

CV

Emanuel Stelzer

Personal Data

Birthdate date 01.02.1989
Birthplace Trento, Italy
Nationality Italian
E-Mail emanuel.stelzer@univr.it

Academic Positions

Sept. 2020 - “Assegnista di ricerca” (postdoctoral researcher) at the University of Verona. Project: Classical Receptions in Early Modern English Drama (PRIN 2017)

Sept. 2019 – Aug. 2021 “Assegnista di ricerca” (postdoctoral researcher) at the University of Verona. Project: Classical and Early Modern Paradoxes in England (CEMP) & Shakespeare’s Narrative Sources (SENS)

Feb. - July 2019 Scholarship holder, University of Verona. Project: Classical and Early Modern Paradoxes (in the context of “progetto di eccellenza: Le Digital Humanities applicate alle lingue e letterature straniere)

2018 - 2019 “Professore a contratto” (adjunct lecturer), English language, University of Bergamo, Department of Communication Studies

2017 - 2018 “Assegnista di ricerca” (postdoctoral Research Fellow) and “cultore della materia” (professor’s assistant) at the University of Aosta Valley. Researcher in the context of “Progetto FAR 2 – Piano Giovani” and member of research group “Explorations: viaggi, percorsi, scritture”. Project: ““To thee, Aosta, could I cleave”: itinerari nell'immaginario culturale delle relazioni anglo-valdostane”

2016 - 2019 “Cultore della materia” (professor’s assistant) in English literature, University of Bergamo

Education

2014 - 2017 PhD in “Studi Umanistici Interculturali” (Intercultural Humanities) at the University of Bergamo in co-tutelle with Justus-Liebig-Universität Gießen
Title of the dissertation:
Portraits in Early Modern English Drama: Visual Culture, Play-Texts, and Performances (double title: “eccellente”; “summa cum laude”)

Doctoral researcher within the European PhDnet

“Literary and Cultural Studies” (Gießen)

- 2011 - 2013 Master’s Degree in “Letterature euroamericane, traduzione e critica letteraria” (European and American literatures, translation and literary criticism) at the University of Trento
Title of the thesis:
‘Move still, still so’: The Sense of Time in Shakespeare’s The Winter’s Tale (110/110 cum laude)
- 2008 - 2011 Bachelor’s Degree in “Mediazione linguistica e comunicazione letteraria – Lingue e letterature moderne” (Linguistic mediation and literary communication – Modern languages and literatures) at the University of Trento
Title of the thesis:
J. S. Le Fanu’s Carmilla Betwixt and Between: A Liminal Reading (110/110 cum laude)
- 2003 - 2008 Liceo linguistico Leonardo da Vinci, Trento
(100/100 cum laude)

Publications

In preparation:

- A monograph on the uses of Shakespeare among Italian psychiatrists and criminologists 1850-1930.
- A co-edited volume on the genre of paradox in relation to early modern English drama.
- A monograph on the functions of classical gods in early modern English drama.
- An edition of William Sampson’s manuscript poems.
- Transcriptions and critical commentaries in the SENS and CEMP univr digital archives.

Published and forthcoming:

- “Talismanic Texts”. In: Rossana Bonadei, Raul Calzoni, Francesca Di Blasio, Greta Perletti (eds). *Translation and Interpretation: Practicing the Knowledge of Literature*. Göttingen: V&R unipress, 2021.
- *Comus. Un masque allestito al castello di Ludlow nel 1634* di John Milton. Pisa: ETS (2020) (Italian translation, critical introduction and annotated edition).
- “William Sampson’s *Love’s Metamorphosis, Or: Apollo and Daphne: The Last Early Modern Epyllion*”, *Huntington Library Quarterly* 83 (2020): 209-33.
- Review: “Shakespeare - Criticism: Problem Plays”, in *The Year’s Work in English Studies*, 99 (2019). Appointed contributor to this section 2017-2023.
- “‘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.
- “Just Feel It: Breaking the Silence in L.P. Hartley’s *The Harness Room* (1971)”, *English Studies*, 101 (2020): 197-213.
- “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*. Abingdon and New York: Routledge, 2019.
- “Thomas Carew and Inigo Jones: *Coelum Britannicum*”. In: Ingo Berensmeyer (ed.), *Handbook of English Renaissance Literature*. Berlin: de Gruyter, 2019.
- Excerpts of an Italian translation of *De Mirabilibus Pecci* by Thomas Hobbes and *Have you not heard of Derbyshire?* by Richard Andrews. *Testo a Fronte*, 60, 2019: 191-200.

- Review of Luca Baratta, *The Age of Monsters. Nascite prodigiose nell'Inghilterra della prima età moderna. Storia, testi, immagini (1550-1715)*. *Rivista di Letterature moderne e comparate* 72 (1), 2019: 97-9.
- “Saxon Rites in Late Stuart Drama”, *The Journal of English and Germanic Philology* 118 (3), (2019): 329-353.
- *Portraits in Early Modern English Drama: Visual Culture, Play-Texts, and Performances*. Abingdon and New York: Routledge, 2019.
- “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). *Contact Zones: Cultural, Linguistic and Literary Connections in English*. Trento: Labirinti, 2019: 201-16.
- “The Duchess’s Elegiac Couplets in Henry Chettle’s *The Tragedy of Hoffman*”, *Notes and Queries* 65 (4), 2018: 556-57.
- “‘To thee, Aosta, could I cleave’: Itinerari nell’immaginario culturale delle relazioni anglo-valdostane”. In Rettorato e Direzione Generale di Ateneo (eds). *Giovani Ricercatori e Territorio: Crescita Personale e Sociale*. Aosta: Tipografia Valdostana, 2018: 53-62 (on the formulation of cultural itineraries in Valle d’Aosta rediscovering the traces of mainly Victorian and twentieth-century British and U.S. authors and artists).
- “The (Non)-Historicity of Samuel Harding’s *Sicily and Naples*”, *Notes and Queries* 65 (2), 2018: 196-8.
- “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, 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.
- “*The Vow Breaker* and William Sampson’s Role in ‘the Anne Willoughby Affair’”, *Early Theatre*, 20 (1), 2017: 97-118.
- Italian translation of, introduction, and critical notes to Philip Massinger’s *The Picture / Il Ritratto*. Roma: Aracne Editrice, 2017.
- “‘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: 427-431.
- “Social Implications of Love Suicide in Early Modern English Drama”, *Critical Survey* 28 (1), 2016: 67-77.
- “‘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 (on the literary representations of Violante, the legendary daughter of Palma Vecchio in European and U.S. literature).

Other Contributions and Research Groups

- Since January 2020, member of CLASSED project (Classical and Sixteenth- and Seventeenth-Century English Drama: Reception and Source Study, University of Verona).
- Since January 2020, coordinator of the early modern section of CEMP: Classical and Early Modern Paradoxes in England (DH Excellence Project).
- Since 2019, 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 project.
- Since 2019, member of editorial staff of *Skenè: Journal of Theatre and Drama Studies*; since January 2020, managing editor.

- Member of organising committee of SaM: Shakespeare and the Mediterranean International Summer School, *Romeo and Juliet*, University of Verona, 27 July-3 August 2021.
- 2020-2021: co-supervisor of the following MA dissertations (Master's degree in Publishing and Journalism, University of Verona) –Matteo Bertassello (“Il Fool in Mercutio: Studio di analogie e differenze tra le due figure nel teatro di Shakespeare”), Federica Medori (“Edizioni digitali e edizioni cartacee: Pubblicare i *Paradoxes* di William Cornwallis”), Pietrangelo Tommaso (“*Julius Caesar*: Testo, rappresentazioni, adattamenti”), Sofia Buresta (“Le streghe a teatro: il caso *Macbeth*”).
- “Staged Portraits in Early Modern English Drama” – post in Tara Hamling and Jonathan Willis’s *After Iconophobia? An Online Symposium* (<https://manyheadedmonster.wordpress.com/2017/04/03/staged-portraits-in-early-modern-english-drama/>) (03.03.2017).

Teaching experiences

Spring term 2021	Lecturer of “Cercare, capire, comunicare”, Talc, University of Verona (BA course on soft skills).
Feb. – March 2021	Lecturer at the “Shake Shakespeare Up!” workshop, University of Verona (on adaptations of Shakespeare).
21 Oct. 2020	“Mediating Classical Myths in the Early Modern Period: The Case of John Milton’s <i>Comus</i> ”. Seminar for the PhD degree “Letteratura straniera, lingue e linguistica”, University of Verona.
2019 -	Culture della materia (professor’s assistant) in English literature, Department of Foreign languages and literatures, University of Verona. Member of exam commissions of BA and MA courses.
19 Nov. 2019	“Magic in Philip Massinger’s <i>The Picture</i> ”, Seminario di approfondimento sul Rinascimento inglese, Università Ca’ Foscari, Venice, Dipartimento di Studi Linguistici e Culturali Comparati, organised by Prof. Laura Tosi.
2018 - 2019	Lecturer at Bergamo University, Communication Studies: responsible for a B.A. course on the language of advertising and journalism (150 hours); tutoring activity
2017 - 2018	Member of exam committees, preparation of materials and assistance for B.A. and M.A. English literature and language courses at Università della Valle d’Aosta (Department of human and social sciences). Assistant lecturer at the University of Bergamo (Dipartimento di Scienze aziendali, economiche e metodi quantitativi), M.A. course: English Language II
Jan. - June 2017	English and German teacher at IFPA (Hotel Management School), Levico Terme
2015 - 2016	Co-teaching Programme Experience (Prof. Ingo Berensmeyer, B.A. course “ <i>Hamlet: A Play and Its Global Afterlives</i> ”) Justus-Liebig-Universität Gießen

27.11.2015 “Poisoned Kisses and the Dumb Shows in John Webster’s *The White Devil*” (Dr. Christine Schwanecke, B.A. course),
Mannheim Universität

Internships

09.2012 - 11.2012 University of Trento. Supervisor: Prof. Fulvio Ferrari
Internship as a translator of literary texts from Old English and Middle English into Italian

02.2011 - 03.2011 Altes Gymnasium, Bremen
Trainee teacher of Italian as a foreign language; teacher’s assistant in English and German

06.2007 - 07.2007 Town hall, Pergine Valsugana
Public library and administrative office

Association memberships

AIA (Associazione Italiana di Anglistica)
ANDA (Associazione Italian Docenti di Anglistica)
ESSE (European Society for the Study of English)
IASEMS (Italian Association of Shakespearean and Early Modern Studies)
ESRA (European Shakespeare Research Association)

Language skills

Italian	Native speaker
English	C1 (CAE, 2008; IELTS 2013)
German	C1 (Deutsches Sprachdiplom, 2008)
Spanish	B2 (Diploma de Español como Lengua Extranjera, 2007)
French	reading knowledge
Latin	reading knowledge

Computer Skills

- European Computer Driving Licence (ECDL)
- Operating systems: Mac OS X, Windows and iOS
- Softwares for OCR and editing: Transkribus; Juxta
- TEI language; Oxygen XML Editor
- Internet browsing software and e-mail clients

Conference Presentations

20.01.2021 “Shakespeare Among Italian Criminologists and Psychiatrists, 1850-1930”, Online seminar of English and American studies 2020-2021, University of Padua.

- 11.12.2020 “The Earliest Extant English Translations of Euripides’ Medea and Alcestis”, online conference “Translating Ancient Greek Drama in Europe 1600-1750”, organised by Malika Bastin-Hammou (Université Grenoble Alpes), Giovanna Di Martino (UCL), Cécile Dudouyt (Sorbonne Paris Nord) supported by Sorbonne Paris Nord, Université Grenoble Alpes, and the 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, Skenè research centre, Verona.
- 4-7.09.2019 29th AIA Conference, University of Padua (title of the paper: “Leaves and Lives of Paper: Reconstructing the Works of Minor Authors. The Case of Richard Andrews (1575-1634)”)
- 22-24.05.2019 10th IASEMS Conference, University of Genoa (title of the paper: “The ‘Peak District’ Poems of Richard Andrews and Thomas Hobbes: Networks of Authorship in the Early Modern Midlands”).
- 31.08-2.09.2018 14th ESSE Conference, Masaryk University, Brno (title of the paper: “Towards a Critical Edition of William Sampson’s *Love’s Metamorphosis*: Questions of Authorial Intent and Intended Readership”).
- 7-8.06.2018 2nd TEM (Transborder Centre on Tourism and Mountain Economies) Conference, Forte di Bard (Aosta), “Local Development, Tourism and Place Branding” (title of the paper: “Cultural Itineraries in Valle d’Aosta: Recovering the Anglo-American Heritage”).
- 9-11.05.2018 29th SEDERI Conference at University of Alcalá, “Changing States: Ideas of Metamorphosis in Early Modern England” (title of the paper: “[N]ot Venus self can wantonize so well’: William Sampson’s *Love’s Metamorphosis* and Shakespeare’s *Venus and Adonis*”).
- 24.11.2017 Conference: “Una montagna di gusto”, Università della Valle d’Aosta. Paper on the formulation of tourist itineraries on the basis of the cultural relationships between Valle d’Aosta and UK/US.
- 27-30.07.2017 ESRA Congress, Gdańsk, “Shakespeare and European Theatrical Cultures: AnAtomizing Text and Stage” (title of the 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 (title of the paper: “Transformative Touches in Tunis: Imaginary Contact Zones in Some Early Modern English ‘Turk’ Plays”).
- 19.11.2016 Conference “Essendo il convito di molte vivande... vi sarà pasto per ognuno” on the 450th anniversary of Annibale Caro’s death, Civitanova Marche (paper on Caro’s name in William Sampson’s *Cicero’s Loyal Epistles*).
- 26-28.10.2016 Conference “Literature and Crises: Conceptual Explorations and Literary Negotiations”, Schloss Rauischholzhausen, Justus-Liebig-Universität Gießen (title of the 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 13th ESSE Conference, Galway (panel: “Picturing on the Page and the Stage in Renaissance England”; title of the 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 (19th to 21st Century)”, Karl-Franzens-Universität Graz (title of the 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 figurato da una novella del Bandello a *The Picture* di Philip Massinger”.
- 02-03.07.2015 “After Iconophobia?” Workshop, The Shakespeare Institute, Stratford-upon-Avon (title of the 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 (title of the paper: “Social Implications of Love Suicide in Early Modern English Drama”).
- 30.06-
05.07.2014 Summer School “Latencies: Europe 1914-2014”, Universidade Católica Portuguesa, Lisbon (title of the paper: “‘There is always another story’: Latencies in Auden and Isherwood’s *The Ascent of F 6*”).

Organisation of Conferences

- Member of the scientific committee of the international ANDA conference, “Always Connect: Transdisciplinarity and Intercultural Contact in Literary Discourse”, University of Trento, May 2020 (postponed due to COVID-19).
- Convenor, with Paolo Bugliani and Ingo Berensmeyer, of the panel “Experience and Experiment: Seventeenth-Century English Essays and Other Nonfictional Prose Writing”, at the 15th ESSE Congress, Lyon, 30 August-3 September 2020 (online due to COVID-19).
- 05.09.2019: Convenor with Prof. Carlo M. Bajetta of the panel “Influence and Material Texts” (29th AIA conference, University of Padua).
- 04.09.2019: Co-convenor of AIA pre-conference symposium for early-career researchers, University of Padua
- 26-28.10.2016: Conference “Literature and Crises: Conceptual Explorations and Literary Negotiations”, Schloss Rauischholzhausen, Justus-Liebig-Universität Gießen.

Grants and Awards

- Centennial Essay Prize (2020) of the *Huntington Library Quarterly* (1000 \$) for the article “William Sampson’s *Love’s Metamorphosis, Or: Apollo and Daphne: The Last Early Modern Epyllion*”.
- Marie-Sklódowska-Curie Actions Seal of Excellence for 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).
- PhD dissertation awarded an honourable mention in the context of the AIA/Carocci PhD Dissertation Prize (2018).
- PhD dissertation awarded “dignità di stampa” (recommendation for publication) by the University of Bergamo (2018).
- 500 € grant from Università of Valle d’Aosta for research mission to London and Cambridge (2018).
- Conference grants: grants from the universities of Bergamo and Gießen for participation in the PhDnet symposia (2014: University of Stockholm; 2015: University of Gießen, University of Graz; University of Helsinki; 2016: University of Lisbon), the Lisbon Summer School (2014), and the ‘After Iconophobia’ symposium in Stratford-upon-Avon (2015); from the University of Valle d’Aosta (2019) for the IASEMS conference in Genova and the AIA conference in Padua.
- Study grants: from the universities of Bergamo and Gießen, research period at the University of Gießen (August 2015 – February 2016); from the University of Bergamo, research mission in London (British Library, National Portrait Gallery, and Heinz Archive, 2014), and financial support for the publication of the Italian edition of Philip Massinger’s *The Picture* (2016); from the University of Valle d’Aosta for a research mission in London (2019).