



## Contributors

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Olena Danylovyh is a Doctoral Researcher on the SNF project 'Re-Configuring the Apophatic Mystical Tradition in Late Medieval England', at the University of Lausanne. Her research interests include late medieval devotional treatises, literature for and by women, and attention in contemplation. Her current project consists of a re-appraisal of *The Mirroure of Simple Soules*, a Middle English translation of Marguerite Porete's *Mirouer des ames simples* that has long been sidelined in the scholarship. Recent work on intentionality in *The Cloud of Unknowing* is forthcoming in *The Medieval Translator*.

Natalya Din-Kariuki is an Associate Professor in the Department of English and Comparative Literary Studies at the University of Warwick. Her work examines the literatures and histories of travel and migration. She is currently completing a book on seventeenth-century travel writing, and has published research in venues including the *Huntington Library Quarterly*, *Review of English Studies*, *Textual Practice*, and *Studies in Travel Writing*.

Kate Driscoll is an Assistant Professor of Italian and Romance Studies at Duke University. She is the author of *Tasso and Women Readers: Literary Hospitality in Early Modern Italy*, forthcoming with Cambridge University Press in Fall 2026. This study was awarded the 28th annual Aldo and Jeanne Scaglione Award for a Manuscript in Italian Literary Studies from the Modern Language Association. Her research centers on early modern Italian literature, classical and romance epic poetry, women's writing, gender studies, and performance history. Her articles on these and related topics have appeared in *Renaissance Quarterly*, *I Tatti Studies*, *Letteratura cavalleresca italiana*, *altrelettere*, *California Italian Studies*, and *The Italianist*.

Chloe Fairbanks is Leverhulme Early Career Fellow at Coventry University and an Honorary Research Fellow at the University of Warwick. Her current project, ‘“Stranger companies”: transcultural encounters in English writing, 1558–1625’, focuses on the ways in which early modern Londoners understood and experienced cultural difference at the level of daily practice, tracing how difference across shifting class structures was assimilated rather than resisted. She has published on early modern drama, husbandry manuals, and culinary writing. Her most recent article, ‘“Here’s Company”: Fractured Englishness and Conflicted Communities in *The Merry Wives of Windsor* and *Henry V*’, appears in *Shakespeare Survey* 78.

Chloë Houston is Professor of Early Modern Literature and joint Head of the Department of English Literature at the University of Reading. Her work looks at how different worlds, places, peoples and religions were depicted in early modern English writing, and especially utopias, travel literature and drama. Her most recent academic books are *Persia in Early Modern English Drama, 1530-1699: The Imagined Empire* (Palgrave Macmillan, 2023), and a collection of essays, co-edited with Sophie Lemerancier-Goddard and Ladan Niayesh, *Writing Distant Travels and Linguistic Otherness in Early Modern England (c. 1550–1660)* (Brepols, 2025).

Catherine Jenkinson is a College Lecturer in History and the Julian Schild Junior Research Fellow at Pembroke College, Oxford. She is broadly interested in the histories of incarceration, state violence, and political culture. Her upcoming monograph is a study of the Tower of London’s use as a prison in late-Tudor and early-Stuart England. In 2024-2025, she was the researcher on the Oxford John Fell-funded project ‘(Hi)stories of Violence: Myth-Making, Imprisonment and the Cultural Identity of the Tower of London’ led by Dr Hannah Skoda. In 2025, she was Highly Commended in the Breakthrough Researcher Award category at the University of Oxford’s Vice Chancellor’s Awards.

Emily Naish is a PhD Candidate at the University of Sheffield. Her thesis takes an ecocritical approach to examine the works of canonical Renaissance writers such as Shakespeare, Spenser, and Sidney alongside Michael Drayton’s *Poly-Olbion*. Her research on *Poly-Olbion*’s rivers has previously been published in *Reading the River in Shakespeare’s Britain* (ed. by Lisa Hopkins and Bill Angus).

Felicity Sheehy is a PhD Candidate in Early Modern English Literature at Princeton University. Her dissertation, which considers the poetics of early modern husbandry texts, has received support from the Folger Shakespeare Library, the Royal Society, and the Oak Spring Garden Foundation. Her academic writing has appeared in *The Review of English Studies*, *Studies in Philology*, *Classical Receptions Journal*, and *Interdisciplinary Studies in Literature and the Environment*.

Sarah Banschbach Valles is an Independent Scholar and a Collaborator in the Dalhousie Manuscripts Project. Valles has contributed articles to the *Journal of Early Modern Studies*, as well as to the volumes *New Technologies and Renaissance Studies IV* (Iter Press, 2024) and *Early Modern Literary Scholarship and Religion: Recognizing our Religious Allegiances* (Baylor, 2026).

Lena Vosding is a Postdoctoral Research Fellow at Linacre College, University of Oxford, and works as a Project Coordinator at the Niedersächsische Akademie der Wissenschaften zu Göttingen. She specialises in Late Medieval manuscripts from convents, with a particular focus on identity theories, communication cultures, and Digital Humanities. Through her work on

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Jackie Watson is an Independent Scholar, with a PhD from Birkbeck College, University of London. Her published work has centred on early modern law and literature, on epistolarity and rhetoric, and on literary ideas of the senses in the early modern period. Her monograph, *Epistolary Courtiership and Dramatic Letters: Thomas Overbury and the Jacobean Playhouse*, came out with Edinburgh University Press in 2024. She co-chairs the Mapping the Early Modern Inns of Court project and co-edited, with Emma Rhatigan, *Mapping the Early Modern Inns of Court: Writing Communities* (2025). Forthcoming work includes an introduction to Shakespeare's *King John* for Oxford World's Classics.

