

EUGENIO REFINI

CURRICULUM VITAE

New York University
Department of Italian Studies
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CURRENT POSITION (July 2019 –)

Assistant Professor of Italian at New York University, Department of Italian Studies

PREVIOUS POSITIONS

July 2014 – June 2019

Johns Hopkins University

Assistant Professor of Italian Studies, Department of Modern Languages and Literatures
Affiliated Faculty, Department of Classics

July 2013 – June 2014

Villa I Tatti – The Harvard University Center for Italian Renaissance Studies

Ahmanson Post-Doctoral Research Fellow

October 2010 – September 2013

University of Warwick, Department of Italian Studies & Renaissance Centre

AHRC Post-Doctoral Research Fellow

EDUCATION

October 2007 – September 2010

Ph.D Scuola Normale Superiore di Pisa – Faculty of Arts (Italian Literature)

DISSERTATION: *Staging the World, Staging the Soul: Allegory, Drama and Spiritual Practice in Early Modern Italy.*

SUPERVISOR: Prof. Lina Bolzoni EXAM COMMITTEE: Profs. Caroline Van Eck (Leiden), Matteo Residori (Paris-3), Alberto Casadei (Pisa), Claudio Ciociola (Pisa-SNS).

Awarded the highest distinction (70/70 *cum laude*)

October 2005 – July 2007

M.A. University of Pisa & Scuola Normale Superiore – Faculty of Arts (Italian)

THESIS: *Commenting Horace through Aristotle: the Annotations quaedam super Artem Poeticam Horatii by Alessandro Piccolomini (with critical edition/translation of the Latin text).*

SUPERVISOR: Prof. Lina Bolzoni EXAM COMMITTEE: Profs. Sergio Zatti, Alberto Casadei, Piero Floriani (Pisa)

Awarded the highest distinction (110/110 *cum laude*)

October 2002 – April 2005

B.A. University of Pisa & Scuola Normale Superiore – Faculty of Arts (Italian & French)
Thesis: *Translation and Imitation: the Reception of Ludovico Ariosto's Comic Plays in France.*
SUPERVISOR: Prof. Anne Marie Jaton.
Awarded the highest distinction (110/110 *cum laude*)

MUSICAL EDUCATION

September 1994 – September 2006

Conservatorio Musicale "Rinaldo Franci," Siena
Courses and Exams: Violin as a principal instrument; Piano as additional instrument; solfeggio; History of Music; Harmony, Music Theory and Analysis of the Musical Partition; Chamber Music; String Quartet.
Accademia Musicale Chigiana, Siena
Auditor (violin, piano, chamber music).

RESEARCH INTERESTS

Reception and translation studies, drama, poetics and rhetoric, classical tradition, intersections of music and literature, Renaissance and Baroque music, opera.

MAJOR FELLOWSHIPS & GRANTS

May – August 2020

The Warburg Institute, London
Four-month Frances A. Yates Research Fellowship

July 2013 – June 2014

Villa I Tatti – The Harvard University Center for Renaissance Studies
Twelve-month Ahmanson Fellowship.

October 2010 – September 2013

Arts and Humanities Research Council (UK). Three-year Post-doctoral Research Fellowship, University of Warwick, in collaboration with The Warburg Institute, London.
University of Lausanne. Twelve-month Research Fellowship funded by the Swiss Confederation [declined].

February – July 2008

École Normale Supérieure (Paris). Six-month Visiting Postgraduate Fellowship.

September 2005 – February 2006

University of Geneva. Six-month Postgraduate Fellowship funded by the Helvetic Confederation.

SHORT-TERM FELLOWSHIPS & GRANTS

Academic year 2018-2019

Sassoon Visiting Fellowship, Bodleian Library, Oxford

Funding for one-month of research working on the Canonici Collection and musical mss.

August 2018

Visiting Professorship, Pontificia Católica Universidad de Chile, Santiago

Academic year 2015-2016

Lila Wallace – Reader’s Digest Endowment Fund, Special Project Grant

Funding for an international conference at the Polish Academy of Science, Warsaw.

April 2013

Humanities Research Centre, Warwick. Grant for the organization of the conference

“The Struggle of Creation: Rethinking Michelangelo’s Poetry” (University of Warwick).

May 2012

The Economic History Society at Durham. Travel grant to attend as a speaker the 2012 Medieval & Early Modern Association Conference, Durham University.

October 2011

The Harry Ransom Research Center – University of Texas at Austin.

C.P. Snow Memorial Fund.

Research grant to study 17th-century manuscripts from the Ranuzzi Collection.

April 2010

41st North-East Modern Language Association Annual Conference (Montréal).

Travel grant awarded by the Scuola Normale Superiore, Pisa.

September 2009

Scuola Normale Superiore di Pisa.

Grant for the publication of a monograph (see Refini 2009).

December 2008

Monte Paschi Bank

Subvention for the publication of an edited book (see Refini and Tomasi 2008).

December 2007

The Leverhulme International Network “History of Physiognomy.” Travel grant to attend the 2nd International Workshop “History of Physiognomy” (London, Queen Mary University).

May 2005

École Normale Supérieure (Paris). Two-month Visiting Postgraduate Fellowship.

PUBLICATIONS

[1] Single-authored books (peer-reviewed)

[1.3] *Staging the Soul: Allegorical Drama as Spiritual Practice in Baroque Italy* (Oxford, UK: Legenda; under contract; final submission December 2020).

[1.2] *The Vernacular Aristotle: Translation as Reception in Medieval and Renaissance Italy* (Cambridge, UK: Cambridge University Press, 2019).

[1.1] *Per via d'annotationi: Le glosse inedite di Alessandro Piccolomini all'Ars Poetica di Orazio* (Lucca: Pacini Fazzi, 2009).

Reviews: *La Rassegna della Letteratura Italiana*, 116:1 (2012): 206–207 (A. Suriani); *Rhetorica: A Journal of the History of Rhetoric*, 31:1 (2013), 118–21 (S. Audano); *Critica letteraria*, 163:2 (2014): 433–36 (G. Comiati).

[2] Co-authored book (peer-reviewed)

[2.1] *La Comédie à l'époque d'Henri III. Deuxième série, vol. 8 (1580-1589)*, ed. by M. Miotti, J. Balsamo, A. Bettoni, E. Refini (Florence: Leo S. Olschki ed., 2017).

Reviews: *Italies: Littérature, Civilisation, Sociétés*, 22 (2018) (T. Picquet); *Studi Francesi*, 62:1 (2018): 124–25 (F. Fassina).

[3] Edited books and special issues

[3.5] *Genre Bending in Early Modern Performative Culture*. Special issue of *The Italianist* (forthcoming October 2020), co-edited with Jessica Goethals (University of Alabama).

[3.4] *Représentations de soi à la Renaissance*, ed. by Véronique Ferrer and Eugenio Refini (Paris: Armand, forthcoming Winter 2020).

[3.3] *Aristotele fatto volgare: filosofia aristotelica e volgare nel Rinascimento*, ed. by David A. Lines and Eugenio Refini (Pisa: ETS, 2014).

Reviews: *Renaissance Quarterly*, 70:1 (2017): 236–37 (A.L. Puliafito); *The Modern Language Review*, 112: 3 (2017): 715–17 (G. Giglioni); *Studia Aurea: Revista de Literatura Española y Teoría Literaria del Renacimiento y Siglo de Oro*, 11 (2017): 645–53 (M. Curnis); *Annali d'Italianistica*, 36 (2018): 546–48 (G. Bucchi).

[3.2] ALESSANDRO PICCOLOMINI, *Discorso fatto in tempo di Repubblica*, ed. by Eugenio Refini and Franco Tomasi (Siena: Accademia degli Intronati, 2008).

[3.1] *Per Michele Dell'Aquila: Studi su Ottocento e Novecento*, ed. by Bruno Porcelli and Eugenio Refini (Pisa: Accademia Editoriale, 2007).

[4] Journal articles (peer-reviewed)

[4.16] "Echoes of Ariadne in the Musical Reception of Ariosto and Tasso," *Renaissance Quarterly*, 73.2 (2020), accepted.

[4.15] "Bodily Passions: Physiognomy and Drama in Giovan Battista Della Porta," *Renaissance and Reformation*, 40:1 (2017), 121–40.

[4.14] "'Soni Fiunt Suaviores': Musical Implications in the Early Modern Reception of Longinus' *Peri Hupsous*," *LIAS - Journal of Early Modern Intellectual Culture and its Sources*, 43/2 (2016), 241–62.

- [4.13] “Reappraising the Charlatan in Early Modern Italy: The Case of Iacopo Coppa,” *Italian Studies*, 71 (2016), 1-15.
- [4.12] “Quasi una tragedia delle attioni humane: le tragique entre allégorie et édification morale dans l’oeuvre de Fabio Glisenti,” *Cahiers d’études italiennes*, 19 (2014) [Special issue: *Idées et formes du tragique dans la société et la culture italienne*, ed. by Patrizia De Capitani], 185-198.
- [4.11] “Aristotile in parlare materno: Vernacular Readings of the *Ethics* in the Quattrocento,” *I Tatti Studies*, 16 (2013), 311-341.
- [4.10] “Giuditta, Armida ed il velo della seduzione,” *Italian Studies*, 68:1 (2013), 78-98.
- [4.9] “Logic, Rhetoric and Poetics as Rational Faculties in Alessandro Piccolomini’s Map of Knowledge,” *Philosophical Readings*, 4:2 (2012), 24-35.
- [4.8] “Leggere vedendo, vedere leggendo: Osservazioni su testo iconico e verbale nella struttura della *Hypnerotomachia Poliphili*,” *Italianistica*, 38:2 (2009), 141-64.
- [4.7] “Profiter de quelque chose à ma république: Poetica e politica nell’epistola *De l’art de la tragédie* di Jean de La Taille,” *Studi francesi*, 53:2 (2009), 235-51.
- [4.6] “L’identificazione sconfessata: Lettura di *Paolo e Virginia. I figli dell’infortunio* di Guido Gozzano,” *Italianistica*, 37:2 (2008), 89-103.
- [4.5] “*Erbolato et Negromante*: Les deux faces du charlatan chez l’Arioste,” *Les Lettres Romanes*, 62 (2008), 225-41.
- [4.4] “L’isola-balena tra *Furioso* e *Cinque canti*,” *Italianistica*, 37:3 (2008), 87-101.
- [4.3] “Le “gioconde favole” e il “numerioso concerto”: Alessandro Piccolomini interprete e imitatore di Orazio nei *Cento sonetti*, 1549,” *Italique*, 10 (2007), 15-57.
- [4.2] “Un frammento autografo dell’*Ulisse* di Giovan Battista della Porta,” *Giornale storico della letteratura italiana*, 184:1 (2007), 43-70.
- [4.1] “Prologhi figurati: Appunti sull’uso della prosopopea nel prologo teatrale del Cinquecento,” *Italianistica*, 35:3 (2006), 61-86.

[5] Book Chapters (peer-reviewed)

- [5.24] “A necromancer in the midst of his own enchantments: Reading the *Orlando Furioso* through Music from the Late Renaissance to the 21st Century,” in Antonio Ricci (ed.), *The Orlando Furioso from Print to Digital: Five Centuries of Reading Ariosto* (Toronto: Toronto University Press; under review).
- [5.23] “Reforming drama: theater as spiritual practice in Baroque Venice,” in Shannon McHugh and Anna Wainwright (eds.), *Innovation in the Italian Counter-Reformation* (Newark, DE: University of Delaware Press; accepted).
- [5.22] “Della Porta, Giovan Battista,” in E. Russo, M. Motolese et al. (eds.), *Autografi dei letterati Italiani. Il Cinquecento. Tomo Terzo* (Rome: Salerno editore; accepted).
- [5.21] “Ludovico Ariosto,” in *A Pocket Gadda Encyclopedia*, ed. by Federica Pedriali and Alberto Godioli (Florence: Cesati; accepted).
- [5.20] “La voix des sirènes : réécritures du roman chevaleresque dans le théâtre musical du xvii^e siècle,” in Magda Campanini (ed.), *Dramaturgies vagabondes, migrations romanesques. Croisements entre théâtre et roman (XVIe-XVIIe siècles)* (Paris: Honoré Champion, 2018), 95-106.

- [5.19] “Canto XLIV,” in *Lettura dell’Orlando furioso*, ed. by A. Izzo, F. Tomasi (Florence: SISMELE, 2018), 529-44.
- [5.18] “L’incantesimo di Alcina: variazioni operistiche su un mito letterario,” in *Il lettore creativo: studi per Lina Bolzoni*, ed. by Maria Pia Ellero, Matteo Residori, Massimiliano Rossi, Andrea Torre (Lucca: Pacini Fazzi, 2017), 325-40.
- [5.17] “Biblical and Aristotelian Patterns in Machiavelli’s *Prince*, chapter 22,” in *Machiavelli’s Prince: Tradition and Translation*, ed. by Martin McLaughlin and Nicola Gardini (Rome: Viella, 2017), 153-64.
- [5.16] “‘By Imitating Our Nurses’: Latin and Vernacular in the Renaissance,” in William Caferro (ed.), *The Routledge History of the Renaissance* (London: Routledge, 2017), 46-61.
- [5.15] “«La Italia tutta a fiamma e a foco»: Storia e attualità nel poema epico-cavalleresco,” in Mariangela Miotti (ed.), *Rappresentare la storia: letteratura e attualità nella Francia e nell’Europa del XVI secolo* (Perugia: Aguaplano, 2016), 1-11.
- [5.14] “Aristotelian Commentaries and the Dialogue Form,” in *Philosophy and Knowledge in the Renaissance: Interpreting Aristotle in the Vernacular*, ed. by Luca Bianchi, Simon Gilson, and Jill Kraye (London: The Warburg Institute, 2016), 93-107.
- [5.13] “D’Oxford à Genève en passant par Bâle : Allégorie et jeu comique dans le *Triomphe de Jésus Christ* de Jacques Bienvenu,” in Véronique Ferrer, Rosanna Gorris (eds.), *Les Muses Sacrées: Poésie et Théâtre de la Réforme entre France et Italie* (Geneva: Droz, 2016), pp. 339-356.
- [5.12] “«Io vorrei trasformarmi in libri»: note sul carteggio dellaportiano,” in Marco Santoro (ed.), *La “mirabile” natura. Magia e scienza in Giovan Battista Della Porta* (Pisa: Accademia Editoriale, 2016), pp. 307-314.
- [5.11] “Benjamin Britten interprete di Michelangelo: ispirazione biografica e riscrittura della tradizione,” in *Benjamin Britten: un altro Novecento* (Lucca: LIM, 2015), pp. 165-174.
- [5.10] “Shifting Identities: Jacopo Campora’s *De immortalitate anime* from Manuscript to Print,” in *Remembering the Middle Ages in Early Modern Italy*, ed. by Lorenzo Pericolo and Jessica Richardson (Turnhout: Brepols, 2015), pp. 67-80.
- [5.9] “The Courtier and the Philosopher’s Stone: Dialogue and Conflict in Fabio Glisenti’s *Discorsi morali*,” in *Renaissance Conflict and Rivalries: Forms*, ed. by Marc Laureys and David A. Lines (Göttingen: V&R Unipress, 2015), pp. 207-222.
- [5.8] “Per un database dell’aristotelismo volgare in Italia (c. 1400 – c. 1650),” in *Aristotele fatto volgare: Tradizione aristotelica e cultura volgare nel Rinascimento*, ed. by David A. Lines and Eugenio Refini (Pisa: ETS, 2014), pp. 201-205.
- [5.7] “Alessandro Piccolomini,” in *Autografi dei letterati italiani. Il Cinquecento. Tomo II*, ed. by Matteo Motolese, Paolo Procaccioli, and Emilio Russo (Rome: Salerno editrice, 2013), pp. 305-319.
- [5.6] “*Mirabilia Naturae* tra scienza e poesia nel carne *In Thermas Pythias* tradotto e commentato da Claudio Ancanero,” in *Le Salut par les Eaux et par les Herbes. Medicina e Letteratura tra Italia e Francia nel Cinquecento e nel Seicento*, ed. by Rosanna Gorris Camos (Verona: Cierre Grafica, 2012), pp. 13-33.
- [5.5] “Longinus and Poetic Imagination in Late Renaissance Literary Theory,” in *Translations of the Sublime: The Early Modern Reception and Dissemination of Longinus’ Peri Hupsous in Rhetoric, the Visual Arts, Architecture and the Theatre*, ed. by Caroline Van Eck and Martin Delbeke (Leiden: Brill, 2012), pp. 33-53.

- [5.4] “Il commento ai classici nell’esperienza intellettuale di Alessandro Piccolomini,” in *Alessandro Piccolomini (1508-1579): un Siennois à la croisée des genres et des savoirs*, ed. by Marie-Françoise Piéjus and Matteo Residori (Paris: Université Sorbonne Nouvelle, 2012), pp. 259-273.
- [5.3] “Con bel parlar: Il fascino ambiguo di Giuditta *figura eloquentiae* tra Petrarca e Possevino,” in *Le donne della Bibbia, la Bibbia delle donne. Teatro, letteratura e vita*, ed. by Rosanna Gorris Camos (Fasano: Schena, 2012), pp. 235-246.
- [5.2] “Come il Petrarca fa molte volte: Esercizio critico ed esperienza lirica nella *Lettura* padovana di Alessandro Piccolomini (1541),” in *Il poeta e il suo pubblico: lettura e commento dei testi lirici nel Cinquecento*, ed. by M. Danzi and R. Leporatti (Geneva: Droz, 2012), pp. 311-327.
- [5.1] “L’île qui bouge: Quelques remarques sur un lieu commun de la tradition chevaleresque à la Renaissance,” in *Espaces chevaleresques et héroïques de Boiardo à Marino*, ed. by Matteo Residori (Paris: Université Sorbonne Nouvelle, 2008), pp. 113-154.

[6] Other journal articles

- [6.2] “Non solo delle opinioni, ma delle parole ancora’: Alessandro Piccolomini volgarizzatore rinascimentale di Aristotele e la sua teoria della traduzione,” *Tradurre: pratiche teorie strumenti*, 8 (2015) [<http://rivistatradurre.it/>]
- [6.1] “De bons et modernes esprits sénois: Il modello teatrale senese nell’*Epistre du traducteur* di Charles Estienne,” *Bullettino senese di storia patria*, 117 (2010), 524-42.

[7] Online publication

- [7.1] EUGENIO REFINI, with the collaboration of DAVID A. LINES, SIMON GILSON, and JILL KRAYE, *Vernacular Aristotelianism in Renaissance Italy: A Database of Works*.

[8] Catalogue entries

- [8.1] *Venice and Aristotle (c. 1450–c. 1600): From Greek and Latin to the Vernacular*, ed. by A. Cotugno and D.A. Lines (Venice: Marcianum Press, 2016), pp. 40-43.

[9] Book reviews (those with an asterisk are invited)

- [9.10] *PIETRO PETTERUTI PELLEGRINO, *Sertorio Quattromani lettore di Bembo: I Luoghi difficili delle Rime* (Rome: Edizioni di Storia e Letteratura, 2018), *Renaissance Quarterly* (forthcoming, 2020)
- [9.9] *ANDREA RIZZI, *Vernaculars Translators in Quattrocento Italy* (Turnhout: Brepols, 2017), *The Medieval Review* (2018) [invited]
- [9.8] *EDWARD M. ANDERSON, *Ariosto, Opera, and the 17th century: Evolution In The Poetics Of Delight* (Florence: Leo S. Olschki, 2017), *Germanisch-Romanische Monatsschrift*, 67:4 (2017), 464-65.
- [9.7] *FRANCO TOMASI (ed.) Alessandro Piccolomini, *Cento Sonetti* (Geneva: Droz, 2015), *Renaissance Quarterly*, 70:3 (2017), 1029-31.
- [9.6] *WILLIAM J. CONNELL, *Machiavelli nel Rinascimento Italiano* (Milan: Franco Angeli, 2015), *Italian Culture*, 35:2 (2017), 143-45.
- [9.5] *Il mecenatismo di Caterina de’ Medici: Poesia, feste, musica, pittura, scultura, architettura*, ed.

- by Sabine Frommel and Gerhard Wolf (Venice: Marsilio, 2008), *Italianistica*, 39:3 (2010), 182-184.
- [9.4] VIRGINIA COX, *Women's Writing in Italy. 1400-1650* (Baltimore: Johns Hopkins UP, 2008), *Italianistica*, 39:2 (2010), 174-178.
- [9.3] ALESSANDRA VILLA, *Istruire e rappresentare Isabella d'Este. Il "Libro de natura de amore" di Mario Equicola* (Lucca: Pacini Fazzi, 2006), *Italianistica*, 37:1 (2008), 167-170.
- [9.2] *Leon Battista Alberti (1404-1472) tra scienze e lettere*, ed. by Alberto Beniscelli and Francesco Furlan (Genova: Accademia Ligure di Scienze e Lettere 2005), *Italianistica*, 35:2 (2006), 131-136.
- [9.1] GIOVAN BATTISTA DELLA PORTA, *Teatro - Quarto tomo: Commedie (La Chiappinaria, La Furiosa, I Duo Fratelli simili, La Tabernaria)*, ed. by Raffaele Sirri (Naples: ESI, 2003), in *Italianistica*, 34:1 (2005), 113-116.

[10] Extra-academic publications

- [10.4] "L'Orlando "Furiosus" a NYU Florence: il sogno di una notte di inizio estate," *La Voce di New York* (June 19, 2019)
- [10.3] "Program notes," in *Furiosus: Opera in Two Acts*, June 12, 2019, Continuum Theater – Villa La Pietra.
- [10.2] "Darkening the Renaissance: Giuseppe Verdi between Romantic Drama and Societal Critique," *Italian Studies Library Group Bulletin*, 12/13 (2014), 30-37.
- [10.1] "Parole per musica: alcune note sul libretto di Francesco Sbarra," in Marcantonio Cesti, *Le disgrazie d'amore (1667). Libretto e Programma di Sala* (Pisa: Teatro Verdi, 2009).

INVITED TALKS & PAPERS

- "The Sound of Reception: Lost Voices, Cultural Memory, and the 'Remaking' of the Past." International Conference "Viral Italian Sounds," University of California, Berkeley (May 9-10, 2019).
- "From Naxos to Florence via Mantua: Layers of Reception in Vernon Lee's *Ariadne* (1903)." International Symposium "Amplifying Antiquity," King's College, London (December 12-13, 2018).
- "The Theater of Conscience: Drama, Education and Spiritual Practice in Baroque Venice." Lecture at Indiana University, Bloomington (October 19, 2018).
- "In the footsteps of *Ariadne*: Lamenting Heroines in the Renaissance and the Baroque." Lecture at the Instituto de Música – Facultad de Artes, Pontificia Universidad Católica de Chile, Santiago (August 27, 2018).
- "Intermedialidad en la modernidad temprana: el circuito de las artes." Four lectures within the Graduate Seminar led by Professor Sarissa Carneiro, Pontificia Universidad Católica de Chile, Santiago (August 22-27, 2018).
- "I demoni della teoria e dove trovarli." International Workshop "Pisa e altrove: Italianisti a confronto," Scuola Normale Superiore di Pisa (May 25, 2018)
- "La poetica dell'impresa: intrecci di generi in accademia." International Symposium "I generi

- letterari dell'aristotelismo volgare rinascimentale," Università Ca' Foscari, Venezia (May 10-11, 2018).
- "Genre-bending: adapting epic into opera libretti." Lecture at the Università degli Studi di Roma 3 (December 21, 2017).
- "Alcina's Lament: The Operatic Progress of the 'puttana vecchia'." International Colloquium "The Orlando Furioso: 500 Years and Beyond Open Issues and New Perspectives on Models, Interpretation and Reception," Friedrich-Alexander Universität Erlangen-Nürnberg (December 6-8, 2017).
- "Il filosofo e la cortigiana: grammatica, etica e volgare tra Medioevo e Rinascimento." Lecture at the Scuola Normale Superiore di Pisa (November 28, 2017).
- "The Philosopher, the Humanist, the Translator, and their Readers." International Colloquium "In Other Words: Translating Philosophy in the Fifteenth and Sixteenth Centuries," University of Warwick (May 10-12, 2017).
- "Dante's *Paradiso*, canto 13." Lectura Dantis Andreamopolitana, University of St Andrews (April 21, 2017).
- "Struggling with power: Alessandro Piccolomini between *vita activa* and *vita contemplativa*." International Symposium "Thought and Action in the Renaissance," University of Chicago (March 29-30, 2017)
- "Debating Aristotle's Poetics in the Accademia degli Intronati: allegory, metaphor, and the status of poetry." International Symposium "Contexts of Early Modern Literary Criticism in Italy and Beyond," The Newberry Library Chicago (March 9-10, 2017).
- "The Philosopher and the Courtesan." Lecture at the University of Illinois at Urbana-Champaign, Program in Medieval Studies (March 8, 2017).
- "Knights into Toy Soldiers: Reinventing Chivalry on the Opera Stage." International Symposium "Chivalric Imageries," Princeton University (23-25 February 2017).
- "Enchanting Voices: Sirens in Early Modern Opera." Lecture at Saint Anselm College, Manchester, NH (17 November 2016).
- "Alcina's Spell: Metamorphosis of the Enchantress." International Colloquium "Ariosto After 500 Years," New York University (19-21 October 2016).
- "Taming the Philosopher: Vernacular Translators and their Readers in Italy, 1300-1500." Lecture at the Winston Tabb Center for Rare Books, Manuscripts, and Archives Research, Johns Hopkins University (28 September 2016).
- "Come cantano le sirene? Un archetipo tra musica e tradizione letteraria." Rome, Università La Sapienza, Graduate Program in Music and Performance Studies (21 June 2016).
- "The Philosopher in Limbo: translating Aristotle in Italy, 1300-1500." International Colloquium "Making and Rethinking Renaissance Between Greek and Latin in 15th and 16th-century Europe," Oxford University, Corpus Christi College (15 June 2016).
- "Il Filosofo e il mercante: tradurre Aristotele per i laici." International Workshop "Merchant Cultural Relationships in the Medieval and Early Renaissance Mediterranean: Approaches to a Network," University of Milan (13-14 June 2016).
- "Physiognomonics, Drama, and the Staging of Passions." International Workshop "Animals at the Threshold of Modernity: Philosophy, Politics, and Physiognomic," University of Warsaw (1st June 2016).

- “The Philosopher in the Marketplace: Translating Aristotle in 15th-century Italy.” International Conference “Renaissance in Translation,” Warsaw, Polish Academy of Sciences (30 May 2016).
- “Enchanting Songs: The Voice of the Siren in Early Modern Opera.” Princeton University, Program in Italian Studies (17 February 2016).
- “Translating Knowledge: Dante and the Classical Tradition.” Symposium “Dante at the Library of Congress,” The Library of Congress, Washington, D.C. (3 December 2015).
- “Io vorrei trasformarmi in libri: note sul carteggio dellaportiano.” International Colloquium “La “mirabile” natura. Magia e scienza in Giovan Battista Della Porta,” Naples – Vico Equense, Istituto di Studi sul Rinascimento Meridionale (13-17 October 2015).
- “The Friar, the Merchant, the Book, and its Readers: Jacopo Campora’s *De Immortalitate Anime* from Manuscript to Print.” International Colloquium “Books and their Readers, 1400-1700,” Nijmegen, Radboud University (1-3 June 2015).
- “Many Stories He Can Tell’: Translating Boccaccio’s Decameron into Music.” Keynote Lecture at the Graduate Conference “The Many Forms of the Decameron,” Baltimore, Johns Hopkins University (24-26 April 2015).
- “Per un database dell’Aristotelismo in volgare.” International Colloquium “Volgarizzare i classici nel Medioevo,” Pisa, Scuola Normale Superiore (15 December 2014).
- “La voce delle sirene: riscritture del romanzo cavalleresco nel teatro musicale del primo Seicento.” International Conference “Dramaturgies Vagabondes, Migrations Romanesques: écritures en dialogue (XVIe et XVIIe siècles),” Università di Venezia Cà Foscari (7-8 November 2014).
- “Translating Music into Poetry: Benjamin Britten’s *Seven Sonnets of Michelangelo*.” DMA Colloquium at the Peabody Institute (22 October 2014).
- “La Italia tutta a fiamma e a foco’: storia e attualità nel poema epico-cavalleresco.” International Conference “Rappresentare la storia: letteratura e attualità nella Francia e nell’Europa del XVI secolo,” Università di Perugia (29-30 May 2014).
- “Allegorical Drama as Spiritual Practice in Counter-Reformation Italy.” University of Cambridge, Pembroke College (8 May 2014).
- “Reshaping Aristotle: Vernacular Translators and their Readers in Italy, c. 1250-1500.” International Workshop “Linguistic Diversity and Cultural Identity: Oral Voices and Literary Languages,” University of Reading (11 April 2014).
- “Michelangelo’s Echo: Performing Identities through Poetry and Music.” Johns Hopkins University, Baltimore (3 February 2014).
- “Benjamin Britten interprete di Michelangelo: ispirazione biografica e riscrittura della tradizione.” International Conference “Benjamin Britten: un altro Novecento,” Università di Roma La Sapienza (17-18 January 2014).
- “Canto 44.” International Conference “Lettura dell’*Orlando Furioso*,” Université de Lausanne (12-13 December 2013).
- “De Londres à Genève: l’allégorie apocalyptique dans la traduction française du *Christus Triumphans* de John Foxe par Jacques Bienvenu.” International Conference “Les Muses sacrées: poésie et théâtre de la Réforme entre France et Italie,” Università di Verona (27-29 November 2013).
- “Aristotelian Commentaries and the Dialogue Form.” International Colloquium “Philosophy and Knowledge in the Vernacular,” The Warburg Institute, London (21-22 June 2013).

- “Come una tragedia delle attioni humane: le tragique entre allégorie et édification morale dans l’oeuvre de Fabio Glisenti.” International Colloquium “Idées et formes du tragique dans la société et la culture italiennes de la première modernité à la fin de l’époque moderne,” Université de Grenoble (23-24 May 2013).
- “The Courtier and the Philosopher’s Stone: Rhetorical and Visual Conflicts in Fabio Glisenti’s *Discorsi morali*.” International Colloquium “Forms of Renaissance Conflict and Rivalries, c. 1300-c.1650,” University of Warwick (9-10 May 2013).
- “Vernacular Aristotelianism in Medieval and Early Modern Italy: Case-Studies from a Research in progress.” Invited by the Interdisziplinäres Zentrum Mittelalter – Renaissance – Frühe Neuzeit, Freie Univesität Berlin (23 November 2012).
- “Translators and their Readers in Medieval Italy.” Invited by the Medieval Seminar, University of Warwick (21 November 2012).
- “Found in Translation: Vernacular Readings of Aristotle and the Humanistic Turn.” Invited by the Interdisciplinary STVDIO Seminar, University of Warwick (28 February 2012).
- “Logic, Rhetoric and Poetics as rational faculties in Alessandro Piccolomini’s map of knowledge.” Invited by the EMPHASIS Seminar – Birkbeck, University of London (10 December 2011).
- “No Empty Fiction Wrought by Magic Lore: Wonders of Nature, Irony and Disbelief in 16th-Century Italian Fiction Narratives.” Invited by the “Literature, Ideas & Society” Seminar – The Warburg Institute, London (9 December 2011).
- “Traduzione ed esegesi negli *Hemiambia Dimetra Catalectica in Thermas Pythias* del medico e letterato franco-belga Claudio Ancanero (1586).” International Conference “Le salut par les eaux et par les herbes,” University of Verona (11 May 2011).
- “Il commento ai classici nell’esperienza intellettuale di Alessandro Piccolomini.” International Conference “Alessandro Piccolomini,” Centre Interuniversitaire de Recherche sur la Renaissance Italienne, Université de la Sorbonne Nouvelle-Paris 3. (23-25 September 2010).
- “Giuditta, Armida e l’impalpabile velo della seduzione.” Invited by Prof. Virginia Cox, New York University, Italian Department (15 April 2010).
- “Con bel parlar: il fascino ambiguo di Giuditta figura eloquentiae tra Petrarca e Possevino.” International Conference “Le donne della Bibbia, la Bibbia delle donne. Teatro, letteratura e vita,” University of Verona (16-17 October 2009).
- “Dante *liberrimus vatum*: la libertà stilistica della Commedia tra Orazio e le poetiche medievali.” Graduate Conference “Dante and Medieval Culture,” New York University at Villa La Pietra, Florence (27 April 2009).
- “The Notion of *phantasia* in Longinus’s *On the Sublime* and its Interpretations in the Renaissance.” 2nd International Workshop “Prehistories of the Sublime,” Wassenaar (Leiden), The Netherlands Institute for Advanced Study in the Humanities and Social Sciences (27-30 November 2008).
- “Come il Petrarca fa molte volte: esercizio critico ed esperienza lirica nella *Lettura* padovana di Alessandro Piccolomini”. International conference “Il poeta e il suo pubblico: lettura e commento dei testi lirici nel Cinquecento,” University of Geneva (15-17 May 2008).
- “Renaissance readers of Longinus’s *On the Sublime*, chapter XV on *phantasia*.” 1st International Workshop “Prehistories of the Sublime,” University of Gent (18-19 January 2008).
- “Entre physiognomonie et rhétorique: la construction du personnage dans le théâtre de Giovan

- Battista Della Porta.” International Conference “Physiognomonie. Arts et sciences du visage. La physiognomonie à la Renaissance,” Paris, École Normale Supérieure (13-15 December 2007).
- “L’isola-balena tra *Orlando Furioso* e *Cinque Canti*.” International Conference “Ludovico Ariosto: Nuovi studi e ricerche in corso,” Pisa, Università degli Studi and Scuola Normale Superiore (29 November 2007).
- “Per un’edizione dei *Cento sonetti* di Alessandro Piccolomini.” Invited by Prof. Massimo Danzi, University of Geneva (22 March 2007).
- “La *Hypnerotomachia Poliphili*: una struttura romanzesca?” International Conference “Il passato che ritorna: Suggestioni dalla storia nella narrativa contemporanea,” Pisa, Scuola Normale Superiore (6-7 October 2006).

CONFERENCE PRESENTATIONS

- “Epic Laments: The Transformation of a Trope.” Toronto, The Renaissance Society of America Annual Conference (17-19 March 2019).
- “Dismantling the Stanza: Strophic Forms into Non-Strophic Settings.” San Antonio, TX, American Musicological Society Annual Meeting (1-4 November 2018).
- “Lamenting Alcina: Musical Translations of Ariosto’s Enchantress.” 18th Biennial International Conference on Baroque Music, Cremona (July 11-14, 2018).
- “Sighs, Wailing, and Laments: Voicing Harshness in Renaissance Music,” New Orleans, The Renaissance Society of America Annual Conference (22-24 March 2018)
- “Alcina’s Spell: Metamorphosis of the Enchantress.” Chicago, The Renaissance Society of America Annual Conference (30 March – 1st April 2017).
- “The harmony of words: rhetoric and music in the reception of Longinus’s *On the Sublime*.” Boston, The Renaissance Society of America Annual Conference (31 March – 2 April 2016).
- “The charming voice of the sirens in seventeenth-century opera.” Tosc@ - Transnational Opera Studies Conference, Bologna (30 June – 2 July 2015).
- “Allegorical Drama and Spiritual Practice in the Works of Fabio Glisenti (1542–1615).” Berlin, The Renaissance Society of America Annual Conference (26-28 March 2015).
- “Charming Sirens: Vocal Seduction in Early Modern Opera.” International Conference “The Power of Affections: Poetry, Music, and Spectacle in Seventeenth-Century Italian Opera Librettos,” University of Pennsylvania (12-14 November 2014).
- “From the Page to the Stage: Exploring *Orlando Furioso*’s Theatrical Afterlife.” New York, The Renaissance Society of America Annual Conference (27-29 March 2014).
- “Biblical and Aristotelian Patterns in Machiavelli’s *Prince*, chapter 22.” International Conference “Machiavelli’s *Prince*: Tradition and Translation,” University of Oxford (22-23 November 2013).
- “Reconsidering Ludovico Ariosto’s *Erbolato*.” University of Durham, The 2013 Society for Italian Studies Biennial Conference (8-11 July 2013).
- “Reshaping Knowledge: New Perspectives on Vernacular Translation in Medieval and Renaissance Italy.” University of Edinburgh, International Conference “New Directions in Renaissance Italy” (1-2 November 2012).
- “Shifting Identities between Manuscript and Print: The Case of Jacopo Campora’s *On the*

- Immortality of the Soul.*” Durham University, MEMSA Conference, “Transition and Transformation in Medieval and Early Modern Cultures” (5-6 July 2012).
- “Lazzaro Gallineta’s Commentary on the Pseudo-Aristotelian *On Virtues and Vices.*” Washington (DC), The Renaissance Society of America Annual Conference. Session “Vernacular Aristotelianism in the Renaissance” (22-24 March 2012).
- “Vernacular Readings of Aristotle in Renaissance Italy: A Comprehensive Survey of Manuscript and Printed Sources.” Fort Worth (TX), The Sixteenth-Century Society and Conference. Session “Philosophy for the People? Vernacular Treatments of Aristotle in Sixteenth-Century Italy” (27-30 October 2011).
- “Vernacular Aristotelianism: Building a Database of Works (accompanied by a demonstration of the database project).” University of St Andrews, The 2011 Society for Italian Studies Biennial Conference (6-9 July 2011).
- “Aristotele (in) volgare tra Medioevo e Umanesimo.” New Brunswick, 42nd NeMLA Conference. Session “Fra parola e immagine: (ri)scritture umanistiche” (7-10 April 2011).
- “Le *Adnotationes in Horatium* di Alessandro Piccolomini: finalità e strategie di lettura.” Montréal, 41st NeMLA Annual Conference. Session “Leggere e (ri) scrivere in epoca umanistica: esegesi e *libertas dicendi*” (8-11 April 2010).

CONFERENCE ORGANIZATION (INCLUDING PANELS AND ROUNDTABLES)

- “Writing the Self in the Renaissance.” Biennial Conference of the FISIER, Baltimore, Johns Hopkins University (26-27 April 2019).
- “Reconsidering Sensory Interaction in the Madrigal Tradition,” session at the Renaissance Society of America Annual Conference, Toronto (17-19 March 2019).
- “Penelope’s Shroud: The Making and Unmaking of the Epic Tradition,” seminar session at the Renaissance Society of America Annual Conference, Toronto (17-19 March 2019).
- “Genre Bending in Italian Performative Culture,” roundtable at the Renaissance Society of America Annual Conference, New Orleans (22-24 March 2018).
- “Composers as Readers,” session at the Renaissance Society of America Annual Conference, New Orleans (22-24 March 2018).
- “Representing the Self in the Renaissance,” roundtable at the Renaissance Society of America Annual Conference, New Orleans (22-24 March 2018).
- “Languages of Heterodoxy: Translating Religious Dissent,” session at the Renaissance Society of America Annual Conference, New Orleans (22-24 March 2018).
- “Manuscripts and Merchants,” 2 sessions the Renaissance Society of America Annual Conference, Chicago (30 March – 1 April 2017).
- “Reconsidering Thought and Action in the Renaissance,” roundtable at the Renaissance Society of America Annual Conference, Chicago (20 March – 1 April 2017).
- “Mythology, Epic, and the Operatic Turn,” session at the Renaissance Society of America Annual Conference, Chicago (20 March – 1 April 2017).
- “Antiquity and Its Uses: Reception and Renewal,” roundtable at the Renaissance Society of America Annual Conference, Chicago (20 March – 1 April 2017).
- “Renaissance in Translation.” International Conference co-organized with Valentina Lepri (Polish

Academy of Science), Cecilia Muratori (University of Warwick), Danilo Facca (Polish Academy of Science), Warsaw, 30 May 2016.

“Antiquity and Its Uses: Reception and Renewal,” workshop co-organized with Sara Miglietti (JHU) as part of a collaborative project involving the Singleton Center (JHU) and the Centre for the Study of the Renaissance (University of Warwick), Baltimore, 4-5 April, 2016.

“The Sound of Poetry: A Comparative Approach to Rhetoric, Poetics, and Music,” 5 sessions at the Renaissance Society of America Annual Conference, Boston (March 31-April 2, 2016).

“Faire la fête à la Renaissance – Renaissance Feasts and Festivals,” 5 sessions sponsored by FISIER - International Federation of Societies and Institutions for the Study of the Renaissance, Renaissance Society of America Annual Conference, Berlin (March 26-28, 2015).

“Interdisciplinary Translations: Intersecting Fields of Knowledge,” 2 sessions sponsored by Villa I Tatti – The Harvard University Center for the Study of the Italian Renaissance, Renaissance Society of America Annual Conference, Berlin (March 26-28, 2015).

“Books, Catalogues, and Databases” (London, The British Library, 5 July 2013)

“Philosophy and Knowledge in the Renaissance: Interpreting Aristotle in the Vernacular” (London, The Warburg Institute, 20-21 June 2013)

“The Struggle of Creation: Rethinking Michelangelo’s Poetry” (University of Warwick, 3 May 2013).

“Aristotele fatto volgare: Aristotelian Philosophy and the Vernacular in the Renaissance” (Pisa, Scuola Normale Superiore, 27-28 September 2012)

“Physiognomy from Lavater to the Great War” (Pisa, Scuola Normale Superiore, 20-22 May 2010)

“Alessandro Piccolomini, 1508-1579” (Siena, Accademia degli Intronati, October-November 2008)

TEACHING

2019-

New York University

UNDERGRADUATE COURSES

- *Opera and Politics: Conflict, Change, and the Art of Adaptation* (Spring 2020)
- *Drama Queens: Opera, Gender, and the Poetics of Excess* (Fall 2019)

GRADUATE SEMINARS

- *Leopardi & Italian Romanticism: Sappho's Last Song around 1800* (Spring 2020)
- *Ariadne's Echo: Reception and Intertextuality Across Artistic Media* (Fall 2019)

2019

Summer School “Cultural Exchange in Renaissance Europe: Texts and Objects”

Charles Singleton Center for the Study of Pre-Modern Europe &

Centre for the Study of the Renaissance, University of Warwick, in collaboration with

Istituto Veneto di Scienze, Lettere e Arti

Venice, May 27 – June 8, 2018

2014-2019

Johns Hopkins University

UNDERGRADUATE COURSES (those with an asterisk are upper level, open to grad students)

- **Topics in Romance Literatures | Opera and Literature across Borders* (Spring 2019)
- Freshmen Seminar: *Great Books at Hopkins* (Fall 2018)
- *The Prince and the Demagogue: Machiavelli to House of Cards* (Spring 2018)
- **Topics in Romance Literatures | Voicing the Body: Sex and Desire in Medieval Poetry* (Spring 2018)
- *Italies: Politics, Culture, and Society* (Summer 2017, International Studies Summer School at SAIS Bologna)
- *Drama Queens: Opera, Gender, and the Poetics of Excess* (Spring 2017)
- *Barbers and Countesses: Conflict and change in the Figaro trilogy from the age of Mozart to the 20th century* (Spring 2016)
- Freshmen Seminar: *Dangerous Liaisons: Words and Music through the Ages* (Fall 2015, Fall 2016)
- *Shakespeare on the Opera Stage* (Spring 2015)
- *Gendered Voices* (Fall 2014, Spring 2019)

GRADUATE SEMINARS

- *Ariadne's Threads: Metamorphosing Mythologies* (Fall 2018)
- *Staging the World: Allegory, Metaphor, and Drama* (Spring 2017)
- *Translation and Vernacular Readership in Italy, 1250-1500* (Fall 2016)
- *The Commentary Tradition and the Birth of Literary Scholarship* (Spring 2016)
- *The Sound of Poetry: Early Modern Approaches to Poetics, Rhetoric, and Music* (Fall 2015)
- *Translating Knowledge: Brunetto Latini's *Tresor* and Dante's *Convivio** (Spring 2015)
- *Michelangelo's Echo: Performing Identities through Poetry and Music* (Fall 2014)

2010-2013

University of Warwick

UNDERGRADUATE COURSES

- *Renaissance Rivalries: Courts and Learning* (full responsibility: in 2012-2013 the course focused on "Desire and Denial: Fiction Narratives from Ariosto to Tasso");
- *Comparative Literature: Italian & English Short Fiction* (full responsibility: the course focused on the Italian *novella* from Boccaccio to Verga and Pirandello);
- *Topics in Renaissance Thought and Culture* (in 2011-2012 the course focused on "Italian, Philosophy, and Their Publics");
- *Forms and Fashions in Italian Intellectual Culture* (2012-2013: five sessions on theater).

GRADUATE COURSES

- *Italian Palaeography, 13th-17th c.* (full responsibility);
- *Renaissance Culture and Society* (MA in “Culture of the European Renaissance”: sessions on “The Classical Tradition”, “The Renaissance Reception of Classical Authors”, “Working with Textual and Visual Sources”);
- *Shapes of Knowledge* (MA in Italian Studies: sessions on “Latin Humanist Texts taught in Translation”, “Humanist Educational Treatises”, “The Humanism of Angelo Poliziano”);
- *Translation and Communication Skills* (MA in “Translation, Writing and Cultural Difference”: sessions on “Translation and Language Variation”, “Translation in/of the Renaissance”).

COMMUNITY COURSES

- *The Italian Renaissance, c. 1300-1650: Intellectual, Literary, Artistic, and Scientific Cultures* (Kenilworth, Autumn and Winter Terms, 2012-2013; Stratford-upon-Avon, Spring Term, 2013).

2012

The Warwick-Newberry Collaborative Programme funded by the Andrew A. Mellon Foundation Summer School “Reading Publics in Early Modern Europe.”

2011

Private Tuition of Italian Language

2007-2010

Scuola Normale Superiore di Pisa

Undergraduate team-taught courses: Italian Literature and Philology (“Middle Ages and the Renaissance: Authors and Literary Genres”), History of Literary Criticism (“Medieval and Early Modern Literary Criticism”, “Literary Criticism: 19th to 20th century”).

GRADUATE ADVISING

PhD Adviser / Reader at JHU

Pervinca Rista, “Goldoni as Musical Reformer: in search of realism in the *dramma giocoso*” (Spring 2015)

Michele Zanobini, “Per un Dante latino: The Latin Translations of the Divine Comedy in Nineteenth-century Italy” (Fall 2016)

Troy Tower, “*Natura Naturans*: Landscape Literature in Early Modern Italy” (Fall 2016)

Francesco Brenna, “John Milton and Italian Literature” (Spring 2019)

Beatrice Variolo, “Boccaccio, Betussi and the Biographies of Famous Women” (in progress)

Victoria Fanti, “The New Killer Queens of Italian Tragedy” (co-advising, in progress)

Catherine Freddo, “*Vox Populi*: Vernacular Politics in Early Modern Italy” (co-advising, in progress)

PhD Orals Examiner at JHU

- Teodoro Katinis, “A World of Appearances: Sperone Speroni and the Debate over Sophistry in the Italian Renaissance” (Spring 2015)
- Christopher Kozey, “Las Batuecas, Las Hurdes and the Spanish Crypt” (Spring 2015)
- Olivia Sabee, “*Ballet d’action to Ballet-pantomime: Dance, Text and Narrative in French Ballet, 1734-1841*” (Spring 2015)
- Meredith Raucher, “Blood on the Cross: the ‘Crucifixus Dolorosus’ and Violence in Italian Medieval Art” (Fall 2015)
- Pavle Stojanovic, “The Stoics and the Academics on the Apprehensive Impression” (Fall 2015)
- Gabrielle Ponce, “Cervantes, Poet: Lyric Subjectivity as Practice in the Rise of the Novel in Sixteenth-Century Spain” (Spring 2016)
- Janet Gomez, “Rereading Tasso’s Heroines: Poetry, Subversion, and Forgeries” (Fall 2016)
- Amy Sheeran, “Bloodworks: Poetics, Purity, and the Body in Early Modern Spanish Literature (Fall 2016)
- Alyssa Falcone, “*Decamerons without Women: The Spiritualization of Italian Literature in the Sixteenth and Seventeenth Centuries*” (Spring 2017)
- Christopher Geekie, “The Trumpet and the Lyre: Torquato Tasso and the Problem of Vernacular Epic in 16th-Century Italy” (Spring 2017)
- Laura Blom, “From Soderini’s Cenotaph to the Cazuola’s Spectacles: Subverting Medicean Mythopoesis with the Macabre” (Spring 2017)
- Kathryn A. Haklin, “Espaces Clos, Espaces Éclos: Enclosure in French Literature from *Les Fleurs du Mal* to *Germinal*” (Spring 2018)
- Francisco Gomez Martos, “Staging Favorites: Theatrical Representations of Political Favoritism in the Early Modern Courts of Spain, France, and England” (Spring 2018)
- Gavin Wiens, “Making Siena: Art and State Formation 1404-1487” (Spring 2019)

Reader of PhD dissertations for other institutions

- Anna Montebugnoli, “La rappresentazione del supplizio. per un’archeologia dello spettacolo punitivo” (Università degli Studi di Bergamo, Spring 2017)
- Liza Nereyda Piña Rubio, “Los espacios insondables del hombre interior en la *Hypnerotomachia Poliphili* de Francesco Colonna. Lección monástica, visión y memoria medieval” (Pontificia Católica Universidad de Chile, Santiago, Fall 2018)
- Alberto Fabris, “Itinéraires du désir dans la philosophie de Giordano Bruno” (École Normale Supérieure, Lyon, Fall 2018)
- Paolo Celi, “*Delle rime del Bronzino pittore Libro primo. Saggio di edizione*” (Università degli Studi di Pisa, Spring 2019)
- Nicolò Magnani, “Le divisioni I e II della *Poetica* di Giangiorgio Trissino: Edizione Critica e Commento” (Scuola Normale Superiore di Pisa, Summer 2019)

UNDEGRADUATE ADVISING

Senior Thesis Adviser and Reader at JHU

Kylie Liu, “Shakespeare and Giuseppe Verdi’s *Macbeth*” (Fall 2015)
Elsheba Abraham, “Italian Popular Icons: The Case of Sophia Loren” (Spring 2016)
Oscar Hairston De Amicis, “*Calcio Storico Fiorentino*: The 17th-Century Origins” (Spring 2018)
Morgan Ome, “The Myth of Artemisia Gentileschi: Literature and the Arts” (2018-2019)
Caroline Lupetini, “A Comparative Study of Populism in Italy and Russia” (2018-2019)
Stavros Atlamazoglou, “Shakespeare’s Rulers read Machiavelli” (Fall 2018)
Katherine Logan, “Fairy Tales and Gender” (in progress)

SERVICE TO THE PROFESSION

Johns Hopkins University

Director of Graduate Studies, Italian (2017 – 2019).
Head of the Italian Division, Department of German and Romance Languages and Literatures (2017)
Director of Undergraduate Studies, Italian (2014 – 2017).
Co-coordinator of the Krieger School of Arts and Sciences Music Major Committee (2015-2017)
Coordinator of the Special Departmental Study Abroad Program in Verona.
Co-coordinator of the International Studies Summer School at JHU – SAIS Bologna.
Co-director of the Collaborative Graduate Summer School “Cultural Exchanges: Texts and Objects” (JHU & Warwick, Venice, Summer 2019)
Co-editor of *Modern Language Notes – Italian Issue* (Johns Hopkins University Press).
Member of the Faculty Board, Virginia Fox Stern Center for the History of the Book in the Renaissance, Johns Hopkins University (since 2018)
Member of Job Search Committees (2 junior searches in Italian Studies, 1 open-rank search in French Studies)
PhD adviser in Italian Studies (4 completed dissertations; 3 in progress)
Member of 10 PhD Dissertation Defence committees in the Department of German and Romance Languages and Literatures
Member of 3 PhD Dissertation Defence committees in other departments (including Philosophy, Art History)
Senior Thesis Adviser in Italian Studies, History, and Comparative Thought and Literature

Outside Johns Hopkins University

Secretary of the FISIER – Fédération Internationale des Sociétés et Instituts pour l’Étude de la Renaissance (2014-present)
Member of the Advisory Board of the NEH-funded “Tasso in Music Project” (2016-present)
Associate Organization Representative, Renaissance Society of America (2014-present)

Member of the Advisory Board of the journal *Chroniques Italiennes*, University of Paris 3, Sorbonne Nouvelle (2015-present)

Member of the Advisory Board of the journal *Carte Romanze*, Università degli Studi di Milano (2016-present)

Member of the Advisory Board of the journal *Italianistica. Rivista di Letteratura Italiana*, Università degli Studi di Pisa (2018-present)

Member of the Advisory Board of Palgrave MacMillan's *Translation History* series

Member of PhD dissertation defence committees (Pontificia Católica Universidad de Chile, Santiago; École Normale Supérieure, Lyon; Scuola Normaler Superiore di Pisa)

Reviewer of articles for:

- Annali di Critica d'Arte*
- Cahiers de Recherches Médiévales et Humanistes*
- Chroniques Italiennes*
- History of European Ideas*
- Italica*
- Italianistica. Rivista di Letteratura Italiana*
- Philological Quarterly*
- Renaissance Studies*

EXPERIENCES IN THE MUSICAL FIELD

Consultant for the revision of the libretto for the opera *Furiosus* by Roberto Scarcella Perino (2017)

Guest lecturer at pre-performance talks, Johns Hopkins University Symphony Orchestra (2015-present)

Consultant translator for the monthly journal *BBC Music* review (2013)

Consultant translator for the Aparté Record Label (2012-2013)

Consultant for the Auser Musici Ensemble (collaboration to the first modern production and recording of Marcantonio Cesti's *Le disgrazie d'Amore*, Pisa, Teatro Verdi, November 2009; annotated edition of the libretto and introductory notes on the libretto: see publications, [9.2009].

Introduction to the listening of classical music as a teaching-related activity (Scuola Normale Superiore of Pisa, and University of Warwick)

Member of the Orchestra Giovanile Universitaria (University of Pisa, 2003-2010)

Member of the Choir of the Conservatorio "Rinaldo Franci" (Siena, 1999-2002)

Member (1st violin) of the Baroque Ensemble "Le Distrazioni Armoniche" (Siena, 1999-2002)

LANGUAGE PROFICIENCY

Italian (native speaker)

English (near-native speaker)

French (near-native speaker)

Spanish (good reading knowledge)

Latin (good reading knowledge)

Ancient Greek (good reading knowledge)