

Curriculum Vitae

INFORMAZIONI PERSONALI

Nome MICHELE
Cognome MARRAPODI
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FORMAZIONE TITOLI

a) Italian Doctorate:

Four-year Degree in Foreign Languages & Literatures, *cum laude*,
University of Messina (December, 1973).

b) Specialization Courses:

- International Summer School for Postgraduate Students in “Drama and Society in the Age of Jonson”, Supervisor: Prof. Kenneth Muir, Stratford-upon-Avon (July-August, 1978);
- International Summer School for Postgraduate Students in “Drama and Society in the Age of Jonson”, Supervisor: Prof. Kenneth Muir, Stratford-upon-Avon (July-August, 1977).

ATTIVITA' DIDATTICA

ACADEMIC EXPERIENCE:

- Full Professor of English Literature & History of English Drama, University of Palermo, 2004-2017;
- Professor of English Literature & History of English Drama, University of Palermo, 2001-2004;
- Associate Professor of English Literature, University of Palermo, 1992-2001;
- Senior Lecturer in English Literature, University of Messina, 1980-1992;
- Lecturer in English Literature, University of Messina, 1974-1980.

PROFESSIONAL ACTIVITIES:

International Conferences & Seminars as Member, invited Speaker, or

Seminar Leader

- “*La Bisbetica Domata* dal testo alla scena, dalla scena al testo”, Ciclo di seminari per il corso di laurea in “Discipline delle arti, della musica e dello spettacolo”, Curriculum “Recitazione e Professioni della Scena”, in collaborazione col Teatro Biondo di Palermo, Febbraio-Marzo, 2022.
- “Tenth Efacis International Conference”, “Comparative Literature”, Panel 20, Chairman, University of Palermo, 3-6 June 2015
- “Shakespeare 450”, “Shakespeare and the Visual Arts”, as Seminar Leader, Paris, April 2014.
- “International Biennial Shakespeare Conference”, The Shakespeare Institute, Stratford-upon-Avon, Mason Croft, as invited member, since 1984 to 2014.
- “Ninth World Shakespeare Congress”, “Shakespeare and the Italian Influence”, as Seminar Leader, Prague, August 2012;
- “[WILLIAM SHAKESPEARE – The Tempest at 400. Performing \(pre\)texts](#)”, Verona 15-17 December, 2011, as invited speaker.
- **Conference on ‘Waterborne Pageants and Festivities in the Renaissance’, [Palazzo Pesaro Papafava](#), Venice, Warwick's Research and Teaching Centre in Venice, 18-20 March 2010, as invited member.**
- “Shakespeare in Venice. New Perspectives”, 12-13 October 2007, University Ca’ Foscari, Venice, as invited member.
- “Shakespeare: Looking before and after”, *Giornata di Studio*, Palermo, 22 November, 2003;
- Rewriting, Remaking, Refashioning: Italian Culture in Early Modern English Drama”, *Third International Palermo Conference*, Palermo-Agrigento, 22-26 October, 2002;
- “Seventh World Shakespeare Congress”, “Shakespeare and the Romantic Ideal of Italy”, as Seminar Leader, Valencia, 18-23 April 2001, Spain;
- “Shakespeare and Intertextuality: The Transition of Cultures between Italy and England in the Early Modern Period”, *Second International Palermo Conference*, Palermo, 25-27 November, 1999;
- “The Italian World of English Renaissance Drama: Cultural Exchange and Intertextuality”, *First International Palermo Conference*, Palermo, 8-10 June, 1995;
- Invited speaker in “Eros e Commedia sulla scena inglese”, University of Rome 3, Dept. of Comparative Literatures, December 1995;
- Seminar member of “Marxism and the Study of English Renaissance Drama”, *Fifth World Shakespeare Congress*, Tokyo, August 1991;
-

Tutorial and academic activity

Docente a contratto a.a. 2022-23 (Sede di Palermo)

Docente a contratto a.a. 2022-23 (Sede di Docente a contratto a.a. 2022-23
(Sede di Agrigento)

Docente a contratto a.a. 2023-24 (Sede di Agrigento)

Docente a contratto a.a. 2024-25 (Sede di Agrigento)

Chairman of a one-year M.A. course on “Anglo-Italian Renaissance Studies: Cultural and Literary Relations between Italy and England in the Renaissance”, Facoltà di Lettere e Filosofia, University of Palermo.

Deputy Director of DILCE – Dipartimento di Letterature e Culture Europee, Università di Palermo, 2012-14.

INCARICHI / CONSULENZE

- Editorial Board, *Memoria di Shakespeare*, since 2014-
 - General Editor, *Anglo-Italian Renaissance Studies*, Book Series, Ashgate Publishing Co., Routledge Publisher, since 2004-
 - General Editor, *Anglo-Italian Renaissance Studies Reprint*, Skenè Verona, ETS Pisa, since 2023-
 - Associate Editor, *Seventeenth-Century News*, since 2002-
 - Italian Correspondent, *Shakespeare Quarterly*, since 2001-
 - Italian Correspondent, *World Shakespeare Bibliography Online*, since 2001-
 - Co-Editor, *Shakespeare Yearbook*, 1999
 - Editorial Board, *Shakespeare Yearbook*, since 1999
 - Assistant Editor, *Seventeenth-Century News*, since 1990-
 - Associate Editor, *Cahiers Elisabethains*, since 1989-
 - Editorial Board, *Incontri Meridionali (Mediterranei)*, since 1977-
 - Editorial Board, *The Blue Guitar*, 1977-1987.
- Referee for Miur VQR products 2004-2010.

- Referee for *Shakespeare Yearbook*, *Cahiers Elisabéthains*, *RenaissanceStudies*, *Renaissance Quarterly*, *Routledge Publishing*, *Memoria di Shakespeare*, *InVerbis*.
- Included in the International Audit Team for the examination of the research projects of the “Department of Philology and Literary Criticism” of the University of Siena, 2004.
- Included among the anonymous referees of the research projects of the University of Padova, 2003.

ASSOCIAZIONI SCIENTIFICHE

- AIA – Associazione Italiana di Anglistica
 - ANDA – Associazione Nazionale Docenti di Anglistica
 - IASEMS – Italian Association of Shakespearean and Early Modern Studies
 - ISA – International Shakespeare Association
 - ESSE – European Society for Study in English
 - ESRA – European Shakespeare Research Association

PUBBLICAZIONE

a) Monographs, Edited volumes and Collections of essays:

The Routledge Research Companion to Anglo-Italian Renaissance Literature and Culture, London: Routledge, 2019; Pbk ed. 2021.

Shakespeare and the Visual Arts: The Italian Influence, London: Routledge, 2017; Pbk ed. 2020.

Shakespeare and the Italian Renaissance: Appropriation, Transformatio, Opposition, Ashgate, 2014; Routledge, 2019.

Otherness, Transgression, and Subversion in Early Modern English Culture, *InVerbis*, VI, 2, 2016.

Scripta Dicata: Saggi offerti a Marcello Cappuzzo, Acireale-Roma: Bonanno Editore, 2011.

Shakespeare and Renaissance Literary Theories: Anglo-Italian Transactions, Ashgate, 2011; Routledge, 2016.

La Sindrome di Rett: Risvolti clinici e sociali, Palermo: Carbone Editore, 2010.

Italian Culture in the Drama of Shakespeare and His Contemporaries: Rewriting, Remaking, Refashioning, Ashgate, 2007; Routledge, 2016.

Shakespeare, Italy, and Intertextuality, Manchester: Manchester University Press, 2004; Pbk ed., MUP, 2014.

Intertestualità shakespeariane: Il Cinquecento italiano e il Rinascimento inglese, Rome: Bulzoni Editore, 2003.

Shakespeare and Intertextuality: The Transition of Cultures between Italy and England in the Early Modern Period. Rome: Bulzoni Editore, 2000.

Italian Studies in Shakespeare and His Contemporaries, Newark: Delaware University Press, 1999.

Shakespeare Yearbook, Vol. X (1999). Special issue on "Shakespeare and Italy". The Edwin Mellen Press, 1999.

The Italian World of English Renaissance Drama: Cultural Exchange and Intertextuality, Newark: Delaware University Press, 1998.

Shakespeare's Italy: Functions of Italian Locations in Renaissance Drama. Revised Paperback Edition, Manchester: Manchester University Press,

1997.

Il mondo italiano del teatro inglese del Rinascimento, Palermo: Flaccovio Editore, 1995.

Shakespeare's Italy: Functions of Italian Locations in Renaissance Drama, Manchester: Manchester University Press, 1993.

L'Odissea di Pericles: Saggi e discorsi dagli Elisabettiani a D. H. Lawrence, Roma: Bulzoni Editore, 1999.

La Sicilia nella drammaturgia giacomiana e carolina, Roma: Herder Editore, 1989.

The Great Image: Figure e immagini della regalità nel teatro di Shakespeare, Roma: Herder Editore, 1984.

b) Articles & Chapters in Books:

“Introduction: Past, present, and future in Anglo-Italian renaissance studies” in *The Routledge Research Companion to Anglo-Italian Renaissance Literature and Culture*, London: Routledge, 2019, pp. 1-52.

“Introduction: *Timon of Athens*: The Theatre and the Visual”, in *Shakespeare and the Visual Arts: The Italian Influence*, London: Routledge, 2017, pp. 1-26.

“Pencil'd pensiveness and colour'd sorrow: Italian visual arts and ekphrastic tension in *Othello*, *Cymbeline*, and *Lucrece*”, in *Shakespeare and the Visual Arts: The Italian Influence*, London: Routledge, 2017, pp. 133-58.

“Introduction: Tradition and Subversion”, in *Otherness, Transgression, and Subversion in Early Modern English Culture*, *InVerbis*, VI, 2, 2016, pp. 7-16.

“Introduction: Shakespearean Subversions”, in *Shakespeare and the Italian Renaissance: Appropriation, Transformation, Opposition*, London:

Routledge, 2014, pp. 1-17.

“The Aretinean Intertext and the Heterodoxy of *The Taming of the Shrew*”, in *Shakespeare and the Italian Renaissance: Appropriation, Transformation, Opposition*, London: Routledge, 2014, pp. 235-56.

“Shakespeare e le Arti Sorelle. Rappresentazione pittorica e tensione ekfrastica in *Othello* e *Cymbeline*”, in *InVerbis*, 3 (2014), pp. 37-62.

“Profilo critico-bibliografico di Marcello Cappuzzo”, in *Scripta Dicata: Saggi offerti a Marcello Cappuzzo*, Acireale-Roma: Bonanno Editore, 2011, pp. 9-35.

“Transazioni shakespeariane: Dalla *commedia grave* alla tragicommedia”, in *Scripta Dicata: Saggi offerti a Marcello Cappuzzo*, Acireale-Roma: Bonanno Editore, 2011, pp. 51-71.

“Shakespeare, Milton, and the Romantic Imagination”, in *Textus*, XXIV (2011), pp. 81-106.

“*Mens sana in corpore sano*: The Rhetoric of the Body in Shakespeare’s Roman and Late Plays”, in *Shakespearean Criticism*, ed. Lawrence J. Trudeau, vol. 11 (2013): 72-82.

“Introduction: Shakespeare against Genres”, in *Shakespeare and Renaissance Literary Theories: Anglo-Italian Transactions*, Ashgate, 2011; London: Routledge, 2016, pp. 1-22.

“The ‘Woman as Wonder’ Trope: From *Commedia grave* to Shakespeare’s *Pericles* and the Last Plays”, in *Shakespeare and Renaissance Literary Theories: Anglo-Italian Transactions*, Ashgate, 2011; London: Routledge, 2016, pp. 175-99.

“The Ambivalence of Revenge and the Avenger’s Role in *Hamlet*: The Function of Letters and Emblematic Allusions”, in *Cahiers Elisabethains*, 79, Spring, 2011, pp. 19-34.

“Transazioni shakespeariane: Dalla *Commedia grave* alla tragicommedia”, in *Il Teatro inglese tra Cinquecento e Seicento. Testi e Contesti*, a cura di

Susan Payne e V. Pellis, Padova: Cleup, 2011, pp. 79-101.

“Introduzione”, in *La Sindrome di Rett: Risvolti clinici e sociali*, Palermo: Carbone Editore, 2010, pp. 9-24.

“Appendice: Esempio di relazione dei genitori per la preparazione del PEI”, in *La Sindrome di Rett: Risvolti clinici e sociali*, Palermo: Carbone Editore, 2010, pp. 225-28.

“Lo Shakespeare di Giorgio Melchiori: dal pluralismo critico alla pluralità dell'arte / The Shakespeare of Giorgio Melchiori: From critical pluralism to the pluralism of art”, in *'Memorial I would have': Per Giorgio Melchiori un anno dopo*, a cura di Franca Ruggeri, Roma: Edizioni Q, 2010, pp. 115-37.

“La lettera a teatro: il caso di *Hamlet*” in *La scrittura epistolare in Europa. Dal Medioevo ai nostri giorni. Generi, modelli e trasformazioni*, a cura di M. Cottone e E. Chiavetta, Acireale-Roma: Bonanno Editore, 2010, pp. 109-40.

“*Mens sana in corpore sano: The Rhetoric of the Body in Shakespeare's Roman and Late Plays*”, in *Questioning Bodies in Shakespeare's Rome*, ed. M. Del Sapio Garbero, N. Isenberg e M. Pennacchia, V&R Unipress, 2010, pp. 197-218.

“Introduction: Appropriating Italy: Towards a New Approach to Renaissance Drama”, in *Italian Culture in the Drama of Shakespeare and His Contemporaries. Rewriting, Remaking, Refashioning*, Ashgate 2007; London: Routledge, 2016, pp. 1-12.

Shakespeare's Romantic Italy: Novelistic, Theatrical, and Cultural Transactions in the Comedies”, in *Italian Culture in the Drama of Shakespeare and His Contemporaries. Rewriting, Remaking, Refashioning*, Ashgate 2007; London: Routledge, 2016, pp. 51-68.

“Introduction: Intertextualizing Shakespeare's Text”, in *Shakespeare, Italy, and Intertextuality*. Edited by Michele Marrapodi. Manchester: Manchester University Press, 2004, pp. 1-10.

“Beyond the Reformation: Italian Intertexts of the Ransom Plot in *Measure for Measure*”, in *Shakespeare, Italy, and Intertextuality*. Edited by Michele

Marrapodi. Manchester: Manchester University Press, 2004, pp. 73-90.

“Select Bibliography of Recent Publications”, in *Shakespeare, Italy, and Intertextuality*. Edited by Michele Marrapodi. Manchester: Manchester University Press, 2004, pp. 259-268.

“Wandering in Illusions: The Complexity of *The Comedy of Errors*”, in *'Not of an Age, but for All Time': Shakespeare Across Lands and Ages*. Edited by Sabine Coelsch-Foisner and György E. Szönyi. Wien: Braumueller, 2004. pp. 41-53.

“Introduzione: L'Italia di Shakespeare”, in *Intertestualità shakespeariane: Il Cinquecento italiano e il Rinascimento inglese*. Edited by Michele Marrapodi. Rome: Bulzoni Editore, 2003, pp. 13-27.

“*Il Marescalcodell'Aretino e The Taming of the Shrew*”, in *Intertestualità shakespeariane: Il Cinquecento italiano e il Rinascimento inglese*. Edited by Michele Marrapodi. Rome: Bulzoni Editore, 2003, pp. 229-253.

“Shakespeare Studies in Italy”, in *Shakespeare Around the Globe*, The Internet Shakespeare Editions. Edited by Michael Best. University of Victoria, Canada, 2002. <http://ise.uvic.ca/Library/CriticismSshakespearein/italy1html>

“Introduction: Intertextualizing Shakespeare's Text”, in *Shakespeare and Intertextuality: The Transition of Cultures between Italy and England in the Early Modern Period*. Edited by Michele Marrapodi. Rome: Bulzoni Editore, 2002, pp. 11-20.

“English and Italian Intertexts of the Ransom Plot in *Measure for Measure*”, in *Shakespeare and Intertextuality: The Transition of Cultures between Italy and England in the Early Modern Period*. Edited by Michele Marrapodi. Rome: Bulzoni Editore 2002, pp. 103-117.

“‘Action is Eloquence’: Azione e parola in *Coriolanus*”, in *Coriolanus: dal testo alla scena*. Edited by Mariangela Tempera. Bologna: Clueb, 2000, pp. 117-134.

“Introduction. Shakespeare and Italy: Past and Present”, in *Shakespeare*

Yearbook, X (1999). Special issue on "Shakespeare and Italy". Edited by Holger Klein and Michele Marrapodi. The Edwin Mellen Press, 1999, pp. 1-18.

"Crossdressing, New Comedy, and the Italianate Unity of *The Taming of the Shrew*", in *Shakespeare Yearbook*, X (1999). Special issue on "Shakespeare and Italy". Edited by Holger Klein and Michele Marrapodi. The Edwin Mellen Press, 1999, pp. 333-358.

"Introduction: Shakespeare Studies in Italy since 1964", in *Italian Studies in Shakespeare and His Contemporaries*. Edited by Michele Marrapodi and Giorgio Melchiori. Newark: Delaware University Press, 1999, pp. 7-18.

"'Let her witness it': The Rhetoric of Desdemona", in *Italian Studies in Shakespeare and His Contemporaries*. Edited by Michele Marrapodi and Giorgio Melchiori. Newark: Delaware University Press, 1999, pp. 220-244.

"Bibliography of Italian Studies", in *Italian Studies in Shakespeare and His Contemporaries*. Edited by Michele Marrapodi and Giorgio Melchiori. Newark: Delaware University Press, 1999, pp. 279-287.

"Elizabethan Studies in Italy from 1994 to 1996. Part II", *Cahiers Elisabéthains*, 55 (April, 1999), pp. 39-54.

"Prologue", in *The Italian World of English Renaissance Drama: Cultural Exchange and Intertextuality*. Edited by Michele Marrapodi. Associate Editor: A. J. Hoenselaars. Newark: Delaware University Press, 1998, pp. 9-19.

"From Narrative to Drama: The Erotic Tale and the Theater", in *The Italian World of English Renaissance Drama: Cultural Exchange and Intertextuality*. Edited by Michele Marrapodi. Associate Editor: A. J. Hoenselaars. Newark: Delaware University Press, 1998, pp. 41-70.

"Retaliation as an Italian Vice in English Renaissance Drama: Narrative and Theatrical Exchanges", in *The Italian World of English Renaissance Drama: Cultural Exchange and Intertextuality*. Edited by Michele Marrapodi. Associate Editor: A. J. Hoenselaars. Newark: Delaware University Press, 1998, pp. 190-207.

“Bibliography”, in *The Italian World of English Renaissance Drama: Cultural Exchange and Intertextuality*. Edited by Michele Marrapodi. Associate Editor: A. J. Hoenselaars. Newark: Delaware University Press, 1998, pp. 321-352.

“Elizabethan Studies in Italy from 1994 to 1996. Part I”, *Cahiers Elisabéthains*, 54 (October, 1998), pp. 93-116.

“Preface to the Paperback Edition”, in *Shakespeare's Italy: Functions of Italian Locations in Renaissance Drama*. Edited by Michele Marrapodi, A. J. Hoenselaars, M. Cappuzzo and L. Falzon Santucci. Revised Paperback Edition. Manchester: Manchester University Press, 1997, pp. vii-viii.

“Bibliography” (with A. J. Hoenselaars), in *Shakespeare's Italy: Functions of Italian Locations in Renaissance Drama*. Edited by Michele Marrapodi, A. J. Hoenselaars, M. Cappuzzo and L. Falzon Santucci. Revised Paperback Edition. Manchester: Manchester University Press, 1997, pp. 305-316.

“Dal Boccaccio a Shakespeare: il racconto dell'eros e la trasgressione della commedia”, in *Le forme del teatro V. Eros e Commedia sulla scena inglese dalle origini al primo Seicento*. Edited by Viola Papetti and Laura Visconti. Rome: Edizioni di Storia e Letteratura, 1997, pp. 131-152.

“Induction e Prologue in *The Taming of the Shrew*”, in *The Taming of the Shrew: dal testo alla scena*. Edited by Mariangela Tempera. Bologna: Clueb, 1997, pp. 47-66.

“Introduzione. Dalla cronaca al Boccaccio: il racconto dell'eros e il teatro”, *Il mondo italiano del teatro inglese del Rinascimento: relazioni culturali e intertestualità*. Edited by Michele Marrapodi. Palermo: Flaccovio Editore, 1995, pp. 11-32.

“Elizabethan Studies in Italy in 1992 and 1993”, *Cahiers Elisabéthains*, 48 (April, 1994), pp. 77-92.

“Introduction”, in *Shakespeare's Italy: Functions of Italian Locations in Renaissance Drama*. Edited by Michele Marrapodi, A. J. Hoenselaars, M. Cappuzzo and L. Falzon Santucci. Manchester: Manchester University Press, 1993, pp. 1-13.

“Of that fatal country:’ Sicily and the Rhetoric of Topography in *The Winter’s Tale*”, in *Shakespeare’s Italy: Functions of Italian Locations in Renaissance Drama*. Edited by Michele Marrapodi, A. J. Hoenselaars, M. Cappuzzo and L. Falzon Santucci. Manchester: Manchester University Press, 1993. pp. 213-28.

“Bibliography” (with A. J. Hoenselaars), in *Shakespeare’s Italy: Functions of Italian Locations in Renaissance Drama*. Edited by Michele Marrapodi, A. J. Hoenselaars, M. Cappuzzo and L. Falzon Santucci. Manchester: Manchester University Press, 1993, pp. 305-315.

“Elizabethan Studies in Italy in 1989 and 1990”, *Cahiers Elisabethains*, 41 (April, 1992), pp. 39-52.

“Galvano della Volpe’s Marxist Aesthetics and the Interpretation of *Macbeth*”, *Nuovi Annali della Facoltà di Magistero dell’Università di Messina*, 8-10 (1990-1992), pp. 451-470.

“Of that fatal country’: Sicily and the Rhetoric of Topography in *The Winter’s Tale*”, *Nuovi Annali della Facoltà di Magistero dell’Università di Messina*, 8-10 (1990-1992), pp. 471-486.

“Shakespeare, Milton e la poetica romantica. Una nota”, *Quaderni di Lingue e Letterature Straniere*, Facoltà di Magistero, Università di Palermo, 13 (1991), pp. 153-176.

“Elizabethan Studies in Italy in 1988 and 1989”, *Cahiers Elisabethains*, 40 (October, 1991), pp. 63-71.

“Elizabethan Studies in Italy in 1988 (Part I)”, *Cahiers Elisabethains*, 37 (April, 1990), pp. 95-100.

“D. H. Lawrence e Verga. Dal *Mastro don-Gesualdo* a *Vita dei Campi*: le ragioni di un’affinità”, *Nuovi Annali della Facoltà di Magistero dell’Università di Messina*, 7 (1989), pp. 293-323.

“L’odissea di Pericles”, *The Blue Guitar*, 7-8 (1984-1987), pp. 117-157.

“Hamlet the Dane”, *Nuovi Annali della Facoltà di Magistero dell’Università*

di Messina, 4 (1986), pp. 473-542.

“Carmagnola e Coriolano”, *Nuovi Annali della Facoltà di Magistero dell'Università di Messina*, 3 (1985), Tomo I, pp. 505-525.

“Let her witness it:”, *Nuovi Annali della Facoltà di Magistero dell'Università di Messina*, 2 (1984), pp. 403-430.

“Simbolo, archetipo e mito in *The Phoenix and Turtle*”, *Nuovi Annali della Facoltà di Magistero dell'Università di Messina*, 1 (1983), pp. 337-358.

“*The Phoenix and Turtle* e la critica”, *The Blue Guitar*, 5-6 (1982-1983), pp. 249-277.

“Shakespeare, la Storia e il tema imperiale”, *Incontri Meridionali*, 1-2 (1983), pp. 21-50.

“Ideologia e Utopia nell'Inghilterra rivoluzionaria”, *Incontri Meridionali*, 1-2 (1981), pp. 251-264.

“Valori morali borghesi nell'Inghilterra del primo Seicento: ‘Pazienza’ e ‘Perdono’ in *A Woman Killed with Kindness*”, *Incontri Meridionali*, 2-3 (1980), pp. 91-108.

“‘A horned man’s a monster, and a beast’: Notes on Shakespeare’s Treatment of Jealousy as Metamorphosis in *Othello*”, *The Blue Guitar*, 3-4 (1977-1978), pp. 151-171.

“A New Approach to Shakespeare’s Sonnets: A Note on ‘Pluralist Criticism’”, *The Blue Guitar*, 3-4 (1977-1978), pp. 195-202.

“Utopia e Storia”, *Quaderni Storici*, 35 (maggio-agosto, 1977), pp. 599-605.

“Sul Sonetto 94 di Shakespeare”, *The Blue Guitar*, 2 (1976), pp. 259-270.

“*Othello*: V.2.85: ‘O Lord, Lord, Lord!’”, *The Blue Guitar*, 2 (1976), pp. 211-217.

c) Book reviews

W. Shakespeare, *Tutti i Sonetti*, a cura di P. Edmondson e S. Wells, trad. di Silvia Bigliuzzi, Carocci, Roma 2023. Reviewed in *InVerbis*, 2 (2024), pp. 297-301.

M. Morini, *Theatre Translation: Theory and Practice*, Bloomsbury Academic, London 2022. Reviewed in *InVerbis*, 2 (2023), pp. 171-176.

Rocco Coronato, *Shakespeare: guida ad Amleto*, Carocci Editore, Roma 2021. Reviewed in *InVerbis*, 2 (2022), pp. 197-203.

Laura Tosi, *Shakespeare: guida a Macbeth*, Carocci Editore, Roma 2021. Reviewed in *InVerbis*, 2 (2022), pp. 203-208.

Alessandra Petrina, *Shakespeare: guida ad Otello*, Carocci Editore, Roma 2022. Reviewed in *InVerbis*, 2 (2022), pp. 208-214.

The Routledge Anthology of Early Modern Drama, ed. by J. Lopez, Routledge, London-New York, 2020. Reviewed in *InVerbis*, XI, 2 (2021), pp. 199-207.

Giorgio Pini, *Bimbe rare, rarissime anzi uniche*, Viareggio: Pezzini Editore, 2020. Reviewed in *InVerbis*, 2 (2020), pp. 239-244.

Stuart Sillars, *Shakespeare and the Visual Imagination*, Cambridge: Cambridge University Press, 2015. Reviewed in *Shakespeare Quarterly*, 68, 4 (2017), pp. 398-400.

M. Caselli, *Il banderaro importuno. Saggio su Othello*, Trieste: Battello Stampatore, 2013, Reviewed in *InVerbis*, 2 (2016), 223-227.

Shaul Bassi, *Shakespeare's Italy and Italy's Shakespeare. Place, 'Race', Politics*, Basingstoke, Palgrave Macmillan, 2016. Reviewed in *Memoria di Shakespeare*, 3 (2016), pp. 155-156.

Jonathan Hart, *Shakespeare and His Contemporaries*, Palgrave Macmillan, 2011. Reviewed in *Renaissance Quarterly*, 64.4 (2011), pp. 1336-1338.

Alessandro Serpieri, *Mare scritto*, San Cesario di Lecce: Manni Editore, 2007. Reviewed in *Lo Specchio di Carta*, Osservatorio sul romanzo italiano contemporaneo, 22 Luglio, 2011.

Agostino Lombardo e Giorgio Strehler, *La Tempesta, tradotta e messa in scena*, a cura di Rosy Colombo, con una postfazione di A. Anzi, Roma, Donzelli, 2007. Reviewed in *Rivistadi Letterature Moderne e Compare*, LXII (2009), pp. 362-365.

Agostino Lombardo e Giorio Strehler, *La Tempesta. Tradotta e messa in scena*, ed. Rosy Colombo, Afterword by A. Anzi, with a DVD of the 2008 Piccolo Teatro production, Milan, Roma: Donzelli, 2007. Reviewed in *Cahiers Elisabethains*, 74 (2008), pp. 102-104.

Giorgio Melchiori, *Foglie per un anno*, Alessandria: Edizioni dell'orso, 2007. Reviewed in *Rivista di Letterature Moderne e Compare*, LXI, 3 (2008), 376-78.

Giorgio Melchiori, *Foglie per un anno*, Alessandria: Edizioni dell'orso, 2007. Reviewed in *Lo Specchio di carta*, Osservatorio sul romanzo italiano contemporaneo, 14 Dicembre, 2007.

Thomas V. Cohen, *Love and Death in Renaissance Italy*, Chicago: Chicago UP, 2004. Reviewed in *Seventeenth-Century News*, 1-2 (2007), pp. 52-54.

Tragiche risonanze shakespeariane. Edited by Laura Di Michele, Naples: Liguori Editore, 2001. Reviewed in *Rivista di Letterature moderne e compare*, vol. LVI, 4 (2003), 486-488.

Gaby Petrone Fresco, *Shakespeare's Reception in Eighteenth-Century Italy: The Case of Hamlet*, Bern: Peter Lang, 1993. Reviewed in *Shakespeare Yearbook*, VII (1996). Edited by Holger Klein and Péter Dàvidhàzi. The Edwin Mellen Press, 1996, pp. 431-434.

Maurice Ashley, *The English Civil War*, New York: St Martin's Press, 1991. Reviewed in *Seventeenth-Century News*, 51, 3-4 (1993), pp. 59-60.

Dennis Key, *Melodious Tears: The English Funeral Elegy from Spenser to Milton*, Oxford: Clarendon Press, 1990). Reviewed in *Seventeenth-Century News*, 50, 1-2 (1992), pp. 13-14.

John S. Wilks, *The Idea of Conscience in Renaissance Tragedy*, London and New York: Routledge, 1990). Reviewed in *Seventeenth-Century News*, 50, 3-4 (1992), pp. 53-55.

Harry Hearder, *Italy: A Short History*, Cambridge: Cambridge University Press, 1990. Reviewed in *Seventeenth-Century News*, 50, 3-4 (1992), p. 73.

David Roberts, *The Ladies: Female Patronage of Restoration Drama, 1660-1700*, Oxford: Clarendon Press, 1989. Reviewed in *Seventeenth-Century News*, 49, 3-4 (1991), pp. 51-52.

Hugh Trevor-Roper, *Renaissance Essays*, Chicago: University of Chicago Press, 1989. Reviewed in *Seventeenth-Century News*, 48, 3-4 (1990), pp. 48-49.

Keith Sturgess, *Jacobean Private Theatre*, London and New York: Routledge & Kegan Paul, 1987. Reviewed in *Seventeenth-Century News*, 47, 3-4 (1989), pp. 46-47.

Marcello Cappuzzo, *Milton e la Sicilia*, Palermo: Libreria Dante, 1987. Reviewed in *The Blue Guitar*, 7-8 (1984-1987), pp. 339-345.

Antonino Recupero, *Bellum Disciplinare. Presbiteriani e Indipendenti nella Londra del Lungo Parlamento, 1640-1643*, Catania: Università, 1983. Reviewed in *The Blue Guitar*, 5-6 (1982-1983), pp. 315-320.

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ATTIVITA' SCIENTIFICHE

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