Notes on contributors

Catherine Belsey is Research Professor in English at Swansea University. Her books include *The Subject of Tragedy: Identity and Difference in Renaissance Drama*, *Shakespeare and the Loss of Eden*, *Why Shakespeare?* and *Shakespeare in Theory and Practice*. Her latest book is *A Future for Criticism*.

Andrea Brady is Senior Lecturer at Queen Mary University of London, where she teaches both early modern and contemporary writing. She has published articles on ritual and anthropological approaches to literature, embodiment, affect, subjectivity and prosody. Her publications include *English Funerary Elegy in the Seventeenth Century* as well as five books of poetry. She is director of Archive of the Now and runs Barque Press.

Elisabeth Bronfen is Professor of English and American Studies at the English department, University of Zürich. She is the author of *Over Her Dead Body: Death, Femininity and the Aesthetic*; *The Knotted Subject: Hysteria and Its Discontent*; *Home in Hollywood: The Imaginary Geography of Cinema*; *Specters of War: Hollywood's Engagement with Military Conflict* and, most recently, *Night Passages: Philosophy, Literature, and Film*. She is currently co-writing a book with Barbara Straumann on Elizabeth I as the first political diva.

John Drakakis is Emeritus Professor of English Studies at the University of Stirling, and he holds visiting professorships at the University of Lincoln and Glyndŵr University, Wrexham. He has recently published the Arden 3 Series edition of Shakespeare's *The Merchant of Venice* (2012), and has jointly edited and contributed to *Gothic Shakespeares* and to the *Arden Early Modern Drama Guides* volume on *Macbeth* (2013). He has edited various collections of essays, including *Alternative Shakespeares*, *Shakespearean Tragedy*, *Tragedy* (jointly), and has contributed articles and reviews to various learned journals, and book chapters to a number of published essay collections. He was the general

editor of the Routledge English Texts series, and he is currently the general editor of the Routledge New Critical Idiom Series. He is also the general editor in charge of the projected revision of Geoffrey Bullough's *Narrative and Dramatic Sources of Shakespeare* and he is the editor of the *Major Tragedies* volume in this series. He is a Fellow of the English Association and an elected member of the Academia Europaea.

Andreas Höfele is Professor of English at Munich University. He is author of *Stage, Stake, and Scaffold: Humans and Animals in Shakespeare's Theatre*, which won the 2012 Roland H. Bainton Prize for Literature. His publications in German include books on Shakespeare's stagecraft, on late nineteenth-century parody and on Malcolm Lowry, as well as six novels. He served as President of the German Shakespeare Society 2002–11.

Lynn S. Meskill is Lecturer in English Literature and Translation at Université Paris-Diderot, Paris 7. She holds a BA in Classics from Princeton University and MA and PhD degrees in English from the University of Virginia. She is author of *Ben Jonson and Envy*. She has published articles on Jonson, Shakespeare and Milton in *Cahiers Elisabéthains*, *ELH*, *HLQ* and *The Swiss Papers in Early Modern Language and Literature*, among others. She is currently preparing 'Ben Jonson's Masques, 1605–1616' for *The Oxford Handbook of Jonson Studies*.

Beate Neumeier is Professor of English at the University of Cologne. Her research areas are gender, performance, and postcolonial studies. She has published on Renaissance and contemporary Anglophone drama, on contemporary Jewish writing, on postmodern women's writing, on gender and music in contemporary cultures, and with Kay Schaffer on indigenous literature and performance cultures in Australia. She is also the editor of the e-journal GenderForum and the database GenderInn. Currently she is writing a book on *Gothic Renaissance Monstrosities: Madness – Gender – Genre in English Renaissance Theater*.

Duncan Salkeld is Reader in Shakespeare Studies at the University of Chichester. He is author of *Madness and Drama in the Age of Shakespeare*, *Shakespeare Among the Courtesans: Prostitution, Literature and Drama 1500–1650*, and numerous articles on Shakespeare and Renaissance drama. He is currently writing a book on *Shakespeare and London* for the Oxford Shakespeare Topics series.

Per Sivefors is Senior Lecturer in English Literature at Linnaeus University, Sweden. He has published on Thomas Nashe, John Lyly and Christopher Marlowe, the last of whom was also at the focus of his PhD dissertation, *The Delegitimised Vernacular: Language Politics, Poetics*

and the Plays of Christopher Marlowe. His research focuses on, among other things, early modern dream narratives, masculinity and urban culture. He is the editor of *Urban Preoccupations: Mental and Material Landscapes*.

Garrett Sullivan is Professor of English at Penn State University. He is the author of *The Drama of Landscape: Land, Property and Social Relations on the Early Modern Stage, Memory and Forgetting in English Renaissance Drama: Shakespeare, Marlowe, Webster and Sleep, Romance and Human Embodiment: Vitality from Spenser to Milton*.

Dale Townshend is Senior Lecturer in Gothic and Romantic Literature at the University of Stirling, Scotland. His publications include *The Orders of Gothic: Foucault, Lacan, and the Subject of Gothic Writing, 1764–1820*; four volumes in the Gothic: Critical Concepts in Literary and Cultural Studies series (with Fred Botting); *Gothic Shakespeares* (with John Drakakis); *Macbeth: A Critical Guide* (with John Drakakis); *The Gothic World* (with Glennis Byron); and *Ann Radcliffe, Romanticism and the Gothic* (with Angela Wright). He is currently at work on a monograph entitled *Gothic Antiquity: History, Romance and the Architectural Imagination, 1760–1840*.

Richard Wilson is the Sir Peter Hall Professor of Shakespeare Studies at Kingston University, and the author or editor of numerous books on Shakespeare and theory, including *Will Power: Studies in Shakespearean Authority*, *Secret Shakespeare: Essays on Theatre, Religion and Resistance*, *Shakespeare in French Theory: King of Shadows*, and *Free Will: Art and Power on Shakespeare's Stage*. His forthcoming book is a study of Shakespeare and democratic pluralism: *Our Good Will: Shakespeare's Wordly Theatre*.

Ulrike Zimmermann teaches British Literary and Cultural Studies at the University of Freiburg. She is the author of *Comic Elements in Women's Novels of Development from the 1960s to the 1980s*. Her research interests include seventeenth-century poetry, intersections of literature and science, and the contemporary British novel. She is currently working on her post-doctoral project on popularizations of the eighteenth century.