

Contributors

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PAOLA COLAIACOMO, Professor of English Literature, has taught both at Sapienza University in Rome and at IUAV University in Venice. She has written on the eighteenth-century novel, on Shakespeare and the Elizabethan idea of the theatre, on the Rom[an]tic theory of poetic language from Coleridge (whose *Biographia Literaria* she translated into Italian) to Walter Pater, on the Swinging London, on the cultural background of the concept of 'made in Italy'. Among her contributions to academic journals and volumes of collected essays: "Letteratura e moda. Scrivere (e leggere) attraverso i vestiti" (2014), "Bias Cut / Taglio di sbieco" (2012), "Fashion's Model Bodies. A Genealogy"

(2011), "Indossare una corona" (2010), "Other from the Body: Sartorial Metatheatre in Shakespeare's *Cymbeline*" (2009). *Factious Elegance. Pasolini and Male Fashion* (Marsilio, 2007) and *Le cuciture dell'acqua. Shakespeare alle origini del corpo moderno* (Bulzoni, 2012) are her most recent books.

ROSY COLOMBO is Senior Professor of English at Sapienza University of Rome, where she was also Director of the Graduate School in Literatures in English from 2003 to 2009. She was Visiting Professor at Columbia University in 1980 and at the University of Reading in 1998. She was a member of the national journal rating agency ANVUR until 2014 for the area of English Literature and Language. She has edited and introduced the Lombardo-Strehler correspondence (W. Shakespeare, G. Strehler, A. Lombardo, *La Tempesta tradotta e messa in scena: un carteggio ritrovato e due traduzioni inedite*, Donzelli, 2007), as well as Agostino Lombardo, *Lettura del Macbeth* (Feltrinelli, 2010). She has been the general editor of *Memoria di Shakespeare* since 2008, and has dedicated herself in particular to the authorship question in a special issue published in 2012; she is a founding member of SPSS, a permanent Shakespearean seminar co-convened by the three State universities of Rome. Besides Shakespeare, her research interests include eighteenth-century studies, women's poetry and fiction, Romantic closet drama, Samuel Beckett. Amongst her most recent studies: "Closet Drama on the Stage of Revolution: Language on Trial in *The Borderers*", in *The Romantic Stage*, eds Lilla Maria Crisafulli and Fabio Liberto (Rodopi, 2014), and (with Davide Crosara) "Fantasie e parodie del cibo nell'opera di Samuel Beckett" (*Fictions*, 2015).

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GRAHAM HOLDERNESS has taught at the universities of Oxford, Swansea, Roehampton and Hertfordshire. Most of his forty published books focus on Shakespeare, with particular interests in Shakespeare's history plays, Shakespeare and the media, Shakespeare editing, Shakespeare and contemporary culture, and transnational Shakespeare. Recent publications include *Shakespeare in Venice* (Ashgate, 2009) and *Nine Lives of William Shakespeare* (Bloomsbury, 2011). Influential publications include: *D.H. Lawrence: History, Ideology and Fiction* (1982), *The Shakespeare Myth* (1988), *Shakespeare: The Histories* (2000), and the trilogy *Cultural Shakespeare: Essays in the Shakespeare Myth* (2001), *Visual Shakespeare: Essays in Film and Television* (2002), and *Textual Shakespeare: Writing and the Word* (2003).

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