

Contributors

ROSY COLOMBO is 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. Besides Shakespeare, her research interests include eighteenth-century studies, women's poetry and fiction, Romantic closet drama, Samuel Beckett. Colombo is among the founders and coordinators of the newly born Seminario Permanente di Studi Shakespeariani, a joint venture of the three public Roman Universities, Sapienza, Roma Tre and Tor Vergata. Her recent publications include: "Introduction" and "Hamlet: Authorship Enacted", *Memoria di Shakespeare*, 8 *On Authorship* (2012), eds Rosy Colombo and Daniela Guardamagna; "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); "Introduction", *Memoria di Shakespeare. A Journal of Shakespearean Studies*, 2, *On Biography* (2015), eds Rosy Colombo and Gary Taylor; with Davide Crosara, "Fantasie e parodie del cibo nell'opera di Samuel Beckett", *Fictions*, 14 (2015); with Alessandro Rocco, "Back from the Dead", *Memoria di Shakespeare. A Journal of*

Shakespearean Studies, 3 *The Shape of a Language* (2016), ed. Iolanda Plescia; “Un play e due titoli. Una prospettiva shakespeariana”, in *Twelfth Night: dal testo alla scena*, eds Mariangela Tempera and Keir Elam (Emil, 2017); “La scommessa di Otello” and “Aspettando il peggio: lettura (quasi) beckettiana del *Re Lear*”, *Studi di Estetica*, 9 (2017), eds Giuseppe Di Giacomo and Laura Talarico.

KEIR ELAM is Professor of English Literature at the University of Bologna, where he has served as Head of the Department of Modern Languages, Deputy Director of the Institute of Advanced Studies and chief referee for the evaluation of research in the Humanities. His volumes include *Semiotics of Theatre and Drama* (Routledge), *Shakespeare's Universe of Discourse: Language-games in the Comedies* (Cambridge University Press), the Arden *Twelfth Night* (Third Series, 2008) and *Shakespeare's Pictures* (Arden Shakespeare, 2017). He has also published numerous articles on the theory of drama and performance, Shakespeare and early modern drama, Beckett, and contemporary British and European theatre. He is general editor of the bilingual Shakespeare series for Rizzoli, co-editor of the Anglo-Italian Renaissance Studies series (Routledge), and is on the editorial board of several journals, including *Shakespeare Bulletin*, *Memoria di Shakespeare* and *Revue Beckettiana*.

PAUL A. KOTTMAN is Associate Professor of Comparative Literature at the New School for Social Research. He is the author of *Love as Human Freedom* (Stanford, 2017); *Tragic Conditions in Shakespeare* (Johns Hopkins, 2009) and *A Politics of the Scene* (Stanford, 2008). He is also the editor of the book series “Square One: First Order Questions in the Humanities” (Stanford).

AGOSTINO LOMBARDO (1927-2005) taught at the Universities of Bari and Milan before taking up the chair of English language and literature that had been Mario Praz's at Sapienza University, Rome. An acclaimed literary and theatre critic as well as literary translator, he dedicated his life's work to American studies, the nineteenth century, early modern literature and Shakespeare in particular. He was the founder of the print version of *Memoria di Shakespeare*. Among his books: *Lettura del Macbeth* (1969), *Per una critica imperfetta* (1992), *Strehler e Shakespeare* (1992), *Il Fuoco e l'Aria. Quattro studi su Antonio e Cleopatra* (1995), *L'eroe tragico moderno* (1996), *La grande conchiglia. Due studi su La Tempesta* (2002), *La ricerca del vero. Saggi sulla tradizione letteraria americana* (2005).

ROBERT S. MIOLA is the Gerard Manley Hopkins Professor of English and a Lecturer in Classics at Loyola University Maryland. He has published many articles and books on Shakespeare, including *Shakespeare's Rome* (1983), *Shakespeare and Classical Tragedy* (1992), *Shakespeare and Classical Comedy* (1994), and *Shakespeare's Reading* (2000). He has also edited Ben Jonson's *Every Man In His Humour* (2000) and *The Case Is Altered* (2012), *Early Modern Catholicism: An Anthology of Primary Sources* (2007), Chapman's translation of the *Iliad* (2017), as well as Shakespeare's *Macbeth* (2004, 2013) and *Hamlet* (2011, 2018).

GIULIANO PASCUCCI is an independent scholar whose main fields of research are music in Shakespeare's plays and attribution studies. Among his publications: "Sulla musica di Ofelia", *Memoria di Shakespeare*, 4, ed. Agostino Lombardo (Bulzoni, 2003); "Non tutto è perduto: la musica in Cardenio", in *Asimmetrie letterarie. Studi in onore di R. M. Colombo*, ed. Donatella Montini (Edizioni Nuova Cultura, 2013); "Using Compressibility as a Proxy for Shannon's Entropy in the Analysis of *Double Falsehood*", in *The New Oxford Shakespeare Authorship Companion*, eds Gary Taylor, Terri Borous, John Jowett and Gabriel Egan (Oxford University Press, 2016); and, more recently, "Music in Shakespeare's Roman Plays", in *Roman Shakespeare: Intersecting Times, Spaces, Languages*, ed. Daniela Guardamagna (forthcoming).

TONY TANNER (1935–1998) was Professor of English and American Literature at the University of Cambridge and a Fellow of King's College. Among his many celebrated books: *The Reign of Wonder* (1965), *City of Words* (1971), *Adultery in the Novel* (1978, a personal attempt to reconcile close readings of Goethe, Flaubert and Rousseau with a more contemporary theoretical approach); *Venice Desired* (1992, a study of literary representations of the city from Byron to Pound), *Jane Austen* (1986), *Scenes of Nature, Signs of Man* (1987), *James and the Art of Fiction* (1995), *Prefaces to Shakespeare* (1992-96, new ed. 2010), *The American Mystery* (2000).

RAMIE TARGOFF is Professor of English, co-chair of Italian studies, and the Jehuda Reinharz Director of the Mandel Center for the Humanities at Brandeis University. She teaches and studies Renaissance literature, with an emphasis on the relationship between literature and religion. She has written books on the invention of common prayer and its influence on Renaissance devotional poetry, on the works of the poet and preacher John Donne, and on Renaissance love poetry. She is the author of *Common*

Prayer: The Language of Public Devotion, John Donne, Body and Soul, and Posthumous Love: Eros and the Afterlife in Renaissance England. Her newest book is a forthcoming biography of the sixteenth-century Italian poet Vittoria Colonna.

MARIA VALENTINI is Associate Professor of English Literature at the University of Cassino and Lazio Meridionale, Italy. She has published mainly in the field of Shakespearean studies – Shakespeare and Pirandello, Shakespeare in twentieth-century European culture, conflicting notions of time in *Antony and Cleopatra*, the authorship question in *King Lear* – and is co-editor of *Memoria di Shakespeare. A Journal of Shakespearean Studies*. She has also written on twentieth-century English literature (Lawrence, Forster, Joyce) and on American literature (Hawthorne, Whitman).