

Contributors

Rosalind Barber is a Lecturer in the Department of English and Comparative Literature at Goldsmiths, University of London, a Visiting Research Fellow at the University of Sussex, and Director of Research at the Shakespearean Authorship Trust. She is the author of *Shakespeare: The Evidence* (<leanpub.com/shakespeare>), a comprehensive online compendium of evidence, arguments and counter-arguments related to the authorship of the Shakespeare works. Previous articles on early modern literary biography have been published in *Notes & Queries*, *Rethinking History*, *Critical Survey*. Twice a winner (2011, 2014) of the Calvin Hoffmann Prize for a distinguished work on Christopher Marlowe.

Thomas Betteridge worked for ten years as a professional stage and production manager before entering academia. During this time he worked at a number of theatres including the Royal Court and the Old Vic. Since becoming an academic he has worked at UEA, Kingston University and Oxford Brookes University. He has been awarded a number of research grants including one from the Wellcome Trust to work with Goat and Monkey Theatre company to stage an immersive drama at Hampton Court Palace entitled *A Little Neck* (2009). He has also been awarded funding from the Arts and Humanities Research Council to stage a number of early modern plays including the first modern production of Sir David Lyndsay's *A Satire of Three Estates* at Linlithgow Palace (2013). He has published numerous articles and books including *Writing Faith and Telling Tales: Literature, Politics and Religion in the Work of Thomas More* (2013).

Roger Chartier is Professor at the Collège de France, Directeur d'études at the École des hautes études en sciences sociales and Annenberg Visiting professor in History at the University of Pennsylvania. His latest books published in English are *Inscription and Erasure. Literature and Written Culture from the Eleventh to the Eighteenth Century* (tr. Arthur Goldhammer, 2007), *Cardenio between Cervantes and Shakespeare. The Story of a Lost Play* (tr. Janet Lloyd, 2013), and *The Author's Hand and the Printer's Mind* (tr. Lydia G. Cochrane, 2014).

Marcus Dahl is a Research Fellow at the Institute of English Studies, School of Advanced Study, London University. He is currently completing his book on the attribution of authorship in the canons of William Shakespeare, John Ford, John Marston, James Shirley and others.



Christy Desmet, Josiah Meigs Distinguished Teaching Professor at the University of Georgia, is the author of *Reading Shakespeare's Characters: Rhetoric, Ethics, and Identity* (1992) and the editor of several volumes on *Shakespeare and Appropriation* (with Robert Sawyer, 1999); *Harold Bloom's Shakespeare* (with Robert Sawyer, 2001); *Shakespearean Gothic* (with Anne Williams, 1999); and *Helen Faucit* (2011). *Shakespeare/Not Shakespeare* (edited with Natalie Loper and Jim Casey) is forthcoming from Palgrave. Her most recent work is on *Shakespeare and New Media/Social Media*, and with her colleagues at UGA, she is developing a graduate and undergraduate Certificate Program in Shakespeare Studies.

Darren Freebury-Jones completed his PhD at Cardiff University. His doctoral thesis, 'Kyd and Shakespeare: Authorship, Influence, and Collaboration', investigated Brian Vickers' arguments for an expanded Thomas Kyd canon. Freebury-Jones will serve as editor and authorship consultant for a new edition of Kyd's works. He has also examined the canons of dramatists such as Thomas Nashe, John Marston, and John Fletcher (for a forthcoming monographic collection of essays on Fletcher). He is currently collaborating with fellow attribution scholars Marcus Dahl and Lene Buhl Petersen on a monograph, which explores different methods for identifying early modern dramatists' hands in extant texts.

Andrew Hadfield is Professor of English at the University of Sussex. He is the author of a number of studies of early modern literature, culture and history, including *Edmund Spenser: A Life* (2012: paperback 2014) and *Shakespeare and Republicanism* (2005: paperback 2008). He is currently working on a study of lying and is general editor, with Joe Black, Jennifer Richards and Cathy Shrank, of the *Complete Works of Thomas Nashe*, both forthcoming with OUP. He is vice-chair of the Society for Renaissance Studies, a regular reviewer for *The Irish Times* and a visiting professor at the University of Granada.

Eilidh Kane was awarded her PhD in 2014 from the University of Glasgow, where she is currently based. She is working on her monograph which focuses on the collaborative writing of Thomas Dekker and Thomas Middleton. Her research interests include early modern authorship and print culture, particularly pamphlets and printed plays.

William Leahy is Deputy Vice-Chancellor (Academic) and Professor in English Literature at Brunel University London. He has written widely on early modern spectacle, publishing *Elizabethan Triumphal Processions* (2005) and, as a section editor, contributed significantly to the recently published and award winning *John Nichols's The Progresses and Public Processions of Queen Elizabeth I* (2015, 5 vols). More recently he has published on Shakespeare's history plays and the Shakespeare Authorship Question, most notably in his edition of collected essays *Shakespeare and his Authors: Critical Perspectives on the Authorship Question* (2010).

Jean-Christophe Mayer is a Research Professor employed by the French National Centre for Scientific Research (CNRS). He is also a member of the Institute for Research on the Renaissance, the Neo-classical Age and the Enlightenment. He has published widely in the field of Shakespeare and English Renaissance studies. His current areas of interest and research are early modern book history and manuscript studies. He is completing a book entitled *Shakespeare's Early Readers: A Cultural History from 1590 to 1800* for Cambridge University Press.

Donatella Pallotti is Associate Professor of English Literature at the University of Florence. Her research interests focus primarily on Early Modern culture, stylistics and literary pragmatics. She has written on the stylistics of poetry, Donne's poetry, Shakespeare's and Isabella Andreini's sonnets, Shakespeare's narratives poems, psalm translation in verse, women's prophecy and spiritual testimonies, and Early Modern representations of rape. Her current research is divided into three main strands: the first two are related respectively to her previous work on seventeenth-century radical literature, and the representations of rape in Early Modern culture. The third strand revolves around the issue of authorship in Shakespeare's poetry. She is editor, with Paola Pugliatti, of *Journal of Early Modern Studies*.

Lene Buhl Petersen is the author of *Shakespeare's Errant Texts* (2010), the online version of the *Korpus of Early Modern Playtexts in English: KEMPE* (2004) and various articles on the transmission of early modern English playtexts. Her main research area is early modern text and attribution studies/corpus linguistics, focusing on theatrical form and linguistic style in the so-called 'bad' quartos and co-authored playtexts of the early modern stages. She is also a translator of Danish renaissance manuscripts into English. Since 2005, she has been a member of the international research network 'London Forum for Authorship Studies'.

Diana Price is the author of *Shakespeare's Unorthodox Biography: New Evidence of An Authorship Problem*, the first book on the subject to be published in a peer-reviewed series (2001). The paperback was released in 2013. Price's research has been published in *The Review of English Studies*, *Research Opportunities in Renaissance Drama*, *Tennessee Law Review*, and *Skeptic Magazine*, among others. Since 2012, she has been seen in two TV documentaries, *Last Will. And Testament*, broadcast on various PBS affiliates, and *The Naked Shakespeare*, broadcast on various ARTE affiliates. Price's website is at <shakespeare-authorship.com>.

Paola Pugliatti, Professor of English Literature now retired, has taught at the Universities of Messina, Bologna, Pisa and Florence. She has written extensively on Shakespeare and on early modern European culture and has also devoted attention to the study of literary genres (drama and the novel) and to modernist

literature (Joyce's *Ulysses* in particular). Her present interests are focussed on early modern European popular culture, the *Commedia dell'Arte* and the theme of authorship, with particular attention to issues of collaboration in early modern English theatre. Her latest book-length studies are *Beggary and Theatre in Early Modern England* (2003) and *Shakespeare and the Just War Tradition* (2010). She is editor, with Donatella Pallotti, of *Journal of Early Modern Studies*.

Joseph Rudman has been at Carnegie Mellon University since 1959 and has been working in the field of non-traditional authorship attribution since the late 1970s. He has lectured and published widely on the problems of non-traditional attribution studies in general, problems in the studies of the canon of Daniel Defoe, the studies of the *Federalist* papers, the studies of the *Historia Augusta*, and Fielding's *The History of Ophelia*. He has also lectured and published on how these studies should be designed and carried out.

Robert Sawyer is Professor of English at East Tennessee State University, where he teaches Shakespeare, Victorian Literature, and Literary Criticism. Author of *Victorian Appropriations of Shakespeare* (2003), he is also co-editor of *Shakespeare and Appropriation* (1999), and *Harold Bloom's Shakespeare* (2001). His essay on the connection between Marlowe and Shakespeare, particularly post-9/11, "Recent Reckonings: Marlowe, Shakespeare and 21st Century Terrorism," was the Co-Winner of the 2013 Calvin Hoffman Prize. His most recent publication is a book chapter entitled, "A Whirl of Aesthetic Terminology': Swinburne, Shakespeare, and Ethical Criticism" in *Shakespeare and the Ethics of Appropriation* (2014). He is currently working on a book project for Palgrave Press entitled *Shakespeare between the World Wars* to be published in 2016.

Katherine Scheil is Professor of English at the University of Minnesota, Twin Cities. She is the author of two books, *She Hath Been Reading: Women and Shakespeare Clubs in America* (2012) and *The Taste of the Town: Shakespearian Comedy and the Early Eighteenth-Century Theater* (2003), the co-editor of *Shakespeare/Adaptation/Modern Drama* (2011), and the author of several articles on the reception history of Shakespeare. She is completing a book on the afterlife of Anne Hathaway Shakespeare.

Gary Taylor is Research Professor of English at Florida State University, general editor of the Oxford Middleton (2007) and of the New Oxford Shakespeare (2016). He is an author or co-editor of more than twenty books, and more than eighty articles and book chapters. He has co-edited two books on *Cardenio* and its relationship to *Double Falsehood*: with David Carnegie, *The Quest for Cardenio* (2012), and with Terri Bourus, *The Creation and Re-Creation of Cardenio* (2013), which also includes his creative reconstruction of the lost play.

Marina Tarlinskaja is Professor Emerita at the University of Washington where she taught Linguistics from 1985 to 2010. Formerly she was Professor at the Moscow Linguistic University (1969-1981). Her main scholarly interests are English versification in evolution (XII-XX centuries) and Renaissance drama. She is the author of four books: *English Verse: Theory and History* (1976); *Shakespeare's Verse. Iambic Pentameter and the Poet's Idiosyncrasies* (1987); *Strict Stress-Meter in English Poetry Compared with German and Russian* (1992); *Shakespeare and the Versification of English Drama, 1561-1642* (2014), and over 200 scholarly articles. Recently she edited (and contributed to) a collection of essays in memory of M.L. Gasparov: *M. L. Gasparov. About Him. For Him* (2016 in print).

Gregory Thompson is an award-winning theatre director creating productions that combine ensemble performances with innovative stagings and actor-audience relationships. He has directed for the Royal Shakespeare Company and the Young Vic amongst others in the UK, and his own company AandBC has performed Shakespeare all over world. At UCL he matches scientists with performing artists to enhance, extend and disrupt academic activities to yield deeper or more surprising research outcomes; and applies creative and collaborative practices to enterprise activities.