



Contributors

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Samia AL-Shayban is an Associate Professor of British theatre at King Saud University, Riyadh, Saudi Arabia, where she teaches postgraduate courses. She is interested in the study of the theatre's connection with politics and ideology during the Restoration and the long Eighteenth Century. In this field of study, she has published studies on John Dryden, Nicholas Rowe, George Lillo, Aphra Behn, William Davenant, Joseph Addison, John Gay, and many others. She also explores, in particular, women's issues, slavery, imperialism, hegemony and resistance, transatlantic literature and wars in relation to the plays staged in the period under consideration. She has presented several research papers at international conferences.

Maurizio Ascari teaches English Literature at the University of Bologna and is the author of multiple books, essays and edited collections on crime fiction. His *Counter-History of Crime Fiction* (2007) obtained a nomination for the Edgar Awards. His research is currently focused on the development of the psychological thriller and on the 20th century metamorphoses of the Gothic. He has recently edited an issue of *Clues* on genre b(l)ending (Winter 2020) and he has contributed a chapter to the newly published *Routledge Companion to Crime Fiction* (2020).

Jeanne Clegg studied at the Universities of Bristol (B.A.), York, Canada (M.A.) and Oxford (D. Phil.), and taught English Literature at the Universities of Calabria, Pisa, L'Aquila, and Ca' Foscari, Venice, until retiring in 2016. She has published extensively on John Ruskin, especially on his Venetian work, and has organized two Ruskin exhibitions. Since the 1990s her main field of research has been in the cultural history of eighteenth-century England. She has published on fictional and non-fictional representations of the Glorious Revolution, on servants and service, and on narratives of law enforcement in Early Modern London, the topic of a book in progress.

Hayley Cotter is a PhD candidate in the Department of English at the University of Massachusetts Amherst. Employing an interdisciplinary approach, her research considers the intersection of maritime law and English Renaissance literature. Her article in this volume reflects her interest in both the visuality of early

modern English legal culture and the means by which non-lawyers and non-mariners obtained their knowledge of the law of the sea. Her current project investigates the literary, visual, and cultural role of Neptune in early modern England.

Gilberta Golinelli teaches English Literature, Feminist Methodology and Critical Utopias at the University of Bologna. She is the author of articles on the concept of genius, early modern English Literature and Shakespeare. Her books include a study of the critical approaches to Shakespeare, *Il testo shakespeariano dialoga con i nuovi storicismi: il materialismo culturale e gli studi di genere* (2012) and a study of women's forms of utopianism, *Gender Models, Alternative Communities and Women's Utopianism. Margaret Cavendish, Aphra Behn and Mary Astell* (2018).

Luis F. Hernández Arana has an MA in philosophy at the Regina Apostolorum Athenaeum. He has taught classical languages at the Centro de Humanidades of Salamanca (Spain), at the Regina Apostolorum Athenaeum (Rome), and has conducted courses of classical languages in Alzger (Germany). In 2017 he has obtained a *laus honorifica* in the Salesianum I Contest (Salesian University of Rome) with the composition *Fabula de novo homine* (2018). In 2019 he was awarded *ex aequo* the Ángel Herrera prize from the San Pablo CEU (Spain). He has also written articles about Christian, Renaissance and modern authors in *Vivesiana*, *Vox Latina* and *Rivista di Filosofia Neoscolastica*.

Stephen Knight is now an honorary research Professor at the University of Melbourne. Born of Welsh parents, after graduating from Oxford in 1962, he went to the English Department at the University of Sydney, moved as professor to the University of Melbourne in 1987, and then returned to Britain, becoming a professor at Cardiff University until retirement in 2011. He has written essays and books on medieval literature and also modern popular literature, notably on crime fiction and the Robin Hood myth. He has taught at the University of Bologna, and values especially his relationship there with Professor Maurizio Ascari.

Filip Krajník is a lecturer in English literature at the Department of English and American Studies, Faculty of Arts, Masaryk University in Brno, Czech Republic. His main research interests are late medieval English poetry and early modern English theatre. At the moment, he is co-editing a volume on medieval female piety entitled *Women Across Borders* (forthcoming 2021). With his research team, he is also working on a project focusing on the transnational and multi-genre aspects of the English theatre of the Restoration period. An edited volume, tentatively entitled *Forms, Identities and Inspirations in Restoration Theatre*, is expected in 2022.

Simona Laghi received her PhD, with Doctor Europaeus certification, from Roma Tre University in 2018. Her research interests are in the field of law and literature studies with a focus on Shakespeare, material culture and law, especially dress, intangible cultural heritage, and ELT. She is the author of 'Utopias in *The Tempest*' (2017); 'La rappresentazione della verità nel *Julius Caesar* di Shakespeare' in the volume *Shakespeare e la Modernità* (2018).

Jessica Landis is an Associate Professor at Franklin Pierce University in Rindge, New Hampshire, where she teaches English, composition, and first year seminar. Her research and writing interests include early modern English drama with an emphasis on gender studies, queer identities, and city comedy. She has published in *The Journal of the Wooden O* and *Medieval and Renaissance Drama in England*. She has forthcoming publications in a collection on teaching comedy with the MLA, and a collection on Shakespeare, leadership, and contemporary politics.

Lauren Liebe is a PhD candidate at Texas A&M University, where she specializes in early modern and Restoration drama as well as digital humanities and film and media studies. Her dissertation examines how print, performance, and adaptation have shaped the reception and canonization of plays and the legacy of Shakespeare and his contemporaries during the reign of Charles II. She is the creator and editor of Digital Restoration Drama, an open-access database of English play texts produced between 1660 and 1685.

Roberta Mullini taught English Literature at the Universities of Bologna, Siena, Messina, Pescara and Urbino. She has published widely on early Tudor and Shakespearean drama and is also interested in the material culture of the theatre and in Shakespeare on screen. Besides, her research has focused on London quacks' seventeenth-century printed handbills. *Più del bronzo* on British WW1 poetry, and *Parlare per non farsi sentire*, about the aside in Shakespeare plays were published in 2018. She is editor-in-chief of *Linguae &*, a journal devoted to modern languages and cultures. When teaching, she directed students' performances of English interludes.

Donatella Pallotti teaches English literature at the University of Florence. Her research interests focus primarily on early modern English culture. She has published on Donne's and Shakespeare's poetry, psalm translation in verse, women's prophecy and spiritual testimonies, conversion narratives and on early modern representations of rape. Her current research interests revolve around issues of authorship and the 'name of the author' in Shakespeare's poems. With Arianna Antonielli, she has recently co-edited a collection of essays on life writing (2019). She is general editor, with Paola Pugliatti, of the *Journal of Early Modern Studies*.

Paola Pugliatti taught English literature at the Universities of Messina, Bologna, Pisa and Florence. She has written extensively on Shakespeare, early modern European culture, the issue of literary genres (drama and the novel), and modernist literature (Joyce's *Ulysses* in particular). Her present interests are focused on the theme of authorship, with particular attention to the issue of collaboration in early modern English theatre; and on certain theoretical reflections regarding, more generally, the 'textual condition': in particular, the socially and materially orientated conceptions of textuality which shape and condition the very ideas of Author, Text and Meaning. She is general editor, with Donatella Pallotti, of the *Journal of Early Modern Studies*.

Molly Ziegler is a lecturer in drama and performance studies in the Faculty of Arts and Social Sciences at the Open University. Her main research interests include early modern drama and literature, performance studies, medical humanities, gender studies and the history of disease. Prior to joining the Open University, she taught on a number of theatre studies and English literature courses at the University of Glasgow and the Scottish Universities' International Summer School (University of Edinburgh).

