

The John Ford Editorial Project

The Institute of English Studies, School of Advanced Study, London University

The Editors

CHRISTOPHER ADAMS graduated from the College of William and Mary with a BA (Hons.) in English literature. His thesis was a critical edition of the anonymous play *The Returne from Pernassus* (1606). He has served on the staff at Rare Books School (University of Virginia) and as a laboratory instructor on the *Introduction to the Principles of Bibliographical Description* course. In 2010 he graduated with an MA in modern Chinese literature from the School of Oriental and African Studies (SOAS). Since then he has been working at the Institute for English Studies at the School of Advanced Study, London University, as a research assistant on the John Ford project and the *Oxford Francis Bacon*. In 2011-2012 he will be a Fulbright scholar at Fudan University in Shanghai.

NIGEL BAWCUTT was formerly Reader in English Literature at the University of Liverpool. He produced the standard scholarly edition of the most important document for the history of Caroline drama, *The Control and Censorship of Caroline Drama: The Records of Sir Henry Herbert, Master of the Revels 1623-73* (Oxford: Clarendon Press, 1996), which contains a substantial amount of new material. He has edited five early modern plays: Thomas Middleton and William Rowley, *The Changeling*, *The Revels Plays* (London: 1958), revised as a Revels Student Edition (Manchester, 1998); John Ford, *'Tis Pity She's A Whore*, *Regents Renaissance Drama Series* (Lincoln, Nebraska, and London, 1966); William Shakespeare and John Fletcher, *The Two Noble Kinsmen*, *The New Penguin Shakespeare* (Harmondsworth, 1977); Christopher Marlowe, *The Jew of Malta*, *The Revels Plays*,

(Manchester and Baltimore, 1978); William Shakespeare, *Measure for Measure*, The Oxford Shakespeare (Oxford: Clarendon Press, 1991). He has also published numerous articles, several of which deal with the impact of Machiavelli in Elizabethan England.

MARCUS DAHL took his Doctorate at Bristol University with a dissertation on ‘The Authorship of *The First Part of 1 Henry Sixth*’. From 2005-2010 he was Research and Editorial Assistant for the John Ford Editorial Project. He is currently Lecturer in Authorship Studies at the Institute of English Studies, and Assistant Co-ordinator of the London Forum for Authorship Studies. He is co-editor of the collaborative Ford play ‘*The Spanish Gypsie*’ (forthcoming in Vol. II of *The Complete Works of John Ford*), and is assisting R.J. C. Watt on the Concordance. He is the co-author (with Brian Vickers) of ‘The 1602 Additions to *The Spanish Tragedy*: Shakespeare versus Jonson’ (forthcoming), and was one of the co-authors on the research project evaluating the claim that Middleton revised *Macbeth* :see Brian Vickers, ‘Disintegrated: Did Middleton really revise *Macbeth*?’, *TLS* 28th May 2010 and Brian Vickers, Marcus Dahl, and Marina Tarlinskaya, linguistic and prosodic analyses, at <http://ies.sas.ac.uk/events/seminars/LFAS/Shakespeares%20Macbeth/index.htm> >.

He has recently prepared a marked-up text of the complete plays of Ben Jonson which identifies all rare Jonson trigrams (consecutive three-word phrases), as well as writing an essay on ‘The Language of Ben Jonson’ for the forthcoming Cambridge University Press edition of *The Complete Works of Ben Jonson*.

LISA HOPKINS is Professor of English and Head of the Graduate School at Sheffield Hallam University and co-editor of *Shakespeare*, the journal of the British Shakespeare Association. Her writing on Ford includes *John Ford's Political Theatre* (Manchester University Press, 1994); 'Spartan Boys: John Ford and Philip Sidney', in *Classical and Modern Literature*, 17 (1997); 'Knowing their Loves: Knowledge, Ignorance and Blindness in *'Tis Pity She's a Whore*', *Renaissance Forum* 3 (1998); "'I am not Oedipus": Riddling the Body Politic in *The Broken Heart*', *Connotations* 6 (1997); an edition of *'Tis Pity She's a Whore* for Nick Hern Books (2003); 'Strange Truths: The Stanleys of Derby on the English Renaissance Stage', in *Shakespeare's Histories and Counter-Histories*, ed. Stuart Hampton-Reeves, Dermot Cavanagh and Steve Longstaffe (Manchester: Manchester University Press, 2006); 'Incest and Class: *'Tis Pity She's a Whore* and the Borgias', in *Incest and the Literary Imagination*, ed. Elizabeth Barnes (Gainesville: University Press of Florida, 2002); 'Italy Revisited: John Ford's Last Plays', in *The Italian World of English Renaissance Drama*, ed. Michele Marrapodi (University of Delaware Press, 1998); 'Staging Passion in Ford's *The Lover's Melancholy*', *Studies in English Literature 1500-1900*, 45 (2005); *'Tis Pity She's a Whore. A Critical Guide* (Continuum, 2010); and the Revels edition of Ford's *The Lady's Trial* (Manchester University Press, 2011). Other recent publications are *Shakespeare on the Edge: Border-crossing in the Tragedies and the Henriad* (Ashgate, 2005), *Beginning Shakespeare* (Manchester University Press, 2005), *The Cultural Uses of the Caesars on the English Renaissance Stage* (Ashgate, 2008), and *Drama and the Succession to the Crown, 1561-1633* (Ashgate, 2011), which includes a chapter on Ford.

ELEANOR LOWE is Senior Lecturer in Drama in the Department of English and Modern Languages, Oxford Brookes University. Her publications include: 'Offstage and Onstage

Drama: New Approaches to Richard Brome', Issues in Review, *Early Theatre* 10 (2007), 109-116; 'Confirmation of Richard Brome's Final Years in Charterhouse Hospital', *Notes & Queries* 252 (December, 2007), 416-18; an edition of *A Mad Couple Well Matched* and *The Love-Sick Court*, in Richard Cave (ed.), *Richard Brome Online* (Sheffield: Humanities Research Institute Online, 2010: <http://www.hrionline.ac.uk/brome/>); 'Clothing and Fashion in Jonson's Plays', *Jonson in Context*, ed. Julie Sanders (Cambridge: Cambridge University Press, 2010). Forthcoming works include: George Chapman's *A Humorous Day's Mirth: A Critical Edition*, *Digital Renaissance Editions* (2012), and 'Ben Jonson's Early Dramatic Work', in *The Oxford Handbook to Jonson*, ed. Eugene Giddens (Oxford University Press, 2012).

GILLES MONSARRAT taught English at the Université de Dijon (now Université de Bourgogne) from 1960 to 1993. His book, *Light from the Porch: Stoicism and English Renaissance Literature* (Paris, 1984), contains a chapter on Ford. He edited *The Golden Meane* and *A Line of Life for The Nondramatic Works of John Ford* (New York, 1991), and his essays on Ford include "John Ford's Authorship of *Christes Bloodie Sweat*", (*English Language Notes*, 1971), "The Unity of John Ford: 'Tis Pity She's a Whore and *Christ's Bloody Sweat*" (*Studies in Philology*, 1980), "A Funeral Elegy: Ford, W.S., and Shakespeare", (*Review of English Studies*, 2002), and "Emending Ford's *Perkin Warbeck*, II.iii" (*Notes and Queries*, 2010). Together with Michel Grivelet he was co-general editor of an eight-volume bilingual edition of Shakespeare, *Œuvres Complètes* (Paris, 1995-2002), contributing translations, introductions, and a dictionary. He has published articles and notes (1960-2010) in several journals, including "Le stoïcisme dans *Julius César*, ou les préjugés

de la critique” (*Études Anglaises*, 1974), and “Shylock and Mercy” (*Cahiers Élisabéthains*, 2005).

KATSUHIKO NOGAMI took his doctorate at the Shakespeare Institute, University of Birmingham in 1989, with an edition of Ford’s play, *The Ladies Triall*. Formerly a Professor of English Literature, he is now a part time lecturer for Meiji University (Tokyo) and Atomi Gakuen Women’s University (Tokyo). His publications include: ‘The Rationalization of Conflicts of John Ford’s *The Lady’s Trial*’, *Studies in English Literature, 1500-1900*, (1992), Vol. 32, No. 2, pp. 341-359; ‘John Ford’s *The Ladies Triall*, 1639: The Bibliographical Data’, *The Journal of the Chiba Institute of Technology* (2000), Vol. 37, pp. 83-158; ‘The Printing of John Ford’s *The Ladies Triall*, 1639’, *The Journal of the Chiba Institute of Technology* (2000), Vol. 37, pp. 159-183. His other interests include Shakespeare, bibliography, and the English East India Company.

BRIAN VICKERS is a Distinguished Senior Fellow of the School of Advanced Study, a Fellow of the British Academy, and a Foreign Honorary Fellow of the American Academy of Arts and Sciences. He is Director of the *Oxford Francis Bacon*. He has published several books on drama and authorship attribution, including *The Artistry of Shakespeare’s Prose* (Methuen, 1968; Routledge 2005); *Towards Greek Tragedy. Drama, Myth, Society* (Longman, 1973); *Shakespeare: The Critical Heritage, 1623-1801*, 6 vols. (Routledge and Kegan Paul, 1974-1981; Routledge, 2009); *Returning to Shakespeare* (Routledge and Kegan Paul, 1989); *Appropriating Shakespeare: contemporary critical quarrels* (Yale University Press, 1993); *Shakespeare, Co-Author: a historical study of five collaborative plays* (Oxford University Press, 2002); ‘Counterfeiting’ *Shakespeare: Evidence, Authorship, and John*

Ford's Funerall Elegye (Cambridge University Press, 2002); and *Shakespeare, A Lover's Complaint, and John Davies of Hereford* (Cambridge University Press, 2007). Articles on authorship attribution include "The Troublesome Raigne, George Peele, and the Date of *King John*", in Brian Boyd (ed.), *Words that count: essays on early modern authorship in honor of MacDonald P. Jackson* (University of Delaware Press, 2004); "Incomplete Shakespeare: Or, Denying Coauthorship in *1 Henry VI*", *Shakespeare Quarterly*, 58 (2007); "Coauthors and Closed Minds", *Shakespeare Studies*, 36 (2008); and "Shakespeare and Authorship studies in the Twenty-First Century", *Shakespeare Quarterly*, 62 (2011).

R. J. C. WATT is an Honorary Research Fellow and former Head of English, University of Dundee. The leading British authority on computer concordances, he has devised and marketed his own text analysis software, *Concordance*, currently in version 3.3; it has registered users in 60 countries. He has produced several on-line literary concordances, in addition to his published *Concordance to the Poetry of Philip Larkin* (Hildesheim, 1995). From 1988 to 1991 he contributed the section on 'Shakespeare: Editions and Textual Matters', in *The Year's Work in English Studies* (vols. 69-72). His publications include *Shakespeare's History Plays* (2002) in the Longman Critical Reader series, an introductory study of Gerard Manley Hopkins, numerous articles on textual problems in Shakespeare, and essays on the poetry of Hopkins, Larkin, and Heaney. He is the creator of The Web Concordances, a Fellow of the English Association, and former Electronic Editor of the journal *English*.

MARTIN WIGGINS is a Fellow of The Shakespeare Institute, Stratford-upon-Avon. His publications include *Shakespeare and the Drama of His Time* (Oxford, 2000), *British Drama, 1533-1642: A Catalogue*, ca. 8 vols. (Oxford, 2011-), and *Drama and the Transfer of Power in Renaissance England* (Oxford University Press, forthcoming). In 2006 he was awarded the Hoffman Prize for distinguished work on Christopher Marlowe, for his essay establishing a new dating of *Dido, Queen of Carthage* (later published in *Review of English Studies*, 2008). Other major essays have dealt with the history of the King's Men (in *Shakespeare: An Illustrated Stage History*, 1996), the subsidiary characters of *The White Devil* (*Review of English Studies*, 1997), the textual problem in *Captain Thomas Stukely* (*Papers of the Bibliographical Society of America*, 2004), and Shakespearian imitations in Jesuit drama (*The Seventeenth Century*, 2005). He edited *Edward II* (1997) and *'Tis Pity She's a Whore* (2003) for New Mermaids and two collections for Oxford English Drama: *Four Jacobean Sex Tragedies* (2002) and *A Woman Killed with Kindness and Other Domestic Plays* (2008; including *The Witch of Edmonton*). He is the associate general editor of Oxford English Drama and of The Philological Museum, a website which publishes editions of neo-Latin literature and drama. Since 2007 he has co-edited the annual census of Renaissance drama productions in *Research Opportunities in Medieval and Renaissance Drama*.

ROWLAND WYMER is a Professor of English at Anglia Ruskin University, Cambridge, having served for several years as Head of Department His publications include *Suicide and Despair in the Jacobean Drama* (1986), *Webster and Ford* (1995), as well as a number of co-edited essay collections: *Shakespeare and History* (1996); *The Iconography of Power: Ideas and Images of Rulership on the English Renaissance Stage* (2000); *Neo-Historicism: Studies in Renaissance Literature, History and Politics* (2000); *The Accession of James I: Historical*

and Cultural Consequences (2006); and *J. G. Ballard: Visions and Revisions* (2011). His essays include 'Jacobean Pageant or Elizabethan Fin-de-Siècle? The Political Context of Early Seventeenth-Century Tragedy', in *Jacobean Drama as Social Criticism*, ed. James Hogg (1995, reprinted in *Neo-Historicism*) and 'Shakespeare and the Mystery Cycles', *English Literary Renaissance* 34 (2004). He has also published studies of Marlowe, Shakespeare, Webster, Ford, John Dee, Jacobean drama, the Renaissance on film, Derek Jarman, D.M. Thomas, John Wyndham, and James Blish.