

Contributors

Riccardo Brusciagli is Professor Emeritus of Italian Literature at the University of Florence, where he served as Chair of the Italian Department and Head of Humanities. His main interests have been, and are Italian Renaissance literature, with particular attention to chivalric poetry (Boiardo, Ariosto and Tasso), Machiavelli's work, sixteenth-century theatre and the 'novella' (Lasca, Giraldis Cinthio and Bandello). More recently, he has devoted attention to Dante Alighieri, writing essays on his works and publishing a multimedia edition of the *Divine Comedy*. Recent work also includes consideration of videos and documentary films.

Luca Degl'Innocenti is Lecturer of Italian Literature at the University of Florence. Previously, he has worked at the Universities of Birmingham, Leeds and Florence on projects focused on the interactions between texts and images and between oral and written cultures in early modern Italy. His main research interests are chivalric romance, narrative poetry, history of the book and book illustration, the oral performance of literary texts, popular culture, and visual arts in the Renaissance. His publications include two books, *I 'Reali' dell'Altissimo. Un ciclo di cantari tra oralità e scrittura* (2008) and *Al suon di questa cetra. Ricerche sulla poesia orale del Rinascimento* (2016), six edited volumes and several articles on authors such as Altissimo, Ariosto, Aretino, Boiardo, Dolce, Machiavelli and Pulci.

Christopher Geekie is a postdoctoral researcher at the University of Paris-Sorbonne (Paris IV) within the Observatoire de la vie littéraire (OBVIL), where his current research project investigates the intense literary polemic in Italy in the 1580s regarding Torquato Tasso's epic poem *Gerusalemme liberata*. Apart from preparing a digital edition of the polemical text *Lo 'nfarinato secondo* (1588), he is also exploring digital methods for the analysis of literary controversies in early modern Europe. His main research interests include literary debates, historical conceptions of literary style (particularly as they relate to issues of genre, taste, and social class), as well as the processes of cultural and literary standardization.

Antonella Giordano is an independent scholar. For several years, she has worked at the 'Archivio Contemporaneo "Alessandro Bonsanti"' at the Gabinetto Vieusseux in Florence. In her position as archivist, she organized and catalogued documents concerning important Italian writers (Eduardo

De Filippo, Giorgio Caproni, Pier Paolo Pasolini, Giacomo Debenedetti, Giuseppe Ungaretti and Carlo Betocchi). Her interest in women's writing began when she was writing her thesis on the Venetian poet Luisa Bergalli Gozzi, and culminated in the publication of a volume on eighteenth-century Tuscan women writers. More recently, she has been devoting attention to the work of Pier Paolo Pasolini, and is curating a new edition of his *Epistolario*.

Teresa Megale is Associate Professor of Arts and Performance Studies at the University of Florence. Her main areas of research are the *Commedia dell'Arte*, the history of actors and drama from the seventeenth to the twentieth century. Her publications include *Tra mare e terra. Commedia dell'Arte nella Napoli spagnola (1575-1656)* (2017); *Paolo Poli* (2009); *Mirandolina e le sue interpreti* (2008); Carlo Goldoni, *La locandiera* (2007, co-edited with Sara Mamone); *Visconti e la Basilicata. Visconti in Basilicata* (2003) and *Il Tedeschino* by Bernardo Ricci (1995).

Cesare Molinari is Professor Emeritus of Theatre History at the University of Florence. His main publications are: *Spettacoli fiorentini del Quattrocento* (1961); *Le Nozze degli dèi* (1968); *Storia universale del Teatro* (1983); *Storia di Antigone* (1977); *La Commedia dell'arte* (1985); *L'Attrice divina* (1985); *L'attore e la recitazione* (1992); *Il teatro greco nell'età di Pericle* (1994); *Bertolt Brecht* (1996); *Teatro e antiteatro* (2007); *I mille volti di Salomè* (2015).

Roberta Mullini, former Professor of English Literature at the University of Urbino Carlo Bo, has published widely on English medieval and Shakespearean drama. She is also interested in theoretical issues of theatrical reception. She has written monographs on WWI poetry, Shakespeare's fools, late medieval plays, John Heywood, David Lodge's novels, and on the material culture of the theatre. She is now working on the aside in Shakespeare's plays. Her latest book *Healing Words. The Printed Handbills of Early Modern London Quacks*, was published in 2015. She is editor in chief of *Linguae &*, a journal devoted to modern languages and cultures.

Paola Pugliatti, Professor of English Literature now retired, taught at the Universities of Messina, Bologna, Pisa and Florence. She has written extensively on Shakespeare and on early modern European culture and has also devoted attention to the study of literary genres (drama and the novel) and to modernist literature (Joyce's *Ulysses* in particular). Her present interests are focused on early modern European popular culture, biography and the theme of authorship, with particular attention to issues of collaboration in early modern English theatre. Her latest book-length studies are *Beggary and Theatre in Early Modern England* (2003) and *Shakespeare and the Just War Tradition* (2010). She is editor, with Donatella Pallotti, of *Journal of Early Modern Studies*.