

## Contributors

*Mark Thornton Burnett* is Professor of Renaissance Studies at Queen's University, Belfast, Director of the Kenneth Branagh Archive and Principal Investigator of the AHRC-funded project, *Filming and Performing Renaissance History* (<http://www.qub.ac.uk/renaissancehistory>). He is the author of *Masters and Servants in English Renaissance Drama and Culture: Authority and Obedience* (Basingstoke: Macmillan, 1997), *Constructing "Monsters" in Shakespearean Drama and Early Modern Culture* (Basingstoke: Palgrave, 2002) and *Filming Shakespeare in the Global Marketplace* (Basingstoke: Palgrave, 2007), the editor of *The Complete Plays of Christopher Marlowe* (London: Dent, 1999) and *The Complete Poems of Christopher Marlowe* (London: Everyman, 2000), and the co-editor of *New Essays on "Hamlet"* (New York: AMS Press, 1994), *Shakespeare and Ireland: History, Politics, Culture* (Basingstoke: Macmillan, 1997), *Shakespeare, Film, Fin de Siècle* (Basingstoke: Macmillan, 2000), *Reconceiving the Renaissance: A Critical Reader* (Oxford: Oxford University Press, 2005) and *Screening Shakespeare in the Twenty-First Century* (Edinburgh: Edinburgh University Press, 2006).

*Rebecca Chapman* is a Lecturer in the Department of English at Vanderbilt University, where she received her Ph.D. in English in 2009. Her research explores the fantasies and anxieties surrounding the concept of stage drama — especially Shakespeare's — as a cultural catalyst in the early modern period and in the present moment. She is currently working on her first book project, *Rehabilitating Shakespeare*, in which she develops a performative-based and interdisciplinary mode of queer theory to examine the emergent paradigmatic quality of Shakespeare as a tool for social rehabilitation.

*Ya-chen Chen* is an Assistant Professor in the Department of Foreign Languages and Literatures, City College of New York. She has published "There Is a Beauty in the Door(way) of Flying Daggers," in *Asian Cinema* 17.2 (2006) and a review of Chen Kaige's *The Promise in Mediascape* (Spring 2007); she has also edited a collection of Chinese essays on *Farewell My Concubine* (*Bawang bieji: tongzhi yuedu yu kua wenhua duihua*, Nanhua University, 2004) and a collection of English essays entitled *Women in Taiwan: Sociocultural Perspectives* (University of Indianapolis Press, forthcoming).

*Alice Dailey* is Assistant Professor of English at Villanova University. Her principal research interests are Shakespeare and devotional, hagiographic, and martyrological literature. She has just completed her first monograph, *The English Martyr from Reformation to Revolution*, and her

published work includes articles on Foxe's *Acts and Monuments*, the execution of Father Edmund Campion, and Chapman's *The Widow's Tears*. She has an article on Shakespeare's history plays forthcoming in *Shakespeare Survey*.

*Amy Scott-Douglass* is Assistant Professor of Literature at Marymount University. She is the author of *Shakespeare Inside: The Bard Behind Bars* (Continuum, 2007); the "Theater" section of *Shakespeares after Shakespeare: An Encyclopedia of the Bard in Mass Media and Popular Culture* (Greenwood, 2006); and several essays on early modern women, and film and stage adaptations of Renaissance drama.

*William C. Ferleman* is a doctoral student at Oklahoma State University, studying English Renaissance literature. His interests also include performance studies, literary theory, and music criticism. His essay "Wedding Interrupted: Women's Political Will in *The Two Noble Kinsmen*" appeared in both *Genre* and *Postmodern Essays on Love, Sex, and Marriage in Shakespeare*, edited by Bhim S. Dahiya (2008). Currently, he is doing research for a future article on Milton's polemical works. He has a B.A. and M.A. from the University of Kansas.

*Andrew James Hartley* is the Russell Robinson Professor of Shakespeare at the University of North Carolina, Charlotte. He is the editor of the performance journal *Shakespeare Bulletin* and the author of *The Shakespearean Dramaturg* (Palgrave 2005), as well as an upcoming performance history of *Julius Caesar* (Manchester University Press). He is also a novelist.

*Scott Hollifield*, a doctoral candidate at the University of Nevada, Las Vegas, earned a B.A. in Film Studies and an M.A. in English Literature from Wayne State University in Detroit. An intense interest in the process of adapting Shakespeare to film led by mysterious logic to his dissertation in progress: "*Myn auctour shal I folwen, if I konne*': Shakespeare Adapting Chaucer," under the supervision of Dr. Evelyn Gajowski. His critical review of Kenneth Branagh's *As You Like It* (2006) appeared in *Borrowers and Lenders*.

*Dr. Woodrow B. Hood* is Associate Professor and Chair of Theatre Arts at Catawba College in North Carolina. He is co-author of *Theatre: Its Art and Craft* and has an article in the recently published *Women in American Musical Theatre*. He has also published articles in publications such as *Theatre Topics*, *Theatre Journal*, *PAJ (Performing Arts Journal)*, *Postmodern Culture*, *The Journal of Dramatic Theory and Criticism*, and *Theatre Forum*. He regularly teaches classes in East Asian film, theater, and performance.

*Alexa Huang* is Assistant Professor of Comparative Literature at the Pennsylvania State University and Research Affiliate in Literature at the Massachusetts Institute of Technology. She is the author of *Chinese Shakespeares: Two Centuries of Cultural Exchange* (Columbia University Press, 2009), co-editor of *Shakespeare in Hollywood, Asia, and Cyberspace* (Purdue University

Press, 2009), co-editor of *Class, Boundary, and Social Discourse in the Renaissance* (2007), co-editor of *Shakespeare Performance in Asia* (SPiA), and video curator for "Imagining China," an exhibition at Folger Shakespeare Library, Washington, D.C. (Sept. 2009-Jan. 2010). She has contributed to *MLQ: Modern Language Quarterly*, *Shakespeare Bulletin*, *The Shakespearean International Yearbook*, *Shakespeare Studies*, *Shakespeare*, *Theatre Journal*, *Archiv für das Studium der neueren Sprachen und Literaturen*, *Weyward Macbeth: Intersections of Race and Performance*, *The Oxford Companion to Theatre and Performance*, and other journals and books.

*Sarah Johnson* is a doctoral candidate at McMaster University. Her dissertation explores how conventional ideas about, and disruptions of, the body/soul, material/immaterial dynamic inform representations of women on the Jacobean stage. She has published work on *The Witch of Edmonton* in *Early Theatre* and has an article forthcoming on *The Birth of Merlin* and *The Devil is an Ass* in *EMLS*.

*Yu Jin Ko* is Professor of English at Wellesley College. He is the author of *Mutability and Division on Shakespeare's Stage* and numerous articles on Shakespeare in performance. He has recently finished editing a volume of essays on Shakespearean character and is currently writing a book on Shakespeare in performance.

*Matt Kozusko* is Associate Professor of English at Ursinus College, where he teaches Shakespeare and early modern literature and drama. His research interests include Shakespeare and appropriation, Shakespeare in performance, and theater history. He serves as editor of the Appropriations in Performance section of *Borrowers and Lenders*.

*Farah Lehman* is a Ph.D. candidate at the University of Nebraska-Lincoln specializing in English Renaissance drama, with interests in performance and media theory. Her work on intersections between posthumanist new media theory and English Renaissance drama will appear in two forthcoming edited essay collections.

*David V. Mason* is Assistant Professor of Theatre at Rhodes College. He is a former Fulbright-Hays Fellow and the author of *Theatre and Religion on Krishna's Stage* (2009) and articles on Sanskrit drama, theater, and religion that have appeared in *New Literary History*, *Theatre Research International*, and the *Journal of Dramatic Theory and Criticism*.

*Blair Orfall* received her Ph.D. from the Comparative Literature Program at the University of Oregon in June 2009. Her dissertation was entitled "Bollywood Retakes: Literary Adaptation and Appropriation in Contemporary Hindi Cinema." Blair's research interests include: film adaptation theory, especially intellectual property issues in the digital age, and South Asian literature and visual culture.

*Charles S. Ross* is Chair and Professor of comparative literature at Purdue University. His recent books include *Elizabethan Literature and the Law of Fraudulent Conveyance: Sidney, Spenser, Shakespeare* (2003) and *The Custom of the Castle from Malory to Macbeth* (1997). Ross has also published the first translation of Boiardo's *Orlando Innamorato* and a verse translation of Statius's *Thebaid*. Among his edited volumes are *Fortune and Romance: Boiardo 1994 in America* (1998), *Lectura Dantis: Inferno* (1998), and *Purgatorio* (2008).

*Amrita Sen* is a graduate student at Michigan State University, pursuing a Ph.D. in English. Her current research revolves around the representation of the East Indies in sixteenth and seventeenth-century England. Her areas of interest include material culture as well as depictions of gender and race in early modern England.

*Suddhaseel Sen* is completing his doctoral dissertation on cross-cultural adaptations of Shakespeare into opera and film at the University of Toronto. His research interests include European and Indian literature from the nineteenth century onwards, adaptation studies, and the interrelations among literature, music, and film. He has published on Richard Wagner and T. S. Eliot, and on song settings of Rabindranath Tagore by Western composers. His arrangements of the music of Rabindranath Tagore for voices and western instruments have been performed by professional ensembles in India and Canada.

*Sunny Yuk Tien* graduated from the Hong Kong Polytechnic University with a B.A. in Translation and Chinese, and an M.Phil. in Translation. She is currently a doctoral candidate in the Department of Comparative Literature at the Pennsylvania State University. Her research interests include Shakespearean adaptations, cultural and translation theory, and gender studies. She has published "The Banquet Scene in *Macbeth* and *Curse of the Golden Flower*," in *Wissenschaftliches Seminar Online* 6 (2008): Deutsche Shakespeare-Gesellschaft, "The Translation of Shakespeare's Suggestive Language," *Translation Quarterly* 41 (2006): 27-93, and other works.

*Poonam Trivedi* is Reader in English, Indraprastha College, University of Delhi. She received her doctorate from the Shakespeare Institute, University of Birmingham, U.K. She has co-edited *India's Shakespeare: Translation, Interpretation, and Performance* (2005) and *Re-playing Shakespeare in Asia* (2009), and authored a CD-ROM on *King Lear* in India.