

## *Auteurs/Contributors*

Donald BEECHER is Professor of English Literature of the Renaissance at Carleton University, Ottawa. His most recent publications deal with the prose fiction of the period, literary-medical relations, memory and recall, and the Italian theatre of the seventh century. He was the recipient of Carleton University's Prize for Excellence in 2007–2008.

Marie-Hélène BESNAULT was for many years a Senior Lecturer in English at Université François-Rabelais de Tours, associated with the Centre d'Études Supérieures de la Renaissance. Her main interests range from Tudor drama, often with an orientation toward staging, and Robert Burton's *Anatomy of Melancholy* to contemporary drama and short stories. Her publications include "Historical Legacy and Fiction: The Poetical Reinvention of King Richard III", *The Cambridge Companion to Shakespeare's History Plays*, ed. Michael Hattaway (Cambridge: Cambridge University Press, 2002) (with Michel Bitot); "Le hasard, la providence et le bain du diable dans la mélancolie religieuse de Robert Burton", *Hasard et Providence XIV<sup>e</sup>-XVII<sup>e</sup> siècles, Actes du XLIX<sup>e</sup> Colloque International d'Études Humanistes, Tours, 3-9 juillet 2006*, ed. Marie-Luce Demonet, publication on line (CESR, 2007) at <http://umr6576.cesr.univ-tours.fr/Publications/HasardetProvidence/index.php>; and "Selfhood in Marlowe's *Tamburlaine*", *Selfhood on the Early Modern English Stage*, ed. Pauline Blanc (Newcastle: Cambridge Scholars Press, 2008).

Pauline BLANC is Senior Lecturer in English Literature at the Université François Rabelais, Tours. 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 tragi-comique du théâtre shakespearien et ses précédents sur la scène Tudor* (Lyons: Publications de l’Université Jean Moulin-Lyon 3, 2007). She is the editor of *Selfhood on the Early Modern English Stage* (Newcastle: Cambridge Scholars Press, 2008).

Jean-Paul DÉBAX is Professor Emeritus of English Language and Literature at Université de Toulouse II (Le Mirail). He is a specialist of medieval and early Renaissance drama. His main work (unpublished), entitled “Théâtre du Vice”, is a study of a body of Interludes which constitute the most popular dramatic form of the period before the Shakespearean era. He has edited volumes of essays on *Macbeth*, *Coriolanus* and *As You Like It*. His recent publications include articles on *As You Like It*, “Translating Medieval Drama”, “The Vice in the English Interludes”, “The Meanings of Laughter in the Interludes”, and Henry Medwall. He is currently working on translations of early English interludes into French.

Bob GODFREY is a Visiting Fellow at the University of Northampton. His research is in aspects of theatre and performance of the late medieval and early modern periods. In addition to his writing he continues to be engaged in performance. In 2001 he devised a one-man show, *An Interlude of Folly*, derived from Erasmus’s monologue *The Praise of Folly*. He is at present working on a parallel piece based upon Thomas More’s *Utopia* that he aims to have ready for 2009.

Peter HAPPÉ retired as Principal of Barton Peveril Sixth Form College and is now a Visiting Fellow in the English Department of the University of Southampton. His latest publications have included *The Towneley Cycle: Unity and Diversity*, and the co-editing of *Interludes in Early Modern Society*. He is currently editing a collection of essays on *Les Mystères*, and of the texts of two interludes for the Malone Society. He is also working on a study of Ben Jonson’s Caroline plays.

Michael HATTAWAY is Professor of English at New York University in London and Emeritus Professor of English Literature, 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 Jonson and Beaumont, of *A Companion to English Renaissance Literature and Culture* (2000), 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 also recently completed a short book on *Richard II*.

Richard HILLMAN is Professor at Université François-Rabelais de 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) and *Shakespeare, Marlowe and the Politics of France* (Palgrave-Macmillan, 2002). He continues to explore English theatre's French connections, and in support of this project has 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 (Dovehouse, 2005); *The Tragedy of the Late Admiral Coligny*, by François de Chantelouve, with *The Guisiade*, by Pierre Matthieu, CRPT 40 (Dovehouse, 2005); and *Coriolan*, by Alexandre Hardy (forthcoming).

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 Luces* 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: Langages, Interprétations, Politique(s)*, Actes du Colloque inter-

national 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.

Catherine LISAK is Professor of British Literature at Université Michel de Montaigne (Bordeaux III). Her thesis was concerned with treason in the historical plays of Shakespeare. She has written numerous articles on Shakespeare's works and the Elizabethan and Jacobean periods. She is editor of *Richard II* for The Internet Shakespeare Editions.

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), *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.

Roberta MULLINI, is Professor of English Literature at the University of Turin ("Carlo Bo"). She has published widely on early and Renaissance English drama and theatre. She is also interested in theoretical issues connected with theatrical reception. She has written volumes on Shakespeare's fools (1983 and 1997), on the material culture of the theatre (1992), on early modern plays (1992), and on John Heywood (1997). In 1995 she was 'Professeur invité' at the Université François Rabelais in Tours. She has also directed students' performances of English interludes. She is now working on marginal "spectacles", such as those of quacks and charlatans in Renaissance England.

Norah Yvonne PHOENIX is Senior Lecturer in the English Department at Université François Rabelais, Tours. Her field of research is the Tudor dramatic corpus, and she has a particular interest in methods of staging and in audience reception.

Armelle SABATIER, Agrégée de l'Université, is currently a lecturer at the University of Paris II (Assas) and a member of the CREA laboratory (University of Paris X). She completed a doctorate devoted to "Death and Resurrection in Elizabethan and Jacobean Drama" at the University of Paris X. She has published several articles focussing on early Renaissance poetry and drama.

Greg WALKER is Masson Professor of English Literature at the University of Edinburgh. He has published widely on the history, literature, and drama of the late-medieval and Renaissance periods in England and Scotland, and reviews Shakespearian plays in production for *Cahiers Élisabéthains*. Among his more recent publications are *Writing Under Tyranny: English Literature and the Henrician Reformation* (Oxford University Press, 2005), *The Private Life of Henry VIII* (2003) (an I. B. Tauris British Film Guide), and *The Oxford Handbook of Medieval Literature* (OUP, forthcoming 2009/10), co-edited with Elaine Treharne. He is a Fellow of both the Royal Historical Society and the English Association and was until recently Chair of the Council for College and University English.

Grant WILLIAMS is Associate Professor of English at Carleton University, Ottawa. He has co-edited (with Christopher Ivic) a volume of essays, *Forgetting in Early Modern English Literature and Culture*. His research examines the cultural imaginary in early modern rhetoric, medical discourse, and literature.