

Notes on Contributors

BEATRICE ARDUINI is Associate Professor of Italian Studies at the University of Washington, Seattle. Her work centers on Medieval Italian literature, particularly Dante studies, manuscript culture, and textual studies. Her book, *Dante's Convivio: The Creation of a Cultural Icon* (2020), examines the tradition of *The Banquet* in manuscripts and early printed editions and brings attention to how the material transformation of medieval texts entails changes in the meaning and cultural significance of those texts through the different stages of the publication process. She has published on these and other topics in *The Romanic Review*, *Mediaevalia*, *Heliotropia*, *Romance Philology*, *Textual Cultures*, and *Medioevo Letterario d'Italia*.

JOLIE BRAUN is the Curator of Modern Literature and Manuscripts at The Ohio State University Libraries, where she oversees the modern literature holdings and provides special collections-based instruction. Her research interests include women publishers and booksellers, zines, and self-publishing. Her recent work has appeared in *Tulsa Studies in Women's Literature* and *American Periodicals: A Journal of History, Criticism, and Bibliography*.

ROGER CHARTIER is Professor Emeritus at the Collège de France and Annenberg Visiting Professor in History at the University of Pennsylvania. His field of research is in the history of the book, publishing, and reading in early modern Europe. His last books translated into English are *Inscription and Erasure* (2007), *Cardenio between Cervantes and Shakespeare* (2013), *The Author's Hand and the Printer's Mind* (2014), and *Won in Translation* (forthcoming in 2022).

MATT COHEN teaches English at the University of Nebraska-Lincoln and is a Fellow at the Center for Digital Research in the Humanities there. He is the author or editor of six books, including, most recently, *The New Walt Whitman Studies* (2020). Cohen is co-director, with Kenneth M. Price and Ed Folsom, of the *Walt Whitman Archive* and co-editor, with Kenneth M. Price and Stephanie Browner, of the *Charles W. Chesnutt Archive*.

IAN CORNELIUS is Associate Professor of English at Loyola University Chicago. He is author of *Reconstructing Alliterative Verse: The Pursuit of a Medieval Meter* and of articles on text-critical topics in the journals *Medium Ævum*, *The Yearbook of Langland Studies*, *The Review of English Studies*, and *Anglia*.

GABRIELLE DEAN, PhD, is the William Kurrelmeyer Curator of Rare Books and Manuscripts and Adjunct Professor in the English Department and the Program in Museums and Society at Johns Hopkins University. She is also the Executive Director of the Society for Textual Scholarship and Associate Editor of *Archive Journal*. She has curated major exhibitions about Edgar Allan Poe, John Barth, Stephen Crane, and H. L. Mencken; in 2019–2020, she co-curated *City People: Black Baltimore in the Photographs of John Clark Mayden* and *Queer Connections: The Library of John Addington Symonds* (a product of the Classics Research Lab led by Professor Shane Butler). Her essay on Emily Dickinson's sheet music was recently published at the Dickinson Electronic Archives, part of a longer project about sheet music, gender, race, and the domestic scene.

ELEANOR DUMBILL completed her PhD at Loughborough University in September 2020. Her thesis probed the lasting reputations of George Eliot, Frances Milton Trollope, and Frances Eleanor Trollope, with a particular focus on the influence of their position in publishing networks. Her main research interests are in nineteenth-century print and publishing culture. She maintains an archive of the Trollope family's periodical writing, *The Periodical Trollopes*, and is an assistant editor of *George Eliot Scholars*, an archive of scholarship concerning Eliot.

PAUL EGGERT is Professor Emeritus at the University of New South Wales and at Loyola University, Chicago where he previously held the Martin J. Svaglic Chair in Textual Studies. In addition to critical editions of works by D. H. Lawrence, Henry Kingsley, Rolf Boldrewood, Henry Lawson, and Joseph Conrad, he is the author of *Biography of a Book* (2013); *Securing the Past: Conservation in Art, Architecture and Literature* (2009), which won the Society for Textual Scholarship's Finneran Award as the best book of editorial theory for 2009–10; and *The Work and the Reader in Literary Studies* (2019). He is currently working on a poetry and letters project: The Charles Harpur Critical Archive (charles-harpur.org), and also on a book bringing a textual-studies approach to the writings of D. H. Lawrence.

OZ FRANKEL is Associate Professor of History and Chair of Historical Studies at the New School for Social Research. He is the author of, among other publications, *States of Inquiry: Social Investigations and Print Culture in Nineteenth-Century Britain and the United States* (2006); “The 9/11 Commission Report: History Under the Sign of Memory”, in *The Palgrave Handbook of State-Sponsored History After 1945* (2018); and “Instructing the Liberal Subject: Facts and Voice in Victorian Blue Books”, in *History of Universities* (2013).

LAUREN FREY studied English at Georgetown University, where she was a Lannan Poetry Fellow (2018); her thesis on Marianne Moore earned departmental distinction. At Georgetown she served as the project manager for a Mellon Foundation grant that supported graduate students in the humanities in their efforts to explore work beyond the academy. Her writing can be found in *Full House Literary Magazine*.

ALAN GALEY is Associate Professor in the Faculty of Information at the University of Toronto, with a cross-appointment to English, and Director of the collaborative program in Book History and Print Culture. His research and teaching are located at the intersection of textual studies, the history of books and reading, and the digital humanities. He is the author of *The Shakespearean Archive: Experiments in New Media from the Renaissance to Postmodernity* (2014) and his articles have appeared in journals such as *Book History*, *Shakespeare Quarterly*, *Archivaria*, and *The Canadian Journal of Communication*, on topics ranging from the digitization of Shakespeare, to the bibliographical analysis of ebooks, to Marshall McLuhan’s marginalia on James Joyce, to bootlegged concert recordings.

MICHAEL GAVIN is Associate Professor of English at the University of South Carolina. He is author of *The Invention of English Criticism, 1650–1760* (2015) and is currently completing a book about quantitative theory for literary studies.

PETER KORNICKI studied at Oxford and took his DPhil in 1979. He taught at the University of Tasmania and Kyoto University before moving in 1985 to the University of Cambridge. He is now an Emeritus Professor there and an Emeritus Fellow of Robinson College, Cambridge; he is also a Fellow of the British Academy. Amongst his publications are *The Book in Japan: A Cultural History from the Beginnings to the Nineteenth Century* (1998), *Catalogue of the Early Japanese Books in the Russian State Library* (2000–2004),

Languages, Scripts, and Chinese Texts in East Asia (2018), and *Eavesdropping on the Emperor: Interrogators and Codebreakers in Britain's War with Japan* (2021).

JONATHAN P. LAMB is Associate Professor of English at the University of Kansas, where he writes and teaches about early modern drama, book history, and computational text analysis. His first book, *Shakespeare in the Marketplace of Words* (2017), explores Shakespeare's use of peculiar formal features of language to interact with the world. He is now at work on a book called "How the World Became a Book in Shakespeare's England", which shows how early modern writers used the vocabulary of the printed book to talk about life, death, nature, sex, gender, race, damnation, old age, and capitalism.

EDWARD LARKIN is Professor of English and Material Culture Studies at the University of Delaware. He is the author of *The American School of Empire* (2016) and *Thomas Paine and the Literature of Revolution* (2005).

DANIEL E. O'SULLIVAN is Professor of French at the University of Mississippi. His scholarship focuses on Medieval French and Occitan Literature, Medieval Vernacular Song, and History of the French Language. His recent books include *Thibaut de Champagne. Les Chansons. Textes et Mélodies* (2018), *Founding Feminisms in Medieval Studies* (2016), and *An Introduction to the Trouvères* (forthcoming).

DIEGO PEROTTI is a PhD candidate at the University of Verona and the University Sorbonne Nouvelle (Paris) where his main research interests are Italian Renaissance poetry and drama, textual criticism, and editorial applications of descriptive bibliography and *filologia d'autore* ("critique génétique"). Working on manuscript and printed textual transmissions, he discovered in the Royal Library of Madrid the autograph manuscript of Torquato Tasso's madrigals to Carlo Gesualdo, lost since the 1810s; these 39 texts, written for the well-known musician, have been published in a critical edition with facsimiles of the original leaves (2021). For his PhD project, he is currently working on a critical edition of the tragedy *Sophonisba* by Gian Giorgio Trissino. Perotti is also part of the editorial board of *Tasso in Music Project* directed by professor Emiliano Ricciardi (University of Massachusetts Amherst).

SAMANTHA PINTO is Associate Professor of English at the University of Texas at Austin. She is the author of *Difficult Diasporas* (2013) and *Infamous Bodies* (2020), and she is currently at work on a third book, “Under the Skin”, about Black internal embodiment.

MARÍA JULIA ROSSI is part of the Department of Modern Languages and Literatures at John Jay and her focal research interest lies at the intersections of the politics of representation in Latin American fiction and gender studies. She authored *Ficciones de emancipación. Los sirvientes literarios de Silvina Ocampo, Elena Garro y Clarice Lispector* [Fictions of Emancipation. Literary Servants by S.O., E.G. and C.L.] (2020). Rossi also co-edited two volumes: *Los de abajo. Tres siglos de sirvientes en el arte y la literatura de América Latina* [Downstairs. Three Centuries of Servants in Latin American Art and Literature] and José Bianco’s *Epistolario* [Letters]. Since obtaining her doctoral degree at the University of Pittsburgh in 2014, she has also published several book chapters and peer-reviewed articles on her research of Southern Cone literature, women writers, manuscript studies, servants in fiction, and translation studies in journals such as *Revista Iberoamericana*, *Hispanamérica*, *Nueva Revista de Filología Hispánica* and *Variaciones Borges*. Her current book project is tentatively titled “Not So Foreign: Translating Queer Desires in Latin America (1944–1959)”, and it focuses on translations of queer-themed texts.

KAREN L. SCHIFF is an artist, writer, editor, and educator. She holds an MFA in Studio Art from the School of the Museum of Fine Arts, Boston / Tufts University and a PhD from the University of Pennsylvania in Comparative Literature and Literary Theory. Her writings on art have been published in *Art in America*, *Art Journal*, *Hyperallergic Weekend*, *The Brooklyn Rail*, and *Art in Print*, on the wallscrawler.com blog she co-founded with artist Jeff Frederick, and in the anthology *Beyond Critique: Contemporary Art in Theory, Practice, and Instruction* (eds. Pamela Fraser and Roger Rothman, 2018). She was admitted to the International Art Critics Association in 2013. Her drawings are held in the permanent collections of The Brooklyn Museum, the Art Institute of Chicago, Yale University Art Gallery, and other public and private institutions.

JELENA TODOROVIĆ received her BA in Italian from the University of Belgrade, Serbia, and her MA and PhD in Italian from Indiana University, Bloomington. Currently she serves as Associate Professor of Italian at the University of Wisconsin-Madison. She authored a monograph titled *Dante*

and the Dynamics of Textual Exchange: Authorship, Manuscript Culture, and the Making of the 'Vita Nova' (2016) and is currently finishing another monograph titled "Editing Dante's Vita Nova Between Dante and Boccaccio". She has published essays in *Studi danteschi*, *Dante Studies*, *Heliotropia*, *Boccaccio in America*, *Lectura Boccaccii*, *Medioevo letterario d'Italia*, *Letteratura italiana antica*, *Studj romanzi*, *La rivista di studi danteschi internazionali*, etc. She serves as a board member of *La rivista di studi danteschi internazionali*. She has co-edited the volume titled *Petrarch and His Legacies* (2021) and *Interpretation and Visual Poetics in Medieval and Early Modern Texts. Essays in Honor of H. Wayne Storey* (2021). She is currently co-editing with Simone Marchesi a volume of selected articles presented at the American Boccaccio Association's Fourth Triennial Conference, titled *Le opere di Boccaccio tra filologia ed ermeneutica. Documenti, interpretazioni, risposte* (forthcoming 2022).

SANTIAGO VIDALES MARTÍNEZ holds a PhD in Latin American, Chicanx, and Latinx Literary and Cultural Studies with a focus on recovering hemispheric literary histories. His dissertation, anchored in original archival research and inspired by literary studies, textual studies, critical theory, museum methodologies, and digital humanities, concerns the literary history and poetic biography of Chicanx poet and revolutionary Raúl Salinas.

GLYN WHITE is Senior Lecturer in Twentieth Century Literature and Culture at the University of Salford. He is author of the monograph *Reading the Graphic Surface: The Presence of the Book in Prose Fiction* (2005), co-writer of *Laughing Matters: Understanding Film, Radio and Television* (2012), co-editor of *Re-reading B. S. Johnson* (2007) and, with Judy Kendall and Manuel Portela, co-editor of *Visual Text*, a special issue of *The European Journal of English Studies* (2013). He is currently co-editing *The 1940s: A Decade of Modern British Fiction* for Bloomsbury.

JOHN K. YOUNG is Professor of English at Marshall University. His publications include *Black Writers, White Publishers: Marketplace Politics and Twentieth-Century African American Literature* (2006), *Publishing Blackness: Textual Constructions of Race since 1850*, co-edited with George Hutchinson (2013), and *How to Revise a True War Story: Tim O'Brien's Process of Textual Production* (2017). From 2010–21, Young served as the executive director of STS.