

## Contributors

*Sean Bartley* is a scholar and dramaturg currently working towards his doctorate in Theatre Studies at Florida State University. He holds a bachelors degree in Theatre Arts Management from American University and an MFA in Dramaturgy from the American Repertory Theatre/Moscow Art Theatre School Institute for Advanced Theatre Training at Harvard University. Currently, his research focuses on a range of contemporary site-specific/site-sympathetic performances. Other research interests include cross-cultural systems of new play development and institutional organization, contemporary American, British, and Russian theater, Shakespeare, and Seneca. Professional dramaturgy credits include work with American Repertory Theatre (*Julius Caesar*, *Romance*), New Repertory Theatre (*BOOM*), and Company One (*Learn to be Latina*).

*Thomas Cartelli* (Muhlenberg College) is the author of *Repositioning Shakespeare: National Formations, Postcolonial Appropriations* (Routledge, 1999) and of *Marlowe, Shakespeare, and the Economy of Theatrical Experience* (Pennsylvania, 1991). He is co-author, with Katherine Rowe, of *New Wave Shakespeare on Screen*, a study of filmic appropriations of Shakespeare (Polity, 2006), and is currently at work on a book-length study of experimental Shakespeare performance and production.

*Krystyna Kujawska Courtney* is Associate Professor at the University of Lodz, Poland, where she chairs the British and Commonwealth Studies Department and serves as Vice-Dean at the Faculty of International and Politological Studies. Her research interests focus mainly, but not exclusively, on literary theory, especially gender and New Historicist studies: she initiated and edited a translation of Stephen Greenblatt's essays, introducing his concepts in Poland (2006). She has published, internationally and locally, numerous articles and essays on the long-term global authority of Shakespeare's plays and on his dramatic works in relation to theater and early modern culture. Her selected books include: *Shakespeare's Local Habitations* (with R. S. White), 2007; *The Globalization of Shakespeare in the Nineteenth Century* (with John Mercer), 2003; *On Page and Stage : Shakespeare in Polish and World Culture*, 2000; *The Kingdom on Stage: Shakespeare's History Plays in the Theatre* (in Polish), 1997; *"Th'Interpretation of the Time": The Dramaturgy of Shakespeare's Roman Plays*, 1993. She is a member of the World Shakespeare Bibliography and has edited an annotated *Polish Bibliography of Shakespeare, 1980-2000* (2005); she also co-edits (with Yoshiko Kawachi) an international periodical, *Multicultural Shakespeare: Translation, Appropriation, and Performance* (<http://versita.metapress.com/content/122365>). Her

latest monographs (in Polish and in English) are devoted to Ira Aldridge (2009) and to European culture in diversity (2011).

*Alice Dailey* is Associate Professor of English at Villanova University. Her principal research interests are Shakespeare and devotional, hagiographic, and martyrological literature. She is the author of *The English Martyr from Reformation to Revolution* (Notre Dame Press, 2012), 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*. Her work on Shakespeare includes an article on Shakespeare's history plays in *Shakespeare Survey*.

*Stephannie S. Gearhart* is an Associate Professor in the Department of English at Bowling Green State University, where she teaches courses on early modern drama, adaptation, and contemporary British literature. She is currently finishing a book manuscript entitled *Drama and the Politics of Generational Conflict in Shakespeare's England* and is the author, most recently, of "'Only he would have the temerity to rewrite Shakespeare': Douglas Hickox's *Theatre of Blood* as Adaptation" (*Literature/Film Quarterly* 39.2 [2011]: 116-27) and "'The More There Is To See': Another Look at James Kelman's *How Late It Was, How Late*" (*Scottish Literary Review* 2.1 [2010]: 77-94).

*Colette Gordon* is a Lecturer in the Department of English at the University of the Witwatersrand. She has taught at Queen Mary, Goldsmiths, Royal Holloway, Central School of Speech and Drama, University of London, and The University of Cape Town. Her articles on economic criticism and early modern drama, intercultural and contemporary performance, and Shakespeare in Africa have appeared in *Shakespeare*, *Cahiers Élisabéthains*, and *Shakespeare in Southern Africa*, with work on Shakespeare in prison forthcoming. She is working on a book-length study of the interaction between early modern credit culture and stage performance entitled *Shakespeare's Play of Credit*.

*Sivan Grunfeld* is a third-year Ph.D. Candidate in Theatre at the City University of New York Graduate Center. Her research interests include fairy-tale adaptations for the stage and audience reception studies, specifically in immersive theater. This is her first piece for *Borrowers and Lenders*.

*Sujata Iyengar* is Professor of English at the University of Georgia. With Christy Desmet, she co-founded and co-edits *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*. Her single-authored books include *Shades of Difference: Mythologies of Skin-Color in the English Renaissance* (University of Pennsylvania Press, 2005) and *Shakespeare's Medical Language* (Continuum, 2011).

*Matt Kozusko* is Associate Professor of English at Ursinus College, where he teaches Shakespeare and early modern drama. His principal research interest is in Shakespeare and performance. Recent publications include articles in *Shakespeare Survey*, *Early Theatre*, *Shakespeare Bulletin*, and *Borrowers and Lenders*, and an essay collection, *Thunder at a Playhouse: Essaying Shakespeare and the Early Modern Stage* (co-editor, Susquehanna University Press, 2010). His edition of *The Two Gentlemen of Verona* (New Kittredge Shakespeare) is forthcoming. He is currently working on a monograph about Shakespeare as a redemptive or rehabilitative space in contemporary popular entertainment and imagination. He serves as editor for the Appropriations in Performance section of the journal *Borrowers and Lenders: the Journal of Shakespeare and Appropriation*.

*Sonya Freeman Loftis* is an Assistant Professor of English at Morehouse College. Her work on modern adaptations of Shakespeare has appeared in *Shakespeare Bulletin*, *The Brecht Yearbook*, *SHAW: The Annual of Bernard Shaw Studies*, *Text & Presentation*, and *Renaissance Papers*. She is currently working on a book that examines the central role that Renaissance drama played in the creation of modern dramatists' canons, exploring how the reactions of authors such as Shaw, Brecht, and Müller to Shakespeare and his contemporaries worked to create their public personae and to inform their theoretical writings.

*Adam Meyer* is Associate Professor of Jewish Studies and Associate Director of the Program in Jewish Studies at Vanderbilt University in Nashville, Tennessee. In addition to the full-length work *Black-Jewish Relations in African American and Jewish American Fiction: An Annotated Bibliography* (Scarecrow, 2002), he has published articles on this subject in such journals as *MELUS*, *African American Review*, *Prospects*, and *Studies in Short Fiction*. His essay "'The Gesture Was Never Enough': Harlem as a Problematic Proving Ground for Jewish Reformers in the Post World War II Period" appears in the recent collection, *Black Harlem and the Jewish Lower East Side: Narratives Out of Time* (SUNY).

*Alfredo Michel Modenessi* is Professor of Comparative Studies in English and translation at the National University of Mexico (UNAM), as well as member of the International Shakespeare Conference, where he chaired the seminar on Shakespeare translation in 2002. He is on the advisory board of the *International Shakespearean Yearbook*, of MIT's website <http://globalshakespeares.mit.edu>, and of *1611*, a journal on the history of translation published by the Universitat Autònoma of Barcelona. He has published three books in Mexico on American drama and popular culture and one on Shakespeare and the early modern arts, as well papers on Shakespeare translation and Shakespeare on stage or screen in journals and collections such as *Shakespeare Survey*, *Shakespeare and the Language of Translation* (Arden), *Spectacular*

*Shakespeare* (FDP), *Latin-American Shakespeares* (FDP), *World-wide Shakespeares* (Routledge), and *Apocalyptic Shakespeare* (McFarland). He has also contributed entries and articles to the *Oxford Companion to Shakespeare*, the *Cambridge Shakespeare Encyclopaedia*, and *Greenwood Shakespeare Encyclopaedia* and is currently writing a chapter for the *Oxford Handbook of Shakespearean Tragedy*. He has translated and adapted American, Australian, English, Polish, and South-African drama for page and stage, including *Love's Labour's Lost*, *Macbeth*, *The Comedy of Errors*, *Othello*, *The Tempest*, *Julius Caesar*, and *Richard III*. His version of *Henry IV, Part I* was staged by the National Theatre of Mexico at the Globe Theatre during the festival "37 plays 37 languages" in 2012. His version of *Othello* appeared in Mexico in 2010, published by UNAM, and his translations of *Love's Labour's Lost* and *The Comedy of Errors* are now published in Spain as part of the new "Complete Drama" issued by Espasa in Madrid to replace the earlier "canon" in Spanish. His version of Marlowe's *Edward II* should appear in Mexico sometime in 2013-2014. He is currently preparing a book-length study on the presence of Shakespeare in Mexican cinema.

*Niamh J. O'Leary* is an Assistant Professor of English at Xavier University. She is the author of articles on Chinese film adaptations of *Hamlet*, maternity in *A Midsummer Night's Dream*, and Shakespeare and the Digital Humanities. She is currently working on essays about the community of wives in John Fletcher's *The Tamer Tamed* and dangerous maternity in Shakespeare's Roman plays; with Christina Luckyj, is co-editing a collection of essays titled *The Politics of Female Alliance in Early Modern Europe*.

*J. D. Oxblood* is co-founder and Editor-in-Tease of *BurlesqueBeat.com* and an occasional contributor. His burlesque writing has also been seen in *Burlesque Magazine*, *21st Century Burlesque*, and *Zelda*.

*Pamela J. Rader* is Associate Professor of English at Georgian Court University, a liberal arts university in New Jersey, where she teaches world, women's, and multi-ethnic literatures. Building on her book, *Multi-Ethnicity As a Resource for the Literary Imagination* (Mellen), her essays and articles have appeared in the following international journals: *Atenea*, *Antípodas*, and *Label Me Latino/a*; her research interests include the writings of Sandra Cisneros, Maryse Condé, Edwidge Danticat, Junot Díaz, Louise Erdrich, and Marjane Satrapi. She has published book reviews for *Shofar* and *MELUS*. Her current book project examines productive silences in literature.

*Glenn Ricci* is a video producer for the Library of Congress and sound designer for The Scarehouse, a nationally recognized haunted attraction in Pittsburgh. He has composed and produced several albums of music, the most recent being *Fever Brain Battery*, under the name Delirium Dog (2011). His master's thesis, "Tomb of the Unknown Pilgrim: Vonnegut's Manuscript Revisions of *Slaughterhouse-Five*," is available at the University of Georgetown.

*Sophia Richardson* studies comparative literature (English, French, and German) at Oberlin College and has done coursework in literature and sociolinguistics at Swarthmore College and the Albrecht-Ludwigs Universität in Freiburg, Germany. She is particularly interested in questions of gender, literature and related art forms, and literature and science. She has studied opera — including with the Washington National Opera's Young Artist summer program — and has written about *Madama Butterfly* and *Eugene Onegin*.

*Chris Roark*, Associate Professor of English at John Carroll University, published essays about Shakespeare, Zora Neale Hurston, and John Edgar Wideman. Chris passed away unexpectedly this June, at the age of 51; at the time of his death he was close to completing a monograph about Shakespeare and contemporary African American writers. His "original," "strong," "provocative" and "convincing" essay on Toni Morrison and Shakespeare (to quote our anonymous reviewers) appears in this issue of *Borrowers and Lenders*. John Carroll University maintains a memorial page (<http://sites.jcu.edu/english/home/remembering-dr-christopher-roark/>) and has established a scholarship fund in Chris's name.

*Lauren Shohet* is Luckow Family Professor of English at Villanova University (USA). The recipient of fellowships from the National Endowment of the Humanities, the Shakespeare Association of America, the Folger Library, the Huntington Library, the German Academic Exchange Service, the Fulbright Foundation, and the Bogliasco Foundation, she is the author of *Reading Masques: The English Masque and Public Culture in the Seventeenth Century* (Oxford University Press, 2010) and numerous articles on Renaissance poetry and drama, adaptation, and genre studies. Her recent work on adaptation and/of early-modern texts include contributions to *Milton and Popular Culture*, edited by Knoppers and Semenza (Palgrave, 2006); "Medusa's Shield: Adaptation and the Lightness of History" (*Western Humanities Review*, 2011); "Teaching *Paradise Lost* through Adaptation," for *Approaches to Teaching Paradise Lost*, edited by Herman (MLA, 2012); and "*Macbeth*: The State of the Art," for the Continuum Renaissance Drama *Macbeth*, edited by Drakakis and Townshend (Arden, forthcoming 2013). She is currently editing an *Othello* iPad app for the Luminary Shakespeare.

*Pamela Swanigan* is a Ph.D candidate at the University of Connecticut. Her dissertation research analyzes depictions of immortality in children's fantasy, including the works of Ursula K. Le Guin, Natalie Babbitt, and Diana Wynne Jones, through the lenses of sociobiology and descriptive evolutionary ethics. Her essay "Much the Same on the Other Side: The *Boondocks* and the Symbolic Frontier" won the 2010 Children's Literature Association Graduate Student Essay Award, Ph.D. level and was published in the 2012 *Children's Literature Annual*. As a magazine writer, she has won two Canadian National Magazine Awards and twice been a finalist for Western

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