

Contributors

SILVIA BIGLIAZZI is Professor of English Literature at Verona University. Her fields of interest include literature and the visual arts, textual performance, translation studies, Shakespeare, the English Renaissance and the Classical legacy. Among her publications, *Il colore del silenzio. Il Novecento tra parola e immagine* (Marsilio, 1998), *Oltre il genere. Amleto tra scena e racconto* (Edizioni dell'Orso, 2001), *Sull'esecuzione testuale* (ETS, 2002), *Nel prisma del nulla. L'esperienza del non-essere nella drammaturgia shakespeariana* (Liguori, 2005), *John Donne. Poesie* (ed. and trans., with Alessandro Serpieri, Rizzoli, 2009²), *William Shakespeare. Romeo e Giulietta* (ed. and trans., Einaudi, 2012), the Italian translation of the Arden edition of *Double Falsehood* (Rizzoli, 2012), and the edition of several collections of essays (*Distraction Individualized. Figures of Insanity in Early Modern England*, Cierre, 2012; *Theatre Translation in Performance*, Routledge, 2013; *Revisiting the Tempest. The Capacity to Signify*, Palgrave, 2014; *Shakespeare, Romeo and Juliet, and Civic Life*, Routledge, 2016) as well as journal special issues (*Scepticism and The Culture of Paradox, English Literature*, 1, 2014; *Diegesis and Mimesis, Skenè*, 2.2, 2016; *The Tyrant's Fear, Comparative Drama*, Part 1: 51.4, 2017, and Part 2: 52.1-2, 2018). She is co-editor of *Skenè. Journal of Theatre and Drama Studies*, the Arden series *Shakespeare Global Inverted* (Bloomsbury), and *Anglica* (ETS).

JACOB BLAKESLEY is a University Academic Fellow in World Literatures at the University of Leeds, where he co-directs the Leeds Centre for Dante Studies. He has published two monographs: *Modern Italian Poets: Translators of the Impossible* (University of Toronto Press, 2014) and *A Sociological Approach to Poetry Translation: Modern European Poet-Translators* (Routledge, 2018). He has edited *Sociologies of Poetry Translation: Emerging*

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TOMMASO CONTINISIO was awarded the European doctoral degree in English Literature at the University of Rome Tor Vergata, where he is an Adjunct Instructor in English. His main research interests lie in early modern English drama and Elizabethan culture, with a particular focus on the intersections between death, power and gender, on seventeenth-century tragedy and tragicomedy, on stylistics and stylometric approaches to authorship attribution. He has published papers on several early modern dramatists, including Shakespeare, Middleton, Heywood, and Ford, and has co-edited a collection of essays on female monarchs on the Elizabethan stage (*Queens on Stage: Female Power and Sovereignty in Early Modern English Theatre*, Aracne, 2018). He is currently working on the first English-Italian edition of George Chapman's *Caesar and Pompey* and a book-length study on Middleton's tragicomedies, both soon to be published.

DAVIDE DEL BELLO teaches English literature at the University of Bergamo. He holds a PhD in English and Rhetoric from Northern Illinois University and has written articles on rhetoric and literary criticism (Burke, Vico, Eco). He published a monograph on the rhetorical interactions between allegory and etymology (*Forgotten Paths: Etymology and the Allegorical Mindset*, 2007) and a volume on Shakespeare with Alessandra Marzola (*The Difference of Shakespeare*, 2011). A study on the relation between poetry and politics in Elizabethan England (*The Rhetoric of Courtly Mystification*) appeared in a volume edited by Alessandra Petrina (2011). His current research interests include the history and theory of rhetoric, literary translation and the rhetoric of early modern religion. He is currently working on a long-term project on English Recusancy.

ROGER HOLDSWORTH, formerly a Research Fellow in the University of Manchester, is a member of Linacre College, Oxford. He also teaches at universities in Rome and Bari. He has edited plays by Ben Jonson and

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MARISA SESTITO began her academic work at Rome University "La Sapienza". In the early nineties she moved to Udine, where she taught English Literature and Literary Translation, and was President of courses in Translation and Interpreting. She directed a Master degree in Linguistic Mediation for Organizing and Managing Events, and directed workshops of theatrical translation. Her critical work includes books and articles on Shakespearean drama and seventeenth- and eighteenth-century theatre, on Milton and Dryden. She has worked on nineteenth- and twentieth-century fiction widely publishing on Dickens, Gaskell, Brontë and Woolf, and translating a good number of their novels and short stories.

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