



MRDS

Medieval and Renaissance
Drama Society

Medieval and Renaissance Drama Society Newsletter Fall 2019

135th MLA Annual Convention



January 9-12, 2020

Sessions on Medieval and/or Renaissance Drama

Sponsored by MRDS

Session 319 - Global Drama in the Middle Ages and Renaissance

Friday, 10 January 2020, 1:45 PM - 3:00 PM
WSSC - 205

Prsider: Robert W. Barrett, U of Illinois, Urbana

Giving Puppets the Breath of Life: Medieval Puppetry across
Africa and Asia

Jesse Njus, Virginia Commonwealth U

Plant Animacy in Japanese Noh and English Bible Plays

Robert W. Barrett Jr., U of Illinois, Urbana

'The Stranger That Hath His Liberty': The Reality and
Representation of Foreign Performers in Renaissance England

Matteo Pangallo, Virginia Commonwealth U

Other Sessions of Interest

Session 82 - Comedia, Disability, Disease

Thursday, 9 January 2020, 3:30 PM - 4:45 PM
WSSC - Yakima 2

Prsider: Sonia Velazquez, Indiana U, Bloomington

A Swoon on the Comedia Stage: Diagnoses

Maryrica Ortiz Lottman, U of North Carolina, Charlotte

Letters from the Archives: The Disabilities of Carlos II of Spain
as Scapegoat for the Regency Council's Objection to Royal
Theater

Caitlin Carter, Fort Hays State U

The Unstageable Birth of the Supercrip: Policing Disability on
the Golden Age Stage

Pablo Garcia Pinar, Cornell U

Session 350 - Music and Lyrics in Medieval and Early Modern Performance

Friday, 10 January 2020, 3:30 PM - 4:45 PM
WSSC - 205

Singing in School: Musical Performance and Humanist
Pedagogy in Early Modern England

Joseph M. Ortiz, U of Texas, El Paso

'La Voce Afflitta Movendo, Disse le Parole Estreme': Sonic
Textures and Theories from Tasso to Monteverdi

Kate Driscoll, U of California, Berkeley

Cymbeline's Musical Gaps

Scott A. Trudell, U of Maryland, College Park



Sessions Continued on Page 2



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Session 484 - Marlowe's Source Material: New Directions
Saturday, 11 January 2020, 10:15 AM - 11:30 AM
WSSC - 616

'And Who So Miserable as Aeneas Is?': Vernacular Mediation
and Dido Queen of Carthage
Loren Cressler, U of Texas, Austin
Christopher Marlowe's Lightborn and the Chester Mystery Cycle
Jennifer Lodine-Chaffey, Washington State U, Tri-Cities
Thomas Watson, Christopher Marlowe, and the Birth of a Tragic
Vision
Andrew D. McCarthy, U of Tennessee, Chattanooga

**Session 549 - Performing Miracles in Medieval and Early
Modern Drama**
Saturday, 11 January 2020, 1:45 PM - 3:00 PM
WSSC - 614

Presider: Maggie Solberg, Bowdoin C
Merde-ous/Miraculous: Performing Conflict in the Fourteenth
Century
Susannah Crowder, John Jay C of Criminal Justice, City U
of New York
'A New Star . . . Is Miracle': Bethlehem, the 1604 Nova, and
King Lear
John L. Parker, U of Virginia
Recognizing Miracles
Catherine Sanok, U of Michigan, Ann Arbor

Session 636 - Why Theater Matters? Then and Now
Saturday, 11 January 2020, 5:15 PM - 6:30 PM
WSSC - 205

Presider: Noelia Sol Cirmigliaro, Dartmouth C
Empathy and Social Justice in Early Modern Spanish Theater:
Then and Now
Cory A. Reed, U of Texas, Austin
Early Modern Theater in the Theory and Praxis of José Sanchis
Sinisterra
Charles Patterson, Western Washington U
Approaches to Contemporary Topics in Early Modern Spanish
Theater for the Undergraduate Classroom
Mark J. Mascia, Sacred Heart U

Selected Papers of Interest

Session 150 - Queer Pregnancies in Early Modern Literature
Thursday, 9 January 2020
5:15 PM - 6:30 PM, WSSC - 618

'The Boy's with Child!': Queer Pregnancy in Thomas
Middleton's More Dissemblers besides Women
Alicia Andrzejewski, C of William and Mary
Apparitional Pregnancy: How Many Children Had Lady
Macbeth?
Christine Varnado, State U of New York, Buffalo

**Session 262 - Seventeenth-Century Race Thinking: Rights
and Law**
Friday, 10 January 2020, 10:15 AM - 11:30 AM
WSSC - 615

A Fair Bedtrick: Staging the Right to Consent in Jacobean and
Caroline Drama
Kirsten Mendoza, U of Dayton
Human Rights and Racial Ontologies: From Shakespeare's
Globe to Afro-Pessimism's Dream of Another World
Jane Hwang Degenhardt, U of Massachusetts, Amherst

**Session 663 - Teaching Early Modern Iberian Literature in
Secondary and College Classrooms: Twenty-First-Century
Approaches to Language Acquisition and Cross-Cultural
Competence**
Sunday, 12 January 2020
8:30 AM - 9:45 AM, WSSC - Yakima 2

Being Human: Exploring Identity in Early Modern Transatlantic
Drama through Dramaturgy, Performance, and High School
Outreach
Darlene Farabee and Robert Turner III, U of South Dakota

Session 777 - The Eunuch: Past(s) and Present(s)
Sunday, 12 January 2020, 1:45 PM - 3:00 PM
WSSC - 616

Queering the Single Life of the Eunuch on the Renaissance
English Stage
Jordan Windholdz, Shippensburg U

Call for Nominations



Research on Medieval and Renaissance Drama (ROMARD) has begun its search for a new editor. As an academic journal devoted to the study and promotion of Medieval and Renaissance drama in Europe, the journal highlights the most important issues in the field. Previously published under the title of Research

Opportunities in Renaissance Drama (RORD) and Research Opportunities in Medieval and Renaissance Drama, the journal has been in publication since 1956.

A formal call for nominations will be published in late January 2020. In the meantime, inquiries may be directed to MRDS President Robert Clark at rclark@ksu.edu, beginning in 2020.

Recent Publications

Books, General

- Frank R. Ardolino. *Spenser, Kyd, and the Authorship of The Spanish Tragedy*. New York: Peter Lang, 2019
- Christopher Crosbie. *Revenge Tragedy and Classical Philosophy on the Early Modern Stage*. Edinburgh: Edinburgh University Press, 2019.
- Andrzej Dąbrówka. *Theater and The Sacred in the Middle Ages*. Jan Burzyński and Mikołaj Golubiewski, translators. Berlin: Peter Lang, 2019.
- Clifford Davidson. *Studies in Late Medieval Wall Paintings, Manuscript Illuminations, and Texts*. Cham, Switzerland, 2017.
- Andrew Griffin. *Untimely Deaths in Renaissance Drama: Biography, History, Catastrophe*. Toronto; Buffalo; London: University of Toronto Press, 2019.
- Noah D. Guynn. *Pure Filth: Ethics, Politics, and Religion in Early French Farce*. Middle Ages Series. Philadelphia: U of Pennsylvania Press, 2019.
- Ezra Horbury. *Prodigality in Early Modern Drama*. Cambridge, United Kingdom: D. S. Brewer, 2019.
- Lea Puljean Juric. *Illyria in Shakespeare's England*. Lanham, Maryland: Fairleigh Dickinson University Press, 2019.
- Amy Kenny. *Humoral Wombs on the Shakespearean Stage*. Cham: Springer International Publishing: Imprint: Palgrave Macmillan, 2019.
- Emily L. King. *Civil Vengeance: Literature, Culture, and Early Modern Revenge*. Ithaca, NY: Cornell University Press, 2019.
- Jennifer Linhart Wood. *Sounding Otherness in Early Modern Drama and Travel Uncanny Vibrations in the English Archive*. Cham: Springer International Publishing: Imprint: Palgrave Macmillan, 2019.
- Pernilla Myrne. *Female Sexuality in the Early Medieval Islamic World: Gender and Sex in Arabic Literature*. London, UK; New York, NY, USA: I.B. Tauris, 2020.
- George Oppitz-Trotman. *The Origins of English Revenge Tragedy*. Edinburgh: Edinburgh University Press, 2019.
- Courtney Bailey Parker. *Spectrums of Shakespearean Crossdressing: The Art of Performing Women*. Abingdon, Oxon; New York, NY: Routledge, 2019.
- Julie C. Paulson. *Theater of the Word: Selfhood in the English Morality Play*. Notre Dame, Indiana: University of Notre Dame Press, 2019.
- Noel John. Pinnington. *A New History of Medieval Japanese Theatre Noh and Kyōgen from 1300 to 1600*. Cham: Springer International Publishing: Imprint: Palgrave Macmillan, 2019.
- Ursula A Potter. *The Unruly Womb in Early Modern Drama: Plotting Women's Biology on the Stage*. Kalamazoo: Medieval Institute Publications, University of Western Michigan, 2019.
- Mary Beth. Rose. *The Expense of Spirit: Love and Sexuality in English Renaissance Drama*. Ithaca: Cornell University Press, 2018.
- Enrique García Santo-Tomás. *Science on Stage in Early Modern Spain*. Toronto; Buffalo: University of Toronto Press, 2018.
- Matthew J. Smith. *Performance and Religion in Early Modern England: Stage, Cathedral, Wagon, Street*. Notre Dame, Indiana: University of Notre Dame Press, 2019.
- Goran V. Stanivukovic. John H. Cameron. *Tragedies of the English Renaissance: An Introduction*. Edinburgh: Edinburgh University Press, 2018.
- Lieke Stelling. *Religious Conversion in Early Modern English Drama*. Cambridge: Cambridge University Press, 2019.
- Nadia Thérèse Van Pelt. *Drama in Medieval and Early Modern Europe: Playmakers and Their Strategies*. Abingdon, Oxon; New York, NY: Routledge, 2019.
- Wolfgang Waldung. *Catharina: Catharinae Martyrvm*. Cora Dietl, editor. Wiesbaden: Harrassowitz Verlag, in Kommission, 2019.

Books, Collections, Single Author

- John Marshall. *Early English Performance: Medieval Plays and Robin Hood Games. Shifting Paradigms in Early English Drama Studies*. Philip Butterworth and John Marshall, editors. Abingdon, Oxon; New York, NY: Routledge, 2020.
- Introduction by Philip Butterworth
- Part I: Dating, Staging, and Playing the Chester Whitsun Plays*
1. 'The Chester Whitsun Plays: Dating of Post-Reformation Performances from the Smiths' Accounts', *Leeds Studies in English*, n.s 9 (1977)
 2. 'Players of the Coopers' Pageant from the Chester Plays in 1572 and 1575', *Theatre Notebook*, 33 (1979)
 3. "'The Manner of these Playes": The Chester Pageant Carriages and the Places Where They Played', *Staging the Chester Cycle*, ed. by David Mills (Leeds, Leeds Texts and Monographs, 1985)
 4. 'Nailing the Six-Wheeled Waggon: A Sideview', *Medieval English Theatre*, 12 (1985)
 5. "'Walking in the air": The Chester Shepherds on Stilts', *According to the Ancient Custom: Essays presented to David Mills*, ed. by Philip Butterworth, Pamela M. King and Meg Twycross, *Medieval English Theatre*, 29 (2009 for 2007)
- Part II: Who, Where, When, and Why: Non-cycle and Single Episode Plays in Performance*
6. 'Marginal Staging Marks in the Macro Manuscript of Wisdom', *Medieval English Theatre*, 7 (1985)

7. “‘Her virgynes, as many as a man wylle’”: Dance and Provenance in Three Late Medieval Plays; Wisdom, The Killing of the Children, The Conversion of St Paul’, *Leeds Studies in English*, n.s. 25 (1994)
 8. “‘Fortune in worldys worschyppe’”: The Satirising of the Suffolks in Wisdom’, *Medieval English Theatre*, 14 (1994 for 1992)
 9. “‘O ye souerens that sytt and ye brothern that stonde right wppe’”, Addressing the Audience of *Mankind*’, in *European Medieval Drama*, 1 (1997), ed. by Sydney Higgins (Turnhout; Brepols)
- Part III: Archiving the Ephemeral: Contemporary Depictions of Performance and Modern Productions of Medieval Plays*
10. ‘The Medieval English Stage: A Graffito of a Hell-mouth Scaffold?’, *Theatre Notebook*, 34 (1980)
 11. ‘The Crowning with Thorns and the Mocking of Christ: A Fifteenth-century Performance Analogue’, *Theatre Notebook*, 45 (1991)
 12. ‘A Scene from the Life of St Edmund: Dramatic Representation in an English Medieval Alabaster’, *Theatre Notebook*, 48 (1994)
 13. ‘Modern Productions of Medieval English Plays’, in *The Cambridge Companion to Medieval English Theatre*, ed. by Richard Beadle (Cambridge: Cambridge University Press, 1994)
- Part IV: Robin Hood Games: Customary Performance and Raising Funds*
14. “‘goon in-to Bernysdale’”: The Trail of the Paston Robin Hood Play’, *Essays in Honour of Peter Meredith*, ed. by Catherine Batt, *Leeds Studies in English*, n.s. 29 (1998)
 15. “‘Comyth in Robyn Hode’”: Paying and Playing the Outlaw in Croscombe’, *Porci ante Margaritam: Essays in Honour of Meg Twycross*, ed. by Sarah Carpenter, Pamela King and Peter Meredith, *Leeds Studies in English*, n.s. 32 (2001)
 16. ‘Gathering in the Name of the Outlaw: REED and Robin Hood’, in *REED in Review: Essays in Celebration of the First Twenty-Five Years*, ed. by Audrey Douglas and Sally-Beth MacLean (Toronto: University of Toronto Press, 2006)
 17. ‘Riding with Robin Hood: English Pageantry and the Making of a Legend’, in *The Making of the Middle Ages: Liverpool Essays*, ed. by Marios Costembeys, Andrew Hamer and Martin Heale (Liverpool: Liverpool University Press, 2007)
 18. ‘Picturing Robin Hood in Early Print and Performance: 1500-1590’, in *Images of Robin Hood: Medieval to Modern*, ed. by Lois Potter and Joshua Calhoun (Newark: University of Delaware Press, 2008)
 19. ‘Revisiting and Revising Robin Hood in Sixteenth-century London’, in *Robin Hood in Outlaw/ed Spaces*, ed. by Lesley Coote and Valerie B. Johnson (London and New York: Routledge, 2017)

Books, Anthologies

Tamara Atkin and Laura Estill, Editors. *Early British Drama in Manuscript*. Turnhout: Brepols, 2019.

Tamara Atkin and Laura Estill. Introduction. Production

Joe Stadolnik. The Brome *Abraham and Isaac* and Impersonal Compilation.

Pamela M. King. The Coventry Playbooks.

Alexandra F. Johnston. The Towneley Plays: Huntington Library MS HM 1.

Matthew Sergi. Un-dating the Chester Plays: A Reassessment of Lawrence Clopper’s ‘History and Development’ and MS Peniarth 399.

Mary Polito and Kirsten Inglis. Noting *Baiazet*, the Raging Turk.

James Purkis. *John of Bordeaux*: Performance and the Revision of Early Modern Dramatic Manuscripts.

William Proctor Williams. James Compton and Cosmo Manuche and Dramatic Manuscripts in the Interregnum. Performance

Louise Rayment. *The Play of Wit and Science*: Evidence for the Performance of a Choir School Manuscript.

Sarah Carpenter. Sixteenth-Century Courtly Mummung and Masking: Alexander Montgomerie’s *The Navigatioun*.

Jakub Boguszak. Speech and Silence in an Actor’s Part.

Kara J. Northway. ‘In witnes here of I set to my hand’: Early Modern Actors’ Offstage Textual Rituals.

Lucy Munro. Comedy, Clowning, and the Caroline King’s Men: Manuscript Plays and Performance.

Daniel Starza Smith and Jana Dambrogio. Unfolding Action: Locked Letters as Props in the Early Modern Theatre. Reception

Tamara Atkin. Remediating Sixteenth-Century Drama: *Gismond of Salerne* in Script and Print.

Jean-Christophe Mayer. The Early Manuscript Reception of Shakespeare: The Formation of Shakespearean Literary Taste.

Beatrice Montedoro. Comedies and Tragedies ‘read of me’ and ‘not yet learned’: Dramatic Extracting in Bodleian Library MS Rawlinson D 952.

Antonia Forster. Seeing is Believing: External vs. Internal Evidence in the Controversy over the Ireland Forgeries.

Gail McMurray Gibson. The Macro Plays in Georgian England.

Matteo Pangallo. Unseen things seen’: Digital Editing and Early Modern Manuscript Plays.

Rebecca Munson. Mongrel Forms: Print-Manuscript Hybridity and Digital Methods in Annotated Plays.

Daniel Cadman, Andrew Duxfield, and Lisa Hopkins, editors. *The Genres of Renaissance Tragedy*. Manchester: Manchester University Press, 2019.

Daniel Cadman, Andrew Duxfield and Lisa Hopkins. Introduction.

1. Andrew Duxfield. De Casibus Tragedy: Marlowe’s *Tamburlaine the Great*.
2. Annaliese Connolly. Biblical Tragedy: George Peele’s *David and Bethsabe*.
3. Daniel Cadman. Closet Tragedy: Fulke Greville’s *Mustapha*.
4. Alisa Manninen. Tragedy of State: *Macbeth*.
5. Lisa Hopkins and Gemma Leggott. Domestic Tragedy: Yarrington(?)’s Two Lamentable Tragedies.
6. John Curran. Rome and Tragic Ambivalence: The Case of Jonson’s *Sejanus*.
7. Gabriel Rieger. Satiric Tragedy: *The Revenger’s Tragedy*.
8. Derek Dunne. Revenge Tragedy: Hoffman.
9. Paul Frazer. “Ha, O my horror!” Grotesque Tragedy in John Webster’s *The White Devil*.

10. Domenico Lovascio. She-Tragedy: Lust, Luxury and Empire in John Fletcher and Philip Massinger's *The False One*.
11. Sarah Dewar-Watson. Ford's *Perkin Warbeck* as Historical Tragedy.
12. Jessica Dyson. Caroline Tragedy: James Shirley's *The Traitor*.

Darryl Chalk and Mary Floyd-Wilson, editors. *Contagion and the Shakespearean Stage*. Cham, Switzerland: Palgrave Macmillan, 2019.

1. Darryl Chalk. Introduction: Beyond the Plague.
2. Jennie Votava. Comedy, the Senses, and Social Contagion in Plays Confused in Five Actions and *The Comedy of Errors*.
3. Amy Kenny. "A Deal of Stinking Breath": The Smell of Contagion in the Early Modern Playhouse.
4. Bronwyn Johnston. "Go Touch his Life": Contagious Malice and the Power of Touch in *The Witch of Edmonton*.
5. Jennifer Forsyth. Kisses and Contagion in *Troilus and Cressida*.
6. Emily Weissbourd. "Search this Ulcer Soundly": Sex as Contagion in *The Changeling* and *Othello*.
7. Ariane M. Balizet. "Amend thy Face": Contagion and Disgust in the Henriad.
8. Jennifer Panek. Bad Dancing and Contagious Embarrassment in *More Dissemblers Besides Women*.
9. Jennifer Feather. Contagious Pity: Cultural Differences and the Language of Contagion in *Titus Andronicus*.
10. Clifford Werier. The Hungry Meme and Political Contagion in *Coriolanus*.
11. J. F. Bernard. Hamlet's Story/Stories of Hamlet: Shakespeare's Theatre, the Plague, and Contagious Storytelling.
12. John Estabillo. "Nature Naturized": Plague, Contagious Atheism, and *The Alchemist*.
12. Rebecca Totaro. Embedded in Shakespeare's "Fair Verona".
13. Mary Floyd-Wilson. Afterword.

Hannah Leah Crummé, editor. *Shakespeare on the Record: Researching an Early Modern Life*. London: Bloomsbury Publishing Plc, 2019.

- Hannah Leah Crummé. Introduction: "all saws of books, all forms, all pressures past".
- Alan H. Nelson. Neighbours' Petition against the Blackfriars Playhouse, November 1596.
- Heather Wolfe. Shakespeare's Coat of Arms: The Surviving Manuscripts in Context.
- Lena Cowen Orlin. The Quiney Papers.
- Alan H. Nelson. Shakespeare Indentures and Chirographs.
- Adrian Ailes. The Course of the Seals: An Elaborate Process of Procedures and Checks.
- Lucy Munro. Shakespeare and the Playing Companies.
- William Streitberger. Shakespeare at Court: Audit Office Records.
- Robert Bearman. Shakespeare and the Replingham Agreement.
- Katy Mair. An Archival and Material Reading of Shakespeare's Will.
- Eric M. Johnson. The Blackfriars Deed and the Dawning Golden Age of Accessible Documents.

Hannibal Hamlin, editor. *The Cambridge Companion to Shakespeare and Religion*. Cambridge: Cambridge University Press, 2019.

- Thomas Betteridge. Shakespeare and the Elizabethan and Jacobean Church.
- Andrew Hadfield. Shakespeare: Biography and Belief.
- Hannibal Hamlin. The Renaissance Bible.
- Daniel Swift. The Drama of the Liturgy.
- Popular Religion. Phebe Jensen.
- Helen Smith. Grace and Conversion.
- Claire McEachern. Love.
- Adrian Streete. Sin and Evil.
- Gary Kuchar. Compassion, Affliction, and Patience: Biblical and Religious Allusion in Shakespeare.
- Jean-Christophe Mayer. Providence and Divine Right in the English Histories.
- M. Lindsay Kaplan. *The Merchant of Venice*, Jews, and Christians.
- Jennifer R. Rust. Religious and Political Impasses in *Measure for Measure*.
- Brian Cummings. Remembering the Dead in *Hamlet*.
- Daniel Vitkus. *Othello* and Islam: Shakespeare's Noble Moor, Staging Blackness, and the Performance of Religious Difference.
- Kristen Poole. Poetic Creation in an Apocalyptic Age: *King Lear* and the Making and the Unmaking of the World.
- Robert S. Miola. Immortal Longings in Shakespeare's Rome.
- Tom Bishop. Sacred and Theatrical Miracles in the Romances.
- Rowan Williams. Afterword: Finding the Remedy.

Rory Loughnane and Edel Semple, editors. *Staged Normality in Shakespeare's England*. Cham, Switzerland: Palgrave Macmillan, 2019.

- Chapter 1. Rory Loughnane. Introduction: Stages of Normality. *Part I. Discourses of Normality*.
- Chapter 2. Carla Mazzi. Circling the Square: Geometry, Masculinity, and the Norms of *Antony and Cleopatra*.
- Chapter 3. Elizabeth Hanson. Normal School: *Merry Wives* and the Future of a Feeling.
- Chapter 4. Kristine Johanson. Regulating Time and the Self in Shakespearean Drama.
- Chapter 5. Julie Sanders. Under the Skin: A Neighbourhood Ethnography of Leather and Early Modern Drama. *Part II. Negotiating Normality in Performance*.
- Chapter 6. Brett Gamboa. Shakespeare's Strange Conventionality.
- Chapter 7. Edel Semple. Transgressive Normality and Normal Transgression in *Sir Thomas More*.
- Chapter 8. Michelle M. Dowd. 'So like an old tale': Staging Inheritance and the Lost Child in Shakespeare's Romances.
- Chapter 9. Brinda Charry. 'Proper' men and 'tricksy' Spirits: The Eunuch in Disguise in *Twelfth Night* and *The Tempest*. *Part III. Staged Normality and the Domestic Space*.
- Chapter 10. Emma Whipday. Everyday Murder and Household Work in Shakespeare's Domestic Tragedies.
- Chapter 11. Emily O'Brien. Children, Normality, and Domestic Tragedy.
- Chapter 12. Stephen Guy-Bray. Feminine Transgression and Normal Domesticity.
- Chapter 13. Frances E. Dolan. Afterword.

Articles and Chapters

Sarah Brazil. 'Drama.' In *A Cultural History of the Emotions in the Medieval Age*. Edited by J. F. Ruys and C. Monagle. London: Bloomsbury Publishing, 2019.

Matthew Cheung-Salisbury, Elisabeth Dutton, and Olivia Robinson. "Medieval Convent Drama: Translating Scripture and Transforming the Liturgy." (Chapter 5.) In *A Companion to Medieval Translation*. Edited by Jeanette M. A. Beer. Leeds: Arc Humanities Press, 2019.

Clifford Davidson. "Drama, Censorship, and 'Vernacular Theology'," *Studies in Philology* 116 (2019): 35-53.

Gail McMurray Gibson, "The Macro Manuscripts and the Making of the Morality Play," *PBSA* 113:3 (2019): 255-295.

Kathryn Prince. 'Drama.' In *A Cultural History of the Emotions in the Late-Medieval, Reformation, and Renaissance Age*. Edited by A. Lynch and S. Broomhall, pp. 69-84. London: Bloomsbury Publishing, 2019.

Articles, Selected Journals

EMLS (Early Modern Literary Studies)

Edited by Matthew Steggle et al.

Vol 20, No 2 (2018)

Grace McCarthy. The Evolution of the Patient Woman: Examining Patient Griselda as a Source for William Shakespeare's *The Winter's Tale*.

Aspasia Velissariou. Neither a Devil nor a Man: D'Amville in Tourneur's *The Atheist's Tragedy*.

ELH

Edited by Douglas Mao

Volume 86, Number 4, Winter 2019

Chris Fitter. "So Distribution Should Undo Excess": Recovering the Political Pressure of Distributive and Egalitarian Discourses in Shakespeare's *King Lear* and Early Modern England.

Seth Swanner. "The Devil that Rules i'th' Air": Determinisms of Wind, Star, and State in John Webster's the *Duchess of Malfi*.

Volume 86, Number 3, Fall 2019

James Funk. "Making High Majesty Look Like Itself": Eyeing Authority in Shakespeare's *Richard II* and Calvin's Institutes.

Volume 86, Number 2, Summer 2019

Emily Shortslef. The Undemanding Dead: Fantasy and Trauma in *The Spanish Tragedy* and Post-Reformation Revenge Drama.

English Literary Renaissance

Edited by Arthur F. Kinney

Volume 49, Number 1, Winter 2019

Joshua S. Smith. The Ring as an Object Lesson in Temporality and Genre in *Romeo and Juliet*.

Peggy A. Knapp. Love and Death in *Measure for Measure*.

Heidi C. Craig. Missing Shakespeare, 1642-1660.

Volume 49, Number 2, Spring 2019

R. Malcolm Smuts. Jonson's Poetaster and the Politics of Defamation.

Journal for Early Modern Cultural Studies

Edited by Daniel Vitkus

Volume 18, Number 4, Fall 2018

Patrick Fadely. "Unknown Sovereignty": *Measure for Measure* and the Mysteries of State.

Journal of Dramatic Theory and Criticism

Edited by Eero Laine

Volume 33, Number 2, Spring 2019

James Newlin. Excellent at Faults: The Experience of *Twelfth Night* and *History of Madness*.

SEL Studies in English Literature 1500-1900

Edited by Logan D. Browning

Volume 59, Number 3, Summer 2019

Jonathan Crimmins. Reconciliation in David Garrick's Harlequin's Invasion and *Cymbeline*.

Volume 59, Number 2, Spring 2019

Kelly Lehtonen. The Intelligence of Negative Passion and the Collapse of Stoicism in *King Lear*.

Nicole Sheriko. Ben Jonson's Puppet Theater and Modeling Interpretive Practice.

Benjamin D. Vanwagoner. Pirate Economics in Robert Daborne's *A Christian Turned Turk*.

Logan D. Browning. Introduction: Shakespeare's Waters.

David Bevington and Stephen Bevington. Sweet Swan of Avon: Rivers in Shakespeare.

Hillary Eklund. Shakespeare's Littoral and the Dramas of Loss and Store.

Lowell Duckert. *Pericles's* Deep Ecology.

Steve Mentz. Shakespeare and the Blue Humanities.

Jonathan P. A. Sell. Shakespeare's Sea and the Frontier of Knowledge.

Joseph Campana. Shakespeare, as the Waters Rise.

Shakespeare Bulletin

Edited by Kathryn Prince

Volume 37, Number 2, Summer 2019

Aidan Norrie. Child Actors in the 1578 Norwich Civic Entertainment.

Mark Hutchings. "Enter Ralph Trapdore."

David Nicol. "Exit at one door and enter at the other": The Fatal Re-Entrance in Jacobean Drama.

Deb Streusand. Distance without Distraction: Audience Response to Metatheater in Early Modern Plays.

Volume 37, Number 1, Spring 2019

Eva Griffith. Christopher Beeston and the Cockpit-Phoenix in Documents.

Lucy Munro. The Queen and the Cockpit: Henrietta Maria's Theatrical Patronage Revisited.

Eoin Price. Why was *The Knight of the Burning Pestle* Revived?

Christopher Matusiak. The Drury Lane Cockpit at War, 1646-49.

Stephen Watkins. The Protectorate Playhouse: William Davenant's Cockpit in the 1650s.

Shakespeare Quarterly

Edited by Jeremy Lopez

Volume 69, Number 3, Fall 2018

Alice Dailey. Little, Little Graves: Shakespeare's Photographs of Richard II.

Mark Dahlquist. *Hamlet* and the Snare of Scandal.

🌀 Publishing Opportunities 🌀

None a Stranger There: England and/ in Europe on the Early Modern Stage

Dr. Scott Oldenburg and Dr. Matteo Pangallo are seeking essay proposals for a prospective collection of essays tentatively titled *None a Stranger There: England and/ in Europe on the Early Modern Stage*.

This volume will gather together scholarship (theater history, performance study, literary criticism, literary history, etc.) about early modern English drama, written in response to, reflecting upon, or in light of Brexit and the debates that it has provoked. Some of the themes or topics that the essays might address:

- Europe in England and England in Europe
- Immigrants and refugees
- Immigration/emigration and displacement
- Xenophobia and tolerance
- Multiculturalism and cultural exchange
- Nationalism, patriotism, and jingoism
- Strangeness/foreignness, nativism, and hybridity
- Racial and ethnic difference and identity
- Borders and border-crossing, transnational itinerancy
- Linguistic distinction and assimilation, translation
- (Neo-)nationalism, disability, and/or queer identities
- Post-Renaissance performances and adaptations
- Pedagogy and teaching early modern drama

Please submit a 500-word abstract for a proposed chapter to mapangallo@vcu.edu and soldenbu@tulane.edu by 3 April 2020.

Shakespeare, Blackface, and Performance: A Global Exploration A special issue of Multicultural Shakespeare: Translation, Appropriation and Performance

Shakespearean performances have employed racial prosthetics since the Elizabethan period, but the intervening 400 years since Shakespeare's lifetime have seen the symbolic, social, and performance meanings of blackface change. This special issue invites scholars and practitioners to analyze specific uses of blackface in both the local and global contexts. We are particularly interested in essays that explore specific political, social, and cultural issues regarding institutional racism, current blackface traditions in society outside of the theatre, and the triangle of xenophobia, migration, and populism. To what extent are Shakespearean performances taking part in or criticizing these trends? We are interested in representing a wide range of examples, and invite essays from authors analyzing performances in Asia, Africa, Australia, Europe, and the Americas.

Guest editors: Coen Heijes (c.p.a.heijes@rug.nl) and Ayanna Thompson (ayanna.thompson@asu.edu).

Submissions (circa 6,000 words) are due by 1 March 2020. Fully anonymized submissions should be sent to Coen Heijes (c.p.a.heijes@rug.nl). All contributions will be peer-reviewed by the guest editors and independent readers prior to acceptance.

Publication: Autumn, 2020.

🌀 Call for Papers 🌀

Shakespeare and Dance

Dance is a prevalent art form in early modern culture, and an established part of Shakespeare's oeuvre. From masques to interludes to comedy endings to courtly entertainments and weddings: dancing is frequently seen as a cross-class and cross-generic form of entertainment. From the early modern period onward, Shakespeare's poetry and plays have been adapted into different art forms, including dance and music, which offer their own expressive repertoire to interpret Shakespeare's works. "Adaptation, recreations, replications, and reductions enrich our understanding not only of current and past dance practices, but of their performative strategies and material conditions," as Jennifer Nevile asserts in the recently published Oxford Handbook of Shakespeare and Dance (2019, 6). The 'bodily turn' in literary and cultural studies, for instance, has offered new frameworks and conceptual approaches to think of the body as integral parts of textual and artistic productions.

This year's Shakespeare Seminar seeks to address this rich archive of Shakespeare and dance. Topics may include, but are not restricted to

Companies, actors, venues, repertoires, and dance
Shakespeare and body theories
Music and dance adaptations
Comparative approaches to dance in different dramatic genres
Interludes and post-play entertainments
Masques
Witchcraft and dancing
Textual representation and metaphors of dance
Sonnetering and dancing
Gender, race, class in/and dance
Dance as (transcultural) adaptation
Jig dancing and dumb shows

Our seminar plans to address these issues with a panel of six papers during the annual conference of the German Shakespeare Association, Shakespeare-Tage (24-26 April 2020 in Bochum, Germany). As critical input for the discussion and provocation for debate, we invite papers of no more than 15 minutes that present concrete case studies, concise examples and strong views on the topic.

Please send your proposals (abstracts of 300 words) by 31 December 2019 to the seminar convenors:

Lukas Lammers, Free University Berlin: l.lammers@fu-berlin.de
Kirsten Sandrock, University of Göttingen: ksandrock@phil.uni-goettingen.de

Participants of the seminar will subsequently be invited to submit (extended versions of) their papers for publication in Shakespeare Seminar Online (SSO). For more information, please contact Kirsten Sandrock and Lukas Lammers. For more information about the events and publications also see: <http://shakespeare-gesellschaft.de/en>.

☞ Forthcoming Conferences ☞

46th Annual Sewanee Medieval Colloquium April 17-18, 2020

Among the offerings at the Colloquium will be Theresa Coletti and Jeffery Stoyanoff's session, *Querying Privilege in Medieval Drama Scholarship: Performance vs. Texts*.

For more information or to register for the colloquium, please visit <http://medievalcolloquium.sewanee.edu/conference/registration/>

The Society for Renaissance Studies 7-9 July 2020, Norwich, UK



The Society for Renaissance Studies (SRS) will be holding its ninth Biennial Conference 7-9 July in Norwich, UK. This is a cross-disciplinary conference that will feature a range of papers and discussions on drama, performance, and theatre in the early modern world, including the British Isles. The conference will include a session, 'Early East Anglia Drama, Performance, and Festivity: New Research, New Records', on drama and performance in medieval and Renaissance East Anglia, sponsored by REED-East Anglia. The programme for the conference will be released shortly; further details about themes and keynote speakers, and registration can be found at: <http://rensoc.org.uk/9thconference>

Consumption, Performance, and Early Theatre Medieval English Theatre Conference University of Wolverhampton Saturday 4 April 2020

Consumption involves the using up of a resource, whether through acts of imbibing or intake and acts of expenditure or through decaying or wasting away. Early performance relies on consumption, whether this takes the form of Eucharistic consumption accompanying liturgy; Eve's sinful act of consumption that provided pretext and plot for urban biblical pageants; the use of performance to sell goods and medicines; the material goods required to create dramatic spectacle; the consumption of drink, ideas and time by spectators and performers; or the Tudor feasts that produced space for dramatic interludes. The Records of Early English Drama, with their lists of goods, payments and services, provide an archive of evidence for consumption practice.

Yet acts of consumption in early drama are often fraught. Consumption is as often used to articulate doubt or mark characters and performance makers as morally dubious as it is to ensnare the senses of audiences. In a climate both preoccupied with material consumption at a global level and in which we, as

researchers, theatre practitioners and teachers are frequently reminded that our labour is also consumer material, this conference seeks to examine how consumption is manifested, managed and questioned in early performance.

Pulpit, Playhouse and Page: Theatrical and Non-Theatrical Exchange in Early Modern England University of Sheffield 28 - 29th May 2020



This two-day conference will explore connections between theatrical and non-theatrical texts in early modern England. Theatrical culture functioned in vibrant relation to both non-theatrical performances (such as sermons and entertainments) and non-dramatic poetry and prose. However, moments of exchange between different genres have too often been obscured by disciplinary isolation.

By bringing together scholars with a wide variety of interests the conference will open up new research questions which address the creative exchanges between plays and a wide range of non-theatrical texts and performances.

pulpitandplayhouse@shef.ac.uk
<https://pulpitandplayhouse.weebly.com/>

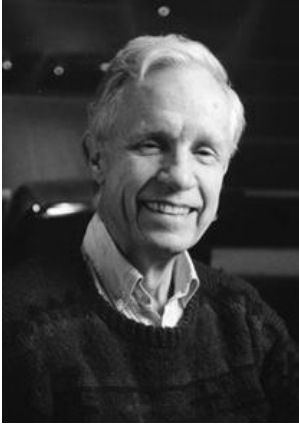
☞ Forthcoming Performances ☞

The Rude Mechanicals Medieval and Renaissance Players Shepherd University

The Rude Mechanicals, a theater troupe devoted to productions of ancient Greek, medieval, and Renaissance drama, as well as productions of short plays written by Shepherd creative writing students, will be performing the 16th century anonymous Spanish play *Joseph's Wedding* (in English translation) at the New College Conference on Medieval and Renaissance Studies in Sarasota, Florida, March 13-14. For more information, please visit <http://www.newcollegeconference.org/>.

The Rude Mechanicals will also present the keynote panel, *The Woman Taken in Adultery Project: Using Medieval Drama to Address Contemporary Social Justice Issues*, at the Wilson College Humanities Conference on February 29. For more information, please visit <https://www.wilson.edu/humanities-conference>.

The Rude Mechanicals are directed by Betty Ellzey, Professor of English at Shepherd University, BELLZEY@shepherd.edu.



**David Bevington
1931-2019**

The field of early drama has lost a leading scholar with the sad death of Professor David Bevington of the University of Chicago.

David was best known for his work on sixteenth century drama but his first book, *Mankind to Marlowe* (1962) broke open a new approach to late medieval drama considering the few surviving

fifteenth century morality plays in the same context as sixteenth century drama. His contribution to medieval drama was greatly increased by his 1975 anthology *Medieval Drama* [1] that provided a comprehensive collection of early drama for undergraduate teaching unlike those compiled by A.W. Pollard (1895), J.M. Manly (1897) and J.Q. Adams (1924).[2] In a later article he pointed out that the two earlier collections, condescended to their subject as a rudimentary stage in the development of later drama. Manly's infamous title, *Specimens of the Pre-Shakespearean Drama*, implies a two-fold insult: that the plays are only archeological data with which to construct the stages of the evolution of a dinosaur, and that their only lasting value in such an archeological reconstruction is to discover in it the subsequent flourishing of more advanced forms. [3]

In the same article, he emphasized that many of the formative scholars in the field in the late nineteenth and early twentieth centuries, especially in the United States, were staunchly Protestant in their religious views, and much of the subject matter of early drama was thought to be unsuitable for Protestant readers. In his analysis of Adams' much used anthology he wrote,

The more this edition moves towards real accessibility to students, [...] the more fearful it becomes of scenes and language offensive to Protestant sensibilities [...] [The] edition turns blushing away from the Crucifixion and Deposition with their vivid icons of the bleeding God.[iv]

His anthology provided, for the first time for non-specialist undergraduates, the painful drama of the Crucifixion allowing all to read or perform the tragi-comedy of medieval Biblical drama.

David was a mentor to many younger scholars, including myself. He was among those who attended the annual Early Drama Seminars established at the Modern Language Association by Professor Arnold Williams of the University of Michigan some time in the 1950s devoted to the discussion of early drama, and especially early drama in performance. It was to that seminar in New York, at Christmas 1972 and again the next year in Chicago that Margaret Dorrell Rogerson and I were invited to discuss our work on the dramatic records of York and especially, in 1972, the new details contained in the newly discovered *Indenture of the York Merchant Adventurers* with their pageant masters who

were responsible for the Last Judgment in the York Plays. David was part of the enthusiastic discussion in Chicago in 1973 that led to the establishment of Records of Early English Drama two years later. His written support for REED over the years has been essential to the project, especially when we first applied for funds from the Social Sciences and Humanities Council of Canada and later to the National Endowment for the Humanities in the United States in the late 1970s. Those first grants allowed REED to establish value of the project that has attracted other grants since. Whenever we met in later years – often at the Medieval Drama Seminar at the annual Medieval Conference at Kalamazoo that succeeded the MLA seminar – he would ask specifically about REED's progress. In a review of Richard Rastall's *Music in Early English Drama* in *Speculum* 79 (2004) he compared Rastall's work with REED:

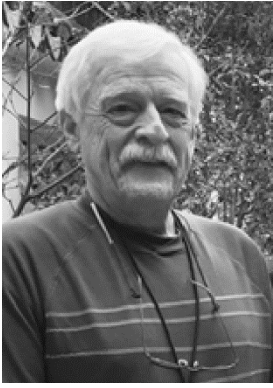
the volume shares many of the rewards and frustrations of the REED project ... [It] is interested in similar sorts of data and with the same view to commendable thoroughness of coverage. So many records in both collections are repetitious, telegraphic, tantalizing in what they do not tell us ... Important new perspectives on medieval drama are being constructed out of REED volumes, some of them potentially revolutionary in reassessing the nature of the drama. Much is still being learned about traveling players, about venues for performance, about what sort of plays were the dominant fare of dramatic entertainments across the British countryside. [v]

With great clarity, he recognized both the nature of REED evidence and its importance.

Until the last few years, David had regularly attended the meetings in Kalamazoo always open to meeting new young scholars making their way in the field and discussing their work with them. He kept up with the radical changes in our understanding of early drama, encouraging us all to keep on with the discussions of new possibilities for performance. He was a scholar willing to explore the subject of early drama, the history of the scholarship in the field and to encourage the work of those who are following him. His spirit, gentle and generous, will always be with us.

Alexandra F. Johnston





**Stephen K. Wright
1949-2019**

We were sad to learn about the passing of Steve Wright, long-time editor of MRDS partner publication series EEDTS (Early European Drama Translation Series). He was a colleague and friend to many in MRDS and very much a part of the early years of a fair number of medieval drama scholars. He was always a positive presence at MRDS

sessions at Kalamazoo, and we much enjoyed seeing Steve’s manuscript page posts and exchanging medieval art and drama observations with him.

Steve Wright was born and grew up in Missouri, and he spent his high school senior year in Lauterbach, Germany, under the American Friends Service study abroad program. After his graduation from Texas Christian University, Steve enrolled in Modern German Literature at University of Freiburg, but soon he moved toward Latin and completed the program in Medieval Studies. After completing his Bachelor’s Degree at York and his Fulbright Scholarship, he went on to study Modern German Literature at Indiana University, Bloomington, but soon found himself again in Medieval Studies and eventually earned his Ph.D. there.

In 1982, Steve was hired by The Catholic University of America, Department of English in Washington, DC, where he remained until his retirement in 2013. His love of knowledge, travel, and people defined his life. He took advantage of opportunities to teach and lecture in The Netherlands, Germany, Poland, England, Italy and China.

Steve is the author of three books and numerous translations and articles. He is most remembered for: *The Erlau Playbook: Five Medieval German Dramas for Christmas and Easter* (2017); *The Vengeance of Our Lord: Medieval Dramatizations of the Destruction of Jerusalem* (1989); and *Medieval German Drama: Four Plays in Translation* (with Keith Glaeske, 2002). He also twice won the *Early Theatre* prize for best research essay: in 2019 for “The Salting Down of Gertrude: Transgression and Preservation in Three Early German Carnival Plays” (2017), and in 2015 for “The Twelfth-Century Story of Daniel for Performance by Hilarius: An Introduction, Translation, and Commentary” (2014).

While he received both honors and accolades during his lifetime, if asked, he would say that most important to him was the consideration and respect of his students, colleagues and friends. He was a mentor to many fine young people and remained in contact with former students and up until the day he died. Steve left us on June 28, 2019. The world has lost a marvelous human being who enriched our lives. *Ave atque vale*, Steve.

Gloria Betcher, Ernest Suarez, and Friends

Call for Nominations



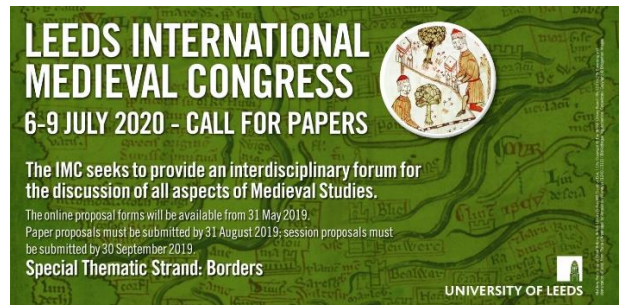
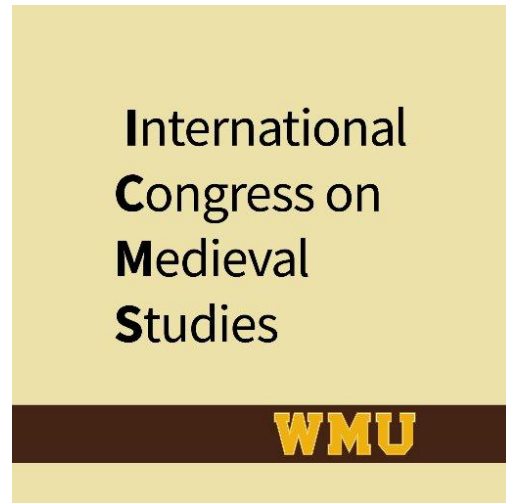
Research on Medieval and Renaissance Drama (ROMARD) has begun its search for a new editor. As an academic journal devoted to the study and promotion of Medieval and Renaissance drama in Europe, the journal highlights the most important issues in the field. Previously published under the title of Research

Opportunities in Renaissance Drama (RORD) and Research Opportunities in Medieval and Renaissance Drama, the journal has been in publication since 1956.

A formal call for nominations will be published in late January 2020. In the meantime, inquiries may be directed to MRDS President Robert Clark at rclark@ksu.edu, beginning in 2020.



Please look for Details about MRDS Sessions at the ICMS (7-10 May) and the IMC (6-9 July) in the Spring 2020 Newsletter



MRDS Awards
2018-2019 Honorees

The 2019 David Bevington Award for Best New Book in Early Drama Studies

Susannah Crowder (John Jay College, CUNY). *Performing women: gender, self, and representation in late medieval Metz*. Manchester: Manchester University Press, 2018

The winner of the David Bevington prize for best monograph in medieval and early modern drama is Susannah Crowder's book, *Performing women: gender, self, and representation in late medieval Metz*. This beautifully written book is based on meticulous research and a masterful presentation of its wide-ranging documentation that includes chronicles, charters, account books, seals, archaeological evidence, literary texts, etc., etc. In Crowder's thick description, one gets the impression that no stone of medieval Metz – literally and figuratively – has been left unturned. And, while her focus is primarily on Metz and certain female elites of this prosperous medieval town, she places these local practices in several broader contexts. Thus, she reaches back to Carolingian times to give a longer view when discussing patterns of female donation at St-Arnoul, and she also looks beyond the confines of Metz to establish political and sociological points of contact in the region and beyond, especially with the powerful Duchy of Burgundy.

The 'performing women' of her title, although certainly well known in medieval Metz, are for the most part rather obscure today, the best known to scholars of medieval drama being the 'Catherine actor' who played the title role in the *Jeu de Sainte Catherine*. For several of these women, Crowder constructs a relatively complete 'biography' from the archival material. For others, where only sketchy details are known, her dialogic approach allows her to bring them into sharper view. For example, her focus on and broadening of the concept of performance allows a fuller appreciation not only of the actor who played the lead in the *Jeu de Sainte Catherine* but also of Claude, one of the many women who took up the persona of Joan 'la Pucelle'. Like the Catherine actor, Claude was able to take on this persona without denying or losing her first identity. Crowder shows how in each case traditional history has obscured the ramifications of these women's participation in a rich cultural dynamic of performance. The Catherine actor's career is also carefully analyzed in conjunction with the life of the play's patrician sponsor, Catherine Baudoche, whose act of patronage is shown to be part of a complex and extensive set of cultural practices or performances. Crowder then turns to Catherine Baudoche's step-mother, Catherine Gronnaix, showing how the latter, through performances of many types, carried out a program that surpassed that of her step-daughter.

Perhaps the book's most valuable and original theoretical contribution is its expansion of the concept of performance, especially female performance. Among the various types of performance analyzed by Crowder are: practices surrounding hospitality; donations to religious foundations to enhance their liturgy and fabric; participation in feudal rituals; self-

representation on seals; etc. Several of these practices are legal, documentary, or ritual performances that served to memorialize and perpetuate the actions of the performing subject. In this perspective, actions that might first appear to be disparate take on a striking degree of coherence, allowing us to see how these medieval women purposefully used performance to write themselves and their families into the history of their community. Crowder's book resurrects these women's performances and brings them alive for the reader, creating a rich and nuanced tapestry of the performance culture of late medieval Metz. Hers is an extraordinary performance in its own right, and the Society is delighted to bestow the Bevington prize on *Performing women*.

Honorable Mention. Gina Bloom (UC Davis). *Gaming the Stage: Playable Media and the Rise of the English Commercial Theatre*. Ann Arbor: University of Michigan Press, 2018.

Gina Bloom's *Gaming the Stage: Playable Media and the Rise of the English Commercial Theatre* is a study in four chapters concerning the conceptual and practical relationship between games and theatre. This relationship, which Bloom advocates is predominately based on the shared interactivity of the practices, is evident not only in Latin terms such as *ludus*, which can mean either, or the presence of specific games in the Early Modern commercial theatre, but also stretches into the modern gaming sphere and its lexicon. As such, the book 'investigates how the pervasive gaming culture of early modern London eased the transition to a commercial theater, and, in turn, how this history of commercial theater speaks back to pervasive gaming culture today' (3). Bloom provides an engaging material history of games such as chess, backgammon and cards, framing them usefully in relation to knowledge and audiences—with cards being a game of imperfect knowledge, whose spectators had to anticipate potential outcomes, and chess being a game of perfect knowledge, with those likewise looking on having a clearer sense of how the game was progressing. Bloom is particularly interested in how these games are integrated into plays such as Thomas Heywood's *A Woman Killed with Kindness*, or Middleton's *A Game at Chess*, in order to engage the embodied knowledge of spectators. Paying more attention to the 'phenomenological' as opposed to the 'symbolic' meaning of games, Bloom provides an important intervention on how we understand everyday practices within the sphere of the theatrical. Her literary analysis is perceptive and convincing, with the study covering an important shift in the history of English performance practices—the move to paying for viewing plays. This beautifully written book receives an honourable mention from the judges of the David Bevington book prize committee.

Award Committee: Sarah Jane Brazil, Suzanne Westfall, Bob Clark (chair).

The 2019 Martin Stevens Award for Best New Essay in Early Drama Studies

Misha Teramura (University of Toronto). “Black Comedy: Shakespeare, Terence, and *Titus Andronicus*,” *ELH* Volume 85, Number 4, Winter 2018, pp. 877-908.

The Stevens Award selection committee awards the 2019 Martin Stevens prize for best new essay in early drama studies to Misha Teramura for his brilliant “Black Comedy: Shakespeare, Terence, and *Titus Andronicus*,” published in *ELH* in 2018. In this gripping article, Teramura illuminates “a simple fact” (in his modest words) that nevertheless “bears repeating”: “One of the great classical playwrights whom William Shakespeare read, admired, and imitated”—Terence—“was an African” (877). Teramura contextualizes the character of Aaron the Moor from Shakespeare’s *Titus Andronicus* within sixteenth-century debates about Terence’s biography and racial identity, arguing that “In the character of Aaron, the audience is forced to acknowledge the crucial contributions of an African slave to the very canon of Latin literature that humanists strove to recover” (899).

Teramura handles the complexity of his subject—the early English perception of blackness, plainly stated in the very titles of common grammar school textbooks, but at the same time skewed by persistent whitewashing elsewhere—with due care, backing up each of his claims patiently and thoroughly. It is thus all the more impressive when Teramura closes with this powerful claim: “Shakespeare’s Shakespeare was black” (900). The scale and scope of Teramura’s work produces an innovative argument in which deep and wide-ranging research into theatrical documents generates an important interpretative contribution to our field.

Award Committee: Matthew Sergi, Elizabeth Tavares, Emma Maggie Solberg (chair).

The 2019 Barbara Palmer Award for Best New Essay in Early Drama Archival Research

Laura Estill (St. Francis Xavier University). “The Urge to Organize Early Modern Miscellanies: Reading Cotgrave’s *The English Treasury of Wit and Language*.” *The Papers of the Bibliographical Society of America* (PBSA) vol. 112, no. 1 (2018): 27-73.

The Palmer Award committee awards the 2019 Barbara Palmer prize for best new essay in early drama archival research to Laura Estill for her magisterial “The Urge to Organize Early Modern Miscellanies: Reading Cotgrave’s *The English Treasury of Wit and Language*,” published in *The Papers of the Bibliographical Society of America* in 2017. This deeply researched bibliographic study uses the centuries-long reception history of one 1655 commonplace book to chart the broader processes by which the seventeenth-century models of anonymity and collaboration shifted to the modern template of playwright-as-author. The committee found Estill’s remarkably extensive, meticulous, and pain-staking research of new and unpublished archival evidence profoundly impressive and worthy of commendation. And we found her metacritical argument—on what present-day readers can and must learn from the irretrievable alterity of early reading (“Early readers did not always ask, ‘Who wrote this? Where is this from? When was the

original published?’ whereas today’s scholars cannot escape these questions,” 69)—compelling and convincing indeed.

Submissions to the Palmer Award were especially strong this year, and the selection committee would like to extend an honorable mention to John Kuhn for his ambitious “Sejanus, the King’s Men Altar Scenes, and the Theatrical Production of Paganism,” published in *Early Theatre* in 2017. This impressive study synthesizes two hundred years of critical conversation about forty-odd non-canonical plays spanning the seventeenth century, including original translation as well as expert knowledge in indigenous technologies and religious practices. Kuhn’s innovative argument brings together critical conversations around early modern drama and Indigenous Studies, proposing an exciting model of how the recycling of material properties drove new dramatic and ideological content.

Award Committee: Matthew Sergi, Elizabeth Tavares, Emma Maggie Solberg (chair).

The 2019 Alexandra Johnston Award for Best Conference Paper in Early Drama Studies by a Graduate Student

Bailey Sincox (Harvard University). “*The Winter’s Tale* as Revenge Comedy,” presented at the British Shakespeare Association Conference, Belfast, June 17, 2018.

Bailey Sincox’s “*The Winter’s Tale* as Revenge Comedy” was a pleasure to read. It is carefully but clearly argued, laying out for the reader two salient points. First, that Shakespeare’s *Winter’s Tale* is what she refers to as a “revenge comedy”—a new genre that plays with the familiar tropes of the revenge tragedy in the service of comedic ends. And second, that within the bounds of this new revenge comedy genre Paulina is a palimpsest, encapsulating aspects of the revenger that the audience would have immediately understood as a stock type, but using those the performance of those aspects to present not the body of a dead victim in need of revenge, but of the living Hermione in need of reconciliation. The bounds of this new genre are explained through comparing analogous scenes in acts 1 and 3 to *The Spanish Tragedy*, *The Revenger’s Tragedy*, and *The Tragedy of Hoffman*. From there, she moves to the Second Maiden’s Tragedy as a piece not only performed by the King’s Men, but well-known for its connections to *The Winter’s Tale*. Here, rather than the preoccupation with Shakespearean priority seen in other scholarship, she suggests that the Second Maiden’s Tragedy served as a typological reminder of the tropes of the revenge tragedy—tropes that *The Winter’s Tale* would subvert in the purposes of the comedic reconciliation. This reframing of the relationship between the two plays says important and necessary things about intertextuality and the ways that a sophisticated playgoer would “read” not only the text of the play as performed, but the position of that play within a framework of performance writ large.

Award Committee: Matthew Davis, Jeffery Stoyanoff, Cameron Hunt McNabb (chair), Alexandra Johnston (ex officio).

All prizes were awarded at the annual MRDS business meeting on Friday, 10 May 2018, at the 54th International Congress Medieval Studies, in Kalamazoo, Michigan.

Please see the following page for the 2019-2020 awards.



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, 2020:

- 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, 2020:

- 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, 2020

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 ccoulson2@su.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
Carolyn Coulson
MRDS Vice-President
Shenandoah University
Ruebush Hall, Room 127-G
Winchester, VA 22601

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 2020, at the 55th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan.

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Dues may also be paid via PayPal. Please visit the MRDS website at <http://themrds.org> for more information.

Fall 2019 MRDS Newsletter



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