

## Notes on Contributors

**David J. Amelang** is Assistant Professor of English Literature at the Universidad Autónoma of Madrid. He also currently serves on the board of directors of the Madrid Institute for Advanced Study (MIAS). His research focuses on early modern drama, and more specifically on the comparison between the dramatic literature and theatrical cultures of Shakespearean England and Golden Age Spain. His upcoming monograph *Playgrounds: Urban Theatrical Culture in Shakespeare's England and Golden Age Spain* (Routledge, 2023) analyses the dramatic cultures of early modern England and Spain in terms of infrastructures, physical arrangements, and production techniques, and explores the causes and consequences not just of the visible differences, but also of the remarkable similarities between the two theatre systems.

**Joan Curbet Soler** is Senior Lecturer in the Department of English at the Autonomous University of Barcelona, from which he received his PhD. He has an MA from the University of Leeds. He has translated and edited John Milton's *Paradise Regained* and *Samson Agonistes* (Cátedra, 2007) and *Areopagitica* (Tecnos, 2012), as well as Lord Byron's *Manfred* and *Cain* (AKAL, 2019). He is author of many articles and book chapters published by, among others, Oxford University Press, Longman, Routledge and Manchester University Press. He co-edited the volume *Images of Holy Women: Selections from Isabel de Villena's Vita Christi* (Tamesis/Boydell and Brewer, 2015). He is a member of the editorial board of *Medievalia*, where he has co-edited several special issues, among them *Translatio: Translation, Culture and Mobility in Medieval Europe* (with Alberto Reche, 2015). He is currently vice-president of the Institute for Medieval Studies at the Autonomous University of Barcelona.

**Cassandra Gorman** is Associate Professor of Early Modern Literature and Philosophy at Anglia Ruskin University. Prior to this she

held lecturing posts at Trinity College, Cambridge, and Oriel College, Oxford, after completing her doctorate at the University of Cambridge in 2014. Her research explores ways in which English imaginative literature of the seventeenth century was not only responsive to but a part of scientific progress, with interests in early modern women's writing and the reciprocal influence between corpuscular philosophy and theological thought. She is the author of *The Atom in Seventeenth-Century Poetry* (Boydell and Brewer, 2021). She has published articles and book chapters on Henry More, Lucy Hutchinson and Thomas Traherne, and co-edited a volume of essays on the latter with the theologian Elizabeth Dodd: *Thomas Traherne and Seventeenth Century Thought* (Boydell and Brewer, 2016). From 2018 to 2022, she served on the executive committee for the international research group *Scientiae: Disciplines of Knowing in the Early Modern World*.

**Sonia Hernández-Santano** is Associate Professor of English at the University of Huelva (Spain), where she teaches English literature. She has edited William Webbe's *A Discourse of English Poetry* (2016) for the MHRA Critical Texts Series. She has also co-edited with Zenón Luis-Martínez the special issue *Poetry, the Arts of Discourse and the Discourse of the Arts: Rethinking Renaissance Poetic Theory and Practice for Parergon* (2016), which includes her chapter entitled 'William Webbe's *A Discourse of English Poetry*: Vindicating Spenser as an Act of Self-Fashioning'. She is currently working on an edition of Thomas Lodge's *Scillaes Metamorphosis* for MHRA as part of the research project 'Towards a New Aesthetics of Elizabethan Poetry' (Ministry of Science and Innovation, Government of Spain, FFI2017-82269-P).

**Clark Hulse** is Professor Emeritus of English and Art History and Dean Emeritus of the Graduate College at the University of Illinois at Chicago. His books include *Elizabeth I: Ruler and Legend* (University of Illinois Press, 2003), *The Rule of Art: Literature and Painting in the Renaissance* (University of Chicago Press, 1993), *Metamorphic Verse* (Princeton University Press, 1983) and, with Peter Erickson, *Early Modern Visual Culture: Representation, Race, Empire* (University of Pennsylvania Press, 2000). His articles on subjects ranging from Spenser and Shakespeare to Titian have appeared in journals in Britain, Germany and the United States. His research has been supported by fellowships from the Guggenheim Foundation and National Endowment for the Humanities, and grants from the College Art Association and the British Academy.

His prize-winning 2003 exhibition ‘Elizabeth I: Ruler and Legend’ debuted at the Newberry Library, Chicago, and toured 40 cities. The project was named a ‘Milestone’ by the National Endowment for the Humanities. He has been a member of the Illinois Humanities Council, executive director of Creative Santa Fe, and formerly was chair of the board of directors of the Chicago Humanities Festival. He is currently working on three projects: *Counterfeiting Men*, a book about verbal and visual portraiture in the age of Henry VIII, with a focus on Hans Holbein, Thomas More, Thomas Wyatt and Henry Howard, Earl of Surrey; *Reading Cities*, a book about the cultural experience of modern urban life; and studies in the Ovidian tradition.

**Sarah Knight** is Professor of Renaissance Literature in the School of Arts at the University of Leicester. Her academic background is in Classics and English, and she is particularly interested in sixteenth- and seventeenth-century English and Latin literature, especially drama, poetry and rhetoric. She has published widely on the association between literary composition and educational experience, and on works written at or about early modern institutions of learning (schools, colleges, universities, Inns of Court). Her first book was a translation and co-edition of Leon Battista Alberti’s Latin prose satire *Momus* for the I Tatti Renaissance Library (Harvard University Press, 2003). She has edited and translated the accounts of Elizabeth I’s visits to Oxford and several other texts for the new multi-authored critical edition of John Nichols’s *The Progresses and Public Processions of Queen Elizabeth I* (5 volumes, Oxford University Press, 2014). She has co-edited three essay collections related to her research and teaching interests: *The Oxford Handbook of Neo-Latin* (Oxford University Press, 2015), *The Cultural and Intellectual World of the Early Modern Inns of Court* (Manchester University Press, 2011) and *The Progresses, Pageants, and Entertainments of Queen Elizabeth I* (Oxford University Press, 2007). She is currently editing and translating John Milton’s student speeches (the *Prolusiones*) and his letters (*Epistolae Familiares*), and editing Fulke Greville’s two tragedies *Alaham* and *Mustapha*. She is co-editor, with Emma A. Wilson, of *The European Contexts of Ramism* (Brepols, 2019).

**Zenón Luis-Martínez** is Senior Lecturer in English at the University of Huelva (Spain), where he teaches medieval and early modern literature. He has edited Abraham Fraunce’s *The Shepherds’ Logic and Other Dialectical Writings* (2016) for the MHRA Critical Texts

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**María Jesús Pérez-Jáuregui** is Lecturer in the Department of English and North-American Literature at the Universidad de Sevilla, Spain, where she teaches a variety of literature courses at the undergraduate and graduate levels. Her research focuses mostly on early modern English poetry. She was a keynote speaker at the 60th Annual Conference of the Catholic Record Society held in Cambridge in 2017, and she has contributed articles to *English Studies* and *Studies in Philology* among others. She is currently finalising her critical edition of the sonnets of Henry Constable for the Pontifical Institute of Mediaeval Studies in Toronto.

**Jonathan P. A. Sell** is Professor of English Literature at the Universidad de Alcalá, Spain. His publications include *Shakespeare's Sublime Ethos: Matter, Stage and Form* (Routledge, 2022), *Shakespeare's Sublime Pathos: Person, Audience, Language* (Routledge, 2022), *Conocer a Shakespeare* (Laberinto, 2012), *Allusion, Identity and Community in Recent British Writing* (Universidad de Alcalá, 2010) and *Rhetoric and Wonder in English Travel Writing, 1560–1613* (Routledge, 2006). He has also edited and translated into Spanish Eleonora Tennant's *Spanish Journey* (Renacimiento, 2017) and Florence Farmborough's *Life and People in National Spain* (Renacimiento, 2017). He is currently researching the impact of religious controversy on eighteenth-century Shakespeare criticism.

**Rocío G. Sumillera** is Senior Lecturer in English Literature at the University of Granada. Her most recent publications include the monograph *Invention. The Language of English Renaissance Poetics* (Legenda, MHRA, 2019), and a co-edition of the volume *Translation in Knowledge, Knowledge in Translation* (John Benjamins Translation Library, 2020). She has edited and translated into Spanish John Knox's *The First Blast of the Trumpet against the Monstruous Regiment of Women* (*El primer toque de la trompeta contra el monstruoso gobierno de las mujeres. Tratado contra María Tudor y otras reinas de la edad moderna*, Tirant lo Blanch, 2016), and produced a critical edition of Richard Carew's *The Examination of Mens Wits* (1594), the first translation into English of Juan Huarte de San Juan's *Examen de ingenios para las ciencias* (1575) (Tudor and Stuart Translation Series, MHRA, 2014). She has published articles in, among others, *The Sixteenth Century Journal*, *Parergon*, *Notes and Queries* and *Bulletin of Hispanic Studies*. As a translator, she has rendered into Spanish John Dryden's *All for Love: Todo por amor, o el mundo bien perdido* (Publicaciones de la Asociación de Directores de Escena de España, 2018).

**Emma Annette Wilson** is Assistant Professor of English at Southern Methodist University. She is co-editor of *Ramus, Pedagogy, and the Liberal Arts* (Routledge, 2011), *The European Contexts of Ramism* (Brepols, 2019) and *Quick Hits for Teaching with Digital Humanities* (Indiana University Press, 2020), and author of the textbook *Digital Humanities for Librarians* (Rowman and Littlefield, 2020). Her current project, *The Internet: A Biography*, traces links between ancient and early modern modes of thought and communication, including the evolution of the book and printing, and the development of the internet in the twentieth century. Her research interests span early modern logic and literature, project management and its history, the history of libraries and book technologies, and digital humanities, and she is co-editor of the digital project *Mill Marginalia Online*, which is digitising and making discoverable John Stuart Mill's extensive handwritten annotations. She recently co-authored an article with Albert Pionke in *Nineteenth-Century Prose* bridging her early modern and digital work by using *Mill Marginalia Online* to examine Mill's annotations on Franco Burgersdijck's *Institutionum Logicarum*.

**Cinta Zunino-Garrido** is Senior Lecturer at the University of Jaén (Spain), where she teaches English literature. Her research focuses on

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