



MRDS

Medieval and Renaissance
Drama Society

Medieval and Renaissance Drama Society Newsletter Fall 2018

134th MLA Annual Convention



Sessions on Medieval and/or Renaissance Drama

(MRDS is not sponsoring any sessions at MLA 2019.)

026: Performance Matters

12:00 PM–1:15 PM Thursday, Jan 3, 2019
Hyatt Regency - Columbus AB

Presiders: Susan M. Nakley, St. Joseph’s C, Brooklyn Campus;
Nicole R. Rice, St. John’s U, NY.

- Historical Records of Fergus as Amputated Paratexts. Jennie Friedrich, U of California, Riverside
- Performative Subjectivity and the Queerness of Anachronism in *The Second Shepherds’ Pageant*. Catherine S. Cox, U of Pittsburgh.
- ‘Putting on the Jew’: Performing Medieval Jewface. Sylvia Tomasch, Hunter C, City U of New York.
- The Costumes of Racial Difference: Medieval Drama, Manuscript Art, and the Vernon’s Marian Lyrics. Miriamme Ara Krummel, U of Dayton.

128: Adaptation as Transaction in Early Modern Spanish Theater

5:15 PM–6:30 PM Thursday, Jan 3, 2019.
Sheraton Grand – Mississippi.

- Agents of Empire: The *Comedia*, Then and Now. Robert Bayliss, U of Kansas.
- Siglo de Oro, Siglo de Ahora: Rewriting the Classics for the Twenty-First Century. Eva Santos Garcia, U at Buffalo, State U of New York.
- First as Tragedy, Then as Farce: Early Modern Adaptations of *El Hamete de Toledo*. Melissa Figueroa, Ohio U, Athens.

261: Models of Caregiving

12:00 PM–1:15 PM Friday, Jan 4, 2019
Sheraton Grand - Michigan B

Presider: Margaret Boyle, Bowdoin C

- Staging the Maternal: Mother Figures in Cervantes and in the *Comedia nueva*. Emilie L. Bergmann, U of California, Berkeley.
- The Picaresque Women Caregivers of Calderón’s Short Theater. Elena Casey, U of North Carolina, Chapel Hill.
- Healing Voices and Communities of Care in Alonso de Castillo Solórzano’s *Los alivios de Casandra*. Victor Sierra Matute, U of Pennsylvania.
- Raising the Outliers: Parenthood in Guillén de Castro’s *La fuerza de la costumbre*. Emily Tobey, Miami U, Oxford.

Sessions Continued on Page 2



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340: Shakespeare's Transnational Poetics: Forms and Genres among Early Modern Literatures

3:30 PM–4:45 PM Friday, Jan 4, 2019

Hyatt Regency - Grand Suite 5

Presider: Michelle M. Dowd, U of Alabama, Tuscaloosa

Panelists explore Shakespeare's works in the ecology of the forms, genres, and conventions of vernacular as well as neo-Latin early modern literatures. Instead of focusing on Shakespeare's sources, panelists aim to discern how his writing participated in—and was relevant to, in sync with, or perhaps at odds with—contemporary European or Eurasian trends.

Andrew Keener, Northwestern U

Nigel S. Smith, Princeton U

Anne E. B. Coldiron, U of St. Andrews

Su Fang Ng, Virginia Polytechnic Inst. and State U

Ivan Lucic, Stanford U

450: Music in Early Modern Iberia

10:15 AM–11:30 AM Saturday, Jan 5, 2019

Sheraton Grand - Michigan B

Presider: Timothy Foster, West Texas A&M U

Musical Ethos and Performance in Spanish Golden Age Lyric.

Lorena Uribe Bracho, City Colleges of Chicago.

'El oír es solo oír, y el escuchar atender': The Sense of Hearing in Calderón's Musical Theater. Laura Ramiro Moreno, Purdue U, West Lafayette

Gaspar de la Cintera, Deprived of Sight: Blind Musicians and the Traditional *Romancero*. Victor Sierra Matute, U of Pennsylvania

477: Training: Negotiating Hierarchical Difference in the Early Modern English Theater

12:00 PM–1:15 PM Saturday, Jan 5, 2019

Hyatt Regency - Randolph 3

Presider: Karen L. Raber, U of Mississippi

Loving Wrong: Training and *The Tempest's* Critique of Mastery.

Elizabeth Mathie, Tsinghua U.

'Zanthia, Undo Me': Race, Service, and Training in *The White Devil* and *Sophonisba*. Elizabeth Rivlin, Clemson U.

Ecologies of Skill: Aping and Acting in the Renaissance. Holly E. Dugan, George Washington U.

701: Performing Sovereignty and Migration

12:00 PM–1:15 PM Sunday, Jan 6, 2019

Sheraton Grand - Erie

Presider: Amy R. Williamsen, U of North Carolina, Greensboro.

'Yo soy la infelice Dido': Identity and Immigration in Lasso de la Vega's *Tragedia de la honra de Dido restaurada*. David Reher, U of Chicago.

Black Magic, Necromancy, and Sainthood in Lope de Vega's *Vida y muerte del Santo Negro llamado San Benedito de Palermo* (1612): The 'Magical Negro' in Early Modern Spain. Jorge Abril-Sanchez, U of New Hampshire, Durham
Catalina de Erauso as a Figure of Immigration: From Page to Stage. Natalia Perez, U of Southern California.

General Session of Interest

139: Doing "Relevance": Medieval and Early Modern Perspectives

5:15 PM–6:30 PM Thursday, Jan 3, 2019

Hyatt Regency - Plaza Ballroom B

How do those of us who work on "old things" respond to the real-world problems of today? What does ethical engagement with the now look like for those of us whose work is rooted in the not-now? How might we theorize or articulate our particular "relevance" in ways that can help us more effectively communicate our currency to broader audiences? What specific forms might this engagement take in the classroom, in our scholarship, or in our work as public intellectuals?

David Sterling Brown, Binghamton U, State U of New York

William E. Egginton, Johns Hopkins U, MD

Dorothy Kim, Brandeis U

Nicholas Jones, Bucknell U

Sierra Lomuto, U of Pennsylvania

Bradley Nelson, Concordia U

Lucy Pick, U of Chicago

John Slater, U of California, Davis

Special Event

A Midsummer Night's Dream

Cultural Excursion: Chicago Shakespeare Theater

12:30 PM–4:30 PM Thursday, Jan 3, 2019

Enjoy a matinée production of *A Midsummer Night's Dream*, directed by Joe Dowling, former artistic director of the Guthrie Theater in Minneapolis and the Abbey Theater in Ireland. A post-show discussion moderated by Marilyn Halperin, CST's director of education and communications, will be followed by a private backstage tour of the theater. Preregistration is required.



Papers of Interest (Next Page)

Papers of Interest

151: Scholarly Making: Pedagogy, Printing, Publics

7:00 PM–8:15 PM Thursday, Jan 3, 2019

Hyatt Regency - Atlanta

Medieval Drama on the Modern Stage: Reflections on Five Years of Community Making. Ann Hubert, St. Lawrence U.

187: Scripted Ontologies: Performance, Philosophy, and Theatrical Writing

8:30 AM–9:45 AM Friday, Jan 4, 2019

Hyatt Regency - Roosevelt 1

Being Finite in Shakespeare. Emily Vasiliauskas, Williams C.

279: Theater as Communication

12:00 PM–1:15 PM Friday, Jan 4, 2019

Hyatt Regency - Columbus H

Performing Spectatorship in Early Modern Drama. Shiladitya Sen, Montclair State U.

518: Before Shakespeare

1:45 PM–3:00 PM Saturday, Jan 5, 2019

Hyatt Regency - Michigan 3

Euph Culture Gone Global: Euphues, Elizabethan Prose Fiction, and Theater. Andy Kesson, U of Roehampton

708: Reading the Forms of the Early Modern Page

12:00 PM–1:15 PM Sunday, Jan 6, 2019

Hyatt Regency - Roosevelt 1

Play/Book: Book Format and Dramatic Form. Claire M. L. Bourne, Penn State U, University Park.

‘Then Made to Speak Thus’: Block-Quoting Early Modern Theater. Adhaar Noor Desai, Bard C

710: Producing Global Performance

12:00 PM–1:15 PM Sunday, Jan 6, 2019

Hyatt Regency - Randolph 3

Translation, Diaspora, and Performance at Shakespeare’s Globe. Taarini Mookherjee, Columbia U

134th MLA Annual Convention



Recent Publications

Books, General

Jörn Bockmann and Regina Toepfer, eds. *Ambivalenzen des geistlichen Spiels. Re-Visionen von Texten und Methoden. Historische Semantik 29.* Göttingen: Vandenhoeck & Ruprecht, 2018.

Estella Ciobanu. *Representations of the Body in Middle English Biblical Drama.* The New Middle Ages. New York: Springer, Palgrave Macmillan 2018.

Susannah Crowder. *Performing Women: Gender, Self, and Representation in Late Medieval Metz.* Manchester: Manchester University Press, 2018.

Chanita Goodblatt. *Jewish and Christian Voices in English Reformation Biblical Drama Enacting Family and Monarchy.* Abingdon, Oxon; New York, NY: Routledge, Taylor & Francis Group, 2018.

Lukas Lammers. *Shakespearean Temporalities: History on the Early Modern Stage.* New York, London: Routledge, 2018.

Andreea Marculescu. *Demonic Possession, Vulnerability, and Performance in French Medieval Drama.* New York: Peter Lang Publishing, Inc. 2018

Gabriella Mazzon. *Pathos in Late-Medieval Religious Drama and Art: A Communicative Strategy.* Leiden: Boston: Brill Rodopi 2018

Peter Meredith. *The Practicalities of Early English Performance: Manuscripts, Records, and Staging: Shifting Paradigms in Early English Drama Studies.* Abingdon, Oxon: New York, NY: Routledge, an imprint of the Taylor & Francis Group 2018

Michael Lee Norton. *Liturgical Drama and the Reimagining of Medieval Theater.* Kalamazoo: Medieval Institute Publications, 2017.

Emma Maggie Solberg. *Virgin Whore.* Ithaca, NY: Cornell University Press, 2018.

Charlotte Steenbrugge. *Drama and Sermon in Late Medieval England Performance, Authority, Devotion.* Kalamazoo: Medieval Institute Publications/Western Michigan University 2017

Alfred Thomas. *Shakespeare, Catholicism, and the Middle Ages: Maimed Rights.* New York: Springer, Palgrave Macmillan 2018.

Meg Twycross. *The Materials of Early Theatre: Sources, Images, and Performance: Shifting Paradigms in Early English Drama Studies.* Sarah Carpenter and Pamela M. King, editors. Abingdon, Oxon: New York, NY: Routledge, 2018.

Books, Editions

Christina M. Fitzgerald, ed. *The York Corpus Christi Play: Selected Pageants: A Broadview Anthology of British Literature Edition*. Peterborough, Ont.: Broadview Press, 2018.

Books, Anthologies

Lesley A Coote and Alexander L. Kaufman, eds. *Robin Hood and the Outlawed Literary Canon*. New York, NY: Routledge 2019. (Relevant Chapters Only.)

Liz Oakley-Brown. Robin Hood's Passions: Emotion and Embodiment in Anthony Munday's *The Downfall* and *The Death of Robert, Earle of Huntington* (c. 1598)

Lorraine Kochanske Stock. Canonicity and "Robin Hood": The Morris Dance and The Meaning of "Lighter Than Robin Hood" In the Prologue to Fletcher and Shakespeare's *The Two Noble Kinsmen*.

Robert C. Evans. Ben Jonson's *The Sad Shepherd*, The Theme of Compassion, and the Robin Hood Canon.

Mary Hayes, ed. *Encore Performances: Papers for Claire Sponsler by Her Students*. Special Issue of *Philological Quarterly*, 2018-2019.

Part 1. The Queen's Heritage

Mary Hayes. Preface. Saving Rough Drafts: The Miracle Plays of Claire Sponsler.

Kathleen M. Ashley. Introduction. Claire's Key Phrases.

Part 2. (Un)broken: Death, Trial, Failure

Amy C. Mulligan. Poetry, Sinew, and the Irish Performance of Lament: Keening a Hero's Body Back Together.

Judith Coleman. Performing Orthodox Heresy: Mary, Antinomianism, and the Transgressive Female Body in N-Town's *Trial of Mary and Joseph*.

D. K. Smith. Performing Failure in Petrarch's *Rerum vulgarium fragmenta*.

Part 3. Translations

Mary Hayes. The Lazarus Effect: Translating Death in Medieval English Vernacular Drama.

Part 4. The Page, the Stage, and the Literary Public

Ann Pleiss Morris. The Queen's Masques: Rethinking Jacobean Masques and an English Feminine Theater.

Richard Garrett. The Politics of Beastly Language: John Lydgate as Fabulist and Translator.

Vickie Larsen and John Pendell. Thomas Hoccleve's Series and English Verse in Early Fifteenth-Century London.

Sonja Mayrhofer. "This sely jalous housbonde to bigyle": Reading and Performance in Chaucer's *The Miller's Tale*.

Part 5. Epilogue

Stacy Erickson-Pesetski. Epilogue: "Reinscription in New Social Contexts": Claire Sponsler's Legacy Beyond Academia.

Heather Hirschfeld, ed. *The Oxford Handbook of Shakespearean Comedy*. Oxford, United Kingdom: Oxford UP, 2018.

Heather Hirschfeld. Introduction: Encountering Shakespearean Comedy.

Part I: Settings, Sources, Influences

James Bednarz. Encountering the Elizabethan Stage.

Robert Miola. Encountering the Past I: Shakespeare's Reception of Classical Comedy.

Helen Cooper. Encountering the Past II: Shakespearean Comedy, Chaucer, and Medievalism.

Kirk Melnikoff. Encountering the Present I: Shakespeare's Early Urban Comedies and the Lure of True Crime and Satire.

Andy Kesson. Encountering the Present II: Shakespearean Comedy and Elizabethan Drama.

Part II: Themes and Conventions

Kenneth Graham. Shakespearean Comedy and Early Modern Religious Culture.

Amanda Bailey. Shakespearean Comedy and the Early Modern Marketplace: Sympathetic Economies.

Catherine Richardson. Shakespearean Comedy and the Early Modern Domestic Sphere.

Kent Cartwright. Place and Being in Shakespearean Comedy.

Geraldo U. de Sousa. Shakespearean Comedy and the

Question of Race.

Simon Barker. Farce and Force: Shakespearean Comedy,

Militarism, and Violence.

Julie Sanders. Water Memory and the Art of Preserving: Shakespearean Comedy and Early Modern Cultures of Remembrance.

Matthew Steggle. The Humors in Humor: Shakespeare and Early Modern Psychology.

Kevin Curran. Shakespearean Comedy and the Senses.

Steve Mentz. Green Comedy: Shakespeare and Ecology.

Carolyn Sale. The Laws of Comedy: Shakespeare and Early Modern Legal Culture.

Judith Haber. Comedy and Eros: Sexualities on Shakespeare's Stage.

David L. Orvis. Queer Comedy.

Erin Minear. The Music of Shakespearean Comedy.

Michelle M. Dowd. Gender and Genre: Shakespeare's Comic Women.

Anne M. Myers. The Architecture of Shakespearean Comedy: Domesticity, Performance, and the Empty Room.

Laurie Shannon. Poor Things, Vile Things: Shakespeare's Comedy of Kinds.

Part III: Conditions and Performance

Lina Perkins Wilder. Stage Props and Shakespeare's

Comedies: Keeping Safe Nerissa's Ring.

Frederick Kiefer. Shakespearean Comedy and the Discourses of Print.

Jeremy Lopez. Imagining Shakespeare's Audience.

Erika T. Lin. Comedy on the Boards: Shakespeare's Use of Playhouse Space.

Katherine Scheil. Adapting Shakespeare's Comedies.

Bridget Escolme. Brexit Dreams: Comedy, Nostalgia, and Critique in *Much Ado About Nothing* and *A Midsummer Night's Dream*.

Doug Lanier. Shakespearean Comedy on Screen.

Part IV: Plays

John Parker. Holy Adultery: Marriage in *The Comedy of Errors*, *The Merchant of Venice*, and *The Merry Wives of Windsor*.

Joanne Diaz. Comedies of Tough Love: *Two Gentlemen of Verona, Love's Labour's Lost, The Taming of the Shrew,* and *Much Ado About Nothing*.

Lisa Hopkins. Comedies of the Green World: *A Midsummer Night's Dream, As You Like It,* and *Twelfth Night*.

Oliver Arnold. Problem Comedies: *Troilus and Cressida, Measure for Measure,* and *All's Well That Ends Well*.

Anna Riehl Bertolet and Carole Levin, ed. *Creating the Premodern in the Postmodern Classroom*. Tempe: Arizona Center for Medieval and Renaissance Studies, 2018.

Anna Riehl Bertolet and Carole Levin. Introduction. *The Prelude: The Pleasure of the Product*

Nancy Hayes. Of Giant, Bloody Fleas and Duct-tape Dragons: Flights of Fancy in the Renaissance Classroom.

Quick Practical Takes: Creative Projects Menu

Regina Buccola. By Indirections Finding Directions Out: Creative Points of Entry to Shakespeare's Problem Comedies and Sonnets.

Carole Levin. From the Trial of Charles I to Comic Scenes of *Hamlet*: Using Creative Projects in Small Classes and Large Ones.

Mary Ellen Lamb. Very Simple Classroom Performance Exercises That Work (Usually) Even for Non-Actors of Shakespeare.

Nathanial B. Smith. Performing Interpretive Interventions in the Shakespeare Survey Classroom.

Matthew Hansen. Shakespeare and Service-Learning.

Jonathan Lamb. Shakespeare and the Experimental Classroom.

Craig Bertolet. Applicability in Chaucer's *Miller's Tale* and Virgil's *Aeneid*.

Charles Beem. Hare We Go! Deploying Films as Historical Texts in the Freshmen Classroom.

Kimberly Jack. Putting Sir Gawain on Trial.

Renee Bricker. Talking with the Dead: Teaching Early Modern History with Social Media.

Elena Woodacre. Experimenting with the Use of Wiki Projects in the Premodern Classroom.

Full Courses Designed Around Creative Projects

Anna Riehl Bertolet. Reshaping, Refilling, Reimagining: Teaching Shakespeare through Intertextuality.

Jo Eldridge Carney. Teaching Global Shakespeares: All the World's His Stage.

Linda Shenk. What Would Helen of Troy Say?: Pre-Modern Schoolroom Practices and Modern Students' Creative Projects.

Jonathan Walker. Is There an Editor in This Text? Renaissance Drama and Bibliographical History.

Karolyn Kinane. The Issue of Relevancy: Contemplative, subjective, affective.

Electronic Publication

Douglas Sugano, Leah Haught, and Jamie Friedman. Teaching and Performing the N-Town Plays as Bricolage. In *The Once and Future Classroom: Resources for Teaching the Middle Ages*, 2018. <https://once-and-future-classroom.org/teaching-and-performing-the-n-town-plays-as-bricolage/>

Dissertation Completed

Mandy Albert. *The Economic Plays of Cornelis Everaert of Bruges: The Drama of Virtuous Commerce and the Decline of an Early Modern Economy*. Defense and Completion, June 2018. Cornell University. Director, Andrew Galloway.

Articles and Chapters

Susannah Crowder. "Gendered Devotions: Negotiating Body, Space, Object, and Text through Performance." *European Medieval Drama* 21 (2017): 43-66.

Glenn Ehrstine. "Eine meisterliche Fälschung? Zum Warning'schen Begriff der Pseudokommunikation," in *Ambivalenzen des geistlichen Spiels. Re-Visionen von Texten und Methoden*, ed. Jörn Bockmann and Regina Toepfer, *Historische Semantik* 29 (Göttingen: Vandenhoeck & Ruprecht, 2018), 65-77.

Erika T. Lin. "Comedy on the Boards: Shakespeare's Use of Playhouse Space." In *The Oxford Handbook of Shakespearean Comedy*, edited by Heather Hirschfeld (Oxford: Oxford University Press, 2018), 426-38.

Christopher Matusiak, "Was Shakespeare 'not a company keeper'? William Beeston and MS Aubrey 8, fol. 45v," *Shakespeare Quarterly* 68.4 (2017): 351-373.

Joel T. Rosenthal. "The Theater of Baptism: A Drama of Many Acts." in *Social Memory in Late Medieval England Village Life and Proofs of Age*. New York: Springer, Palgrave Macmillan 2018.

Articles, Selected Journals

Comparative Drama

Edited by Elizabeth Bradburn

Volume 52, Numbers 1 & 2 (Spring & Summer 2018)

The Tyrant's Fear: Part I

Silvia Bigliuzzi. Introduction: The Tyrant's Fear.

Silvia Bigliuzzi. Linguistic Taboos and the "Unscene" of Fear in *Macbeth*.

Seth L. Schein. Tyranny and Fear in Aeschylus's *Oresteia* and Shakespeare's *Macbeth*.

Eric Nicholson. Who Watches the Watchmen, Especially When They're on Edge? Liminal Spectatorship in *Agamemnon* and *Macbeth*.

Carlo Vareschi. Fear and Loathing in Prague: Tom Stoppard's *Cahoot's Macbeth*.

Keith Gregor. *Macbeth* and Regimes of Reading in Francoist Spain

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Volume 51, Number 4 (Winter)

The Tyrant's Fear: Pat I

Silvia Bigliazzi. Introduction: The Tyrant's Fear
Francesco Dall'Olio. Xenophon and Plato in Elizabethan
Culture: The Tyrant's Fear Before *Macbeth*.

Volume 51, Number 3 (Fall)

Mandy L. Albert. *Esmoreit and Lippijn*: A New Translation for
Performance of Two Plays from the Van Hulthem Manuscript.
Esmoreit and Lippijn.

A goodly play about *Esmoreit* Of Sicily, the king's son, And a
farce to follow thereafter.

Lippijn: A farce to follow *Esmoreit*.

Volume 51, Number 2 (Summer)

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*.

Volume 51, Number 1 (Spring)

Jaechol Kim. The Plague and Immunity in *Othello*.

Early Theatre

Edited by Helen Ostovich, Melinda J. Gough, and Erin Kelly

Vol. 21, No. 1 (2018)

Jason Burg. 'By consent of the whole chapter': Lincoln
Cathedral's Rewards for Touring Players and School
Comedies, 1561-1593.

Philip Butterworth. Putting On and Removing the Mask: Layers
of Performance Pretence.

Erika Mary Boeckeler. The *Hamlet* First Quarto (1603) & the
Play of Typography.

Matthew Charles Carter. 'Untruss a Point' - Interiority, Sword
Combat, and Gender in *The Roaring Girl*.

Katherine M. Graham. '[N]or bear I in this breast / So much cold
spirit to be called a woman': The Queerness of Female
Revenge in *The Maid's Tragedy*.

Keri Sanburn Behre. 'Look What Market She Hath Made':
Women, Commerce, and Power in *A Chaste Maid in
Cheapside* and *Bartholomew Fair*.

ELH

Edited by Douglas Mao

Volume 85, Number 4, Winter 2018

Misha Teramura. Black Comedy: Shakespeare, Terence, and
Titus Andronicus.

Volume 85, Number 3, Fall 2018

Harry R. Mccarthy. Men in The Making: Youth, the Repertory,
and The "Children" Of the Queen's Revels, 1609-13.

Volume 85, Number 1, Spring 2018

Andrew Shifflett. Shakespeare's Histories of Forgiveness.

English Literary Renaissance

Edited by Arthur F. Kinney

Volume 48, Number 3 (Autumn 2018)

Donovan Sherman. Stoic Embodiment in Marston's Antonio
Plays.

Emily Pitts Donahoe. *In Utramque Partem*: Arguing Both Sides
of the Question in *Othello*.

Jennifer Panek. *The Nice Valour's* Anatomy of Shame.

Volume 48, Issue 2 (Spring 2016)

Jordan Windholz. Ballads, Journeymen, and Bachelor
Community in Shakespeare's London.

Medieval and Renaissance Drama in England

Edited by S. P. Cerasano

Volume 31 (2018)

MacDonald P. Jackson. Vocabulary, Chronology, and the First
Quarto (1603) of *Hamlet*.

Darren Freebury-Jones, Marina Tarlinskaja, and Marcus Dahl.
The Boundaries of John Marston's Dramatic Canon.

Stephanie Kucsera. "Such Cures as Heaven Hath Lent Me":
Tending to Broken Bodies in Philip Massinger's *The
Renegado*.

Lilly Berberyan. Stolen Rings and Sleepwalking: Domestic
Work, Spectacle, and Female Agency in *Northward Ho*.

Jeffrey R. Wilson. "Savage and Deformed": Stigma as Drama in
The Tempest.

Carla Baricz. Performing *Fulgens and Lucrez*: Henry Medwall
and the Tudor Great Hall Play.

Marie Theresa O'Connor. Irrepressible Britain and *King Lear*.

Gregory M. Schnitzspahn. "What the Act Has Made You":
Approving Virginité in *The Changeling*.

Medieval English Theatre

Edited by Meg Twycross

Volume Thirty-Nine (2017)

Philip Butterworth. Pageant-Carriage Maintenance at Chester.

Tom Pettitt. Carnevale in Norwich, 1443: Gladman's Parade and
its Continental Connections.

James Stokes. The Beccles Game Place and Local Drama in
Early North-East Suffolk.

Jamie Beckett. *Pendens super feretrum*: Fergus, Aelred, and the
York 'Funeral of the Virgin.'

James McBain. George Gascoigne at Oxford.

Diana Wyatt. Elizabeth Nevile's Wedding Entertainments: A
Yorkshire Family Celebration in 1526 and its Contexts.

Renaissance Drama

Edited by Jeffrey Masten and William N. West

Vol. 44, No. 2, Fall 2018

Joseph Mansky. Jane Shore, Edward IV, and the Politics of
Publicity.

Laurence Publicover. *King Lear* and the Art of Fathoming.

Dyani Johns Taff. Gendered Circulation and the Marital Ship of
State in Jonson's *The Staple of News*.

John H. Astington. William Vincent and His Performance Troupe, 1619–1649.
Anna Rosensweig. Closed Heart, Open Secret: Exposing Private Liberty in Pierre Corneille’s Last Tragedy.

SEL Studies in English Literature 1500-1900
Edited by Logan D. Browning

Volume 58, Number 2, Spring 2018

Matthew D. Lillo. Rereading Transvestism and Desire in Christopher Marlowe’s *Edward the Second*.
Ted Tregear. Mourning Thomas Kyd’s Lost Works.
Samantha N. Snively. *As You Like It*’s Political, Critical Animal Allusions.
Judith H. Anderson. Wonder and Nostalgia in *Hamlet*.
Carla Beatriz Rosell. Illicit Sex and Slander in *Measure for Measure*.
Laura Kolb. Debt’s Poetry in *Timon of Athens*.
Ernest B. Gilman. The “Old Tale” in John Webster’s *The Duchess of Malfi*.
Jonathon P. Lamb. Digital Resources for Early Modern Studies.
Henry S. Turner. Recent Studies in Tudor and Stuart Drama.

Volume 58, Number 1, Winter 2018

David Glimp. Sovereignty after Taxes in Shakespeare’s History Plays.
Daniel Juan Gil. Sovereignty, Communitarianism, and the Shakespeare Option.
Jennifer R. Rust. Forms of Governmentality in *The Alchemist*.

Shakespeare Bulletin
Edited by Kathryn Prince

Volume 36, Number 3, Fall 2018

Randall Martin, Evelyn O’Malley. Eco-Shakespeare in Performance: Introduction.
Rob Conkie. Nature’s Above Art (An Illustrated Guide).
Evelyn O’Malley. “To weather a play”: Audiences, Outdoor Shakespeares, and Avant-Garde Nostalgia at The Willow Globe.
Gretchen E. Minton. “...the season of all natures”: Montana Shakespeare in the Parks’ Global Warming Macbeth.
Rebecca Salazar. A Rogue and Pleasant Stage: Performing Ecology in Outdoor Shakespeares.

Miriam Kammer. Breaking the Bounds of Domesticity: Ecofeminism and Nature Space in *Love’s Labour’s Lost*.
Jennifer Mae Hamilton. Constructing Dying and Death as an Eco-Political Concern in Performances of Shakespeare’s *King Lear* and Sarah Kane’s *Blasted*.
Sharon O’Dair. Afterword.

Volume 36, Number 2, Summer 2018

James Newlin. Foul Pranks: Recognizing Vice Principals as a Comic Othello.
Su Mei Kok. Malaysian Moors: Ethnicity, Speech, and Identity in Jarum Halus (2008).
Amanda Eubanks Winkler. A Tale of *Twelfth Night*: Music, Performance, and the Pursuit of Authenticity.
Duncan Wheeler. Golden Age Transvestism on (Inter-) National Stages: *La vida es sueño/Life is a Dream* in Spain and *Don Gil of the Green Breeches* in Great Britain.
José A. Pérez Díez. The Wide Gap of Sixteen Years: The Performance of Time in *The Winter’s Tale* in Britain, 2001–2017.

Shakespeare Quarterly
Edited by Jeremy Lopez

Volume 69, Number 2, Summer 2018

E. S. Mallin. Charity and Whoredom in *Timon of Athens*.
Julie Crawford. The Place of a Cousin in *As You Like It*.

Volume 69, Number 1, Spring 2018

Michael Gadaletto. Shakespeare’s Bastard Nation: Skepticism and the English Isle in *King John*.
Megan Snell. Chaucer’s Jailer’s Daughter: Character and Source in *The Two Noble Kinsmen*.

Volume 68, Number 4, Winter 2017

Rhodri Lewis. Romans, Egyptians, and Crocodiles.
Christopher Matusiak. Was Shakespeare “not a company keeper”? William Beeston and MS Aubrey 8, fol. 45v.
Julian Lamb. Finding the Remedy: *Measure for Measure*, Puns, Rules.

🎭 Forthcoming Performance Opportunities 🎭

The Mostly Medieval Theatre Festival
Mostly Medieval. Mostly Theatre.

The Mostly Medieval Theatre Festival is a biennial performance festival at the International Conference on Medieval Studies showcasing and invigorating the global heritage of drama, music, dance, and performance styles from late antiquity through the Renaissance.

The next festival will be at the 55th ICMS in 2020.



Shifting Paradigms in Early English Drama

Can I draw members' attention to the growing number of volumes in a Variorum Series produced by Routledge. The series is called *Shifting Paradigms in Early English Drama*, general editors Philip Butterworth, Pamela King, and Alexandra Johnston. The series was devised to bring together selections of essays by leading names in the field whose work is chiefly in specialist journals and collections, and to make it accessible to new generations of students and a wider readership.

Thus far volumes have been published as follows:-

- To Chester and Beyond: Meaning and Context in Early English Drama, by David Mills, edited by Philip Butterworth;
- The Materials of Early Theatre: Sources, Images and Performance by Meg Twycross, edited by Sarah Carpenter and Pamela King;
- The City and the Parish: Drama in York and Beyond, by Alexandra F. Johnston, edited by David L. Klausner;
- The Practicalities of Early English Performance: Manuscripts, Records and Staging, by Peter Meredith, edited by John Marshall.
- A volume of John Marshall's essays, edited by Philip Butterworth, is imminent, and one of Sarah Carpenter's, edited by Greg Walker and John J. McGavin is now in preparation.

—Pamela King

Early Social Performance

The first volume of a new series, "Early Social Performance" will appear early in 2019. It is Max Harris's *Christ on a Donkey - Palm Sunday, Triumphal Entries, and Blasphemous Pageants*. The series, with ARC Humanities Press, in association with Amsterdam University Press, addresses a gap in the market by publishing monographs, themed collections of essays, and editions relating to performance in the Middle Ages and Early Modern Period that includes, but is not confined to, drama, visual art, music, and dance.

It addresses those areas of social performance which slip down the conventional disciplinary cracks, such as processions, tournaments, proclamations, and other courtly, civic, and rural ritual practices. It will also consider treatments of, for instance, clothing, poetry, architecture, sport, story-telling, and any other human social activity which can be construed as performative.

Further details may be found on line at <https://arc-humanities.org/our-series/arc/esp/>. The next volume will be a selection of essays from those who have been working on the REED-NE Project, edited by John McKinnell and Diana Wyatt. Anyone wishing to offer a title for consideration should contact Pamela King (pamela.king@glasgow.ac.uk) who is the commissioning editor.

—Pamela King

**Marston's *The Dutch Courtesan*
*Strangers and Aliens in London and Toronto: Sex, Religion,
and Xenophobia in Marston's The Dutch Courtesan***

Dates: 22-24 March 2019

Length of Abstract: 250 words

Place: University of Toronto Centre for Drama, Theatre and Performance Studies

Abstract Deadline: 14 December 2018

Submissions to: Helen Ostovich at ostovich@mcmaster.ca.

More information at <http://groups.chass.utoronto.ca/plspls/>

**How to be Global in the Medieval and Early Modern Worlds
*University of Michigan Early Modern Colloquium***

Deadline for submissions: Saturday, December 15, 2018

The Early Modern Colloquium at the University of Michigan invites abstracts for papers for the interdisciplinary graduate student conference, "How to be Global in the Medieval and Early Modern Worlds" at the University of Michigan, Ann Arbor, February 15-16, 2019

With keynote lectures by Bernadette Andrea (UCSB) and Christine Chism (UCLA) and panel responses from the medieval and early modern faculty at the University of Michigan

For further information, please contact Laurel Billings at laurelnb@umich.edu and visit <https://lsa.umich.edu/english/news-events/all-events.detail.html/55058-13680570.html>.

**The Hare
*The Online Journal of Untimely Reviews in
Early Modern Theater***

Our inaugural issue as coeditors of *The Hare* represents a new direction towards something old. Under the guidance of the journal's co-founders, Jeremy Lopez and Paul Menzer, *The Hare* was created to feature brief, provocative essays and reviews of older scholarship, seeking to incite dialogue in that liminal space between copy-room conversation and thirty-five-page peer-reviewed publication.

As incoming co-editors, we are reshaping *The Hare*'s mission to feature exclusively untimely reviews of "old" scholarship and performances—though we will now foster the untimely within the artistic community, as well, publishing future-looking pieces calling for unheard-of productions in early modern drama. We would like to express our deepest appreciation to Jeremy and Paul for creating such an outstanding forum for scholarly exchange.

—The Editors

Visit: <http://thehareonline.com/>

MRDS Awards
2017-2018 Honorees

The 2018 David Bevington Award for Best New Book in Early Drama Studies

Katherine Steele Brokaw (University of California, Merced).
Staging Harmony: Music and Religious Change in Late Medieval and Early Modern English Drama. Ithaca, NY: Cornell University Press, 2016.

The David Bevington for Best New Book in Early Drama Studies is awarded to Katherine Steele Brokaw for *Staging Harmony: Music and Religious Change in Late Medieval and Early Modern English Drama*.

This gracefully-written study shows how music staged from the late fifteenth to the early seventeenth centuries mediated the religious conflicts of the period. Both in dramatic effect and theological discourse, Catholic Latin polyphony contrasted with the reformed church's English plainsong. Yet their appearance in plays performed throughout the long period of religious change provided a sensory bridge, creating dialogue and even harmony between confessional positions, Professor Brokaw suggests.

She brings deep knowledge of music history, practice, and theory to her interdisciplinary task. As one reviewer notes, "the book is especially attentive to how music functions on both conscious and subconscious levels by creating complex webs of association." Brokaw teases out the implications and effects of musical performance (both sacred and profane) and brings a broad understanding of the century's multiple religious transformations into elegantly-argued interpretations of plays, which include the medieval moralities *Wisdom and Mary Magdalene*, John Bale and Nicholas Udall's Tudor work, early Elizabethan plays, Marlowe's *Faustus* and Shakespeare's *Winter's Tale* and *Tempest*. Theatrical "polyvalence" and musical "hybridity" are key concepts in these interpretations. The insights that emerge from her illuminating analyses are excitingly new and, at the same time, feel inevitable.

Honorable Mention. Michael Norton (James Madison University). *Liturgical Drama and the Reimagining of Medieval Theater.* Kalamazoo: Medieval Institute Publications, 2017.

Professor Norton's study takes on the hazy concept of "liturgical drama" that has been accepted by theater historians as identifying a category of plays originating in church liturgy but separable from the liturgy itself. Some scholars – notably O. B. Hardison, Jr., Helmut de Boor, Clifford Flanigan and Nils Holger Petersen – have argued over the past forty years that identifying liturgical ceremonies like the *Visitatio Sepulchri* as "plays" rather than as "rituals" is mistaken and represents the imposition of our modern tastes; however, the majority of drama scholars have ignored their arguments.

Professor Norton's book offers a painstaking archeology of the term "liturgical drama" since Charles Magnin coined the phrase

in 1834, accompanied by a deep knowledge of pan-European manuscripts in which the texts appear. With this groundwork in place, it should be impossible for future scholars to overlook what Norton calls "the illusion of liturgical drama."

Prize Committee: Robert Clark, chair, Kathleen Ashley, Jesse Hurlbut.

The 2018 Martin Stevens Award for Best New Essay in Early Drama Studies

Sarah Jane Brazil (Université de Genève) "Forms of Pretense in Pre-Modern Drama: From the *Visitatio Sepulchri* to *Hamlet*." *European Medieval Drama* 20 (2016): 181-201.

In this well-written and compelling essay, Sarah Brazil convincingly makes a case for a kind of "dramatic flexibility" in medieval performance in which the players' life roles are not lost in the roles they imitate (or stand in for) for an audience.

Beginning with the *Visitatio Sepulchri*, Brazil draws from a wide breadth of medieval texts and leading scholars to effectively counterbalance classicist and modern notions of representation with medieval perceptions of the same. Modern criticism, she argues, has yet to recognize just how different the notion of representation was in the medieval era. In positing a specifically medieval mode of performance, Brazil questions the early critical characterization of the *Visitatio Sepulchri* and other forms of liturgical drama as being primarily mimetic. Scholars, she argues, tend to use "mimesis" without defining the term precisely or determining its applicability to pre-modern performance. Instead, using critical techniques pertaining to the study of early modern theatre, Brazil offers "a more attuned perspective on the significance of *imitatio*" (185). She determines that the "naturalism" inherent in critics' conceptions of mimesis does not characterize accurately the relationship between actor and role in medieval performance (187). Such performance, she argues, always emphasized the separation of the player from part and performance space from the scene depicted.

As Brazil persuasively demonstrates, early medieval drama "intentionally shun[ned] naturalism" (198) in order to highlight the ritualistic and cultural implications of the interactions among performer, script, iconography, and setting. Moving masterfully between theory and close readings, Brazil's essay re-frames medieval representational practice while making a case for its larger importance to narratives of theater history. For this successful combination of subtlety and detail with larger scope, we are very pleased to award the Martin Stevens Award for best new essay in early drama studies to Sarah Brazil.

Prize Committee: Susannah Crowder, chair, Vicki Hamblin, Frank Napolitano.

The 2018 Barbara Palmer Award for Best New Essay in Early Drama Archival Research

Erika Lin (Graduate Center, City University of New York)
‘Social Functions: Audience Participation, Efficacious Entertainment.’ In: *A Cultural History of Theatre in the Early Modern Age*, ed. Robert Henke. London: Bloomsbury, 2017.

In this far-reaching and masterful essay, Erika Lin employs an impressive array of evidence from across Western Europe and the Americas to demonstrate the significant social function of spectatorship in the early modern era. Using approaches from cultural history to investigate the sensory, cognitive, affective, and social experiences of audiences of early modern entertainments, both scripted and unscripted, Lin finds that performance “did not just reflect the world; it helped create it.” (49) Lin maps her findings to a large yet culturally specific moment by taking a broad approach to performance that incorporates substantial evidence from drama, religious practice, civic processions, spectacles, acrobatics, dancing, and visual culture. In the process, Lin stresses the active and participatory nature of early modern spectatorship and argues for the theatre’s role in constructing a shared cultural experience among a socially and economically heterogenic audience.

Examining the responses to female actors of the sixteenth-century *commedia dell’arte*, for example, Lin theorizes the sexual and gender dynamics of theatrical spectatorship. She inquires about the degree to which spectatorship at religious or ritualized events affected audience experiences at the theatre. The essay also explores how theatre conceptualized the cultural interactions between Western Europe and the “New World.” These efforts enable Lin to explore “the very means through which culture is created and circulated, not simply as a social occasion but as itself a form of social production” (39). For its incredible breadth of evidence in support of this monograph-worthy argument, we are very pleased to award the Barbara Palmer Award for best new essay in early drama archival research to Erika Lin.

Prize Committee: Susannah Crowder, chair, Vicki Hamblin, Frank Napolitano.

The 2018 Alexandra Johnston Award for Best Conference Paper in Early Drama Studies by a Graduate Student

Mariah Junglan Min of the University of Pennsylvania. “‘Is It I, Lord?’: The Silhouette of Judas Iscariot in Early English cycle Drama.” 2017 Sewanee Medieval Colloquium.

With great pleasure, the Medieval and Renaissance Drama Society awards the 2018 Alexandra Johnston Award for best new conference paper in early drama studies by a graduate student to Mariah Junglan Min of the University of Pennsylvania. Her contribution to the 2017 Sewanee Medieval Colloquium, “‘Is It I, Lord?’: The Silhouette of Judas Iscariot in Early English cycle Drama” deals with, as Alexandra Johnston herself notes, “a fundamental issue in early drama.”

This excellent paper integrates performance and medieval studies to examine how N-Town plays examine the character of Judas in the Passion Narrative, which is greatly expanded from its Biblical sources. Focusing on Christ as a commodity to be sold, the apostles develop a new angle to the betrayal, one that encodes a slippage between present and future, as, to quote Ms. Min, “Judas is portrayed as always already having done the things he will only eventually come to do in the future and, in a similar vein, how he is constructed as a figure who is associated with his character attributes even before the texts imbues him with them.” Clearly contextualizing her study in the historical, dramatic, and anthropological resources, this nuanced work asks whether the N-Town emphasis on the eternal possibility of mercy “threatens to destabilize the narrative of the Passion.”

The prize committee noted the excellent methodology of Min’s work, and the clear and lively writing in this provocative and suggestive piece of scholarship.

Prize Committee: Suanne Westfall, chair, Carol Symes, Katherine Brokaw, Alexandra Johnson, *ex officio*.

All prizes were awarded at the annual MRDS business meeting on Friday, 11 May 2018, at the 53rd International Congress Medieval Studies, in Kalamazoo, Michigan.

Please see the following page for instructions on nominations for the 2018-2019 awards.



Please look for MRDS Sessions at the ICMS (9-12 May) and the IMC (1-4 July). SITM is 8-13 July. Details in the Spring 2019 Newsletter



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, 2019:

- 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-year membership in MRDS)

For a conference paper presented in the 12 months before January 30, 2019:

- 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, 2019

Eligibility: All MRDS members and non-members

The Judges: Each category of submissions is judged by committees made up of members of the MRDS Executive Council.

Submissions:

For the Palmer and Stevens Awards, please send the published article as an attachment to an email addressed to 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. 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.

For the Johnston Award, papers should not exceed 5,000 words, excluding notes, and should include the name and date of the conference at which the paper was delivered, and the presenter's name, the title of the paper, and a contact number or email. We encourage graduate students to seek out a mentor to review their work before submission. MRDS members are happy to serve as mentors.

Announcement of Award Winners

Awards announcement and presentation will take place during the annual MRDS business meeting in May 2019, at the 54th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan.

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MRDS Dues

Regular member dues: US\$25
Student dues: US\$10
Friend dues: US\$50
Benefactor dues: US\$100

To join MRDS, send your name, your postal and e-mail addresses, and a check for your dues made out to “MRDS / Frank Napolitano, Treasurer” to

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Fall 2018 MRDS Newsletter



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