

Domenico Lovascio

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Ricercatore TDa (Fixed-Term Lecturer) in English Literature,
Department of Modern Languages and Cultures, University of Genoa, Italy

My research interests lie in the literature and culture of the early modern period, with a particular focus on the reception of the Roman past in Elizabethan, Jacobean and Caroline drama. I am also interested in early modern English neo-Senecan drama; early modern English lost plays; and contemporary adaptations of early modern English plays.

I. ACADEMIC EMPLOYMENT HISTORY

- 02/17–01/20 **Ricercatore TDa** (Fixed-Term Lecturer) in English Literature, University of Genoa
02/16–01/17 Assegnista di ricerca (Postdoctoral Research Fellow) in English Literature, University of Genoa

II. EDUCATION

- 2015 TFA (A345-A346) Qualification to teach English language and civilisation in Italian lower and upper secondary schools (mark: 96/100), University of Genoa
Traineeship performed at Liceo Linguistico Internazionale Grazia Deledda, via Bertani 6, 16125 Genova, under Prof. D. Lovati's supervision
- 2013 **PhD in Euro-American Comparative Literature**, University of Genoa
Thesis Title: 'Un nome, mille volti: Cesare nel teatro rinascimentale inglese' ('One Name, Many Faces: Caesar in English Renaissance Drama'), supervised by Prof. L. Villa, Prof. S. Verdino. Examining Committee: Prof. C. Dente (Pisa), Prof. M. Del Sapio Garbero (Roma Tre), Prof. L. Villa.
- 2009 MA in Literary Translation (Major: English, German), University of Genoa
Thesis Title: '*La congiura di Catilina* di Ben Jonson: introduzione, traduzione e commento' ('Ben Jonson's *Catiline His Conspiracy*: Introduction, Translation and Commentary'), supervised by Prof. L. Villa, Prof. G. Sertoli. Mark: 110/110 cum laude and with *dignità di stampa* (i.e. considered suitable for publication)
- 2007 BA in Foreign Languages and Literatures (Major: English, German), University of Genoa
Thesis Title: 'L'influenza dei *Suppositi* di Ludovico Ariosto su *The Taming of the Shrew* di William Shakespeare' ('The Influence of Ludovico Ariosto's *Suppositi* on William Shakespeare's *The Taming of the Shrew*'), supervised by Prof. L. Villa, Prof. S. Verdino. Mark: 110/110 cum laude and with *dignità di stampa* (i.e. considered suitable for publication)

III. AWARDS, SCHOLARSHIPS, GRANTS, FELLOWSHIPS, PRIZES AND OTHER ACADEMIC TITLES

- 2017 **Abilitazione Scientifica Nazionale** (1/12/2017 – 1/12/2023) alle funzioni di professore universitario di seconda fascia per il settore concorsuale 10/L1 – Lingue, letterature e culture inglese e anglo-americana
Beneficiario del **Fondo per il finanziamento delle attività base di ricerca (FFABR)** di 3.000€
- 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)
Visiting Scholar at Sheffield Hallam University, Department of Humanities, 20/06 – 22/07
Malone Society Research Grant to cover the cost of scans in support of work on a new edition of Thomas Kyd's *The Housholders Philosophie*, 199.68£
- 2015 Italian Association of Shakespearean and Early Modern Studies Conference Grant, 150€
- 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
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'

University of Genoa 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 University of Genoa 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 University of Genoa Publication Grant, 3,000€, for *La congiura di Catilina. Testo inglese a fronte* by Ben Jonson, ed. D. Lovascio (Genova: ECIG, 2011)

University of Genoa Doctoral Grant, about 41,000€ for three years, for ‘Giulio Cesare nel teatro rinascimentale inglese’ (‘Julius Caesar in English Renaissance Drama’)

IV. PUBLICATIONS

A. BOOKS

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'.

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://24letture.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, skillfully 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.).

B. EDITED ESSAY COLLECTIONS AND SPECIAL JOURNAL ISSUES

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)

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

C. ARTICLES IN REFEREED JOURNALS

'Da quando ho conosciuto l'arte, 'sta cella è diventata 'na prigione': *Cesare Deve Morire* and the 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), forthcoming

'Merchants, Usurers and Harlots: Genoa in Early Modern English Drama', *Renaissance Studies* 32.3 (2018), 346–64, <https://doi.org/10.1111/rest.12313>

'Re-Writing Julius Caesar as a National Villain in Early Modern English Drama', *English Literary Renaissance* 47.2 (2017), 218–50, <https://doi.org/10.1086/693892>

'Leicester's Men and the Lost *Telomo* of 1583', *Early Theatre* 20.1 (2017), 9–26, <https://doi.org/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, <https://doi.org/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, <https://doi.org/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

D. 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
- 'Dukes, *Dogj* and *Mogógni*: Genoa in John Marston's *The Malcontent*', *Notes and Queries* 64.2 (2017): 310–2, <https://doi.org/10.1093/notesj/gjx018>
- 'Spinella's name in John Ford's *The Lady's Trial*', *Notes and Queries* 64.2 (2017): 330, <https://doi.org/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* (<http://www.lostplays.org>), ed. R.L. Knutson, D. McInnis, M. Steggle, Washington D.C., Folger Shakespeare Library, 2009–
- '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

E. CHAPTERS IN BOOKS

- 'Margaret Cavendish and Julius Caesar', in *A Research Companion to the Cavendishes: Writing, Patronage and Material Culture*, ed. L. Hopkins and T. Rutter (Kalamazoo: ARC Humanities P, 2020), forthcoming
- '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: MUP, 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. 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

G. RESEARCH UNDER CONSIDERATION

H. RESEARCH IN PROGRESS

A monograph on the Roman plays of the Fletcher canon

- Editing *'Antony and Cleopatra': A Critical Reader* (London: Bloomsbury Arden Shakespeare, 2019) (Arden Early Modern Drama Guides)
- 'Introduction', in *'Antony and Cleopatra': A Critical Reader* (London: Bloomsbury Arden Shakespeare, 2019) (Arden Early Modern Drama Guides)
- 'The State of the Art', in *'Antony and Cleopatra': A Critical Reader* (London: Bloomsbury Arden Shakespeare, 2019) (Arden Early Modern Drama Guides)
- Guest editing special issue 15.2 (2019) of *Shakespeare* on 'Shakespeare: Visions of Rome'
- 'Introduction', in special issue 15.2 (2019) of *Shakespeare* on 'Shakespeare: Visions of Rome'
- Editing *Roman Women in Early Modern English Drama* (Kalamazoo: Medieval Institute Publications, 2021)
- 'Introduction', in *Roman Women in Early Modern English Drama* (Kalamazoo: Medieval Institute Publications, 2021)
- 'Bawds, Wives, and Foreigners: The Question of Female Agency in the Roman Plays of the Fletcher Canon', in *Roman Women in Early Modern English Drama* (Kalamazoo: Medieval Institute Publications, 2021)
- 'Fletcher and the Classics', in a collection of essays on John Fletcher, ed. M. Wiggins and J.A. Pérez Diez
- A critical edition of Thomas Kyd's *The Housholders Philosophie*, in *The Collected Works of Thomas Kyd*, gen. ed. B. Vickers (Woodbridge: Boydell & Brewer, 2021)
- Review of M. Dimitrova, *Julius Caesar's Self-Created Image and Its Dramatic Afterlife* (London: Bloomsbury, 2017), *International Journal of the Classical Tradition*
- Review of P. Gray, *Shakespeare and the Fall of the Roman Republic: Selfhood, Stoicism and Civil War* (Edinburgh: Edinburgh UP, 2018), *Early Modern Literary Studies*
- I. REVIEWS OF BOOKS AND PERFORMANCES
- 'Shakespeare: Criticism: (b) *Problem Plays*', in *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*, (Oxford: 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

- 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, University of Genoa, 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', University of Genoa, 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', University of Genoa, 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', University of Genoa, 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', University of Genoa, 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', University of Genoa, 26 Feb 2010

VI. TEACHING

2018–19 Letteratura e cultura inglese III (36 hours), Department of Modern Languages and Cultures, University of Genoa
Letteratura e cultura inglese II TTMI (36 hours), Department of Modern Languages and Cultures, University of Genoa

2017–18 Letteratura e cultura inglese III (54 hours), Department of Modern Languages and Cultures, University of Genoa
Lingua inglese II (LM) – Linguistics Module (30 hours), Department of Modern Languages and Cultures, University of Genoa

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

RIEPILOGO VALUTAZIONI - DOCENTE LOVASCIO DOMENICO

TIPO VISUALIZZAZIONE	decis. NO	più NO che SI	più SI che NO	decis. 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), Department of Modern Languages and Cultures, University of Genoa

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

RIEPILOGO VALUTAZIONI - DOCENTE LOVASCIO DOMENICO

TIPO VISUALIZZAZIONE	decis. NO	più NO che SI	più SI che NO	decis. 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, University of Genoa

2011–16 Culture della Materia (non-stipendiary Fellow) in English Literature and Culture, University of Genoa (research, co-supervision of theses, guest lectures)

2014–15 English Language E-Teacher, Language Centre of the University of Genoa
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, Department of Modern Languages and Cultures, University of Genoa

VII. PROFESSIONAL SERVICE

- 2019 Organiser of the Tenth IASEMS Conference “‘Of Bought Wit’: Plagiarism, Imitation and Borrowing in Early Modern England’, University of Genoa, 22–24 May 2019
- 2019 Organiser 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, 9–12 Jul 2019
- 2018– Italian advisor for the Oxford edition of *The Complete Works of John Marston* (gen. ed. M. Butler and M. Steggle)
- 2018 PhD External examiner for the University of Perugia
- 2018– Referee for Amsterdam University Press (1 book: 2018)
- 2018– Referee for *Skenè* (1 article: 2018)
- 2018– Regional Coordinator for Associazione Italiana di Anglistica (AIA)
- 02/2017– Member of the Teaching Body of the PhD course in Classical and Modern Literatures and Cultures, University of Genoa
- 02/2017– Member of the Quality Assurance Committee, Department of Modern Languages and Cultures, University of Genoa
- 2017– Referee for *Early Theatre* (1 article: 2017)
- 2016 Co-organiser (w/ S. Spazzarini) of the conference ‘Shakespeare 400. Aspetti della ricezione di Shakespeare nella cultura europea dal Settecento a oggi’, University of Genoa, 29 Sep 2016
- 2016 Contributor to *The Year’s Work in English Studies*
- 2015– Contributor to the *Lost Plays Database* (12 entries)
- 2015– Referee for *Early Modern Literary Studies* (1 article: 2015)
- 2014– Referee for *Forma. Revista d’Humanitats*
- 2013– Referee for *Shakespeare* (3 articles: 2013, 2016, 2017)
- 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 Ipazia* (2014)
S. Verdino, D. Lovascio, M. Bacigalupo (eds), *Annus mirabilis 1814–1815* (2012)

VIII. GUEST LECTURES AND SUPERVISION OF STUDENTS

GUEST LECTURES:

- 2017/18 LABORATORIO DI LETTERATURE: ‘*Mimesis* di Erich Auerbach’
- 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’
- 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 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’
- 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’
- 2013/14 DOTTORATO IN LETTERATURE COMPARATE EURO-AMERICANE: ‘Tradurre *La congiura di Catilina* di Ben Jonson’
- 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

- 2018 Arianna Fabbri, ‘Disabilità in scena: *Richard III*’ (co-sup. L. Cavaglieri) (MA)
- 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’ (BA) (co-sup. L. Cavaglieri)
- 2017 Gloria Mazzotti, ‘Il *villain* elisabettiano: Iago, essenza del male’ (BA)

Michela Del Conte, 'Alla ricerca di Shakespeare: la ricostruzione del Globe' (BA)

THESES SUPERVISED AS CO-SUPERVISOR

- 2018 Sara Calcagno, 'Le cause e gli effetti della disoccupazione nel settore dei servizi' (co-sup. C. Ferrari) (MA)
Annalisa Paglieri, 'Il mercato degli autobus *low cost*' (co-sup. C. Ferrari) (MA)
Deborah Falco, 'Impatto economico dei crocieristi in transito a Genova' (co-sup. C. Ferrari) (MA)
Alice Saltini, 'Uno sguardo al passato e al presente delle città chiuse in Russia' (co-sup. R. Sinigaglia) (MA)
Mariavittoria Isaja, 'I culturemi nella prima edizione del *Don Chisciotte* e le loro traduzioni' (co-sup. E. Errico, M. Succio) (MA)
Marco Panini, 'Il brevetto europeo' (co-sup. E. Pusillo) (MA)
- 2017 Simone Pollero, 'Richard Crashaw e *The Flaming Heart*' (co-sup. S. Michelucci) (MA)
- 2016 Maria Chiara Mignone, '*Macbeth* e Shakespeare: magia, stregoneria e demonologia ai tempi di Re Giacomo I Stuart' (co-sup. L. Villa) (BA)
Ilaria Zicca, '*Shakespeare and Republicanism* di Andrew Hadfield' (co-sup. Villa) (BA)
- 2013 Francesca Carta, 'La tragedia di vendetta in età elisabettiana: il caso dell'*Amleto* shakespeariano' (co-sup. L. Villa) (MA)
- 2012 Francesco Villa, 'Il teatro elisabettiano e il teatro *kabuki*: un confronto' (co-sup. L. Villa) (BA)

IX. PUBLIC ENGAGEMENT

- 2018 'The Shakespearean Stage, 1574–1642', demonstrative lecture to high school students, University of Genoa, 7 Mar 2018
'Genova e i genovesi nel teatro inglese della prima età moderna', lecture at University of the Third Age, Chiesa di San Salvatore, Genoa, 29 Jan 2018
- 2017 'Il teatro shakespeariano, 1574–1642', demonstrative lecture to high school students, University of Genoa, 10 Mar 2017
- 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)', University of Genoa, 14 Jan 2016
- 2015 'Il teatro di Shakespeare. Cinque lezioni introduttive: *Giulio Cesare*', lecture at University of the Third Age, Liceo Cassini, Genoa, 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

X. PROFESSIONAL SOCIETY MEMBERSHIPS

- 2016– Malone Society
2015– Classical Reception Studies Network (CRSN)
2014– British Shakespeare Association (BSA)
2014– Renaissance Society of America (RSA)
2013– International Shakespeare Association (ISA)
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)
2010– Associazione Italiana di Anglistica (AIA)

XI. SCIENTIFIC REFERENCES

References available upon request

XII. CITATIONS AND REFERENCES IN THE WORKS OF OTHERS

A. BOOKS

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

1. 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
2. Cit. in C. Marlowe, *Il massacro di Parigi*, ed. C. Ragni (Perugia: Morlacchi, 2017), 269n28
3. 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
4. Cit. in M. Dimitrova, *Julius Caesar's Self-Created Image and Its Dramatic Afterlife* (London: Bloomsbury, 2017), 23–4
5. Cit. in W. Shakespeare, *Le allegre madame di Windsor*, trans. N. Fusini (Roma: Feltrinelli, 2017), 243
6. 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
7. 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
8. 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

9. Cit. in *The Cambridge Edition of the Works of Ben Jonson*, ed. D. Bevington, M. Butler, I. Donaldson, 7 vols (Cambridge: CUP, 2012), 4:6

The Uses of Rome in English Renaissance Drama

10. 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

11. 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
12. 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
13. Cit. in A. Acquarone, *Zena 1814. Come i liguri persero l'indipendenza* (Genova: Frilli, 2015), 75
14. Cit. in S. Verdino, *Genova reazionaria* (Novara: Interlinea, 2012), 8, 44, 88

B. ARTICLES IN REFEREED JOURNALS

“All our lives upon ones lippes depend”: Caesar as a Tyrant in William Alexander's *Julius Caesar*'

15. Cit. in E. Sharrett, H.F. Smith, C. Ragni, C. Whitehead, 'Renaissance Drama: Excluding Shakespeare', *The Year's Work in English Studies* 97 (2018), 465–501: 481–2
16. Cit. in M. Dimitrova, *Julius Caesar's Self-Created Image and Its Dramatic Afterlife* (London: Bloomsbury, 2017), 168
17. 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'

18. J. Young, P.J. Smith, E. Parsons, E. Tarantino, E. Stelzer, S. Bell, C. Griffiths, K. Wilkinson, S.I. O'Brien, L. Powell, 'VII Shakespeare', *The Year's Work in English Studies* 97 (2018), 353–464: 442–3
19. Cit. I. Plescia, "'In Caesar's name pronounce I': Language and Power in Shakespeare's Roman Plays", in *Rome in Shakespeare's World*, ed. M. Del Sapio Garbero (Roma: Storia e Letteratura, 2018), 244n12
20. Cit. in E.B. Schupak, "'I grant I am a woman": Gender and Silence in *Julius Caesar*', *Shakespeare* (2018), 1–14: 8
21. Cit. in M. Dimitrova, *Julius Caesar's Self-Created Image and Its Dramatic Afterlife* (London: Bloomsbury, 2017), 127, 212n24

'With a "monster's heart": Jonson's Caesar and the Destruction of Roman Liberty'

22. Cit. in M. Hunt, 'Jonson vs. Shakespeare: The Roman Plays', *The Ben Jonson Journal* 23 (2016), 75-100: 98
23. Cit. in E. Price, E. Collins, H. F. Smith, C. Preedy, J. Bloomfield, 'VIII Renaissance Drama: Excluding Shakespeare', *The Year's Work in English Studies* 94 (2015), 457–97: 493–4

‘Ariosto, Gascoigne e *The Taming of the Shrew*’

24. Cit. in D. Mantzilas (ed., trans., comm.), *Τίτου Μάκκιου Πλάτου, Το "στοιχειωμένο" σπίτι* (Titus Macius Plautus’s *Mostellaria*) (Ioannina: Carpe Diem, 2014), 734

C. NOTES AND SHORT WRITINGS

‘Julius Caesar’s “stony heart”’: Thomas Kyd’s *Cornelia* and the *Mirror for Magistrates*’

25. Cit. in M.-A. Belle and L. Cottagnies, *Robert Garnier in Elizabethan England: Mary Sidney Herbert’s Antonius and Thomas Kyd’s Cornelia* (Cambridge: MHRA, 2017), 19, 68–9, 266

26. Cit. in N. Cinpoes (ed.), *Doing Kyd: Essays on The Spanish Tragedy* (Manchester: MUP, 2016), 224

‘Jonson’s *Catiline*: A Few Unrecorded Borrowings from Felici’s *Historia Coniurationis Catilinae*’

27. Cit. in M. Wiggins and C. Richardson, *British Drama 1533-1642: A Catalogue: Volume VI: 1609-1616* (Oxford: OUP, 2015), 171

28. Cit. in M. Steggle, *Digital Humanities and the Lost Drama of Early Modern England: Ten Case Studies* (Farnham: Ashgate, 2015), 167

29. Cit. in *The Cambridge Edition of the Works of Ben Jonson*, ed. D. Bevington, M. Butler, I. Donaldson, 7 vols (Cambridge: CUP, 2012), 4:19

‘Jonson’s *Catiline* and Machiavelli’s *Istorie Fiorentine*’

30. Cit. in W. Chernaik, ‘New Directions: The Death of the Roman Republic: Julius Caesar and Cicero’, in *Julius Caesar: A Critical Reader*, ed. A.J. Hartley (London: Bloomsbury, 2016), 258

31. Cit. in *The Cambridge Edition of the Works of Ben Jonson*, ed. D. Bevington, M. Butler, I. Donaldson, 7 vols (Cambridge: CUP, 2012), 4:99

32. Cit. in P. Lake, ‘Ben Jonson and the Politics of “Conversion”: *Catiline* and the Relocation of Roman (Catholic) Virtue’, *The Ben Jonson Journal* 19 (2012), 163–89: 188

33. Cit. in S. Poynting, E. Collins, J. Dyson, A. Duxfield, S. Thompson, ‘VIII Renaissance Drama: Excluding Shakespeare’, *The Year’s Work in English Studies* 91 (2012), 508–46: 545