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INÉS BIGOT is a fourth-year doctoral student working under the supervision of Alexandra Poulain at the University of Sorbonne Nouvelle. Her current research focuses on the poetics and the politics of the dancing body in the plays of W. B. Yeats and Wole Soyinka, a topic to which she has devoted several articles. She looks at the dissident potential of dance which is simultaneously staged as the untamable opposite of language and as a subversive discourse in the plays of the Irish and Nigerian playwrights. Her research is nourished by her own experience as a dancer: she practiced ballet for ten years in a conservatory before adopting a more theoretical approach to the art of dancing.

MARGARET MILLS HARPER is Glucksman Professor of Contemporary Writing in English at the University of Limerick, Ireland. She has published two monographs, including *Wisdom of Two: The Spiritual and Literary Collaboration of George and W. B. Yeats* (Oxford UP, 2006). Her scholarly editions comprise two volumes of *Yeats's "Vision" Papers* (Macmillan 1992 and 2001, co-edited with Robert Anthony Martinich

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AKIKO MANABE is Professor of English at Shiga University, Japan. She specializes in American and Irish Modernist poetry and drama. She has recently focused on the Japanese influence on European and American modernism, especially with relation to Noh and *kyogen*. Recent publications include the co-authored book *Hemingway and Ezra Pound in Venezia* (2015); and articles on Yeats, Pound, Hemingway, and Hearn in *Études Anglaises* (2015), *Japanese Artists and Modernism in Europe and America* (2016), *Cultural Hybrids of (Post)Modernism: Japanese/Western Literature, Art and Philosophy* (co-editor, 2016), *Overview of Modernism* (2017), *Encounter of Texts: Heritage and Influence of Brontë Sisters* (2019), and *Yeats and Asia* (2020). Since 2017 she has produced a series of performances of new *kyogen* based on the work of Yeats and Hearn in Ireland and Japan.

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ALEXANDRA POULAIN is Professor of postcolonial literature and theatre at the University of Sorbonne Nouvelle (France). She has published widely on modern and contemporary Irish drama and performance, with a special focus on Yeats and Beckett. Her latest book *Irish Drama, Modernity and the Passion Play* (Palgrave, 2016) looks at rewritings of the Passion narrative as a modality of political resistance in Irish plays from Synge to the present day. Her current research focuses on decolonial projects in contemporary art. She is the current President of the International Yeats Society.

MARIA RITA DRUMOND VIANA is a lecturer and researcher in the Department of Foreign Languages and Literatures at the Universidade Federal de Santa Catarina (UFSC) in Brazil, where she works on life writing, Irish Studies, and translation. Her thesis on W. B. Yeats's use of public letters to editors in nineteenth-century periodicals was defended in 2015. During 2019 she was on an academic sabbatical at the University of Toronto to conduct research on Virginia Woolf as part of a larger project on writers' correspondences.