

Notes on Contributors

ALFREDO ALONSO ESTENOZ is an Associate Professor of Spanish at Luther College, Iowa. A native of Cuba, Alonso Estenoz worked as a journalist and editor in his home country. He completed a PhD in Spanish at the University of Iowa, where he wrote a dissertation on Borges and the question of authorship. A book based on this dissertation was published in 2013 as *Los límites del texto: autoría y autoridad en Borges*. His most recent book is *Borges en Cuba. Estudio de su recepción* (2017), which analyzes the reception of Borges' work in Cuba and deals with issues of ideology and literature in Latin America.

DANIEL BALDERSTON is the Andrew W. Mellon Professor of Modern Languages at the University of Pittsburgh, where he directs the Borges Center and edits *Variaciones Borges*. Recent books include: *How Borges Wrote* (Virginia, 2018, French version from Presses Universitaires de Vincennes, 2019), *Los caminos del afecto* (Instituto Caro y Cuervo, 2015), and (with María Celeste Martín), facsimile editions with typographical transcriptions and commentaries of Borges's *Poemas y prosas breves* (Borges Center, 2018) and *Ensayos* (2019).

TEODOLINDA BAROLINI, Lorenzo Da Ponte Professor of Italian, Columbia University, is the author of *Dante's Poets*, *The Undivine Comedy*, *Dante and the Origins of Italian Literary Culture*, and a commentary to Dante's lyric poetry. Editor of Columbia's *Digital Dante* website, Barolini has written the first digital canto-by-canto commentary to the *Commedia*, the *Commento Baroliniano*.

TANYA E. CLEMENT is an Associate Professor in the Department of English at the University of Texas at Austin. Her primary areas of research are textual studies, sound studies, infrastructure studies, and how these concerns impact academic research, research libraries, and the creation of research tools and resources in the digital humanities. She has published widely in DH. Among her digital projects is High Performance Sound

Technologies for Access and Scholarship (HiPSTAS), through which she develops and interrogates socio-technical infrastructures for scholars and cultural heritage professionals who seek to access and analyze spoken word audio collections.

MATT COHEN teaches English at the University of Nebraska-Lincoln and is a Faculty Fellow at the Center for Digital Research in the humanities there. His essays have appeared in *PMLA*, *American Literary History*, *The Walt Whitman Quarterly Review*, *The Chronicle of Higher Education*, and *Book History*, among others, and he is the author or editor of five books, including most recently *Whitman's Drift: Imagining Literary Distribution* (University of Iowa Press, 2017). Cohen is also a contributing editor at the *Walt Whitman Archive* and co-editor, with Stephanie Browner and Kenneth M. Price, of the *Charles Chesnutt Digital Archive*.

PAUL EGGERT is Professor Emeritus at Loyola University Chicago and the University of New South Wales. His book *The Work and the Reader in Literary Studies: Scholarly Editing and Book History* is due out from Cambridge University Press in late 2019.

STEFANIE HEINE is a Senior Research and Teaching Associate in the Department of Comparative Literature at the University of Zurich. She studied English, Philosophy and Comparative Literature and completed her PhD (cf. *Visible Words and Chromatic Pulse. Virginia Woolf's Writing, Impressionist Painting, Maurice Blanchot's Image*. Wien: Turia + Kant, 2014) at the University of Zurich. From 2016–2018 she was a postdoctoral fellow at the University of Toronto (Centre for Comparative Literature), working on her habilitation on the poetics of breathing.

ERIC C. LOY is a PhD Candidate in English at the University of Rochester. His research interests include contemporary literature, book history and textual studies, digital humanities, and scholarly editing. He is writing a dissertation about experimental forms of the post-digital book, titled "Material Worlds: Narrative and Design in Contemporary Literature". Loy currently serves as Project Coordinator for the William Blake Archive.

GRANT LEYTON SIMPSON is the information technology specialist in digital humanities for Electronic Corpus of Anonymous Homilies in Old English (ECHOE), a European Research Council funded project at the University of Göttingen. He received his PhD in English and Information

Science from Indiana University. His dissertation, “Computing the English Middle Ages: A Sociotechnical Study of Medievalists’ Engagement with Digital Humanities”, studies Old and Middle English DH projects and the objects they produce.

JEROME MCGANN is the John Stewart Bryan University Professor, University of Virginia, and Visiting Research Scholar, University of California, Berkeley. He has recently completed a study of colonial American literature, *American Literature before American Literature*. This essay emerged from that work.

SARAH NEVILLE is an assistant professor of English at the Ohio State University with a courtesy appointment in Theatre. She is an associate coordinating editor of the *Digital Renaissance Editions*, an open-access resource featuring peer-reviewed electronic scholarly editions of early English drama. She is also an assistant editor of the *New Oxford Shakespeare*, for which she edited five plays. Her essays on Shakespeare, textual scholarship, and anthology editing have appeared in *Shakespeare*, *Shakespearean International Yearbook*, *Variants*, *Arc Poetry Magazine*, and *The Walrus*. Prof. Neville’s work in book history is interdisciplinary in nature, examining the way that Renaissance readers read books for facts as well as for pleasure. Her current book project uses methods of historical bibliography to consider the ways that books of botany contributed to the construction of scientific and medical authority in early modern England.

PETER QUARTERMAIN corresponded with Guy Davenport for about fifteen years and knew Hugh Kenner during the same period. He taught courses in contemporary poetry and poetics at the University of British Columbia for over three decades, retiring in 1999. Since his retirement he has published *Stubborn Poetries* (University of Alabama Press, 2013), a collection of essays, and seen through the press his two-volume edition of Robert Duncan’s *Collected Poems and Plays* (University of California Press, 2012, 2014). He is currently writing a memoir (provisionally titled *Growing Dumb*) of his life as a child in England during the Second World War.

SUSAN SCHREIBMAN is Professor of Digital Art and Culture at Maastricht University. She has published and lectured widely in digital humanities and Irish poetic modernism. Her current digital projects include *Letters 1916–1923* and *Contested Memories: The Battle of Mount Street Bridge*. Her publications include *A New Companion to Digital Humanities* (2015),

Thomas MacGreevy: *A Critical Reappraisal* (2013), *A Companion to Digital Literary Studies* (2008), and *A Companion to Digital Humanities* (2004). She is the founding Editor of the peer-reviewed *Journal of the Text Encoding Initiative* and is a member of the Board of the National Library of Ireland.

TYLER SHOEMAKER is a doctoral candidate in the Department of English at the University of California, Santa Barbara. His research focuses on theories of media and media history, contemporary poetics, and the digital humanities. He is currently writing a dissertation, tentatively titled *Literalism: Reading Machines Reading*, that tracks the rise of machine reading in the twentieth century across trade stories, typographic form, patents, font catalogues, document standards, visual poetry, and asemic writing.

JOAN R. WRY is professor of English at St. Michael's College in northern Vermont, where she teaches 19th-century American literature as well as an interdisciplinary seminar on the art and science of snow. Wry is also the director of the college's Honors Program. She has published essays and book chapters on Shakespeare, Shelley, Emerson, Thoreau, Whitman, Emily Dickinson, Margaret Fuller, and Lydia Sigourney.

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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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