

Contributors

Roberto Ciancarelli is an Associate Professor at the Department of History, Anthropology, Religions, Art, Media and Performing Arts of Sapienza University of Rome, where he teaches Performing Arts. His research fields include Italian theatre in the Renaissance and Baroque periods as well as twentieth-century theatre. His publications focus on issues concerning theatrical systems, the relationships between amateurs and professionals, the dramaturgies of seventeenth-century Italian comedy, and theories and practices concerning the art of the performer and the principles of movement.

Maria Grazia Dongu is an Associate Professor of English Literature at the University of Cagliari. Her principal research areas are the Elizabethan theatre, eighteenth-century English literature, travel literature and translation studies. Her publications include a book on Gray's travel letters, articles on eighteenth-century re-writings of Shakespeare's plays, and on Gray's translations of Petrarch.

Darren Freebury-Jones is Lecturer in Shakespeare Studies (International – USA) at the Shakespeare Birthplace Trust. His 2016 doctoral thesis examined Thomas Kyd's influence on Shakespeare's early work and he is one of the editors for the first edition of Kyd's collected works since 1901. He has also investigated the boundaries of John Marston's dramatic corpus as part of the Oxford Marston project. His recent and forthcoming work on the plays of authors such as Shakespeare, Kyd, Lyly, Marlowe, Peele, Nashe, Marston, Dekker, Fletcher and others can be found in a range of peer-reviewed journals.

Raimondo Guarino is a Full Professor of Theatre and Performance Studies at the University of Roma Tre. He serves on the advisory board of the journals *Teatro e Storia* and *Culture teatrali*. He has published numerous works on dramaturgy, theatre cultures and celebration in early modern Europe. His article on 'Commedia dell'Arte and Dominant Culture' has been recently included in the collective volume *Commedia dell'Arte in Context* (2018). His most recent book-length study is *Shakespeare. La scrittura nel teatro* (2010). A revised and expanded edition of his book *Teatro e mutamenti. Rinascimento e spettacolo a Venezia* (1995) is forthcoming with Cue Press.



Christopher Haile is an independent scholar who was educated at the University of Sheffield, Cardiff University, and Zhejiang University, and was previously a lecturer in English Literature at Zhejiang University of Technology. His article in this volume is an offshoot of his work on Thomas Middleton's involvement in the editing of *Macbeth* prior to its debut publication in Shakespeare's First Folio. He is preparing a book on *A Game at Chess* and its relation to the wider Middleton canon.

Lene Buhl Petersen is the author of *Shakespeare's Errant Texts* (2010), the online version of the *Korpus of Early Modern Playtexts in English: KEMPE* (2004) and various articles on the transmission of early modern English playtexts. Her main research area is early modern text and attribution studies/corpus linguistics, focusing on theatrical form and linguistic style in the so-called 'bad' quartos and co-authored playtexts of the early modern stages. She is also a translator of Danish Renaissance manuscripts into English. Since 2005, she has been a member of the international research network the London Forum for Authorship Studies.

Thomas Pettitt is an honorary Professor at the Cultural Sciences Institute (IKV), and an Associate Scholar at the Centre for Medieval Literature, University of Southern Denmark. His research is devoted to the vernacular arts of the late-medieval and early-modern periods, including their interactions with conventional literature and theatre, popular culture, and journalism. To this end early texts and records of customs (carnival; *charivari*; festive drama), songs (broadsides; traditional ballads), and narratives (legends; wondertales; performances by professional entertainers) are supplemented by study of later, derivative or analogous, 'folk' traditions. Most of his scholarly production is accessible at or via <https://southerndenmark.academia.edu/ThomasPettitt>.

Darwin Smith, directeur de recherches at the Laboratoire de médiévistique occidentale de Paris (LAMOP, Université Paris I-CNRS), works to understand theatre practices in medieval times, as well as administration and finances in the chapter of Notre-Dame de Paris and the mendicant convent of the Santissima Annunziata in Florence. Recent publications include an essay on his research *Devenir historien* (2012), and, with Gabriella Parussa and Olivier Halévy, *Le Théâtre français du Moyen Âge et de la Renaissance: histoire, textes choisis, mises en scènes* (2014).

Paola Ventrone (PhD and former fellow of The Harvard University Center for Renaissance Studies - Villa I Tatti) teaches History of Medieval and Renaissance Theatre at the Catholic University of Milan. She studies the interferences between visual and performing arts; the relationship between orality and writing in the theatre and the theatrical production in Renaissance Italian cities ruled by different political regimes. She directed the exhibition, and edited the catalogue of, *Feste e spettacoli nella Firenze di Lorenzo il Magnifico* (1992). She has published *Gli araldi della commedia. Teatro a Firenze nel Rinascimento* (1993); *Simonetta Vespucci. La nascita della Venere fiorentina* (2007, with Giovanna Lazzi) and *Teatro civile e sacra rappresentazione a Firenze nel Rinascimento* (2016).