

## Contributors

*Jonathan Baldo*, Associate Professor of English in the Department of Humanities, Eastman School of Music (University of Rochester), holds a Ph.D. from the State University of New York at Buffalo. His book *The Unmasking of Drama: Contested Representation in Shakespearean Tragedy* (Wayne State University Press) was published in 1996. His articles and reviews have appeared in *Shakespeare Quarterly*, *English Literary Renaissance*, *Renaissance Drama*, *Medieval and Renaissance Drama in England*, *Modern Language Quarterly*, *Theatre Journal*, *Criticism*, *Shakespeare Studies*, *Semiotica*, and *Journal of the Kafka Society of America*. He is currently completing a book on nationhood and memory in Shakespeare. His other recent work links parliamentary and theatrical representation in Shakespeare's history plays and explores the play of contentment and satisfaction in relation to the rise of capitalism and changing ideas of the subject in *The Merchant of Venice*.

*Jennifer Clement* is a Lecturer in English at the University of Canterbury in Christchurch, NZ. Her research interests include Shakespearean adaptations, the writings of Elizabeth I, Reformation literature, gender studies, and early modern how-to manuals, such as herbals.

*Páraic Finnerty* is a lecturer in English at the University of Portsmouth. He was the first recipient of the Emily Dickinson International Society's Scholar in Amherst Award in 2001 and was a Copeland Fellow at Amherst College in 2004. In 2006, his book entitled *Emily Dickinson's Shakespeare* was published by the University of Massachusetts Press. He has also published articles on Shakespeare's cross-dressing plays, *Othello*, and Oscar Wilde. He is currently researching transatlantic literary relations and ideas of English masculinity.

Since 2003, *Elizabeth Gruber* has been an assistant professor in English at Lock Haven University in Lock Haven, Pennsylvania. She has published articles on Shakespeare and Shakespearean adaptation and is particularly interested in feminist appropriations of Shakespeare.

*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. 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 Feng Xiaogang's *Ye Yan* ("The Banquet," 2006) is also scheduled to appear in *Borrowers and Lenders*.

*Parmita Kapadia* has done extensive work on postcolonial Shakespeare in India. Her book (with Craig Dionne), *Native Shakespeares: Indigenous Appropriations on a Global Stage*, was published by Ashgate (2008), and she is currently working on a project about diaspora and transnationalism. She is an Associate Professor of English at Northern Kentucky University, where she specializes in Shakespeare studies and postcolonial literatures.

*Elizabeth Klett* is Assistant Professor of Literature at the University of Houston - Clear Lake. She has published articles in *Theatre Journal*, *Shakespeare Bulletin*, and the recent collection *Shakespeare Re-Dressed*. Her book, *Cross-Gender Shakespeare and English National Identity: Wearing the Codpiece*, will be published by Palgrave Macmillan in 2009.

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*Kirilka Stavreva* is Associate Professor of English at Cornell College in Mount Vernon, Iowa, where she teaches and writes about early modern literature, drama, and its performances across historical and cultural divides. Her essays on the drama, popular culture, and gender politics of the Renaissance, as well as on critical pedagogy, have appeared in book collections and journals, such as *The Journal of Medieval and Early Modern Studies*, *Pedagogy*, and *The Journal of Popular Culture*. She is completing a book on the violent speech acts of women in early modern England.

*Charles Whitney* is Professor of English at the University of Nevada, Las Vegas. He is the author of *Francis Bacon and Modernity* (Yale 1986) and articles on Bacon and on Renaissance drama published in *The Journal of the History of Ideas*, *Shakespeare Quarterly*, *English Literary Renaissance*, *Medieval and Renaissance Drama*, and elsewhere. His book *Early Responses to Renaissance Drama* (Cambridge 2006) is the winner of the 2008 Elizabeth Dietz Memorial Prize from *SEL* and Rice University for the year's best book in Early Modern Studies.

*Rachel Wifall* is an Assistant Professor of English at Saint Peter's College, New Jersey, where she teaches Shakespeare and early modern literature. Her research interests include gender and performance studies. She has written book reviews for *Shakespeare Quarterly* and performance reviews for *Shakespeare Bulletin*.