

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.

CRITICAL EDITIONS

1. Calvi, L. *Ridotto per le scene. Romeo e Giulietta in due copioni di Ernesto Rossi*, Roma, Edizioni di Storia e Letteratura, [forthcoming].

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 sfige: *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 Portraicture' 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. Bigliazzi, G.P. Marchi (a cura di), *Bearers 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. Bigliazzi (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*, Tübingen, 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. Bigliazzi 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 Compare*, 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. Bigliazzi 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 Bigliazzi and Lisanna Calvi, Houndmills, Basingstoke, Palgrave Macmillan, 2014.
2. *Shakespeare, Romeo and Juliet, and Civic Life: The Boundaries of Civic Space*, ed. by Silvia Bigliazzi 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 and Languages (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>). Scientific and organizing board.
6. IASEMS XV International Conference, Lecce 16-17 May 2025. Scientific and organizing board.
7. IASEMS XVI International Conference, Viterbo 29 September-1 October 2025. Scientific and organizing board.

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*, Athens
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 [invited talk]
Round table/book launch: *Shakespeare on European Festival*
Title of invited paper: «Teatro Romano: Festival Shakespeariano, 1948-»
29. 7 May 2025
Salotti Francofoni, Verona – Associazione Francofona e Dipartimento di Lingue e Letterature Straniere, Università di Verona
Title of invited paper: «Liberté, égalité, fraternité? Immagini di Francia in una riscrittura neo-vittoriana di *Jane Eyre*»
30. 9-12 July 2025
International conference: ESRA 2025 – *Shakespeare and Time*, Porto
Title of paper: «The Ring, the Jew, and the Motherless Daughter(s): Grace Tiffany’s *The Turquoise Ring* (2005)»

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)

Verona, 12 September 2025.

Lisanna Calvi

(Lisanna Calvi)