



# MRDS

Medieval and Renaissance  
Drama Society

## Medieval and Renaissance Drama Society Newsletter Fall 2017

### 133<sup>rd</sup> MLA Annual Convention



January 4-7, 2018

#### MRDS Sponsored Session

##### 273. Early Drama in the Americas

Friday, January 05. 10:15 AM – 11:30 AM. Hilton – Madison  
Presider: Mary Maxine Browne, Purdue U, West Lafayette.

Presentations:

El gran teatro del mundo in New Spain: Translating Calderón into Náhuatl. Obed Lira, Harvard U.

Insecure Receptions: Sor Juana’s San Hermenegildo, the Inquisition, and Náhuatl Theater. Ben Post, Murray State U.  
Forms of ‘Unsettling’ in Early English Drama. Caro Pirri, Rutgers U, New Brunswick.

The Blockade of Boston: Early American Drama beyond the Script. Betsy Klimasmith, U of Massachusetts, Boston.

#### Other Sessions of Interest

##### 31. Performance, Materiality, and Ecology in Early Modern Literature

Thursday, January 04. 12:00 PM – 01:15 PM. Sheraton – Columbus Circle

Presider: Joseph Campana, Rice U.

Speakers: Rebecca Weld Bushnell, U of Pennsylvania; Karen L. Raber, U of Mississippi; Tiffany Jo Werth, U of California, Davis; Jessica Rosenberg, U of Miami.

This session examines how early modern performance might inform ideas of agency emerging from contemporary materialist theories. Presenters explore how different categories of matter perform, considering the mineral, the vegetal, and the human outperformed by one of its parts. The presenters and audience debate how thinking about material performance can shift the conversation about agency, acting, and actants.

##### 87. Shakespeare and the 99%

Thursday, January 04. 03:30 PM – 04:45 PM. Sheraton – Central Park East

Presider: Timothy Francisco, Youngstown State U.

Identification and Alienation. Denise Albanese, George Mason U.  
Who Did Kill Shakespeare? Sharon O’Dair, U of Alabama, Tuscaloosa.

How the 1% Came to Rule the World. Daniel Vitkus, U of California, San Diego

##### 353. Staging Insecurity: Early Modern Spanish History Plays as Resistance to Precarity

Friday, January 05. 01:45 PM – 03:00 PM. Hilton – Nassau East  
Presider: Amy R. Williamsen, U of North Carolina, Greensboro.

Speakers: Barbara Fuchs, U of California, Los Angeles; Susan L. Fischer, Bucknell U; John Cull, C of the Holy Cross; Christopher Oechler, Gettysburg C; Christopher B. Weimer, Oklahoma State U, Stillwater; James Nemiroff, Iowa State U; Kelsey Ihinger, U of Wisconsin, Madison.

Panelists explore the political and social crises staged in early modern Spanish historical drama in the context of the conference theme. The speakers consider how these comedias served as sites of resistance.



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**472. Rethinking Marlowe and the Aesthetic**

Saturday, January 06. 08:30 AM – 09:45 AM. Sheraton – Sugar Hill

Imagining Things: Materialism and Aesthetics in Marlowe's

*Dido, Queen of Carthage* Rachel Eisendrath, Barnard C.

Marlowe in Chains: Renaissance Figures of Literary

Transmission Jenny C. Mann, Cornell U.

Marlowe's Proof of Pleasure. Christopher Warley, U of Toronto.

**553. Early Modern Collaboration and Expanded Shakespearean Authorship**

Saturday, January 06. 12:00 PM – 01:15 PM. Sheraton – Gramercy

Prsident: Loren Cressler, U of Texas, Austin.

Respondent: Douglas Bruster, U of Texas, Austin.

More Voices: How Empiricism Expands Critical Possibilities.

Gary Taylor, Florida State U.

Trying to Make Fletch Happen. Vimala C. Pasupathi, Hofstra U.

**651. Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England, Thirty Years On**

Saturday, January 06. 03:30 PM – 04:45 PM. Sheraton – New York Ballroom East

Prsident: William Reginald Rampone, South Carolina State U.

Respondent: Stephen J. Greenblatt, Harvard U.

The College of Corporations: Stephen Greenblatt's Network of Social Energy. Neema Parvini, U of Surrey.

Circulating Social Contagion: Negotiations of Disability, Sexuality, and Animality in Renaissance Drama. Jeremy Cornelius, Louisiana State U, Baton Rouge.

Sympathy for the Devil: Sodomy and the Limiting Silences of Masculine Desire in William Shakespeare's *Othello*. Nicholas Fredrick Radel, Furman U.

**Shakespeare Sessions Not Included Above**

**Thursday, January 04, 2018**

01:45 PM – 03:00 PM.

**54. The Ethics of Progressive Shakespeare.**

Sheraton – Sutton Place.

05:15 PM – 06:30 PM.

**151. Four Hundred Years of King Lear: Sources and Performance.**

Sheraton – Riverside Ballroom.

07:00 PM – 08:15 PM.

**178. Beyond Materiality in Shakespeare Studies.**

Sheraton – Chelsea.

**Friday, January 05, 2018**

01:45 PM – 03:00 PM.

**340. Thinking Queer History in Shakespeare: A Conversation on Method.**

Sheraton – Empire Ballroom West. 05:15 PM – 06:30 PM.

**432. Horizons of Intimacy: Distance, Affect, and the Global Imaginary on the Shakespearean.**

Stage Sheraton – New York Ballroom East.

**Saturday, January 06, 2018**

10:15 AM – 11:30 AM.

**507. Precarious Bonds.**

Sheraton – Sugar Hill.

05:15 PM – 06:30 PM.

**701. Four Hundred Years of King Lear: Adaptation and Translation.**

Sheraton – Riverside Ballroom.

**Sunday, January 07, 2018**

08:30 AM – 09:45 AM.

**719. Shakespeare on Contemporary Arab Stages.**

Hilton – Gibson.

12:00 PM – 01:15 PM

**797. Nonverbal Shakespeare: Romeo and Juliet among the Arts.**

Sheraton – Gramercy

**Papers of Interest**

**254. Tyranny**

Friday, January 05. 10:15 AM – 11:30 AM. Sheraton – Riverside Suite.

The Terror of Tyranny: Sejanus and the Art of Early Modern Horror. Henry S. Turner, Rutgers U, New Brunswick.

**437: Early English Consent**

Friday, January 05. 05:15 PM – 06:30 PM. Sheraton – Riverside Ballroom.

Belatedness and the Consenting Voice in Measure for Measure. Devin Byker, C of Charleston

**614: Texts and Localities in Early Modern England**

Saturday, January 06. 01:45 PM – 03:00 PM. Sheraton – Sutton Place

Defending the Homeland: The English Muster on Stage and Soil, 1530–1660. Vimala C. Pasupathi, Hofstra U.

**Note Also**

**217. Marginality in Spanish Theater I**

8:30–9:45 a.m., Beekman, Hilton

**532. Marginality in Spanish Theater II**

10:15–11:30 a.m., Beekman, Hilton

Participants address how theater has presented and represented marginal subjects from early modern plays to our most immediate present. Group discussions aim at elucidating the theatrical mechanisms by which the constant presence of marginal figures on stage negotiates the nation's social realities.

**770. Tragedy beyond Theater in Early Modern France: Resistance, Reconfiguration, Reappraisal**

10:15–11:30 a.m., Lincoln Suite, Hilton

Prsident: Blair G. Hoxby, Stanford U.

Speakers: Marc Bizer, U of Texas, Austin; Hall Bjornstad, Indiana U, Bloomington; Christopher Sheehan Braider, U of Colorado, Boulder; Juliette Cherbuliez, U of Minnesota, Twin Cities; Blair G. Hoxby; Anna Rosensweig, U of Rochester  
Participants aim to pursue the early modern French engagement with, or resistance to, the tragic outside the theater.

**Books, General**

- John Astington. *Stage and Picture in the English Renaissance: The Mirror up to Nature*. Cambridge, United Kingdom: Cambridge University Press, 2017.
- Sean Benson, *Heterodox Shakespeare*. Lanham, Maryland: Rowman & Littlefield, 2017.
- Philip Butterworth and Katie Normington, eds., *Medieval Theatre Performance: Actors, Dancers, Automata and their Audiences* (Cambridge: D. S. Brewer, 2017)
- Brinda Charry. *The Arden Guide to Renaissance Drama: An Introduction with Primary Sources*. London: Bloomsbury, 2017.
- Alexandra Collier. *Women, Rhetoric, and Drama in Early Modern Italy*. New York and London: Routledge, 2017.
- Gabriela Dragnea. *Theatre, Magic and Philosophy: William Shakespeare, John Dee and the Italian Legacy*. Anglo-Italian Renaissance Studies. New York: Routledge, 2017.
- Louise Geddes. *Appropriating Shakespeare: A Cultural History of Pyramus and Thisbe*. Lanham, Maryland: Rowman & Littlefield, 2017.
- Kelly Hunter. *Cracking Shakespeare: A Hands-on Guide for Actors and Directors + Video*. London: Bloomsbury, 2015.
- Jeffrey Knapp. *Pleasing everyone: Mass Entertainment in Renaissance London and Golden-age Hollywood*. New York, NY: Oxford University Press, 2017.
- Mirosław Kocur. *The Second Birth of Theatre: Performances of Anglo-Saxon Monks*. Interdisciplinary Studies in Performance. Frankfurt am Main: Peter Lang, 2017.
- Michael Lee Norton. *Liturgical Drama and the Reimagining of Medieval Theater*. Kalamazoo: Medieval Institute Publications, 2017.
- Jeanne McCarthy. *The Children's Troupes and the Transformation of English Theater 1509-1608: Pedagogue, Playwrights, Playbooks, and Play-boys*. Studies in Performance and Early Modern Drama. London: Routledge, 2017.
- Michael Norton, *Liturgical Drama and the Reimagining of Medieval Theater, Early Drama, Art, and Music 33* (Kalamazoo: Medieval Institute Press, 2017).
- Sarah Elliott Novacich. *Shaping the Archive in Late Medieval England: History, Poetry, and Performance*. Cambridge, United Kingdom: Cambridge University Press, 2017.
- Artemis Preeshl. *Shakespeare and Commedia dell'Arte: Play by Play*. Basingstoke: Taylor & Francis Ltd, 2017.
- Robert Sawyer. *Marlowe and Shakespeare: The Critical Rivalry*. New York: Palgrave Macmillan US: Imprint: Palgrave Macmillan, 2017.
- Philippa Sheppard. *Devouring Time: Nostalgia in Contemporary Shakespearean Screen Adaptation*. Montreal, Canada: McGill-Queen's University Press, 2017.
- Elsa Strietman editor, translator; Peter Happé editor, translator. *The First and Seventh Joys of Our Lady: Bilingual Texts of Two Dutch Biblical Plays*. Tempe, Arizona: ACMRS Arizona Center for Medieval and Renaissance Studies, 2017.
- Evelyn Tribble. *Early Modern Actors and Shakespeare's Theatre Thinking with the Body*. London: Bloomsbury, 2017.
- Jonathan Walker. *Site Unscene: The Offstage in English Renaissance Drama*. Evanston, Illinois: Northwestern University Press, 2017.

- Stephen K. Wright. *The Erlau Playbook: Five Medieval German Dramas for Christmas and Easter*. Medieval and Renaissance Texts and Studies 511. Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2017.
- Andrea Louise Young. *Vision and Audience in Medieval Drama: A Study of The Castle of Perseverance*. London: Palgrave Macmillan UK: Imprint: Palgrave Macmillan, 2015.
- Jay Zysk. *Shadow and Substance: Eucharistic Controversy and English Drama across the Reformation Divide*. Notre Dame: Notre Dame Press, 2017.

**Books, Series**

- Christopher B. Balme and Tracy C. Davis, eds. *A Cultural History of Theatre*, Volumes 1-6. London: Bloomsbury Academic, 2017.
- Volume 1: *A Cultural History of Theatre in Antiquity*. Edited by Martin Revermann, Univ. of Toronto.
- Volume 2: *A Cultural History of Theatre in the Middle Ages*. Edited by Jody Enders, UC Santa Barbara.
- Volume 3: *A Cultural History of Theatre in the Early Modern Age*. Edited by Robert Henke, Washington Univ. in St. Louis.
- Volume 4: *A Cultural History of Theatre in the Age of Enlightenment*. Edited by Mechele Leon, Univ. of Kansas.
- Volume 5: *A Cultural History of Theatre in the Age of Empire*. Edited by Peter Marx, Univ. of Cologne, Germany.
- Volume 6: *A Cultural History of Theatre in the Modern Age*. Edited by Kim Solga, Queen Mary Univ. of London.
- Volume 2, *A Cultural History of Theatre in the Middle Ages*. Jody Enders. Introduction: Medieval Theatre Makes History. Seeta Chaganti, Noah Guynn, and Erith Jaffe-Berg. Institutional Frameworks. Kathleen Ashley. Social Functions. Sharon Aronson-Lehavi. Sexuality and Gender. Laura Weigert. The Environment of Theatre. Claire Sponsler. Circulation: A Peripatetic Theatre. Glending Olson. Interpretations. Bruce R. Burningham. Communities of Production. Donnalee Dox. Repertoires and Genres: Emotions at Play. Katie Normington. Technologies of Performance. Carol Symes. Knowledge Transmission: Media and Memory.
- Volume 3, *A Cultural History of Theatre in the Early Modern Age*. Robert Henke. Introduction: Culture, Cultural History, and Early Modern Theatre. Tom Bishop and Robert Henke. Institutional Frameworks for Theatre, 1400-165: Mapping Theatrical Resources. Erkia Lin. Social Functions: Audience Participation, Efficacious Entertainment. Eric Nicholson. Sexuality and Gender: The Early Modern Theatrical Body. Karen Newman. The Environment of Theatre: Urbanization and Theatre Building in Northern Europe. Pavel Drábek. Circulation: Aristocratic, Commercial, Religious, and Artistic Networks.

Stefan Hulfeld. *Interpretations: Antitheatrical Thinking and the Rise of "Theatre"*  
 William N. West. *Communities of Production: Lives in and out of the Theatre.*  
 Friedemann Kreuder. *Repertoires and Genres: Culture and Society.*  
 Blair Hoxby. *Technologies of Performance: From Mystery Plays to Italian Order.*  
 Ellen MacKay. *Knowledge Transmission: Theatre at the Crossroads of Concept, Medium, and Practice.*

*Shifting Paradigms in Early English Drama Studies.*

This series aims to put in an easily accessible format articles that were originally printed in small British and North American journals and Festschriften not readily available in smaller universities on the other side of the Atlantic.

David Mills. *To Chester and Beyond: Meaning, Text and Context in Early English Drama.* Gen. eds., Philip Butterworth, Alexandra F. Johnston, Pamela King; vol. ed. Philip Butterworth. *Shifting Paradigms in Early English Drama Studies*, Variorum Collected Studies Series. London: Routledge, 2016.

Alexandra F. Johnston. *The City and the Parish: Drama in York and Beyond.* Gen. eds. Philip Butterworth, Alexandra F. Johnston, Pamela King; vol. ed. David N. Klausner. *Shifting Paradigms in Early English Drama Studies*, Variorum Collected Studies Series. London: Routledge, 2016.

Meg Twycross. *The Materials of Early Theatre: Sources, Images, and Performance.* Gen. eds. Philip Butterworth, Alexandra F. Johnston, Pamela King; vol. eds. Sarah Carpenter, Pamela King. *Shifting Paradigms in Early English Drama Studies*, Variorum Collected Studies Series. London: Routledge, 2017.

Peter Meredith. *The Practicalities of Performance: Manuscripts, Records, and Staging.* Gen. eds. Philip Butterworth, Alexandra F. Johnston, Pamela King; vol. ed., John Marshall. *Shifting Paradigms in Early English Drama Studies*, Variorum Collected Studies Series. London: Routledge, 2017.

**Books, Anthologies**

Christophe Chaguinian, ed., *The Jeu d'Adam: MS Tours 927 and the Provenance of the Play*, Early Drama, Art, and Music 32.

Kalamazoo: Medieval Institute Press, 2017.

Christophe Chaguinian. *The Jeu d'Adam: A Monastic or a Secular Play?*

Catherine Bougy. *The Jeu d'Adam: An Anglo-Norman Text?*  
 Océane Boudeau. *The Responsories of the Ordo representations Ade.*

Mary Channen Caldwell. *Pax Gallie: The Songs of Tours 927; Study and Edition.*

Michael L. Norton. *Observations on the Tours Ludus Paschalis; Study and Edition.*

The Routledge Companion to Commedia dell'Arte. Judith Chaffee and Oliver Crick, eds. London: Routledge, 2015.

Scott McGehee. *The Pre-eminence of the Actor in Renaissance Context: Subverting the Social Order.*

Robert Henke. *Form and Freedom: Between Scenario and Stage.*

Tim Fitzpatrick. *Parallel Processing: Two Playwrights, Scala and Shakespeare.*

Kenneth Richards. *The Commedia dell'arte Acting Companies.*  
 Michele Bottini. *You Must Have Heard of Harlequin.*

Peter Jordan. *Pantalone and The Doctor: The Old Men of Commedia.*

Stockton Rand. *The Young Lovers Richard.*

Mace Perlman. *Interpreting the Capitano's Multiple Mask-Shapes.*

Julie Goell. *Le Servette in Commedia dell'Arte.*

Stephen J. Knapper. *Carnival, Comedy and the Commedia: A Case Study of the Mask of Scaramouche.*

Antonio Fava. *Official Recognition of Pulcinella.*

Artemis Preeshi. *The Many Faces of Brighella: The Knave We Love to Hate.*

Perocco di Meduna. *A Mask-maker's Journey Stefano.*

Carlos Garcia Estévez. *Mask Performance for a Contemporary Commedia dell'Arte.*

Donato Sartori. *New Roles for The Mask in Twentieth Century Theatre.*

John Rudlin. *Grommelot.*

Mel Gordon. *Lazzi.*

Brian Foley. *Principles of Comedy for Commedia dell'Arte.*

Louise Peacock. *Slapstick and Comic Violence in Commedia dell'Arte.*

Paul Monaghan. *Aristocratic Archaeology: Greco-Roman Roots.*

Kate Meehan. *The Rise of Commedia dell'Arte in Italy: a Historical Perspective.*

Olly Crick. *The Coming Together.*

Carroll. *The Great Ruzante.* Linda J.

Franklin Hildy and Matthew Wilson. *Staging and Staging Practices in Early Commedia dell'Arte.*

Nancy D'Antuono. *Commedia dell'Arte and the Spanish Golden Age Theatre.*

Anne MacNeil. *Celestial Sirens of the Commedia dell'Arte Stage.*

Thomas Heck. *Incidental music in Commedia dell'Arte Performances.*

Roger Savage. *Meetings on Naxos: Opera and Commedia dell'Arte.*

Barry Grantham. *Classical Ballet and Commedia dell'Arte: Influences.*

M. A. Katritzky. *Images of the Commedia dell'Arte.*

Andy Grewar. *The Old Man's Spectacles: Shakespeare and Commedia.*

Sara Romersberger. *Shakespeare's Clown/Zanni Connection: Hybridizing Commedia's Zanni.*

Elizabeth Goldsmith. *Writing for the Elite: Moliere, Marivaux, and Beaumarchais.*

Michael Griffin. *Goldoni and Gozzi: Reformers with Separate Agendas.*

Domenico Pietropaolo. *Commedia dell'Arte as Grotesque Dance.*

Mark Evans. *The Myth of Pierrot.*

Matthew Wilson. *Speechless Spectacles: Commedia Pantomime in France, England, and the Americas during the 18th & 19th Centuries.*

J. Douglas Clayton. *From Meyerhold to Eisenstein: Commedia dell'Arte in Russia.*

- Mace Perlman. *Georgia Strehler's Arte: A Commedia Master Directs Shakespeare*.
- Guilia Filacanapa. *Giovanni Poli: The Missing Link*.
- Joan Schirle. *Arlecchino Appleseed: Or How Carlo Mazzone-Clementi Brought Commedia to the New World*.
- Fabio Mangolini. *Despite Everything, Commedia dell'Arte is Alive in Italy. Long Live Commedia!*
- Antonio Scuderi. *Dario Fo and the Commedia Dell'Arte*.
- Anna Cottis. *Carlo Boso: Fear and Laughter in Popular Theatre*.
- John Rudlin. *Antonio Fava*.
- Claudia Orenstein. *Happy Bedfellows: Commedia dell'Arte, Politics, and the San Francisco Mime Troupe*.
- Olly Crick. *Commedia in Gloucestershire: Rural Contexts*.
- Judith Chaffee. *I Sebastiani: Commedia Geeks*.
- Joan Schirle. *Women on Stage and in the Wings*.
- Kathy Foley. *Commedia Counterparts: Middle Eastern and Asian Connections*.
- Davis Robinson. *Commedia for Contemporary Theatre Makers*.
- Didi Hopkins. *Roots and Routes: One Man, Two Guv'nors*.
- Katrien van Beurden. *Commedia in a New World Context: The Comedy and Poetry of Survival*.
- Commedia dell'Arte Essential Bibliography*
- Valerie M. Fazel and Louise Geddes, eds. *The Shakespeare User: Critical and Creative Appropriations in a Networked Culture*. New York: Palgrave 2017.
- Valerie M. Fazel. *Introduction: The Shakespeare User*.
- Matthew Harrison. *South of Elsinore: Actions that a Man Might Play*.
- Ruben Espinosa. *Beyond The Tempest: Language, Legitimacy, and La Frontera*.
- Courtney Lehmann. *Young Turks or Corporate Clones? Cognitive Capitalism and the (Young) User in the Shakespearean Attention Economy*.
- Nicole Edge. *Circum-Global Transmission of Value: Leveraging Henry V's Cultural Inheritance*.
- Jennifer Holl. *Shakespeare Fanboys and Fangirls and the Work of Play*.
- Stephen O'Neill. *Theorizing User Agency in YouTube Shakespeare*.
- Danielle Rosvally. *The Haunted Network: Shakespeare's Digital Ghost*.
- Laura Estill. *Shakespeare and Disciplinarity*.
- Eric M. Johnson. *Opening Shakespeare from the Margins*.
- Graham Holderness. *Shakespeare and the Undead*.
- Anthony W. Johnson, Roger D. Sell, and Helen Wilcox, eds. *Community-Making in Early Stuart Theatres: Stage and Audience*. London: Routledge, 2017.
- Richard Dutton. *Dramatic Censorship: Social Cohesion and Division*.
- Stephen Orgel. *What Is an Audience?*
- Andrew Gurr. *Lower-class Theatre Communities under the Early Stuarts*.
- Anupam Basu, Jonathan Hope, and Michael Witmore. *The Professional and Linguistic Communities of Early Modern Dramatists*.
- Suzanne Gossett. *Collaborative Playwrights and Community-making*.
- Alison Findlay. *For Love not Money: Community-making in Non-commercial Drama*.
- Ros King. *Disgust and Delight: Apollo Shroving, The Roaring Girl, and Community Theatre*.
- David Lindley. *Musical Community in Early Modern Theatre*.
- Roger D. Sell. *Honour Dishonoured: The Communicational Workings of Early Stuart Tragedy and Tragicomedy*.
- Ann Thompson and John O. Thompson. *Community and Shakespearean Metonymy: Antony and Cleopatra*.
- Tom Rutter. *The Communities of George Chapman's All Fools*.
- Richard Harp. *Ben Jonson: Madness and Community*.
- Lucy Munro. *Plotting, Ambiguity, and Community in the Plays of Beaumont and Fletcher*.
- Ramona Wray. *Cary, Community, and Audience*.
- Helen Wilcox. *Rotting Together? The Quest for Community in Webster's Tragedies*.
- Andrew Hiscock. *'Cut my heart in sums': Community-making and -breaking in the Prodigal Drama of Thomas Middleton*.
- Martin Butler. *Massinger's Divided Communities*.
- Martin Wiggins. *Antisocial Ford*.
- Anthony W. Johnson. *Contingencies of Time and Place: A Contention for Honour and Riches, James Shirley, and the School Community*.
- Arthur F. Kinney. *A New Companion to Renaissance Drama*. Chichester: John Wiley & Sons, 2017.
- Arthur F. Kinney and Thomas Warren Hopper. *Introduction*.
- Norman Jones. *The Politics of Renaissance England*.
- Lawrence F. Rhu. *Continental Influences*.
- Raphael Falco. *Medieval and Reformation Roots*.
- Sophie Chiari and Francois Laroque. *Popular Culture and the Early Modern Stage*.
- Scott Oldenburg. *Multiculturalism and Early Modern Drama*.
- Ian W. Archer. *London and Westminster*.
- William H. Sherman. *Travel and Trade*.
- Amanda Bailey. *The Theater and the Early Modern Culture of Debt*.
- William C. Carroll. *Vagrancy*.
- Martin Ingram. *Domestic Life*.
- Lori Anne Ferrell. *Religious Persuasions, c.1580-c.1620*.
- Barbara H. Traister. *Science, Natural Philosophy, and New Philosophy in Early Modern England*.
- Deborah Willis. *Magic and Witchcraft*.
- Leah S. Marcus. *Antitheatricality: The Theater as Scourge*.
- S. P. Cerasano. *Performance: Audiences, Actors, Stage Business*.
- David Kathman. *Playhouses*.
- Richard Dutton. *Theatrical License and Censorship*.
- Roslyn L. Knutson. *Playing Companies and Repertory*.
- Don Weingust. *Rehearsal and Acting Practice*.
- Michael Shapiro. *Boy Companies and Private Theaters*.
- Natasha Korda. *Women's Involvement in Theatrical Production*.
- Peter H. Greenfield. *"To travayle amongst our frendes": Touring*.
- R. Malcolm Smuts. *Progresses and Court Entertainments*.
- Suzanne Westfall. *"What revels are in hand?" Performances in the Great Households*.
- Lawrence Manley. *Civic Drama*.
- David Lindley. *Masque*.

Brian Walsh. *The History Play: Shakespeare and Beyond*.  
 Lena Cowen Orlin. *Domestic Tragedy: Private Life on the Public Stage*.  
 Marissa Greenberg. *Revenge Tragedy*.  
 Jane Hwang Degenhardt and Cyrus Mulready. *Romance and Tragicomedy*.  
 Valerie Billing. *Sexuality and Queerness on the Early Modern Stage*.  
 Alison Findlay. *Gendering the Stage*.  
 Mary Floyd-Wilson. *Race and Early Modern Drama*.  
 David Houston Wood. *Staging Disability in Renaissance Drama*.  
 Adam Zucker. *Space and Place*.  
 Ian Munro. *The Matter of Wit and the Early Modern Stage*.  
 Elizabeth Williamson. *Materialisms*.  
 Grace Ioppolo. *The Transmission of an English Renaissance Play Text*.  
 Tara L. Lyons. *Publishers of Drama*.  
 Lara Dodds and Margaret Ferguson. *Sidney, Cary, Cavendish: Playwrights of the Printed Page and a Future Stage*.  
 Matteo Pangallo. *Nonprofessional Playwrights*.

#### Articles and Chapters, General

Ben Brantley. "Finally Taking Shakespeare's 'Measure'." *New York Times*. 10/12/2017.  
 Susannah Crowder. "Ivory and Parchment, Flesh and Stone: Performance and the Activation of Sacred Space." In *L'Eglise, lieu de performances: In Locis competentibus*. Stéphanie-Diane Daussy and Nicolas Reveryron, eds., 137-48. Paris: Éditions Picard, 2016.  
 Dermot Cavanagh. "William Drummond of Hawthornden as Reader of Renaissance Drama." *Review of English Studies*. September 2015, Vol. 66.  
 John D. Cox. "Time and the Problem of Royal Succession in Shakespeare's History Plays." *Review of Politics*. Fall 2016, Vol. 78.  
 Helen Marie Cushman. "Handling Knowledge: Holy Bodies in the Middle English Mystery Plays." *Journal of Medieval and Early Modern Studies*. 47.2 (2017).  
 Christin Essin. "Theatre History is/as/through Production Labor." *Theatre Topics*. Mar2016, Vol. 26 Issue 1.  
 Jeremy Goldberg. "Cherrylips, the Creed Play, and Conflict: York in the Age of Richard III." *Czech & Slovak Journal of Humanities*. 2016, Issue 2.  
 Anthony J. Grubbs. "On the path to oblivion: The Pilgrims' Declining Role in the St. Christopher Plays of Early and Early." *Romance Quarterly*. 2017, Vol. 64 Issue 2.  
 Gordon Kipling. "Medieval Scenography: Places, Scaffolds, and Iconography," in *The Routledge Companion to Scenography*, ed. Arnold Aronson. London and New York: Routledge, 2018.  
 Rafael Mandressi. "Of the Eye and of the Hand." *TDR: The Drama Review*. Fall2015, Vol. 59 Issue 3.  
 Leo Russ. Christ's Passion, Christian tragedy and Ioannes Franciscus Quintianus Stoa's untimely Theoandrothanatos. *Renaissance Studies*. Sep. 2016, Vol. 30 Issue 4.  
 Kurt Schreyer. "Moldy Pericles." *Exemplaria: Medieval, Early Modern, Theory*. 29.3 (Fall 2017), 210-233.  
 Andrea Schutz. "The Monster at the Centre of the Universe: Christ As Spectacle In Mass And English Civic Drama." *Literature & Theology*. Sep. 2017, Vol. 31 Issue 3.

Emily Shortstleff. "'A thousand several tongues': The Drama of Conscience and the Complaint of the Other in Shakespeare's Richard III." *Exemplaria: Medieval, Early Modern, Theory*. 29.2. Summer 2017.  
 Małgorzata Skowronek. "On Two Slavonic Translations of the Renaissance Drama Abraham's Sacrifice." (O dwóch słowiańskich przekładach dialogu Ofiara Abrahama.) *Slavia Meridionalis*. 2016, Vol. 16.  
 Kubra Vural. "John Lyly'nin Endymion, Ay'daki Adam Adli Oyununda Çatışmaların Uzlaştırılması." (A Reconciliation of Conflicts: John Lyly's Endymion, The Man in the Moon.) *Social Sciences Review of the Faculty of Sciences & Letters University of Uludag / Fen Edebiyat Fakültesi Sosyal Bilimler Dergisi*. 2017, Vol. 19 Issue 32.  
 Stephen K. Wright. "The Salting Down of Gertrude: Transgression and Preservation in Three Early German Carnival Plays,"

#### Selected Journals

##### Comparative Drama

*Volume 51, Number 2, Summer 2017.*

Laurie Ellinghausen. "Their labour doth returne rich golden gaine": Fishmongers' Pageants and the Fisherman's Labor in Early Modern London.  
 Daria Chernysheva. Transplacing Ophelia: Woman and Nation in the Earliest Russian Hamlets.

##### Early Theatre: A Journal Associated with the Records of Early English Drama

*Volume 20, Number 2, 2017.*

Stephen K. Wright. The Salting Down of Gertrude: Transgression and Preservation in Three Early German Carnival Plays.  
 Jillian Linster. The Physician and His Servant in the Croxton *Play of the Sacrament*.  
 Georgina Lucas. Rape, Massacre, The Lucrece Tradition, and *Alarum for London*.  
 John Kuhn. *Sejanus*, the King's Men Altar Scenes, and the Theatrical Production of Paganism.  
 Ian Roger Burrows. '[Overhearing]': Printing Parentheses and Reading Power in Ben Jonson's *Sejanus*.  
 Alan C. Dessen. Much Virtue in *O-Oh*: A Case Study. (Note) Issues in Review Essays  
 Lucy Munro. Introduction: Beaumont400.  
 Lucy Munro. Beaumont's Lives.  
 Tracey Hill. 'The Grocers Honour': or, Taking the City Seriously in *The Knight of the Burning Pestle*.  
 Simon Smith. Reading Performance, Reading Gender: Early Encounters with Beaumont and Fletcher's *The Scornful Lady* in Print.  
 Eoin Price. The Future Francis Beaumont.  
*Volume 20, Number 2, 2017.*  
 Domenico Lovascio. Leicester's Men and the Lost *Telomo* of 1583.  
 Nadia Thérèse Van Pelt. 'Sick interpreters': Criticizing Historical Adaptations of Cardinal Wolsey in Shakespeare's *Henry VIII*.  
 Heather C. Easterling. *Reading the Royal Entry (1604) in/as Print*.  
 Morwenna Carr. Material / Blackness: Race and Its Material Reconstructions on the Seventeenth-Century English Stage.

Emanuel Stelzer. *The Vow Breaker* and William Sampson's Role in 'the Anne Willoughby Affair.'

Notes

Matteo Pangallo. Trumpeters from China in Bristol in 1577?

Paul Quinn. A Possible Extension of Henslowe's and Alleyn's Sussex Network?

## ELH

*Volume 84, Number 4, Winter 2017.*

James J. Marino. Ophelia's Desire.

*Volume 84, Number 2, Summer 2017.*

Mary Jo Kietzman. *The Merchant of Venice*: Shylock and Covenantal Interplay.

## European Medieval Drama

*Volume 20 (2016)*

Yelena Mazour-Matusevich. Humour as a Teaching Tool in Jean Gerson's (1363–1429) Morality Plays.

Femke Kramer. Apollo, Apollo! An Ambiguous Call for Sophistication in Antwerp, 1561.

Silvan Wagner. Kaiser, Reich und Antichrist: Die politische Dimension der deutschsprachigen, vorreformatorischen Antichristspiele.

Max Harris. Charlemagne, Triumphal Entries, and Palm Sunday Processions: How Wrong Was Kantorowicz?

M. A. Katritzky. The *Bal des Ardents* (1393), Thomas of Woodstock (1397) and Richard II (1400): Three Medieval Conspiracy Rumours, William Shakespeare, John Marston, and the Lost '(Scottish) Silver Mine' Play (1608).

Cora Dietl. Wer nicht tanzt zur rechten Zeit... Tanzdarstellungen in deutschen Zehnjungfrauenspielen.

Peter Happé. Interludes as Stages of Faith.

Sarah Brazil. Is Imitation Always Imitation? The Case of the *Visitatio Sepulchri*.

## Medieval & Renaissance Drama in England

*Volume 30, 2017.*

June Schlueter. Facing Shakespeare: The Martin Droeshout Engraving.

Charles Cathcart. Robert Daborne's Irish Critic.

Roslyn L. Knutson. Henry Chettle, Workaday Playright.

Matthew Steggle. Philip Henslowe's Artificial Cow.

Doug Swartz. Profit and Pleasure in Tourneur's *The Atheist's Tragedy*.

Penelope Meyers. 'I Do Understand Your Inside': The Animal Beneath the Skin in Webster's *Duchess of Malfi*.

Kavita Mudan Finn. Usher Bloodlines and Blood Spilt: Historical Retelling and the Rhetoric of Sovereignty in Shakespeare's First Tetralogy.

M. Tyler Sasser. 'the boy that I gave Falstaff': The Page Boy and Early Modern Manhood in *2 Henry IV* and *Henry V*.

Lauren Leigh Rollins. 'Republicans' Behaving Badly: Anachronism, Monarchy, and the English Imperial Model in *Julius Caesar* and *Antony and Cleopatra*.

## Renaissance & Reformation/Renaissance et Reforme

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Translating Dramatic Texts in Sixteenth-Century England and France

Traduire le texte dramatique au seizième siècle en Angleterre et en France

Anne G. Graham, Ágnes Juhász-Ormsby. Translating Dramatic Texts in Sixteenth-Century England and France: Introduction. Ágnes Juhász-Ormsby. Robert Radcliffe's Translation of Joannes Ravisius Textor's *Dialogi* and the Henrician Reformation.

Anne G. Graham. Toning Down Abraham: Arthur Golding's 1577 Translation, *A Tragedie of Abraham's Sacrifice*.

Marie-Alice Bell.e "Comme espics dans les plaines": Patterns of Translation of Robert Garnier's Epic Similes in Thomas Kyd's *Cornelia* (1594).

Richard Hillman. Towards a Typology of Cross-Channel Dramatic Borrowings: The View from the White Cliffs.

Alban Délérís. Les vies françaises de l'*Arcadia*: du roman de Sir Philip Sidney à ses adaptations dramatiques en France.

Mathieu Ferrand. *La farse d'Amphitryon* (Anvers, 1504), première traduction française d'une comédie plautinienne.

Hélène Cazes. Représentations des textes et des savoirs chez Charles Estienne: la « vive parole » d'un humaniste.

John Nassichuk. Traduire la *Philanira* de Claude Roillet, ou, le laboratoire de la forme poétique théâtrale.

Virginie Leroux. Les premières traductions de l'*Iphigénie à Aulis* d'Euripide, d'Érasme à Thomas Sébillot.

Louise Frappier. Traduire, imiter et réécrire *Agamemnon* à la Renaissance: les tragédies de Charles Toutain (1556), Roland Brisset (1589) et Pierre Matthieu (1589).

*Vol 40, No 2 (2017)*

Igor Djordjevic. "No chronicle records his fellow": Reading *Perkin Warbeck* in the Early Seventeenth Century.

*Vol 40, No 1 (2017)*

Konrad Eisenbichler. Sex and Marriage in Machiavelli's *Mandragola*: A Close(t) Reading.

Daragh O'Connell. Ariosto's Astute Arrogance: The Construction of the Comic City in *La Lena*.

Ambra Moroncini. Érasme, l'Arétin et Boccace dans l'invention du discours comique-burlesque d'Annibal Caro.

Enrica Maria Ferrara. The Reception of Fernando de Roja's *Celestina* in Italy: A Polyphonic Discourse.

Eugenio Refini. Bodily Passions: Physiognomy and Drama in Giovan Battista Della Porta.

## Shakespeare Bulletin

*Volume 35, Number 4, Winter 2017.*

Matt Vadnais. Speeches, Speech Order, and Performance in Shakespeare's Printed Playtexts.

Briony Frost "O'erwhelmed with Noise": Sound-Houses and Sonic Experiments in Ben Jonson's *Epicene*.

*Volume 35, Number 3, Fall 2017.*

Matt Vadnais. Speeches, Speech Order, and Performance in Shakespeare's Printed Playtexts.

Alice Dailey. The Talbot Remains: Historical Drama and the Performative Archive.

Geoffrey Way. Together, Apart: Liveness, Eventness, and Streaming Shakespearean Performance.

W. B. Worthen. Interactive, Immersive, Original Shakespeare.

Stephen Purcell. Practice-as-Research and Original Practices.

Katherine Steele Brokaw. Shakespeare as Community Practice.

Volume 35, Number 2, Summer 2017.

Sarah Dustagheer, Oliver Jones, Eleanor Rycroft.

(Re)constructed Spaces for Early Modern Drama: Research in Practice.

Clare Wright. Ontologies of Play: Reconstructing the Relationship between Audience and Act in Early English Drama.

Sally Barnden. Site-specificity, Archaeology, and the Empty Space at the Contemporary Rose Playhouse.

Sarah Dustagheer. "Intimacy" at the Sam Wanamaker Playhouse.

Eleanor Rycroft. Place on the Late Medieval and Early Modern Stage: The Case of *Ane Satyre of the Thrie Estaitis*.

Oliver Jones. "Explain this Dark Enigma": The Queen's Men and Performance-as-Research in Stratford-upon-Avon.

Emma Whipday, Freyja Cox Jensen. "Original Practices," Lost Plays, and Historical Imagination: Staging "The Tragedy of Merry".

### **SEL Studies in English Literature 1500-1900**

Volume 57, Number 2, Spring 2017.

Tudor and Stuart Drama

John Henry Adams. Agentive Objects and Protestant Idolatry in *Arden of Faversham*.

Cordelia Zukerman. Shakespeare's Comedies, *The Passionate Pilgrim*, and the Idea of a Reading Public.

Anny Crunelle-Vanrigh. Much Ado about Dancing.

Nathaniel C. Leonard. Circling the Nuptial in *As You Like It* and *Much Ado about Nothing*.

Scott Oldenburg. The Petition on the Early English Stage.

Victor Lenthe. Ben Jonson's Antagonistic Style, Public Opinion, and *Sejanus*.

Amanda Zoch. Macduff's Son and the Queer Temporality of *Macbeth*.

Philip Goldfarb Styrt. Resistance Theory, Antigonus, and the Bear in *The Winter's Tale*.

Erin Ellerbeck. Adoptive Names in Thomas Middleton's *Women Beware Women*.

Kevin Curran. Recent Studies in Tudor and Stuart Drama.



### **Call for Information**

#### **York Evolving: Change and Permanence in the York Mystery Play Cycle**

Eleanor Bloomfield, a PhD candidate at the University of Auckland, is researching modern revivals of the York mystery play cycle and is seeking first-hand accounts of the plays. Anyone who has seen, or been involved with, any performances of the York Plays from 1951 to the present day, and is willing to be interviewed regarding their memories, impressions and experiences, please contact e.bloomfield@auckland.ac.nz or write to Eleanor Bloomfield, The University of Auckland (English, Drama and Writing Studies), 14A Symonds St, 206-646, Auckland 1010, New Zealand. Confidential interviews will be held in Britain between March and September 2018. Approved by the University of Auckland Human Participants Ethics Committee on 10th October 2017 for three years. Reference Number 020006.

### **Production Notes**

#### **The Mostly Medieval Theatre Festival**



*The Mostly Medieval Theatre Festival is a biennial performance festival showcasing and invigorating the global heritage of drama, music, dance, and performance styles from late antiquity through the Renaissance. The performance notes below are from one of the May, 2017, productions.*

As part of the Mostly Medieval Festival, University of Maryland's Lord Baltimore's Company (<http://lordbaltimorescompany.umd.edu/>) presented an adaptation of J.R.R. Tolkien's story "Leaf by Niggle" using techniques from medieval drama.

Tolkien is notorious for disliking allegory but he must mean other people's allegories, for "Leaf by Niggle" (1939) is compact, rich, and, undeniably, allegory. The story is about art taking on a life of its own (in two different ways), the competing demands of creativity and responsibility to other humans, the relationship between art and the afterlife, and the role of art in society. With its allegorical nature, Everyman--like compelled journey, purgatorial Workhouse, Voices of Justice and Mercy, and vision of the afterlife, "Leaf by Niggle" already has a great deal in common with medieval drama. It was thus an easy choice to dramatize as if it were medieval drama.

In addition to the story's pre-existing medieval drama-like elements, we chose to dramatize it with techniques common to medieval and early drama. Characters talked freely to the audience. We used doubling; four actors covered nine parts. Dramatic business, such as the train whistle, was not hidden. We also chose to follow the spirit of medieval drama as well as the letter, costuming characters in clothing contemporary to the time of composition (i.e., now) and using contemporary technology for effects (lights, sounds, projection).

The result, we hope, was a play with a foot in both worlds, medieval and modern, like the story it was adapted from. Most of "Leaf by Niggle" is whimsical, a seeming throwback to a simpler time. But the Inspector's demands, and Perkins, Atkins, and Tompkins' creepy conversation about making Niggle go on his journey before his time and how art has no purpose except propaganda, remind us Tolkien was a contemporary of George Orwell.

We also hope this project might provide another way to approach the teaching of medieval drama. Performance-based pedagogy, but through writing and performing a new work that draws upon the techniques of medieval drama. The teaching of medieval drama can focus upon its differences from modern practice, and it is very different. But not, perhaps, as different as it seems when we put everyone in houppelandes and dagged sleeves. This type of project, we hope, might be one way to help students build bridges to the drama of the past rather than see it from afar like Niggle's vision of the distant mountains, inspiring but out of reach.

My students handled every aspect of this production: writing the script; planning and gathering props and costumes; blogging and social media; and lighting, sound, and projection. Most were STEM majors; none were acting or theater majors. They did this in six weeks. I am very proud of their efforts.

--Michelle Markey Butler, Lecturer, Honors College/College of Information Studies, University of Maryland.



## ☞ Calls for Papers ☞

### **Forms of Dissent in the Medieval and Early Modern World**

North Carolina Colloquium in Medieval and Early Modern Studies,  
March 9-10, 2018

Deadline for submissions: Monday, January 22, 2018

Keynote Speakers: Dr. Sara S. Poor, Princeton University; Dr. Roseen Giles, Duke University

NCCMEMS invites graduate students to submit proposals for twenty-minute paper presentations to an interdisciplinary audience that consider the forms and functions of dissent (broadly conceived) throughout the medieval and early modern world.

Possible topics: dissent's interaction with: Religion, theology, and ecclesiology; Literature, textuality, hermeneutics; Politics, law, and legal thought; Gender and sexuality; The creative and performing arts; Intellectual history and philosophy; Social history and material culture. 250-word abstract. Notification of acceptance by February 1, 2018.

Contact: [dissentconference@gmail.com](mailto:dissentconference@gmail.com). Include presenter's name, institutional affiliation, and contact information in the body of the email; abstracts as PDF or Word document.

<https://sites.duke.edu/nccmems2018/>

### **Cities of Strangeness 1350-1700: strangers, estrangement, becoming-strange**

Deadline for submissions: Friday, January 19, 2018

The Northern Premodern Seminar

Friday 11th May, University of Manchester

Plenary speakers: Adam Hansen (U of Northumbria), Anke Bernau (U of Manchester), and Matthew Dimmock (U of Sussex).

We invite proposals for papers that explore any of the following, or related topics, in relation to late medieval and early modern cities: strange bodies, strange creatures; the psychoanalysis of estrangement; race, immigration, emigration, diaspora; alienation and capitalism, class and poverty; protests and riots; gender, sex and sexuality; heterotopias and liminal spaces; uncanny, imaginary, mystical or supernatural cities; strange languages, strange speech, strange sound.

We welcome papers from scholars working in literature, visual cultures, history, religious studies, urbanism, and other related disciplines. We encourage papers that take a cross-period or interdisciplinary approach.

250-word abstracts for 15-minute papers to [AnnieDickinson and Laura Swift at citiesofstrangeness@gmail.com](mailto:AnnieDickinson and Laura Swift at citiesofstrangeness@gmail.com). Please include a brief biography.

### **“In The Margins”**

Medieval and Renaissance Student Association California State University, Long Beach

The Karl Anatol Center at CSULB on April 19-20th, 2018.

Deadline for submissions: Tuesday, February 6, 2018

Possible topics. The relationship between marginalia and text; Liminal spaces and/or identities in medieval and/or Renaissance narratives; Peripheral and/or non-literary medieval and Renaissance texts; The appropriation of medieval and Renaissance culture in contemporary political movements and/or popular culture; Educational and pedagogical approaches to the marginalization of medieval and Renaissance texts; The boundaries between body and soul as depicted in hagiographical literature and art; Depictions of alterity in Shakespeare and/or other Early Modern Drama; Sexuality and nontypical gender expression in medieval and Renaissance texts and/or culture. 15 minute presentations.

Send 300-word abstracts and CVs to [medren.csulb@gmail.com](mailto:medren.csulb@gmail.com).

## **Medieval and Renaissance Drama Society International Congress on Medieval Studies, 2018 Session Proposals (All Accepted)**

### **Claire Sponsler, in Memoriam I**

Conceived in conjunction with the Lydgate Society, this session contributes to a two-panel sequence celebrating the career of Claire Sponsler, whose work on medieval drama touched most strongly on the corporeality of dramatic performance, its connection with medieval culture writ large, and the ways that it touched both medieval and modern cultures. She also explored the complexities of “importing” medieval drama to the United States, as well as the pedagogical realities of editing and teaching medieval drama, remnants of medieval performance in visual archives, and non-textual performances. The panel invites proposals on aspects of medieval drama that resonate most strongly with Sponsler's work.

### **Approaches to Teaching Medieval Drama, Revisited**

Twenty-seven years ago, *Approaches to Teaching Medieval English Drama*, edited by Richard K. Emmerson, presented possibilities for engaging students in the literary, theoretical, historical, and performative explorations of the field. Scholarship in the intervening decades has expanded these approaches and introduced new ones. Manuscript digitization, 3-D modeling of medieval cities, and online databases provide research and instructional opportunities far beyond those available in 1990. Research on Teaching and Learning and rhetorical pedagogies have demonstrated the importance of educational research and strong theoretical approaches. The panel welcomes theoretical and practical discussions of teaching all pre-modern drama.

### **New Voices in Early Drama Studies**

The Medieval and Renaissance Drama Society (MRDS) continues its annual tradition of inviting all scholars new to early drama studies, especially graduate students and recent PhDs (within 4 years from the degree), to submit their work to the “New Voices” panel, which will consist of four 15-minute papers. The MRDS would like to showcase the work of scholars new to the field and provide an opportunity for experienced scholars to support them, respond to their work, and welcome all to early drama studies. Papers will be selected by the organizer, Christina M. Fitzgerald, with additional assistance from members of the MRDS Executive Council and senior membership.

### **Staging Politics: Tyranny, Repression, and Unrest in Medieval Plays**

In an age of uncertainty, where nothing is exactly what it seems, rhetoric and theatre become weapons. Indeed, a simple anagram carefully hidden in the lines of a speech, a character painted with a rather heavy brush—such things risk censorship. We invite contributions drawing parallels between the histriones of our times (comedians, actors, sometimes journalists) and the actors and performers of the Middle Ages and the Early Modern Period, with regards to their treatment of the “news.” Possible topics: papers that discuss the interactions between governing authorities and performance; papers that consider the role of justice and its depiction on stage; papers discussing “rumor” and its relation to truth; etc.

Submitted by Frank M. Napolitano, MRDS Secretary and Treasurer

**The 2017 David Bevington Award for Best New Book in  
Early Drama Studies**

**W. R. Streitberger.**  
**Masters of the Revels and Elizabeth I's Court Theatre.**  
**Oxford University Press.**

This is the 18th iteration of the David Bevington Prize; David was the prime mover in founding our society. The first Bevington prize was awarded in the year 2000, about the time of his formal retirement, when he was 69. The trouble is, David never really retired; he continues to teach at the University of Chicago, and in his long and brilliant career, he has trained many of our members. His published books and editions, when placed together on shelves, outnumber all those red REED volumes. He epitomizes our Society in that he has written seminal works, and edited major editions or plays, of both medieval and Renaissance drama. I mention all this not merely to recall to mind a scholar and mentor that so many of us love and revere, but to point out that the different annual Bevington committees always take care to ask, "is this book Bevington worthy. Does it live up to the standards that David has always set for himself and for us.

This year's committee found the choice this year satisfyingly difficult. There were flashes of brilliance in several of the books we vetted. We liked, for instance, Jeanne H. McCarthy's *The Children's Troupes and the Transformation of English Theater 1509-1608*, a book that argues that the children's companies set a standard for literary drama and classicism that professional companies had to emulate if they were to compete for patronage at court and success in public theatres. We recommend this book to your bookshelves and to your university libraries.

After sometimes spirited discussions, the committee decided that W. R. Streitberger's *Masters of the Revels and Elizabeth I's Court Theatre* (Oxford University Press) best deserved this year's prize. This volume, which follows his *Court Revels 1485-1559*, completes Streitberger's study of the Tudor Office of the Revels as a central institution to the development of Renaissance Drama in England. Together, these two works are leading a new scholarly interest in the Office of the Revels since the first half of the twentieth century. It begins by taking E.K. Chambers to task for considerably misunderstanding the organization of the office in the household and the nature of it fostering of courtly spectacle. The 40 years of research and study of the revels that have produced this study have made Streitberger the leading scholar of the English court revels and have placed that Office at the center of the studies of English Drama of the Early Modern period in the way that, for instance, has inspired Richard Dutton to look on that office as central to Shakespeare's career in *Shakespeare the Court Dramatist*.

Streitberger's comprehensive biographical research into the Masters from 1558 onwards connects with an equally comprehensive study of the connections between way that the Revels Office interacted with the Children's companies and the professional companies. The earlier Masters continued the tradition of mask-like spectacles like those that were

characteristic of Henry VIII's revels, and they reached the apogee under Thomas Benger, whose lavish shows introduced classical imagery rivaling continental spectacles. However, as Elizabeth's government became more and more drawn into expensive international conflicts, such shows, however important for Elizabethan diplomacy, simply became unsustainable. This financial crash, Streitberger demonstrates, had the effect, particularly under Edmund Tilney, of encouraging the development of professional companies. In short, court spectacles became outsourced, at first to the children's companies, but then decisively to the professional companies, who could provide not only highly artistic, literate theatre, but also spectacles, even if less lavish than the earlier ones. One of the most interesting propositions that Streitberger makes, indeed, is that the relationship between court and professional companies was based upon a traditional gift-exchange ethos. By presenting the queen with a gift of entertainments at a nominal price, the Queen protected the companies as they settled into theatres in London. Streitberger's suggestion that the public playhouses, from the court's point of view, were crucial for the honing and perfecting of plays to be presented at court revels.

Our committee recommends this book to you as the 2017 Bevington Prize book, a seminal study based upon extensive archival research in service of a new and important understanding that puts the Revels Office not at the margins of the drama of the period, but at its very center. It is a work, we believe, that defines what it means to be a "Bevington-worthy" book.

*Committee: Gordon Kipling (chair), Max Harris, Suzanne Westfall*

**The 2017 Martin Stevens Award for Best New Essay in Early  
Drama Studies**

**Carol Symes.**  
**"Ancient Drama in the Medieval World." In *A Handbook to the Reception of Greek Drama*. Ed. Betinevan Zyl Smit  
Wiley Blackwell, 2016. Pp. 97-130.**

Carol Symes's "Ancient Drama in the Medieval World" is a bold, ground-breaking rewrite of European drama's early history. Ambitious in scope, the essay covers considerable ground (historically, geographically, linguistically, intellectually), balancing the discussion of highly-specialized primary materials with an accessible, engaging prose style, absorbing the reader thoroughly in what is, for many, unfamiliar territory. Beginning before Christianity's cultural ascendance, Symes deftly tracks the medieval afterlives of ancient Greek drama through the Byzantine and Holy Roman empires, via Hrotsvit and into the high Middle Ages, debunking many long-held scholarly myths along the way. For example, the survival of classical drama, we are shown, owes much to early-medieval theologians, those men previously blamed for the perceived suppression and destruction of drama in Europe after the fall of Rome. Moreover, Symes suggests, we are still missing such continuities not only because of the "tenacious" historiographical fiction of "the Dark Ages," but because we have been looking for the wrong things in the wrong places (p.100). If we look for "the longevity of ancient

comic gags and situations,” then we will find them, she writes, “deeply embedded in school curricula and the hundreds of surviving medieval comedies. But if we hope to discover civic spaces, political institutions, educational values, and social structures exactly like the ones that produced comedy and tragedy in Athens during the fifth century BC – well, there we will be disappointed” (p. 121).

Submissions to the Martin Stevens prize were especially strong this year, indicating the diversity, richness, and quality of research currently undertaken in the field. Of particular note was Christina Fitzgerald’s ‘Performance Anxiety and the Passion in the Croxton *Play of the Sacrament*,’ a careful, nuanced, highly-valuable reading that fundamentally shifts the way we understand the *Play of the Sacrament*, the *Treatise of Miraclis Pleyinge*, and the late anti-theatrical discourse in which they participated. Symes’s essay stood out in this competitive group, however, because of its potential to change the way pre-modern Western drama is researched, studied and historicized; because it speaks to scholars working on both Latin and vernacular dramas across Europe, and encourages us to think across geographic, linguistic and period boundaries; because of its potential to influence other fields (theatre history, classics, early modern studies); and because it illuminates a period in Western theatre history that is still largely understudied and overlooked. The circumstances of its publication require Symes to focus on the intellectual, elite transmission of Greek drama; the essay, therefore, has little time to account for or consider how this strand of theatre history might interact with vernacular and popular traditions that are not derived from the classics -- a point that, considering the likely game-changing impact of this essay, must be handled with cautious attention to nuance. Readers who accept Symes’s narrative wholesale, as representative of all Western drama, run the risk of reinstating ancient Greece as a singular source from which drama itself stems. We also look forward to the work of future scholars, therefore, those who will undoubtedly be influenced by Symes’s extraordinary work, to develop, add nuance to, perhaps even contest, this exciting new account of drama in medieval Europe.

*Committee: Clare Wright (chair), Lofton Durham, Matt Sergi*

#### **The 2017 Barbara Palmer Award for Best New Essay in Early Drama Archival Research**

**Elizabeth E. Tavares.**

**A Race to the Roof: Cosmetics and Contemporary Histories in the Elizabethan Playhouse, 1592-1596.**  
*Shakespeare Bulletin*, 34/2 (Summer 2016), pp. 193-217.

The Medieval and Renaissance Drama Society established the annual Palmer Award to honour the memory of the late Barbara Palmer, whose archival study of the West Riding of Yorkshire, its art and its drama, and of the Towneley Plays, has so enriched and modified our understanding of these areas. The Palmer award is given each year for the best article on early drama based upon archival sources.

The Palmer Award selection committee is pleased to announce that the 2017 award goes to Dr. Elizabeth E. Tavares of Pacific University, for her article “A Race to the Roof: Cosmetics and Contemporary Histories in the Elizabethan Playhouse, 1592-

1596,” which appeared in *Shakespeare Bulletin*, 34/2 (summer 2016), pp. 193-217.

Prof. Tavares shows deftly what can be done by combining a close reading of playtexts with a wide variety of archival materials, focusing in particular on the surviving records of the building and renovation of London’s playhouses in the 1590s, as well as on archaeological evidence provided by recent excavations of former theatre sites. She counters the common understanding that theatres were built and rebuilt to a standardized template and that what applied to one theatre can be assumed to apply to all. Her analysis of references to ‘heaven’ in the plays and the existence of a ‘heaven-roof’ shows marked differences between theatres, as does the evidence for the use of cosmetic black- or brown-face in plays featuring Jews, Turks, or other racialized characters.

Tavares’s study innovatively deploys recently discovered primary sources to offer a generative model for future work, demonstrating as it does how the unexpected juxtaposition of three quite disparate types of evidence—close readings of playtexts, accounts, and archaeological materials—can be brought together to illuminate a broader canvas of performance practice. In this, the essay exemplifies the legacy of Barbara Palmer, and we are most pleased to recognize it with this year’s award.

*Committee: David Klausner (chair), Erika Lin*

#### **The 2017 Alexandra Johnston Award for Best Conference Paper in Early Drama Studies by a Graduate Student**

**Helen Cushman.**

**Producing Knowledge in the Chester and N-Town Plays.**

Helen Cushman’s paper “Producing Knowledge in the Chester and N-Town Plays” provides a persuasive and original reading of the Nativity and Thomas plays in the Chester and N-Town plays by examining Biblical, liturgical, and theatrical connections between the characters of Salome and Thomas. Cushman analyzes the role of “assaying” in each play as a mode of producing knowledge, and she convincingly explores how the plays contrast learned and lewed, masculine and feminine, and intellectual and experiential knowledge. As she argues throughout, drama is especially adept at fusing these modes of knowing. In her words: “[T]he plays demonstrate how theological knowledge does not rest safely or exclusively in the hands of an appointed clerical elite, nor alternatively, in the hands of extraclerical writers. Knowledge, instead, would appear to be something crafted and performed collectively, at the precise point of contact between clerical learning and physical experience. The physical and visual collective experience of theological knowledge as drama results in the creation of a more inclusive kind of audience—and thus allows lewed people to participate as both producers and consumers of theological knowledge.” As chair of the committee — which also included Cameron Hunt McNabb — I am thus pleased to award Helen Cushman the 2017 MRDS Alexandra Johnston Award for best conference paper in early drama studies by a graduate student.

*Committee: Christina Fitzgerald (chair), Cameron Hunt McNabb*

MRDS Awards  
Call for Nominations



Annual awards given to recognize achievement in publication, conference presentation, and archives research in the field of early drama studies.

For an essay or book published in the 18 months before January 30, 2018:

- \* Martin Stevens Award for best new essay in early drama studies (\$250 award + one year membership in MRDS)
- \* Barbara Palmer Award for best new essay in early drama archival research (\$250 award + one year membership in MRDS)
- \* David Bevington Award for best new book in early drama studies (non-Shakespearean, no edited volumes) (\$500 award + two years membership in MRDS)

For a conference paper presented in the 12 months before January 30, 2018:

- \* Alexandra Johnston Award for best conference paper in early drama studies by a graduate student (\$250 award + one year membership in MRDS)

### Entry Information

**Deadline for nominations:** January 30, 2018

**Eligibility:** All MRDS members and non-members

**The Judges:** Each category of submissions is judged by committees made up from members of the MRDS Executive Council or the membership at large.

### Submissions

For the Palmer, Johnston, and Stevens Awards, please send the published article as an attachment to an email addressed to [rclark@ksu.edu](mailto:rclark@ksu.edu). The committee will consider any essay published within 18 months of the deadline and judged by the committee to be of outstanding quality. All essays submitted will be considered for both awards, if appropriate, but no essay can win both prizes. Qualifying essays published in a collection may be submitted for the Stevens and Palmer Awards.

For the Bevington Award, please send one hard copy of the book (plus a copy in digital form if you like) to Robert Clark, Department of Modern Languages, Kansas State University, Manhattan, KS 66502. An author unable to supply a hard copy, may submit the book in digital form only, though hard copy is preferred. Digital copies should be sent to [rclark@ksu.edu](mailto:rclark@ksu.edu). The committee will consider any book of high quality published within 18 months of the deadline. Publishers: please limit submissions for the Bevington to two books per year.

NOTE: Edited collections and Shakespearean studies are not eligible for the Bevington Award.

### Announcement of Award Winners

Awards announcement and presentation will take place during the annual MRDS business meeting in May 2018, at the 53rd International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan, USA.

**MRDS Officers and Council Members**

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