

Contributors/Les auteurs

Sarah CARPENTER teaches 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* (Ashgate, 2002), and an editor of the journal *Medieval English Theatre* (Boydell and Brewer). She has published widely on aspects of early theatre and is currently working on a project on performance at the royal court of Scotland, which will culminate in a volume for *Records of Early Drama Scotland: The Royal Court*.

Elisabeth DUTTON is Professor of Medieval English at the University of Fribourg, Switzerland, and author of books and articles on medieval mysticism and devotional compilation, and the dramaturgy and performance of early English plays. Her current research project, EDOX (Early Drama at Oxford), collaboratively examines plays written and performed in Oxford colleges, taking archival and performative approaches and staging and filming these little-studied scripts.

Bob GODFREY, now retired and an independent scholar, was formerly Course Leader in Performance and Theatre Studies at the University of Northampton. His main research is into the characteristics and practice of early sixteenth-century drama. In the spirit of Research through Practice he has directed a number of lesser-known plays of the early modern period, including John Redford's *Wyt and Science* and two John Rastell plays, *Calisto and Melebea* and *Gentleness and Nobility*. His work has been supported by exten-

sive experience in classical, modern and contemporary theatre production. He has also, since 1993, been a regular contributor of both papers and performances to the Tudor Drama Round Table in Tours. More recently he has contributed chapters to volumes in the Rodopi (now Brill) series *Ludus*.

Peter HAPPE is a Visiting Fellow in the English Department at the University of Southampton. He has published widely on English drama from the earliest surviving plays to the work of James Shirley. He is interested in the relationship between text and performance, and in the editing of texts in several formats. Besides the plays of Shirley and Lyndsay, he has been especially concerned with the work of John Bale, John Heywood and Ben Jonson.

Richard HILLMAN is a 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 translations/editions 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*, by 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>>]); *Les Visionnaires*, by Desmarests de Saint-Sorlin (<<http://umr6576.cesr.univ-tours.fr/publications/Visionaries/>>); and *La Diane*, by Nicolas de Montreux (<<http://umr6576.cesr.univ-tours.fr/publications/diane/>>). He is co-editor of *Female Transgression in Early Modern Britain: Literary and Historical Explorations* (Ashgate, 2014).

Olena LILOVA is a lecturer in the English Language and Literature at the Mediteran University (Podgorica, Montenegro). Her research interests include medieval and early modern drama. She completed a doctoral thesis devoted to

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James MCBAIN is a Post-Doctoral Researcher at the University of Fribourg, Switzerland, and Research Associate at St Catherine's College, Oxford, working on the EDOX project. He has published work on early English drama and the relationship of early modern law and literature and recently co-edited, with Elisabeth Dutton, a volume of essays on *Drama and Pedagogy in Medieval and Early Modern England* (Narr, 2015).

John J. MCGAVIN is Emeritus Professor of Medieval Literature and Culture at the University of Southampton. He is currently chair of the Executive Board of the Records of Early English Drama, and his most recent publication, jointly written with Greg Walker, is *Imagining Spectatorship: From the Mysteries to the Shakespearean Stage* (Oxford University Press, 2016).

Roberta MULLINI, formerly Professor of English Literature at the Università di Urbino Carlo Bo (Italy), 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. Her book *Healing Words. The Printed Handbills of Early Modern London Quacks* was published in 2015. She is chief editor of *Linguae &*, a journal devoted to modern languages and cultures.

Edward PALEIT is a senior lecturer in English Renaissance Literature at the University of Exeter. His first book, *War, Liberty and Caesar* (Oxford University Press, 2013), addressed the reception of the Latin poet Lucan in the half-century before the English civil war. He is currently completing a funded research project on Christopher Marlowe's relationship to late sixteenth-century European political thought.

Nadia T. VAN PELT is a Lecturer in English literature at the University of Leiden. She completed her funded PhD, "Play-making on the Edge of Reality: Managing Spectator Risk in Early English Drama", in 2014 at the University of Southampton under the supervision of Prof. John J. McGavin. She has

been awarded an Honorary Fellowship at the University of Southampton Centre for Medieval and Renaissance Culture. Her first monograph, *Drama in Late Medieval and Early Modern Europe*, is under contract with Routledge. She is also a peer reviewer for Oxford University Press and a copy editor for *Royal Studies Journal*.

Greg WALKER is Regius Professor of Rhetoric and English Literature at the University of Edinburgh, a Trustee of The English Association, and Chair of the Advisory Board of the Arts and Humanities Research Council of the UK. He is the author of numerous books, essays and articles on Medieval and Tudor drama, literature and history, most recently of *Reading Literature Historically* (Edinburgh University Press, 2013), *The Oxford Anthology of Tudor Drama* (Oxford University Press, 2014) and *Imagining Spectatorship: From the Mysteries to the Shakespearean Stage* (Oxford University Press, 2016), the last co-written with John J. McGavin.