextual and Voco-visual Transitions in Two Renaissance *Jocasta(s)*, *Translation, Imitation, And Boundary-Crossing II: The Transnational Theaters of Early Modern Europe And Beyond*, *Theater Without Borders Conference*, Paris 27-30 June 2016;
39. “Romeo e Giulietta”, RAI Radio 3 (*Fahrenheit*, intervista resa a Loredana Lipperini, 22 July 2016);
40. Juliet’s Comic-Tragic Soliloquies in *Romeo and Juliet* Q1 and Q2”, “‘All things changed to the contrary’: Comic-Tragic Contiguities in the Verona Plays. 1616 – 2016 A Celebration of Shakespeare’s Fourth Centenary”, Verona, 22-23 June 2016;
41. Presentation of Alessandro Serpieri, *Avventure dell’Interpretazione* (2015), Firenze, Gabinetto Vieusseux, 15 December 2015;
42. “Voco-Visual Unreliability: Notes on Shakespeare’s Tragedies”, *Diegesis/Mimesis*, Verona, 15-16 October 2015;
43. “Translating Choral Performances on the Early Modern Stage: Boundary-Crossing in Cultural Traditions”, 2015 *Theater Without Borders Conference*, Paris 30 June – 3 July 2015;
44. “What Shakespeare May Have Read: a Digital Reconstruction of the Italian and Classical Sources”, ESRA, *Shakespeare’s Europe, Europe’s Shakespeare(s)*, Worcester 29 June – 2 July 2015;
45. “Female desire and self-knowledge: Juliet’s soliloquies in *Romeo and Juliet* (Q1 and Q2)”, Stratford-Upon-Avon, ISC 2014 (International Shakespeare Conference, ‘*Shakespeare, origins, and Originality*’, 1-8 August);
46. “Il Museo dell’Innocenza. Dal romanzo al museo”, interview with Orhan Pamuk, University of Verona, 11 April 2014;
47. “‘... and into this hell we are to look’: coscienza e piacere del male sulla scena inglese del primo Seicento”, *Il piacere del male. Le rappresentazioni letterarie di un’antinomia morale. Seduzione e malvagità nella letteratura europea del Seicento*, Seminario della Fondazione Malatesta, University of Venice, 13-14 March 2014;
48. “(Un)creating a political icon: Shakespeare’s third centenary in Italy and beyond”, *Civic Shakespeare*, Weimar” 19-20 July 2013.

49. “Vertigini metafisiche e retorica dei contrari: John Donne tra manierismo e barocco”, XXV Colloquio di Letteratura *La fine del Rinascimento nelle letterature europee*, Associazione Sigismondo Malatesta, 31 May – 1 June 2013, Santarcangelo di Romagna;
50. “Edipo dopo Shakespeare: mito e tragedia nel dramma di Dryden e Lee”, *Convegno internazionale di Studi sul Dramma Antico: Edipo nella modernità*, Siracusa, 10-11 May 2013;
51. “Defiance and denial in *Romeo and Juliet*”, International Symposium on *Romeo and Juliet*, University of Verona, 10-13 April 2013;
52. “Intertextuality and the subtext in John Donne’s Epideictic Poetry”, 12 March 2013, Dottorato in Lingue, Culture e Società moderne, Ca’ Bembo, University of Venice;
53. “Translating for the page, translating for the stage: translation as co-working”, 8 November 2012, MA in Translation Studies, University of Leicester (UK);
54. Book presentation: Franco Ricordi, *Shakespeare filosofo dell’essere* (Milano-Udine, Mimesis, 2011), Feltrinelli Megastore (Verona, 5 July 2012);
55. “The rhetoric of narrative on Prospero’s island”, *The Tempest at 400* international conference, University of Verona 15-17 December 2011;
56. “L’imperativo narrativo in scena”, 1<sup>st</sup> ANDA Conference on “La scrittura romanzesca nella letteratura inglese”, University of Bari, 5-6 November 2010;
57. “Performing intertextuality: Shakespearean rewrites and their translation”, International conference on *Translation in Performance*, University of Verona, 9-11 December 2010;
58. Book presentation: Clara Mucci’s *I corpi di Elisabetta. Sessualità, potere e poetica della cultura al tempo di Shakespeare*, Museo di Arte Contemporanea, Pescara, 29 April 2010;
59. “Testo, cultura e interpretazione nella didattica della letteratura inglese”, ANDA Symposium on “Teorie e pratiche dell’insegnamento della letteratura”, University of Roma Tre, 28 May 2009;
60. “Un-naming the King and the Discursive Fashioning of Power in *Richard II*”, Role and Rule Conference at The Globe (London), 6-8 February 2009;
61. Interview (with Alessandro Serpieri) on the poetry of John Donne, *Suite* radio programme (Radio Rai 3) run by Guido Zaccagnini (30 May 2007);
62. “Disrupting Representation: from Metaphor to Metonymy in the Modernist Image”, Conference on literature and the visual arts from 1850 to 1930, *Pictures of Modernity*, University of Venice, 10-11 May 2007;
63. S. Bigliuzzi e A. Serpieri, “Sul tradurre la poesia di Shakespeare e di Donne”, *La Casa della Poesia*, Milano, 27 March 2007;
64. S. Bigliuzzi e P. Tanganelli, “*Movere e delectare* nella *Passio Christi* barocca: John Donne e Manuel Guerra Y Ribera”, Conference of Comparative Studies: *Dalla letteratura alle letterature: canoni, riflessioni, itinerari*, University of Potenza, 15-16, September 2003;
65. “Otello: da Shakespeare a Welles”, Seminar on *Shakespeare e... dintorni*, University of Basilicata, Potenza, May 2003;
66. “Su alcuni varianti traduttive del *Macbeth*”, International Symposium on a genetic study of translation, University of Pavia, 9 January 2003;
67. “La *performance* interlinguistica nel John Donne di Roberto Sanesi”, International Symposium on “Roberto Sanesi e l’arte del tradurre”, University of Pavia, 10-11 January 2002;
68. “La canzone di Ariele: metamorfosi dodecafoniche”, XX AIA Conference, University of Catania-Ragusa, 4/6 October 2001;
69. “‘Even to the Half of My Kingdom’: Symbolic Fractures in Salome’s Seductive Performance”, The Sixth Leicester-Pisa Research Colloquium (Subject: *Collaboration*), University of Leicester, 14-16 September 2001;
70. “‘...or equivocation will undo us’: l’Amleto-Yorick di Jules Laforgue”, *One Word More... Hamlet tra mito e testi*, University of Pisa, 13-14 October 2000;
71. “Transubstantiating the Performance. Towards a Mimetic Narrative in *Hamlet’s Hecuba Scene*”: The Fifth Pisa-Leicester Research Colloquium on *Transustazioni, Metaphors of Transubstantiation*, University of Pisa, 15-17 September 2000;

72. "Performing Freedom. A Few Notes on an Intertextual Dialogue": International Symposium on Contemporary Poetry in English and its Performance, University of Pavia, 28 January 2000;
73. "Medusa's Stare: A.S. Byatt's Unfinished Metamorphoses": Pisa-Leicester Seminar on *Metamorfosi/Metamorphoses*, University of Pisa, September 1998;
74. "Scultura d'onde. James Joyce e Virginia Woolf": AIA Conference, University of Genoa, 30 Sept. – 2 Oct. 1996;
75. "Limina: T.S. Eliot's Silhouette of a Lady": ESSE Conference, University of Glasgow, September 1995;
76. "La curva esatta dell'immagine: imagismo e matematica", *Scienza e Immaginario* Conference, University of Pisa, May 1995;
77. "Rupert Brooke – o del gioco degli equivoci": Seminar on the literature of the Great War, University of Genoa, April 1995;
78. "Il segno del silenzio: E. Pound e T.S. Eliot": AIA Conference (Italian Association of English Studies), University of Bologna, February 1995;
79. "Dylan Thomas's Compression Technique: from Metaphysics to Metalanguage": lecture at Sunderland University, Newcastle-upon-Tyne (U.K.), December 1994;
80. "The Mystery of Clarity: Dylan Thomas and Paul Nash": lecture at Rutherford College, Canterbury University (U. K.), November 1994;
81. "Frammenti di un pomeriggio: 'Voco-Visual Hysteria' nel primo Eliot": Conference on T.S. Eliot, University of Pisa, November 1994;
82. "From Metaphysics to Metalanguage: Dylan Thomas's Ur-Sprache", *Dylan Thomas a ottant'anni dalla nascita* Conference, University of Pavia, February 1994;
83. "Fable vs Fact: Hamlet's Ghost in Dylan Thomas's Early Poetry": ESSE (European Society for the Study of English) Conference, University of Bordeaux, September 1993;
84. "'The Conversation of Prayers': diafonia in tre poesie di Dylan Thomas", *Lo spazio della conversazione* Conference, University of Pisa, December 1992.

### Recent Research Projects

Recent research interests include Shakespeare, authorship and the canon; the 'good' and 'bad' quartos; Digital Shakespeare; Italian reception of Shakespeare; Classical models in Early Modern English theatre; the chorus in early modern English Drama; the circulation of European narratives and their influence upon early modern English drama; narrative in drama and a theoretical approach to diegesis and mimesis.

### Teaching modules and seminars

*Undergraduate, postgraduate, and PhD levels:*

Translation studies and translation for the theatre:

English literature: John Donne and metaphysical poetry; William Shakespeare; madness in Elizabethan and Jacobean Theatre; voco-visual anamorphosis in early modern culture; journeys, cartographic metaphors and fantastic sceneries of Renaissance England; early modern English sonnets; John Milton; eighteenth-century novel (Jonathan Swift; Lawrence Sterne); nineteenth-century detective novel; Wilkie Collins; Robert Louis Stevenson; Joseph Conrad; Ford Madox Ford; Oscar Wilde; interart relations in Modernism; the Bloomsbury Group and Virginia Woolf; T.S. Eliot; James Joyce; Dylan Thomas; postmodern meta-novel and unreliable narration; Kazuo Ishiguro; Samuel Beckett, Edward Bond; Tom Stoppard; Peter Shaffer; Harold Pinter.

Theory of Literature and Comparative Studies: from the Cambridge School to contemporary theories; structuralism and post-structuralism; narratology; semiotics of theatre; philology and hermeneutics; cultural and gender studies;

Linguistics: stylistics; critical discourse analysis; critical stylistics; history of English language;

Recent PhD supervision (theses on–): The Renaissance English masque; John Donne and Derek Walcott's Metaphysical Poetry; The Framing Device in the Italian and English Renaissance Novella Traditions; Tyranny in Elizabethan Theatre and Culture: the Greek Legacy; Hamlet-ideologems in Dostoevsky's *Demons*.

External examiner (PhD – 2017-2018): The Function of Portraits in the Drama of the English Renaissance (University of di Bergamo); Translation studies and Practice as Research (Monash University); The Fragility of Fathers. Shakespeare's Romances between Ancient Greece and the New World (Florence University); The Reception of Sophocles' *Antigone* in Early Modern English Drama (Padua University).