

Contributors

Stefania Biscetti is assistant professor at the University of L'Aquila, where she teaches English Language and Linguistics. Her research interests are mainly in the field of pragmatics and its interface with morphology, lexicon and text/discourse, considered both synchronically and diachronically. More recently, she has contributed to cognitive linguistic research with two publications on the conceptualization of women in seventeenth-century English conduct manuals. She is currently working on verbal aggressiveness.

Sonya L. Brockman received her PhD in English literature from the University at Buffalo (SUNY) and currently teaches at the University of North Carolina at Charlotte. Her research focuses on the intersection of gender and violence in early English literature. She is currently working on a monograph, *Ravished Voices: Gender, Trauma, and Genre Transformation in Early English Poetry*, which reads medieval and early modern revisions of classical rape narratives through contemporary trauma theory.

Emily Buffey is a PhD student in English Literature at The University of Birmingham. Her research is funded by the Arts and Humanities Research Council and explores the revival of the medieval or 'Chaucerian'-styled dream vision in the period c.1540-1625. Her doctoral project aims at shedding new light on the subjects of canonicity, genre, literary periodization and tradition.

William C. Carroll is professor of English at Boston University, where he regularly teaches courses in Shakespeare and other topics in early modern drama. Among his publications are *The Great Feast of Language in Love's Labour's Lost* (1976) and *The Metamorphoses of Shakespearean Comedy* (1985), and *Fat King, Lean Beggar: Representations of Poverty in the Age of Shakespeare* (1996). He has also published the following scholarly editions: Thomas Middleton, *Women Beware Women* (1994); Shakespeare, *Macbeth: Texts and Contexts* (1999); Shakespeare, *The Two Gentlemen of Verona* (2004); Shakespeare, *Love's Labour's Lost* (2009); and *Thomas Middleton: Four Plays* (2012). He has co-chaired the Shakespearean Studies Seminar at Harvard's Center for the Humanities since 1992. In 2005-2006 he served as President of the Shakespeare Association of America.

Jeanne Clegg studied English Literature at the Universities of Bristol, York (Canada) and Oxford and has taught at the Universities of Calabria, Pisa and L'Aquila; since 2010 she has been at the University of Ca' Foscari, Venice. She has published extensively and organized exhibitions on John Ruskin, though her current research interests are in the history of culture in eighteenth-



century England. She has written on the telling of the Glorious Revolution, and on relations between actual judicial practice and its representation, fictional and non-fictional; she is at present working on a book provisionally entitled *Catching Thieves: Defoe's Stories of Law Enforcement*.

Ben Crabstick is an independent researcher, particularly interested in the intersections between literary practice and material culture in early modern England. Having completed his D.Phil. at Oxford University on the uses of allusion in Andrew Marvell's poetry, he is currently undertaking individual projects on a variety of early modern poetic manuscripts, as well as a wider study of the role of the stationer in the development of English literary culture in the two centuries between Caxton and Tonson.

Emily C. Gerstell holds a doctorate in English Literature from the University of Pennsylvania. Her dissertation, *Trafficking Women: Interest, Desire, and Early Modern English Drama*, examines the ways early modern women are variously imagined not only to resist but also consciously to participate in, benefit from, and perpetuate gendered, economic, and social hierarchies.

Sylvia Greenup is an independent scholar whose interests lie in the eighteenth century and in material culture. She has published on the role of drama in *Clarissa* and on the influence of *The Rape of Lucrece* in Richardson's novel, as well as on Jane Austen and Italian opera and textual representations of jewellery in *Mansfield Park*. She has written about the Magdalen House in London in relation to contemporary tragic theory and notions of motherhood and explored the birth of celebrity culture in work on the actress Anne Bracegirdle, as well as in a translation into Italian of *A Narrative of the Life of Mrs Charlotte Charke* (2012).

John Higgins is a lecturer of English at Case Western Reserve University. His current research focuses on the intersections between early modern drama, print and material culture, and the political lives of subordinate groups. He is working on a book manuscript entitled 'Authority from his majesty: Drama and popular politics in early modern England', which explores contradictions between monarchical and local governance as embodied in social history and several Jacobean plays. His recent publication, 'Justice, Mercy and Dialectical Genres in *Measure for Measure* and *Promos and Cassandra*' (2012), is drawn from this study.

Liam J. Meyer received his PhD in English literature from Boston University in 2014, where he has been teaching classes on drama, film, and early modern literature. His dissertation, *To Rise and Not to Fall: Representing Social Mobility in Early Modern Comedy and Star Chamber Litigation*, examines narratives concerning ambitious individuals. It traces competing ideological pressures, and competing forms of status, in texts about merit, advancement, and socially disruptive aspirations in the early seventeenth century.

Michelle Miller completed a Ph.D. in Romance Languages at the University of Michigan in 2008, with a thesis focused on service friendship in sixteenth- and seventeenth-century French literature. She was a lecturer in French and Great Books from 2009-2012, and has published articles on Clément Marot, Mme de La Fayette, Marguerite de Navarre, and Rabelais. She lives in Ann Arbor, Michigan.

Marcy L. North is an associate professor of English at Pennsylvania State University and the author of *The Anonymous Renaissance: Cultures of Discretion in Tudor-Stuart England* (2003). She has published numerous articles on print and manuscript culture, and she is currently finishing a book that explores the intersection of labor and taste in the production of post-print literary manuscripts.

Paola Pugliatti, Professor of English Literature now retired, has 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 focussed on early modern European popular culture, the *Commedia dell'Arte* 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*.

Elizabeth Rivlin is an associate professor of English at Clemson University. She is the author of *The Aesthetics of Service in Early Modern England* (2012) and the editor, with Alexa Huang, of *Shakespeare and the Ethics of Appropriation* (2014). She has also published essays in *English Literary History*, *English Literary Renaissance*, and in edited volumes. Currently she is writing a book on twenty-first century American novelistic and cinematic adaptations of Shakespeare.

Raffaella Sarti works on the long-term and comparative history of domestic service and care-work, Mediterranean slavery, marriage and celibacy, the family and material culture, graffiti and wall writings, gender and the nation, women's and gender historiography. She is the author of more than hundred publications (listed on <<http://www.uniurb.it/sarti/>>) in Italian, English, French, German, Dutch, Spanish, Portuguese, Croatian, and Bulgarian. Her book *Vita di casa. Abitare, mangiare e vestire nell'Europa moderna* (1999; 2011) was translated into several languages (Engl. transl. *Europe at Home. Family and Material Culture 1500-1800*, 2002).

include *Gendered Discourses* (2004) and *Language, Gender and Children's Fiction* (2011). She is currently co-authoring a book called *Children's Literacy Practices: Harry Potter and Beyond* (provisional title). She is a past President of the International Gender and Language Association (IGALA). j.sunderland@lancaster.ac.uk. Istanbul: CoE. Crenshaw K, (1989) *Demarginalizing the Intersection of Race and Sex: A black feminist critique of antidiscrimination doctrine, feminist theory and*. According to gender studies scholar Susan Stryker in *The Transgender Studies Reader*, transgender studies emerged in the early 1990s (2006, p. 8). She describes the field of study as the following: "Most broadly conceived, the field of transgender studies is concerned with anything that disrupts, denaturalizes, rearticulates, and makes visible the normative linkages we generally assume to exist between the biological specificity." Thus, my paper will of course offer up some abstractions on the subject, while keeping the focus on specific experiences that make the basis of these abstractions. We give a historical overview of the concept of gender identity, and describe " This article is part of a Special Issue "Puberty and Adolescence". This article aims to provide an outline of what is currently known on trajectories, and contributing factors to gender identity development in adolescence. We give a historical overview of the concept of gender identity, and describe general identity development in adolescence, gender identity development in the general population and in gender variant youth. Possible psychosocial (such as child and parental characteristics) and biological factors (such as the effects of prenatal exposure to gonadal hormones and the role of genetics) contributing to a gender variant identity are discussed.