NOTES ON CONTRIBUTORS

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Jonathan Bate is Professor of English Literature at the University of Oxford and Provost of Worcester College, Oxford, UK. Before he was Fellow of Trinity Hall, Cambridge, King Alfred Professor of English Literature at the University of Liverpool in 1990, and Professor of Shakespeare and Renaissance Literature at the University of Warwick. Well known as a critic, biographer and broadcaster, Jonathan Bate has held visiting posts at Harvard, Yale and UCLA. Among his books are a biography of Shakespeare, *Soul of the Age*, and a history of his fame, *The Genius of Shakespeare*. He is on the Board of the Royal Shakespeare Company and was chief editor of the RSC edition of Shakespeare's *Complete Works*. A Fellow of both the British Academy and the Royal Society of Literature, he was made CBE in the Queen's 80th Birthday Honours.

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Discourse in Shakespeare (1991), co-author of *The Literature Workbook* (1998), with Jean-Jacques Weber, and co-editor, with Ton Hoenselaars, of *European Shakespeares* (*The Shakespearean International Yearbook*, 8, 2008) and of the special issue *Shakespeare and the Cultures of Commemoration* for *Critical Survey* (2011). Her articles have appeared in *Shakespeare Survey* and *The Year's Work in English Studies*, and in collections, her most recent being 'Thomas Kyd and the Elizabethan Blockbuster: *The Spanish Tragedy*', in *The Cambridge Companion to Shakespeare and Contemporary Dramatists* (2012). She edited, with Jesús Tronch, *The Spanish Tragedy* for Arden Drama (2013). She is a member of the editorial board of *SEDERI* and associate editor of *Cahiers Élisabéthains*. She is currently working on a research project on Shakespearian anniversaries and festival cultures.

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Tod Davies is a screenwriter, adapter and writer. Her screenplay credits include *Three Businessmen* and *Revengers Tragedy*, which she also produced; she was co-writer for the screenplay of the adaptation of Hunter S. Thompson's novel *Fear and Loathing in Las Vegas*, and the uncredited screenwriter of *Catchfire* and *The Hot Spot*. She is the founder of Toxteth TV, an educational/media studio for young people, based in Liverpool, and also founder, editor and publisher of *Exterminating Angel Press*, an online magazine which became an independent press in 2009, where she published *Snotty Saves the Day* and *Lily the Silent*, both from *The History of Arcadia* series, and the

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Philip Edwards (1923–2015) was Senior Lecturer at Birmingham, Professor of English Literature at Trinity College Dublin (1960–66) and the University of Essex (1966–74), and King Alfred Professor of English Literature at the University of Liverpool (1974–90) – then Emeritus. He held visiting positions at a number of universities around the world, among which the University of Michigan, All Souls Oxford, ICU Tokyo and Otago University. His publications include editions – *The Spanish Tragedy* (1959), *Plays and Poems of Philip Massinger* (1976), *Pericles* (1976), *Hamlet* (1st 1985, 2nd 2003), *Cook's Journals* (1999); books – *Sir Walter Raleigh* (1953), *Shakespeare and the Confines of Art* (1968), *Threshold of a Nation* (1979), *Shakespeare: A Writer's Progress* (1986), *Last Voyages* (1988), *Story of the Voyage* (1994), *Sea-Mark* (1997), *Pilgrimage and Literary Tradition* (2005); and numerous articles and contributions to books.

Helmer Helmers is Lecturer in Early Modern Dutch Literature and NWO Veni Research Fellow at the University of Amsterdam, the Netherlands. He has published widely on Anglo-Dutch cultural and literary exchange in the seventeenth century. His monograph *The Royalist Republic* (2014) discusses Dutch publicity on the English Civil Wars and regicide. He is currently working on a project on the development of Dutch news culture during the Thirty Years War.

Ton Hoenselaars is Professor of Early Modern Literature in the English Department of Utrecht University, the Netherlands. He is the author of *Images of Englishmen and Foreigners in the Drama of Shakespeare and His Contemporaries* (1992). He has edited, alone or with others, *Shakespeare's Italy* (1993), *The Italian World of English Renaissance Drama* (1997), *English Literature and the Other Languages* (1999), *The Author as Character* (1999), *Four Hundred Years of Shakespeare in Europe* (2003), *Shakespeare and the Language of Translation* (2004), *Shakespeare's History Plays* (2004), *Challenging Humanism* (2005) and *The Cambridge Companion to Shakespeare and Contemporary Dramatists* (2012). He is also the founding Chairman of the Shakespeare Society of the Low Countries, and managing editor of its journal *Folio*. He is currently writing a monograph on Shakespeare and Richard Wagner.

Tony Howard is Professor of English at the University of Warwick, UK, where he teaches on the English and Comparative Literary Studies programme. He has published on performance in its social

and political contexts, primarily Shakespeare, contemporary British drama and East European poetry and theatre. His *Women as Hamlet: Performance and Interpretation in Theatre, Film and Fiction* (2007) is a seminal study of the shifting relationship of Shakespeare, culture and gender in many societies and ideological situations – from nineteenth-century Britain, America and France to Weimar Germany, Stalinist Russia and Eastern Europe during the fall of Communism. He has translated, with Barbara Bogoczek, many major works of Polish drama and poetry by writers such as Tadeusz Rozewicz, Maria Pawlikowska and Ewa Lipska. His collaboration with playwright Howard Brenton on *A Short Sharp Shock* (Royal Court/Stratford East) provided a prescient insight into the politics of Britain in the 1980s. His other theatre work, the drama-documentary *'I Have Done the State Some Service': Robeson, Othello and the FBI*, links to his current work as Principal Investigator for Multicultural Shakespeare, a major AHRC-funded project which aims to record the contribution of Black and Asian artists to the development of Shakespearian performance in the UK.

Evghenii Musica is an independent researcher in tragedy and psychoanalytic theory. He has written on spectrality and parodic adaptations of *Hamlet* in the context of Freud's seduction theory. He has also been contributing various entries on Freudian terminology to *The Literary Encyclopedia*. He earned a PhD in English at the University of Warwick (2007) and teaches at Bergen Community College, Paramus, New Jersey, USA.

Carol Chillington Rutter is Professor of Shakespeare and Performance Studies at the University of Warwick, UK, where she has also been Director of the CAPITAL Centre between 2006 and 2011. A regular contributor to *Shakespeare Survey* and *Shakespeare Quarterly*, and published in both Cambridge University Press and Blackwell companions to Shakespeare on stage, film and popular culture, her major publications include *Clamorous Voices: Shakespeare's Women Today* (1988), *Enter the Body: Women and Representation on Shakespeare's Stage* (2001), the Introduction to *Macbeth* (2005), with Stuart Hampton-Reeves, *Henry VI in Performance* (2006), and *Shakespeare and Child's Play: Lost Boys on Stage and Screen* (2007). She contributes to the RSC's Artists' Development programme, is a consultant to Northern Broadsides and patron to 1623 theatre company, and she's a regular contributor to BBC radio arts programmes. General editor for the Manchester University Press series *Shakespeare in Performance*, she sits on the editorial boards of *Shakespeare Bulletin*, *Great Shake-*

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Kristine Steenbergh is Lecturer in English literature at the Vrije Universiteit Amsterdam, the Netherlands. Her current research project ‘Moving Scenes’ analyses the role of the theatre in thinking about the effects of emotions on an audience, in the context of the emerging public sphere in early modern England. With Willemijn Ruberg she has edited *Sexed Sentiments: Interdisciplinary Perspectives on Gender and Emotion* (2010).

Jesús Tronch is Senior Lecturer at the University of Valencia, Spain. He has edited *A Synoptic ‘Hamlet’* (2002), authored a number of commissioned essays in book collections and articles in journals such as *SEDERI*, *Shakespeare Survey* and *TEXT*, and co-edited bilingual English–Spanish editions of *The Tempest* (1994) and *Antony and Cleopatra* (1999). Most recently, he edited, with Clara Calvo, *The Spanish Tragedy* for Arden Drama (2013). He is associate editor of *Cahiers Élisabéthains* and is currently collaborating in a project for an open-access multilingual collection of classical European theatre.