

NOTES ON CONTRIBUTORS

MOHAMED BAYA holds a PhD in Comparative Literature from the University of Western Ontario in Canada. His dissertation, entitled ‘*Veni, Pasti, Scripsi: The Maghrebi Diaspora* (2021)’, explores the intertwining of *gravitas* and *levitas* in pioneering texts of the Maghrebi diaspora written in French and Italian. His broader research interests include Post-Colonialism, Diaspora Studies, and Migration Studies, in particular the literature of the Maghrebi diaspora in French and Italian.

ANDREA BRONDINO is a PhD candidate in Italian Studies at the University of Warwick. His doctoral project analyses the use of the word ‘irony’ in contemporary literary practice and debate. His thesis also investigates ironic/anti-ironic modes of representation employed by Umberto Eco and Wu Ming in their historical novels, as well as in Carlo Ginzburg’s historical writing. His other research interests include apocalypse literature, postmodernism, North-American literature, Luca Rastello, the Italian seventies, and reception theory.

MASSIMILIANO CAPPELLO is a PhD candidate at the Università degli Studi di Milano, where he is writing a thesis on the non-fiction and critical writings of Andrea Zanzotto, Giovanni Giudici, and Giovanni Raboni. His research interests include twentieth-century and contemporary Italian poetry, the relationship between poetic writing and criticism, and literary theory. He has published contributions in journals and volumes on Cesare Pavese, Franco Fortini, and Giorgio Cesarano. He is on the editorial board of the cultural magazine *La Balena Bianca*.

BIANCA RITA CATALDI is a final-year PhD candidate and Italian tutor at the School of Languages, Cultures and Linguistics of University College Dublin. Her research focuses on narratives of work in the Italian context, and she has published many articles and book chapters on the topic. She is a member of the ‘Transnationalising the Humanities’ Research Network at the UCD Humanities Institute, and a postgraduate representative of the Society for Italian Studies.

ILARIA CAVALLIN received her PhD in ‘Scienze del testo letterario e musicale’ from the Università degli Studi di Pavia in 2020, with a thesis entitled ‘Eredità ed evoluzione della canzonetta nel Novecento’. Her academic interests include Italian literature of the eighteenth and nineteenth centuries, contemporary poetry, and nineteenth-century translation. She has published on Soffici, Saba, and Raboni, and is a regular contributor to the ‘Segnalazioni’ section of the journal *Stilistica e metrica italiana*.

CLAUDIA DELLACASA is a research and teaching fellow at the Eberhard Karls Universität Tübingen, where she is working on environmental writing from a comparative and eco-feminist perspective. She received her PhD from Durham

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SIMONA DI MARTINO is a PhD student in Italian Studies at the University of Warwick. Her research focuses on material and spectral representations of death in the poetry of Alfonso Varano, Salomone Fiorentino, and Giacomo Leopardi. Her academic interests include Gothic Studies, the eighteenth- and nineteenth-century reception of Dante, literary representations of female workers, and children's literature. She recently published the article “Questo è il libro per cui sono venuto al mondo”. L’epopea storico-familiare in Canale Mussolini di Antonio Pennacchi” in *‘Non poteva staccarsene senza lacerarsi’: per una genealogia del romanzo familiare italiano* (Pisa University Press, 2020).

CAROLINE DORMOR is an AHRC-funded DPhil student in Italian at the University of Oxford. Her doctoral research concentrates on Dante’s Ante-Purgatory, with a particular focus on retrospective reading, borders, Virgil’s presence in Ante-Purgatory, and the transition from Hell to Purgatory within the first nine cantos of *Purgatorio*.

LACHLAN HUGHES is Clarendon-funded DPhil candidate in Italian and Music at the University of Oxford, a Prize Scholar of Merton College, and a Stipendiary Lecturer in Italian at St Hilda’s College. His research interests include thirteenth- and fourteenth-century vernacular lyric poetry, Dante Studies, and the music of the Italian *ars nova*. Forthcoming publications include an article on ‘Music and Metapoesis in *Inferno* 16’ in *Annali d’Italianistica* and a chapter in the edited volume *Re-Reading Dante’s ‘Vita nova’* (University of Notre Dame Press).

MICHELE MAIOLANI is a PhD Candidate at the University of Cambridge. His doctoral thesis investigates the relationship between anthropology and literature in the works of Italo Calvino, Primo Levi, and Gianni Celati. He has published several articles in books and peer-reviewed journals on modern and contemporary Italian authors, such as Italo Calvino, Leonardo Sciascia, Luciano Bianciardi, Andrea Camilleri, and Dario Fo.

GEORGE RAYSON is a second-year PhD student at the University of Cambridge, working under an AHRC DTP Trinity College match-funded studentship. His project focuses on the relationship between *hapax legomena* and rhyme in Dante’s *Commedia*.

MARGARET SCARBOROUGH is a PhD candidate in Italian and Comparative Literature at Columbia University in New York. Her research explores the intersections of literary and aesthetic criticism, biography, and philosophies of existence in twentieth-century Italy.