

## CV

**Emanuel Stelzer**

E-mail address [emanuel.stelzer@univr.it](mailto:emanuel.stelzer@univr.it)

### Academic Positions

---

November 2024 - Verona	Associate Professor in English Literature, University of
October 2021 - September 2024	English Literature Researcher (Ricercatore a tempo determinato di Letteratura inglese, RtdB), University of Verona
September 2020 - August 2021	Post-doc researcher (Assegnista di ricerca), Verona University within the PRIN project 'Classical Receptions in Early Modern English Drama' (grant title: "La mediazione latina di modelli e miti greci nel dramma del Rinascimento inglese e la penetrazione di Sesto Empirico nella cultura dell'epoca")
2019 - 2021	Professor's assistant (cultore della materia), Department of Foreign Languages and Literatures, University of Verona
September 2019 - August 2020	Post-doc researcher, University of Verona (project: "Much Ado About Nothing: Paradossi e drammaturgia sul 'nulla' nel teatro Cinque-Seicentesco – CEMP e SENS")
February - July 2019	Grant holder, University of Verona ("Classical and Early Modern Paradoxes"; progetto di eccellenza: "Le Digital Humanities applicate alle lingue e letterature straniere")
2018 - 2019	Adjunct lecturer of English Language, Department of Communication Sciences, University of Bergamo
2017 - 2018	Post-doc researcher (assegnista di ricerca), (project FAR 2 "'To thee, Aosta, could I cleave': itinerari nell'immaginario culturale delle relazioni anglo- valdostane") and professor's assistant (cultore della materia in English literature and language), University of Valle d'Aosta
2016 - 2019	Professor's assistant (cultore della materia, English literature), Department of Foreign Languages and Literatures, University of Bergamo

### Education

---

2014 - 2017      PhD in "Studi Umanistici Interculturali", University of Bergamo, in cotutelle with Justus-Liebig-Universität Gießen

Dissertation title:

*Portraits in Early Modern English Drama: Visual Culture, Play-Texts, and Performances*  
 (“excellente”; “summa cum laude”)  
 “Doctoral researcher” within European PhDnet “Literary and Cultural Studies” (Gießen)

2011 - 2013 MA in “Letterature euroamericane,  
traduzione e critica letteraria”, University  
of Trento

Dissertation title:

*‘Move still, still so’: The Sense of Time in Shakespeare’s The Winter’s Tale (110/110 cum laude)*

2008 - 2011 BA in “Mediazione linguistica e comunicazione letteraria – Lingue e letterature moderne”, University of Trento

Dissertation title:

*J. S. Le Fanu's Carmilla Betwixt and Between: A Liminal Reading* (110/110 cum laude)

2003 - 2008	Liceo linguistico Leonardo Vinci, Trento (100/100 cum lode)
-------------	---

## Teaching Experience

2024-205 (University of Verona)

- English Literature 1, Course: Lingue e letterature straniere, 0,5 credit.
- English Literature 2, Course: Lingue e letterature per l'editoria e i media digitali, 9 credits.
- English Literature 3, Course: Lingue e letterature per l'editoria e i media digitali, 6 credits.
- English Literature 3 (A-L) Course: Lingue e letterature straniere, 1 credit.
- English Literature 3 (M-Z), Course: Lingue e letterature straniere, 1 credit.
- English Literature and Culture 1 (F-O), Course: Lingue e culture per il turismo e il commercio internazionale, 6 credits.

2023-2024 (University of Verona):

- English Literature 2, Course: Lingue e letterature per l'editoria e i media digitali, 9 credits.
- English Literature 3, Course: Lingue e letterature per l'editoria e i media digitali, 4 credits.
- English Literature and Culture 1 (F-O), Course: Lingue e culture per il turismo e il commercio internazionale, 6 credits.
- English Literature and Culture 2 (CInt), Course: Lingue e culture per il turismo e il commercio internazionale, 1 credito.

2022-2023 (University of Verona):

- English Literature 2, Course: Lingue e letterature per l'editoria e i media digitali, 9 credits.
- English Literature 3, Course: Lingue e letterature per l'editoria e i media digitali, 2 credits.
- English Literature and Culture 2 (CInt), Course: Lingue e culture per il turismo e il commercio internazionale, 9 credits.

2021-2022 (University of Verona):

- English Literature and Culture 2 (CInt), Course: Lingue e culture per il turismo e il commercio internazionale, 9 credits.
- English Literature and Culture 1 (F-O), Course: Lingue e culture per il turismo e il commercio internazionale, 3 credits.
- English Literature and Culture 1 (P-Z), Course: Lingue e culture per il turismo e il commercio internazionale, 3 credits.
- English Literature and Culture 2 (Tur), Course: Lingue e culture per il turismo e il commercio internazionale, 1 credit.
- “Cercare, capire comunicare” seminar at the Teaching and Learning Centre (1 credit; 14-17-21 March 2022).

October 2020: “Mediating Classical Myths in the Early Modern Period: the Case of John Milton’s *Comus*”. Seminar for the PhD programme in Foreign Literature, Languages and Linguistics, University of Verona.

19 November 2019: “Magic in Philip Massinger’s *The Picture*”. Seminar on the English Renaissance, Ca’ Foscari University, Venice, Department of Comparative Linguistic and Cultural Studies, Doctoral Programme in Modern Languages, Cultures and Societies (LCSM), organised by Prof. Laura Tosi

2018 - 2019 Adjunct lecturer for the English Language BA courses, Communication Sciences, University of Bergamo (150 hours in total, on the language of the news and advertising; tutoring activities

January - June 2017 English and German teacher at IFPA in Levico Terme

2015 - 2016 “Co-teaching Programme Experience”, contact person: Ingo Berensmeyer (BA course), University of Giessen

### Extracurricular Teaching Activities

---

- Member of the scientific committee of 1st level ‘Master’ (postgraduate) degree TraSCrea: Master in Traduzione intermediale e Scrittura Creativa (October 2024-September 2025), University of Verona.
- Member of the organising committee of the “Shakespeare and the Mediterranean Summer School”, Tricks of Desire, *A Midsummer Night’s Dream* and *Two Noble Kinsmen*, University of Verona, 16-15 July 2025 (paper: “Male Anxiety and Homosociality in Shakespeare’s *The Two Noble Kinsmen*”).
- Member of the organising committee of the “Shakespeare and the Mediterranean Summer School”, The Twin and the Mirror, *The Comedy of Errors* and *Twelfth Night*, University of Verona, 22-30 August 2024 (paper: “Sameness: Variations on Narcissus in *Twelfth Night*”).
- Member of the organising committee of the “Shakespeare and the Mediterranean: *Antony and Cleopatra*” Summer School, University of Verona, 24-31 August 2023 (seminar: “‘O’erpicturing that Venus’: Representing Cleopatra’s on Screen”).
- Member of the organising committee of the “Shakespeare and the Mediterranean Summer School”: *The Tempest*, University of Verona, 22-28 August 2022 (paper: “*The Tempest* in Italian Dialects”).
- Member of the organising committee of the “Shakespeare and the Mediterranean: *Romeo and Juliet*” Summer School, University of Verona, 27 July-3 August 2021 (paper: “How Boundless Is the Sea? The Mediterranean in Elizabethan Literature and

- Drama”).
- Seminar, with Silvia Bigliazzi: “Translation for the theatre and ‘dialectal’ Shakespeare” (8 March 2020), “Shake Shakespeare Up! Adapting and Staging” workshop, University of Verona.
- Since 2023, Vlado Jelcic’s PhD co-tutor (project o the reception of Aristotle’s Politics in Elizabethan drama and the early modern English context).

---

### **Institutional Duties**

- Dal 2021, componente del Collegio dei docenti del Dottorato in Lingue e letterature straniere, del Consiglio del Dipartimento e del Collegio didattico (Lingue e letterature straniere, University of Verona).
- Dal 2022, componente della commissione AQ della Laurea triennale in Lingue e letterature straniere per l’editoria e i media digitali (Dipartimento di Lingue e letterature straniere, University of Verona).
- Componente del direttivo del Centro di ricerca interdipartimentale Skenè.
- Componente esperto di Letteratura inglese per la commissione del Dottorato in Lingue e Letterature Straniere, Ciclo XXXIX (2023).
- Dal 2023, membro della squadra di emergenza del Dipartimento di Lingue e letterature straniere, University of Verona.
- Dal 2022, membro del gruppo di lavoro (coordinato dai Proff. Anna Bognolo e Manuel Boschiero) per l’ambito filologico-letterario per il Progetto di Eccellenza “Inclusive Humanities”.
- Membro della commissione del Dottorato in Lingue e Letterature straniere, Ciclo XXXVIII (2022).

---

### **National *abilitazione***

National qualification in the field of English and Anglo-American Languages, Literature and Culture (seconda fascia; unanimous positive assessment. 19 April 2021).

---

### **Memberships**

AIA (Associazione Italiana di Anglistica)

ANDA (Associazione Nazionale Docenti di

Anglistica) ESSE (European Society for the

Study of English)

ESRA (European Shakespeare Research Association)

IASEMS (Italian Association of Shakespearean and Early Modern Studies)

ISA (International Shakespeare Association)

---

### **IT Skills**

- European Computer Driving Licence (ECDL)
- Operating systems: Mac OS X, Windows and iOS
- OCR softwares; Juxta; Oxygen XML Editor
- TEI

- OMP and OJS managing systems
- Excellent knowledge of browsers and e-mail clients

## Publications

---

### MONOGRAPHS:

- *Portraits in Early Modern English Drama: Visual Culture, Play-Texts, and Performances*. Abingdon and New York: Routledge (2019).

### SCHOLARLY EDITIONS:

- *Shakespeare Among Italian Criminologists and Psychiatrists 1870s-1920s*. Verona: Skenè Texts and Studies (2021).
- *Comus. Un masque allestito al castello di Ludlow nel 1634* by John Milton, scholarly edition and translation. Pisa: ETS (2020).
- *The Picture / Il Ritratto* di Philip Massinger, scholarly edition and translation. Rome: Aracne Editrice (2017).
- Editions in the GEMS (Greek and Latin Drama on the Early Modern English Stage, Prin 2017 “Classical Receptions in Early Modern English Drama”) digital archive include: W. Bettie, *The History of Titana and Theseus* (1608); Christopher Marlowe, *Hero and Leander* (1598 and later editions); John Marston, *The Metamorphosis of Pygmalion’s Image* (1598); William Shakespeare, *Venus and Adonis* (1593 and later editions); John Shepreve, *Hippolytus Ovidianae Phaedrae respondens* (1584); Thomas Heywood, *The Golden Age* (1611); George Chapman, *The Divine Poem of Musaeus* (1616).
- Editions in the CEMP (Classical and Early Modern Paradoxes in England, progetto d’eccellenza “Le Digital Humanities applicate alle lingue e letterature straniere”) include: An., *The Praise of Nothing* (1608-40); Nicholas Billingsley, *The Praise of Nothing* (1658); E. D., *The Praise of Nothing* (1585) ; William Cornwallis, manuscript paradoxes (“That a great red nose is an ornament to the face”; “That it is a happiness to be in debt”; “That misery is true felicity”; “That inconstancy is more commendable than constancy”, 1600); Thomas Jordan, *A Paradox on His Mistress* (1637); Anthony Munday, *A Woman’s Worth* (1599).

### EDITED VOLUMES:

- *A Feast of Strange Opinions: Classical and Early Modern Paradoxes on the English Renaissance Stage 1.2*, edited by Marco Duranti and Emanuel Stelzer (Pisa: ETS/Skenè Texts and Studies, 2023).
- *Shakespeare and the Mediterranean: Romeo and Juliet*, edited by Silvia Bigliazzi and Emanuel Stelzer (Pisa: ETS/Skenè Texts and Studies, 2022).
- *A Feast of Strange Opinions: Classical and Early Modern Paradoxes on the English Renaissance Stage 1.1*, edited by Marco Duranti and Emanuel Stelzer (Pisa: ETS/Skenè Texts and Studies, 2022).

### EDITED SPECIAL ISSUES:

- “Receptions of Ophelia, from the Early Modern Period to the Fin-de-Siècle”, special issue of *Skenè. Journal of Theatre and Drama Studies* 11.1 (2025).

### SCIENTIFIC ARTICLES IN FASCIA A (TOP-TIER) JOURNALS:

- “Introduction” to special issue “Receptions of Ophelia, from the Early Modern Period to the Fin-de-Siècle”, edited by Emanuel Stelzer, *Skenè. Journal of Theatre and Drama Studies* 11.1 (2025), 5-18.

- “The Anglo-Catholic Perspective of George Gascoigne’s 1572 *Masque of Montacutes*”. *Early Theatre* 27.2 (2024), 145-56.
- “Thomas Kyd’s Verbal Borrowing from Tito Vespasiano Strozzi in *The Spanish Tragedy*”. *Notes and Queries* 71.4 (2024), 396-7.
- “Thomas Milles as the Main Direct Source of Henry Burnell’s *Landgartha*”. *Notes and Queries* 69.1 (2022), 26-8.
- “Confluences and Spillages: Enjambment in Elizabethan Tragedy and the Classics”. *Skenè. JTDS* 7.2 (2021), 167-202.
- “William Sampson’s *Love’s Metamorphosis, Or: Apollo and Daphne*: The Last Early Modern Epyllion”. *Huntington Library Quarterly* 83 (2020): 209-33.
- “Just Feel It: Breaking the Silence in L.P. Hartley’s *The Harness Room* (1971)”. *English Studies*, 101 (2020): 197-213.
- “Saxon Rites in Late Stuart Drama”. *The Journal of English and Germanic Philology*, 118:3 (2019): 329-53.
- “The Duchess’s Elegiac Couplets in Henry Chettle’s *The Tragedy of Hoffman*”. *Notes and Queries*, 65:4 (2018): 556-7.
- “The (Non)-Historicity of Samuel Harding’s *Sicily and Naples*”. *Notes and Queries*, 65:2, (2018): 196-8.
- “*The Vow Breaker* and William Sampson’s Role in ‘the Anne Willoughby Affair’”. *Early Theatre*, 20:1 (2017): 97-118.
- “‘Some Sport with the Fox’: The Later Dating of *All’s Well That Ends Well* in Relation to Jonson’s *Volpone*”. *Notes & Queries*, 63:3 (2016): 427-31.
- “Social Implications of Love Suicide in Early Modern English Drama”. *Critical Survey*, 28:1 (2016): 67-77.

#### ESSAYS IN EDITED VOLUMES:

- “Cultural and Genre Markers in Lucy Hutchinson’s *Order and Disorder*”, in *Rinascimento/Rinascimenti. Studi in onore di Rosanna Camerlingo*, edited by Camilla Caporicci, Ilaria Pernici and Cristiano Ragni (Perugia: Morlacchi), 115-27.
- “‘The story that is printed in her blood’: Patriarchal Authority in *Much Ado About Nothing* and Its Sources”, in *Memory and Reuse: Revisiting Shakespeare’s Italian Resources*, edited by Silvia Bigliazzi (New York: Routledge, 2024), 198-223.
- “Frammentarietà e compiutezza: l’io nei romances”, in *Shakespeare e il teatro dell’io. Individuo, soggetto, testo*, edited by Silvia Bigliazzi, Rocco Coronato and Bianca del Villano (Rome: Carocci, 2024), 249-70.
- “Questions of Mediation of the Deus ex Machina in Elizabethan Drama”, in *What Is a Greek Source on the Early English Stage? Fifteen New Essays*, edited by Silvia Bigliazzi and Tania Demetriou (Pisa: ETS/Skenè Texts and Studies, 2024), 263-92.
- “Midas” entry in *Shakespeare’s Classical Mythology: a Dictionary*, edited by Janice Valls- Russell and Katherine Heavey (London: Bloomsbury, 2024).
- “Minos” entry in *Shakespeare’s Classical Mythology: a Dictionary*, edited by Janice Valls- Russell and Katherine Heavey (London: Bloomsbury, 2024).
- “Minotaur” entry in *Shakespeare’s Classical Mythology: a Dictionary*, edited by Janice Valls- Russell and Katherine Heavey (London: Bloomsbury, 2024).
- With Silvia Bigliazzi, “Edizioni critiche digitali ed ermeneutica della ricezione: il progetto Skenè”, in *Informatica umanistica, Digital Humanities: verso quale modernità?* (Bari: Cacucci Editore, 2024), 119-31.
- “Introduction” to *A Feast of Strange Opinions: Classical and Early Modern Paradoxes on the English Renaissance Stage* 1.2, edited by Marco Duranti and Emanuel Stelzer (Pisa: ETS/Skenè Texts and Studies, 2023), 19-32.
- “*The Tempest* in Italian Dialects”, in *Shakespeare and the Mediterranean: The Tempest*, edited by Fabio Ciambella (Pisa: ETS/Skenè Texts and Studies, 2023), 133-55 (peer-reviewed).
- “Prologue: *Romeo and Juliet* from a Mediterranean Perspective”, in *Shakespeare and*

*the Mediterranean: Romeo and Juliet*, edited by Silvia Bigliazzi and Emanuel Stelzer (Pisa: ETS/Skenè Texts and Studies, 2022), 25-47.

- “Introduction” to *A Feast of Strange Opinions: Classical and Early Modern Paradoxes on the English Renaissance Stage* 1.1, edited by Marco Duranti and Emanuel Stelzer (Pisa: ETS/Skenè Texts and Studies, 2022), 17-37;
- “Performing Mock Encomia in Elizabethan and Jacobean Plays”, in *A Feast of Strange Opinions: Classical and Early Modern Paradoxes on the English Renaissance Stage* 1.1, edited by Marco Duranti and Emanuel Stelzer (Pisa: ETS/Skenè Texts and Studies, 2022), 173-97.
- “Talismanic Texts”, in *Translation and Interpretation. Practicing the Knowledge of Literature*, edited by Raul Calzoni, Francesca Di Blasio, and Greta Perletti (Göttingen: V&R unipress, 2022), 235-45.
- “‘Poison on, monsters!’: Female Poisoners in Early Modern Roman Tragedies”, in Domenico Lovascio (ed.), *Roman Women in Shakespeare and His Contemporaries*. Berlin and Boston: de Gruyter & Medieval Institute Publications (2020): 207-26 (peer-reviewed).
- “Performing Portraits: The Portrait as Prop and Its Performative Dimension in Early Modern English Drama”, in Camilla Caporicci and Armelle Sabatier (eds), *The Art of Picturing in Renaissance English Literature*. New York: Routledge (2019): 197-212 (peer-reviewed).
- “Thomas Carew and Inigo Jones: *Coelum Britannicum*”, in Ingo Berensmeyer (ed.), *Handbook of English Renaissance Literature*. Berlin: de Gruyter (2019): 557-72.
- “Transformative Touches in Tunis: Imaginary Contact Zones in Two Early Modern English ‘Turk’ Plays”, in Maria Micaela Coppola, Francesca Di Blasio and Sabrina Francesconi (eds), *Cultures, Literatures, and Languages in the Contact Zones*. Trento: Labirinti (2019): 201-16.
- “‘To thee, Aosta, could I cleave’: Itinerari nell’immaginario culturale delle relazioni anglo- valdostane”, in Rettorato e Direzione Generale di Ateneo (ed.), *Giovani Ricercatori e Territorio: Crescita Personale e Sociale*. Aosta: Tipografia Valdostana (2018): 53-62.
- “The Crisis in/of the History Play in Early Stuart England: Strange Subjections in John Ford’s *Perkin Warbeck* (1634)”, in Ansgar Nünning, Elizabeth Kovach, and Imke Polland (eds), *Literature and Crises: Conceptual Explorations and Literary Negotiations*. Trier: WVT (2017): 59-73.
- “Passionate Writing: the Rhythms of Jealousy in Early Modern English Texts and Drama”, in Ingeborg Jandl et al. (eds), *Writing Emotions. Literature as Practice*. Bielefeld: transcript (2017): 215-32.
- “‘Vanita la Favola?’ Rappresentazioni di Violante, figlia di Palma, nella letteratura italiana e straniera”, in Giovanni C. F. Villa (ed.), *Palma: L’Invenzione della bellezza*. Milano: Skira (2015): 49-60.

## REVIEWS

- In charge of the “Shakespeare - Criticism: Problem Plays” section of *The Year’s Work in English Studies* from 2017 to 2024. 103 (2024): 413-16; 102 (2023): 418-21; 101 (2022): 417-20; 100 (2021): 409-13; 99 (2020): 407-11; 98 (2019): 389-94; 97 (2018): 409-17.
- Review of *Shakespeare’s Blank Verse: An Alternative History* di Robert Stagg (Oxford University Press, 2022) in *Memoria di Shakespeare*, vol. 10 (2023), 310-16.
- Review of *Making Italy Anglican: Why the Book of Common Prayer Was Translated into Italian* di Stefano Villani (Oxford University Press, 2022) in *Seicento e Settecento*, vol. XVII (2023), 240-2.
- Review of *The Age of Monsters. Nascite prodigiose nell’Inghilterra della prima età moderna. Storia, testi, immagini (1550- 1715)* di Luca Baratta. *Rivista di Letterature moderne e comparate* 72:1 (2019): 97-99.

## OTHER

- Website: *British Texts Translated into Italian 1500-1700: A Catalogue of All British Texts Which Were Translated into Italian* (2022) (<https://britishtextstranslatedintoitalian1500-1700.com/>)
- Translation of a selection of excerpts from *De Mirabilibus Pecci* by Thomas Hobbes and *Have you not heard of Derbyshire?* by Richard Andrews, *Testo a Fronte* 60 (2019): 191-200.
- “Staged Portraits in Early Modern English Drama”, posted in the blog edited by Tara Hamling and Jonathan Willis, *After Iconophobia? An Online Symposium* (<https://manyheadedmonster.wordpress.com/2017/04/03/staged-portraits-in-early-modern-english-drama/>) (3.03.2017).

---

## Editorial Activities and Responsibilities

- Member of the editorial board of *Skenè.JTDS* and its supplements; since January 2020, managing editor of the journal.
- Member of the scientific board of the CrossBorders book series (Pisa: ETS).
- Member of the editorial board of the *Anglica* book series (Pisa: ETS).

---

## Other Activities and Public Engagement

- Since 2022, member of the advisory board of the Verona Shakespeare Fringe; since 2025, co-organiser.
- At the opening ceremony of “Verona Green Movie Land” at the Verona Chamber of Commerce (6 April 2024), presentation on the World Shakespeare Congress 2026.
- Introductory presentation and collaboration in drafting the programme for the *Concerto per Santa Cecilia* – Serenade to Music (Verona, Church of S. Fermo, 18 November 2023), organised by the University of Verona Choir and the Turin University Choir.
- Together with Federico Barbierato, presentation of Stefano Villani’s book, *Making Italy Anglican. Why the Book of Common Prayer Was Translated into Italian* (21 April 2022, CuCI Department, University of Verona).
- 

---

## Research Groups

### FUNDED PROJECTS:

- Since 2024, a member of the “Cassandra Project”, within the Progetto d’Eccellenza “Inclusive Humanities”, Department of Foreign Languages and Literatures, University of Verona (PI: Silvia Bigliazzi).
- Since December 2023, a member of the ‘PRIN PNRR’ project “SENS – Shakespeare’s Narrative Sources: Italian Novellas and Their European Dissemination” (PI Silvia Bigliazzi; code P2022TZZNK).
- Since 2023, PI of “Accessing Ophelia” within the ‘Progetto d’Eccellenza’ “Inclusive Humanities”, Department of Foreign Literatures and Languages, University of Verona.
- Member of the PRIN 2017 project “Classical Receptions in Early Modern English Drama” (PI: Silvia Bigliazzi).
- Since January 2020, in charge of the early modern section of CEMP (Classical and Early Modern Paradoxes in England, PI: Prof.ssa Silvia Bigliazzi) within the ‘Progetto di eccellenza’ “Le Digital Humanities applicate alle lingue e letterature straniere” (2018-2022).
- Since 2023, a member of IMT (In the Margins of Theatre, University of Verona),



DM37 20/21 (PNRR).

OTHER RESEARCH GROUPS:

- Member of the scientific committee of the Skenè Research Centre (University of Verona).
- Since 2020, a member of CLASSED (Classical and Sixteenth- and Seventeenth-Century English Drama: Reception and Source Study, Skenè Research Centre, University of Verona).
- Since 2019, a member of ISS (Intercultural Shakespeare Studies, University of Verona); SENS (Shakespeare's Narrative Sources: Italian Novellas and Their European Dissemination, University of Verona); SCS (Shakespeare's Classical Sources, University of Verona) Perform/Ability, TT (Theatre and Totalitarianism) (Skenè Research Centre, University of Verona).
- From 2018 to 2019, member of the research group "Changing Voices: Nature and Places, Men and Words" (University of Valle d'Aosta).
- From 2017 to 2018, member of the research group "Explorations: viaggi, percorsi, scrittura" (University of Valle d'Aosta).

---

**Participation in Conferences**

---

02.07.2025	Speaker and discussant at the final conference of the 2017 PRIN "Classical Receptions in Early Modern English Drama", University of Verona.
22-3.05-2025	Chair at the international conference "What is the Word: Late Beckett Throbbing
21.03.2025	Between Drama and Poetry", University of Verona. Participation in the Renaissance Society of America Congress in Boston (roundtable: "Greek Contaminations in Early Modern English Drama) and the Shakespeare Association of America dual Congress (seminar: "Shakespeare and Mental Illness").
21.08.2024	Chair of the "De(i)fying Receptions" session of the international conference "Classical Receptions in Early Modern English Drama"; University of Verona.
21.03.2024	Renaissance Society of America Congress, Chicago, paper: "Digitizing Shakespeare's Italian Sources: <i>Romeo and Juliet</i> as a Digital Case Study" with Silvia Bigliazzi.
15.03.2024	Chair at the "Re(ad)dressing Classical Myths in Contemporary Literature in English", international conference, University of Verona.
20.09.2023	Chair of the "Encountering Herodotus in England" session within the PRIN 2017 "Classical Receptions in Early Modern English Drama" international colloquium, University of Verona (online).
13-16.06.2023	19th <i>Theater Without Borders</i> annual meeting, titled "Early Modern Theater in Our Time: Transnational Urgencies" (University of Verona), paper at the George Gascoigne roundtable ("Gascoigne from the Margins: Mediations, Translations, Appropriations"); with Silvia Bigliazzi, "Presentation on SENS: Shakespeare's Narrative Sources, Italian Novellas and their European Dissemination".
9.06.2023	13th IASEMS conference, University of Naples 'l'Orientale', paper: "Finding the Proper Style: Lucy Hutchinson's <i>Order and Disorder</i> ".
22.04.2023	Deutsche Shakespeare-Gesellschaft congress, Weimar (21-23 April), paper with Silvia Bigliazzi titled "The SENS Project: Shakespeare's Narrative Sources: Italian Novellas and Their European Dissemination".
31.03.2023	Alumni Encounter of the European PhDnet "Literary and Cultural Studies", University of Bergamo; chair of the "Hermeneutics/Translation" session.

- 9.03.2023 Paper, with Cristiano Ragni: "Pathologizing and Silencing Ophelia in Italian Culture from the Late 19th to the Early 20th Century", at the "Perform/Ability: An Introduction" colloquium, University of Verona.
- 9.02.2023 Chair of the "Barnfield and His Contemporaries" session at the "'Living fame no fortune can confound': Richard Barnfield's Legacy" internal conference, Università Sapienza of Rome.
- 21.12.2022 At the "Da *Romeo e Giulietta* a *Giulietta e Romeo*: fra Legge e passione" colloquium, University of Verona, paper: "Urbanità e dimensione civica in alcuni adattamenti di *Romeo e Giulietta* tra Sette- e Ottocento".
- 14.10.2022 Paper: "Mythographic Fantasy and Festive Pastiche in William Percy's *Aphrodysia*" at the "Memory and Performance: Classical Reception in Early Modern Festivals" internal conference. Parma, Università di Parma/UCL.
- 7.10.2022 With Silvia Bigliazzi, paper: "Edizioni critiche ed ermeneutica della ricezione: il progetto Skenè", at the "Informatica umanistica, Digital Humanities: verso quale modernità?" internal conference, University of Bari.
- 15.09.2022 Paper: "'Guglielmo Shakespeare grande patologo': Shakespeare Among the Italian Criminologists and Psychiatrists, 1850-1930", 30<sup>th</sup> AIA Conference, University of Catania.
- 11.01.2022 Paper: "'[S]ome God out of a ginne in a tragedie': Questions of Mediation of the Deus ex Machina in Elizabethan Drama" at the "Classical Receptions in Early Modern English Drama" online conference, University of Verona. Chair of the "Sources: Visible and Invisible" and "Sources: Hyper-visible" panels.
- 20.01.2021 "Shakespeare Among Italian Criminologists and Psychiatrists, 1850-1930", within the 'Seminari di Anglistica e Americanistica 2020-2021' initiative, University of Padua.
- 11.12.2020 Paper: "The Earliest Extant English Translations of Euripides' *Medea* and *Alceste*", at the "Translating Ancient Greek Drama in Europe 1600-1750" international conference (online); Sorbonne Paris Nord, Université Grenoble Alpes and APGRD (Oxford)
- 29.10.2020 "*Il blank verse* drammatico nel contesto di una 'rhyming age'", at the "'Well-Staged Syllables': Metrica e teatro fra antichità classica e Rinascimento inglese" online seminar of the Skenè Research Centre, Verona.
- 4-7.09.2019 29<sup>th</sup> AIA Conference, University of Padua (paper: "Leaves and Lives of Paper: Reconstructing the Works of Minor Authors. The Case of Richard Andrews (1575-1634)")
- 22-4.05.2019 10<sup>th</sup> IASEMS Conference, University of Genoa (paper: "The 'Peak District' Poems of Richard Andrews and Thomas Hobbes: Networks of Authorship in the Early Modern Midlands").
- 29.08-2.09.2018 14<sup>th</sup> Esse Conference, Brno (paper: "Towards a Critical Edition of William Sampson's *Love's Metamorphosis*: Questions of Authorial Intent and Intended Readership")
- 07-08.06.2018 2<sup>nd</sup> TEM (Transborder Centre on Tourism and Mountain Economies) Conference, Forte di Bard (Aosta), "Local Development, Tourism and Place Branding" (paper: "Cultural Itineraries in Valle d'Aosta: Recovering the Anglo-American Heritage").
- 09-11.05.2018 29<sup>th</sup> SEDERI Conference, University of Alcalá, "Changing States: Ideas of Metamorphosis in Early Modern England" (paper: "[N]ot Venus self can wantonize so well": William Sampson's *Love's Metamorphosis* and Shakespeare's *Venus and Adonis*).

- 24.11.2017 “Una montagna di gusto” conference, University of Aosta. Paper on the creation of tourist itineraries on the basis of the cultural relationships between the Valle d’Aosta region and the UK/US.
- 27-30.07.2017 ESRA Congress, Gdańsk, ““Shakespeare and European Theatrical Cultures: AnAtomizing Text and Stage” (paper: “Massinger’s *The Picture*: Interrogating Representation Through Magic and Romance”).
- 04.05.2017 AIA Seminar “Cultures, Literatures, and Languages in the Contact Zones”, University of Trento (paper: “Transformative Touches in Tunis: Imaginary Contact Zones in Some Early Modern English ‘Turk’ Plays”).
- 19.11.2016 “Essendo il convito di molte vivande... vi sarà pasto per ognuno” conference on the 450<sup>th</sup> anniversary of Annibale Caro’s death, Civitanova Marche (invited speaker) (paper on Caro’s presence in *Cicero’s Loyal Epistles* by William Sampson).
- 26-28.10.2016 “Literature and Crises: Conceptual Explorations and Literary Negotiations” conference, Schloss Rauischholzhausen, Justus-Liebig-Universität Gießen (paper: “The Crisis in/of the History Play in Early Stuart England: The Role of the Political Subject in John Ford’s *Perkin Warbeck*”).
- 22-26.08.2016 13<sup>th</sup> ESSE Conference, Galway (panel: “Picturing on the Page and the Stage in Renaissance England”; paper: “Seeing vs Looking at Staged Portraits in Early Modern English Theatre and Drama”).
- 18-20.05.2016 International Symposium “Writing Emotions: Literature as Practice (19<sup>th</sup> to 21<sup>st</sup> Century)”, Karl-Franzens-Universität Graz (paper: “Inscribing Jealousy in Early Modern English Drama: Emotional Transactions in Shakespeare’s Jealousy Plays and Massinger’s *The Picture*”).
- 04.03.2016 Conference at the Società Dante Alighieri, Bergamo: “Migrazioni di testo e linguaggio figuratoda una novella del Bandello a *The Picture* di Philip Massinger” (invited speaker).
- 02-03.07.2015 “After Iconophobia?” Workshop, The Shakespeare Institute, Stratford-upon-Avon (paper: “Staged Portraits in Early Modern English Drama and Patrick Collinson’s Iconophobia Thesis”).
- 28-29.05.2015 ““In the Public Sphere’: Crime, Transgression and Subversion in Shakespeare and Early Modern England”, IASEMS annual conference, University of Bergamo (paper: “Social Implications of Love Suicide in Early Modern English Drama”).
- 30.06-05.07.2014 “Latencies: Europe 1914-2014” international Summer School, Universidade Católica Portuguesa, Lisboa (paper: ““There is always another story’: Latencies in Auden and Isherwood’s *The Ascent of F 6*”).

### Organisation of Panels, Seminars, and Conferences

- 
- Co-chair of the Local Committee of the 12<sup>th</sup> World Shakespeare Congress, “Planetary Shakespeares” (International Shakespeare Association), 20-26 July 2026, Verona.
  - Co-organisation of the “Theatre and Philosophy” international conference, University of Verona, 20-21 November 2025.
  - Co-organiser of the ““O ye immortal gods”: The Time of the Gods in Shakespeare” seminar, ESRA conference, Porto University, 11 July 2025.
  - Organisation of the “The Receptions of Ophelia, 1599-1900” i international conference, 10-11 December 2024, University of Verona.

- Organisation of Sandra Pietrini's seminar titled "La colpa di essere donna: Ofelia fra riscritture e iconografia" (Accessing Ophelia project), University of Verona; 3 April 2024.
- Organisation of the Skenè Research Centre seminar held by Claire M. L. Bourne, "Collation/Collection: The Shakespeare First Folio With(Out) Milton"; University of Verona, 25 October 2023.
- Co-organisation of the "Da *Romeo e Giulietta* a *Giulietta e Romeo*: fra Legge e passione" seminar, University of Verona, 21 December 2022.
- Co-organisation of the "CEMP: Classical and Early Modern Paradoxes in England" international conference, 15-16 December 2022, University of Verona.
- Organisation, with Alice Equestri, of the "Early Modern English Representations of Mental Illness and Their Afterlife" seminar, 30th AIA Congress, 15 September 2022, University of Catania.
- Member of the scientific committee of the ANDA international conference, "Always Connect: Transdisciplinarity and Intercultural Contact in Literary Discourse", Trento, 12-13 May 2022.
- Convenor, with Paolo Bugliani and Ingo Berensmeyer, of the "Experience and Experiment: Seventeenth-Century English Essays and Other Nonfictional Prose Writing" panel at the 15th ESSE Congress, Lyon, 30 August-3 September 2021.
- 05.09.2019: Panel Convenor with Carlo M. Bajetta: "Influence and Material Texts" (XXIX AIA Conference, University of Padua).
- 04.09.2019: Pre-Conference Symposium for Early-Career Researchers, University of Padua (co-chair of the literature panel).
- 26-28.10.2016: Co-organisation of the "Literature and Crises: Conceptual Explorations and Literary Negotiations" international conference, Schloss Rauischholzhausen, Justus-Liebig-Universität Gießen.

---

## Awards

- Centennial Essay Prize (2020): *Huntington Library Quarterly* (1000 \$) for the article "William Sampson's *Love's Metamorphosis, Or: Apollo and Daphne: The Last Early Modern Epyllion*".
  - "Honourable mention", AIA/Carocci PhD Dissertation Prize (2018) for the PhD dissertation.
  - *Dignità di stampa* (publication recommended) by the University of Bergamo for the PhD dissertation (2018).
  - Marie-Skłodowska-Curie Actions Seal of Excellence for the project "The Case of William Sampson: Literary Patronage and Regional Readerships in the East Midlands in the Seventeenth Century" (2018) (partner university: University of Nottingham).
-

*Tutte le informazioni dichiarate corrispondono a verità e sono rilasciate ai sensi degli articoli 46 e 47 del D.P.R. 445/2000.*

DATE AND SIGNATURE:

Verona, 29.08.2025

\_\_\_\_\_