



Contributors

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Bradin Cormack is Professor of English at Princeton University. He is author of *A Power to Do Justice: Jurisdiction, English Literature, and the Rise of Common Law, 1509-1625* and, with Carla Mazzio, co-author of the analytical catalogue *Book Use, Book Theory*. He is completing three related books: on action in Shakespeare's drama; on grammar and logic in Shakespeare's sonnets; and on exemplary thinking in the long sixteenth century.

Penelope Geng is Associate Professor of English at Macalester College in St. Paul, MN. She works at the intersection of law and literature, disability studies, and performance. She is the author of *Communal Justice in Shakespeare's England* (Toronto, 2021), and of articles and chapters on Shakespeare and magistracy, staging disability in Shakespearean performance, Bacon's legal aphorisms, and historical costuming by costumers of color as a practice of political resistance. Currently, she is writing a second monograph provisionally titled "Disabled by Law," co-editing a special issue on "Disability and Racial Capitalism" with Andrew Bozio, and editing Shakespeare's *Richard II* for Cambridge Shakespeare Editions.

Hao Tianhu, Ph.D., Columbia University, is Qiushi Distinguished Professor and director of the Center for Medieval and Renaissance Studies, Zhejiang University, China. Harvard-Yenching Institute Visiting Scholar (2023-2024). He specializes mainly

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Paul Innes graduated from the Universities of Glasgow and Stirling and is now Professor of English Literature and Language at the United Arab Emirates University at Al Ain in Abu Dhabi. He has previously worked at the Universities of Warsaw, Edinburgh, Strathclyde, Glasgow and Gloucestershire. He has published widely on Shakespeare and Critical Theory, including *Shakespeare and the English Renaissance Sonnet: Verses of Feigning Love* (Macmillan and St Martin's Press 1997); *Shakespeare: The Barriers Removed* (Studytext Textbooks 2005); *Class and Society in Shakespeare: A Dictionary* (Continuum 2007); *Epic* (Routledge 2013); and *Shakespeare's Roman Plays* (Palgrave Macmillan 2015).

Yoshiko Kawachi, Ph.D. was Professor of English at Kyorin University. She is the author of *Calendar of English Renaissance Drama 1558-1642* (1986), *Shakespeare and Cultural Exchange* (1995), *Shakespeare's Idea of Time* (1998), *Shakespeare's World* (2007), and *Shakespeare: A World Traveler* (2018). She is the editor of *Shakespeare Worldwide*, *Japanese Studies in Shakespeare and His Contemporaries*, and co-editor of *Multicultural Shakespeare: Translation, Appropriation and Performance*. Her publications include: "Transvestism in English and Japanese Theatre" in *Shakespeare's Universe* (1996), "Gender, Class, and Race in Japanese Translations of Shakespeare" in *Shakespeare and the Twentieth Century* (1998), "Rewriting Shakespeare in a Japanese Context for the Page and the Stage" in *Shakespeare's World/World Shakespeares* (2008), "Shakespeare's Long Journey to Japan" in *Shakespeare's Asian Journeys* (2017) and "Enter the First Shakespearean Actress on the Japanese Stage: Her Contribution to the Theatre World, Cultural Exchange and Feminism" in *English Without Boundaries* (2017).

Shoichiro Kawai received his Ph.Ds from the University of Cambridge and the University of Tokyo. He is Professor of English at the University of Tokyo and the former President of the Shakespeare Society of Japan. He has translated 17 of Shakespeare's plays and worked with notable directors such as Greg Doran, Simon Godwin, Jonathan Kent, and Yukio Ninagawa. He has adapted Shakespeare's plays into Kyogen and Bunraku. He also directed and produced *Much Ado*, *The Comedy of Errors*, *As You Like It*, and *King Lear*. His publications include chapters in *The Routledge Handbook of Shakespeare and Interface* (2022), *The Cambridge Guide to the Worlds of Shakespeare* (2016), *The Routledge Companion to Directors' Shakespeare* (2008) and articles in *Shakespeare Survey* 62 (2009) and *Shakespeare Survey* 64 (2011).

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