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CURRICULUM

Feb. 2021-: Associate Professor of English Literature, Department of Foreign Languages and Literature, University of Verona.

2006-2021: Lecturer in English Literature, Department of Foreign Languages and Literature, University of Verona.

2019: National scientific qualification as Associate Professor of English Literature (Code 10/L1 English and American Languages, Literature and Culture).

2012: National scientific qualification as Associate Professor of English Literature (Code 10/L1 English and American Languages, Literature and Culture).

1998: Summer Session scholarship, Northwestern University (Evanston, IL, USA).

1998: First-class honours degree in Foreign Languages and Literature, University of Verona.

1999: One-year research grant, Faculty of Modern Languages, University of Verona (title of the project: “The Representation of Incest on the Restoration Stage”).

2000: National qualification as middle and high school Professor of English Language (A345) and English Language and Culture (A346).

2004: Ph.D. in English Studies, University of Venice “Ca’ Foscari”.

2005: Visiting scholar, Department of Italian Studies, University of Toronto (Canada).

2004-2006: Two-year research grant, Faculty of Modern Languages and Literature, University of Verona (title of the project: “Free Will and Sacrifice in Restoration Tragedy”), University of Verona.

PUBLICATIONS

BOOKS

1. *Kingship and Tragedy (1660-1714)*, Verona, QuiEdit, 2005, 212 pp.
2. *La corona e la Croce. Gli scritti dell’esilio di Giacomo II Stuart (1688-1701)*, Pisa, ETS, 2009, 216 pp.

COMMENTED EDITIONS

1. *Memoria, malinconia e autobiografia dello spirito: Dionys Fitzherbert e Hannah Allen*, introduzione, traduzione e note a cura di Lisanna Calvi, Pisa, Pacini, 2012, 180 pp.

JOURNAL ARTICLES AND BOOK CHAPTERS

1. «La passione, la caduta, la sfinge: *Oedipus* di John Dryden e Nathaniel Lee», in *Comunicazioni Sociali*, XXII, 2000, pp. 39-66.
2. «Il rinnovato esilio di Caliban in *Caliban upon Setebos* di Robert Browning», in *Quaderni di Lingue e Letterature*, 27, 2002, p. 5-24.
3. «The Displacement of Memories in Caterina Edwards’ *The Last Young Man* (1973)», in

- Italian Canadiana*, 18, 2004, pp. 61-68.
4. «Il *Don Carlos* di Thomas Otway (1676). Linguaggio della visione e regalità», in *Nuova Secondaria*, n. 9, anno XXIV, 15 maggio 2007, pp. 74-76.
 5. «‘By the fury in your eyes’: The Blurred Vision of Kingship in Otway’s *Don Carlos*», in *Restoration and 18th Century Theatre Research*, Vol. 22, n. 1 & 2, Summer/Winter 2007, pp. 56-71.
 6. «*Imago Regis*. ‘The True Portraiture’ of a Stuart King: James II’s Version of *Eikon Basilike*» in A. Righetti (a cura di), *The Protean Forms of Life Writing. Auto/Biography in English, 1680/2000*, Napoli, Liguori Editore, 2008, pp. 189-204.
 7. «Literature as Temptation in Edmund Gosse’s *Father and Son*» in A. Riem Natale e A. Righetti (a cura di), *Drops of Light Coalescing. Studies for Maria Teresa Bindella*, Udine, Forum, 2010, pp. 69-79.
 8. «Il ricordo della Patria in *The Italian in England* di Robert Browning» in A. Babbi, S. Bigliuzzi, G.P. Marchi (a cura di), *Bearer of a Tradition. Studi in onore di Angelo Righetti*, Verona, Fiorini, 2010, pp. 55-62.
 9. «Outdancing thoughts. La danza in alcune poesie di W.B. Yeats», in L. Colombo e S. Genetti (a cura di), *Figure e intersezioni: tra danza e letteratura*, Verona, Fiorini, 2010, pp. 285-302.
 10. «(Un)Glorious Revolution: Pamphlet Tragicomedy in the 1688’s Aftermath», in S. Zinato (ed. by) *Rehearsals of the Modern: Experience and Experiment in Restoration Drama*, Napoli, Liguori, 2010, pp. 71-79.
 11. «John Dryden: *Don Sebastian*», in *The Literary Encyclopedia*, 2011, <http://www.litencyc.com/php/sworks.php?rec=true&UID=5559>.
 12. «Jane Barker’s *Exilius* as Jacobite Fiction in Exile», in R. Ambrosini, R. Colombo, A. Contenti, D. Corona, L.M. Crisafulli, F. Ruggieri (eds), *Challenges for the 21st Century: Dilemmas, Ambiguities, Directions*, Roma, Edizioni Q, 2011, pp. 55-61.
 13. «‘Slud, he does look too fat to be a Spaniard’. La Spagna nell’Inghilterra del XVI secolo: dal picaresco alla satira», in S. Monti (a cura di), *L’età di Carlo V. La Spagna e l’Europa*, Verona, Fiorini, 2011, pp. 227-244.
 14. «‘One of the most artificial pieces perhaps of the language’: una nota su due traduzioni inglesi delle *Lettres Portugaises*», in L. Colombo, M. Dal Corso, P. Frassi, S. Genetti, R. Gorris Camos, P. Ligas, P. Perazzolo (a cura di), *La sensibilità della ragione. Studi in omaggio a Franco Piva*, Verona, Fiorini, 2012, pp. 107-117.
 15. «Thomas Otway: *Don Carlos, Prince of Spain*», in *The Literary Encyclopedia*, 2012, <http://www.litencyc.com/php/sworks.php?rec=true&UID=5552>.
 16. «Thomas Otway: *The History and Fall of Caius Marius*», in *The Literary Encyclopedia*, 2012, <http://www.litencyc.com/php/sworks.php?rec=true&UID=611>.
 17. «‘I [...] told him it was only a Melancholy Fancy’: the Writing of Insanity in Seventeenth-century Religious Autobiography», in s. Bigliuzzi (ed. by), *Distraction Individualized. Figures of Insanity in Early Modern England*, Verona, Cierre Grafica, 2012, pp. 259-339.
 18. «From statecraft to stagecraft: *The Tempest* in the Italian Arcadia», *Shakespeare*, vol. 8, n. 2, 2012, pp. 154-170.
 19. «The ‘Gracious Dealings’ of Healing: Madness and Regeneration in Mrs Hannah Allen’s *A Narrative* (1683)» in L. Di Michele (ed. by), *Regenerating Community, Territory, Voices - Memory and Vision*, Napoli, Liguori, 2013, pp. 66-78.
 20. «‘Is it lunacy to call a spade a spade?’: James Carkesse and the forgotten language of madness», in R. Falconer and D. Renevey (eds), *Medieval and Early Modern Literature, Science and Medicine*, Tubingen, Gunter Narr Verlag, 2013, pp. 143-156.
 21. «Writing ‘over the water’: l’esilio di Giacomo II Stuart», in A.M. Babbi e C. Concina (a cura di), *Tristia. Scritture dall’esilio*, a cura di, Verona, Fiorini, 2013, pp. 43-59.

22. «'Suppos'd to te Rais'd by Magick', or *The Tempest* 'Made Fit'», in S. Bigliuzzi and L. Calvi (eds) *Revisiting The Tempest. The Capacity To Signify*, Houndmills, Basingstoke, Palgrave Macmillan, 2014, pp. 151-170.
23. «'Is It But The Making Of My Fancy?' The Absent Prodigy and the Republican Ethos in Nathaniel Lee's *Lucius Junius Brutus*», in *Rivista di Letterature Moderne e Comparate*, vol. LXVII, N.S., n. 1, 2014, pp. 11-22.
24. «'What the Meaning of that was I could not tell'. The managing of 'mad diversity' in *The Life of the Reverend Mr George Trosse* (1714)», in B. Rizzardi, C. Fusini, V. Tchernichova (eds) *Managing Diversities in English Literature: Global and Local Imaginaries in Dialogue*, Pisa, ETS, 2014, pp. 119-127.
25. «Shakespeare in 19th-century Italy: Ernesto Rossi's *Romeo and Juliet*», in *Shakespeare et l'Italie*, études réunies et présentées par C. Guéron et G. Sangirardi, *Shakespeare en Devenir*, 8, 2014, <http://shakespeare.edel.univ-poitiers.fr/index.php?id=707>.
26. «Tying the knot in 'fair Verona'. The Private and Public Spaces of Marriage in *Romeo and Juliet*», in S. Bigliuzzi and L. Calvi (eds), *Shakespeare, Romeo and Juliet, and Civic Life: The Boundaries of Civic Space*, London and New York: Routledge, 2016, pp. 147-170.
27. «*Giulietta e Romeo*: from early nineteenth-century Italian adaptations to Ernesto Rossi's Shakespearean début (1869)», in D. Delabastita, J. F. Cerdá, K. Gregor (eds), *Romeo and Juliet in European Culture*, Amsterdam, John Benjamins, 2017, pp. 139-157.
28. «Lo spettacolo dell'orrore sul palcoscenico della Restaurazione», in S. Zatti, L. Innocenti, P. Amalfitano (a cura di), *Il Piacere del Male. Le rappresentazioni letterarie di una antinomia morale (1500-2000). I. Dal Cinquecento al Settecento*, Pisa, Pacini, 2017, pp. 477-496.
29. «'The Name of King will light upon a Tarquin': Republicanism, Exclusion, and the Name of King in Nathaniel Lee's *Lucius Junius Brutus*», in J. Clare (ed. by), *From Republic to Restoration: Legacies and Departures*, Manchester, Manchester University Press, 2018, pp. 309- 325.
30. «From Caesar to Brutus: A Note on Two Scripts of Ernesto Rossi's *Giulio Cesare*», in M. Del Sapio Garbero (ed. by), *Rome in Shakespeare's World*, Roma, Edizioni di Storia e Letteratura, 2018, pp. 189-204.
31. «A Story of Greater Woe. Sean O'Connor's and Tom Morris's *Juliet and Her Romeo* (2010)», in L. Calvi (ed. by), *Authority, Resistance, and Woe. Romeo and Juliet and Its Afterlife*, Pisa, ETS, 2018, pp. 153-169.
32. Calvi, L. «Of Flowers and Weeds. Veering Towards Comedy in Benjamin Victor's Adaptation of *The Two Gentlemen of Verona* (1762)», *Il Castello di Elsinore*, vol. 82, 2020, pp. 9-20.
33. Calvi, L. and M. Pennacchia, «Introduction: Shakespeare and European geographies: Borders and power», *Cahiers Élisabéthains: A Journal of English Renaissance Studies*, 108:1, 2022, pp. 1-11.
34. Calvi, L. and M. Pennacchia, «Introduction: Shakespeare and European geographies: Borders and power», *Cahiers Élisabéthains: A Journal of English Renaissance Studies*, 108:1, 2022, pp. 1-11.
35. Calvi, L. «'So good, so perfect and so fair'. La figura di Maria Stuarda nell'Inghilterra della Restaurazione», *Sidera*, 5, «'In my end is my beginning': Maria Stuarda regina di Scozia tra storia e mito», 2023 [<https://www.cinquecentofrancese.it/index.php/sidera>].

36. Calvi, L. «Nature's Artfulness in Dryden and Davenant's *The Tempest, or The Enchanted Island* (1667)», *Cahiers Élisabéthains: A Journal of English Renaissance Studies*, 114:1, 2024, pp. 106-118.
37. Calvi, L., «'The Curtain's Drawn': Incest as Spectacle in John Dryden's and Nathaniel Lee's *Oedipus*» in Filip Krajník and Anna Mikyšková (eds), *Restoration Reshaping: Shifting Forms, Genres and Conventions in English Theatre, 1660-1737*, Prague, Karolinum, Charles University Press, [forthcoming].

EDITIONS

1. *Revisiting The Tempest. The Capacity to Signify*, ed. by Silvia Bigliuzzi and Lisanna Calvi, Houndmills, Basingstoke, Palgrave Macmillan, 2014.
2. *Shakespeare, Romeo and Juliet, and Civic Life: The Boundaries of Civic Space*, ed. by Silvia Bigliuzzi and Lisanna Calvi, London and New York: Routledge, 2016.
3. *Authority, Resistance, and Woe. Romeo and Juliet and Its Afterlife*, ed. by Lisanna Calvi, Pisa, ETS, 2018.

TRANSLATIONS

1. CAMBIAGHI, Maria Gabriella. «Directing Miller in Italy», in E. Brater (ed. by), *Arthur Miller's Global Theater*, Ann Arbor, The University of Michigan Press, 2007, pp. 57-65 [in collaborazione con Enoch Brater].
2. FOSSALUZZA, Giorgio. *The Pieve of San Pietro di Feletto and Its Frescoes. A Brief Guide*, Vicenza, Terra Ferma, 2008, 95 pp.
3. «Ulrich von Wilamowitz-Moellendorff, Was ist eine attische Tragödie? / What is an Attic Tragedy?», ed. by Gherardo Ugolini, trans. by Lisanna Calvi and Stefan Rabanus, *Skenè. Texts and Studies*, 2016.

EDITORIAL BOARDS

2014-2018: Editor and Managing Copy-Editor di *Skenè. Journal of Theatre and Drama Studies*, e della collana *Skenè. Texts and Studies*.

2014-2018: Managing Copy-Editor of the series *Anglica. Studi e Testi/Studies and Texts*, Edizioni ETS, Pisa.

PH.D. COMMITTEES

2006-2012: member of the committee of the Ph.D. course in Anglofonia (University of Verona).

2013-2015: member of the committee of the Ph.D. course in Philological, Literary, and Linguistic Studies (University of Verona).

2019-: member of the committee of the Ph.D. course in Foreign Literatures, Languages, and Linguistics (University of Verona).

2021-: vice-Coordinator of the Ph.D. course in Foreign Literatures, Languages, and Linguistics (University of Verona).

CONFERENCES ADVISORY AND ORGANIZING BOARDS

1. *Rehearsals of the Modern: Experience and Experiment in Restoration Drama*, Verona 15-17 December 2009.
2. In collaboration with the Shakespeare Institute (Stratford upon Avon), University of

- Birmingham, *The Tempest at 400. Performing (Pre-)Texts*, Verona, 15-17 December 2011. Webmaster del sito <http://profs.lingue.univr.it/thetempestat400/>.
3. *Romeo and Juliet Verona Events* (Verona, 10-13 April 2013) – European project *Shakespeare a Muse for Europe* (2013-2016), in collaboration with the Shakespeare Institute (Stratford upon Avon), University of Birmingham, the Shakespeare Birthplace Trust, the Universities of Munich, Weimar e Venezia Ca' Foscari. Webmaster: <http://profs.lingue.univr.it/2013veronarj/>.
 4. 'All things changed to the contrary': *Comic-Tragic Contiguities in the Verona Plays*, a conference to celebrate Shakespeare's 400th anniversary (Verona, 22-23 June 2016). Webmaster del sito <http://www.skenejournal.it/shakespeareverona2016/>.
 5. ESRA 2019 (*European Shakespeare Association*), Rome 9-12 July 2019 (<http://esra2019.it>).

CONFERENCES

1. 20 – 22 July 2006
International conference: *Icons and Iconoclasts: The Long Seventeenth Century, 1603 to 1714*, Aberdeen
Title of paper: «Tragedy and the Royal Nest: The Representation of Kingship on the Restoration Stage»
2. 26 – 27 October 2006
International conference: *Scrivere la vita/Life Writing: Biography and Auto/Biography in English*, Verona
Title of paper: «*Imago Regis: James II's Eikon Basilike*»
3. 8 – 10 July 2008
International conference: *The Novel and its Borders*, Aberdeen
Title of paper: «Literature as Temptation in Edmund Gosse's *Father and Son*»
4. 1 – 3 October 2009
Convegno: XXIV Convegno A.I.A. – *Challenges for the 21st Century: Dilemmas, Ambiguities, Directions*, Rome
Title of paper: «Jane Barker's *Exilius* as Jacobite Fiction in Exile»
5. 15 – 17 December 2009
International conference: *Rehearsals of the Modern: Experience and Experiment in Restoration Drama*, Verona
Title of paper: «(Un)Glorious Revolution: Pamphlet Tragicomedy in the 1688's Aftermath»
6. 16 – 21 March 2010
International conference: *L'età di Carlo V. La Spagna e l'Europa – Settimana della poesia spagnola*, Verona
Title of paper: «'Slud, he does look too fat to be a Spaniard'. La Spagna nell'Inghilterra del XVI secolo: dal picaresco alla satira»
7. 6 – 9 July 2010
International conference: *Republic and Restoration: Legacies and Departures*, Hull
Title of paper: «'Once a year before thy Statue fall': The Sublimation of the Republican Ethos in Nathaniel Lee's *Lucius Junius Brutus*»
8. 24 – 28 August 2010
International conference: ESSE-10 Conference – (S.15. *Shakespeare's Italian Context: Influences, Appropriations, Intertextualities*), Turin
Title of paper: «From Statecraft to Stagecraft: *The Tempest* in the Italian Arcadia»
9. 15-17 September 2011

- Convegno: XXV Convegno AIA – *Regenerating Community, Territory, Voices. Memory and Vision*, L'Aquila
 Title of paper: «*The 'Gracious Dealings' of Healing: Madness and Regeneration in Mrs Hannah Allen's A Narrative (1683)*»
10. 15-17 December 2011
 International conference: *The Tempest at 400. Performing (pre)texts*, Verona
 Title of paper: «'Supposed to be raised by Magick': performing *The Tempest* on the Restoration stage»
11. 26 June-1 July 2012
 International conference: *Literature, Science and Medicine in the medieval and early modern English periods*, Lausanne
 Title of paper: «'Is't Lunacy to call a Spade a Spade?'. James Carkesse and the Forgotten Language of Madness»
12. 22-23 November 2012
 Convegno: *Managing Diversities in English Literature*, Pisa
 Title of paper: «'What the Meaning of that was I could not tell'. The managing of "mad diversity" in *The Life of the Reverend Mr George Trosse (1714)*»
13. 5 April 2013
 Partecipazione su invito alla giornata di studi internazionale: *Shakespeare et l'Italie*, Dijon
 Title of paper: «Shakespeare in 19th-century Italy: Ernesto Rossi's *Romeo and Juliet*»
14. 10-13 April 2013
 International conference: *Romeo and Juliet Verona Events*, Verona
 Title of paper: «Courtship, marriage, and Juliet's consent: Q1 vs Q2»
15. 3-7 July 2013
 International conference: *Les Jacobites et l'Europe*, Paris
 Title of paper: «*Imago Regis: King James II's esprit de tolérance?*»
16. 14-16 November 2013
 International conference: *Voices of Power/Power of Voices*, Verona.
 Title of paper: «Secret Marriages and Parental Consent: The Case of *Romeo and Juliet*»
17. 18-22 November 2014
 International conference: *Shakespeare's Romeo and Juliet in European Culture*, Murcia
 Title of paper: «Astounding, truthful, inimitable. Ernesto Rossi "rewrites" *Romeo and Juliet*»
18. 29 June-2 July 2015
 International conference: ESRA 2015 *Shakespeare's Europe / Europe's Shakespeare*, Worcester
 Title of paper: «Brutus the 'Jacobin'? Ernesto Rossi reads *Julius Caesar (1888)*»
19. 22-23 June 2016
 International conference: '*All things changed to the contrary*': *Comic-Tragic Contiguities in the Verona Plays*, Verona
 Title of paper: «Veering Towards Comedy: Benjamin Victor's Adaptation of *The Two Gentlemen of Verona (1762)*»
20. 31 July-6 August 2016
 International conference: WSC 2016 *Creating and Re-creating Shakespeare*, Stratford-upon-Avon and London
 Title of paper: «Foul Facts. Love and Marriage in Q1 and Q2»
21. 15-18 November 2016
 International conference: *Cervantes & Shakespeare: 400 anos no diálogo das Artes*, Lisbon
 Title of paper: «'Copied from the age'. The Use of Rape in Lewis Theobald's *Double*

- Falsehood*»
22. 7 April 2016.
International conference: *Shakespeare and the Memory of Rome*, Rome
Title of paper: «‘The noblest Roman of them all’. Ernesto Rossi’s *Julius Caesar* (1888)»
23. 9-12 July 2019
International conference: ESRA 2019 *Shakespeare and European Geographies: Centralities and Elsewhere*, Rome
Title of paper: «‘I was not born to fight’: A Shakespearean Reading of Alessandro Manzoni’s *The Count of Carmagnola* (1816 – 1820)»
24. 24. 16 dicembre 2019
Conference: ‘In my end is my beginning’: Maria Stuarda, regina di Scozia tra storia e mito, Verona
Title of paper: «‘So good, so perfect and so fair’. La figura di Maria Stuarda nell’Inghilterra della Restaurazione»
25. 12-21 ottobre 2020
International conference: English Theatre Culture 1660–1737 Online Symposium: Forms, Genres and Conventions, Brno
Title of invited paper: «A Piece of “Art Magick”. George Granville’s *The Jew of Venice* (1701)»
26. 3-6 giugno 2021
International Conference: ESRA 2021 “*The art itself is nature*”: *Shakespeare’s Nature | Art | Politics*
Title of invited paper: «Nature’s Artfulness in Dryden’s and Davenant’s *The Tempest, or The Enchanted Island* (1667)»
27. September 5-10 2022
SRISS – Shakespeare’s Rome International Summer School
Title of invited lecture: «History or Nostalgia? Ernesto Rossi’s *Julius Caesar* in the Italian *fin de siècle*»
28. September 11 2022
SRISS – Shakespeare’s Rome International Summer School [su invito]
Round table/book launch: *Shakespeare on European Festival*
Title of invited paper: «Teatro Romano: Festival Shakespeariano, 1948-»

SCIENTIFIC AFFILIATIONS

AIA (*Associazione Italiana di Anglistica*)

ANDA (*Associazione Italiana Docenti di Anglistica*)

IASEMS (*Italian Association of Shakespearean and Early Modern Studies*) – from 2024 member of the Board as treasurer

ESRA (*European Shakespeare Research Association*)

ISA (*International Shakespeare Association*)

ESSE (*European Society for the Study of English*)