

Born in Genova (1969), Luca Frassinetti received a Bachelor's degree in Italian Literature at the University of Pisa, where he completed his Ph.D. in Italian Studies (*Studi Italianistici*) in 1999.

Since 2000 he taught (as assistant or as fixed term professor) Italian Literature and Language at the Universities of Pisa and Trento (from 2000 to 2003) and at high school level (from 2008 to 2009). He carried out his research activity at the Italian Studies Department of the University of Pisa with the support of many grants and fellowships (from 2003 to 2008).

In these late years, he participated at numerous national and international meetings on Italian literature and culture between Eighteenth and Nineteenth century.

In 2010 (May), he obtained in Bologna the qualification of Associate Professor of Italian Literature. Since January 2011 he has been working and teaching at the Faculty of Letters and Philosophy of the Naples Second University, in the district of Caserta.

His research interests centre on Italian theatre, lyrics and prose during the Eighteenth and Nineteenth century, with a particular focus on the relationship between the reception of works and authors. In his academic activity he has dealt especially with issues of critical and philological analysis and with the study of original editions and manuscripts. He developed three most important research fields from his early article on Arcadia, Neo-classicism and Revolution ("*Il teatro romano di Monti tra estetica e critica borghese*", *«Ariel»*, IX, settembre-dicembre 1994, pp. 41-75):

a) about the lyrical and prose works of Vincenzo Monti, with the development of new interpretations and the re-foundation of many texts, beyond the unfaithful reading of the early Nineteenth century editors (e.g.: VINCENZO MONTI, "*Poesie [1797-1803]*", ed. by Luca Frassinetti, introduction by Gennaro Barbarisi, Ravenna, Longo, 1998, pp. 626; "*L'autografo superstite delle lezioni pavesi di Vincenzo Monti*", *«Studi di Filologia Italiana»*, LVIII, 2000, pp. 199-214; "*Per una rilettura 'sanza schermi' del Monti professore: l'autografo delle Lezioni di eloquenza*", in "*Esortazioni alle storie*", ed. by Angelo Stella and Gianfranca Lavezzi, Milan, Istituto Editoriale Cisalpino, 2001, pp. 119-54; VINCENZO MONTI, "*Il Prometeo. Edizione critica, storia, interpretazione*", ed. by Luca Frassinetti, Pisa, ETS, 2001, pp. 470; VINCENZO MONTI, "*Lezioni di eloquenza e Prolusioni accademiche*". Introduction by Duccio Tongiorgi, Texts and critical notes by Luca Frassinetti, Bologna, CLUEB, 2002, pp. 491; "*Per il testo della Feroniade. Con documenti inediti*", in *Vincenzo Monti nella cultura italiana*, vol. III, ed. by Gennaro Barbarisi and William Spaggiari, Milan, Istituto Editoriale Cisalpino, 2006, pp. 449-512);

b) about the translation and the reception of European plays (especially from Shakespeare) in Italy in the second half of the Eighteenth century ("*Monti, Ducis e la ricezione 'neoclassica' di Shakespeare in Italia [1769-'79]*", in "*Vincenzo Monti fra Roma e Milano*", ed. by Gennaro Barbarisi, Cesena, "Il Ponte Vecchio", 2001, pp. 71-106; "*Ricezione del soprannaturale in Cesarotti traduttore di Voltaire*", in "*Aspetti dell'opera e della fortuna di Melchiorre Cesarotti*", ed. by Gennaro Barbarisi and Giulio Carnazzi, Milan, Istituto Editoriale Cisalpino, 2002, tomo II, pp. 519-37);

c) about the cultural history in Florence, with particular consideration for the rationalist theory and practice of drama in the Eighteenth century ("*Paralipomeni nella storia del teatro italiano del Settecento: la querelle sugli spettacoli nella Firenze dei Lorena e la Polissena di Giovanni Carmignani*", *«Ariel»*, XV, gennaio-aprile 2000, pp. 47-86; "*L'Osservatrice Fiorentina sugli Spettacoli Teatrali del Carnevale - 1789 e 1791*", *«Studi Italiani»*, XIV, 2002, pp. 323-51 e "*Giovanni Carmignani poeta tragico: lettura della Polissena [1789]*", in "*Giovanni Carmignani [1768-1847]. Maestro di scienze criminali e pratico del foro, sulle soglie del Diritto Penale*

contemporaneo", ed. by Mario Montorzi, Pisa, ETS, 2003, pp. 217-32).

Another subject of interest has been the genesis, the draft, the edition and the 'fortune' of Pietro Verri's *Storia di Milano* (1783) ("L'eredità di Pietro Verri nelle testimonianze di Isidoro Bianchi e di Anton Francesco Frisi", in *La biblioteca come servizio. In memoria di Piergiorgio Brigliadori*, ed. by Arnaldo Bruni and Fausta Garavini, Bologna, CLUEB, 2009, pp. 117-36; "Stratigrafie interne e uso delle fonti nella redazione della *Storia di Milano* di Pietro Verri", in *Gli scrittori d'Italia. Il patrimonio e la memoria della tradizione letteraria come risorsa primaria*, first online ed.: October 2008; "Su Pietro Verri: genesi, architettura e fortuna della *Storia di Milano* [1783]", «*Nuova Rivista di Letteratura Italiana*», 2006 [but 2009], IX, 2, pp. 53-90).

Recently, his attention has been paid to the epistolography in the Eighteenth and Nineteenth century, through conference papers and articles (for instance, "In margine all'«Epistolario» del Monti: note sul poeta esordiente", in *Vincenzo Monti nella cultura italiana*, vol. I, ed. by Gennaro Barbarisi, Milan, Istituto Editoriale Cisalpino, 2005, to. II, pp. 709-64, e "Rettifiche al canone neoclassico: Monti cultore del meraviglioso cristiano nelle lettere inedite di Girolamo Ferri", in "Gli scrittori italiani e la Bibbia", ed. by Tiziana Piras, Trieste, EUT, 2011, pp. 67-80).

He is currently working on the census and the edition of Vincenzo Monti's correspondence between 1775 and 1828 (*Primo supplemento all'Epistolario di Vincenzo Monti*, Milan, Istituto Editoriale Universitario Cisalpino, 2012), as he discovered a number of about two thousand (unpublished) letters, many of which were written during the Napoleonic age and the Restoration.