

## Contributors

*Amy Borsuk* is a Ph.D. candidate and Teaching Associate in Drama at Queen Mary University of London. Her dissertation examines 21st-century London Shakespearean theater as an industry that frames itself artistically and commercially through the value of radicalism, experimentalism or innovation. She uses case studies from (but not limited to) Shakespeare's Globe, the RSC and the Donmar Warehouse to deconstruct these terms and their consequential dialectical tensions between performance and business practice. She has written on the Royal Shakespeare Company's technological performance and business practices in *Humanities* 8.1 (2019) and is a co-editor and contributor for special issue "Teaching Shakespeare: Digital Processes" in *Research in Drama Education* (25.1 2020).

*Dr. Emily Buffey* is a Teaching Fellow in Early Modern Literature at the University of Birmingham, UK. She has written on a variety of subjects, with new articles on Shakespearean allusions in early Jacobean poetry and modern historical fiction forthcoming. Her other research areas include: literary afterlives and reception; the relationships between genre (particularly dream vision poetry, satire and complaint); authorship; and reading and literary practice.

*Andrew Duxfield* is a lecturer in Renaissance Literature at the University of Liverpool. He is the author of *Christopher Marlowe and the Failure to Unify* (London: Routledge, 2016) and he has published articles on Marlowe in *Marlowe Studies* and *Early Modern Literary Studies*, as well as contributing to Arden critical readers on *Doctor Faustus* and *The Jew of Malta*. Andrew also works on the drama of Margaret Cavendish, and in 2016 published an online scholarly edition of *The Unnatural Tragedy* (hosted by *Early Modern Literary Studies*). He is currently editing a collection of essays on Shakespeare's *Richard II*, and is in the early stages of a larger project on topography in the early modern literary imagination.

*Philip Gilreath* is a Ph.D. student at the University of Georgia. His research interests include Shakespeare and appropriation, early modern rhetoric, and ecocriticism.

*Lisa Hopkins* Lisa Hopkins is Professor of English at Sheffield Hallam University and co-edits *Shakespeare* and Arden Early Modern Drama Guides. Her publications include *Shakespearean Allusion in Crime Fiction: DCI Shakespeare* (Palgrave, 2016), *Relocating Shakespeare and Austen on Screen* (Palgrave, 2009), *Shakespeare's The Tempest: The Relationship between Text and Film* (New Mermaids, 2008), and *Screening the Gothic* (University of Texas Press, 2005).

*Douglas M. Lanier* is Professor of English at the University of New Hampshire, and Director of the UNH London Program. He has written widely on both early modern drama and poetry, and on contemporary adaptations of Shakespeare on stage and screen. His book, *Shakespeare and Modern Popular Culture*, was published in 2002. He is currently at work on two book projects, a consideration of screen adaptations, faithful and free, of *Othello* and a book on *The Merchant of Venice* in the Arden Language & Writing series.

*Adele Lee* is Assistant Professor in Early Modern Literature at Emerson College, USA. She is the author of *The English Renaissance and the Far East: Cross-Cultural Encounters* (2017) and has published articles in such journals as *Shakespeare Bulletin*, *Early Modern Literary Studies*, *Quidditas*, and *Contemporary Women's Writing*, among others. Current projects include a book-length study of Shakespeare in East Asian Education (co-authored with Sarah Olive, Kohei Uchimaru, and Li Jun and contracted with Palgrave) as well as an edited collection on Shakespeare and "Accentism." Prior to joining Emerson College, Lee was Senior Lecturer in English Literature at the University of Greenwich, London.

*Domenico Lovascio* is Ricercatore of English Literature at Università degli Studi di Genova. He was awarded the A.I.A./Carocci Doctoral Dissertation Prize 2014 and was a Visiting Scholar at Sheffield Hallam University in 2016. In addition to the first English-Italian edition of Jonson's *Catiline* (2011) and his monograph *Un nome, mille volti. Giulio Cesare nel teatro inglese della prima età moderna* (2015) — winner in 2016 of the National Literary Award "Scriviamo Insieme" and the Special Jury Prize at the National Literary Award "Franz Kafka Italia" — his articles have been published in *English Literary Renaissance*, *The Ben Jonson Journal*, *Early Theatre*, *Medieval and Renaissance Drama in England*, *Early Modern Literary Studies* and *Notes & Queries*. He has recently co-edited with Lisa Hopkins an issue of *Textus: English Studies in Italy* on "The Uses of Rome in English Renaissance Drama" and is currently editing the Arden Early Modern Drama Guide to *Antony and Cleopatra*; "Shakespeare: Visions of Rome," a special issue of *Shakespeare*, the journal of the British Shakespeare Association; and *The Housholders Philosophie* for a projected edition of *The Collected Works of Thomas Kyd* (gen. ed. Brian Vickers). He is also a contributor to the *Lost Plays Database*.

*Dr. Megan Murray-Pepper* completed her Ph.D. at King's College London in 2014, and also holds an M.A. in Shakespearean Studies from King's. Her thesis focused on the formal and cultural dynamics of Shakespearean adaptation in New Zealand, across the genres of prose, poetry, and playwriting. She now teaches English while pursuing research interests in Shakespearean adaptation and heritage culture, and has published in the edited collections *Teaching Shakespeare*

*Beyond the Centre: Australasian Perspectives* (2013) and *The Writer on Film: Screening Literary Authorship* (2013).

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*R. S. White* is Winthrop Professor in English and Cultural Studies at The University of Western Australia and a Chief Investigator in the Australian Research Council Centre of Excellence for the History of Emotions. He has recently held an ARC Professorial Fellowship for a project on Shakespeare and film, and this project was one of several funded by the Grant. His publications are mainly in the field of early modern literature, especially Shakespeare and Romantic literature. They include *John Keats: A Literary Life* (Palgrave Macmillan, 2010); *Pacifism in English Literature: Minstrels of Peace* (Palgrave Macmillan, 2008); *Natural Rights and the Birth of Romanticism in the 1790s* (Palgrave Macmillan, 2005); and *Natural Law in English Renaissance Literature* (Cambridge University Press, 1996).