

Contributors/Les auteurs

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Marie-Hélène BESNAULT taught English literature for many years at the Université François-Rabelais de Tours, France, and the Centre d'Études Supérieures de la Renaissance. She focuses her research on Renaissance drama. She has published several articles in this field, often stage- or audience- oriented.

Sarah CARPENTER is Senior Lecturer in English Literature at the University of Edinburgh. Her research interests are primarily in medieval and early modern drama and practices of performance. She is author, with Meg Twycross, of *Masks and Masking in Medieval and Early Tudor England* (Ashgate, 2002), and of many articles on aspects of early theatre. She is currently working on a project on sixteenth-century performance at the royal court of Scotland, including editing of the *Records of Early Drama Scotland: The Royal Court*.

Pascale DROUET is Professor of British literature of the sixteenth and seventeenth centuries at the Université de Poitiers, France. She has published numerous articles on the representation of marginality and the interplay of forces

between margin and centre in England in the Renaissance. She has edited and co-edited several collections of essays on the theatre of Shakespeare, most recently *The Spectacular In and Around Shakespeare* (Cambridge Scholars Publishing, 2009) et *Le Bannissement et l'exil en Europe aux XVI^e et XVII^e siècles* (Presses Universitaires de Rennes, 2010). She is the author of *Le vagabond dans l'Angleterre de Shakespeare, ou l'art de contrefaire à la ville et à la scène* (L'Harmattan, 2003) and of *Mise au ban et abus de pouvoir. Essai sur trois pièces tragiques de Shakespeare* (Presses Universitaires de Paris Sorbonne, 2012). Since 2007 she has been the editor, for the online journal *La Licorne*, of *Les Cahiers Shakespeare en devenir* (<http://shakespeare.edel.univ-poitiers.fr>). She has also translated an unpublished radio play by Howard Barker (*Ce qui évolue, ce qui demeure* [Éditions Théâtrales, 2011]). She has just finished a new edition of *King Henry VIII* for the Norton Shakespeare (Third Series).

Elisabeth DUTTON is Professor of Medieval English at the University of Fribourg, Switzerland. She has published on late medieval mystical and devotional writings, and on late medieval drama, and is currently developing a project on early drama in Oxford. She is an experienced theatre director whose academic research is informed by her stagings of medieval and early modern plays.

Bob GODFREY finally retired from the University of Northampton at the end of 2009 after thirty-four years. He had been Field Chair for Drama and Head of Department, and in recent years Visiting Fellow in the School of the Arts. He has contributed regularly to the Tudor Drama Round Table since 1993 and remains committed to the study of medieval, Tudor and Renaissance Theatre, as well as to the theory and practice of contemporary performance.

Peter HAPPÉ is Visiting Fellow in the English Department at Southampton University. He has worked on medieval drama and the interludes and has published editions and monographs in both fields. As a contributing editor to their collected works he is currently interested in Ben Jonson and James Shirley. He is also active in the comparative study of early English drama with continental analogues and is a general editor of the *Ludus* series (Rodopi).

Michael HATTAWAY is Professor of English at New York University in London and Emeritus Professor of English Literature in the University of Sheffield. He was born in New Zealand and studied in Wellington and at Cambridge. He is author of *Elizabethan Popular Theatre* (1982), *Hamlet: The Critics Debate* (1987), and *Renaissance and Reformations: An Introduction to Early Modern English Literature* (2005); editor of *As You Like It* and *1-3 Henry VI* (New Cambridge Shakespeare), of plays by Ben Jonson and Francis Beaumont, and of *The Cambridge Companion to Shakespeare's History Plays* (2002); and co-editor of *The Cambridge Companion to English Renaissance Drama* (1990 and 2003), as well as of *Shakespeare in the New Europe* (1994). He has written an electronic book on *King Richard II* (2008) and edited a *New Companion to English Renaissance Literature and Culture* (2 vols, 2010). In 2010 he gave the 100th Annual Shakespeare Lecture for the British Academy.

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Andrew HISCOCK is Professor of English at Bangor University, Wales, and was an AHRC Research Fellow during 2011-12. He has published widely on early modern literature. Most recently, he published the monograph *Reading Memory in Early Modern Literature* (Cambridge University Press, 2011) and edited the critical collection *Middleton: Women Beware Women* (Continuum, 2011). He is the English Literature editor for the academic journal *MLR* and series editor for the *Yearbook of English Studies*, both published by the MHRA.

Olena LILOVA is Lecturer in English Literature at Zaporizhia Classic Private University (Ukraine). Her research interests include medieval and early modern drama. She completed a doctoral thesis devoted to the poetics of George Gascoigne (2003). She is a member of the Laboratory for Renaissance studies (Ukraine).

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Greg WALKER is Regius Professor of Rhetoric and English Literature at the University of Edinburgh. Among his more recent publications are *Writing Under Tyranny: English Literature and the Henrician Reformation* (Oxford University Press, 2005); *The Oxford Handbook of Medieval literature in English*, co-edited with Elaine Treharne (OUP, 2010); and *The Oxford Handbook of Tudor Drama*, co-edited with Thomas Betteridge (OUP, 2012).