



Contributors

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Massimo Bacigalupo is Professor Emeritus of American literature in the University of Genoa. His research has centered on American and British Romanticism and Modernism, especially poetry. He has taught at the T.S. Eliot International Summer School, London, and contributed the article on 'Dante' to *T.S. Eliot in Context* (2011). He has edited and translated Eliot's early poems (*Poesie 1905/1920*, 1995), and a selection of his major works, including *The Waste Land (Il sermone del fuoco)*, 2012). Among his recent publications are *Angloliguria: da Byron a Hemingway* (2017) and *Ezra Pound, Italy, and the Cantos* (2020).

Angelo Deidda is Associate Professor of English Literature (now retired) at the University of Cagliari. His research interests cover various aspects of early modern and twentieth-century literature. He has written on Shakespeare's *Sonnets* (the 'poetics of loss' and the expression of interiority), Sidney's Petrarchism, the English broadside ballads, Cavendish's *CCXI Sociable Letters* and on early modern descriptions of Sardinia. He has also published on Joyce's and Eliot's ironic strategies, Orwell's anti-totalitarian commitment, and Nation-building in the British Isles.

John Denton retired from his post as Associate Professor of English Language and Translation at Florence University in November 2015. One of his most recent publications is a supplement volume (Quaderno) to *JEMS* entitled *Translation and Manipulation in Renaissance England* (2016). Several articles in reviews and conference proceedings have appeared dealing with this topic and period as well as other areas of translation studies, such as audiovisual translation and general literary translation. He has also dealt with Italian-English contrastive linguistics, translation teaching and issues in religious English.

Paul Eggert was formerly Svaglic Chair in textual studies at Loyola University Chicago. He is Professor Emeritus there and at the University of New South Wales, Australia. He edited works by D.H. Lawrence, Joseph Conrad and various Australian authors before writing a trilogy of linked monographs: *Securing the Past: Conservation in Art, Architecture and Literature* (2009), *Biography of a Book* (2013) and *The Work and the Reader in Literary Studies: Scholarly Editing and Book History* (2019). *The Letters of Charles Harpur and his Circle* is forthcoming from Sydney University Press.

Hans Walter Gabler is Professor of English Literature (retired) at the University of Munich, Senior Research Fellow of the Institute of English Studies, School of Advanced Study, London University, Honorary Trustee of the International James Joyce Foundation. From 1996 to 2002 in Munich, he directed an interdisciplinary graduate programme on ‘Textual Criticism as Foundation and Method of the Historical Disciplines’. He is editor-in-chief of the critical editions of James Joyce’s *Ulysses* (1984-1986), *A Portrait of the Artist as a Young Man* and *Dubliners* (both 1993). Editorial theory, genetic digital editing and genetic criticism have become the main focus of his professional writing.

Randall McLeod, Professor Emeritus, English Department, University of Toronto, likes textual criticism. He has published on Aristotle, the Hebrew Bible (the first one published in France, Estienne’s quarto, 1539-44), John Donne, John Harington’s translation of *Orlando Furioso*, George Herbert, Raphael Holinshed, Gerard Hopkins, John Keats, William Shakespeare and promptbooks for his plays and for one of George Shaw’s, and Theophrastus. He is the inventor of the low-tech McLeod Portable Collator, which allows for high-speed comparison of printed texts as images, in order to detect stop-press variants. For example, in Aldo Manuzio’s 1501 Vergil, ‘*afflavit*’ (*Aeneid* 2.649) contains an *f* and an *fl* ligature in the copies of forme C(o) printed earlier, but a single *ffl* ligature in those printed later. (Thereafter, the single ligature becomes the normal setting for that combination of letters.) On the collator, this variant word appears in two depths, the only word on the page to do so. One thus does not have to *read* to find the variant: it jumps out instantly in 3D as one merely *looks*. Thinking of buying a collator? Consider this if you are binocular: One can duplicate the experience by putting side by side the two copies of this edition (or even just photocopies of C8v from differing exemplars) and looking at them with eyes crossed. As one starts crossing the eyes, the two copies immediately appear as *four* – two stationary and two on the move. Keep crossing your eyes until the two mobile texts merge (as the middle of just *three* copies now), then stop and *look*, and – BINGO!

Stephen Orgel is the J.E. Reynolds Professor in the Humanities, Emeritus, at Stanford University. His most recent books are *The Invention of Shakespeare* (2022), *Wit’s Treasury* (2021), *The Reader in the Book* (2015), *Spectacular Performances* (2011), *Imagining Shakespeare* (2003), and *The Authentic Shakespeare* (2002). *The Idea of the Book* is forthcoming from Oxford. He is the general editor of the New Pelican Shakespeare, and has edited *The Tempest* and *The Winter’s Tale* in the Oxford Shakespeare.

Donatella Pallotti is Associate Professor of 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*.

Alessandra Petrina is Professor of English Literature at the University of Padua. Her research focuses on late-medieval and early modern intellectual history, and on Anglo-Italian cultural relations. She has published *The King’s Quair* (1997), *Cultural Politics in Fifteenth-century England. The Case of Humphrey, Duke of Gloucester* (2004), and *Machiavelli in the British Isles. Two Early Modern Translations of The Prince* (2009). Her latest book is *Petrarch’s Triumph in the British Isles* (2020), which won the annual Prize of the Italian Association of English Studies (2022).

Ivan Poliakov is a Researcher at the Department of Manuscripts, National Library of Russia (St. Petersburg). He holds a PhD in History from the Russian Academy of Science (St. Petersburg, 2021). His research interests cover the study of manuscripts, autobiography, the history of everyday life, of the ruling elites, and of readership and culture. He is the author of more than thirty publications.

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; she is also interested in theoretical investigations on the socially and materially orientated conceptions of textuality which shape and define the ideas of Author, Text, and Meaning. She is general editor, with Donatella Pallotti, of the *Journal of Early Modern Studies*.

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