Tetsuo Anzai, Professor Emeritus at Sophia University (Tokyo), is author of *Shakespeare, Man of the Theatre* (1994) and numerous other books; he has translated and professionally directed Shakespeare as well as other Elizabethan plays, including *Hamlet* Q1, *King Lear*, *The Jew of Malta*, and *The Alchemist*.

Minoru Fujita, Professor Emeritus at Osaka University, has been a life-long student of Shakespeare and his theatre, was an adviser to the construction of the Tokyo Globe, and co-edited (with Pronko) *Shakespeare East and West* (1996).

Mitsuo Hirata is Emeritus Professor at Tohoku University (Sendai), who is interested in early English stages and has written essays on medieval and Renaissance drama, both religious and secular, and is a connoisseur of kabuki theatre arts.

Scott Johnson, a Professor at Kansai University, has a doctorate in theatre studies, but has written more about book illustration. His introduction to the translation of Orita's talk combines both these interests.

Izumi Kadono is Professor of English at Seisen University. She is the co-author of *Shakespeare in Japan for One Hundred Years* (1989) and other books on Shakespeare, and also has written essays on kabuki. She is currently studying Victorian theatre, especially Sir Henry Irving.

Tetsuo Kishi is Professor Emeritus of English at Kyoto University. He is co-author (with Graham Bradshaw) of *Shakespeare in Japan* (2005) and has written numerous other books and articles on Shakespeare. Currently he is Vice-chair, International Shakespeare Association.

Samuel L. Leiter is Distinguished Professor of Theater at Brooklyn College and the Graduate Center, CUNY. He was the editor of *Asian Theatre Journal* from 1992-2004 and has published nearly two dozen books, including *New Kabuki Encyclopedia* and *A Kabuki Reader*.
Kōji Orita is Artistic Director of the National Theatre of Japan, and has produced and directed numerous kabuki plays there. 1991 saw his production and direction of the 1886 Japanese kabuki adaptation of *Hamlet* which is the subject of his contribution to this book.

Yoseharu Ozaki is Professor Emeritus at Nara Women’s University, who has published books and articles with the themes ranging from Shakespearean drama, text and language, to kabuki onnagata.

Leonard Pronko is Professor of Theatre Arts at Pomona College in Claremont, California, where he has directed numbers of kabuki productions in English and was decorated by the Japanese government with the Order of the Sacred Treasure.

Paul G. Schalow is Asso. Prof. at Rutgers University. A specialist in Japanese literature and gender studies, he has translated and introduced Ihara Saikaku’s *The Great Mirror of Male Love* (1990).

Michael Shapiro is Professor Emeritus of English at the University of Illinois. He is the author of *Children of the Revels: The Boy Companies of Shakespeare’s Time and Their Plays* (1976) and *Gender in Play on the Shakespearean Stage* (1994).

Ann Thompson is Professor of English and Head of the School of Humanities at King’s College London. She is a General Editor of the Arden Shakespeare (third series). She has published widely on Shakespeare, mainly in feminist criticism, editing and language studies.

Bunzō Torigoe, a leading scholar of Japanese theatre history, is Professor Emeritus at Waseda University and the former director of the Tsubouchi Memorial Theatre Museum at Waseda University.

Tamotsu Watanabe, a distinguished dramatic critic, has written *The Destiny of Onnagata* (in Japanese) and other prize-winning books on kabuki, and was awarded the Purple Ribbon Medal by the Japanese government.

Yumiko Yamada is a Professor at Kobe College. She is the author of *Ben Jonson and Cervantes: Tilting against Chivalric Romances* (English, 2000) and other writings, including studies of Shakespeare, Chapman, Inigo Jones, Aristotle, and Richard Strauss.