

## Contributors

*Ariane M. Balizet* is an Associate Professor of English and Women's Studies at Texas Christian University. She is the author of *Blood and Home in Early Modern Drama: Domestic Identity on the Renaissance Stage* (Routledge, 2014). Her research focuses on blood, bodies, and gender in the literature of the English Renaissance, as well as Shakespeare and contemporary girlhood. Recent publications include articles on domesticity and violence on the Renaissance stage, representations of Jews in early modern poetry and drama, and film adaptations of Shakespeare. She is currently working on a book project entitled *Shakespeare and Girl Culture*.

*Dianne Berg* is a Ph.D. candidate in English at Tufts University. Her research interests include literary representations of domestic violence, aggressive female language, and constructions of national identity in the English Renaissance. Her dissertation project, "'Not so New as Lamentable and True': Crime and Domestic Tragedy in Early Modern England," examines how "torn from the headlines" scandals were appropriated in plays, prose pamphlets, and ballads to address contemporary anxieties about treason, obedience, gender, and a putatively natural hierarchy in which the household was a "little commonwealth" representing a well-ordered society in miniature.

*Caroline Bicks* is Associate Professor of English at Boston College and is on the faculty of the Bread Loaf School of English. She is the author of *Midwiving Subjects in Shakespeare's England* (Ashgate, 2003); co-editor, with Jennifer Summit, of *The History of British Women's Writing*, volume 2 (Palgrave, 2011); and author of numerous articles on anatomy, maternity, and girl-actors in the early modern period. Her current work focuses on the mind-work of early modern adolescent girls. Her humorous cocktail book, *Shakespeare, Not Stirred* (co-authored with Michelle Ephraim), will be out in September 2015 from Penguin's Perigee imprint.

*Jo Eldridge Carney* is a Professor in the Department of English at The College of New Jersey. Her research focuses on Shakespeare, early modern literature and women, and the narrative tradition in fairy tales. Recent publications include *Fairy Tale Queens: Representations of Early Modern Queenship* (Palgrave Macmillan, 2012); "'I'll Find a Day to Massacre Them All': Tamora in *Titus Andronicus* and Catherine de Médici" (forthcoming *Comparative Drama*); and "Aimee Bender's Fiction and the Intertextual Ingestion of Fairy Tales" (*Marvels & Tales*, Fall 2012). She is currently working on a book about Shakespeare, intertextuality, and fairy tales.

*Jennifer Flaherty* is an Assistant Professor of English at Georgia College and State University. Her research emphasizes Shakespeare and Shakespearean adaptation, and her work has

been published in the journals *Comparative Drama*, *Theatre Symposium*, and *Topic: The Journal of Washington and Jefferson College*. She has also contributed to the book *The Horse as Cultural Icon: The Real and the Symbolic Horse in the Early Modern World* and the *Columbia Encyclopedia of Modern Drama*. She received her Ph.D. in Comparative Literature from the University of North Carolina at Chapel Hill.

*Natalia Khomenko* is an Instructor at York University in Toronto, Canada, where she received her Ph.D. in English in 2013. Her research interests include early modern drama, hagiographic and martyrological literature, literary adaptation, and Global Shakespeare studies. Her current project explores the cult of Shakespeare in the Soviet Union, and the strategies of selective reading and active refashioning used to produce ideologically sound socialist versions of Shakespearean drama. She has published on John Lyly's *Endymion* and medieval Lives of St. Juliana, and has an essay on John Bale's interpretation of Anne Askew forthcoming in *Death, Torture and the Broken Body in European Art, 1300-1650* (Ashgate, 2014).

*Dr. Rachael McLennan* is Senior Lecturer in American Literature and Culture in the Department of American Studies, University of East Anglia. Her research interests focus on adolescence and ageing in American literature, and American Autobiography. She is the author of *American Autobiography* (Edinburgh University Press, 2013), *Developing Figures: Adolescence, America and Postwar Fiction* (Palgrave, 2009), and several articles. She is currently working on a monograph on representations of Anne Frank in American literature.

*Stephen O'Neill* is a Lecturer in the Department of English, National University of Ireland Maynooth. He is the author of *Staging Ireland: Representations in Shakespeare and Renaissance Drama* (Four Courts 2007) and essays in *Celtic Shakespeare: The Bard and his Borderers* (Ashgate, 2013) and *The Shakespearean International Yearbook* (Ashgate, 2014). With Janet Clare, he co-edited *Shakespeare and the Irish Writer* (UCD Press 2010). His latest book is *Shakespeare and YouTube: New Media Forms of the Bard* (Bloomsbury/Arden Shakespeare 2014). He is currently co-editing a special issue on "Social Media/Shakespeares" with Maurizio Calbi for *Borrowers and Lenders*. His blog on YouTube Shakespeare is available at <http://shakespeareonyoutube.com/>

*Deanne Williams* is Associate Professor of English at York University, Toronto. She is the author of *The French Fetish from Chaucer to Shakespeare* (Cambridge 2004), which won the Roland H. Bainton Prize for best book in literature from the Sixteenth Century Society and Conference. She is co-editor, with Ananya Jahanara Kabir, of *Postcolonial Approaches to the European Middle Ages: Translating Cultures* (Cambridge 2005), and, with Kaara L. Peterson, of *The Afterlife of Ophelia* (Palgrave 2012). She has published articles on a wide range of

topics, including Shakespeare adaptations, the history of feminist scholarship, and the reception of classical and medieval literature in the Renaissance. Her new book, *Shakespeare and the Performance of Girlhood*, was published in the Palgrave Shakespeare Studies series in 2014.

*Ms. Loretta Siu Ling Yeung* is both a classically trained soprano in the Western *bel canto* tradition and an ethnomusicologist who specializes in the history and culture of Cantonese opera. Her thesis, entitled "Red Boat Troupes and Cantonese Opera," focuses on the history of the travelling opera troupes that performed in the Pearl River delta of China in the 1920s and '30s. Ms. Yeung has worked as a translator and editor for the Opera Information Center of the Chinese University of Hong Kong, and she is the President of Operas of Two Worlds, a non-profit organization that promotes exchanges of Western and Cantonese Operas.