

## Contributors

**RONALD BROUDE** is principal of Broude Brothers Limited and founding trustee of the Broude Trust for the Publication of Musicological Editions. His articles have appeared in journals ranging from *Early Music*, *The Musical Times*, and *Notes to Textual Cultures*, *Variants*, and *Book History*. He sits on the executive committee of the Society for Textual Scholarship, and he served as executive Director of that organization from 2004 to 2005. In 2010, the Association for Documentary Editing awarded him its Boydston Prize.

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**PAOLO SCARTONI** is a PhD student at Rutgers University. His research focuses on the relationship between *musica speculativa* and *grammatica* in Dante's linguistics and poetics. He collaborates as an encoder at *Petrarchive*, the digital edition of Petrarch's *Rerum Vulgarium Fragmenta*, and he participated in the *Deiphira Project*, the digital edition of a witness of Alberti's *Deiphira* (Harvard University's Houghton Library, MS Typ. 422). He is co-editor of a new DH project tentatively entitled *Divine Networks: An Interactive Visualization of Dante's Comedy*, which maps the network of internal cross-references between the cantos of Dante's poem. *L'ascesa a Dio. Tipologie della preghiera nella Commedia di Dante*, Scartoni's translation of Alessandro Vettori's latest monograph on Dante, came out in March 2022. Prior to attending Rutgers, he earned an MM from the Conservatory of Perugia (Italy), where he graduated in Historical Piano defending a thesis on the role of literature in Robert Schumann's piano music.

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