

## Contributors

*M. G. Aune* is an Assistant Professor of English at North Dakota State University whose research interests include early modern travel writing and Shakespeare in performance. His reviews and articles have appeared in *Early Modern Literary Studies*, *Renaissance Quarterly*, *Shakespeare Bulletin*, and *Theatre Journal*.

*Lysbeth Em Benkert* is currently an Associate Professor of English at Northern State University, where she teaches courses in Shakespeare, early modern women writers and eighteenth century literature. She has also served as the dramaturge for several campus productions of Shakespeare's plays.

*Hardy M. Cook* is a Professor of English and has authored a number of papers on subjects ranging from Shakespeare on television to the editing of electronic texts. He is co-editor, with Ian Lancashire, of *Shakespeare's Sonnets and Louers Complaint, 1609* and editor of an electronic edition of *Venus and Adonis*, a part of the edition of Shakespeare's Poems he is preparing for the Internet Shakespeare Editions. For his work with SHAKSPER and his other scholarly activities, he received the University System of Maryland's Board of Regents Award for Excellence in Scholarship/Research/Creative Activities in April of 1999.

*Christy Desmet* is co-editor of *Shakespeare and Appropriation* (1999) and *Harold Bloom's Shakespeare*. (2001). With Sujata Iyengar, she also edits *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*.

*Matt Kozusko* is Assistant Professor of English at Ursinus College, where he teaches Shakespeare and early modern literature. His recent publications include "Taking Liberties," in *Early Theatre*, 9.1 (2006) and "Bard in a Barn," in *Borrowers and Lenders*, 1.1 (2005). He is currently researching appropriations of Shakespeare in contemporary film, radio, and television. He is Appropriations in Performance editor for *Borrowers and Lenders*.

*Genevieve Love* is Assistant Professor of English at Colorado College. She has published on stage directions in, and on staged readings of, non-Shakespearean early modern drama in *Renaissance Drama* and *Shakespeare Bulletin*, and currently serves as book review editor for *Shakespeare Bulletin*. She is at work on a project on babies on the early modern stage.

*Lois Potter* is Ned B. Allen Professor of English at the University of Delaware. Her major publications have been on Early Modern literature and theatrical history. She is author of *A Preface to Milton* (1971, rev. 1986), *Secret Rites and Secret Writing* (1989), and the volume on Othello in

the University of Manchester Press's Shakespeare in Performance series. She also edited *The Two Noble Kinsmen* for the Arden Shakespeare, and is editor and co-editor of two collections of essays on Robin Hood. Her current project is a critical biography of Shakespeare for a Blackwell series. Her numerous articles include a personal account of her experience as organizer of play readings, published in *Shakespeare Bulletin* 22.1 (Spring 2004). She is also a frequent theater reviewer.

*Erin Presley* is a Ph.D. student at the University of Georgia, specializing in early modern drama. She is now beginning work on a dissertation about Shakespearean appropriation.

*Kathryn Prince* is a postdoctoral research fellow at Birkbeck College, University of London. Her work on Shakespeare's reception before the twentieth century has already yielded a Ph.D. thesis and several forthcoming articles, and is the focus of her current research for a book entitled "England, France, and the Shakespeare Controversy from the French Revolution to the First World War." She is also writing the *Much Ado About Nothing* volume for Manchester University Press's Shakespeare in Performance series.

*Fiona Ritchie* is Assistant Professor in the English Department at McGill University, Montreal. She completed her Ph.D. thesis, entitled "'The Merciful Construction of Good Women': Women's Responses to Shakespeare in the Long Eighteenth Century," at King's College, University of London in 2006. Her article "Elizabeth Montagu: 'Shakespeare's Poor Little Critick'?" appeared in *Shakespeare Survey* 58 (2005). She was a member of the British Shakespeare Association steering committee from 2002 to 2005. Fiona has also worked as Deputy Curator of Dr. Johnson's House in London, where she co-curated an exhibition on "Johnson and the Theatre."

*Kate Rumbold* is a doctoral candidate at Trinity College, Oxford. Having gained an undergraduate degree at Trinity and an M. A. at University College, London, she is now completing her D. Phil. thesis on the quotation of Shakespeare in the eighteenth-century novel, under the supervision of Dr. Abigail Williams. Kate has spent time exploring the rare eighteenth-century novel collection of the Houghton Library, Harvard and recently organized the 2006 English Graduate Conference at Oxford. She will shortly take up a post-doctoral research fellowship at the Shakespeare Institute, Stratford-upon-Avon.

*Robert Sawyer* is Associate Professor and Assistant Chair for Graduate Studies at East Tennessee State University. He is the author of *Victorian Appropriations of Shakespeare* and co-editor of *Shakespeare and Appropriation* and *Harold Bloom's Shakespeare*. His two most recent works are "Jerry Lee Lewis: Whole Lotta Shakespeare Goin' On" for *The Upstart Crow* (forthcoming, 2007) and "Prologues and Epilogues: Performing Shakespearean Criticism in the Restoration," which appears in a recently published collection of essays from the University of Delaware Press (2007).

*Ann Thompson* is a Professor of English and Head of the School of Humanities at King's College London. She is a General Editor of the Arden Shakespeare series, and she has edited *The Taming of the Shrew* for Cambridge (1984, updated 2003) and all three texts of *Hamlet* for Arden (co-edited with Neil Taylor, 2006). Other publications include *Shakespeare's Chaucer* (1978), *Shakespeare, Meaning and Metaphor* (co-authored with John O. Thompson, 1987), *Women Reading Shakespeare, 1660-1900* (co-edited with Sasha Roberts, 1997), and numerous chapters in books and essays in journals.