

## Contributors

**Lisanna Calvi** is Lecturer in English Literature at the University of Verona. Her main research interests have focused on Restoration and early modern drama and literary culture. She wrote a book on Restoration and early eighteenth-century tragedy (*Kingship and Tragedy*, QuiEdit 2005) and on James II's devotional papers and *Imago Regis (La corona e la Croce*, ETS 2009). She also authored articles on John Dryden (2000), Robert Browning (2002, 2010), Thomas Otway (2007), Edmund Gosse (2009), *The Tempest* and the *commedia dell'arte* (Routledge 2012), madness and autobiography in seventeenth-century England (2012 and 2013), and *Romeo and Juliet* on the nineteenth-century Italian stage (2013 and 2017). She edited, with Silvia Bigliuzzi, a miscellany on *The Tempest (Revisiting The Tempest. The Capacity to Signify*, Palgrave, 2014) and on *Romeo and Juliet (Shakespeare, Romeo and Juliet, and Civic Life: The Boundaries of Civic Space*, Routledge, 2016). She is currently working on a project on Italian nineteenth-century Shakespearean actors.

**Anne-Marie Costantini-Cornède** is Senior Lecturer at Paris Descartes University (Paris V). She is a member of PRISMES research centre (EA 4398 Paris 3 Sorbonne-Nouvelle). She has written a PhD on the aesthetics of representation in Shakespeare screen adaptations and is the author of several articles and book chapters on classic adaptations and modernizations (Olivier, Welles, Branagh, Loncraine, Luhrmann, Brozel), analyses of trans-aesthetic links between cinema and painting (Jarman, Greenaway), and socio-cultural issues in historical or transnational adaptations (Axel, Hytner, Eyre, Radford, Abela, Kurosawa, Kaurismäki). She has published in international reviews and books like *Shakespeare en devenir*, *Revue Lisa*, *Ligeia*, P.U. Sorbonne, P.U. Rennes, P.U. Rouen et Le Havre, Michel Houdiard, L'Harmattan and *The Edinburgh Companion to Shakespeare and the Arts*.

**Maria Serena Marchesi** is Associate Professor of English Literature at the University of Messina, Italy. Her main fields of interest are Modernist drama, Victorian poetry and Victorian theatre. Her books include *Temi cristiani nell'opera poetica di Alfred Tennyson* (Congedo 2007), *Eliot's Perpetual Struggle: The Language of Evil in Murder in the Cathedral* (Olschki 2009), the critical edition of John Baldwin Buckstone's *Robert Macaire, or, The Exploits of a Gentleman at Large* (Olschki 2012), the first Italian edition of R.L. Stevenson and W.E. Henley's *Macaire* (ETS 2014), the reconstruction of the text and the first performance of one of Dion Boucicault's undeservedly forgotten plays, *5 November 1866: The Story of Henry Irving and Dion Boucicault's Hunted Down, or, The Two Lives of Mary Leigh* (2016), a study of the plays of Dion Bouci-

cault, *The Uncompromising Victorian: The Law and the Family in the Plays of Dion Boucicault* (ETS 2017).

**Maria Elisa Montironi** received her PhD in Intercultural European Studies from the University of Urbino in 2012. Her research interests lie in the areas of Literary Reception, Shakespeare Studies and Intercultural Studies. She has written a book on the political reception of Shakespeare's *Coriolanus* (*Riscritture tedesche del Coriolanus di Shakespeare (1609-1951). Ricezione politica e politica della ricezione*, 2013) and essays on Shakespeare, on early modern drama and on intercultural literary reception (selected publications: "The introspective Sponger': Shakespeare's *Hamlet* in Brecht's poetry", 2012; "Dante und Peter Weiss: Das ketzerische Paradies der Literatur", 2013; "Spazio, tempo, movimento. Relativismo e antecedenti poetici del concetto di "apertura" nel *Coriolanus* di Shakespeare", 2013; "The Simpsons' attack on the Shakespeare Myth", 2014; "Il mito di Shakespeare nella pubblicità", 2015; "Narcotics and deadly poisons in Shakespeare's literature", 2016). She has co-edited a book on intercultural issues together with Peter Cullen (*Teaching Business Culture in the Italian Context: Global and Intercultural Challenges*, 2016) and a volume stemming from the "Shakespeare and his Contemporaries" IASEMS Graduate Conference with Roberta Mullini (*Humour in Shakespeare's Arcadia. Selected Papers*, 2017). She has just published a book on Women upon Women in Contemporary British Drama (Königshausen & Neumann, 2018).

**Lucia Nigri** is Lecturer in Early Modern English Literature at the University of Salford-Manchester. Her research interests focus on early modern literature with a particular emphasis on drama. She has written articles on intertextuality in John Webster's plays (*Il Confronto Letterario* 2007), maternal misrecognition in early modern tragedies (*Nuova Cultura* 2010), the notion of identity in Shakespeare and his contemporaries (Universitalia 2011), the question of authorship in Arden of Faversham (*Memoria di Shakespeare*, Bulzoni 2012), the relation between dominant and marginal languages in translating for the theatre (Routledge 2013), performativity in the Victorian adaptations of *The Tempest* (Palgrave 2014), on the natural and monumental body in *Romeo and Juliet* (Routledge 2016) and on Shakespearean narratives used in particular times of crisis in Italy (forthcoming). She has extensively written on the figure of the malcontent (*Notes and Queries* 2012 and ETS 2014), on intertextuality on stage (ETS 2014), and on scepticism and self in Elizabethan and Jacobean period (*English Literature* 2014). Her recent publications include a co-edited volume on *Forms of Hypocrisy in Early Modern England* (Routledge 2018) and a Special Issue on John Webster's Theatre of (Dis)obedience and Damnation (*American Notes and Queries* 2018). She is currently working on a research project on 'Shakespeare in Manchester'.

**Nicola Pasqualicchio** teaches History of Theatre at the University of Verona. His research interests concern the following fields of European Theatre (mainly Italian, English and French) of the nineteenth and twentieth centuries: dramaturgy (a monograph on Beckett and several essays on Sand, Dumas *père*, Savinio, Fo, Genet, Tardieu and others), theatre theory (essays on Delsarte, Gordon Craig, Artaud), acting (with a par-

particular focus on Italian narrative one-man shows and on the acting of opera singers). He is the founder and the director of a research group on the fantastic mode in European theatre of the nineteenth and twentieth centuries. Among his publications are *Il sarto gnostico: temi e figure del teatro di Beckett* (Ombre Corte 2006), *La meraviglia e la paura: il fantastico nel teatro europeo (1750-1950)* (Bulzoni 2013), *Teatri di figura*, edited with Simona Brunetti (Edizioni di Pagina 2014), *Attori all'opera*, co-edited with Simona Brunetti (Edizioni di Pagina 2015). He is currently working on a project on dystopia in twentieth-century European drama and editing a collection of unpublished letters by Edward Gordon Craig.

**Iolanda Plescia** is Lecturer in English Linguistics and Translation at Sapienza University of Rome, where she teaches history of the English language and translation studies. She has most recently published essays on Shakespeare's language, in particular on linguistic modality, and on early modern scientific translation and writing. Her latest essays deal with the language of science in Shakespeare's time (in *Shakespeare and the New Science in Early Modern Culture*, ed. by Maria Del Sapio, Pacini 2016), and with on the first published translation of Galileo Galilei into English (in *Translating Early Modern Science*, eds. S. Fransen *et al.*, Brill 2017). She has produced the first Italian edition of Henry VIII's *Letters to Anne Boleyn* (Nutrimenti 2013) as well as a new annotated translation of Shakespeare's *Troilus and Cressida* (Feltrinelli 2015), and is currently completing a new translation of *The Taming of the Shrew*. She serves on the editorial board of *Memoria di Shakespeare. A Journal of Shakespearean Studies*.

**Enrico Reggiani** is Full Professor of English Literature at the Faculty of Linguistic Sciences and Foreign Literatures of the Catholic University of the Sacred Heart in Milan. He has published widely on W.B. Yeats and other Irish writers; writers of Catholic origin, culture and background; interdisciplinary relationships between literature and economy/economics. He also teaches Musical languages in historical perspective thanks to his specific advanced competence and appreciated research activity in the musicological field (after having graduated in piano in 1980 and taught both music education at the Teatro alla Scala secondary schools for singers and dancers, and music analysis at the Civica Scuola di Musica Claudio Abbado di Milano). He was a member of the scientific committee of the musico-literary Festival Le Corde dell'Anima (Cremona, 2010-2014) and, since 2011, is the director of the Studium Musicale di Ateneo "Note d'InChiostro" at his University. He is a regular lecturer on cultural-musical subjects at the Iniziative Culturali de laVerdi - Orchestra Sinfonica e Coro Sinfonico di Milano Giuseppe Verdi and at the Casa della Cultura di Milano. He is a member of the Associazione Il Saggiatore Musicale, of the Società Italiana di Musicologia, and of the International Association for Word and Music Studies (WMA). At present, the interdisciplinary relationships and the bidirectional crossings between literature and music are his main research area and he has recently been defined as a scholar "with a high profile in the relevant field". He has just published essays on "The Italian method" and the "Italian gesture". Musico-literary considerations on W.B. Yeats, Italian music and Italian composers and on Uncouth and inarticulate sounds". Musicoliterary traces in Frankenstein and Frankenstein in art music. He is completing a monograph on "A tone-deaf poet in the

Land of Song”. Musico-literary soundscapes in W.B. Yeats and the essay “I prefer Shakespeare to Jean Paul” a post-conference(s) essay on Schumann’s compositional reception of the Bard.

**Cristina Vallaro** is Associate Professor of English Literature at the Department of Linguistic Sciences and Foreign Literatures of the Catholic University of the Sacred Heart in Milan. Her main research interests have focused on the Elizabethan Age, William Shakespeare, and the didactics of literature. She has authored several books: *La simbologia lunare nei canzonieri elisabettiani* (2004), *“Julius Caesar” e “Antony and Cleopatra”: momenti di storia romana in William Shakespeare* (2010), *Queen Elizabeth I on Progress. The Kenilworth and Elvetham Pageants as Reported in John Nichols’ Work* (2011), *Elisabetta I poetessa e regina* (2014), *I mille volti di Shakespeare nella cultura di massa* (2016). In 2017 she published *The Simpsons’ Version of Hamlet* (in *Remediating Texts and Contexts from Shakespeare to the Present*, ed. by Gioia Angeletti, Giovanna Buonanno, and Diego Saglia), while in 2012 she wrote an essay entitled *L’epica nel Rinascimento Inglese* for the Istituto della Enciclopedia Italiana Treccani. She has recently published the essay “Elizabeth I as Poet: Some Notes on ‘On Monsieur’s Departure’ and John Dowland’s ‘Now O Now I Needs Must Part’” (in *Elizabeth I in Writing. Language, Power and Representation in Early Modern England*, ed. by Donatella Montini and Iolanda Plescia, Palgrave Macmillan, 2018). She has also worked on the relation between Shakespeare and Italian literature (*I drammi shakespeariani e i periodici italiani di inizio Novecento*, in *Chi stramalediva gli inglesi*, ed. by Arturo Cattaneo, 2007; *Pescetti’s Il Cesare and Shakespeare’s Julius Caesar*, 2012), and contributed a number of articles to *Nuova Secondaria*, a journal specialized in Italian high school didactics. At the moment she is collaborating, together with a group of Chinese scholars of the Catholic University of the Sacred Heart, on a research project on Shakespeare in Chinese youth culture.