

Contributors

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RONALD BROUDE is the principal of the music publisher Broude Brothers Limited and the Founding Trustee of The Broude Trust for the Publication of Musicological Editions. He has recently published articles in *Early Music*, *The Musical Times*, and *Notes, the Journal of the Music Library Association*. His paper on the Gilbert & Sullivan critical edition, which appeared in Volume 3 of *Textual Cultures*, was awarded the Association for Documentary Editing's Boydston Prize. He is a member of the STS Executive Board and from 2004 to 2005 served as STS's Executive Director.

STEPHANIE BROWNER is the founder and co-editor of *The Charles Chesnutt Digital Archive* and the General Editor of *The Complete Writings of Charles W. Chesnutt*, a print series with Oxford University Press. Both are currently supported by NEH grants. Recently, she co-authored, with Kenneth M. Price, “The Case for Hybrid Editing”, for the *International Journal of Digital Humanities*. Her work has also appeared in *The American Literature Scholar in the Digital Age*, and in such journals as *J19*, *PMLA*, and *American Quarterly*. She currently serves as the Dean of Eugene Lang College, The New School.

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SOLVEIG DAUGAARD’S research field is modernist and contemporary American poetry and contemporary Scandinavian literature and media theory. Her criticism has appeared in *Jacket2* and in a number of journals and papers in Denmark and Sweden, and her dissertation “Collaborating with Gertrude Stein” is under revision and forthcoming from the University of Alabama Press. She is currently a teacher and a postdoctoral researcher affiliated with the School of Arts and Communications, Malmö University, and the Department of Arts and Cultural Studies, University of Copenhagen. Her PhD in Literature, Media History and Information Cultures is from Linköping University.

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SUZANNE GOSSETT is Professor Emerita of English at Loyola University Chicago. She writes frequently on textual matters and is a General Textual Editor of the *Norton Shakespeare*, third edition, and General Editor of *Arden Early Modern Drama*. Her recent editions include *All's Well That Ends Well* and *Pericles* (Arden 3), *Eastward Ho!* (*Cambridge Works of Ben Jonson*), and plays by Middleton and Beaumont and Fletcher. She is a past president of the Shakespeare Association of America.

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PETER C. HERMAN has written or edited numerous books, including *Unspeakable: Literature and Terrorism from the Gunpowder Plot to 9/11* (Routledge, 2019), *Critical Concepts: Terrorism and Literature* (Cambridge: Cambridge University Press, 2018), *The New Milton Criticism and "Paradise Lost"*, co-editor Elizabeth Saur (Cambridge University Press, 2012), and *Destabilizing Milton: Paradise Lost and the Poetics of Incertitude* (New York: Palgrave Macmillan, 2005; pbk. 2008). His essays have appeared in such journals as *Renaissance Quarterly*, *SEL*, and *Modern Philology*. He is currently working on Shakespeare and the Crisis of the 1590s.

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SAMANTHA PINTO is Associate Professor of English at the University of Texas at Austin. She is the author of *Difficult Diasporas* (New York University Press, 2013) and *Infamous Bodies* (Duke University Press, 2020), and she is currently at work on a third book, "Under the Skin", about black internal embodiment.

H. WAYNE STOREY is emeritus professor of Italian & Medieval Studies, Indiana University, the Founding Editor of *Textual Cultures* and now the president of the Society for Textual Scholarship (2019–2021). One of the principal proponents of material philology, Storey is a specialist of medieval manuscripts and early printed editions, and has written extensively about the manuscripts and works of Dante, Petrarch, and Boccaccio. He is the author, co-author or editor of seven volumes, including *Transcription and Visual Poetics in the Early Italian Lyric* (1993), *Dante for the New Millennium* (2003 with Teodolinda Barolini), and the two-volume facsimile edition/commentary on Petrarch's partial autograph of the *Rerum vulgarium fragmenta*: Vat. Lat. 3195 (Antenore 2003–2004). He is currently completing the commentary for his “rich-text”, digital edition of Petrarch's *Fragmenta* (<http://petrarche.org>) on which he collaborates with Isabella Magni and John Walsh. His works on editorial theory and practice have appeared in *Textual Cultures* (2009), *Ecdotica* (2014), *Neo-Latin Philology, Old Tradition, New Approaches* (2014), *Zeitschrift für romanische Philologie* (2016), *Medioevo letterario d'Italia* 14 (2017) and *Teoria e forme del testo digitale* (2019).