

Contributors

MELISSA BARTON is Curator of Drama and Prose for the Yale Collection of American Literature, which includes the James Weldon Johnson Memorial Collection of African American Arts and Letters, at Yale University's Beinecke Library. As a curator, Barton's exhibits include "Gather Out of Star-Dust: The Harlem Renaissance and The Beinecke Library", whose accompanying catalog *Gather Out of Star-Dust: A Harlem Renaissance Album* was co-published by the Beinecke and Yale University Press. Her research focuses on histories of Black theater and performance, particularly in the first half of the twentieth century. Her scholarship has appeared in *TDR* and will be included in *African American Literature in Transition: 1940–1950*, forthcoming from Cambridge University Press.

DANIEL BALDERSTON is Andrew W. Mellon Professor of Modern Languages at the University of Pittsburgh. He directs the Borges Center there and is the editor of its journal *Variaciones Borges*. His book *How Borges Wrote* (U of Virginia P, 2018) won the Richard Finneran Book Prize from the Society for Textual Scholarship, and has since appeared in French (2019) and Spanish (2021).

CAROLINE BASSETT researches, teaches, and writes about technology and culture. She is Director of Cambridge Digital Humanities and a member of the Faculty of English at the University of Cambridge. Recent publications include work on AI fiction and on writing and refusal.

DEBORAH BOWMAN teaches English literature at Gonville and Caius College, University of Cambridge. Her writing and research centers at present on twentieth-century reading and writing practices and their relationship with performance, music, and the visual arts, and includes essays on William Empson, the Movement poets, Muriel Spark, and Dylan Thomas. She is currently editing Empson's *Seven Types of Ambiguity* for Oxford University Press.

JOHN BRYANT is Emeritus Professor of English at Hofstra University. The founding editor of *Leviathan: A Journal of Melville Studies* and director of *Melville Electronic Library* (MEL), he has published numerous essays related to Melville and other American writers as well as several books and editions (print and digital), including *Melville and Repose* (1993), *The Fluid Text* (2002), and *Melville Unfolding* (2008). Bryant is the author of *Herman Melville: A Half Known Life*, vols. 1 and 2 (Wiley-Blackwell), 2021.

DARIA CHERNYSHEVA is a PhD candidate in the Creative Critical Programme at University College London. Her doctoral project revolves around translating the work of twentieth-century French poet Cécile Sauvage and bridging creative and academic practices. Her previous translations have appeared in the *Brooklyn Rail*, *Triple Canopy*, and *AzonaL*, and her critical work in *Comparative Drama*.

MATTHEW GRIFFITHS is a writer, critic, and educator. His poetry collection *Natural Economy* was published by Red Squirrel Press in 2016 and pamphlet *How to be Late* in 2013, and more recent work has appeared in *The Dark Horse*, *ecozon@*, *Magma*, *Poetry Scotland*, and *Tentacular*. Meanwhile his monograph *The New Poetics of Climate Change* appeared with Bloomsbury in 2017, and he has contributed to journals such as *Green Letters*, *symplokē*, and the *International Journal of James Bond Studies* as well as the volume *Climate and American Literature* in the Cambridge Themes in American Literature and Culture series. He has worked as a copy-editor on B2B magazines and technical journals for the energy, waste, and built environment sectors over more than two decades.

GABRIEL HANKINS is Associate Professor of English at Clemson University and Series Editor at the Cambridge Elements of Digital Literary Studies. He is preparing the *Cambridge Introduction to Digital Humanities*.

CHRISTOPHER KANE is a PhD candidate at Kent State University specializing in early modern and 19th-century British literature. His dissertation will be on the development of English identity in the wake of the colonization of Ireland in the late medieval through interregnum period (1350–1650).

TIMOTHY MATHEWS is Emeritus Professor of French and Comparative Criticism at University College London. Enamoured with artworks, and frequently overwhelmed by them, in writing, translating, editing and

collaborating, he explores what relating to art can say about relating to people. What does it mean to offer cultural gifts? And accept or ignore them? What does it mean to have a voice, and to be conscious of making one? The aim is always to be moved, to communicate strength of feeling, to perform it, and the way of thinking it provokes. His two most recent books are *There and Not Here: Chronicles of Art*, a book of creative critical essays and encounters with artworks, published by Ma Bibliothèque in 2022; and *Alberto Giacometti: the Art of Relation* was published by I B Tauris in 2014. His translations include *Seated Woman*, a novel by Guillaume Apollinaire, published by Shearsman Books (2022). His co-edited volumes include *Tradition, Translation, Trauma*, with Jan Parker (2011), *Poetic Biopolitics*, with Peg Rawes and Stephen Loo (2015), and *The Modernist Bestiary*, with Sarah Kay (2020).

WILLARD MCCARTY is Professor Emeritus, King's College London; Editor of *Interdisciplinary Science Reviews* (2008–) and the online seminar *Humanist* (1987–); and co-organizer (with G. E. R. Lloyd and A. Vilaça) of the workshop series “Science in the Forest, Science in the Past” (Cambridge, 2017–). His current book project is an historical, anthropological, and philosophical study of the relation between digital computing and the human sciences. See <https://www.mccarty.org.uk/>.

JEROME MCGANN is University Professor Emeritus, University of Virginia and Visiting Research Professor, University of California, Berkeley. University of Chicago Press is publishing *Culture and Language at Cross Purposes. The Unsettled Records of American Settlement* (Spring 2022) and Cambridge University Press will publish *Byron and the Poetics of Adversity* (2023). Using the diverse poetic and ethnolinguistic work of Jaime de Angulo, he is currently designing, with Michael Fox, an innovative graph database approach to the editing of humanistic materials.

MATHELINDA NABUGODI is a Leverhulme Trust Early Career Fellow in the Faculty of English at the University of Cambridge. She was the first to be awarded a PhD in Creative Critical Writing from UCL for her dissertation *Life after Life: Reading Percy Bysshe Shelley and Walter Benjamin*. She has edited Shelley's translations from Aeschylus, Calderón, and Goethe for *The Poems of Shelley* in the *Longman Annotated English Poets* series as well as the essay collection *Thinking Through Relation: Encounters in Creative Critical Writing* (2021).

CHRISTOPHER OHGE is Senior Lecturer in Digital Approaches to Literature at the Institute of English Studies and Digital Humanities Research Hub at the School of Advanced Study, University of London. He has worked on print and digital editions of the New England Transcendentalist Christopher Cranch, Mark Twain, and Herman Melville, and currently serves as the Associate Director of the Melville Electronic Library. He is the author of the book *Publishing Scholarly Editions: Archives, Computing, and Experience* (2021), and other published work has appeared in *Essays in Criticism*, *The Mark Twain Annual*, *American Literary History*, *Leviathan: A Journal of Melville Studies*, *Scholarly Editing*, and in several edited collections.

EMILY ORLEY is an independent scholar, artist and educator based in London, whose work includes performance, installation and writing. She has published a range of chapters and articles that explore and enact practices of creative-critical writing, and in 2018 co-edited *The Creative Critic: Writing As/About Practice* (Routledge) with Katja Hilevaara. Her research interests revolve around ideas to do with memory and mis-memory, maintenance and enchantment, history, heritage and place (and how these all co-exist). As a practitioner-researcher, she is a firm believer in breaking down the false binaries that separate practice and theory, making and thinking and writing about making. More information about and images of her work can be found at www.emilyorley.com.

ELENI PETRIDOU is a PhD Candidate at the Aristotle University of Thessaloniki. Her research interests include Modern Greek Literature, genetic criticism, modern manuscript studies, and digital scholarly editing. Her dissertation attempts a genetic analysis and editorial presentation of one of Dionysios Solomòs's major unfinished works, *Lambros*. Since 2018 she has been a co-editor of the *Solomos Digital Archive*, the digital edition of Dionysios Solomòs's manuscript corpus.

MANUEL PORTELA is Professor of English and Director of the PhD Program in Materialities of Literature at the University of Coimbra. His research addresses writing and reading media and their impact on literary forms and practices. The most significant results of his work can be seen in *Scripting Reading Motions: The Codex and the Computer as Self-Reflexive Machines* (MIT Press, 2013), *LdoD Archive: Collaborative Digital Archive of the Book of Disquiet* (2017–2022), co-edited by António Rito Silva, and

Literary Simulation and the Digital Humanities: Reading, Editing, Writing (Bloomsbury, 2022).

ANNA ROBINSON is a poet, historian, and senior lecturer from Central London. She teaches on the Creative Writing and Foundation courses at the University of East London. Her poetry collections are: *The Finders of London* (2010), *Into the Woods* (2014), *The Night Library* (2015) and *Whatsname Street* (2021). *The Finders of London* was shortlisted for the Seamus Heaney Poetry Prize in 2011. *Whatsname Street* was the creative text for her PhD, which was awarded in 2018. She is a Hawthornden Fellow. She has also written a history book entitled *Mum's Book: a Family Saga* and is working on a collection of creative non-fiction essays.

JOHN SCHAD is Professor of Modern Literature at University of Lancaster. His books include a memoir, *Someone Called Derrida* (2007), a novel *The Late Walter Benjamin* (2012), the experimental biography *Paris Bride* (2020), and (with Fred Dalmasso) *Derrida | Benjamin. Two Plays for the Stage* (2021). He has also had two retrospectives published — *Hostage of the Word* (2013) and *John Schad in Conversation* (2015). He has read his work on BBC Radio 3's "The Verb" and at various festivals, and his plays have been performed at The Oxford Playhouse, Watford Palace Theatre, HowTheLight GetsIn, and the Sheldonian Theatre, Oxford.

KATERINA TIKTOPOULOU is Associate Professor in Modern Greek Literature at Aristotle University of Thessaloniki. She researches and teaches sixteenth- and seventeenth-century vernacular literature, nineteenth century literature and culture of the Ionian Islands, manuscript studies, scholarly editing, and digital humanities. She has published the second revised diplomatic edition of the manuscripts of Dionysios Solomòs (Athens, 1998–2012). Her current principal project is the digital edition of Dionysios Solomòs's manuscripts (*Solomòs Digital Archive*).

GEOFFREY TURNOVSKY is Associate Professor of French at the University of Washington, Seattle, and co-director of the UW Textual Studies Program. He specializes in early modern cultural and literary history, book history, and the history of authorship and reading. He is the author of *The Literary Market: Authorship and Modernity in the Old Regime* (U of Pennsylvania P, 2010) and recent articles that have appeared in *French Historical Studies*, *Romanic Review*, and the *Dossiers du GRIHL*.

WIM VAN MIERLO is Lecturer in English and Publishing at Loughborough University (UK) and President of the European Society for Textual Scholarship. He has written extensively on textual scholarship, literary manuscripts, and archives, and he has produced several genetic studies on James Joyce's works. His work has appeared in *Comma*, *Joyce Studies Annual*, the *James Joyce Quarterly*, *Modernist Cultures*, and *Variants*. He has also published an edition of W. B. Yeats's and Lady Gregory's *Where There is Nothing* and *The Unicorn from the Stars* in the Cornell Yeats series.