

NOTES ON CONTRIBUTORS

AOIFE BEVILLE is a Postdoctoral Researcher and Adjunct Lecturer in English Language and Linguistics at the University of Naples L'Orientale. She has presented papers in pragmatics, stylistics and literary linguistics at TaCo (Taboo Conference, 2022), at ESSE (European Society for the Study of English Conference, 2022) and at PALA (Poetics and Language Association Conference, 2021 and 2023). Her recent publications focus on multimodal stylistics (“Salvator Rosa and Ann Radcliffe: A Study in Style”, in *Reception Studies and Adaptation: A Focus on Italy*, 2020) and the pragmatics of deceit (*Telling Tales in Shakespeare’s Drama: A Pragma-Stylistic Approach to Lying*, 2022). Her current research explores pragmatic approaches to deception, ambiguity and irony.

ALESSANDRA CALANCHI is associate professor of Anglo-American Languages and Literatures at the University of Urbino Carlo Bo, Italy. She is the author of several volumes on literary themes and social-cultural issues, which include *Dismissing the Body. Strange Cases of Fictional Invisibility* (1999), *Oltre il Sogno: la poetica della responsabilità in Delmore Schwartz* (2008), and *Marziani a stelle e strisce. 50 anni dopo i primi passi sulla Luna (1969-2019)* (2019). Her more recent field of study concerns Mars representations in literature and cinema from cultural studies and ecocritical perspectives (e.g. “An Eco-Critical Cultural Approach to Mars Colonization”, with A. Farina and R. Barbanti, in *Forum for World Literatures Studies*, June 2017; “Eco-men from the Outer Space? Mars and

Utopian Masculinities in the fin-de-siècle”, in R. Cenamor, ed., *Ecomasculinities in Real and Fictional North America: The Flourishing of New Men*, 2019; “Green Studies for the Red Planet? A lesson from the past”, in R. Ferrari e L. Giovannelli, eds, *A Green Thought in a Green Shade*, 2020.

CAMILLA CAPORICCI is Senior Lecturer (Rtd-B) in English Literature at the University of Perugia, Italy. Her main field of research is early modern literature, with particular focus on Shakespeare’s work and on Elizabethan and Jacobean poetry. Among her many publications are *The Dark Lady: La rivoluzione Shakespeariana nei Sonetti alla Dama Bruna* (2013), the edited volumes *Sicut Lilium inter Spinis: Literature and Religion in the Renaissance* (2018) and *The Art of Picturing in Early Modern English Literature* (2019), and the Introduction and Notes to the Bompiani edition of Shakespeare’s *Sonnets* (2019). An edited volume on the *The Song of Songs in European Poetry (Twelfth-Seventeenth Centuries): Translations, Appropriations, Rewritings* and a monograph on *The Song of Songs and Its Tradition in Renaissance Love Lyric* are forthcoming.

EVELYN GAJOWSKI is Barrick Distinguished Scholar and Professor of English Emerita at the University of Nevada, Las Vegas, USA. She has published five books on Shakespeare: *The Arden Research Handbook of Contemporary Shakespeare Criticism* (2021); *The Merry Wives of Windsor: New Critical Essays, with Phyllis Rackin* (2015); *Presentism, Gender, and Sexuality in Shakespeare* (2009); *Re-Visions of Shakespeare: Essays in Honor of Robert Ornstein* (2004); and *The Art of Loving: Female Subjectivity and Male Discursive Traditions in Shakespeare's Tragedies* (1992). She serves as Series Editor of the Arden Shakespeare and Theory Series.

SIMONA LAGHI is Adjunct Lecturer at the University of Rome La Sapienza and a tenured English Language and Culture teacher at an Italian State High School. She earned her Ph.D. in English Language and Literature with the European Label in 2018 at the University of Roma Tre. She was a visiting Ph.D. student at the University of Warwick. Her research interests lie in the intersections between English literature and law, particularly in Shakespeare and dress. She studies how the playwright discussed outward appearance as a representation of the person’s legal status and displayed dress as a metaphor for

questioning the nature of power, justice, equity, and common law. She is also exploring the relationships between literature, material culture, and the principle of equality with insights into the persistent contemporary bias and stereotypes. Her latest essay, published in 2023, is “Shakespeare’s Sonnets in the ELT Classroom: The Paradox of Early Modern Beauty and Twenty-First Century Social Media” in Jane Kingsley-Smith and W. Reginald Rampone, Jr (eds.), *Shakespeare’s Global Sonnets. Translation, Appropriation, Performance*.

MARIA ELISA MONTIRONI is Research Fellow (Rtd-B) in English Literature at the University of Urbino Carlo Bo. Her research interests lie in the areas of dramatic literature, literary reception, Shakespeare studies and intercultural studies. Her publications include a monograph on the political reception of Shakespeare’s *Coriolanus* (2013), a book on female characters by contemporary women playwrights (*Women upon Women in Contemporary British Drama (2000-2017)*, 2018), as well as essays and articles on Shakespeare and his afterlife, early modern drama and intercultural literary reception. Her current research projects include a collection on Shakespeare and advertising (*Local/Global Shakespeare and Advertising*, forthcoming) and a chapter on feminist legacies in contemporary female playwrights’ work.

ROBERTA MULLINI, formerly Full Professor of English Literature at the University of Urbino Carlo Bo, has published widely on English medieval and Shakespearean drama. She is also interested in theoretical issues connected to theatrical reception and to Shakespeare on screen; when teaching, she directed students’ performances of English interludes. She has published articles in national and international journals and various full-length volumes. Among the latter, two are devoted to WWI poetry (*Killed in Action*, 1977, and *Più del bronzo*, 2018), two to Shakespeare’s fools (*Corruptore di parole*, 1983, and *Il fool in Shakespeare*, 1997), one to late medieval plays (*Dramma e teatro nel Medio Evo inglese*, 1992), one to John Heywood (*Mad, merry Heywood*, 1997), one to David Lodge’s novels (*Il demone della forma*, 2001), and *Introduzione allo studio del teatro inglese* to the material culture of the theatre (2003, with Romana Zacchi). She has also published a volume on the aside in Shakespeare’s plays (*Parlare per non farsi sentire*, 2018). *Healing Words. The Printed Handbills of Early Modern London*

*Quacks* (2015) deals with linguistic aspects of medical practitioners' advertisements.

CRISTINA PARAVANO is Adjunct Lecturer at the Department of Social and Political Sciences at the University of Milan. Her research interests lie in the areas of early modern English drama and Shakespeare's afterlife and reception. She authored a monograph on Renaissance multilingualism (*Performing Multilingualism on the Caroline Stage in the Plays of Richard Brome*, 2018) and on Anglo-Italian relations on the early modern stage (*Massinger's Italy: Re-Imagining Italian Culture in the Plays of Philip Massinger*, 2023). She has published articles in *English Text Construction*, *Notes & Queries*, *Shakespeare, Borrowers and Lenders*, *Ben Jonson Journal*, *Renaissance Studies* and *Early Theatre*, as well as several chapters in edited collections.

BEATRICE RIGHETTI is a post-doctoral researcher at the Université de la Vallée d'Aoste and a former doctoral student in Linguistics, Philology and Literature at the University of Padua (2022). Her doctoral project deals with the reception of two century-long literary traditions (paradoxical writing and the woman's question) in the literary figure of the talkative woman in sixteenth and seventeenth-century England and Italy. Her main case study is the literary and theatrical character of the English shrew and in particular Shakespeare's shrew as analysed in *The Taming of the Shrew*, *Much Ado About Nothing* and *Othello*. She has published on Renaissance women writers and Shakespearean plays, mostly *The Taming of the Shrew*, focusing on both the use of paradoxes, gender-based violence and Anglo-Italian influences. She is currently working on editing and digitalising Sir Walter Raleigh's letters alongside with Prof. Carlo Maria Bajetta. She is a member of the following projects: "Shakespeare's Narrative Sources: Italian novellas and their European dissemination" (SENS) and of "Classical and Early Modern Paradoxes" (CEMP; University of Verona), and "From Paradise to Padua" (University of Padua).

VIRGINIA TESEI is a graduate with a Master's Degree in Foreign Languages and Intercultural Studies at the University of Urbino Carlo Bo. Her main interests concern Early Modern English literature with particular reference to Shakespearean works. In her thesis, she investigated the effects Ovidian

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mythology has on the interpretation of *A Midsummer Night's Dream* and *Titus Andronicus*. She is currently a teacher of English and French in secondary schools.