

Domenico Lovascio PhD FRHistS

lovascio.domenico@gmail.com; domenico.lovascio@unige.it

<https://orcid.org/0000-0001-9379-2040>

Professore Associato of English Literature,

Department of Modern Languages and Cultures (DLCM), University of Genoa (UniGe), Italy

MAJOR FIELDS OF RESEARCH

Early modern English drama: theatre history, textual editing, the canon of John Fletcher and his collaborators, Shakespeare's Roman plays, Anglo-Italian relationship, classical reception, lost plays

I. ACADEMIC EMPLOYMENT HISTORY

- 11/22– Professore Associato – English Literature, UniGe
11/19–10/22 Ricercatore TDb – English Literature, UniGe
02/17–10/19 Ricercatore TDa – English Literature, UniGe
02/16–01/17 Assegnista di ricerca – English Literature, UniGe

II. EDUCATION AND OTHER ACADEMIC TITLES

- 2023 **Fellow of the Royal Historical Society** (elected 22/05/2023 in recognition of contribution to historical scholarship)
- 2023 **Abilitazione Scientifica Nazionale** (26/01/2023 – 26/01/2034) alle funzioni di professore universitario di **prima fascia** per il settore concorsuale 10/L1 – Lingue, letterature e culture inglese e anglo-americana, con il seguente giudizio complessivo:
'Le pubblicazioni appaiono tutte congruenti con il settore concorsuale. [...] **la collocazione editoriale è prevalentemente internazionale, in diversi casi con editori di rilievo.** [...] Particolarmente rappresentativa è la sua monografia più recente [...], uscita con **un editore di alto profilo** e dedicata ai drammi 'romani' di John Fletcher. **Ben scritto, chiarissimo nella struttura e reader-friendly**, lo studio è solidamente ancorato a ricerche sulla scolarizzazione in epoca Tudor, sulla biografia di Fletcher stesso, sui libri che circolavano all'epoca: **la discussione** che segue sul rapporto dei drammi fletcheriani con le probabili fonti **risulta** quindi **assai convincente**, e fa emergere ottime basi sia storiche che filologiche, **offrendo** al contempo **riflessioni di assoluta originalità** [...]. In conclusione, [...] **emerge il profilo di uno studioso preparato che possiede solidi strumenti di scavo critico e profondità di analisi**'
- 2017 **Abilitazione Scientifica Nazionale** (01/12/2017 – 01/12/2028) alle funzioni di professore universitario di **seconda fascia** per il settore concorsuale 10/L1 – Lingue, letterature e culture inglese e anglo-americana, con il seguente giudizio complessivo:
'La produzione scientifica del candidato risulta continua sotto il profilo temporale e prevalentemente caratterizzata da **una collocazione editoriale su riviste di rilievo nazionale e internazionale** [...]. Le pubblicazioni sono [...] valutate **di eccellente qualità sia per la metodologia adottata sia per il carattere innovativo e originalità delle stesse.** Alla luce delle valutazioni di cui sopra, [...] la Commissione all'unanimità dei Commissari ritiene che complessivamente titoli e pubblicazioni dimostrino **una posizione riconosciuta nel panorama della ricerca** come emerge dal livello dei risultati della ricerca **in termini di qualità e originalità** per il settore concorsuale rispetto alle tematiche scientifiche affrontate'
- 2015 TFA (A345-A346) Qualification to teach English language and civilisation in Italian lower and upper secondary schools (mark: 96/100), UniGe
- 2013 **PhD in Euro-American Comparative Literature**, UniGe
- 2009 MA in Literary Translation (Major: English, German), UniGe
- 2007 BA in Foreign Languages and Literatures (Major: English, German), UniGe

III. RESEARCH FELLOWSHIPS, FUNDING AND AWARDS

A. FELLOWSHIPS

- 2016 **Visiting Scholar** at **Sheffield Hallam University**, Department of Humanities, 20/06 – 22/07

B. GRANTS

- 2022 **Malone Society Research Grant** in support of work on a new edition of *Thierry and Theodoret* by John Fletcher, Philip Massinger and Nathan Field, £1000

- 2020–24 **Local Coordinator** of the UniGe Unit of the **PRIN** 2017XAA3ZF: ‘Classical Receptions in Early Modern English Drama’ (PI: S. Bigliuzzi, University of Verona), total funding €479.290, funding for UniGe €99.865,20; 20/01/2020 – 20/07/2024
- 2017 Fondo per il finanziamento delle attività base di ricerca (**FFABR**), €3.000
- 2016 **Malone Society Research Grant** in support of work on a new edition of Thomas Kyd’s *The Householder’s Philosophy*, £199.68
- 2015 Italian Association of Shakespearean and Early Modern Studies Conference Grant, €150
- 2014 European Society for the Study of English Book Grant 2014, €283.34, for ‘Re-Writing the Past: Julius Caesar in Early Modern English Literature and Culture’
- UniGe Research Grant, €4.989,21 for two years for a group of twelve scholars, for ‘Committenti, libri e lettori dall’antichità al Rinascimento’ (‘Clients, Books and Readers from Antiquity to the Renaissance’)
- Italian Association of Shakespearean and Early Modern Studies Conference Grant, €150
- University of Reading Conference Grant, £100, to present a paper at the annual Reading Conference in Early Modern Studies
- 2013 UniGe Research Grant, €4.724,73 for two years for a group of thirteen scholars, for ‘Natura ed etologia dall’antichità al Rinascimento’ (‘Nature and Etology from Antiquity to the Renaissance’)
- 2012 Italian Association of Shakespearean and Early Modern Studies Conference Grant, €75
- 2010 UniGe Publication Grant, €3.000, for *La congiura di Catilina. Testo inglese a fronte* by Ben Jonson, ed. D. Lovascio (Genova: ECIG, 2011)
- UniGe Doctoral Grant, about €41.000 for three years, for ‘Giulio Cesare nel teatro rinascimentale inglese’ (‘Julius Caesar in English Renaissance Drama’)

C. AWARDS AND PRIZES

- 2022 National Evaluation of Research Quality (VQR) 2015–19: all three submitted research outputs were rated ‘excellent’
- 2020 **Ben Jonson Discoveries Award** for outstanding contribution to *The Ben Jonson Journal* (2020)
- 2016 Winner of the Special Jury Prize at the VI Edition of the National Literary Award Franz Kafka Italia, Non-Fiction section, for *Un nome, mille volti. Giulio Cesare nel teatro inglese della prima età moderna* (Roma: Carocci, 2015)
- Winner of the VI Edition of the National Literary Award Scriviamo Insieme, Non-Fiction section, for *Un nome, mille volti. Giulio Cesare nel teatro inglese della prima età moderna* (Roma: Carocci, 2015)
- 2014 AIA/Carocci PhD Dissertation Prize 2014 awarded by the Italian Association of English Studies to the best doctoral thesis in the field in Italy in 2012–13

IV. PUBLICATIONS

A. BOOKS



John Fletcher’s Rome: Questioning the Classics (Manchester UP, 2022) (The Revels Plays Companion Library), xviii+214 pp.

Reviewed by **Gordon McMullan** in *Early Theatre* 26.1 (2023), 155–8: ‘Domenico Lovascio’s informed and informative *John Fletcher’s Rome* ... finds a new way to make the canon manageable by turning his attention to the four “Roman” plays ... Focusing on this subset of plays — while demonstrating throughout his impressively assured knowledge of the entire Fletcher canon — Lovascio addresses Fletcher’s attitude both to the classics and to Shakespeare, undertaking a good deal of pleasingly precise source study in order both to unearth a set of attitudes to the classical past that mark a firm contrast with Shakespeare and to offer convincing new arguments about Fletcherian dramaturgy as a whole. ... This monograph, ground-breaking as it is in several respects, valuably reminds us that Shakespeare and Jonson were not the only dramatists to write “Roman plays” ... There is real value too in showing that it was possible in early modern England to dramatize, as the Fletcher canon clearly does, a substantially more sceptical understanding of the value of the past in general and the classical past in particular than critics find in the plays of Shakespeare or Jonson. But perhaps the single greatest value of Lovascio’s work is that it serves as a reprimand (one implicit in his gently ironic choice of title) to the numerous

monographs about “Shakespeare’s Rome” that might lead you to believe that, of all early modern playwrights, only Shakespeare (or, at best, Shakespeare and Jonson) paid thoughtful attention to Roman history. Lovascio is to be thanked for this valuable work of redirection’.

Reviewed by **Joseph F. Stephenson** in *Shakespeare Quarterly* 74.2 (2023), 156–8: ‘Domenico Lovascio has established himself as a leading scholar of John Fletcher’s works. His latest volume, *John Fletcher’s Rome: Questioning the Classics*, combines his expertise on Fletcher with his interest in dramatic treatments of Rome. ... Beyond the Roman plays themselves, Lovascio refers effortlessly to most plays in the Fletcher canon, whether for their exempla of Lucrece and Curtius or for various other correlations to the plays discussed. ... *John Fletcher’s Rome* ... , along with Lovascio’s other scholarship, has greatly contributed to the exploration of the work of this important dramatist and of the period generally, clearing the way for further research while serving as a shining example to emulate’.

Reviewed by **William David Green** in *Archiv für das Studium der neueren Sprachen und Literaturen* 260.2 (2023), 436–8: ‘In *John Fletcher’s Rome: Questioning the Classics*, Domenico Lovascio provides a valuable counterpoint to Fletcher’s relative popular obscurity, offering a timely and illuminating investigation into Fletcher’s work. ... Each chapter of Lovascio’s study is brimming with fascinating insights and intriguing interpretations, but the final chapter in particular can be considered essential reading for anyone interested in how Fletcher’s plays can be placed in relation to the wider theatrical moment through which he lived. ... Lovascio’s monograph provides a necessary and nuanced account of Fletcher’s contribution to a dramatic subgenre more traditionally associated with Shakespeare. ... Lovascio provides many valuable insights, not only in analysing Fletcher’s works themselves, but also in uncovering the intellectual processes through which Fletcher produced such work. ... With *John Fletcher’s Rome*, Lovascio has produced a highly important book, one that will no doubt enjoy a long life as a particularly timely reassessment of a dramatist quite rightly remembered as “Shakespeare’s successor”’.

Reviewed by **Gabriella Edelstein** in *Parergon* 40.1 (2023), 267–8: ‘Domenico Lovascio’s monograph on the playwright’s dramatic representations of the Ancient Roman world is a welcome intervention in the field. Lovascio reads together what will now be called Fletcher’s ‘Roman plays’ ... as a group for the first time ... Ultimately, Lovascio demonstrates how Fletcher’s plays were taking part and contributing to broader cultural discourses about history, gender, education, stoicism, and misplaced nostalgia. *John Fletcher’s Rome* is a valuable contribution to the field of classical reception studies, but more importantly, it offers up future possibilities for literary readings of the veritable terra incognita that is the wider Fletcher canon’.

Un nome, mille volti. Giulio Cesare nel teatro inglese della prima età moderna (Roma: Carocci, 2015), 207 pp.

[WINNER of the PREMIO LETTERARIO NAZIONALE SCRIVIAMO INSIEME 2016]

[WINNER of the SPECIAL JURY PRIZE – PREMIO LETTERARIO NAZIONALE FRANZ KAFKA ITALIA 2016]

[SECOND PLACED for the PREMIO LETTERARIO INTERNAZIONALE LAGO GERUNDO 2018]

[SHORTLISTED for the PREMIO I MURAZZI 2016]

[FINALIST of the PREMIO FIRENZE 2017]

Reviewed by **Robert Dulgarian** in *Renaissance Quarterly* 69.3 (2016), 1207–8: ‘By organizing his treatment of the plays chapter by chapter in (conjectural) order of composition, Lovascio is able to highlight parallels in sources and concerns without losing sight of each play’s historical specificity or its treatment of the character of its central figure. ... Lovascio is particularly meticulous in his attention to secondary sources [and] indefatigable in amassing and judiciously incorporating into his readings scholarly work on even the obscurer plays in his treatment. His attention to the comparative roles of standard Roman sources, such as Dio Cassius, Sallust, Suetonius, and Lucan, is also commendable, particularly his awareness of the ways in which genre may have tended to dictate analysis’.

Reviewed by **Carlo Maria Bajetta** in *Notes and Queries* 63.3 (2016), 480–1: ‘*Un nome, mille volti* provides a lucid analysis of these materials, and the comments on the quoted excerpts are frequently illuminating. This book proves that the English Renaissance theatre offered a much more radical (and negative) image of Caesar than hitherto argued by modern scholars. ... Lovascio’s analysis of the contemporary concept of tyrannicide (and, implicitly, regicide) is particularly interesting to anyone interested in the history of Republicanism in the sixteenth and seventeenth centuries’.

Reviewed by **Lara Nicolini** in *L’analisi linguistica e letteraria* 25.1 (2017), 221–6: ‘Lovascio’s remarkable book fills a gap The investigation starts ... from a very accurate philological-textual work ...; the linguistic analyses abound, and the singling out of the links between the historical sources and the modern text are painstaking, which is one of the best qualities of this book. Every interpretation ... is firmly anchored to the text. ... thanks to the comparisons set up between the different plays ... the book as a whole displays a high degree of consistency and cohesiveness. ... this solid and passionate study will be certainly useful to the experts in the field but will also prove to be a compelling reading for anyone interested in literary criticism at large and for readers who are familiar with the fields of intertextuality



and literary memory The book ... is really well written and meets the reader halfway by enjoyably merging scientificity and clarity' (my trans.).

Reviewed by **Sergio Audano** in *Bryn Mawr Classical Review*, <http://bmcr.brynmawr.edu/2016/2016-05-11.html>: 'a compelling, well-argued volume, analytical regarding the relation between the texts examined and the classical sources, and at the same time capable of elaborating precise and convincing summaries. It is certainly an important contribution, which will be useful for scholars interested not only in English literature, but also in dramaturgy and, more generally, in the reception of classical antiquity' (my trans.).

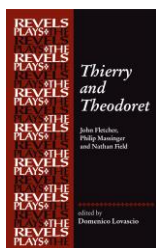
Reviewed by **Cristiano Ragni** in *The Sixteenth Century Journal* 47.3 (2016), 720–1: 'Among the many merits of Lovascio's monograph are his meticulous close readings of the plays, as well as his firm command of Latin, history, and early modern literature, which allowed him to access an impressively wide range of primary and secondary sources. Thorough in its ambit, this volume makes a strong contribution to Renaissance studies, as it fills a significant gap in the field of the reception of one of Rome's major symbols. In short, it surely merits reading by scholars interested in the analogies, differences, and even shared aims emerging from minor, but noteworthy, early modern representations of Julius Caesar'.

B. CRITICAL EDITIONS

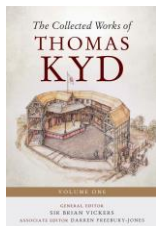
Orlando Furioso, by Robert Greene, ed. D. Lovascio, in *The Collected Plays of Robert Greene*, gen. ed. D. Freebury-Jones (Edinburgh UP, 2028), forthcoming

The Fables of Poggio the Florentine/Le favole di Poggio Fiorentino, di William Caxton, introduzione, testo critico e traduzione di D. Lovascio, in *Le facezie nella letteratura europea*, gen. ed. S. Pittaluga and M. Ciccuto (Milano: Bompiani, 2025) (Classici della letteratura europea), forthcoming

Thierry and Theodoret, by John Fletcher, Philip Massinger and Nathan Field, ed. D. Lovascio (Manchester UP, 2024) (The Revels Plays), forthcoming



The Householder's Philosophy, by Thomas Kyd, ed. D. Lovascio, in *The Collected Works of Thomas Kyd: Volume One*, gen. ed. B. Vickers (Woodbridge: Boydell & Brewer, 2024), 239–331



The False One, by John Fletcher and Philip Massinger, ed. D. Lovascio (Manchester UP, 2022) (The Revels Plays), xxx+212 pp.

Reviewed by **Darren Freebury-Jones** in *Early Modern Literary Studies* 23.1 (2023), 1–5, <https://journals.shu.ac.uk/index.php/EMLS/article/view/359/121>: 'Alongside being a thoughtful, incisive scholar, Lovascio is a skilled editor ... His edition of Fletcher and Massinger's *The False One* ... makes a major contribution to the editorial history of this drama ... and readers will no doubt eagerly drink up the contents of this edition's comprehensive introduction. ... Lovascio's edition of the text itself is impeccable. ... His commentary notes also provide fascinating insights into original performance conditions ... The result is an impressive feat of scholarship: a comprehensive edition worthy of an excellent, scholarly series. Lovascio's edition is not only a significant milestone in the editorial history of the play; it reveals *The False One* as a drama that bristles with humour and spectacle worthy of performance, and offers wonderful insights into collaborative practises during the period and the presentation of Rome on the Jacobean stage'.



La congiura di Catilina. Testo inglese a fronte, by Ben Jonson, ed. D. Lovascio (Genova: ECIG, 2011), lxxxviii+336 pp.

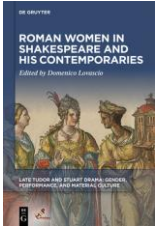
Reviewed by **Julia Griffin** in *The Sixteenth Century Journal* 44.1 (2013), 278: '[Lovascio]'s achievement is considerable. Besides making a difficult, sadly underrated work by an important dramatist easily accessible to an Italian readership, he has also demonstrated, abundantly, why the labor involved was so worthwhile. His enthusiasm for the play shines through his introduction: he brings out its political sophistication, its wit, and above all its energy and dramatic life: its 'vitalità'. He has earned the gratitude of all who admire the play; let us hope he will add to our numbers'.



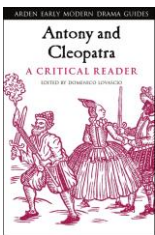
Reviewed by **Alessio Piras** in *Il sole 24 ore*, <http://24lettura.ilssole24ore.com/2012/07/la-congiura-di-catilina/#more-1551>: ‘Very well documented, Lovascio makes good use of the sources and gives reasons for all his critical remarks, skilfully navigating through the rich bibliography on Ben Jonson and the *Conspiracy* . . . , rendering his edition highly topical, critically and philologically rigorous . . . as well as . . . an inescapable point of reference for anyone, in Italy or abroad, who might wish to undertake a similar enterprise’, (my trans.).

Reviewed by **Maria Elisa Montironi**, *Linguae* 2.1 (2011), 102: ‘This volume marks an important landmark in the reception process activated by Ben Jonson’s *Catiline* and demonstrates to what extent the translation of a literary work can prove a privileged way for its critical interpretation’ (my trans.).

C. EDITED COLLECTIONS AND SPECIAL JOURNAL ISSUES



Roman Women in Shakespeare and His Contemporaries, ed. D. Lovascio (Kalamazoo: Medieval Institute Publications, 2020) (Late Tudor and Stuart Drama: Gender, Performance and Material Culture), vi+239 pp.



‘Antony and Cleopatra’: A Critical Reader, ed. D. Lovascio (London: Bloomsbury Arden Shakespeare, 2019; pbk 2021) (Arden Early Modern Drama Guides), xviii+306 pp.

Reviewed by **Iolanda Plescia** in *Memoria di Shakespeare* 9 (2022), 283–4: ‘Mixing themes of “memory and desire” as they do, the essays in Lovascio’s fine collection make for informative and pleasurable reading, which, as we know, is itself a fundamental classical value; together, they provide a multi-faceted picture which begins to explain our enduring fascination with *Antony and Cleopatra*’.

Shakespeare: Visions of Rome, ed. D. Lovascio, special issue of *Shakespeare* 15.4 (2019), 311–454

The Uses of Rome in English Renaissance Drama, ed. D. Lovascio and L. Hopkins, thematic issue of *Textus: English Studies in Italy* 29.2 (2016), 227 pp.

Storia, mito, logos. Giornate di studi 2009, 2010, 2011, ed. A. Salvatore and D. Lovascio, *Quaderni di Palazzo Serra* 23 (2013), 462 pp.

Annus Mirabilis 1814–1815, ed. S. Verdino, D. Lovascio, M. Bacigalupo (Roma: Aracne, 2012), 204 pp.

D. ARTICLES IN REFEREED JOURNALS

‘Thomas Kyd’s *The Householder’s Philosophy* and Cristoforo Landino’s *Comento sopra la Comedia di Dante*’, *The Ben Jonson Journal* 27.1 (2020), 84–104, 10.3366/bjj.2020.0272
[2020 BEN JONSON DISCOVERIES AWARD ESSAY]

‘Introduction: Visions of Rome in Shakespeare’, in *Shakespeare: Visions of Rome*, ed. D. Lovascio, special issue of *Shakespeare* 15.4 (2019), 311–15, 10.1080/17450918.2019.1649301

‘“Da quando ho conosciuto l’arte, ’sta cella è diventata ’na prigione”: *Cesare Deve Morire* and the Unsettling Self-(Re-)Fashioning Power of Theatre’, in *Shakespeare across Time and Space*, ed. L. Hopkins, special issue of *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* 12.1 (2019), 1–13, <http://www.borrowers.uga.edu/784103/show>

‘Merchants, Usurers and Harlots: Genoa in Early Modern English Drama’, *Renaissance Studies* 32.3 (2018), 346–64, 10.1111/rest.12313

[RATED ‘EXCELLENT’ IN THE NATIONAL EVALUATION OF RESEARCH QUALITY (VQR) 2015–19]

‘Re-Writing Julius Caesar as a National Villain in Early Modern English Drama’, *English Literary Renaissance* 47.2 (2017), 218–50, 10.1086/693892

[RATED ‘EXCELLENT’ IN THE NATIONAL EVALUATION OF RESEARCH QUALITY (VQR) 2015–19]

‘Leicester’s Men and the Lost *Telomo* of 1583’, *Early Theatre* 20.1 (2017), 9–26, 10.12745/et.20.1.2995

‘Julius Caesar, *Translatio Imperii* and Tyranny in Jasper Fisher’s *Fuimus Troes*’, in *The Uses of Rome in English Renaissance Drama*, ed. D. Lovascio and L. Hopkins, thematic issue of *Textus: English Studies in Italy* 29.2 (2016), 185–212, 10.7370/86648

D. Lovascio and L. Hopkins, ‘Introduction: Ancient Rome and English Renaissance Drama’, in *The Uses of Rome in English Renaissance Drama*, ed. D. Lovascio and L. Hopkins, thematic issue of *Textus: English Studies in Italy* 29.2 (2016), 9–19, 10.7370/86639

“Of higher state | Than monarch, king or world’s great potentate”: The Name of Caesar in Early Modern English Drama’, in *Rome and Home: The Cultural Uses of Rome in Early Modern English Literature*, ed. D. Cadman, A. Duxfield, L. Hopkins, special issue 25 (2016) of *Early Modern Literary Studies*, 1–25, <https://extra.shu.ac.uk/emls/journal/index.php/emls/article/view/134/247>

“All our lives upon ones lippes depend”: Caesar as a Tyrant in William Alexander’s *Julius Caesar*’, *Medieval and Renaissance Drama in England* 29 (2016), 68–102

‘With a “monster’s heart”: Jonson’s Caesar and the Destruction of Roman Liberty’, *The Ben Jonson Journal* 20.2 (2013), 201–22

‘Ariosto, Gascoigne e *The Taming of the Shrew*’, *L’analisi linguistica e letteraria* 17.1 (2009): 71–92

E. CHAPTERS IN BOOKS

‘Fables, merry tales, jests: le facezie nel Rinascimento inglese’, in *Le facezie nella letteratura europea*, gen. eds S. Pittaluga and M. Ciccuto (Milano: Bompiani, 2025) (Classici della letteratura europea), forthcoming

‘Marston and Europe’, in *The Oxford Edition of the Complete Works of John Marston*, gen. eds M. Butler and M. Steggle (OUP, 2025), forthcoming

‘Lovin’ on the Edge: Ben Jonson’s Defence of the Classics in *Lovers Made Men* as a Riposte to John Fletcher’s *The Mad Lover*’, in *The Edges of Early Modern English Drama: Essays in Honour of Lisa Hopkins*, ed. A. Norrie and M. Steggle (Kalamazoo: Medieval Institute Publications, 2024), forthcoming

‘Unveiling Wives: Euripides’ *Alcestis* and Two Plays in the Fletcher Canon’, in *Classical Receptions in Early Modern English Drama*, ed. S. Bigliuzzi and T. Demetriou (Verona: U of Verona, 2024) (Skenè. Studies I), forthcoming

‘Margaret Cavendish and Julius Caesar’, in *A Companion to the Cavendishes: Literature, Patronage, Material Culture*, ed. L. Hopkins and T. Rutter (Leeds: ARC Humanities P, 2020), 309–23

Reviewed by **Holly Faith Nelson** in *Early Modern Literary Studies* 23.1 (2023), 1–5, <https://journals.shu.ac.uk/index.php/EMLS/article/view/363/125>: ‘Lovascio systematically examines references to Julius Caesar in Margaret’s oeuvre. While stressing Cavendish’s ‘adamantine admiration’ for Julius Caesar (p. 311), Lovascio cogently demonstrates that the nature and significance of her references to him vary according to the literary context in question, serving as a means to share her thoughts on a surprising array of subjects, from valour and honour to wedlock and cuckoldry, or to glorify her husband at Caesar’s expense.’

‘Introduction: Roman Women in Early Modern English Drama’, in *Roman Women in Shakespeare and His Contemporaries*, ed. D. Lovascio (Kalamazoo: Medieval Institute Publications, 2020) (Late Tudor and Stuart Drama: Gender, Performance and Material Culture), 1–18

‘Bawds, Wives, and Foreigners: The Question of Female Agency in the Roman Plays of the Fletcher Canon’, in *Roman Women in Shakespeare and His Contemporaries*, ed. D. Lovascio (Kalamazoo: Medieval Institute Publications, 2020) (Late Tudor and Stuart Drama: Gender, Performance and Material Culture), 165–84

‘Introduction’, in *‘Antony and Cleopatra’: A Critical Reader*, ed. D. Lovascio (London: Bloomsbury Arden Shakespeare, 2019) (Arden Early Modern Drama Guides), 1–19

[RATED ‘EXCELLENT’ IN THE NATIONAL EVALUATION OF RESEARCH QUALITY (VQR) 2015–19]

‘The State of the Art’, in *‘Antony and Cleopatra’: A Critical Reader*, ed. D. Lovascio (London: Bloomsbury Arden Shakespeare, 2019) (Arden Early Modern Drama Guides), 89–111

‘She-Tragedy: Lust, Luxury and Empire in John Fletcher and Philip Massinger’s *The False One*’, in *The Genres of Renaissance Tragedy*, ed. D. Cadman, A. Duxfield, L. Hopkins (Manchester UP, 2019), 166–83

‘The State of the Art’, in *‘Julius Caesar’: A Critical Reader*, ed. A.J. Hartley (London: Bloomsbury Arden Shakespeare, 2016) (Arden Early Modern Drama Guides), 81–102

‘Giulio Cesare, la vipera, l’Inghilterra’, in *Natura ed etologia dall’antichità al Rinascimento*, ed. S. Pittaluga (Milano: Ledizioni, 2016), 77–111

‘Occasioni mancate: Ipazia nella letteratura italiana contemporanea’, in *Figure di Ipazia*, ed. G. Sertoli (Roma: Aracne, 2014), 165–98

“Questo non è un romanzo storico”: *La Settimana Santa* di Louis Aragon’, in *Annus mirabilis 1814–1815*, ed. S. Verdino, D. Lovascio, M. Bacigalupo (Roma: Aracne, 2012), 161–70

F. NOTES IN REFEREED JOURNALS AND SHORT WRITINGS

- ‘Identifying “the cloak of Genoa” in Ben Jonson’s *The New Inn*’, *The Ben Jonson Journal* 24.1 (2017), 141–4, 10.3366/bjj.2017.0183
- ‘Dukes, *Dogi* and *Mogógni*: Genoa in John Marston’s *The Malcontent*’, *Notes and Queries* 64.2 (2017), 310–2, 10.1093/notesj/gjx018
- ‘Spinella’s name in John Ford’s *The Lady’s Trial*’, *Notes and Queries* 64.2 (2017), 330, 10.1093/notesj/gjx054
- 12 entries: ‘Caesar and Pompey’, ‘Caesar and Pompey, Parts 1 and 2’, ‘Caesar’s Fall’, ‘Catiline’s Conspiracies’, ‘Catiline’s Conspiracy (Catiline)’, ‘Diocletian’, ‘Hot Anger Soon Cold’, ‘Julius Caesar’, ‘Pompey’, ‘Ptolemy’, ‘Richard Crookback’ and ‘Telomo’ in the *Lost Plays Database*, ed. R.L. Knutson, D. McInnis, M. Steggle (Washington D.C., Folger Shakespeare Library, 2009–), <http://www.lostplays.org>
- ‘Julius Caesar’s “just cause” in John Fletcher and Philip Massinger’s *The False One*’, *Notes and Queries* 62.2 (2015), 245–7
- ‘The Anonymous *Caesar’s Revenge* and John Fletcher and Philip Massinger’s *The False One*’, *Notes and Queries* 62.2 (2015), 242–5
- ‘Julius Caesar’s “stony heart”: Thomas Kyd’s *Cornelia* and the *Mirror for Magistrates*’, *Notes and Queries* 59.1 (2012), 52–3
- ‘Jonson’s *Catiline*: A Few Unrecorded Borrowings from Felici’s *Historia Coniurationis Catilinae*’, *Notes and Queries* 58.2 (2011), 278–82
- ‘Jonson’s *Catiline* and Machiavelli’s *Istorie Fiorentine*’, *Notes and Queries* 57.3 (2010), 411–3

G. CONFERENCE PROCEEDINGS

- ‘The Roman Civil Wars in the Anonymous *Caesar’s Revenge*’, *Proceedings of the ‘Shakespeare and His Contemporaries’ Graduate Conference 2012 and 2013*, ed. M. Roberts (Firenze: British Institute, 2014), 23–33
- ‘How many lets do hinder virtuous minds’: intemperanza ed effeminazione in *Caesar’s Revenge*’, *Storia, mito, logos. Giornate di studi 2009, 2010, 2011. Quaderni di Palazzo Serra* 23 (2013), 381–99
- ‘Cesare “distruttore”: furor lucaneo e calcolo machiavellico’, *Storia, mito, logos. Giornate di studi 2009, 2010, 2011. Quaderni di Palazzo Serra* 23 (2013), 169–84
- ‘Lucanic Words and Machiavellian Deeds: Dreams and Plans of Destruction in Ben Jonson’s *Catiline*’, in *Proceedings of the ‘Shakespeare and His Contemporaries’ Graduate Conference 2009, 2010, 2011*, ed. M. Roberts (Firenze: British Institute, 2012), 75–85

H. REVIEWS OF BOOKS AND PERFORMANCES

- C. Paravano, *Massinger’s Italy: Re-Imagining Italian Culture in the Plays of Philip Massinger* (London: Routledge, 2023), *Early Theatre* 27.1 (2024), forthcoming.
- M. W. Wagoner, *Interruptions in Early Modern English Drama* (London: Bloomsbury Arden Shakespeare, 2022), *Early Modern Literary Studies* 23.1 (2023), 1–5
- D. Freebury-Jones, *Reading Robert Greene: Recovering Shakespeare’s Rival* (London: Routledge, 2022), *Archiv für das Studium der neueren Sprachen und Literaturen*, 260.1 (2023), 210–11
- Y. Arshad, *Imagining Cleopatra: Performing Gender and Power in Early Modern England* (London: Bloomsbury Arden Shakespeare, 2019), *Sixteenth Century Journal* 52.3 (2021), 715–17
- C. Perry, *Shakespeare and Senecan Tragedy* (CUP, 2020), *Early Modern Literary Studies* 22 (2021), 1–5, <https://extra.shu.ac.uk/emls/journal/index.php/emls/article/view/571/407>
- P. Gray, *Shakespeare and the Fall of the Roman Republic: Selfhood, Stoicism and Civil War* (Edinburgh UP, 2018), *Early Modern Literary Studies* 21 (2020), 1–6, <https://extra.shu.ac.uk/emls/journal/index.php/emls/article/view/545/381>
- M. Del Sapio Garbero (ed.), *Rome in Shakespeare’s World* (Roma: Storia e Letteratura, 2018), *Memoria di Shakespeare* 6 (2019), 187–97, 10.13133/2283-8759/16407
- M. Dimitrova, *Julius Caesar’s Self-Created Image and Its Dramatic Afterlife* (London: Bloomsbury, 2018), *International Journal of the Classical Tradition* 27 (2020), 629–31, 10.1007/s12138-019-00517-3

- 'Shakespeare: Criticism: (b) *Problem Plays*', *The Year's Work in English Studies* 96 (2017), 44–54
- F. Marucci, *Storia della letteratura inglese. Dalle origini al 1625. Tomo II. Shakespeare* (Firenze: Le Lettere, 2015), *Anglistica Pisana* 13.1-2 (2016), 131–3
- D. Cadman, *Sovereigns and Subjects in Early Modern Neo-Senecan Drama: Republicanism, Stoicism and Authority* (Farnham: Ashgate, 2015), *Notes and Queries* 63.4 (2016), 638–40
- M. Steggle, *Digital Humanities and the Lost Drama of Early Modern England: Ten Case Studies* (Farnham: Ashgate, 2015), *Notes and Queries* 63.3 (2016), 477–80
- A.V. Scott, *Literature and the Idea of Luxury in Early Modern England* (Farnham: Ashgate, 2015), *Early Modern Literary Studies* 18.1-2 (2015), <https://extra.shu.ac.uk/emls/journal/index.php/emls/article/view/294/199>
- M. Steggle, D. McInnis (eds), *Lost Plays in Shakespeare's England* (Basingstoke: Palgrave Macmillan, 2014), *Notes and Queries* 62.4 (2015), 617–20
- R. Hertel, *Staging England in the Elizabethan History Play: Performing National Identity* (Farnham: Ashgate, 2014), *Notes and Queries* 62.2 (2015), 320–2
- E. Paleit, *War, Liberty, and Caesar: Responses to Lucan's Bellum Ciuile, ca. 1580–1650*, (OUP, 2013), *Notes and Queries* 62.1 (2015), 151–2
- F. Cox Jensen, *Reading the Roman Republic in Early Modern England* (Leiden: Brill, 2012), *Sixteenth Century Journal* 45.2 (2014), 437–8
- 'Shakespeare's *Romeo e Giulietta* (directed by Gigi Proietti) at the Silvano Toti Globe Theatre, Rome, Italy, 21 July 2013', *Shakespeare* 10.1 (2014), 98–100
- S. Scarsi, *Translating Women in Early Modern England: Gender in the Elizabethan Versions of Boiardo, Ariosto and Tasso* (Farnham: Ashgate, 2010), *Notes and Queries* 61.2 (2014), 282–3

I. TRANSLATIONS

- J. Stannard, 'Niente di marcio nello Stato della Poesia', *Nuova corrente* 57 (2010), 157–72

V. CONFERENCES, SEMINARS AND LECTURES

- 2023
 'La traduzione montaliana del Giulio Cesare nel contesto della fortuna di Shakespeare in Italia', paper at the book launch for 'Una traduzione inedita di Eugenio Montale: *Giulio Cesare* di William Shakespeare', UniGe, 14 Dec 2023
- 'Book launch: *John Fletcher's Rome: Questioning the Classics*', for the PhD programme in Storia, Arti e Linguaggi nell'Europa Antica e Moderna, University of Perugia, 24 May 2023 (INVITED)
- 'Conversing about Books – *John Fletcher's Rome: Questioning the Classics*' (w/ J.A. Pérez Díez as the respondent), Seminario Permanente di Studi Shakespeareiani, Sapienza University of Rome (via Zoom), 16 Jan 2023
- 'Fletcher's Classical (Re)sources', paper at the 'PRIN 2017: Classical Receptions in Early Modern English Drama' 2nd colloquium, University of Verona (via Zoom), 11 Jan 2023
- 2022
 'Shakespeare and Jonson: Visions of Rome', paper at the Shakespeare's Rome International Summer School, University of Roma Tre, 8 Sep 2022 (INVITED)
- 'John Fletcher and Philip Massinger's *The False One: A Blackfriars Play?*', paper at the XII IASEMS Conference 'Making Pictures Speak: Working with Images in Early Modern England', University of Bologna, 9 Jun 2022
- 'Unveiling Wives: Euripides' *Alceste* and Two Plays in the Fletcher Canon', paper at the 'PRIN 2017: Classical Receptions in Early Modern English Drama' seminar, University of Verona (via Zoom), 11 Jan 2022
- 2021
 'Fletcher and Massinger's *The False One: Dating, First Performance and Classical Sources*', ShBEMSS: Sheffield Hallam/Bangor Early Modern Seminar Series (via Zoom), 14 Dec 2021
- 'Fletcher's Rome: Corpus, Aims and Preliminary Findings', paper at the 'PRIN 2017: Classical Receptions in Early Modern English Drama' workshop, University of Verona (via Zoom), 15 Jan 2021

- 2020
 ‘Diocletian in the Marketplace and the Countryside in Fletcher and Massinger’s *The Prophetess: Shades of Antony*’, paper at the ‘Virtual Spiritual and Material Renaissances’ colloquium, Sheffield Hallam University (via Zoom), 16 Jun 2020 (INVITED)
 ‘Editing an Early Modern English Translation: Thomas Kyd’s *The Householder’s Philosophy*’, lecture for the PhD Programme in Linguistic, Philological and Literary Sciences, University of Padua, 15 Jan 2020 (INVITED)
- 2019
 ‘Bawds, Wives, and Foreigners: The Question of Female Agency in the Roman Plays of the Fletcher Canon’, paper at the XIII ESRA Conference ‘Shakespeare and European Geographies: Centralities and Elsewheres’, Roma Tre University, 10 Jul 2019
 ‘Translation, Plagiarism, Interpolation: Thomas Kyd’s *The Householder’s Philosophy*’, paper at the X IASEMS Conference “‘Of Bought Wit’: Plagiarism, Imitation and Borrowing in Early Modern England’, UniGe, 24 May 2019
 ‘Fact or Fiction? The Genoese Setting of John Marston’s *The Malcontent*’, paper at ‘The Marston Effect: John Marston and Early Modern Culture’ conference, Lincoln College, University of Oxford, 30 Mar 2019 (INVITED)
- 2018
 ‘John Fletcher and the Classics’, paper at the ‘Spiritual and Material Renaissances’ XIV colloquium, Sheffield Hallam University, 26 Jun 2018 (INVITED)
 “‘I am no Roman | Nor what I am do I know’: Identities in Crisis in John Fletcher’s *Valentinian*’, paper at the IX IASEMS Conference ‘Early Modern Identity: Selves, Others and Life Writing’, University of Cagliari, 12 Jun 2018
- 2017
 ‘Leicester’s Men and the Lost *Telomo* of 1583’, paper at the XXXVIII AIA Conference ‘Worlds of Words: Complexity, Creativity, and Conventionality in English Language, Literature and Culture’, University of Pisa, 14 Sep 2017
 ‘Shakespeare’s Rome Current Research: A General Overview and the Cases of *Julius Caesar* and *Antony and Cleopatra*’, paper at the ‘Shakespeare’s Rome Current Research’ round table, Shakespeare’s Rome International Summer School, University of Roma Tre, 9 Sep 2017 (INVITED)
 ‘Margaret Cavendish and Julius Caesar’, paper at the ‘The Literary Cultures of the Cavendish Family’ V colloquium, Sheffield Hallam University, 3 Jul 2017 (INVITED)
 ‘Merchants, Usurers and Harlots: Genoa in Early Modern English Drama’, paper at the ‘Spiritual and Material Renaissances’ XIII colloquium, Sheffield Hallam University, 30 Jun 2017 (INVITED)
- 2016
 “‘Da quando ho conosciuto l’arte, ’sta cella è diventata ’na prigione’’: Cesare deve morire e la ridefinizione del sé attraverso il teatro’, paper at the ‘Shakespeare 400. Aspetti della ricezione di Shakespeare nella cultura europea dal Settecento a oggi’ conference, UniGe, 29 Sep 2016
 ‘Genoa and the Genoese in Early Modern English Renaissance Drama: A Few Notes’, paper at the ‘Spiritual and Material Renaissances’ XII colloquium, Sheffield Hallam University, 7 Jul 2016 (INVITED)
 ‘Caesar, Cleopatra and the Dangers of Intemperance: Feminisation and Tyranny in the Anonymous *Caesar’s Revenge*’, paper at the ‘Drama in the 1590s’ colloquium, Sheffield Hallam University, 1 Jul 2016 (INVITED)
- 2015
 ‘Lust, Luxury and Empire in Fletcher and Massinger’s *The False One*’, keynote paper at the ‘Caroline Colloquium’, Sheffield Hallam University, 7 Jul 2015 (INVITED)
 “‘I am ashamed I warred at home, my friends, | When such wealth may be got abroad’’: Lust, Luxury and Anti-Imperialism in Fletcher and Massinger’s *The False One*’, paper at the ‘John Fletcher: A Critical Reappraisal’ Conference, Christ Church University, Canterbury, 27 Jun 2015
- 2014
 ‘Ungrateful, Premeditating, Repentant: Re-Writing Caesar as a National Villain in Early Modern England’, paper at the ‘Spiritual and Material Renaissances’ X colloquium, Sheffield Hallam University, 10 Jul 2014 (INVITED)
 “‘I am ashamed I warred at home, my friends, | When such wealth may be got abroad’’: Traces of Anti-Imperialism in Fletcher and Massinger’s *The False One*’, paper at the Reading Conference in Early Modern Studies, University of Reading, 7 Jul 2014
 ‘Ungrateful, Premeditating, Repentant: Re-Writing Caesar as a National Villain in Early Modern England’, paper at the ‘Early Modern Memory Conference’, University of Worcester, 9 May 2014

- 2013 “‘All our lives upon ones lippes depend’”: Caesar as a *Tyrannus Ex Parte Exercitii* in William Alexander’s *Julius Caesar*, paper at the ‘Theatre: Aesthetics and Power International’ Conference, University of Lisbon, 22 Nov 2013
- 2012 “‘Greatness to be great must have my name’”: l’automitopoiesi di Cesare nel teatro inglese del Rinascimento’, Fifth Euro-American Comparative Literature Graduate Conference: ‘Costruzioni. Luoghi, generi, identità’, UniGe, 14 Dec 2012
- ‘Distanza e complessità: la storicizzazione. Il caso de *La congiura di Catilina* di Ben Jonson’, paper at the Seminar ‘La traduzione e il testo’, UniGe, 27 Jun 2012
- ‘The Roman Civil Wars in the Anonymous *Caesar’s Revenge*’, paper at the Shakespeare and His Contemporaries Graduate Conference 2012 ‘The Notion of Conflict’, British Institute of Florence, 26 Apr 2012
- 2011 “‘How many lets do hinder virtuous minds’”: intemperanza ed effeminazione in *Caesar’s Revenge*, paper at the Fourth Euro-American Comparative Literature Graduate Conference IV: ‘Mito, magia, logos: fra letteratura e realtà’, UniGe, 16 Dec 2011
- ‘Lucanic Words and Machiavellian Deeds: Dreams and Plans of Destruction in Jonson’s *Catiline*’, paper at the Shakespeare and His Contemporaries Graduate Conference 2011, British Institute of Florence, 24 Apr 2011
- 2010 ‘Cesare “distruttore”: *furor* lucaneo e calcolo machiavellico’, paper at the Euro-American Comparative Literature Graduate Conference III: ‘Distruzioni. Scenari, visioni, astrazioni’, UniGe, 16 Dec 2010
- “‘Questo non è un romanzo storico’”: *La Settimana Santa* di Louis Aragon’, paper at the Seminar ‘Genova *Annus mirabilis*: aprile 1814 – giugno 1815’, UniGe, 26 Feb 2010

VI. TEACHING

- 2022/23 Letteratura e cultura inglese I LCM Groups A + B (36 + 36 hours), DLCLM, UniGe
Letteratura e cultura inglese I TTMI (36 hours), DLCLM, UniGe

Questionario di Valutazione della Didattica a.a. 2022/2023

RIEPILOGO VALUTAZIONI - DOCENTE LOVASCIO DOMENICO

TIPO VISUALIZZAZIONE	decs. NO	più NO che SI	più SI che NO	decs. SI	N.R.
55860 - LETTERATURA E CULTURA INGLESE I (Fraz. A) Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (69 schede compilate)	1.45%	4.35%	33.33%	60.87%	0%
55860 - LETTERATURA E CULTURA INGLESE I (Fraz. B) Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (22 schede compilate)	0%	0%	13.64%	86.36%	0%
61322 - LETTERATURA E CULTURA INGLESE I (TTMI) Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (31 schede compilate)	0%	6.45%	19.35%	74.19%	0%

- 2021/22 Letteratura e cultura inglese I LCM Groups A + B (36 + 36 hours), DLCLM, UniGe
Letteratura e cultura inglese I TTMI (36 hours), DLCLM, UniGe

Questionario di Valutazione della Didattica a.a. 2021/2022

RIEPILOGO VALUTAZIONI - DOCENTE LOVASCIO DOMENICO

TIPO VISUALIZZAZIONE	decs. NO	più NO che SI	più SI che NO	decs. SI	N.R.
55860 - LETTERATURA E CULTURA INGLESE I (Fraz. A) Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (99 schede compilate)	0%	3.03%	29.29%	67.68%	0%
55860 - LETTERATURA E CULTURA INGLESE I (Fraz. A) Non Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (5 schede compilate)	0%	0%	60%	40%	0%
55860 - LETTERATURA E CULTURA INGLESE I (Fraz. B) Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (28 schede compilate)	0%	0%	25%	75%	0%
61322 - LETTERATURA E CULTURA INGLESE I (TTMI) Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (32 schede compilate)	0%	3.12%	9.38%	87.5%	0%

2020/21

Letteratura e cultura inglese I LCM Groups A + B (36 + 36 hours), DLCM, UniGe

Questionario di Valutazione della Didattica a.a. 2020/2021

RIEPILOGO VALUTAZIONI - DOCENTE LOVASCIO DOMENICO

TIPO VISUALIZZAZIONE	decs. NO	più NO che SI	più SI che NO	decs. SI	N.R.
55860 - LETTERATURA E CULTURA INGLESE I (Fraz. A) Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (114 schede compilate)	0,88%	2,63%	28,95%	67,54%	0%
55860 - LETTERATURA E CULTURA INGLESE I (Fraz. A) Non Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (5 schede compilate)	0%	0%	80%	20%	0%
55860 - LETTERATURA E CULTURA INGLESE I (Fraz. B) Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (30 schede compilate)	0%	3,33%	3,33%	93,33%	0%

2019/20

Letteratura e cultura inglese III LCM (54 hours), DLCM, UniGe

Letteratura e cultura inglese II TTMI (36 hours), DLCM, UniGe

Questionario di Valutazione della Didattica a.a. 2019/2020

RIEPILOGO VALUTAZIONI - DOCENTE LOVASCIO DOMENICO

TIPO VISUALIZZAZIONE	decs. NO	più NO che SI	più SI che NO	decs. SI	N.R.
65306 - LETTERATURA E CULTURA INGLESE III Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (25 schede compilate)	0%	0%	0%	100%	0%
65306 - LETTERATURA E CULTURA INGLESE III Non Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (5 schede compilate)	0%	0%	40%	60%	0%
61323 - LETTERATURA E CULTURA INGLESE II (TTMI) Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (27 schede compilate)	0%	0%	14,81%	85,19%	0%

2018/19

Letteratura e cultura inglese III LCM (36 hours), DLCM, UniGe

Letteratura e cultura inglese II TTMI (36 hours), DLCM, UniGe

Questionario di Valutazione della Didattica a.a. 2018/2019

RIEPILOGO VALUTAZIONI - DOCENTE LOVASCIO DOMENICO

TIPO VISUALIZZAZIONE	decs. NO	più NO che SI	più SI che NO	decs. SI	N.R.
61323 - LETTERATURA E CULTURA INGLESE II (TTMI) Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (29 schede compilate)	0%	0%	13,79%	86,21%	0%
65306 - LETTERATURA E CULTURA INGLESE III Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (31 schede compilate)	0%	0%	19,35%	80,65%	0%
65306 - LETTERATURA E CULTURA INGLESE III Non Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (7 schede compilate)	0%	0%	42,86%	57,14%	0%

2017/18

Letteratura e cultura inglese III LCM (54 hours), DLCM, UniGe

Lingua inglese II (LM) – Linguistics Module (30 hours), DLCM, UniGe

Questionario di Valutazione della Didattica a.a. 2017/2018

RIEPILOGO VALUTAZIONI - DOCENTE LOVASCIO DOMENICO

TIPO VISUALIZZAZIONE	decs. NO	più NO che SI	più SI che NO	decs. SI	N.R.
65306 - LETTERATURA E CULTURA INGLESE III Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (13 schede compilate)	0%	0%	53,85%	46,15%	0%
65306 - LETTERATURA E CULTURA INGLESE III Non Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (10 schede compilate)	0%	10%	30%	60%	0%
61342 - LINGUA INGLESE II (LM) Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (20 schede compilate)	0%	5%	30%	65%	0%
61342 - LINGUA INGLESE II (LM) Non Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (12 schede compilate)	0%	8,33%	41,67%	50%	0%

2016/17

Letteratura e cultura inglese I TTMI (36 hours), DLCM, UniGe

Questionario di Valutazione della Didattica a.a. 2016/2017

RIEPILOGO VALUTAZIONI - DOCENTE LOVASCIO DOMENICO

TIPO VISUALIZZAZIONE	decs. NO	più NO che SI	più SI che NO	decs. SI	N.R.
61322 - LETTERATURA E CULTURA INGLESE I (TTMI) Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (34 schede compilate)	0%	0%	14,71%	85,29%	0%
61322 - LETTERATURA E CULTURA INGLESE I (TTMI) Non Frequentanti: E complessivamente soddisfatto di com'è stata svolta l'attività didattica del docente? (6 schede compilate)	0%	16,67%	50%	33,33%	0%

2015–16

Docente a contratto (Adjunct Instructor, 50 hours) of English as a Foreign Language, Department of Political Sciences, UniGe

2011–16

Cultore della Materia (non-stipendiary Fellow) in English Literature and Culture, UniGe (research, co-supervision of theses, guest lectures)

- 2014–15 English Language E-Teacher, Language Centre of the UniGe
Responsible for the population of the English section of the university's interactive multimodal e-learning platform (levels A1>A2, B1>B2, B2>C1) and the coordination of distance English courses; levels A2>B1, B1>B2)
- 2010–13 Tutor didattico (Teaching Assistant, 710 hours) to working students unable to attend their classes regularly, DLCM, UniGe

VII. PROFESSIONAL SERVICE

A. EDITORIAL AND ADVISORY BOARDS

- 2023– Member of the editorial board of the book series 'Anthem Studies in Critical Literary Geography'
- 2021– Member of the editorial board of *Shakespeare* (Taylor and Francis)
- 2019– Co-editor of the book series 'Janus. Confronti Letterari' (Alessandria: Dell'Orso)
- 2018– Italian advisor for the *Oxford Edition of the Complete Works of John Marston* (gen. ed. M. Butler and M. Steggle)

B. EXTERNAL REFEREE

- 2023– Referee for *Linguae & Rivista di lingue e culture moderne* (1 article: 2023)
- 2023– Referee for *Memoria di Shakespeare* (1 article: 2023)
- 2023– Referee for *Status Quaestionis* (1 article: 2023)
- 2023– Referee for *Linguaculture* (1 article: 2023)
- 2023– Referee for *Cahiers Élisabéthains* (1 article: 2023)
- 2020– Referee for IASEMS (1 chapter: 2020)
- 2020– Referee for *Journal of Early Modern Studies* (1 article: 2020)
- 2019– Referee for *SigMa* (1 article: 2019)
- 2018– Referee for Amsterdam University Press (1 book: 2018)
- 2018– Referee for *Skenè* (1 article: 2018)
- 2017– Referee for *Early Theatre* (3 articles: 2017, 2020, 2022)
- 2015– Referee for *Early Modern Literary Studies* (1 article: 2015)
- 2013– Referee for *Shakespeare* (8 articles: 2013, 2016, 2017, 2019, 2020, 2021, 2023[x2])

C. PHD EXTERNAL REFEREEING

- 2023 PhD External Examiner for the University of Buckingham, UK (Alessandra Podda, "In fair Verona, where we lay our scene": The Inspiration and Treatment of Italy in Shakespeare's Plays)
- 2019 PhD External Referee for the University of Rome Tor Vergata (Valentina Rossi, 'Le messe in scena dell'*Antonio e Cleopatra* in Italia')
- 2018 PhD External Referee for the University of Perugia (Ilaria Pernici, '*Serio ludens: Scillaes Metamorphosis* di Thomas Lodge, studio e traduzione del primo epillio elisabettiano')

D. CONFERENCE ORGANIZATION

- 2019 Convener of the panel 'Centre and Periphery: Roman Women in the Drama of Shakespeare and His Contemporaries' at the XIII ESRA Conference 'Shakespeare and European Geographies: Centralities and Elsewheres', Roma Tre University, 10 Jul 2019
- 2019 Convener of the Tenth IASEMS Conference "Of Bought Wit": Plagiarism, Imitation and Borrowing in Early Modern England', UniGe, 22–24 May 2019
- 2016 Co-convener (w/ S. Spazzarini) of the conference 'Shakespeare 400. Aspetti della ricezione di Shakespeare nella cultura europea dal Settecento a oggi', UniGe, 29 Sep 2016

E. INSTITUTIONAL SERVICE

- 09/23– Coordinator of the BA course in Theories and Techniques of Interlingual Mediation and of the MA course in Translation and Interpretation, DLCM, UniGe
- 11/22– Member of the Library Council, School of Humanities, UniGe
- 01/18–10/23 Regional Coordinator for Associazione Italiana di Anglistica (AIA)
- 02/17– Member of the Teaching Body of the PhD course in Classical and Modern Literatures and Cultures, School of Humanities, UniGe

02/17– Member of the Quality Assurance Committee, DLCM, UniGe

F. OTHER

2016 Contributor to *The Year's Work in English Studies*

2015– Contributor to the *Lost Plays Database* (12 entries)

2012–14 Copyeditor/proofreader for the book series 'Studi e Testi di Palazzo Serra' (Roma: Aracne):
L. Villa (ed.), *Modernism and the Mediterranean: Literature and Politics, 1900–1937* (2014)
G. Sertoli (ed.), *Figure di Ippazia* (2014)
S. Verdino, D. Lovascio, M. Bacigalupo (eds), *Annus mirabilis 1814–1815* (2012)

VIII. SUPERVISION OF POST-GRADUATE STUDENTS AND POST-DOCTORAL FELLOWS

POST-DOCTORAL FELLOWS

07/2022–06/2023 Ilaria Pernici, 'Attività scientifica nell'ambito del PRIN 2017 "Classical Receptions in Early Modern English Drama"'

05/2022–04/2024 Michela Compagnoni, 'Ricezione del classico nella drammaturgia e nelle grammatiche inglesi della prima età moderna'

11/2020–12/2021 Cristiano Ragni, 'Ricezione del classico nella drammaturgia e nelle grammatiche inglesi della prima età moderna'

POST-GRADUATE STUDENTS

11/2023– Pamela Pierro, 'The Literature Produced around Prince Henry Frederick Stuart' (co-sup. L. Hopkins)

11/2021– Adrián Angulo Ramis, 'Il meraviglioso diabolico nel teatro inglese della prima età moderna' (co-sup. J.A. Pérez Díez)

11/2020– Maddalena Repetto, 'Thomas May: Playwright, Translator and Historian' (co-sup. D. McInnis)

11/2018–10/2022 [co-sup.] Chiara Forte, 'Walter Pater e i classici. Filosofia, filologia, politiche di genere' (sup. L. Villa)

IX. GUEST LECTURES AND SUPERVISION OF UNDERGRADUATE AND GRADUATE STUDENTS

GUEST LECTURES (@ UniGe)

POSTGRADUATE LECTURES

2022/23 DOTTORATO IN LETTERATURE E CULTURE CLASSICHE E MODERNE: 'Quando la fonte non c'è: i *lost plays* del teatro inglese *early modern* e il caso di "The History of Cardenio"'

2018/19 DOTTORATO IN LETTERATURE E CULTURE CLASSICHE E MODERNE: 'Il *Lost Plays Database*'

2016/17 DOTTORATO IN LETTERATURE E CULTURE CLASSICHE E MODERNE: 'L'Oriente nell'immaginario inglese *early modern*: i casi di *The Generall Historie of the Turkes* (1603) di Richard Knolles e *Tamburlaine the Great, Parts I and II* (1587-88) di Christopher Marlowe'

2015/16 DOTTORATO IN LETTERATURE E CULTURE CLASSICHE E MODERNE: 'Il teatro e la corte: *Caesar and Pompey* di George Chapman fra Giacomo I ed Enrico Federico Stuart'

2013/14 DOTTORATO IN LETTERATURE COMPARATE EURO-AMERICANE: 'Tradurre *La congiura di Catilina* di Ben Jonson'

UNDERGRADUATE AND GRADUATE LECTURES

2019/20 LABORATORIO DI LETTERATURE: '*Mimesis* di Erich Auerbach'

2018/19 LABORATORIO DI LETTERATURE: '*Mimesis* di Erich Auerbach'

2017/18 LABORATORIO DI LETTERATURE: '*Mimesis* di Erich Auerbach'

2016/17 LETTERATURA E CULTURA INGLESE III: 'Il teatro shakespeariano, 1574–1642'

LABORATORIO DI LETTERATURE: '*Mimesis* di Erich Auerbach'

LETTERATURA E CULTURA TEDESCA I: 'Il teatro shakespeariano, 1574–1642'

2015/16 LABORATORIO DI LETTERATURE: '*Il romanzo storico* di György Lukács'

2014/15 LABORATORIO DI LETTERATURE: '*Il romanzo storico* di György Lukács'

LETTERATURA E CULTURA INGLESE II: 'Il teatro shakespeariano, 1574–1642'

LETTERATURA E CULTURA INGLESE III: 'Il teatro shakespeariano, 1574–1642'

2012/13 LETTERATURA E CULTURA INGLESE II: 'Roma nell'immaginario elisabettiano e giacomiano'

LETTERATURA E CULTURA INGLESE III: 'Roma nell'immaginario elisabettiano e giacomiano'

THESES SUPERVISED AS FIRST SUPERVISOR

2023 Sara Corda, 'Teoria degli umori ed *early modern drama*' (BA)

(9) Elisa Coviello, 'Tra desiderio, potere e vendetta: la figura di Evadne in *The Maid's Tragedy*' (BA)

Arianna Rossi, 'Antigone: come Watson insegnò all'eroina greca a parlare latino' (BA)

Giulia Scheller, 'Rappresentare l'Inghilterra della Reggenza: il *Regency Novel* da Jane Austen a Georgette Heyer e Julia Quinn' (co-sup. M. Compagnoni) (MA)

Pamela Pierro, 'Picturing Roman Britain: Jacobean Visions of Empire and Early Modern Drama' (co-sup. M. Compagnoni) (MA)

Martina Bianchin, 'La tematica di genere e *queerness* attraverso il personaggio di Bellario in *Philaster* di Beaumont e Fletcher' (BA)

Gylsiana Aliu, 'Shakespeare in *10 Things About You*' (BA)

- Chiara D'Agostino, 'L'evoluzione delle performance di *Othello* dal 1604 ad oggi' (BA)
- Rossana Mezzatesta, 'Shakespeare e il teatro greco' (BA)
- 2022 Carlo Picci, '*The Island Princess* di John Fletcher, Atto V: introduzione, traduzione e commento' (BA)
- (4) Lisa Pellegrini, 'Il genere delle Fanfiction: le sue antiche radici e la sua crescita esponenziale grazie all'Internet' (BA)
- Corinne Solarna 'Il topos della bisbetica domata fra narrazioni e contro-narrazioni: *The Taming of the Shrew* e *The Woman's Prize*' (co-sup. M. Compagnoni) (MA)
- Cristina Zunino, 'Stregoneria e bigamia in *The Witch of Edmonton* di William Rowley, Thomas Dekker e John Ford' (BA)
- 2021 Martina Turra, '*The Lady's Trial* di John Ford, Atto III: introduzione, traduzione e commento' (BA)
- (6) Giulia Messina, '*The Wonder of Women, or The Tragedy of Sophonisba* di John Marston: donne, streghe e patriarcato' (BA)
- Sara Bazzurro, '*Epicene, or The Silent Woman*' di Ben Jonson' (co-sup. M. Compagnoni) (MA)
- Chiara Di Leo, '*The Lady's Trial* di John Ford, Atto II: introduzione, traduzione e commento' (BA)
- Monica Bernasconi, '*The Island Princess* di John Fletcher, Atto IV: introduzione, traduzione e commento' (BA)
- Pamela Pierro, 'Il mito di Artù nel teatro inglese della prima età moderna: tra leggenda, potere e rappresentazione' (BA)
- 2020 Alessandro Bruno, '*The Roman Actor* di Philip Massinger, Atto I: introduzione, traduzione e commento' (BA)
- (9) Giuseppe Di Franco, '*The Renegado* di Philip Massinger, Atto I: introduzione, traduzione e commento' (BA)
- Andrea Michelle Pico Cedeño, '*The Island Princess* di John Fletcher, Atto III: introduzione, traduzione e commento' (BA)
- Francesca Muzio, '*Valentinian* di John Fletcher, Atto I: introduzione, traduzione e commento' (BA)
- Dalel Zahi Palacios, '*The Island Princess* di John Fletcher, Atto II: introduzione, traduzione e commento' (BA)
- Nicole Raiteri, '*Romeo and Juliet* nella cinematografia contemporanea' (BA)
- Adriola Doda, '*The Island Princess* di John Fletcher, Atto I: introduzione, traduzione e commento' (BA)
- Maddalena Repetto, 'Staging Tyranny in Early Modern England: The Cases of Matthew Gwinne's *Nero* and the Anonymous *The Tragedy of Nero*' (co-sup. L. Villa) (MA)
- Miriam Dibernardi, 'Shakespeare in *The Lion King*' (BA)
- 2019 Elsa Maggiani, '*Timber, or Discoveries* di Ben Jonson: introduzione, traduzione e commento' (BA)
- (4) Alice Di Francesco, '*The Peacemaker* di Thomas Middleton: introduzione, traduzione e commento' (BA)
- Noemi Corradi, '*The Lady's Trial* di John Ford, Atto I: introduzione, traduzione e commento' (BA)
- Edoardo Pietro Sozzé, 'An Ecocritical Approach to Shakespearean Drama' (co-sup. L. Villa) (MA)
- 2018 Arianna Fabbri, 'Disabilità in scena: *Richard III* (co-sup. L. Cavaglieri) (MA)
- (6) Leonardo Bacchiocchi, 'Robert Stevenson e il tesoro dell'isola' (BA)
- Pamela Bagnasco, 'I personaggi femminili nel teatro di Shakespeare' (BA)
- Fabio Rossini, 'L'identità nazionale inglese: *The Spanish Tragedy* di Thomas Kyd' (BA)
- Davide Schiavo, 'Un confronto fra *Il giorno* di Giuseppe Parini e *The Rape of the Lock* di Alexander Pope' (BA)
- Matteo Paoletti, 'La comunità inglese di Alassio. Appunti di vita spettacolare' (co-sup. L. Cavaglieri) (BA)
- 2017 Gloria Mazzotti, 'Il villain elisabettiano: Iago, essenza del male' (BA)
- (2) Michela Del Conte, 'Alla ricerca di Shakespeare: la ricostruzione del Globe' (BA)
- THESES SUPERVISED AS CO-SUPERVISOR
- 2023 Rebecca Nevone, 'The fool doth think he is wise, but the wiseman knows himself to be a fool'. Il ruolo del *fool* nel teatro di Shakespeare' (sup. R. Cuppone) (MA) dic
- 2022 Adriola Doda, '*The Staple of News* by Ben Jonson: A Study of The Historical Period and the Use of Political Language' (sup. F. Pierini) (MA)
- Chiara Storace, 'Didattica crossmediale inclusiva della lingua inglese. Studio e ricerca sull'insegnamento dell'abilità di scrittura in un'ottica di inclusività realistica nella scuola secondaria di secondo grado' (sup. S. Torsani, C. Ferlino) (MA)
- Dalel Zahi Palacios, 'Political analysis on fantasy and its language: *The Folke of the Air Series*, Holly Black' (sup. F. Pierini) (MA)
- Alfredo Rocha Briola, 'Le relazioni commerciali tra Italia e Angola' (sup. C. Ferrari)
- 2021 Laura Bisacchi, 'Le compagnie teatrali in epoca elisabettiana, giacomiana e carolina' (sup. L. Cavaglieri) (BA)
- Ana Maria Ghica, '*Glenarvon* di Lady Caroline Lamb: Immaginazione autobiografica, critica sociale e narrativa gotica' (sup. L. Villa) (MA)
- Rita Leone, 'Ecobnb: una proposta di turismo sostenibile. Analisi dell'offerta turistica' (sup. S. Mangano) (MA)
- Leonardo Bacchiocchi, 'Lord Byron in Italia: vita, opere e relazioni nel Bel Paese' (sup. L. Villa) (MA)

- Chiara Canova, 'Catene Globali del Valore e COVID-19: implicazioni economiche della pandemia in un mondo interconnesso' (sup. C. Ferrari) (MA)
- Sara Figliomeni, 'Da Capetown a Ladysmith: G.W. Steevens e la guerra anglo-boera' (sup. L. Villa) (BA)
- 2020 Letizia Fabbri 'Si può dare un valore economico alla cultura?' (sup. E. Musso) (MA)
- Ylenia Severino 'Il turismo enogastronomico come esperienza di tradizione culinaria: storia, principali caratteristiche, modalità di comunicazione e di fruizione' (sup. S. Mangano) (MA)
- 2019 Camilla Allegro, 'New York City nel World City Network' (sup. C. Ferrari) (MA)
- Giorgia Torre, 'Lingua italiana e televisione: studio diacronico e analisi di un programma di divulgazione scientifico-culturale' (sup. M. Manfredini, M. Prandi) (MA)
- Letizia Lasagna, 'Dalla moda nell'arte alla moda nei musei' (sup. E. Musso) (MA)
- Paola Nuvolone, 'Lo sviluppo dell'e-book e le conseguenze per l'editoria' (sup. E. Musso) (MA)
- Alberto Baglietto, 'La Liguria turistica nel web. Destinazioni, eventi e strutture' (sup. G. Ugolini) (MA)
- Ylenia Di Martino, "'Uso e riuso" delle ville storiche: due esempi nel ponente ligure' (sup. G. Ugolini) (MA)
- Valentina Garibotto, 'Il processo di terziarizzazione di un settore produttivo' (sup. C. Ferrari) (MA)
- 2018 Sara Calcagno, 'Le cause e gli effetti della disoccupazione nel settore dei servizi' (sup. C. Ferrari) (MA)
- Annalisa Paglieri, 'Il mercato degli autobus *low cost*' (sup. C. Ferrari) (MA)
- Deborah Falco, 'L'impatto economico dei crocieristi in transito a Genova' (sup. C. Ferrari) (MA)
- Alice Saltini, 'Uno sguardo al passato e al presente delle città chiuse in Russia' (sup. R. Sinigaglia) (MA)
- Mariavittoria Isaja, 'I culturemi nella prima edizione del *Don Chisciotte* e le loro traduzioni' (sup. E. Errico, M. Succio) (MA)
- Marco Panini, 'Il brevetto europeo' (sup. E. Pusillo) (MA)
- 2017 Simone Pollero, 'Richard Crashaw e *The Flaming Heart*' (sup. S. Michelucci) (MA)
- 2016 Maria Chiara Mignone, '*Macbeth* e Shakespeare: magia, stregoneria e demonologia ai tempi di Re Giacomo I Stuart' (sup. L. Villa) (BA)
- Ilaria Zicca, '*Shakespeare and Republicanism* di Andrew Hadfield' (sup. L. Villa) (BA)
- 2013 Francesca Carta, 'La tragedia di vendetta in età elisabettiana: il caso dell'*Amleto* shakespeariano' (sup. L. Villa) (MA)
- 2012 Francesco Villa, 'Il teatro elisabettiano e il tevatron *kabuki*: un confronto' (sup. L. Villa) (BA)

X. PUBLIC ENGAGEMENT

- 2023 'Discussing: John Fletcher's Roman Plays', The Beyond Shakespeare Company Podcast, 29 Aug 2023
- 2018 'Genova e i genovesi nel teatro inglese della prima età moderna', lecture at University of the Third Age, Chiesa di San Salvatore, Genova, 29 Jan 2018
- 2016 'The Shakespearean Stage, 1574–1642', guest lecture at Liceo Classico e Linguistico Statale Giuseppe Mazzini – Succursale di Sestri Ponente, Genoa, 20 Oct 2016
- 'Il teatro nell'Inghilterra di Shakespeare', lecture at 'UniverCity. Festival di Arte, Musica, Scienza e Teatro', Palazzo Ducale, Genoa, 18 Jun 2016
- 'Shakespeare e i classici', lecture at the Accademia Ligure di Scienze e Lettere, Genoa, 26 May 2016
- 'Shakespeare e i classici', lecture at the Biblioteca Internazionale di Rapallo, 14 May 2016
- 'Giulio Cesare nel Rinascimento inglese: teatro, storia e politica. Presentazione del libro *Un nome, mille volti. Giulio Cesare nel teatro inglese della prima età moderna* (Roma: Carocci, 2015). Ne discutono con l'autore Carlo Maria Bajetta (Università della Valle d'Aosta) e Lara Nicolini (Università degli Studi di Genova)', UniGe, 14 Jan 2016
- 2015 'Il teatro di Shakespeare. Cinque lezioni introduttive: *Giulio Cesare*', lecture at the University of the Third Age, Liceo Cassini, Genova, 13 Nov 2015
- 2011 '*La congiura di Catilina* di Ben Jonson fra antichità e attualità', lecture at the Associazione Italiana di Cultura Classica, Delegation 'Lucilla Donà Barbieri', Chiavari (Genoa), 12 May 2011

XI. PROFESSIONAL SOCIETY MEMBERSHIPS

- 2022– Medieval and Renaissance Drama Society (MRDS)
- 2016– Malone Society
- 2015– Classical Reception Studies Network (CRSN)
- 2014– British Shakespeare Association (BSA)
- 2014– Renaissance Society of America (RSA)
- 2013– European Shakespeare Research Association (ESRA)
- 2011– Italian Association of Shakespearean and Early Modern Studies (IASEMS)
- 2010– European Society for the Study of English (ESSE)

XII. CITATIONS AND REFERENCES IN THE WORKS OF OTHERS

A. BOOKS

The False One

1. Cit. in C. Paravano, *Massinger's Italy: Re-Imagining Italian Culture in the Plays of Philip Massinger* (London: Routledge, 2023), 13n9

John Fletcher's Rome: Questioning the Classics

2. Cit. in C. Paravano, *Massinger's Italy: Re-Imagining Italian Culture in the Plays of Philip Massinger* (London: Routledge, 2023), 14n20, 72
3. Cit. in C. Paravano, “‘My maine hope is, to begin the sport at Millaine’”: Italy in Philip Massinger’s *The Duke of Milan*, *Early Theatre* 26 (2023), 61
4. Cit. in E. Price, ‘The Dearth of the Author: Philip Massinger and the Beaumont and Fletcher Folio’, *Review of English Studies* 74 (2023), 92n69

Roman Women in Shakespeare and His Contemporaries

5. Cit. in M. Del Sapio Garbero, *Shakespeare's Ruins and Myth of Rome* (London: Routledge, 2022), 48n36, 284n43

Shakespeare: Visions of Rome

6. Cit. in M. Del Sapio Garbero, *Shakespeare's Ruins and Myth of Rome* (London: Routledge, 2022), 48n34

Antony and Cleopatra: A Critical Reader

7. Cit. in E.B.M. Rendall, P.J. Smith, E. Parsons, E. Tarantino, E. Stelzer, S. Bell, B. Haworth, V. Lim, S.I. O'Brien, K. Wilkinson, ‘Shakespeare’, *The Year's Work in English Studies* 100 (2021), 10.1093/ywes/maab007
8. Cit. in V. Rossi, *Le rappresentazioni italiane dell'Antonio e Cleopatra di Shakespeare. 1888-2015* (Roma: Carocci, 2020), 199

Un nome, mille volti. Giulio Cesare nel teatro inglese della prima età moderna

9. Cit. in U. Baumann, ‘Jenseits von Alter und Vergänglichkeit’: Cleopatra im Drama der Shakespearezeit’, in *Heroinnen und Heldinnen in Geschichte, Kunst und Literatur*, ed. U. Baumann, M. Laureys, K. Vössing (Bonn: V&R unipress, 2022), 137, 141n59, 141n60
10. Cit. in W. Shakespeare, A. Munday, H. Chettle, T. Heywood, T. Dekker, *Sir Thomas More*, ed. I. Plescia (Roma: Feltrinelli, 2022), ??
11. Cit. in M. Del Sapio Garbero, *Shakespeare's Ruins and Myth of Rome* (London: Routledge, 2022), 48n34
12. Cit. in W. Shakespeare, *La bisbetica domata*, ed. I. Plescia (Roma: Feltrinelli, 2019), 300
13. Cit. in M. Pennacchia, ‘Roman Shakespeare and Adaptation: A Short Survey of the Silent Films’, in *Rome in Shakespeare's World*, ed. M. Del Sapio Garbero (Roma: Storia e Letteratura, 2018), 119n27
14. Cit. in M. Dimitrova, *Julius Caesar's Self-Created Image and Its Dramatic Afterlife* (London: Bloomsbury, 2018), 23–4
15. Cit. in F. Marucci, *History of English Literature: Volume 2: Shakespeare* (Bern: Peter Lang, 2018), ??
16. Cit. in C. Marlowe, *Il massacro di Parigi*, ed. C. Ragni (Perugia: Morlacchi, 2017), 269n28
17. Cit. in A. Romeo, ‘Niente orazione funebre per Cesare: l’eloquenza di Marco Antonio nello spazio scenico della tragedia italiana del XVIII secolo’, *Rétor* 7 (2017), 169
18. Cit. in W. Shakespeare, *Le allegre madame di Windsor*, ed. I. Plescia (Roma: Feltrinelli, 2017), 243
19. Cit. in J. Griffin, ‘Cato’s Daughter, Brutus’ Wife: Portia from Antiquity to the English Renaissance Stage’, *Textus: English Studies in Italy* 29.2 (2016), 31
20. Cit. in C. Caporicci, “‘Gods and goddesses – All the whole synod of them!’”: Shakespeare’s References to the Gods in *Antony and Cleopatra*’, *Textus: English Studies in Italy* 29.2 (2016), 88
21. Cit. in F. Marucci, *Storia della letteratura inglese. Dalle Origini al 1625. Shakespeare* (Firenze: Le Lettere, 2015), 131

La congiura di Catilina. Testo inglese a fronte

22. Cit. in Cicerone, *Catilinariae*, a cura di A. Tedeschi (Santarcangelo di Romagna: Rusconi, 2021), XLVn106, XLVIIIIn114, XLVIIIIn115
23. Cit. in A. Tedeschi, *Catilina duplex. I trucchi dell'etopea da Cicerone a Ibsen* (Foggia: Il Castello 2021), 30n56
24. Cit. in A. Tedeschi, ‘E Catilina si fa attore. Ben Jonson e la riscrittura teatrale della *In Catilinam* di Cicerone’, in *Eroi, dèi, condottieri. Varianti del mito in Europa (Atti del Convegno Internazionale – Foggia, 25–26 novembre 2019)*, ed. G.M. Masselli e F. Sivo (Foggia: Il Castello, 2020), 45n1, 45n2, 47, 47n5, 47n7, 53n26, 54n28, 54n29, 54n30, 54n31, 55n33, 55n34, 55n35, 56n37, 58, 60, 61n38

25. Cit. in F. Ciambella, “‘Few wise women’s honesties:’ Dialoguing with Roman Women in Ben Jonson’s Roman Plays’, in *Roman Women in Shakespeare and His Contemporaries*, ed. D. Lovascio (Kalamazoo: Medieval Institute Publications, 2020), 127
26. Cit. in A. Vedelago, ‘Ben Jonson’s and Thomas May’s “political ladies”: Forms of Female Political Agency’, in *Roman Women in Shakespeare and His Contemporaries*, ed. D. Lovascio (Kalamazoo: Medieval Institute Publications, 2020), 149n10
27. Cit. in E. Cavallini, ‘Cicerone nel teatro e nel cinema’, in *Aspetti della Fortuna dell’Antico nella Cultura Europea. Atti della Quattordicesima Giornata di Studi. Sestri Levante, 10 marzo 2017*, a cura di S. Audano e G. Cipriani (Foggia: Il Castello, 2018), 269n10, 270, 270n12, 270n13, 272n15, 274n20
28. Cit. in A. Tedeschi, ‘Catilina nel teatro di Ben Jonson: un ‘revenant’ cicero-sallustiano’, *CALÍOPE: Presenza Clássica* 35 (2018), 25n1, 25n2, 25n3, 25n6, 25n10, 26n12, 26n13, 26n14, 28n46, 28n51
29. Cit. in E. Cavallini, ‘Poetiche della traduzione e traduzioni poetiche: su alcune versioni da classici greci e latini nella letteratura italiana’, *«i quaderni di poesia»* 5 (2017), 54n19
30. Cit. in I.-S. Ewbank, ‘Introduction’ to *Catiline His Conspiracy*, in *The Cambridge Edition of the Works of Ben Jonson*, ed. D. Bevington, M. Butler, I. Donaldson, 7 vols (CUP, 2012), 4:6

The Uses of Rome in English Renaissance Drama

31. Cit. in M. Del Sapio Garbero, *Shakespeare’s Ruins and Myth of Rome* (London: Routledge, 2022), 47n34
32. Cit. in V. Rossi, *Le rappresentazioni italiane dell’Antonio e Cleopatra di Shakespeare. 1888-2015* (Roma: Carocci, 2020), 199
33. Cit. in D. Guardamagna, ‘Introduction: From Ancient Rome to Early Modern England and Beyond’, in *Roman Shakespeare: Intersecting Times, Spaces, Languages*, ed. D. Guardamagna (Bern: Peter Lang, 2018), 5

Annus Mirabilis 1814–1815

34. Cit. in D. Saglia, *European Literatures in Britain, 1815–1832: Romantic Translations* (CUP, 2018), 252
35. Cit. in G. Vanagolli, ‘L’Elba segreta (1814-1816): aspetti, momenti, protagonisti. Note per un’ipotesi di lettura d’insieme’, in *Napoleone dall’Elba all’Europa. Atti del convegno internazionale di studi Firenze, 21-22 novembre 2014*, ed. G. Paolini (Firenze: Consiglio regionale della Toscana, 2017), 186n26
36. Cit. in P. Gentile, ‘1814. Genova e i giochi della diplomazia: dalla Repubblica restaurata all’annessione al Piemonte’, in *Genova e Torino. Quattro secoli di incontri e scontri. Nel bicentenario dell’annessione della Liguria al Regno di Sardegna*, ed. G. Assereto, C. Bitossi, P. Merlin (Genova: Società ligure di storia patria 2015), 329n38
37. Cit. in A. Acquarone, *Zena 1814. Come i liguri persero l’indipendenza* (Genova: Frilli, 2015), 75
38. Cit. in E. Beri, *Genova e La Spezia da Napoleone ai Savoia. Militarizzazione e territorio nella Liguria dell’Ottocento* (Novi Ligure: Città del silenzio, 2014), 225
39. Cit. in S. Verdino, *Genova reazionaria* (Novara: Interlinea, 2012), 8, 44, 88

B. ARTICLES IN REFEREED JOURNALS AND BOOK CHAPTERS

‘Introduction: Visions of Rome in Shakespeare’

40. Cit. in M. Del Sapio Garbero, *Shakespeare’s Ruins and Myth of Rome* (London: Routledge, 2022), 47n32
41. Cit. in A. McTominey, ‘Bibliography of Urban History 2020’, *Urban History* 47 (2021), 752

‘*Cesare Deve Morire* and the Unsettling Self-(Re-)Fashioning Power of Theatre’

42. Cit. in J.R. Chaney, J. Schwartz, *Gift from the Dark: Learning from the Incarceration Experience* (Lanham: Rowman & Littlefield, 2021), 83

‘She-Tragedy: Lust, Luxury and Empire in John Fletcher and Philip Massinger’s *The False One*’

43. Cit. in C. Sommers, ‘The Virtue of Virginité: Remaking Cleopatra in Elizabeth’s Image in *The False One*’, *Renaissance Drama* 49 (2021), 102n4

‘Merchants, Usurers and Harlots: Genoa in Early Modern English Drama’

44. Cit. in K. De Rycker, ‘Staging the Imagined City: Aretino in Rome and London’, *Renaissance Studies* 37 (2023), 273n25
45. Cit. in J. McEvilla, K. Wilkinson, J. Cryar, C. Ragni, A. Equestri, ‘Renaissance Drama: Excluding Shakespeare’, *The Year’s Work in English Studies* 99 (2020), 484
46. Cit. in E. Horbury, *Prodigality in Early Modern Drama* (Woodbridge, Boydell & Brewer, 2019), 222n2
47. Cit. in A. McTominey, ‘Bibliography of Urban History 2019’, *Urban History* 46 (2019), 836

‘Leicester’s Men and the Lost *Telomo* of 1583’

48. Cit. in L. Johnson, *Leicester’s Men and Their Plays: An Early Elizabethan Playing Company and Its Legacy* (CUP, 2023), 139, 235
49. Cit. in R.L. Knutson, D. McInnis, M. Steggle (eds), *Loss and the Literary Culture of Shakespeare’s Time* (Basingstoke: Palgrave Macmillan, 2020), 11

50. Cit. in L. Hopkins, *Greeks and Trojans on the Early Modern English Stage* (Kalamazoo: Medieval Institute Publications, 2020), 6
- ‘Rewriting Julius Caesar as a National Villain in Early Modern English Drama’
51. B. Carroll, *Shakespeare’s Sceptered Isle: Finding English National Identity in the Plays* (Jefferson, NC: McFarland, 2022), 180, 185, 227n2
52. B. Carroll, ‘Tyranny, Insurrection, and the Crowd: *Julius Caesar*, *Coriolanus* and Appropriations of the Roman Past’, *Journal of the Wooden O* 21 (2022), 14, 19, 32n2
53. Cit. in L. Hopkins, *The Edge of Christendom on the Early Modern Stage* (Kalamazoo: Medieval Institute Publications, 2022), 58
54. Cit. in M. Dimitrova, ‘Lurking in the Jacobean Shadows: Historicity and Topicality of the Character of Julius Caesar in Ben Jonson’s *Catiline: His Conspiracy*’, in *Caesar’s Past and Posterity’s Caesar*, ed. T.A. Haas, R. Raja (Turnhout: Brepols, 2021), 156
55. Cit. in M. Woodcock, ‘“The Breviarie of Soldiers”: Julius Caesar’s *Commentaries* and the Fashioning of Early Modern Military Identity’, in *Early Modern Military Identities, 1560–1639: Reality and Representation*, ed. M. Woodcock, C. O’Mahony (Woodbridge: Boydell & Brewer, 2019), 72n70
56. Cit. in L. Hopkins, ‘Beautiful Polecats: The Living and the Dead in *Julius Caesar*’, *Shakespeare Survey* 72 (2019), 165
57. Cit. in J. McEvilla, E. Sharrett, J. Cryar, C. Ragni, A. Equestri, ‘Renaissance Drama: Excluding Shakespeare’, *The Year’s Work in English Studies* 98 (2019), 470
- “‘All our lives upon ones lippes depend’’: Caesar as a Tyrant in William Alexander’s *Julius Caesar*’
58. Cit. in B. Shore, *Shakespeare and Social Theory: The Play of Great Ideas* (London: Routledge, 2021), 212n4
59. Cit. in F. Schurink, *Plutarch in English, 1528–1603. Volume Two: Lives* (Cambridge: MHRA, 2020), 163n24
60. Cit. in F. Schurink, *Plutarch in English, 1528–1603. Volume One: Essays* (Cambridge: MHRA, 2020), 64n235
61. Cit. in E. Sharrett, H.F. Smith, C. Ragni, C. Whitehead, ‘Renaissance Drama: Excluding Shakespeare’, *The Year’s Work in English Studies* 97 (2018), 481–2
62. Cit. in M. Dimitrova, *Julius Caesar’s Self-Created Image and Its Dramatic Afterlife* (London: Bloomsbury, 2018), 168
63. Cit. in D. Cadman, *Sovereigns and Subjects in Early Modern Neo-Senecan Drama* (Farnham: Ashgate, 2015), 138, 141
- “‘Of higher state | Than monarch, king or world’s great potentate’’: The Name of Caesar in Early Modern English Drama’
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