

Contributors/Les auteurs

Donald BEECHER is Chancellor's Professor in the Faculty of Arts and Professor of English at Carleton University in Ottawa. His several academic interests include Renaissance psychology, English Renaissance theatre and prose fiction, Italian Renaissance theatre and novella, and the study of literature in relation to the cognitive sciences—areas in which he has also published. He is currently editing *Le piacevoli notti* of Giovan Francesco Straparola.

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 performance. She is currently working on a project on sixteenth-century performance at the royal court of Scotland.

Bob GODFREY finally retired from the University of Northampton at the end of 2009 after 34 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. He is following with interest the Oxford Brookes/University of Edinburgh project on Heywood's *Play of the Weather*.

Michael HATTAWAY is Professor of English at New York University in London and Emeritus Professor of English Literature in the University of Sheffield. 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 by 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) and *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).

Richard HILLMAN is Professor at the Université François-Rabelais, Tours (English and Centre d'Études Supérieures de la Renaissance-CNRS), with a particular interest in early modern theatre. He has published numerous articles and several monographs, most recently *Self-Speaking in Medieval and Early Modern English Drama: Subjectivity, Discourse and the Stage* (Macmillan, 1997); *Shakespeare, Marlowe and the Politics of France* (Palgrave-Macmillan, 2002); and *French Origins of English Tragedy* (Manchester University Press, 2010), to which a sequel is forthcoming. He has also translated four French political tragedies, with introductions and notes: *The Tragic History of La Pucelle of Domrémy, Otherwise Known as The Maid of Orléans*, by Fronton Du Duc, Carleton Renaissance Plays in Translation 39 (Ottawa: Dovehouse, 2005); *The Tragedy of the Late Admiral Coligny*, by François de Chantelouve, with *The Guisade*, by Pierre Matthieu, CRPT 40 (Ottawa: Dovehouse, 2005); and *Coriolan*, by Alexandre Hardy (online at <http://pufr-editions.fr/e-content/coriolan>).

André LASCOMBES, formerly Professor of English Literature in the Department of English and the Centre d'Études Supérieures de la Renaissance, Université François-Rabelais, Tours, initiated the Tudor Round Tables, whose proceedings were originally published in the Theta collection by Peter Lang. After completing a Thèse d'État directed by Paul Bacquet in 1979 at the University of Paris III (Sorbonne Nouvelle) on the place of vernacular culture in the English theatre of the late Middle Ages, he became progressively interested in the functional techniques of the early Renaissance theatre (c.1460-1550). His publications include "Formes théâtrales du trope de syllepse", *Rhétoriques du texte et du spectacle*, Actes du Congrès de la Société Française Shakespeare 1991, ed. M.-T. Jones-Davies (Paris: Les Belles Lettres,

1992), 21-38; “Time and Place in Tudor Theater: Two Remarkable Achievements—*Fulgens and Lucre* and *Gorboduc*”, “*What Would France with Us*”: *French Essays on Shakespeare and His Contemporaries*, ed. J.-M. Maguin and M. Willems (Newark: University of Delaware Press, 1995), 66-80; and “The Spectacular in Shakespeare’s *Coriolanus*: Notes and Suggestions”, *Coriolan de William Shakespeare: Langues, Interprétations, Politique(s)*, Actes du Colloque international organisé à l’Université François-Rabelais les 3-4 novembre 2006 sous les auspices de la Société Française Shakespeare, ed. Richard Hillman (Tours: Presses Universitaires François-Rabelais, 2007), 231-43.

John J McGAVIN is Professor of Medieval Literature and Culture in the University of Southampton, where he teaches medieval English and Scottish texts, and is a member of the Centre for Medieval and Renaissance Culture. He is the author of *Chaucer and Dissimilarity* (2000) and *Theatricality and Narrative in Medieval and Early Modern Scotland* (2007), and is currently editing the *Records of Early Drama Scotland: South-East Scotland* with Dr Eila Williamson.

Jean-Christophe MAYER is a senior research fellow employed by the French National Centre for Scientific Research (CNRS). He is also a member of the Institute for Research on the Renaissance, the Neoclassical Age and the Enlightenment (IRCL) at Université Paul-Valéry, Montpellier. His most recent publications include *Shakespeare’s Hybrid Faith: History, Religion and the Stage* (Palgrave, 2006) and, as editor, *Representing France and the French in Early Modern English Drama* (University of Delaware Press, 2008).

Roberta MULLINI is Professor of English Literature at the University of Urbino “Carlo Bo”. She has published widely on early and Renaissance English 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 working on the language of London sixteenth- and seventeenth-century quacks and on their marginal performances.

Yvonne PHOENIX is Senior Lecturer in the English Department at Université François-Rabelais, Tours. Her literary research concerns the Tudor dramatic corpus and she is particularly interested in techniques of staging.

Andrew J. POWER is Adjunct Lecturer in the School of English, Trinity College Dublin, where he teaches on a range of courses on early modern literature and on theatre. His recent publications include work on ghosts in early modern tragedy, medical knowledge in *Hamlet*, and the culture surrounding the dramatic productions at Cambridge University during the Elizabethan period. He is currently editing a volume of essays under the title, *Late Shakespeare: Texts and Contexts*, and is also working on a monograph about the transmission of classical dramatic sources and Shakespeare's early tragedies.

Pauline RUBERRY-BLANC is Senior Lecturer at the Université François-Rabelais, Tours (English and Centre d'Études Supérieures de la Renaissance-CNRS). She has published a number of articles in English and French on 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* (Lyons: Publications de l'Université Jean Moulin-Lyon III, 2007). She is the editor of *Selfhood on the Early Modern English Stage* (Newcastle: Cambridge Scholars Publishing, 2008).

Armelle SABATIER is currently Senior Lecturer at the University of Paris II-Assas and a member of the CREA laboratory (University of Paris X). She completed a doctoral thesis devoted to "Death and Resurrection in Elizabethan and Jacobean Drama" at the University of Paris X-Nanterre. She has published several articles focussing on early Renaissance poetry and drama.

Greg WALKER is Regius Professor of Rhetoric and English Literature at the University of Edinburgh. Among his more recent publications are *Medieval Drama: An Anthology* (Blackwell, 2000), *Writing Under Tyranny: English Literature and the Henrician Reformation* (Oxford University Press 2005) and *The Oxford Handbook of Medieval Literature in English* (Oxford University Press, 2010), co-edited with Elaine Treharne.