

Contributors

SILVIA BIGLIAZZI is Professor of English Literature at Verona University where she is Director of the Skenè Research Centre. Her work spans early modern English drama with a focus on Shakespeare and the classical legacy, Elizabethan and Jacobean poetry, interart, translation and performance studies (*Theatre Translation in Performance*, 2013). Her publications include volumes on *Hamlet* (2001), nothingness in Shakespeare (2005), *The Tempest* (2014), *Romeo and Juliet* (2016), *Julius Caesar* (2019), and *Shakespeare and Crisis* (2020), as well as the edition and Italian translation of *Romeo and Juliet* (2012) and John Donne's poetry (2007-2009). She is co-General Editor of *Global Shakespeare Inverted* (Bloomsbury), *Skenè. Journal of Theatre and Drama Studies*, *Skenè. Texts and Studies*, and *Anglica* (ETS).

HUGH CRAIG is Emeritus Professor of English at the University of Newcastle, Australia, where he directs the Centre for Literary and Linguistic Computing. He is a Fellow of the Australian Academy of the Humanities. His current project is a stylometric study of the Shakespeare First Folio, in collaboration with Professor Gabriel Egan.

ROGER HOLDSWORTH, formerly a research fellow in the University of Manchester, is currently a member of Linacre College, Oxford. He also teaches at universities in Rome and Bari, where he was an Erasmus coordinator. Among his publications on early modern drama are editions of plays by Ben Jonson and Thomas Middleton, collections of essays on Jacobean revenge tragedy, Jonson, and John Webster, and articles on Shakespeare and other dramatists, including studies of authorship problems in *Memoria di Shakespeare* (2012) and *The New Oxford Authorship Companion* (2017).

ROSLYN L. KNUTSON is Professor Emerita at the University of Arkansas at Little Rock. Her books include *The Repertory of Shakespeare's Company, 1594-*

1613 (1991), *Playing Companies and Commerce in Shakespeare's Time* (2001), *Christopher Marlowe, Theatrical Commerce, and the Book Trade* (2018), co-edited with Kirk Melnikoff (University of North Carolina-Charlotte), and *Loss and the Literary Culture of Shakespeare's Time* (2020), co-edited with David McNnis (University of Melbourne) and Matthew Steggle (University of Bristol). A pioneer in the field of repertory studies, she has published essays on playhouse commerce in numerous journals, annuals, and collections. An on-going project is the wiki-style *Lost Plays Database*, which she founded with David McNnis (University of Melbourne) and co-edits with him, Matthew Steggle (University of Bristol), and Misha Teramura (University of Toronto).

ROSS DEANS KRISTENSEN-MCLACHLAN is a Post-Doctoral Researcher based at the Centre for Humanities Computing at Aarhus University, Denmark. His background is in computational, cognitive, and corpus linguistic approaches to the study of register, genre, and style.

JAKOB LADEGAARD is Associate Professor in Comparative Literature, Aarhus University. He is the PI of the research project "Unearned Wealth: A Literary History of Inheritance, 1600-2015" (2017-2021). The project uses digital methods to study representations of inheritance in English literature. Recent publications include *Context in Literary and Cultural Studies* (UCL Press, 2019), edited with J. G. Nielsen.

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

GIULIANO PASCUCCI earned his PhD at Sapienza University of Rome in 2006 defending a dissertation in which he tried to discriminate between Fletcher and Shakespeare's authorial "fingerprints" in *All Is True* using computer-based tools. On the same subject he has produced a number of essays in which he has tackled other textual issues such as the *Cardenio/Double Falsehood* critical debate.

EDWARD PECHTER is Distinguished Professor Emeritus, Concordia University (Montreal), and Adjunct Professor of English, University of

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TZACHI ZAMIR is a philosopher and a literary critic (Professor of English and Comparative Literature) and currently directs the Honors Program at the Hebrew University of Jerusalem. Zamir is the author of *Double Vision: Moral Philosophy and Shakespearean Drama* (Princeton University Press, 2006), *Ethics and the Beast* (Princeton University Press, 2007), *Acts: Theater, Philosophy and the Performing Self* (The University of Michigan Press, 2014), *Ascent: Philosophy and "Paradise Lost"* (Oxford University Press, 2017) and *Just Literature: Philosophical Criticism and Justice* (Routledge, 2019). He is also the editor of *Shakespeare's "Hamlet": Philosophical Perspectives* (Oxford University Press, 2017).