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## Medieval and Renaissance Drama Society Newsletter Fall 2013

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☞ The 129<sup>th</sup> MLA Convention in Chicago from January 9 to  
January 12, 2014 ☛



### *MRDS Sponsored Session*

**Session 657. Spectatorship & Reception in Early Drama**  
**Saturday, 11 January, 5:15–6:30 p.m., Arkansas, Sheraton Chicago**

Presiding: Carolyn E. Coulson-Grigsby, Shenandoah Univ.

Speakers: Francesca Bortoletti, Univ. of Minnesota, Twin Cities; Katherine Brokaw, Univ. of California, Merced; David Hershinow, Johns Hopkins Univ., MD; Jasmine Lellock, Univ. of Maryland, College Park; Anna Amelia Raff, New York Univ.

Responding: Lofton Durham, Western Michigan Univ.

Panelists will address spectatorship and reception of French, English, and Italian dramatic practices. With discussions of the reception of gesture, music, magic, staging, and the use of intermediaries, we seek to advance the discussion of the role of spectator in medieval and early modern performance.

Other Sessions of Interest

**13. Revisiting Urban Popular Culture in Early Modern Spain**  
**Thursday, 9 January, 12:00 noon–1:15 p.m., Ohio, Sheraton Chicago**

Presiding: Miguel Martinez, Univ. of Chicago

The Game of Canes in Early Modern Spain: Popular or Aristocratic Maurophilia?  
Javier Irigoyen-Garcia, Univ. of Illinois, Urbana

Baroque Theater and the Economics of Popular Culture, Alejandro Garcia-Reidy,  
Syracuse Univ.

A Theory of Madrid: The Emergence of the Popular Public Sphere, 1561–1643,  
Javier Castro-Ibaseta, Wesleyan Univ.

### **86. Spanish Shakespeares**

**Thursday, 9 January, 3:30–4:45 p.m., Grace, Chicago Marriott**

Presiding: Dennis Britton, Univ. of New Hampshire, Durham

‘Our Court Shall Be a Little Academe’: Elizabethan Rhetorical Representations of Spain, Hannah Crumme, Univ. of London

‘A Book? O Rare One’: Spanish Romance and Antiromance in *Cymbeline*, Sarah Wall-Randell, Wellesley Coll.

Colonizing Pity: Las Casas and The Tempest, Dennis Britton

### **215. International Shakespeare**

**Friday, 10 January, 8:30–9:45 a.m., Purdue-Wisconsin, Chicago Marriott**

Presiding: Garrett A. Sullivan, Penn State Univ., University Park

Shakespeare in Glorious Techniculture, Anston Bosman, Amherst Coll.

Sindbad’s Happy Wreck: ‘Global Shakespeare’ Meets ‘Arab Spring,’ Margaret Litvin, Boston Univ.

Global Shakespeares as Methodology, Alexa Huang, George Washington Univ.

### **364. Christopher Marlowe and Vulnerable Times**

**Friday, 10 January, 3:30–4:45 p.m., Northwestern–Ohio State, Chicago Marriott**

Presiding: M. L. Stapleton, Indiana Univ.–Purdue Univ., Fort Wayne

Players and Playbooks on the Move in Vulnerable Times, Roslyn L. Knutson, Univ. of Arkansas, Little Rock

The 1580s and Vulnerability, Mary Hill Cole, Mary Baldwin Coll.

Affective Vulnerability, William Casey Caldwell, Northwestern Univ.

### **373. Renaissance Festivals and Festivity in Europe and America**

**Friday, 10 January, 3:30–4:45 p.m., Missouri, Sheraton Chicago**

Presiding: Susanne Lindgren Wofford, New York Univ.

American Regality and Regalia in Iberian Festivals, Lisa Voigt, Ohio State Univ., Columbus

Moorishness and Spanishness in Early Modern European Festivals, Javier Irigoyen-Garcia, Univ. of Illinois, Urbana

The Turk in Early Modern Public Spectacle, Melanie Bowman, Univ. of Minnesota, Twin Cities

### **726. Shakespearean Hierarchies: History and Natural History**

**Sunday, 12 January, 10:15–11:30 a.m., Chicago C, Chicago Marriott**

Presiding: Laurie Shannon, Northwestern Univ.

Shakespeare’s Stones and the Great Chain of Being, Tiffany Jo Werth, Simon Fraser Univ., Burnaby

Beastly Policy: Jungle Law in *Troilus and Cressida*, Suparna Roychoudhury, Mount Holyoke Coll.

Theorizing the Anthropocene in Shakespeare and Middleton’s *Timon of Athens*, Katherine Gillen, Texas A&M Univ., San Antonio

### **Other Sessions for Medieval and Renaissance Scholars**

**Thursday, 9 January**

- 15. How to Do Things with New Media in Medieval Studies
- 25. Manuscript Studies and Cultural History
- 57. Wonder in Anglo-Saxon England
- 75. Voice and Silence
- 77. Encyclopedism
- 85. Reinterpreting Love and Desire in Medieval Persian Literature : Case Studies  
of 'Attâr, 'Erâqi, and Gorgâni
- 117. New Approaches to Vivifying Literature
- 138. Emotion in Cervantes

**Friday, 10 January**

- 223. Nature and the Natural World
- 228. Finding the Right Word: Studies in Germanic Philology
- 254. Food and Early Modern Women
- 274. Vulnerable Bodies, Vulnerable Texts: Prosthesis in Medieval Literature
- 280. Cultures and Literatures of the Mediterranean: From the Ottoman Empire to  
the Postcolonial Maghreb
- 284. Digital Humanities and French Renaissance Culture
- 292. Navigating Arthurian Waterways: Of Literary Lakes, Rivers, and Oceans
- 305. Pilgrims and Pilgrimages, Religious and Literary
- 314. Storms at/of the Court
- 322. New Currents in Medieval Hispanic Studies
- 357. Medieval England and the History of the Book
- 396. Periodization and Early Modern English Literature
- 401. Middle English Keywords
- 407. The Neglected Sagas
- 410. History, Form, and Theory of Early Modern Disability

**Saturday, 11 January**

- 452. Translated Skepticism: Montaigne and Shakespeare
- 460. Feel the Pain: Medieval Trauma
- 491. Renaissance Cosmopolitanism
- 492. Translating the Troubadours
- 506. Mothers and Daughters, Mothers and Sons
- 515. Religious, Spiritual, Theological Approaches to Dante
- 535. Medieval Literature, Digital Humanities
- 551. Susan Crane's *Animal Encounters: Contacts and Concepts in Medieval  
Britain*
- 572. Illness and Disability Memoir as Embodied Knowledge
- 605. Medieval Women and Poverty
- 610. Donne and His Conclave: Language, Innovators, and Eternity
- 617. Charlemagne at the Crossroads of Europe: Negotiating Intersections
- 624. Boethius's *Consolation of Philosophy* in Medieval and Early Modern  
England: Form and History
- 641. Essaying Masculinity
- 657. Spectatorship and Reception in Early Drama
- 714. Integrating Ecocriticism into College-Level German Curricula

**Sunday, 12 January**

728. The Wisdom of Translation  
739. Candor, Deception, and Dissimulation  
785. Transperiod Literary Studies  
792. Old Materials, New Materialisms  
803. Cognitive Approaches to Early Modern French Literature  
808. Renaissance Rhetoric



## Recent Publications

### Books

- Clifford Davidson, with a contribution in collaboration with Sheila White. *Corpus Christi Plays at York: A Context for Religious Drama*. AMS Studies in the Middle Ages. Brooklyn, NY: AMS Press, 2013.
- Vincent Corrigan, Editor. *Ordo Virtutum: A Comparative Edition*. Hildegard of Bingen. Lions Bay, B.C.: Institute of Mediaeval Music, 2013.
- Jessica Dyson. *Staging authority in Caroline England: Prerogative, Law and Order in Drama, 1625-1642* / Jessica Dyson. Farnham, Surrey; Burlington, VT: Ashgate, 2013.
- Christina M. Fitzgerald and John T. Sebastian, Editors. *The Broadview Anthology of Medieval Drama*. Peterborough, Ont.: Broadview Press, 2013.
- Chad M. Gasta. *Imperial Stagings: Empire and Ideology in Transatlantic Theater of Early Modern Spain and the New World*. Chapel Hill: U of North Carolina P, 2013.
- Vicki L. Hamblin. Saints at Play. *The Performance Features of French Hagiographic Mystery Plays*. Kalamazoo: Medieval Institute, 2013.
- Mariko Ichikawa. *The Shakespearean Stage Space*. Cambridge, UK; New York: Cambridge UP, 2013.
- Lloyd Kermode. *King Leir within the thicket: gender, place, and power*. Special issue of *Renaissance and Reformation* 35.1 (2012). Ed. Katie Larson and Alysia Kolentsis, 2012.
- . Money, Gender, and Conscience in Robert Wilson's *The Three Ladies of London*. *Studies in English Literature* 52.2 (2012): 265-91.

- Safi Mahfouz and Marvin Carlson, *Translators and Editors. Theatre from Medieval Cairo: The Ibn Daniyal Trilogy*. New York: Theatre Communications Group, 2013.
- Cyrus Mulready. *Romance on the early modern stage: English expansion before and after Shakespeare*. London, New York: Palgrave Macmillan, 2013.
- Jenny Sager. *The Aesthetics of Spectacle in Early Modern Drama and Modern Cinema: Robert Greene's Theatre of Attractions*. London, New York: Palgrave, 2013.
- Elsa Strietman and Peter Happé, Editors and Translators. *For Pleasure and Profit: Six Dutch Rhetoricians Plays, Volume Two: Three Classical Plays*. Medieval and Renaissance Text Studies. Tempe, AZ: ACMRS Publications, 2013.
- Verena Theile, Andrew D. McCarthy, Editors. *Staging the Superstitions of Early Modern Europe*. Farnham, Surrey, England; Burlington, VT: Ashgate, 2013.
- Jennifer Elizabeth Waldron. *Reformations of the Body: Idolatry, Sacrifice, and Early Modern Theater*. Early Modern Cultural Studies Series. London, New York: Palgrave Macmillan, 2013.
- Barbara Wisch and Nerida Newbigin. *Acting on faith: the Confraternity of the Gonfalone in Renaissance Rome*. Philadelphia: Saint Joseph's University Press, 2013.
- Barbara Wooding. *John Lowin and the English Theatre, 1603-1647: Acting and Cultural Politics on the Jacobean and Caroline Stage*. Farnham, Surrey; Burlington, VT: Ashgate, 2013.
- Gillian Woods. *Shakespeare's Unreformed Fictions*. Oxford, U.K.: Oxford University Press, 2013.

### **Books - Essay Collections**

- Jan Bloemendal, Peter G.F. Eversmann and Elsa Strietman, Editors. *Drama, Performance and Debate Theatre and Public Opinion in the Early Modern Period*. Drama and Theatre in Early Modern Europe Series. Leiden, Boston: Brill, 2013.
- Jan Bloemendal, Peter G.F. Eversmann and Elsa Strietman. *Drama, Performance, Debate. Theatre and Public Opinion in the Early Modern Period: An Introduction*.
- Katell Laveant. *Personal Expression of a Playwright or Public Discourse of a confraternity? A Performance at the Puy de Notre-Dame in Amiens in 1473*.
- Hartmut Beyer. *Carlo and Marcellino Verardi's Fernandus servatus and the Poem Supra casum Hispani regis by Petrus Martyr: Drama and Diplomacy in Papal Rome under Alexander VI*.

Jelle Koopmans. The University out on the streets: Drama, Debate and Public space in France (1490-1520).

Arjan van Dixhoorn. Theatre Society in the Early Modern Low Countries: Theatricality, controversy, and publicity in Amsterdam in the 1530s.

Verena Demoed. Theatre in Court: The Heresy Trial Against the Playwright Gnapheus and the confessionalization of the Lutheran Church.

Stijn Bussels. All About Eve: Genesis and Gender in a Fireworks Display in the Antwerp entry of Charles V and his son Philip.

Hubert Meeus. The peasant as a mouthpiece of public opinion in sixteenth- and seventeenth-century Dutch theatre.

Elsa Strietman. Dutch Biblical rhetoricians' plays.

Ron J. Gruijters. Public Debate and Early Modern Drama: Intended or Unintended topicality in Lummenaeus a Marca's *Carcer Babylonius* (1610).

Jean-Frederic Chevalier. Contextualizing Nicolas Caussin's *Tragoediae Sacrae* (1620): Moral issues in the portrayal of Passions.

Peter G.F. Eversmann. 'Founded for the Ears and Eyes of the People': Picturing the Amsterdam Schouwburg from 1637.

Marco Prandoni. Staging the History of Amsterdam in Vondel's *Gysbreght van Aemstel*: A Non-Confessional Dramatic Contribution to the Narrative of the Dutch Revolt.

Frans-Willem Korsten. *Mundus Dramaticus*: A School Drama and Dramatization – Franciscus van den Enden.

Imre Besanger. *Ballet de la Paix*: Staging a Seventeenth-century Theatre Performance.

Helmar Schramm. Masks and Skulls: Towards an Anatomy of Drama in the Seventeenth Century.

Claire Maria Chambers, Simon W. du Toit and Joshua Edelman. *Performing Religion in Public*. London: Palgrave Macmillan, 2013.

Claire Maria Chambers, Simon W. du Toit and Joshua Edelman. Introduction: The Public Problem of Religious Doings

Simon W. du Toit. The Market for Argument

Joy Palacios. Public Acts of Private Devotion: From Silent Prayer to Ceremonies in France's Early Seminaries

Michael Lambert and Tamantha Hammerschlag. The Durban Passion Play: Religious Performance, Power and Difference

Tom Grimwood and Peter Yeandle. Church on/as Stage: Stewart Hedlam's Rhetorical Theology

Joshua Edelman. The Intolerable, Intimate Public of Contemporary American Street Preaching

Kris Messer. Faith, Fright, and Excessive Feeling

Jo Robinson and Lucie Sutherland. Congregations, Audiences, Actors: Religious Performance and the Individual in Nineteenth-Century Nottingham

Esra Çizmecici. Sufi Ceremonies in Private and Public

Saayan Chattopadhyay. From Religion to Culture: The Performative Puja and Spectacular Religion in India

Stephen D. Seely. Coming Out of the (Confessional) Closet: Christian Performatives, Queer Performativities

Shira Schwartz. Performing Jewish Sexuality: Mikvah Spaces in Orthodox Jewish Publics

Claire Maria Chambers. Busking and the Performance of Generosity: A Political Economy of the Spiritual Gift

Katharine A. Craik and Tanya Pollard, Editors. *Shakespearean Sensations: Experiencing Literature in Early Modern England*. Cambridge, New York: Cambridge UP, 2013.

Katharine A. Craik and Tanya Pollard. Introduction: Imagining Audiences.  
Allison P. Hobgood. Feeling Fear in *Macbeth*.

Allison Deutermann. Hearing Iago's Withheld Confession.

Douglas Trevor. Self-love, Spirituality, and the Senses in *Twelfth Night*.

Tanya Pollard. Conceiving Tragedy.

Hillary Nunn. Playing with Appetite in Early Modern Comedy.

Matthew Steggle. Notes Towards an Analysis of Early Modern Applause.

Thomas Rist. Catharsis as 'Purgation' in Shakespearean Drama.

William Kerwin. Epigrammatic Commotions.

Margaret Healy. Poetic 'Making' and Moving the Soul.

Michael Schoenfeldt. Shakespearean Pain.

Bruce R. Smith. Afterword: Senses of an Ending.

Peter Happé and Wim Hüsken, Editors. *Les Mystères: Studies in Genre, Text and Theatricality*. Amsterdam, New York: Rodopi, 2012.

Peter Happé. Introduction

Véronique Dominguez. Mystère, Farce, Moralité: A Reflection upon the Poetics of Drama in the Middle Ages, Based on Ms. BnF fr. 904, Passion de Semur (Fifteenth Century), and Some Other Burgundian Manuscripts

Vicki L. Hamblin. The Theatricality of Pre- and Post-Performance French Mystery Play Texts

Peter Happé. Michel Adapts Gréban: Some Aspects of the Passion Sequence

Olivia Robinson. Chantilly, Musée Condé, Ms. 617: Mystères as Convent Drama

Charlotte Steenbrugge. Haro! Haro! Sus, dyablerie: The Theatricality of Devils in Temptation Sequences

Marla Carlson. *Le Mystère de Saint Sébastien's* Villain: "No Cuckoo is a Sparrowhawk"

Richard Hillman. La Pucelle and the Godons in the Mistère du Siège d'Orléans: Civic Pageant and Popular Tradition

Alan Hindley. "Laisser l'Istoire ...et Moralisier ung Petit": Aspects of Allegory in the Mystères

Jelle Koopmans. Turning a Chanson de Geste into a Mystery, or Non-Religious and Chivalric Mystery Plays

Charles Mazouer. Sermons in the Passions of Mercadé, Gréban and Jehan Michel

Francesc Massip and Lenke Kovács. A Typology of Catalan Play Manuscripts from the Fourteenth to the Sixteenth Century

Ruth Morse, Helen Cooper and Peter Holland, Editors. *Medieval Shakespeare: Past and Presents*. Cambridge: Cambridge UP, 2013.

Helen Cooper. Introduction.  
Bruce R. Smith. Shakespeare's Middle Ages.  
Bart van Es. Late Shakespeare and the Middle Ages.  
A. E. B. Coldiron. The mediated 'medieval' and Shakespeare.  
Jonathan Hope. 'Not know my voice?': Shakespeare corrected English perfected  
– theories of language from the Middle Ages to Modernity.  
Helen Cooper. The afterlife of personification.  
Margreta de Grazia. 'King Lear in BC Albion.'  
Ruth Morse. Shakespeare and the remains of Britain.  
Tom Bishop. The art of playing.  
Michael O'Connell. Blood begetting blood: Shakespeare and the Mysteries.  
From scaffold to discovery-space: change and continuity Janette Dillon.  
Peter Holland. Performing the Middle Ages.  
David Bevington. Afterword: the evil of 'medieval.'

Henry S. Turner, Editor. *Early Modern Theatricality*. Oxford 21st Century  
Approaches to Literature Series. Oxford, UK: Oxford UP, 2013.

Henry S. Turner. Generalization.

Laura Weigert. Stages.

Richard Preiss. Interiority.

Peter Womack. Offstage.

Bruce Smith. Scenes.

Paul Menzer. Lines.

Stephen Guy-Bray. Sources.

William West. Intertheatricality.

Evelyn Tribble. Skill.

Gina Bloom. Games.

Erika Lin. Festivity.

Scott Trudell. Occasion.

Mary Thomas Crane. Optics.

Joel Altman. Ekphrasis.

Jeremy Lopez. Dumbshow.

Ellen MacKay. Indecorum.

Madhavi Menon. Desire.

Simon Palfrey. Formation.

Scott Maisano. Now.

Michael Witmore. Eventuality.

Paul Kottman. Duel.

Julia Reinhard Lupton. Hospitality.

Jonathan Gil Harris. Becoming-Indian.

Robert Henke. Poor.

Susanne Wofford. Foreign.

Anston Bosman. Mobility.

Phil Withington. Honestas.

Ann Baynes Coiro. Reading.

Blair Hoxby. Passions.

Deborah Uman and Sara Morrison, Editors. *Staging the Blazon in Early Modern  
English Theatre*. Farnham, England; Burlington, VT.: Ashgate, 2013.



Deborah Uman and Sara Morrison. Introduction: Setting the Stage.

Grant Williams. Petrarchan Lovers in Performance: Double Exposure: Gazing at Male Fantasy in Shakespearean Comedy.

Katherine R. Kellett. Petrarchan Desire, the Female Ghost, and *The Winter's Tale*.

Elizabeth Williamson. Dismembering Rhetoric and Lively Action in *The Two Gentlemen of Verona*.

Lisa S. Starks-Estes. Staging Blazonic Violence: Transforming Ovid: Images of Violence, Vulnerability, and Sexuality in Shakespeare's *Titus Andronicus*.

Sara Morrison. Embodying the Blazon: Performing and Transforming Pain in *Measure for Measure* and *The Duchess of Malfi*.

Patricia Marchesi. Dramatizing Dismemberment: 'Limbs mangled and torn asunder': Dismemberment, Theatricality, and the Blazon in Christopher Marlowe's *Dr Faustus*.

Ariane M. Balizet. The Cuckold's Blazon: Dismemberment and Domesticity in *Arden of Feversham* and *A Woman Killed with Kindness*.

Thomas P. Anderson. 'Ay me, this object kills me!': Julie Taymor's Cinematic Blazon in *Titus*.

Joseph M. Ortiz. Historical Reenactments: By the Book: Blazoning the Subject in Shakespeare's History Plays.

Lisa Dickson. The Blazon and the Theatre of War: The Wars of the Roses and The Plantagenets.

Erin E. Kelly. 'They use violence to him': Dismembering the Body Politic in *The Rebellion of Naples*.

Sara D. Luttfiring. Witnessing the Blazon: Dissection, Pregnancy, and the Limits of Knowledge in Early Midwifery Treatises and *'Tis Pity She's a Whore*.

Nancy Simpson-Younger. 'The garments of Posthumus': Identifying the Non-responsive Body in *Cymbeline*.

Cora Fox. Blazons of Desire and War in Shakespeare's *Troilus and Cressida*.

David Wiles and Christine Dymkowski, Editors. *The Cambridge Companion to Theatre History*. Cambridge, New York: Cambridge UP, 2013.

Most Relevant Chapters:

David Wiles. Medieval, Renaissance and Early Modern Theatre.

Thomas Postlewait. The Nature of Historical Evidence: A Case Study.

Barbara Hodgdon. The Visual Record: The Case of *Hamlet*.

### **Individual Articles - Journals**

James Doelman. Claimed by Two Religions: The Elegy on Thomas Washington, 1623, and Middleton's *A Game at Chesse*. *Studies in Philology*, Volume 110, Number 2, Spring 2013, pp. 318-349.

Michael C. Clody. The Mirror and the Feather: Tragedy and Animal Voice in *King Lear*. *ELH*, Volume 80, Number 3, Fall 2013, pp. 661-680.

- Holly A. Crocker. "As false as Cressid": Virtue Trouble from Chaucer to Shakespeare. *Journal of Medieval and Early Modern Studies* (2013) 43(2): 303-334.
- J. Caitlin Finlayson. Jacobean Foreign Policy, London's Civic Polity, and John Squire's Lord Mayor's Show, *The Tryumphs of Peace* (1620). *Studies in Philology*, Volume 110, Number 3, Summer 2013, pp. 584-610.
- Lauren Garrett. True Interest and the Affections: The Dangers of Lawful Lending in *The Merchant of Venice*. *Journal for Early Modern Cultural Studies*, Volume 14, Number 1, Winter 2014, pp. 32-62.
- Peter C. Herman. Equity and the Problem of Theseus in *A Midsummer Night's Dream*: Or, the Ancient Constitution in Ancient Athens. *Journal for Early Modern Cultural Studies*, Volume 14, Number 1, Winter 2014, pp. 4-31.
- Shannon Kelley. The King's Coral Body: A Natural History of Coral and the Post-Tragic Ecology of *The Tempest*. *Journal for Early Modern Cultural Studies*, Volume 14, Number 1, Winter 2014, pp. 115-142.
- Natasha Korda. "The Sign of the Last": Gender, Material Culture, and Artisanal Nostalgia in *The Shoemaker's Holiday*. *Journal of Medieval and Early Modern Studies* (2013) 43(3): 573-597.
- Lin, Erika T. Festivity. In *Early Modern Theatricality*. Edited by Henry S. Turner, pp. 212-29. Oxford Twenty-First Century Approaches to Literature. Oxford, UK: Oxford University Press, 2013.
- David G. Muller. "Pourquoi sous cette table?" More Candlelight on Molière's *Tartuffe*. *Comparative Drama*, Volume 47, Number 2, Summer 2013 pp. 167-200.
- Kelly Neil. The Politics of Suicide in John Fletcher's *Tragedie of Bonduca*. *Journal for Early Modern Cultural Studies*, Volume 14, Number 1, Winter 2014, pp. 88-114.
- Jennifer Panek. Community, Credit, and the Prodigal Husband on the Early Modern Stage. *ELH*, Volume 80, Number 1, Spring 2013, pp. 61-92.
- Gerhard Poppenberg. Role and Freedom in Calderón's *The Great Theater of the World*. *Comparative Drama*, Volume 47, Number 3, Fall 2013, pp. 309-342.
- Brett Roscoe. On Reading Renaissance Closet Drama: A Reconsideration of the Chorus in Fulke Greville's *Alaham and Mustapha*. *Studies in Philology*, Volume 110, Number 4, Fall 2013, pp. 762-788.
- Brian Sheerin. The Substance of Shadows: Imagination and Credit Culture in *Volpone*. *Journal of Medieval and Early Modern Studies* (2013) 43(2): 369-391.

Jay Zysk. The Last Temptation of Faustus: Contested Rites and Eucharistic Representation in *Doctor Faustus*. *Journal of Medieval and Early Modern Studies* (2013) 43(2): 335-367.

### **Dissertation**

Katherine E. Wilson. *The York Plays and the Law*. Catholic University of America: 2013. Director, Stephen K. Wright.

### **Selected Journals**

#### **Research on Medieval & Renaissance Drama (ROMARD) Volume 51, 2012.**

- Mario Longtin and Jill Stevenson. Opportunities.  
David Klausner. "Blowe up, mynstrall": musical problems in vernacular drama.  
Cora Dietl. Martyrs' Plays in the Context of Inter-Confessional Debates in the Sixteenth and Early Seventeenth Century.  
Anne G Graham. French Renaissance Tragedy and the Tragic Code.  
Lisa Hopkins. The Symbolic Geographies of the English Renaissance Stage: The Case of *The Spanish Tragedy*.  
Lofton L Durham. Medieval Performance Studies and Cognitive Neurosciences: Blending New Approaches.  
Ben Parsons. Scarring Roles: Trauma and Temporality on the Medieval Stage.  
Elina Gertsman. Image and Performance: an Art Historian at the Crossroads.  
Katell Lavéant. Back to the Source: Repositioning the Archive in Medieval French Drama Studies.  
Carol Symes. The Drama of Conflict and Conquest: Medieval Theatre's First Millennium.  
Jody Enders. Comically Incorrect.  
Jelle Koopmans. "Law and Drama" in France (1300-1600).  
Pamela M King. New Approaches to the History of the Revival and Re-invention of Medieval Performance Practices: A Report on Two Recent Project Initiatives.  
Christina M Fitzgerald. Out of the Archives and Onto the Stage: Finding New Research Opportunities for Medieval Drama in Performance.  
Garrett PJ Epp. The Towneley Conspiracy.  
Garrett PJ Epp. The Towneley Conspiracy: coded.

#### **Early Theatre Volume 16, Issue 1 (2013)**

- Helen M. Ostovich, Melinda J. Gough, and Erin E. Kelly. Editorial.  
Chiaki Hanabusa. The Will of Simon Jewell and the Queen's Men Tours in 1592.  
Alexandra S. Ferretti. 'This place was made for pleasure not for death': Performativity, Language, and Action in *The Spanish Tragedy*.

Kristina E. Caton. Shared Borders: The Puppet in Ben Jonson's *Bartholomew Fair*.  
Eleanor Lowe. 'Bound up and clasped together': Bookbinding as Metaphor for Marriage in Richard Brome's *The Love-Sick Court*.  
Mathew R. Martin. Accidents Happen: Roger Barnes's 1612 Edition of Marlowe's *Edward II*.  
J. Case Tompkins. Old Testament Adaptation in *The Stonyhurst Pageants*.  
Brett D. Hirsch. Hornpipes and Disordered Dancing in *The Late Lancashire Witches: A Reel Crux?*  
Kent Cartwright. Defining Tudor Drama.

**Shakespeare Quarterly**  
**Volume 64, Number 3, Fall 2013**

Paul Cefalu, The Burdens of Mind Reading in Shakespeare's *Othello*: A Cognitive and Psychoanalytic Approach to Iago's Theory of Mind.  
Edward Pechter. "Iago's Theory of Mind": A Response to Paul Cefalu.  
David Hillman. "If it be love indeed": Transference, Love, and *Anthony and Cleopatra*.  
Douglas Bruster. Shakespeare as Rorschach: A Response to David Hillman.  
Adam Phillips. Knots and Questions: A Response to David Hillman.  
Samuel Arkin. "That map which deep impression bears": Lucrece and the Anatomy of Shakespeare's Sympathy.



**Research Opportunities and Resources**

For the past 6-7 years Robert Tittler, Professor of History Emeritus at Concordia University, has been compiling a database of people identified as 'painters' (also limners, picture-makers, painter-stainers, etc..) working in England, Scotland or Wales, 1500-1640. He now has about 2400 names. Though the vast majority are what we would call today housepainters or decorative painters rather than portrait painters, many are known to have painted work for ceremonies and performances. If this information would be useful to anyone doing compatible research, please contact him at [robert.tittler@concordia.ca](mailto:robert.tittler@concordia.ca). Likewise, if you have information that he might not have, he would appreciate your contributions.

The Early English Drama & Performance Network (<http://earlyenglishdrama.wordpress.com>) is now up and running. The network is designed to facilitate and encourage interdisciplinary dialogue between scholars interested in medieval and early modern performance cultures. The site posts CFPs, dates for performances, job opportunities, etc., and it lists scholars working in the field.

MRDS is now on Facebook, and we have over 100 followers. If you already "do Facebook," the MRDS page can be one more way for you to keep in touch with other early theater scholars and to find or pass along opportunities in the field.

## MRDS Awards

As the year comes to an end, please remember that we will honor the best in Medieval and Renaissance Drama scholarship at our annual business meeting in Kalamazoo next May. To that end, we ask that you nominate early and often in the following categories:

- Barbara D. Palmer Award for the best essay in early drama archival research
- David Bevington Award for the best new book in early drama studies (non-Shakespearean)
- Martin Stevens Award for best new essay in early drama studies
- Alexandra Johnston Award for best conference paper in early drama studies by a graduate student

Please contact Vicki Hamblin, MRDS Vice President (Vicki.Hamblin@wwu.edu), by mid-January with your nominations. Include author's name, title of essay or book, and contact information for the author.

## 2013 MRDS Awards

### **Barbara D. Palmer Award**

**Melinda J. Gough, *Marie de Medici's 1605 ballet de la reine: New Evidence and Analysis, Early Theatre.***

The committee found much to praise in this essay. It gives us new and unpublished archival evidence--a richly detailed letter describing performances of a ballet acted by Marie de Medici and other females as part of her ballet de la reine in Paris in 1605--that deepens and fundamentally changes our understanding of the contributions of women royals as performers in early modern Europe. Members of the committee variously described her analysis of the document for its impressive concision, its precision and restraint, the way in which it brings the records to life as a narrative without conjecture or embellishment, drawing out what is human and real about them, and for the undeniable practical utility of her fine transcription and translation of the document. All in all, Melinda Gough's essay significantly expands and changes our understanding of an understudied field while contributing to a larger dialogue about women's performance. We are delighted to recommend that this piece be chosen to receive the Palmer Award.

### **David Bevington Award**

**Erika T. Lin, *Shakespeare and the Materiality of Performance. Palgrave-Macmillan, 2012.***

Erika Lin briefly summarizes the project of her book, *Shakespeare and the Materiality of Performance*, by saying that it “examines the unspoken assumptions constitutive of early modern theatrical literacy.” The term “materiality” in her title refers to the way that a phenomenon as ephemeral and immaterial as performance not only transmitted current cultural attitudes, but also provided the vehicle for constructing new meaning: “the baseline assumptions and

expectations, the codes of intelligibility imbricated in all aspects of social life.” Drawing upon examples from Shakespeare and his contemporaries, she deftly considers questions such as the performance of the visible and invisibility, ghosts and dreams, “feats of activity” ranging from dancing to acrobatic skills, and ultimately, to the stagecraft of dismemberment and cruelty. Lin produces fresh and persuasive interpretations of canonical texts while demonstrating how the investigation of performance practices provides keys to unravelling some of the threads of the tacit structures of comprehension in early drama.

### **Martin Stevens Award**

**Kevin Curran, “Treasonous Silence: The Tragedy of Philotas and Legal Epistemology,” *English Literary Renaissance*.**

Kevin Curran’s essay, “Treasonous Silence: The Tragedy of Philotas and Legal Epistemology [with illustrations]” is a game changer, turning everything we’ve learned about performative speech acts and “how to do things with words” upside down. Words, even those used in a recognizable dramatic context, as in the Tragedy of Philotas by Samuel Daniel, an underappreciated English Renaissance dramatist, are overshadowed by the consequences of not doing things with words, but rather with silences that speak just as provocatively as a public speech or a written text. Situated within the historical context recounted by Curran, silence had the capacity to convey meaning threatening enough to lead to charges of treason, a “capital” crime in what might be described as an age of paranoia. There is no “right to remain silent,” in this world, in other words, and the gap we assume to separate reality from its representation is narrow if not nonexistent. Rather “thought crime,” or what Curran calls the “treasonous imagination” grows to be as incriminating as any deed. Curran’s careful and well-researched recounting of a legal epistemology beginning with the statute of 1352 and his equally careful scrutiny of the historical contexts within which thought could be policed and prosecuted makes for an intriguing read, akin to well-wrought detective fiction in its ability to unfold the mystery incrementally. Ultimately the author exposes the problematic nature of laws focused more on an alleged perpetrator’s silence and less on concrete evidence and fair-minded judicial procedures. As he points out, such laws introduce ambiguity where there should be certainty, chaos where there should be order. Treasonous silence is, in Curran’s words, “a unique kind of guilt, one that signifies almost categorically as innocence and which consequently confounds conventional juridical categories and the knowledge-making practices which serve them.” The jury proclaims the defendant guilty of making an eloquent case for an intriguing topic.

### **Alexandra Johnston Award**

Not given in 2013.

For a list of previous award winners, please see the Awards tab on the MRDS site.

## Memorial Tribute to Professor David Mills

In September, 2013, the field of early drama lost one of its wisest and most productive scholars. David Mills was 'Mr. Chester' – the man who edited the texts of the Chester Plays and many of the records and was the leading authority on the plays and their context. In 2010, a Symposium was held in Toronto in conjunction with the performance of the Chester Plays. Although his health did not allow him to be present at the meeting, his name was invoked again and again. Someone joked that he was cited almost as many times as the Puritan divine, Christopher Goodman, whose inflammatory letters to the ecclesiastical authorities and the list of 'absurdities' he perceived in the plays in 1572 were at the heart of the conference discussions.

David was born and lived his life in south west Lancashire. He was brought up in St Helen's, a village outside Liverpool, and attended the Prescott Grammar School. School trips to Chester on the bus were highlights of his childhood and he retained an extraordinary sense that his 'place' was in that corner of England between the Pennines and the mountains of Wales. His PhD from the University of Manchester was not on medieval drama but on versification in *Gawain and the Green Knight* – a suitable topic for one living so close to the Wirral. When he was appointed to the English Department of the University of Liverpool in 1964, with the confidence of youth, he told his new employers that his next project was to work on a new edition of the Chester Plays. Like all of us of that generation, he was frustrated by the inadequate nineteenth century EETS edition that gave no help to students struggling to make sense of the textual complexity of the Chester Plays. Luckily for him, Professor Arthur Cawley (to whom all of our generation owes a deep debt of gratitude) came from Leeds to give a lecture in Liverpool in the next year. When he learned that this frail looking young man was undertaking such a huge task he quickly introduced him to his friend Robert Lumiansky, then of the University of Pennsylvania, who was also embarking on an edition of Chester. The scholarly partnership and deep personal friendship that grew between David and Bob and their wives was an important and formative part of David's scholarly and personal life. Lumiansky's death in 1987 was a deep personal loss, but it allowed David to emerge from the shadow of the older man to make his own unique contribution to the study of the Chester Plays and the city that sponsored them. Only one of David's eleven editions and monographs is not directly associated with Chester and its plays. Of his over sixty articles and book chapters only ten are not on early drama and, of the drama articles, more than forty were in one way or another about Chester and its context. His local knowledge allowed him to negotiate the centuries of civic and religious politics with sure feet; his meticulous scholarship made sense of an enormous body of often contradictory evidence written for reasons that had little to do with understanding the text and his sensitive and sympathetic reading of that tangled text allowed him to give to subsequent generations of scholars a clear path to understand the Chester Plays and their history and show the way forward for more scholarly exploration.

His single most surprising discovery was the Letter Book of Christopher Goodman. David had gone to the Denbighshire Record Office in Ruthin, Wales,

in pursuit of a minor record for the REED Cheshire collection and while he was waiting for his manuscript to be produced he looked through the catalogue to see what else might be there and came upon the Goodman Letterbook containing copies of the letters that Goodman and his companions wrote to the ecclesiastical authorities first about the 1572 production of Chester and then about the one in 1575. These letters fundamentally changed our understanding of the last years of the Chester Plays and challenged many of the conclusions – including some of his own – about the Protestant nature of the plays. David had a puckish sense of humour. He knew he had found something really important and let it be known that he would ‘reveal all’ at the Leeds conference that year. I was visiting the Mills family before Leeds and offered to drive him over the Pennines to the conference, hoping to get a ‘preview’ of the exciting news. He refused to be drawn and sat beside me with a mischievous grin on his face deliberately leading the conversation in other directions all the way to Leeds.

David was a family man and in the late 1970s and 1980s, when we were producing the big plays in Toronto, David and his wife Joy would pack up their two sons, Ian and John, and drag them across the Atlantic to see yet another play. In the fall of 1986, he and I had been invited to give papers at a conference at Harvard. The Mills took the boys out of school and they all came first to Toronto and then packed in to my car to drive to Boston to see the autumn colours. The trip was great fun but included a tense moment when John, the younger boy, discovered he had abandoned his Teddy Bear at a motel near the New York Thruway. I was politely but firmly told that we had to go back for it. It was a member of the family. In later years, their parent’s pride in their sons’ accomplishments has been evident in their drawing room where photographs of each young man receiving his doctorate – Ian in life sciences and John in engineering – are on display.

David was a scholar, a family man, a friend, but he was also a sage counsellor. For many years he was a member of the REED Executive Board and, as we struggled to keep the project on track and funded, his clear-sighted ability to go to the root of whatever problem we were facing was an invaluable gift to REED.

A few years ago, the editors of *Medieval English Theatre* organized a ‘festshrift’ for David that took up two issues of the journal. The first set of essays in *Medieval English Theatre* 29 (2007) is preceded by a deeply affectionate tribute to him. Those who did not know David Mills should read it. It shows the very human and gracious side of this impeccable scholar whose work will influence the field for generations to come.

Alexandra F. Johnston  
University of Toronto



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Martyre de sainte Apolline. (Miniature de Jehan Fouquet, Collection du duc d'Anjou.)

## Fall 2013 MRDS Newsletter

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