Notes on contributors

Dr Gayle Allan is the Deputy Dean of Trinity College, University of Melbourne. Her research and teaching areas are Shakespearean film adaptations and stage history, and theories of jealousy in the early modern period. She is a member of the committee of the Australia and New Zealand Shakespeare Association (ANZSA).

Dr Victoria Bladen teaches literary studies and adaptation at The University of Queensland, Australia, and has published four Shakespearean text guides in the Insight Publications (Melbourne) series: *Measure for Measure* (2015), *Henry IV Part 1* (2012), *Julius Caesar* (2011) and *Romeo and Juliet* (2010). She co-edited *Supernatural and Secular Power in Early Modern England* (Farnham: Ashgate, 2015), *Shakespeare on Screen: Macbeth* (Rouen: Presses Universitaires de Rouen et du Havre, 2013) and a special issue of the *Australian Literary Studies* journal on *Afterlives of Pastoral* (2015). Victoria has published articles in several volumes of the *Shakespeare on Screen* series, including *Shakespeare on Screen: The Tempest and Late Romances* (Cambridge: Cambridge University Press, 2017), and co-edited *Shakespeare on Screen: King Lear* (Cambridge: Cambridge University Press, 2019).

Yan Brailowsky is Senior Lecturer in Early Modern British History and Literature at the University of Paris Nanterre. His publications include *The Spider and the Statue: Poisoned innocence in A Winter's Tale* (Paris: Presses universitaires de France, 2010), *William Shakespeare: King Lear* (Paris: SEDES, 2008), and co-edited collections on plays such as *The Winter's Tale* (2011) and *Love's Labour's Lost* (2015) and other topics: *Language and Otherness in Renaissance Culture* (2008), *Le Bannissement et l'exil en Europe au XVI^e et XVII^e siècles* (2010), *Brevity is the soul of wit* (2015) and *Shakespeare and Africa* (2017). He is General Editor of *Angles* and Secretary of the French Shakespeare Society.

William C. Carroll is Professor of English at Boston University. His publications include *The Great Feast of Language in Love's Labour's Lost* (Princeton, NJ:

Princeton University Press, 1976); *The Metamorphoses of Shakespearean Comedy* (Princeton, NJ: Princeton University Press, 1985); and *Fat King, Lean Beggar: Representations of Poverty in the Age of Shakespeare* (Ithaca, NY: Cornell University Press, 1996). He has edited Thomas Middleton, *Women Beware Women* and *Thomas Middleton: Four Plays* (both New Mermaids), Shakespeare, *Macbeth: Texts and Contexts* (Bedford Shakespeare), *The Two Gentlemen of Verona* (Arden Third Series) and *Love's Labour's Lost* (New Cambridge Shakespeare). He is co-chair of the Shakespearean Studies Seminar at the Mahindra Center for the Humanities at Harvard University. In 2005–6 he served as president of the Shakespeare Association of America.

Katharine Goodland is Professor of English and director of the Master of Arts in English program at the City University of New York's College of Staten Island. She is the author of *Female Mourning and Tragedy in Medieval and Renaissance English Drama from the Raising of Lazarus to King Lear* (Farnham: Ashgate, 2006; Abingdon: Routledge, 2016) and co-editor of *A Directory of Shakespeare in Performance* (3 volumes, Houndmills: Palgrave Macmillan, 2006, 2011). Her articles on performance and early English drama have appeared in several journals and book collections; most recently, her essay 'Female Mourning, Revenge and Hieronimo's Doomsday Play' was published in *The Spanish Tragedy: A Critical Companion*, edited by Thomas Rist (London: Bloomsbury, 2016).

Laurie Johnson is Professor of English and Cultural Studies at the University of Southern Queensland, Australia. He is the author of *Shakespeare's Lost Playhouse: Eleven Days at Newington Butts* (Abingdon: Routledge, 2018), *The Tain of Hamlet* (Newcastle-upon-Tyne: Cambridge Scholars, 2013) and *The Wolf Man's Burden* (Ithaca, NY: Cornell University Press, 2001), and the editor (with John Sutton and Evelyn Tribble) of *Embodied Cognition and Shakespeare's Theatre: The Early Modern Body-Mind* (Abingdon: Routledge, 2014) and (with Darryl Chalk) of *Rapt in Secret Studies: Emerging Shakespeares* (Newcastle-upon-Tyne: Cambridge Scholars, 2010). He is the current president of the Australian and New Zealand Shakespeare Association and a member of the editorial board of *Shakespeare journal*.

Pierre Kapitaniak is Professor of Early Modern British Civilisation at the University Paul-Valéry Montpellier. He works on Elizabethan drama and early modern conceptions and representations of supernatural phenomena. He has published *Spectres, Ombres et fantômes: Discours et représentations dramatiques en Angleterre* (Paris: Honoré Champion, 2008) and co-edited *Fictions du diable: démonologie et littérature* (Geneva: Droz, 2007). He has translated into French and edited Thomas Middleton's play *The Witch/La sorcière* (Paris: Classiques Garnier, 2012). His current work includes a long-term project with Jean Migrenne on translating early modern demonological treatises (publications to date: James VI's *Démonologie* (Grenoble: Jérôme Millon, 2010) and Reginald Scot's

La sorcellerie démystifiée (Grenoble: Millon, 2015)). He is also currently working with Jérôme Hankins on a new translation of *The Tempest*.

Anchuli Felicia King is a multidisciplinary artist who works primarily in live theatre. Her areas of interest include VFX and projection design, interactive technologies, music production, technodramaturgy and writing for performance. Currently based in New York, Felicia has worked with a wide range of companies and institutions, including Punchdrunk, PlayCo, 3LD Arts & Technology Center, Roundabout Theater, 59E59, Ars Nova, the Obie Awards, The Builders Association, Ensemble Studio Theater, NYTW and Red Bull Theater. She continues to work globally, with companies such as The Royal Court and Yellow Earth Theatre (London), Playwriting Australia, Sydney Theatre Company and Belvoir Theatre (Sydney), Melbourne Theatre Company (Melbourne), House of North (Berlin) and SHIFT Festival (Shanghai).

Florence March is Professor in Early Modern English Drama at University Paul-Valéry Montpellier (France) and a member of the Institute for Research on the Renaissance, the Neo-Classical Age and the Enlightenment, at the French National Centre for Scientific Research. She has published extensively on Shakespeare's function in South France festivals (Avignon, Montpellier and Nice), on Shakespearean stage configurations in twentieth- and twenty-first-century Europe and the relationship between stage and audience. She is co-editor in chief of *Cahiers élisabéthains*, a journal of English Renaissance studies, and associate editor of *Arrêt sur scène/Scene Focus*, a bilingual online journal in performance studies. She is a translator of drama in English at Maison Antoine Vitez (an international centre for drama translation).

Chelsea Phillips is an Assistant Professor of Theatre at Villanova University. She is also a professional dramaturge, an associate director for the International Perceptions of Pregnancy Researchers' Network and co-convenes the Pregnancy and Motherhood working group for the American Society for Theatre Research. Her current book project focuses on pregnancy and the eighteenth-century British stage. Her most recent article, 'Bodies in Play: Maternity, Repertory and the Rival Romeo and Juliets', was published in the May 2019 issue of *Theatre Survey*. She has also published in the international journals *Women's History* and *Testi e Linguaggi*, and the collection *Shakespeare Expressed: Page, Stage, and Classroom in Shakespeare and His Contemporaries* (Madison, NJ: Fairleigh Dickinson University Press, 2013).

Natalie Roulon teaches English at the University of Strasbourg, France. She is the author of *Les Femmes et la musique dans l'œuvre de Shakespeare* (Paris: Honoré Champion, 2011). She has also written a bilingual handbook on English for the performing arts, *L'Anglais des arts du spectacle* (Montpellier: L'Entretemps, 2012). Her main fields of research are women and music in English Renaissance literature. She has published on *All's Well That Ends Well*, *Henry IV Part I*,

Henry VIII, Julius Caesar, Love's Labour's Lost, The Taming of the Shrew, The Tempest, sonnet 130 and on the Swetnam Controversy. An article of hers on *Women Beware Women* is forthcoming.

Yukari Yoshihara is an associate professor at the University of Tsukuba, Japan. Her research is primarily in the field of Shakespeare and Japanese pop culture, and she has published on Shakespeare and manga in the journal *Multicultural Shakespeare*; on Japanese adaptations of *Othello*, in *Shakespeare and the Ethics of Appropriation* (Houndmills: Palgrave Macmillan, 2014), edited by Alexa Huang and Elizabeth Rivlin; on Shakespearean adaptation in Japanese culture in *Re-Playing Shakespeare in Asia* (Abingdon: Routledge, 2010), edited by Poonam Trivedi and Ryuta Minami; and in the journal *Shakespeare Survey*. She also co-edited *English Studies in Asia* (Kuala Lumpur: Silverfish Books, 2007).