

Authors

Fiammetta DIONISIO is an independent researcher in English literature. In 2018-2019, she was *Cultore della Materia* at the University of Roma Tre, where she conducted her post-doctoral studies on Shakespeare and the European Renaissance. In 2016-2017, as a research fellow at Roma Tre University, she carried out a project about Shakespeare and the visual arts. Her PhD in Comparative Cultures and Literatures, achieved in 2015 with the European Label at the University of Roma Tre, is also the result of a period as a visiting scholar at the University of Aberystwyth, Wales. She is the author of *New Women. Ansie di degenerazione e profezie di rinascita nell'Inghilterra fin de siècle* (Aracne, 2017), which focuses on the interface between literature and science in late Victorian women writers. She also wrote the article on Shakespeare and the visual arts “‘Be Her Sense but as a Monument’: Lost Icons and Substitutive Figures in Shakespeare’s *Cymbeline*” in *The Art of Picturing in Early Modern English Literature*, edited by Camilla Caporicci and Armelle Sabatier (Routledge, 2020). Her research interests include, but are not limited to, Renaissance studies, late Victorian literature, feminism, gender studies, literature and science, and literature and the visual arts.

Patrick LE BŒUF is a library curator; he is the head of the Archival and Printed Materials Unit within the Performing Arts Department at the National Library of France (BnF). He is more particularly in charge, among others, of the Edward Gordon Craig Collection. On that topic, he has extendedly published articles and monographies such as *Craig et la marionnette*. Paris, Actes-Sud, Bibliothèque nationale de France, 2009; “On the Nature of Edward Gordon Craig’s Über-Marionette.” *New Theatre Quarterly*, 2010 (26,2), 102-114; “Tu sais toutes ces choses, dis-tu: Gordon Craig, Isadora Duncan et l’enseignement de François Delsarte.” *Reve d’histoire du théâtre*, 2011 (251), 243-256; “Gordon Craig’s self-contradictions.” *Revista brasileira de estudos da presença = Brazilian journal on presence studies*, 2014 (4,3), 401-424; “Two unknown essays by Craig on the production of Shakespeare’s plays.” *Mime Journal*, 2017 (26), 123-134, among others.

Alexander Lowe McADAMS studies the intersections of astronomy, religion, and philosophy in early modern literature in the Department of English at Rice University. In spite of the global COVID-19 pandemic, she successfully defended her dissertation titled *Theophanic Reasoning: Science, Secrets, and the Stars from Spenser to Milton* and received her Ph.D. in the spring 2020 semester.

Efterpi MITSİ is professor in English Literature and Culture at the National and Kapodistrian University of Athens. Her research and publications are on classical receptions in English literature, word and image relations, and on travellers to Greece. Recent publications include *Greece in Early English Travel Writing, 1596-1682* (Palgrave Macmillan, 2017), *Troilus and Cressida: A Critical Reader* (Bloomsbury, 2019) and the edited volume *Ruins in the Anglo-American Literary and Cultural Imagination* (Palgrave Macmillan 2019).

Dana MONAH is a Junior Lecturer at the Alexandru Ioan Cuza University of Iași, Romania. Her research interests include adaptations and rewritings of Shakespeare in contemporary theatre, performance studies and contemporary French and Francophone literatures. She is the author of *Shakespeare et ses doubles. Essai sur la réécriture théâtrale* (L'Harmattan, 2017). She wrote articles published in collective volumes and academic journals (*Thélème, Studia Dramatica, Alternatives théâtrales*) and introductions to *Richard III* and *Henry V* for the new Romanian translation of Shakespeare's Complete Works.

Gabriella REUSS is Senior Lecturer in English Literature at Pázmány Péter Catholic University, Hungary. Her research interest lies in the stage history and the reception of Shakespeare, as seen particularly in performance archives including promptbooks, and in contemporary plays and productions. Besides theatre reviews and performance criticisms, the majority of her publications concerns the promptbook of the earliest restoration (1834) of the tragically ending *King Lear*. She devoted her doctoral dissertation (2004) to this manuscript. Her first monograph, entitled *Shakespeare Londonban és Pest-Budán. Az előadás emlékezete. [Shakespeare in London and Pest-Buda. Remembering performances]*, published by L'Harmattan in 2017, is about W. C. Macready's and Gábor Egressy's interpretation of *Lear* as seen in their unique prompt copies (1834, 1838) and the way their paradigm-changing performances shaped the Shakespeare cult as well as theatrical and cultural memory.

Estelle RIVIER-ARNAUD is a professor at the University Grenoble Alpes, France, and a member of the CEMRA (ILCEA4) as well as of the Performance Lab (Idex), of ESRA (European Shakespeare Research Association) and of the Radac scientific society (Recherches sur les Arts Dramatiques Anglophones Contemporains). She has published various books and articles on the scenography of Shakespeare's plays, among which *Shakespeare dans la maison de Molière* (Presses Universitaires de Rennes, 2012), *Shakespeare in Performance* (co-ed. Eric C. Brown, Cambridge Scholars Publishing, 2013). She also currently works on contemporary drama, in particular on the adaptation of Shakespeare's plays (*Rewriting Shakespeare For and By the Contemporary British Playwrights* (co-ed. Michael Dodson, Cambridge Scholars P., 2017). She has recently co-edited an online collection of essays entitled *Romeo and Juliet, From Page to Image* (co-ed. Eric C. Brown and Isabelle Schwartz-Gastine), *Cahiers Shakespeare en devenir*, N°14, December 2019, dir. Pascale Drouet, <https://shakespeare.edel.univ-poitiers.fr/index.php?id=1495>).

Isabelle SCHWARTZ-GASTINE is Professor Emerita of Renaissance Studies (University of Caen-Normandy, France), a member of ERIBIA Research Centre (Caen-Normandy) and of the CNRS Research Centre on Theatre and Drama (THALIM, Paris). A member of National and International Renaissance Associations (Société Française Shakespeare, European Shakespeare Research Association, International Shakespeare Association, World Shakespeare Association) she is a specialist of Shakespeare plays in performance on the French stage from the beginning to the present day. She has published a few monographs on some plays (*King Lear, A Midsummer Night's Dream*), edited (*Richard II de William Shakespeare : une œuvre*

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