

## Contributors/Les auteurs

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 and has published several articles in this field, typically stage- or audience-oriented.

Sarah CARPENTER is Senior Lecturer in English Literature at the University of Edinburgh, with research interests 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* (2002) and editor of the journal *Medieval English Theatre*, and has published widely on aspects of early performance. She is currently working on a project on sixteenth-century performance at the royal court of Scotland, which will culminate in a volume for *Records of Early Drama Scotland: The Royal Court*.

Laura CHRISTOPHE is currently preparing a PhD in comparative literature at the Centre d'Études Supérieures de la Renaissance, Tours, France. She is working on the rewritings of bloody love stories in Italy and France and their influence on English pre-modern theatre. This is an extension of her MA dissertation (CESR, Tours, 2009), which considered the rewritings of the story of *The Duchess of Malfi* in Italy, France, Spain and England. She participated in the 2013 European Shakespeare Research Association congress held in Montpellier on the theme of Shakespeare and Myth. For that occasion, she worked on the sources of *Romeo and Juliet*.

Bob GODFREY, now retired and an independent scholar, was formerly Course Leader in Theatre Studies in what is now the University of Northampton. His main research is into the practice of early sixteenth-century drama and is supported by extensive experience in modern theatre production.

Sam GILCHRIST HALL is an AHRC funded PhD student at Royal Holloway, University of London. His thesis, entitled “Shakespeare’s Folly”, seeks to distance itself from readings of folly in Shakespeare that focus on theatre history. Rather, by placing its historical and intellectual sources in dialectical engagement with modern critical theory, his thesis seeks to establish folly’s centrality to Shakespeare’s poetic and philosophical vision.

Peter HAPPÉ is a Visiting Fellow in the Department of English at Southampton University. He has published extensively on medieval and Renaissance theatre, with special interest in John Bale, John Heywood, Ben Jonson and the mystery cycles in England and France. He has edited plays from both periods and is a contributor to the *Complete Works of Ben Jonson* (Cambridge University Press) and the forthcoming collected edition of the works of James Shirley (Oxford University Press).

Richard HILLMAN is Professor at the Université François-Rabelais de Tours, France (Department of English and Centre d’Études Supérieures de la Renaissance). His monographs include *Self-Speaking in Medieval and Early Modern English Drama: Subjectivity, Discourse and the Stage* (Macmillan, 1997) and three books focusing on links between early modern England and France: *Shakespeare, Marlowe and the Politics of France* (Palgrave, 2002), *French Origins of English Tragedy* and *French Reflections in the Shakespearean Tragic* (Manchester University Press, 2010 and 2012). He has also published annotated translations of early modern French plays, including *L’histoire tragique de la Pucelle de Domrémy*, by Fronton Du Duc (Carleton Renaissance Plays in Translation, No. 39 [Ottawa: Dovehouse Editions, 2005]); *La Tragédie de feu Gaspard de Colligny* (François de Chantelouve), together with *La Guisiade*, by Pierre Matthieu (CRPT, No. 40 [Ottawa: Dovehouse Editions, 2005]); *Coriolan*, by Alexandre Hardy (Presses Universitaires François-Rabelais, 2010 [online at <<http://pufr-editions.fr/renaissance/coriolan>>]); and *Les Visionnaires*, by Desmarets de Saint-Sorlin (online at <<http://umr6576.cesr.univ-tours.fr/publications/Visionaries/>>).

fichiers/pdf/visionnaires\_trans.pdf>). He is co-editor of *Female Transgression in Early Modern Britain: Literary and Historical Explorations* (Ashgate, 2014).

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).

John J. MCGAVIN is Professor of Medieval Literature and Culture at the University of Southampton. He is chair of the Executive Board of the Records of Early English Drama project, and is currently collaborating on a book on spectatorship with Professor Greg Walker and on a volume of Scottish drama records with Dr Eila Williamson.

Roberta MULLINI is Professor of English Literature at the Università di Urbino Carlo Bo (Italy). She has published widely on English medieval and Shakespearean drama and theatre. She is also interested in theoretical issues connected to theatrical reception and to Shakespeare on screen. She has written volumes on Shakespeare's fools (1983 and 1997), on early modern plays (1992), on John Heywood (1997) and on the material culture of the theatre (2003). She has also directed students' performances of English interludes. She is now finishing a volume on the language of early modern London medical quacks. She is chief editor of *Linguae &*, a journal devoted to modern languages and cultures.

Martina PRANIĆ became a PhD candidate in the Erasmus Mundus programme Text and Event in Early Modern Europe (<<http://www.teemeurope.eu/index.html>>, student profile <<http://www.teemeurope.eu/students/pranic.html>>) in 2011 and will be graduating at the Free University, Berlin, and Charles University, Prague. Located at the intersection of literary studies and history, her research interests include early modern theatre and literature, comparative literature, world literature (especially debates concerning minor and major literatures), and cultural transfer. More specifically, in her current project she is concerned with the intercultural dimensions of the history of the idea of folly, as manifested in early modern theatrical and literary texts.

Pauline RUBERRY-BLANC was, at her retirement, Senior Lecturer in English Literature at the Université François-Rabelais de Tours and the Centre d'Études Supérieures de la Renaissance. She has published a number of articles in English and French on medieval, Tudor and Jacobean drama, as well as a monograph on the development of English tragicomedy from the "Vice drama" of the mid-fifteenth century to Shakespeare's late plays: *L'univers traqi-comique du théâtre shakespearien et ses précédents sur la scène Tudor* (Université Jean-Moulin Lyon 3, 2007). She is the editor of *Selfhood on the Early Modern English Stage* (Cambridge Scholars Publishing, 2008), co-editor of *Female Transgression in Early Modern Britain: Literary and Historical Explorations* (Ashgate, 2014) and co-editor of *Ideologies in Debate: Spectacle and Representation in Tudor England and Folly and Politics*, volumes IX and X, respectively, in the Theta series. Her present essay is one of a series on civility and incivility on the medieval and early modern English stage.

Greg WALKER is Regius Professor of Rhetoric at the University of Edinburgh. He is the author of, among other books, *Writing Under Tyranny: English Literature and the Henrician Reformation* (Oxford University Press, 2005) and *Reading Literature Historically: Poetry and Drama from Chaucer to the Reformation* (Edinburgh University Press, 2013). He is the editor of *The Oxford Anthology of Tudor Drama* (OUP, 2014) and co-editor, with Thomas Betteridge, of *The Oxford Handbook to Tudor Drama* (OUP, 2013). He was Principal Investigator in an Arts and Humanities Research Council Funded project to restage *Ane Satire of the Thrie Estatitit* at Linlithgow Palace in June 2013.