

EUGENIO REFINI

## CURRICULUM VITAE

Johns Hopkins University  
Department of German and Romance Languages and Literatures  
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### CURRENT POSITION (July 2014 –)

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**Assistant Professor of Italian Studies** at **Johns Hopkins University**, Department of German and Romance Languages and Literatures.

### PREVIOUS POSITIONS

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July 2013 – June 2014

**Ahmanson Fellow** at **Villa I Tatti, The Harvard University Center for Italian Renaissance Studies**.

October 2010 – September 2013

**Research Fellow** at the **University of Warwick, Centre for the Study of the Renaissance** and **Department of Italian** (AHRC-funded project ‘Vernacular Aristotelianism in Renaissance Italy. c. 1400 – c. 1650’, with the collaboration of the Warburg Institute, London).

### EDUCATION

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#### October 2007 – September 2010

**PhD** *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

**Master of Arts** *University of Pisa & Scuola Normale Superiore – Faculty of Arts* (Italian Studies)

Thesis: *Commenting Horace through Aristotle: the Annotations quaedam super Artem Poeticam Horatii by Alessandro Piccolomini (with critical edition and 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**

**Bachelor of Arts** *University of Pisa & Scuola Normale Superiore – Faculty of Arts* (Italian & French Studies)

Thesis: *Translation and Imitation: the Reception of Ludovico Ariosto's Comic Plays in 16<sup>th</sup>-century France.*

SUPERVISOR: Prof. Anne Marie Jaton

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

**MUSICAL EDUCATION**

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**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).

**MAJOR FELLOWSHIPS & GRANTS**

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**July 2013**

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

One-year Ahmanson Fellowship.

**September 2010**

*Arts and Humanities Research Council* (UK). Three-year Post-doctoral Research Fellowship within the project "Vernacular Aristotelianism in Renaissance Italy".

*University of Lausanne*. One-year Research Fellowship funded by the Helvetic Confederation [declined].

**March 2008**

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

**September 2005**

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

**SHORT-TERM FELLOWSHIPS & GRANTS**

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**April 2013**

*Humanities Research Centre, University of 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. Two-week research grant to study manuscripts from the Ranuzzi Collection.

**April 2010**

41<sup>st</sup> North-East Modern Language Association Annual Conference (Montréal).  
Travel grant awarded by the Scuola Normale Superiore di 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 2<sup>nd</sup> International Workshop “History of Physiognomy” (London, Queen Mary University).

**May 2005**

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

**PUBLICATIONS**

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**Single-authored book/ monograph**

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

**Edited books**

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

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

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

**Online Publications**

EUGENIO REFINI, with the collaboration of DAVID A. LINES, SIMON GILSON, and JILL KRAYE, *Vernacular Aristotelianism in Renaissance Italy: A Database of Works* (<http://www2.warwick.ac.uk/fac/arts/ren/projects/vernaculararistotelianism/database>)

**Journal Articles**

(forthcoming) “Darkening the Renaissance: Giuseppe Verdi between Romantic Drama and Societal Critique”, *Italian Studies Library Group Bulletin*.

“Aristotile in parlare materno: Vernacular Readings of the *Ethics* in the Quattrocento”, *I Tatti Studies*, 16 (2013), 311-341.

“Giuditta, Armida ed il velo della seduzione”, *Italian Studies*, 68:1 (2013), 78-98.

“Logic, Rhetoric and Poetics as Rational Faculties in Alessandro Piccolomini’s Map of Knowledge”, *Philosophical Readings*, 4:2 (2012), 24-35.

“De bons et modernes esprits sénois: Il modello teatrale senese nell’*Epistre du traducteur* di Charles Estienne (1543)”, *Bullettino senese di storia patria*, 117 (2010), 524-42.

“Leggere vedendo, vedere leggendo: Osservazioni su testo iconico e verbale nella struttura della *Hypnerotomachia Poliphili*”, *Italianistica*, 38:2 (2009), 141-64.

- “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.
- “L’identificazione sconfessata: Lettura di *Paolo e Virginia. I figli dell’infortunio* di Guido Gozzano”, *Italianistica*, 37:2 (2008), 89-103.
- “*Erbolato et Negromante*: Les deux faces du charlatan chez l’Arioste”, *Les Lettres Romanes*, 62 (2008), 225-41.
- “Le “gioconde favole” e il “numeroso concerto”: Alessandro Piccolomini interprete e imitatore di Orazio nei *Cento sonetti*, 1549”, *Italique*, 10 (2007), 15-57.
- “Un frammento autografo dell’*Ulisse* di Giovan Battista della Porta”, *Giornale storico della letteratura italiana*, 184:1 (2007), 43-70.
- “Prologhi figurati: Appunti sull’uso della prosopopea nel prologo teatrale del Cinquecento”, *Italianistica*, 35:3 (2006), 61-86.

## Chapters in Books

- (forthcoming) “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, 2014).
- (forthcoming) “Quasi una tragedia delle attoni humane: le tragique entre allégorie et édification morale dans l’oeuvre de Fabio Glisenti”, in *Idées et formes du tragique dans la société et la culture italienne*, ed. by Patrizia De Capitani (Grenoble: Ellug, 2014).
- (forthcoming) “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, 2014).
- (forthcoming) “Ludovico Ariosto”, in *A Pocket Gadda Encyclopedia*, ed. by Federica Pedriali and Alberto Godioli (Florence: Cesati, 2014).
- “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. 305-19.
- “*Mirabilia Naturae* tra scienza e poesia nel carne *In Thermas Pythias* tradotto e commentato da Claudio Ancantero”, 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 Gorriss Camos (Verona: Cierre Grafica, 2012), pp. 13-33.
- “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.
- “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. 259-73.
- “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 Gorriss Camos (Fasano: Schena, 2012), pp. 235-46.
- “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. 311-27.
- “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).
- “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. 113-54.
- “L’isola-balena tra *Furioso* e *Cinque canti*”, in *Ludovico Ariosto. Nuovi studi e ricerche in corso*, ed. by A. Casadei (= *Italianistica*, 37:3 (2008)), pp. 87-101.

## Select Book Reviews

- 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), 182-84.
- VIRGINIA COX, *Women's Writing in Italy. 1400-1650* (Baltimore: Johns Hopkins UP, 2008), *Italianistica*, 39:2 (2010), 174-78.
- 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), 167-70.
- 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), 131-36.
- 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), 113-16.

## TEACHING EXPERIENCE

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### 2014-2015

*Johns Hopkins University*

#### UNDERGRADUATE COURSES

- *Gendered Voices* (Fall 2014)
- *Shakespeare on the Opera Stage* (Spring 2015)

#### GRADUATE SEMINARS

- *Michelangelo's Echo: Performing Identities through Poetry and Music* (Fall 2014)
- *Translating Knowledge: Brunetto Latini's Tresor and Dante's Convivio* (Spring 2015)

### 2010-2013

*University of Warwick*<sup>1</sup>

#### UNDERGRADUATES COURSES

- *Renaissance Rivalries: Courts and Learning* (full responsibility: in 2012-2013 the course focused on "Desire and Denial: Fiction Narratives from Ludovico Ariosto to Torquato Tasso");
- *Comparative Literature: Italian & English Short Fiction* (full responsibility: the course focused on Giovanni Boccaccio's *Decameron* and Geoffrey Chaucer's *The Canterbury Tales*);
- *Topics in Renaissance Thought and Culture* (in 2011-2012 the course focused on "Italian, Philosophy, and Their Publics from Dante to the Renaissance");
- *Forms and Fashions in Italian Intellectual Culture* (2012-2013: five sessions on Renaissance drama focused on a close-reading of Niccolò Machiavelli's *La Mandragola*).

#### GRADUATE COURSES

- *Italian Palaeography, 13<sup>th</sup>-17<sup>th</sup> 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");

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<sup>1</sup> 2012-2013: nominated among the Faculty of Arts' top ten tutors within the "Fabulous Feedback" competition.

- *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. 1300-1600: Intellectual, Literary, Artistic, and Scientific Cultures* (Kenilworth, Autumn and Winter Terms, 2012-2013: sessions on Dante, Petrarch, Boccaccio, Ariosto);
- *Early Renaissance Italy* (Stratford-upon-Avon, Spring Term, 2013: sessions on Petrarch, Leonardo Bruni, and the Medieval foundations of Humanism).

#### 2012

*The Warwick-Newberry Collaborative Programme funded by the Andrew A. Mellon Foundation*  
Summer School “Reading Publics in Fifteenth and Sixteenth Century Renaissance Europe” (sessions on “The Aristotelian Tradition between Latin and Vernacular: Translators and their Readers in 14<sup>th</sup> and 15<sup>th</sup>-century Italy”; tutoring throughout the summer school).

#### 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: 19<sup>th</sup> to 20<sup>th</sup> century”).

#### INVITED CONFERENCE PAPERS & LECTURES

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“‘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 Dec. 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 Nov. 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 Universität Berlin (23 Nov. 2012).
- “Translators and their Readers in Medieval Italy.” Invited by the Medieval Seminar, University of Warwick (21 Nov. 2012).
- “Found in Translation: Vernacular Readings of Aristotle and the Humanistic Turn.” Invited by the Interdisciplinary STVDIO Seminar, University of Warwick (28 Febr. 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 Dec. 2011).
- “No Empty Fiction Wrought by Magic Lore: Wonders of Nature, Irony and Disbelief in 16<sup>th</sup>-Century Italian Fiction Narratives.” Invited by the “Literature, Ideas & Society” Seminar – The Warburg Institute, London (9 Dec. 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 Sept. 2010).
- “Giuditta, Armida e l'impalpabile velo della seduzione.” Invited by Prof. Virginia Cox, New York University, Italian Department (15 Apr. 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 Oct. 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 Apr. 2009).
- “The Notion of *phantasia* in Longinus's *On the Sublime* and its Interpretations in the Renaissance.” 2<sup>nd</sup> International Workshop “Prehistories of the Sublime,” Wassenaar (Leiden), The Netherlands Institute for Advanced Study in the Humanities and Social Sciences (27-30 Nov. 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*.” 1<sup>st</sup> International Workshop “Prehistories of the Sublime,” University of Gent (18-19 Jan. 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 Dec. 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 Nov. 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: Suggerimenti dalla storia nella narrativa contemporanea,” Pisa, Scuola Normale Superiore (6-7 Oct. 2006).

## OTHER CONFERENCE PAPERS

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“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 Nov. 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 Nov. 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 Oct. 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, 42<sup>nd</sup> NeMLA Conference. Session “Fra parola e immagine: (ri)scritture umanistiche” (7-10 Apr. 2011).

“Le *Adnotationes in Horatium* di Alessandro Piccolomini: finalità e strategie di lettura.” Montréal, 41<sup>st</sup> NeMLA Annual Conference. Session “Leggere e (ri) scrivere in epoca umanistica: esegesi e *libertas dicendi*” (8-11 Apr. 2010).

## CONFERENCE ORGANIZATION

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“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)



## **EXPERIENCES IN THE MUSICAL FIELD**

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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)<sup>2</sup>

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 (1<sup>st</sup> violin) of the Baroque Ensemble "Le Distrazioni Armoniche" (Siena, 1999-2002)

## **LANGUAGE SKILLS**

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Italian (native speaker)

English (near-native speaker)

French (near-native speaker)

Spanish (good reading knowledge)

Latin (good reading knowledge)

Greek (good reading knowledge)

## **MEMBERSHIPS & ASSOCIATIONS**

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Renaissance Society of America

Society for Italian Studies

American Association for Italian Studies

Gruppo di Studio sul Cinquecento Francese

Accademia Senese degli Intronati

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<sup>2</sup> <http://www.ausermusici.org/download/file/fid/912>