

## Marco Duranti – Curriculum Vitae

### PERSONAL INFORMATION

Family name, First name: Duranti Marco

Date of birth: 1987

Nationality: Italian

URL for web site: <https://www.dlls.univr.it/?ent=persona&id=20793&lang=en>

### • EDUCATION

- 2014-2017      PhD in Greek Literature (thesis defence on 14 July 2017)  
Department of Cultures and Civilizations, University of Verona, Italy  
Seminar für Griechische und Lateinische Philologie, Albert-Ludwigs-Universität Freiburg, Germany  
Prof. Guido Avezzù, Prof. Dr. Bernhard Zimmermann (co-tutorship)
- 2013            Teaching license in secondary schools (Italian, Latin, and Greek Literature; Ancient History)  
University of Pavia (TFA).
- 2009-2012     Master in Philology, Literature, and History of Antiquity  
Faculty of Literature and Philosophy, University of Pavia, Italy

### • CURRENT POSITION

September 2022 – August 2023

Scholarship holder in English Literature (borsista di ricerca)  
Department of Foreign Languages and Literature, University of Verona, Italy  
PRIN project 2017 “Classical Receptions in Early Modern English Drama”, founded by the Italian Ministry of Research.  
Research programme: “The reception of Greek writings of rhetoric, ethics, and politics in early modern English culture and their impact on theatre”.  
Director: Prof. Silvia Bigliuzzi (University of Verona, English Literature).

### • PREVIOUS POSITIONS

September 2021 – August 2022

Post-doc in English Literature  
Department of Foreign Languages and Literature, University of Verona, Italy  
PRIN project 2017 “Classical Receptions in Early Modern English Drama”, founded by the Italian Ministry of Research.

September 2017-August 2021

Permanent secondary school teacher In Italian and Latin Literature and in Ancient History (ITSOS Marie Curie, Cernusco sul Naviglio, Milan, Italy).

### • ORGANISATION OF SCIENTIFIC MEETINGS

- 2015            Member of the Scientific committee of *Convegno internazionale di studi sulla citazione – International Conference on Quotation Studies*, Verona, 29-30 October 2015 (24 international speakers).

### • INSTITUTIONAL RESPONSIBILITIES

- 2015 – 2017    Representative of the PhD students in the Department of Cultures and Civilizations, University of Verona.

- **REVIEWING ACTIVITIES**

- 2022 – Assistant managing editor of *Skenè. Journal of Theatre and Drama Studies* (ISSN 2421-4353, "Class A" ANVUR since 2016).
- 2018 – 2021 Member of the editorial staff of *Skenè. Journal of Theatre and Drama Studies*.
- 2015 – 2018 Copyeditor of *Skenè. Journal of Theatre and Drama Studies*.

- **MAJOR COLLABORATIONS**

- 2019 – Sub-team leader for the classical area within the project CEMP (“Classical and Early Modern Paradoxes in England”), based at the Department of Foreign Languages and Literatures at the University of Verona (awarded by the Italian Ministry of University and Research (MIUR) with the “Department of Excellence” grant for digital humanities). The project consists in the collection of texts pertaining to the genres of the paradox and of the problem which were published in England in the sixteenth and seventeenth century, with the aim of providing fundamental testimony of the early modern episteme, within the development of sceptical thinking.  
Team leader: Prof. Silvia Bigliuzzi (University of Verona, English Literature).  
(<https://dh.dlls.univr.it/en/projects/literary/#cemp>)
- 2018 – Member of the project “SCS - Shakespeare's Classical Sources” (Department of Foreign Languages and Literatures, University of Verona), which explores Shakespeare's ‘debts’ to ancient Greek and Latin literature, often concealed under plural and often non-dramatic mediations.  
Team leader: Prof. Silvia Bigliuzzi.  
(<https://www.dlls.univr.it/?ent=progetto&id=5374&lang=en>)
- 2016 – Member of the project “Kingship, Tyranny, and Power” (Department of Foreign Languages and Literatures, University of Verona), which investigates issues of power, legitimacy, subjectivity, agency, and ethos in relation to the ideas of kingship and tyranny, especially focusing upon Classical and Early Modern theatre.  
Team leaders: prof. Silvia Bigliuzzi and Guido Avezù (University of Verona, Greek Literature).  
(<https://www.dlls.univr.it/?ent=progetto&id=4767&lang=en>)
- 2014 – Member of the project “I frammenti delle tragedie di Sofocle e la storia del corpus sofocleo: tradizione e interpretazione” (“The Fragments of Sophocles’ Tragedies and the History of Sophocles’ Corpus: Tradition and Interpretation”) based at the Department of Cultures and Civilizations at the University of Verona. The project aims at outlining the history of the transmission and interpretation of Sophocles’ corpus, as well as at producing a critical edition of Sophocles’ fragments.  
Team leader: Prof. Guido Avezù.  
<https://www.dcuci.univr.it/?ent=progetto&id=4070&lang=en>

### Research monograph

2022. *“Ecclesiae et Rei Publicae”*: Greek Drama and the Education of the Ruling Class in Elizabethan England. Verona: Skenè Texts and Studies.

### Articles

2022. “The Meaning of the Wave in the Final Scene of Euripides’ *Iphigenia taurica*”. *Greece & Rome* 69 (2): 179-202.
2021. “‘An unexplored sea’. The Metres of Greek Drama in Early Modern England”. In Silvia Bigliuzzi (ed.), “‘Well-Staged Syllables’: From Classical to Early Modern English Metres”. *Skenè: Journal of Theatre and Drama Studies* 7 (2): 65-79.
2021. “The First Greek Tragedy Printed in England: Some Textual and Typographical Notes”. *Skenè: Journal of Theatre and Drama Studies* 7 (1): 111-22.
2019. “La condanna del prologo diegetico euripideo dagli scoli antichi ai trattati del Cinquecento”. *Anabases* 29: 135-48.
2017. “When the King Suffers what the Tyrant Fears: The Disruption of Political Order in Euripides’s *Electra* and *Orestes*”. *Comparative Drama* 51 (4): 564-87.
2017. “Nota sullo stato del testo”, “Note di traduzione e note alla commedia”, in “Umberto Albini e la traduzione di Aristofane”, *Stratagemmi* 36: 15-16, 149-211.
2017. “*Iphigenia Taurica* and the Narrative Artificiality of Euripides’ Prologues”. *Skenè: Journal of Theatre and Drama Studies* 3 (2): 151-71.
2016. “‘Geschwister, rettet uns Geschwister’. Love Between Siblings as a Religious Issue from Euripides’s *Iphigenia Taurica* to Goethe’s *Iphigenie auf Tauris*”. *Acta Antiqua Academiae Scientiarum Hungaricae* 56 (4): 529-46.

### Book chapters

2018. “Due questioni interpretative nelle *Ecclesiazuse* di Aristofane (vv. 1089-91, 1105-11)”. In Silvia Bigliuzzi, Francesco Lupi e Gherardo Ugolini (eds), *Συναγωνίζεσθαι: Studies in Honour of Guido Avezù*, Skenè Studies 1.1: 491-501.
2015. “*Automatos bios?* La personificazione degli oggetti nelle *Ecclesiazuse* di Aristofane”. In *Studi sulla commedia attica*, edited by Matteo Tauber, 129-62. Freiburg i. Br., Berlin, and Wien: Rombach Verlag.

### Journal issues

2019. Marco Duranti, Jacopo Galavotti, Marco Magnani, Marco Robecchi (eds). “Tracce, memorie e sintomi. La citazione tra filologia, letteratura e linguistica”. *Parole Rubate* 19 ([http://www.parolerubate.unipr.it/indici\\_php/fascicolo\\_19.php](http://www.parolerubate.unipr.it/indici_php/fascicolo_19.php)).

### Book reviews

2018. Di Bari, F. *Scene finali di Aristofane*. Cavalieri, Nuvole, Tesmoforiazuse. Lecce and Brescia: Pensa MultiMedia Editore, 2013. *Athenaeum* 106 (1): 298-300.
2011. Adorjáni, Z. *Auge und Sehen in Pindars Dichtung (Spudasmata 139)*. Hildesheim, Zürich and New York: Georg Olms, 2011. *Athenaeum* 103: 659-62.

### Conference presentations

- 2022 “L’onda anomala: il finale dell’*Ifigenia Taurica*”. *Ifigenia in Tauride a Verona: In occasione della rappresentazione della tragedia di Euripide al Teatro Romano di Verona*, University of Verona, 14 September.
- 2022 “‘The Great Art of Euripides’: The First English Translation of *Iphigenia Taurica* (1749)”. *Translating Ancient Greek Drama in the Early Modern Period (1600-1800)*, University College London, 24 June.
2022. “Performances without Texts: A Paradox about Greek Drama in Early Modern England”. *Classical Receptions in Early Modern English Drama*, University of Verona, 11-13 January.
2021. “L’attività di traduttore di commedie”. Online conference *Testo e palcoscenico: vivere il teatro greco antico. Webinar in ricordo di Umberto Albinì*, 25 January.
2019. “The Meaning of the Wave in the Final Scene of Euripides’s *Iphigenia Taurica*: Between Traditional Cult and Innovative Human Ethics”. *Annual Meeting of the Society for Classical Studies*, San Diego, CA., 3-6 January.
2017. “The Euripidean ‘Undramatic’ Prologues in Early Modern Theoretical Reflections, Translations, and Theatrical Practice: the Case of *Iphigenia Taurica*”. *Celtic Conference in Classics*, University of Montreal, 19-22 July.
2016. “Narrating Past events and Anticipating the Future in the Tragic Prologue: The Case of Euripides’ *Iphigenia Taurica* and its Modern Adaptations”. *Memory and Imagined Futures in the Theory and Practice of Greek and Roman Drama*, University of Oxford and Royal Holloway University of London, 27-28 June.
2016. “‘I do not Believe that Any God is Bad’ (Eur. *IT* 391). The Euripidean Premises for the Religious Message of Goethe’s *Iphigenie auf Tauris*”. *Antiquity and the History of Ideas in Eighteenth-Century Europe*, University of Edinburgh, 4 April.
2015. “Diegesis in the Prologue of Euripides’ *Iphigenia Taurica*: the Dramatic Effectiveness of Narrative”. *Diegesis&Mimesis*, University of Verona, 15-16 October.
2015. Love between Siblings from Euripides’ *Iphigenia Taurica* to Goethe’s *Iphigenie auf Tauris*: A New Ethic beyond Myth”. *Sapiens Ubique Civis*, University of Szeged, 26-28 August.
2015. “Una traduzione inedita di Umberto Albinì: le *Donne in riunione* di Aristofane”. *Letteratura greca e letterature comparate. Il fondo Umberto Albinì all’Università di Pavia*, University of Pavia, 16 January.