



# L-Università ta' Malta

## Institute of Anglo-Italian Studies

**Institute of Anglo-Italian Studies**  
**14<sup>th</sup> International Conference**  
***Britain & Italy: Literary and Cultural Relations***

**Valletta Campus, 30–31 May 2024**

In collaboration with Istituto Italiano di Cultura – La Valletta  
[https://iicvalletta.esteri.it/iic\\_valletta/it/](https://iicvalletta.esteri.it/iic_valletta/it/)



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### **ABOUT THE INSTITUTE OF ANGLO-ITALIAN STUDIES & THE CONFERENCE**

The chief objectives of the University of Malta's Institute of Anglo-Italian Studies, established in 1988, are to conduct research in the field of Anglo-Italian cultural relations, with special reference to literature and language, and to hold international conferences, seminars and similar meetings on topics in this area of interest. Postgraduate degree courses (by research) in Anglo-Italian Studies are organised within the Faculty of Arts under the auspices of the Institute.

Since 1991, the Institute has been publishing its own *Journal of Anglo-Italian Studies*, devoted to current research in the history of cultural relations between England and Italy from 1300 to the present. Articles focus on cross-cultural literary and historical studies as well as on related disciplines such as History of Art and Architecture. The *Journal of Anglo-Italian Studies* has established itself as one of the leading journals in this interdisciplinary field of studies and is listed in the Modern Languages Association Directory of Learned Journals and indexed in the MLA Bibliography.

"Britain & Italy: Literary and Cultural Relations" (30–31 May 2024), the Institute's fourteenth event in its conference series, will be hosting 18 distinguished speakers whose papers will be covering a rich range of topics, ranging from English Romantic Poetry to the National Gallery exhibit on Saint Francis.

**Organising Committee:** Peter Vassallo (co-convenor), Gloria Lauri-Lucente (co-convenor), Ivan Callus, Fabrizio Foni, Glen Bonnici.

## PROGRAMME

**Wednesday, 29 May 2024**

**Plaza Regency Hotel**

**19.00**

**Welcome reception for speakers and participants.**

**Thursday, 30 May 2024**

**Valletta Campus**

**Note: Papers will be 20 minutes long, followed by 10 minutes of discussion.**

**9.15 – 9.30:** Welcome addresses (Chair: Dominic Fenech; Director: Gloria Lauri-Lucente; Senior Fellow: Peter Vassallo)

**9.30 – 10.30:** Session 1

Chair: Nigel Wood (Loughborough University)

- Serena Baiesi (University of Bologna) – *The Art of Italian Improvvisazione and English Romantic Poetry*
- Matthew Scott (University of Reading) – *Keats's Titian*

**10.30 – 11.00:** Coffee break

**11.00 – 12.00:** Session 2

Chair: Peter Vassallo (University of Malta)

- Nicholas Roe (University of St Andrews) – *The Book that Nobody Reads: Lord Byron and some of his Contemporaries (1828)*
- Alison Yarrington (Loughborough University and University of Glasgow) – *Made in Italy - Veiled Vestals and Portrait Busts*

**12.00 – 14.00:** Lunch (by one's own arrangement)

**14.00 – 15.00:** Session 3

Chair: Maria Frendo (University of Malta)

- Saeko Yoshikawa (Kobe City University of Foreign Studies) – *Trees in Wordsworth's Italian Tour of 1837*
- Elisa Bizzotto (Iuav University of Venice) – *Vernon Lee and Italian Folktales*

**15.00 – 15.30:** Coffee break

**15.30 – 16.30:** Session 4

Chair: Fabrizio Foni (University of Malta)

- Darcy Sullivan (The Oscar Wilde Society) – *The Yellow Woman: Beardsley and Argento, Salomé and Suspiria*
- Francesca Crisante (University of Messina) – *Ouida, A Village Commune and Italian politics*

**16.30 – 17.00:** Book Presentation

- Nicholas Roe, Gloria Lauri-Lucente and Ivan Callus will discuss Peter Vassallo's recent publication *The Lure of Italy: Studies in Anglo-Italian Literary and Cultural Relations* (Malta University Publishing, 2024).

**Friday, 31 May 2024**  
**Valletta Campus**

**9.30 – 10.30:** Session 5

Chair: James Corby (University of Malta)

- Marco Canani ("G. d'Annunzio" University of Chieti-Pescara) – *Gabriele d'Annunzio's Keats: Reading Practices, Poetic Traces*
- Enrico Reggiani (Catholic University of the Sacred Heart, Milan) – *Dante and Yeats's Polycultural Musico-Literariness in Speaking to the Psalter (1902)*

**10.30 – 11.00:** Coffee break

**11.00 – 12.00:** Session 6

Chair: Gloria Lauri-Lucente (University of Malta)

- Jacob Blakesley (University of Rome La Sapienza) – *English-Language Translations of Dante's Commedia*
- Agnese Amaduri (University of Catania) – *From Lewis Carroll to Annie Vivanti Chartres: Influences and Deviations in Children's Literature from Victorian England to Fascist Italy*

**12.00 – 14.00:** Lunch (by one's own arrangement)

**14.00 – 15.00:** Session 7

Chair: Petra Caruana Dingli (University of Malta)

- Fernando Cioni (University of Florence) – *Refashioning Italian Theatrical and Dramatic Conventions: Prologues, Epilogues and Inductions in Early Modern English Drama*
- Francesca Orestano (University of Milan) – *Daphne Phelps's A House in Sicily: English Muses in Taormina*

**15.00 – 15.30:** Coffee break

**15.30 – 16.30:** Session 8

Chair: Ivan Callus (University of Malta)

- Stefania Michelucci (University of Genoa) – *Wrestling with Exact Science: James Joyce's Obsessions with Numbers*
- Nigel Wood (Loughborough University) - *Donna Leon's Venice: Detection in a Heritage Site*

**16.30 – 17.00:** Coffee break

**17.00 – 18.00:** Session 9

Chair: Glen Bonnici (University of Malta)

- Diego Bertelli (University of Fribourg) – *Bartolo Cattafi's Poetry and the Atlantic Literary Paradigm: Conrad, Melville and Verne*
- Flavia Laviosa (Wellesley College) – *Saint Francis: National Gallery Exhibit (2023) and Liliana Cavani's Francis of Assisi (1966)*

**18.00:** Concluding remarks

**20.45:** Conference dinner

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## **SPEAKERS & CHAIRS**

**Agnese Amaduri** teaches Italian Literature at the Department of Humanities, University of Catania. Her research spans several centuries and literary genres, focusing on early modern narrative fiction, Renaissance Petrarchism and comic-burlesque poetry, and Italian *verismo* in the late nineteenth and early twentieth centuries. She also deals with women's writing and children's literature in the early 20th century and Fascist period. Her books include: *Gaspara Stampa* (2015), *Carteggio De Roberto-Treves* (2017), *L'officina dei Viceré* (2017), *Una ragnatela di fili d'oro. Poteri, inquisizioni, eresie, nell'opera di Leonardo Sciascia* (2021), *Scrittura ed eterodossia nella Sicilia del Cinquecento* (2021); *Anton Francesco Grazzini e le ombre del Rinascimento* (2023).

**Serena Baiesi** is Associate Professor of English Literature at the University of Bologna where she teaches British Romanticism. She is the UNIBO representative of CISR (Inter-university Centre for the Study of Romanticism), and the coordinator of the PhD programme in Languages, Literatures and Cultures: Diversity and Inclusion at LILEC department. Her research interests and publications are related to Romantic poetry, Anglo-Italian relations, political writing (Leigh Hunt); Gothic literature, Romantic theatre and drama, Jane Austen and Mary Shelley, slavery literature. She has edited several volumes: *Gothic Metamorphosis across the Centuries* (Peter Lang, 2020 with M. Ascari and D. L. Palatinus); *Romantic Dialectics: Culture, Gender, Theatre* (Peter Lang 2018 with S. Curran), a special issue of *TEXTUS* on "Subversive Austen: from the Critic to the Reader" (Carocci 2017, with C. Farese and K. Halsey); and three issues of the interdisciplinary journal *La Questione Romantica* on "Colonialism and Imperialism" (2008) ; "The language(s) of Romanticism" (2011), and *Frankenstein: A Special Issue* (2022). She is the general editor with L. M. Crisafulli of the Series "Romantic Studies: Theories and Practice" (Peter Lang). Her current research concentrates on Leigh Hunt and the Italian context with special attention to the periodical *The Liberal*.

**Diego Bertelli** is a scholar, translator and poet. His most recent work is the new, complete version of Walt Whitman's *Calamus* in *Leaves of Grass (Rivelerò io cosa dire di me, Marcos y Marcos, 2023)*. He edited Bartolo Cattafi's poetry collection *L'osso, l'anima* (Le Lettere, 2022) and the edition of the poet's complete verses, *Tutte le poesie* (Le Lettere, 2019). He has also translated the illustrated edition of F. S. Fitzgerald's *The Great Gatsby* (Tunué, 2021). His last poetry work is *Si lasciano cadere* (Isola, 2021). He is the co-director of the «novecento/duemila» poetry series for Le Lettere as well as the Deputy Editor of the *The Florence Review*, a bilingual literary magazine in English and Italian hosting contemporary Italian writers and poets.

**Elisa Bizzotto** is associate professor of English Literature at Luav University of Venice. She specialises in Aestheticism, Decadence, and Anglo-Italian cultural intersections. As a literary critic and translator, she has published books on the imaginary portrait genre (2001), the Pre-Raphaelite magazine *The Germ* (co-

authored, 2012), and Walter Pater (2018), and has translated G.B. Shaw and Vernon Lee into Italian. She is a co-founder of the Italian Oscar Wilde Society and the vice-president of the International Walter Pater Society. She is part of the board of CUSVE (Research Centre for Victorian and Edwardian Studies, University “G. d’Annunzio” University of Chieti-Pescara) and of the DRC-CUSVE research group (Goldsmiths College and “G. d’Annunzio” University of Chieti-Pescara). She participates in the editorial boards of the journals *Studies in Walter Pater and Aestheticism*, *Volupté*, *English Literature*, and *La rivista di Engramma* and is a co-editor of *In-Carnations*, a book series on fin-de-siècle English studies (ETS publisher, Pisa).

**Jacob Blakesley** is Associate Professor in Comparative Literature at the University of Rome La Sapienza’s *Istituto Italiano di Studi Orientali*. He has published two monographs: *A Sociological Approach to Poetry Translation: modern European poet-translators* (Routledge, 2018) and *Modern Italian Poets: Translators of the Impossible* (University of Toronto Press, 2014). He has edited *Sociologies of Poetry Translation: Emerging Perspectives* (Bloomsbury, 2018), and co-edited *The Afterlife of Dante’s Vita Nova in the Anglophone World* (Routledge, 2022). He has also co-edited a number of special journal issues dealing with translation and literary studies. He currently is one of the directors the *Routledge Studies in Literary Translation* and *Peter Lang Leeds Studies on Dante*, along with one of the general editors of *Comparative Critical Studies*. His monograph on the global translation history of Dante’s *Commedia* is contracted with Cambridge University Press.

**Glen Bonnici** is Assistant Lecturer in the Department of Italian within the Faculty of Arts of the University of Malta where he teaches Italian language and literature, comparative literature and film studies. He researches Italian literature and cinema, metareference in narrative works, spatial representation in fiction and adaptations, amongst other topics. His ongoing Ph.D. studies examine self-reflexivity in contemporary Italian cinema. He is an Editorial Assistant in the *Journal of Italian Cinema & Media Studies* and he has also written the conference reports for the Journal’s latest two conferences, in 2019 and 2022.

**Ivan Callus** is Professor of English at the University of Malta, where he teaches courses in contemporary fiction and literary criticism. He has published and edited widely in the areas of contemporary narrative, literary theory, comparative literature and posthumanism. He is the founding co-editor, with James Corby, of *CounterText: A Journal for the Study of the Post-Literary*, published by Edinburgh University Press, and of the online *Genealogy of the Posthuman* ([www.criticalposthumanism.net](http://www.criticalposthumanism.net)). His most recent publications include the co-edited, two-volume *Palgrave Handbook of Critical Posthumanism* (Springer, 2022), as well as articles and book chapters on the fiction of Julian Barnes, Ian McEwan and Ali Smith; on the resurgence of character studies in literary criticism; on the genre of the newspaper column; on Jacques Derrida’s posthumously published seminars and essays; and on aspects of tone and rhetoric in contemporary writing. His current research is on literary patternings of posthumanist thought.

**Marco Canani** is Associate Professor of English at the “G. d’Annunzio” University of Chieti-Pescara, Italy. His research investigates the literature and culture of the long nineteenth century with a focus on Romantic poetry, fin-de-siècle aesthetics, and Anglo-Italian studies. He has published articles on John Keats, Percy Bysshe Shelley, Vernon Lee, and A.J. Cronin. He authored the book *Ellenismi britannici. L’ellenismo nella poesia, nelle arti e nella cultura britannica dagli augustei al Romanticismo* (2014). He has recently co-edited monographic issues of the journals *La questione romantica* (2020, “Romanticism and Cultural Memory”) and *The Keats-Shelley Review* (2021, “Peterloo at 200: Histories, Narratives, Representations”), as well as the volume *The Language of Science in the Long Nineteenth Century: Cultural, Lexical, Textual Insights* (2023, with Anna Enrichetta Soccio).

**Petra Caruana Dingli** is Associate Professor at the Edward de Bono Institute for Creative Thinking and Innovation at the University of Malta. She also lectures on nineteenth-century literature and travel writing within the Department of English. She obtained her doctorate from the University of Oxford with a study on Victorian women writers. She also holds an MBA from the Maastricht School of Management. Her research interests are interdisciplinary, and her recent writing has focused on concepts of creativity and heritage in nineteenth-century literature, on women and monasticism, and on the culture of writing in early modern

Malta. Professor Caruana Dingli is chairperson of the Mdina Cathedral Archives and has long-standing experience working within the cultural heritage and environmental sectors, and she is Council Member of the non-governmental heritage organisation Din l-Art Ħelwa and editor of its magazine *Vigilo*. She is editor of *The First Church of Valletta: Our Lady of Victory Church* (2023) and *Adeodata Pisani: A Mystic Nun in Mdina* (2018); and co-editor of *Encounters with Malta* (2000), *Encounters with Valletta: A Baroque City Through the Ages* (2018), and *Non Omnis Moriar: Essays in Memory of Dun Gwann Azzopardi* (2022).

**Fernando Cioni** is Associate Professor of English Literature at the University of Florence, where he is Head of the PhD program in Comparative Language, Literatures and Cultures. His research interests include Shakespeare, editing, contemporary drama, and history of British theatre. He has been recipient of several fellowships from The Richmond College (1992), The Huntington Library (2004), The Folger Shakespeare Library (1998 and 2006), The Bibliographical Society of America (2006). He was a Fulbright Research Scholar at GWU, Washington DC (2001).

He is the author of more than 80 essays, articles and book chapters, published in international and Italian journals, such as *Assaph*, *Semiotica*, *Shakespeare Quarterly*, *Renaissance Quarterly*, *EMCO*, *The European Legacy*, *Strumenti Critici*, *Textus*, *Merope*, *La questione romantica*, *Skenè*, *Altre Modernità*. His book chapters have been published by Manchester University Press, Peter Lang, Malta University Press, Fairleigh Dickinson University Press. He is co-editor with Keir Elam of *A Civil Conversation: Anglo-Italian Literary and Cultural Exchange in the Renaissance* (2003), and with Virginia Mason Vaughan and Jacquelyne Bessel of *Speaking Pictures: The Visual/Verbal Nexus of Dramatic Performance* (2010). He is the author of books on *The Merchant of Venice* (2018), *A Midsummer Night's Dream* (2022) and of a fully annotated edition of *A Midsummer Night's Dream* with translation into Italian (2024), as well as studies on adaptations and appropriations. He is head of the Florence Unit of the Inter-University Centre for the Study of the Romanticism and member of the scientific board of the Centre. He is coordinator of the International cultural scientific agreements with the universities of Szeged (Hungary), Valencia (Spain), Malta, and York (Canada). He is currently working on a book with the title *Jewish characters on the Early Modern English Stage* and on a book on appropriations of Shakespeare.

**James Corby** is Professor and Head of the Department of English at the University of Malta, where he lectures on poetry, contemporary fiction, literary theory and drama. Together with Ivan Callus he is a founding editor of the journal *CounterText: A Journal for the Study of the Post-Literary*, which is published three times a year by Edinburgh University Press. He is also a founding member of the Futures of Literature Network, a research network based in Malta. He has published widely on literature, and philosophy, including work on romanticism, modernism, phenomenology, performance, politics, literary theory, and contemporary literature. In 2024 he was elected a Fellow of the English Association.

**Francesca Crisante** is Lecturer in English Literature at the University of Messina. She obtained a Doctorate in Humanities at the "G d'Annunzio" University of Chieti-Pescara in 2015 and in 2017 she was appointed Research Fellow in English Literature. She has published articles on Alexander Pope, Edward Bulwer Lytton, Leslie Stephen, Vita Sackville-West, Seamus Heaney, Catullus in English poetry as well as on such American authors as John Steinbeck, John Fante, etc. Her latest books are *Virginia Woolf e le ombre del passato: Tradizione, Transizione, Traduzione* (Solfanelli, Chieti, 2022) and *Come leggere "Orlando"* (Solfanelli, Chieti, 2023). She is member of the Advisory Scientific Board of the series "CriLet" (directed by Francesco Marroni for Edizioni Croce in Rome) and works as member of the editorial staff of *Traduttologia* and *Merope*. She is a member of CUSVE (Centre for Victorian and Edwardian Studies – Chieti).

**Fabrizio Foni** is a Senior Lecturer in the Department of Italian and a member of the Institute of Anglo-Italian Studies at the University of Malta, specialising in popular culture. His research interests and publications mainly focus on the Gothic, horror, and the monstrous, including the multifaceted fictional representations of sideshows and freaks. He co-authored, with Stefano Lazzarin and others, the most comprehensive annotated bibliography of criticism on the Fantastic in Italian literature: *Il fantastico Italiano* (Le Monnier Università, 2016). With Fabio Camilletti, he edited two books that investigate the Italian equivalents, given the different context, of British folk horror and urban wyrd, by examining pop culture and folklore across all

levels and media (*Almanacco dell'orrore popolare* and *Almanacco dell'Italia occulta*, both published by Odoya in 2021 and 2022 respectively).

**Maria Frendo** is Associate Professor at the University of Malta and a member of the editorial board of *CounterText*, a Literary Studies Journal published with *Edinburgh University Press*. Maria is also a Fellow of the London College of Music and of Trinity College of Music, London, in classical singing and pianoforte performing respectively. She is the co-curator of the *Joseph Vella Music Archive* at Il-Ħaġar Museum, Victoria Gozo, and assistant Artistic Director of the *Victoria International Arts Festival*.

**Gloria Lauri-Lucente** is Professor of Italian and Deputy Dean of the Faculty of Arts at the University of Malta where she teaches Italian, Comparative Literature and Film Studies. She is Head of the Department of Italian and Director of the Institute of Anglo-Italian Studies. She designed and is the coordinator of the MA programme in 'Film Studies.' She is editor and co-editor of a number of critical collections, among which *Jane Austen's Emma: Revisitations and Critical Contexts* (Aracne, 2011), *Style in Theory: Between Philosophy and Literature* (Bloomsbury, 2013), and *E.M. Forster Revisited* (Solfanelli, 2015). She is the volume editor of the *Journal of Anglo-Italian Studies* and the author of numerous articles and book chapters, mainly on the lyric tradition, Anglo-Italian Studies, and Film Studies. She is currently completing a monograph on filmic and television adaptations of Victorian and Neo-Victorian Literature.

**Flavia Laviosa** is Senior Lecturer in Italian Studies at Wellesley College. She is the founding editor of the *Journal of Italian Cinema & Media Studies* and of the book series *Trajectories* published by Intellect. She has authored chapters in the edited volumes *Era mio padre* (S. Gastaldi and D. Ward eds., Peter Lang, 2018), *The Italian Cinema Book* (P. Bondanella ed., BFI, 2014), *A New Italian Political Cinema? Emerging Themes* (W. Hope ed., Troubadour, 2013), *Popular Italian Cinema and Politics in a Postwar Society* (F. Brizio-Skov ed., Bloomsbury, 2011); and articles in the *Journal of Mediterranean Studies*, *Studies in European Cinema*, *JOMEC* and *Italica*, among others. She also guest-edited the special issue of *SEC*, "Cinematic Journeys of Italian Women Directors" (2011), and edited the volume *Visions of Struggle in Women's Filmmaking in the Mediterranean* (Palgrave Macmillan, 2010).

**Stefania Michelucci** is Professor of English Studies at the University of Genoa. She has written extensively on Modernism and on 19<sup>th</sup> and 20<sup>th</sup> century British and American writers with particular attention to the relationship between literature and the visual arts. She has been a Visiting Scholar and has lectured in many universities across the world, including Keio University, Kyoto Tachibana University and Konan University, Japan, New Hall, Cambridge, UK, the University of Zululand, South Africa, the University of California, Berkeley, USA, among others. Her publications include the volumes *Space and Place in the Works of D.H. Lawrence* (2002), *The Poetry of Thom Gunn: A Critical Study* (2009) and (with Ian Duncan and Luisa Villa), *The British Aristocracy in Popular Culture. 2000 Years of Representations* (2020). She is currently working on a multi-genre format book *Thom Gunn: A Prismatic Portrait* for Edinburgh University Press.

**Francesca Orestano** taught English Literature at the University of Milan. She authored books on John Neal, on William Gilpin, on visual culture and nineteenth-century literature. She edited *Dickens and Italy* (2009); *History and Narration* (2011); *New Bearings in Dickens Criticism* (2012); *Not Just Porridge. English Literati at Table* (2017); *Some Keywords in Dickens* (2021); *Lady Gardeners: Seeds, Roots, Propagation from England to the Wider World* (2023). She works on landscape and garden studies; Charles Dickens; John Ruskin; Walter Pater; Virginia Woolf; Dada in England; Tomasi di Lampedusa; Etruscans in modern art; neo-Decadence; D'Annunzio; Dickensian aftermaths.

**Enrico Reggiani** is Full Professor of Literature in English at the Faculty of Linguistic Sciences and Foreign Literatures of the Catholic University of the Sacred Heart in Milan. He has published widely on W. B. Yeats and other Irish writers; writers of Catholic origin, culture and background; interdisciplinary relationships between literature and economy/economics. At present, the transdisciplinary relationships and the bidirectional crossings between literature and music are his main research area and he has been defined as an international scholar "with a high profile in the relevant field". Since 2011, he is also the Director of the

*Studium Musicale di Ateneo* and teaches a course on *Musical languages in historical perspective* thanks to his advanced competence and research activity in the cultural-musicological field (after having graduated in piano in 1980 and taught both music education at the Teatro alla Scala secondary schools for singers and dancers, and music analysis at the Civica Scuola di Musica Claudio Abbado di Milano). He has been a member of the scientific committee of the musico-literary Festival *Le Corde dell'Anima* (Cremona, 2010-2014) and is a regular music lecturer at some important musical institutions in Milan and elsewhere.

**Nicholas Roe** is Wardlaw Professor of English Literature at the University of St Andrews, Scotland's oldest University founded in 1413. Nick is the author of critically acclaimed biographies and studies including *John Keats: A New Life*, *Fiery Heart: The First Life of Leigh Hunt*, *Wordsworth and Coleridge: The Radical Years*, and *John Keats and the Culture of Dissent*. He was born in 1955 in England's West Country, and lived for many years on the edge of Dartmoor at Yelverton and Clearbrook. He was educated at the Royal Grammar School, High Wycombe (1967-74), and Trinity College, Oxford (1975-82), before joining the English Department at Queen's University, Belfast (1982-5). He joined the School of English at St Andrews University in September 1985 and soon afterwards founded the St Andrews Poetry Festival (now "StAnza"). In 1995 he was a co-founder of the scholarly journal *Romanticism*, which he continues to edit, now approaching its thirtieth anniversary. He is a Fellow of the British Academy, a Fellow of the Royal Society of Edinburgh, an Honorary Fellow of the English Association, and a Lifetime Member of the Japan Association for English Romanticism. In 2021 he was appointed Honorary Professor of English at Xi'an Jiaotong-Liverpool University, Suzhou, People's Republic of China. He was a Trustee of The Keats-Shelley Memorial Association 1997-2015 and of The Wordsworth Trust 2010-2017. He is Chair of The Keats Foundation, and Chair and Trustee of The Wordsworth Conference Foundation. His two most recently published books are an edited collection, *John Keats and the Medical Imagination* (2017) and a revised and updated second edition of *Wordsworth and Coleridge. The Radical Years* (1988; second edition 2018).

**Matthew Scott** teaches in the department of English Literature at the University of Reading (U.K.), where he is the specialist in Romanticism. He has written widely on that period and beyond, with a particular current interest in connections between literature and the visual arts. Recent publications have been on the legacy of Horace in English literature and on Byron's North American inheritance. He was (until 2023) a long-standing editor of the academic journal *Symbiosis* and of the literary periodical *The London Magazine*. He is now engaged *inter alia* in editing *The Oxford Handbook of Romantic Poetry* for OUP, which hopes to be a landmark publication on the field over fifty chapters.

**Darcy Sullivan** is the press officer for the Oscar Wilde Society, and assistant editor of the society's peer-edited journal, *The Wildean*. He is a regular writer for *The Chap*, and has written extensively on comic books and film. His paper on *Decadence in Comics*, delivered at the 2022 Neo-Victorian Decadence conference in Chieti, will be published in an upcoming issue of *Volupté*, the publication of the British Association of Decadence Studies. He curates the Facebook page The Pictures of Dorian Gray, featuring 100 covers of the book, at [www.facebook.com/pixofdoriangray](http://www.facebook.com/pixofdoriangray).

**Peter Vassallo** is Professor Emeritus of English and Comparative Literature at the University of Malta. He was a Commonwealth Fellow at Oxford University where he obtained the degrees of MA and DPhil. He specialised in Romantic Literature and has published widely in this field and on Anglo-Italian literary relations. He was formerly head of the English Department and Chair of the Institute of Anglo-Italian Studies. He is general editor of the *Journal of Anglo-Italian Studies* which he founded. He is author of *Byron: The Italian Literary Influence* (1984) and editor of *Byron and the Mediterranean* (1986). He also authored the monographs *British Writers and the Experience of Italy (1800-1940)* (2012) and *The Lure of Italy: Studies in Anglo-Italian Literary and Cultural Relations* (2024). He is a Fellow of the English Association and was a former President of the International Association of University Professors of English.

**Nigel Wood** lectures on Film for Communication and Media students at Loughborough University (UK) and is interested in theories of reception and audience reaction. He was General Editor of the Open University



series of *Theory in Practice* and has co-edited (with David Lodge) the second and third editions of the *Modern Criticism and Theory: A Reader* (a volume that has now sold 120,000 copies worldwide).

**Alison Yarrington** is Professor Emerita of Art History (Loughborough University) and Honorary Professorial Research Fellow (University of Glasgow). Her research and publications focus upon women sculptors, British art c.1750-1914, sculpture's display and collecting histories, and the Anglo-Italian marble trade. She was academic adviser to the Chatsworth Sculpture Gallery redisplay, PI for the AHRC/BA- funded project *Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951* <https://sculpture.gla.ac.uk/> and chairs the *Sculpture Journal* Advisory Board. Some recent publications include, "Art and Nature: The Country House Sculpture Gallery in the Post-Napoleonic Period", *Sculpture Collections in Europe and the United States 1500-1930, Variety and Ambiguity* (Brill, 2021), 194-220; (with Charles Noble) "Ebe. Chatsworth, Devonshire Collections", *Canova Ebe, Museo Civici Bassano del Grappa*, (MBA, 2021), 101-108, and "Malta and the Grandest of Tours: oranges, itinerant artists, architecture, devotion and quarantine", in Ivan Callus, James Corby, Maria Fendo (eds) *Refractions: Romanticism, Modernism, Comparatism. Essays in Honour of Peter Vassallo* (Midsea Books, 2022) 315-338.

**Saeko Yoshikawa** is a Professor in the Department of English Studies at Kobe City University of Foreign Studies, Japan. She is the author of *William Wordsworth and the Invention of Tourism: 1820-1900* (Ashgate, 2014) and *William Wordsworth and Modern Travel: Railways, Motorcars, and the Lake District 1830-1940* (Liverpool University Press, 2020). In 2022 she published a new edited edition of *Guide to the Lakes* for the Oxford World's Classic series, which presents the full 1835 text with a new introduction and notes.