Notes on Contributors

Valerio Cellai received his education at the University of Pisa and is currently a short-term research fellow in the framework of a project on Lucca's medieval manuscripts that may be attributed to Dante's times. His main research interests lie in manuscript studies, digital humanities and Italian literature of the fourteenth and fifteenth centuries, with a special interest in the Italian *novella* (Giovanni Boccaccio's *Decameron*, the *Motti e Facezie del piovano Arlotto* with their respective philosophical and literary backgrounds).

Logan Esdale is the editor of a workshop edition of Gertrude Stein's *Ida A Novel* (Yale UP, 2012) and the co-editor of *Approaches to Teaching the Works of Gertrude Stein* (MLA, 2018). His articles on Walt Whitman, Emily Dickinson, Marianne Moore, and Stein address the epistolary genre and related terms (naturalness, adornment) that describe the inseparability of private and public, and his current project is "Gertrude Stein in Letters", a monograph. He is a Lecturer of English at Chapman University and at California State University, Long Beach.

Amanda Gagel has worked as an editor of scholarly editions since 2008, focusing on authors of the nineteenth and early twentieth centuries. She has served as an editor of the *Collected Writings of Frederick Law Olmsted* (University of Virginia) and for the Mark Twain Project at the University of California at Berkeley, where she was co-editor of Twain's autobiography and a number of editions of his novels and personal writings. She is also co-editor of a multi-volume edition of the *Selected Letters of Vernon Lee* (Routledge, 2016–). Currently she is a Custom Books and Higher Education Editor at XanEdu Publishing.

Espen Grønlie is a PhD fellow at the University of Oslo, writing his dissertation on Ezra Pound and linguistic relativity. Drawing on his study of Romance languages and comparative literature, Grønlie has taught courses at the university, been a literary critic for various Scandinavian newspapers

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Neil Hultgren is Professor of English at California State University, Long Beach. He has held a year-long postdoctoral fellowship at the William Andrews Clark Memorial Library at UCLA and a one-month fellowship at the Harry Ransom Center at University of Texas at Austin. He is the author of *Melodramatic Imperial Writing: From the Sepoy Rebellion to Cecil Rhodes* (Ohio University Press, 2014). His recent publications include essays on Richard Marsh and on Guillermo del Toro.

Paola Italia is professor of Italian Literature at the University of Bologna and has published extensively on the textual scholarship of contemporary Italian literature, especially on Carlo Emilio Gadda (whose work she published in both traditional critical editions and in digital form: e.g., *Eros e Priapo*'s first draft [Milano, Adelphi, 2017], *Incendio di via Keplero* and *Meditazione milanese* in Gadda's *Opera omnia* directed by Dante Isella and on the website *Wiki Gadda* that she designed [www.filologiadautore. it/wiki]). She also curated catalogs and a bio-bibliographic exibition of his unpublished manuscripts, books and photos (2001–2003). Another notable achievement is the critical edition of *Promessi Sposi*'s first draft (*Fermo e Lucia*, edited by Dante Isella, published in 2006). In a theoretical and methodological key, it is worth citing her volumes *Che cosa è la filologia d'autore* (with Giulia Raboni, Roma: Carocci, 2010) and *Editing Novecento* (Roma: Salerno, 2013).

Kristin Mahoney is an Associate Professor in the Department of English and the Center for Gender in a Global Context at Michigan State University. She has published articles on aestheticism and Decadence in *Victorian Studies*, *Victorian Literature and Culture*, *Criticism*, *BRANCH*, *English Literature in Transition*, *Literature Compass*, *Nineteenth-Century Prose*, *Victorian Review*, *Victorian Periodicals Review*, and *Studies in Walter Pater and Aestheticism*. A chapter on Ada Leverson and feminist dandyism just appeared in *Decadence in the Age of Modernism* (Johns Hopkins UP). Her first book, *Literature and the Politics of Post-Victorian Decadence*, was published by Cambridge University Press in 2015. She is currently working on a project entitled "Queer Kinship after Wilde: Transnational Aestheticism and the Family".

Mairin Odle is an Assistant Professor of American Studies at the University of Alabama, where she teaches courses in Native American studies and the history of the body. Her current book project, *Skin Deep: Tattoos, Scalps, and the Contested Language of Bodies in Early America*, explores how cross-cultural body modifications in early America remade both physical appearances and ideas about identity. Focusing on indigenous practices of tattooing and scalping, the book traces how these practices were adopted and transformed by colonial powers.

Diego Perotti is a PhD candidate at the University of Verona where his main research interests are Italian Renaissance poetry and drama (especially Torquato Tasso e Gian Giorgio Trissino), textual criticism and editorial applications of *filologia d'autore* ("critique génétique"). Working on manuscript and printed textual transmissions, he discovered the autograph manuscript of Tasso's madrigals in Madrid, lost since the 1820s. These 39 texts, written for the famous musician Carlo Gesualdo, will soon be published in a critical edition with facsimiles of the original leaves (Florence, Franco Cesati). A new member of the STS, Perotti is also part of the editorial board of *Tasso in music project* (University of Massachusetts Amherst), directed by E. Ricciardi with the technical support of the *Centre for Computer Assisted Research in the Humanities* (CCARH).

Elena Pierazzo specializes in editing, Italian Renaissance texts, and text encoding. She has presented and published papers at international conferences in Renaissance literature, digital critical editions, text encoding theory and Italian linguistics. After serving as lecturer in Digital Humanities at King's College London and full professor of Italian Studies and Digital Humanities at the University of Grenoble 3 "Stendhal", she served as chair of the Text Encoding Initiative (TEI) and was a member of its council and board for many years. She recently moved to the Université de Tours "F. Rabelais". Among her most important publications are paper and digital scholarly editions alike, including *La Zucca* by A. F. Doni (Roma: Salerno, 2003) and Jane Austen's Fiction Manuscripts (https://janeausten.ac.uk/index.html), as well as an important volume on textual scholarship, *Digital Scholarly Editing: Theories, Models and Methods* (London: Routledge 2015).

Roberta Priore is a PhD student in Literature and Philology at the University of Bologna. She taught Italian at the József Eötvös College in Budapest. Her research interests focus on modern literature, Italian philology, digital humanities and scholarly editing. From 2017 she is web editor and

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Simone Rebora is senior research associate at the University of Verona. Thanks to a background in applied science and literary theory, his research interests focus extensively on issues of literary reception and reader response, tackling the emerging phenomenon of "social reading" in online communities by means of a computational analysis of user-generated book reviews. More generally, he developed and tested various computational techniques for the study of literary reception in wide historical corpora in order to verify the relevance of cognitive approaches in comparative literary studies. His recent publications include *History/Histoire e Digital Humanities. La nascita della storiografia letteraria italiana fuori d'Italia* (Firenze: Firenze University Press, 2018) and *Claudio Magris* (Fiesole: Cadmo, 2015).

Roberto Rosselli Del Turco teaches Germanic Philology at the University of Turin, as well as Digital Humanities at the University of Siena (*Master in informatica del testo e edizione elettronica*). He is a founder of and contributor to the *Digital Medievalist* project (http://digitalmedievalist.org/) and one of the founders of the *Associazione per l'Informatica Umanistica e la Cultura Digitale* (Italian Association for Digital Humanities: http://www.aiucd.it/). He is also the editor of the *Digital Vercelli Book* (http://vbd.humnet.unipi.it/), an ongoing project that aims to provide a full edition of this important manuscript. To further the DVB project he created *Edition Visualization Technology* (EVT), a software tool to navigate and visualize digital editions developed at the University of Pisa (http://evt.labcd.unipi.it/). He is also co-director of the *Visionary Cross* project (http://www.visionarycross.org/), an international project working to produce an advanced multimedia edition of key Anglo-Saxon texts.

Carolina Rossi is a PhD student at the University of Pisa. She completed her B.A. and M.A. at the University of Bologna and she was a Visiting Scholar Researcher at the University of Edinburgh (*Edinburgh Journal of Gadda Studies*) and at the École Normale Supérieure in Paris (*Institut des textes et des manuscrits modernes,* CNRS). From 2017 she is web editor and content manager for the peer-reviewed journal *Ecdotica.* Her research interests include issues on authorship, editing, history of publishing, Italian literature and philology, especially in the works of C. E. Gadda.

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Riccardo Viel is associate professor at the University of Bari "Aldo Moro", where he teaches Romance and Italian Philology. His main research interests are the textual and linguistic study of Occitan and Italian poetry, the latter with a focus on the scholarly editing of Provençal *chansonniers* and on philological issues in Dante's work respectively. His recent publications include important contributions in French (*Troubadours mineurs gascons du XIIème siècle. Alegret, Marcoat, Amanieu de la Broqueira, Peire de Valeria, Gausbert Amiel. Édition critique bilingue avec introduction* [Paris: Champion 2011]) and in Italian, on the lexical innovations of Dante's *Commedia* («*Quella materia ond'io son fatto scriba». Hapax e prime attestazioni della «Commedia»* [Lecce: Pensa Multimedia, 2018] and *I gallicismi della «Divina Commedia»* [Roma: Aracne, 2014]).

Michelangelo Zaccarello is professor of Italian Philology at the University of Pisa, after teaching in Dublin, Oxford and Verona. His research interests revolve around the textual scholarship of early Italian literature, especially in Renaissance authors, chielfly Torquato Tasso and Luigi Pulci, whose sonnets he published in critical editions (respectively, Bologna: Commissione per i Testi di Lingua, 2000 and Florence: Franco Cesati, 2017). His research interests were recently extended to Early Italian prose texts (Boccaccio, Paolo da Certaldo, Sacchetti) and related linguistic problems. He joined the Society for Textual Scholarship in 2011; on textual theory and editing methodology, he published the volumes *Alcune questioni di metodo nella critica dei testi volgari* (Verona, Fiorini 2012) and *L'edizione critica del testo letterario* (Milano, Mondadori 2017).

The Society for Textual Scholarship

https://textualsociety.org/

Founded in 1979, The Society for Textual Scholarship is an international organization of scholars working in textual studies, editing and editorial theory, electronic textualities, and issues of textual culture across a wide variety of disciplines. The Society welcomes scholars from literature (in all languages), history, musicology, classical and biblical studies, philosophy, art history, legal history, history of science and technology, computer science, library science, digital humanities, lexicography, epigraphy, paleography, codicology, cinema studies, theatre, linguistics, and textual and literary theory whose work explores the ideological structures and material processes that shape the transmission, reception, production, and interpretation of texts.

The STS is devoted to providing a forum, in its conferences and its journal, for the discussion of the interdisciplinary implications of current textual research.

The Society's peer-reviewed journal *Textual Cultures* is published twice a year. *Textual Cultures* invites essays from scholars around the world in English, French, German, Spanish and Italian. All articles will appear also with abstracts in English. The submission process is now electronic; for submission instructions, visit the journal's information page @ http://www.textual-cultures.org/.

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For general information regarding the Society for Textual Scholarship, please visit the Society's website (www.textual.org) or write to:

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