



MRDS

Medieval and Renaissance
Drama Society

Medieval and Renaissance Drama Society Newsletter Fall 2020

Modern Language Association Convention January 6 - 10, 2021 - Online



Please note that MLA 2021 will be entirely online. For more information about this year's convention, please visit <https://www.mla.org/Convention/MLA-2021>. To browse or search the sessions, click on the text in the first paragraph that reads "hundreds of sessions." There is a registration fee for all participants.

MRDS Sponsored Sessions

Queerness in Medieval Plays

Session 123 - Thursday, 7 January 2021

3:30 PM - 4:45 PM

Presiders: *Andrew Albin, Fordham U, Lincoln Center*
And *Matthew Sergi, U of Toronto*

Presentations

'Clatyr and Clowte': Props and Queer Complications in
The Castle of Perseverance

Jenna McKellips, U of Toronto

'Yett Wee Wyll Drinke Atyte': Queering Time and Order
with Chester's 'Uxor Noe'

Phoenix Gonzalez, Yale Divinity School

Reading Queer Regret in the York 'Remorse of Judas'

Jeffery Stoyanoff, Penn State U, Altoona

Digital and Print Resources: Records of Early English Drama as a Teaching Tool

Session 363. Friday, 8 January 2021

5:15 PM - 6:30 PM

President: *Alexandra Johnston, Records of Early English
Drama*

Presentations

A Data-Driven Humanities Pedagogy: Undergraduates at
REED

Matthew Sergi, U of Toronto

REED London Online and Undergraduate Research as
Digital Humanities Pedagogy

Diane Jakacki, Bucknell U

'My Lord ys Mynstrelles': Lessons from Patron and Troupe
Research in REED Hampshire

Morgan Moore, U of Toronto

REEDing an Inventory: Tagging, Teaching, and
Defamiliarizing Drama through REED Records

Illya Nokhrin, U of Toronto

Other MLA Sessions of Interest

New Approaches to Language in the Renaissance

Session 193 - Thursday, 7 January 2021

7:00 PM - 8:15 PM

President: *Julianne Werlin, Duke U*

Saying, Not Saying

Matthew Hunter, Texas Tech U

Discourse Networks, 1600: Textual Media and the Invention
of Spoken Language

András Kiséry, City C, City U of New York

'Let'-Constructions in *Antony and Cleopatra*: Literature and
Language Change

Lynne Magnusson, U of Toronto

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Other MLA Sessions of Interest (Continued)

Transnational Early Modern Drama: Race, Rape, Migration, Translation, Revolt

Session 54 -Thursday, 7 January 2021

12:00 PM - 1:15 PM

Presider: Yolanda Rodríguez Pérez, *U of Amsterdam*

Found in Translation: Molière, Ravenscroft, and Racial Discourse across the Channel

Noémie Ndiaye, *U of Chicago*

Slavery, Rape, and Migration in European Transnational Drama, 1580–1641

Nigel S. Smith, *Princeton U*

The World on the Page and Onstage: Alonso Remón's Textual Travels

Amy Sheeran, *Otterbein U*

Staging Materiality in Early Modern East Asia

Session 630 - Sunday, 10 January 2021

1:45 PM - 3:00 PM

Presider: Ariel Fox, *U of Chicago*

Respondent: Joseph Foster Loewenstein, *Washington U, St. Louis*

A Technology of Rhythm and Body: Recording and Transmitting Chuanqi Music in the Late Ming

Yihui Sheng, *U of Michigan, Ann Arbor*

The Crying Statue in Early Qing Drama

Thomas Kelly, *Harvard U*

Stage Objects in Print: Collaboration and New Perspectives in Osome Hisamatsu ukina no yomiuri

Melissa Van Wyk, *U of California, Berkeley*

Shadows of the Kabuki Stage: Print and Performance in Nineteenth-Century Japan

Jonathan Zwicker, *U of California, Berkeley*

MLA Papers of Interest

Women's Dramatic Texts in German-Language Europe: Medieval to Contemporary

Session 43 - Thursday, 7 January 2021

12:00 PM – 1:15 PM

(Un)Conventional Dramas in (Un)Conventional Times?

Hrotswith of Gandersheim

Jutta Eming, *Freie U*



MRDS

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Please remember to visit the MRDS website to see the many new changes. Go to <http://themrds.org/>.

Recent Publications

Books, General

Tamara Atkin. *Reading drama in Tudor England*. London: Routledge, Taylor & Francis Group, 2018.

Daisy Black. *Play Time: Gender, Anti-semitism and Temporality in Medieval Biblical Drama*. Manchester: Manchester University Press 2020.

Clifford Davidson and Sophie Oosterwijk, editors. *John Lydgate's Dance of Death and its Model, the French Danse Macabre*. Leiden/Boston: Brill, 2021.

Eric Dunnun. *Unruly Audiences and the Theater of Control in Early Modern London*. Abingdon, Oxon; New York, NY: Routledge 2020.

Peter Harrop. *Mummers' Plays Revisited*. London: Routledge 2020.

Lisa Hopkins. *Greeks and Trojans on the Early Modern English Stage*. Kalamazoo, MI: Medieval Institute Publications 2020.

Peter Lake. *Hamlet's Choice: Religion and Resistance in Shakespeare's Revenge Tragedies*. New Haven: Yale University Press, 2020.

Xavier Leroux. *Le mystère de saint Vincent* (Angers, 1471-Le Lude, 1476): édition critique du ms. BnF, fr. 12538. Paris: Classiques Garnier, 2020.

John Clyde Loftis. *Renaissance Drama in England and Spain: Topical Allusion and History Plays*. Princeton, NJ: Princeton University Press, 2019.

Joyce Green MacDonald. *Shakespearean Adaptation, Race and Memory in the New World*. Cham, Switzerland: Palgrave Macmillan, 2020.

Doyeeta Majumder. *Tyranny and Usurpation: The New Prince and Lawmaking Violence in Early Modern Drama*. Liverpool: Liverpool University Press, 2020.

Francisco Gómez Martos. *Staging Favorites: Theatrical Representations of Political Favoritism in the Early Modern Courts of Spain, France, and England*. Abingdon, Oxon; New York: Routledge, 2020.

Cameron Hunt McNabb. *Medieval Disability Sourcebook: Western Europe*. Santa Barbara: Punctum Books, 2020.

Thomas Meacham. *The Performance Tradition of the Medieval English University: the Works of Thomas Chaucer*. Kalamazoo, MI: Medieval Institute Publications, 2020.

Vanessa L. Rapatz. *Convents and Novices in Early Modern English Dramatic Works*: In *Medias Res*. New York: De Gruyter, Medieval Institute Publications, 2020.

Natalie Crohn Schmitt. *Performing Commedia dell'Arte, 1570-1630*. London; New York, NY: Routledge 2020.

Matthew Sergi. *Practical Cues and Social Spectacle in the Chester Plays*. Chicago: University of Chicago Press, 2020.

Greg Walker. *John Heywood: Comedy and Survival in Tudor England*. Oxford; New York, NY: Oxford University Press 2020.

Books, Anthologies

Sophie Chiari and John M. Mucciolo, editors. *Performances at court in the age of Shakespeare*. Cambridge, UK; New York, NY: Cambridge University Press 2020.

General introduction. Sophie Chiari and John Mucciolo.

Part I. Elizabethan Court Theatre:

Richard Dutton. Palamon and Arcite: early Elizabethan court theatre.

W. R. Streitberger. Revels at the court of Elizabeth I, 1594–1603.

Roy Eriksen. Multiple Marlowe: *Doctor Faustus* and court performance.

Janna Segal. The court theatre response to the public theatre debate in *A Midsummer Night's Dream*.

Part II. The Jacobean Tradition:

Murat Ögütçü. Masculine dreams: *Henry V* and the Jacobean politics of court performance.

Jason Lawrence. Jacobean royal premieres? *Othello* and *Measure for Measure* at Whitehall in 1604.

David M. Bergeron. *Pericles*: a performance, a letter (1619).

Catherine Clifford. The old name is fresh about me': architectural mimesis and court spaces in *All is True*.

Part III. Reassessing the Stuart Masque:

Anne Daye.. Dancing at court: 'the art that all arts do approve.'

Martin Butler. *The Tempest* and the Jonsonian masque.

Leeds Barroll. Noble masquing at the Stuart court.

Agnieszka Zukowska. 'Animated porcelain of the court': Stuart masquers as magical automata.

Part IV. The Material Conditions of Performances at Court:

William B. Long. How did they do it? Problems of staging plays at court.

John H. Astington. The Jacobean banqueting house as a performance space.

Chantal Schütz. Musicians at court.

Rebecca Olson. Painted cloths and the making of Whitehall's playing space, 1611–12.

Eva von Contzen and Chanita, Goodblatt, editors. *Enacting the Bible in medieval and early modern drama*. Manchester: Manchester University Press 2020.

Introduction. Chanita Goodblatt and Eva von Contzen.

Part I: Medieval drama

Lawrence Besserman. Lay piety and impiety: the role of Noah's wife in the Chester play of *Noah's Flood*.

Jonathan Stavsky. Typology, community, and stagecraft in the N-town 'Trial of Mary and Joseph.'

Eva von Contzen. Embodiment and joint attention: an enactive reading of the Middle English cycle plays.

Part II: From medieval to early modern drama

Silvia Bigliuzzi. From medieval to early modern choric threnody in biblical plays.

M. A. Katritzky. The itinerant healer as a stage role: its origins in religious drama.

Cathy Shrank. Citing scripture in later medieval and early modern English morality drama.

Greg Walker. Religious violence and dramatic innovation in the Tudor interlude: John Heywood's *The Pardoner and the Friar*.

Paul Whitfield White. Elizabethan biblical drama.

Part III: Early modern drama.

Elisabeth Dutton. Protestant place, Protestant props in the plays of Nicholas Grimald.

Hannibal Hamlin. Staging prophecy: A Looking Glass for London and the Book of Jonah.

Monika Fludernik. Early modern dramatic martyrdom.

Pavel Drábek. Samson Figuru nese': biblical plays between Czech drama and English comedy in early modern Central Europe.

Chanita Goodblatt. To play the Fool: the Book of Esther in early modern biblical drama.

Mark Houlahan and Aidan Norrie, editors. *New Directions in Early Modern English Drama: Edges, Spaces, Intersections*. Kalamazoo, MI: Medieval Institute Publications 2020.

Lisa Hopkins. Foreword: The Stage on the Shore.

Aidan Norrie and Mark Houlahan. Introduction: Edges, Spaces, and Intersections in Early Modern English Drama.

Section I: Edges

Paul Brown. A Life on the Edge: Richard Bradshaw.

Chloe Owen. "Thou Dream'st Awake": Ghosts and Sleep in Chapman's *Antonio's Revenge* and Marston's *Bussy D'Ambois*.

Adam Hembree. Canting Queer Ken: Stage Magic and the Edge of Knowledge.

Mark Houlahan. James Shirley at the Edge of Town.

Section II: Spaces

Aidan Norrie. "Our Queen Is Comming to the Town": Child Actors and Counsel in the Elizabethan Progresses of 1574 and 1578.

Sophie Emma Battell. "And Huh, Too / For All Your Big Words!": Language and Multiculturalism in Philip Massinger's *The Renegado*.

Jeffrey McCambridge. Inherited Insecurities and the Staging of Alterity: Islam in Marlowe's *Tamburlaine*.

Laurie Johnson. "The End of All": How a Forgotten Map Helped Us Forget Newington Butts.

Section III: Intersections

Jennifer E. Nicholson. Hamlet's French Philosophy.

John R. Severn. "Then Turn Tail to Tail and Peace Be with You": John Fletcher's *The Woman's Prize, or The Tamer Tamed*, Menippean Satire, and Same-Sex Desire.

Gabriella Edelstein. "Whose Plot Was This?": Shakespearean Convergences in Fletcher's *The Wild-Goose Chase*.

Christopher Orchard. "They Always Speak Things as They Would Have Them": Aspirational Royalist Politics in Henry Killigrew's *Pallantus and Eudora* (1653).

M. A. Katritzky and Pavel Drábek, editors. *Transnational connections in early modern theatre*. Manchester: Manchester University Press 2020.

Introduction. Pavel Drábek and M. A. Katritzky.

Part I: West

Natasha Korda. If the shoe fits, or the truth in pinking.

Susanne L. Wofford. Freedom and constraint in transnational comedy: The 'jest unseen' of love letters in *Two Gentlemen of Verona* and *El perro del hortelano*.

Barbara Fuchs. La voluntad jamás permite señor': Transnational versions of cross-class desire in *Cardenio* and *Mujeres y criados*.

Noémie Ndiaye. The African ambassador's travels: Playing black in late seventeenth-century France and Spain.

Part II: North

Nigel Smith. Migration and drama: Amsterdam 1617.

M. A. Katritzky. London and The Hague, 1638: Performing quacks at court.

Pavel Drábek. 'Why, sir, are there other heuens in other countries?': The English Comedy as a transnational style.

Friedemann Kreuder. *The Re-Inspired and Revived Bernardon*: Metamorphoses of early modern comedy in eighteenth-century bourgeois theatre.

Part III: South

Eric Nicholson. Northern lights and shadows: Transcultural encounters in early modern Italian theatre.

Janie Cole. Representations of female power: Musical spectacle at the Paris court of Maria de' Medici, the Italian Minerva of France.

Erith Jaffe-Berg. Ebrei and Turchi performing in early modern Venice and Mantua.

Jacques Lezra. Ragozine's beheading: Dramatic and civil logics of the European state-form.

Robert Henke. Afterword.

Pamela M King. *Reading texts for performance and performance as texts: shifting paradigms in early English drama studies*. Alexandra F. Johnston, editor. Abingdon, Oxon; New York: Routledge 2021.*

Introduction

Part 1. English Scriptural Plays

Faith, Reason and the Prophets' dialogue in the Coventry Pageant of the Shearmen and Taylors.

Playing Pentecost: Transformation and Texts.

Lament and Elegy in Scriptural Drama: Englishing the Planctus Mariae.

The End of the World in Medieval English Religious Drama.

The Early English Passion Play.

Medieval English Religious Plays as Early Fifteenth-Century Vernacular Theology: the Case Against.

Part 2. Drama and Poetry

Dunbar's *The Golden Targe*: A Chaucerian Masque.

'He pleyeth Herodes upon a scaffold hye'?

Drama: Sacred and Secular.

Part 3. Revivals, Survivals and Audiences – Mostly about Spain.

La Festa D'Elx: The Festival of the Assumption of the Virgin, Elche (Alicante).

Elche Again: The *Venida* and the *Semana Santa*.

The Festa d'Elx: Civic Devotion, Display and Identity.

Corpus Christi, Valencia, 1993.

Corpus Christi: Valencia.

Confraternities and Civic Ceremonial: the Siena *Palio*.

Twentieth Century Medieval Drama Revivals and the Universities.

Part 4. Ideology and Performance

Spatial semantics and the medieval theatre.

MINORITY PLAYS: Two Interludes for Edward VI.

Rules of Exchange in Medieval Plays and Play Manuscripts.

*Please see further information about the series under Publishing News below.

Domenico Lovascio editor. *Roman Women in Shakespeare and His Contemporaries*. Late Tudor and Stuart Drama Series. Kalamazoo, MI: Medieval Institute Publications 2020.

Domenico Lovascio. Introduction: Roman Women in Early Modern English Drama.

Alice Equestri. "Rome's Rich Ornament": Lavinia, Commoditization, and the Senses in William Shakespeare's *Titus Andronicus*.

Michela Compagnoni. Blending Motherhoods: Volumnia and the Representation of Maternity in William Shakespeare's *Coriolanus*.

Maria Elisa Montironi. "Silent, Not as a Foole": William Shakespeare's Roman Women and Early Modern Tropes of Feminine Silence.

Cristiano Ragni. "Timidae obsequantur": Mothers and Wives in Matthew Gwinne's *Nero*.

Michele De Benedictis. "Let Me Use All My Pleasures": The Ovidian Courtship of the Emperor's Daughter in Ben Jonson's *Poetaster*.

Fabio Ciambella. "Few Wise Women's Honesties": Dialoguing with Roman Women in Ben Jonson's Roman Plays.

Angelica Vedelago. Ben Jonson's and Thomas May's "Political Ladies": Forms of Female Political Agency.

Domenico Lovascio. Bawds, Wives, and Foreigners: The Question of Female Agency in the Roman Plays of the Fletcher Canon.

Cristina Paravano. "The Beauties of the Time": Roman Women in Philip Massinger's *The Roman Actor*.

Emanuel Stelzer. "Poison on, Monsters": Female Poisoners in Early Modern Roman Tragedies.

Jan Sewell and Clare Smout, editors. *The Palgrave Handbook of the History of Women on Stage*. Cham: Palgrave Macmillan 2020.

Most Relevant Chapters

Sue Niebrzydowski. Women and Medieval Drama: Selected Sisters and Worshipful Wives.

Margaret Rose. The First Italian Actresses, Isabella Andreini and the Commedia dell'Arte.

Catherine Clifford. Elizabeth I and the Dancing Stuart Queens: Female Agency and Subjectivity in Early Modern English Court Drama.

M. A. Katritzky. Margaret Cavendish's Female Fairground Performers.

Jane Milling. Women Performers on English Stages 1660–1740.

Lisa S. Starks-Estes, editor. *Ovid and adaptation in early modern English theatre*. Edinburgh: Edinburgh University Press 2020.

Lisa S. Starks. Introduction: Representing "Ovids" on the Early Modern English Stage.

Part I Gender/Queer/Trans Studies and Ovidian Rhizomes
Simone Chess. Queer Gender Informants in Ovid and Shakespeare.

Shannon Kelley. Women in Trees: Adapting Ovid for John Lyly's *Love's Metamorphosis* (1589).

Daniel G. Lauby. Queer Fidelity: Marlowe's Ovid and the Staging of Desire in *Dido, Queen of Carthage*.

Deborah Uman. "Let Rome in Tiber melt": Hermaphroditic Transformation in *Antonius and Antony and Cleopatra*.

Part II Ovidian Specters and Remnants

Lisa S. Starks. Ovid's Ghosts: Lovesickness, Theatricality, and Ovidian Spectrality on the Early Modern English Stage.

John S. Garrison. Medea's Afterlife: Encountering Ovid in *The Tempest*.

Catherine Winiarski. Remnants of Virgil, Ovid, and Paul in *Titus Andronicus*.

Part III Affect, Rhetoric, and Ovidian Appropriation

Jennifer Feather. Power, Emotion, and Appropriation in Ovid's *Tristia* and Shakespeare's *Henry V*.

John D. Staines. Appropriating Ovid's Tyrannical Raptures in *Macbeth*.

Goran Stanivukovic. Ovid and the Styles of Adaptation in *The Two Gentlemen of Verona*.

Part IV Ovid Remixed: Transmedial, Rhizomatic, and Hyperreal Adaptations

Louise Geddes. "Truly, and very notably discharg'd": The Metamorphosis of Pyramus and Thisbe and the Place of Appropriation on the Early Modern Stage.

Liz Oakley-Brown. The Golden Age Rescored?: Ovid's *Metamorphoses* and Thomas Heywood's *The Ages*.

Ed Gieskes. "Materia conveniente modis": Early Modern Dramatic Adaptations of Ovid.

Jim Casey. Worse than Philomel, Worse than Actaeon: Hyperreal Ovid in Shakespeare's *Titus Andronicus*.

Articles and Chapters

Heather Bailey. "Thou Shalt be Dido's Son": Surrogate Motherhood in Christopher Marlowe's *Dido, Queen of Carthage*. *Journal for Early Modern Cultural Studies*. Volume 20, Number 1, Winter 2020.

Carla Baricz. Richard Jones's *Tamburlaine the Great*, or How to Print an Early Modern Play and Sequel. *Sixteenth Century Studies*. Volume 51, 1. Spring 2020.

James P. Bednarz. Jonson, Marston, Shakespeare and the Rhetoric of Topicality. *Ben Jonson Journal*. Volume 27, Issue 2, 2020.

Sarah Brazil. 'Modulating Tone in the Early English Slaughter of the Innocents Plays: Between Grief, Vengeance, and Humour'. *European Medieval Drama* 22 2020.

Nathalie Rivère de Carles. Diplomatic Parrhesia and the Ethos of Trustworthiness in Hotman's *The Ambassador* and Shakespeare's *Henry V*. *Journal of Medieval and Early Modern Studies*. Volume 50, Issue 3, September 2020.

Glenn Ehrstine, "Das Geistliche Spiel als Ablassmedium. Überlegungen am Beispiel des Alsfelder Passionsspiels," in *Religiöses Wissen im mittelalterlichen und frühneuzeitlichen Schauspiel*, ed. Klaus Ridder, Beatrice von Lüpke, Michael Neumaier. (Tübingen: Schwabe, 2021).

Rachel Eisendrath. The Long Nightwatch: Augustine, *Hamlet*, and the Aesthetic. *ELH*. Volume 87, Number 3, Fall 2020.

Kimberly Huth. Discharging Pistols at the Sky: Violence and Its Failures in *Arden of Faversham*. *Sixteenth Century Studies*. Volume 50, 3. Autumn 2019.

Cody W. Krumrie. Physical and Spiritual Conversion: Femininity and Religious Materiality in Three Early Modern English Plays. *Comitatus*. Volume 51, 2020.

Victor Lenthe. Shakespeare's Ill Will and the Style of Consensus. *ELH*. Volume 87, Number 3, Fall 2020.

Noémie Ndiaye. "Come Aloft, Jack-little-ape!": Race and Dance in *The Spanish Gypsie*. *English Literary Renaissance*. Volume 51, Number 1, Winter 2021.

Mechlowicz Neal. Ben Jonson's *The Alchemist*: Shaping Behavior in the Shadow of the Apocalypse. *Ben Jonson Journal*. Volume 27, Issue 2, 2020.

Tison Pugh. Excremental Desire, Queer Allegory, and the Disidentified Audience of *Mankind*. *JEGP*. Journal of English and Germanic Philology. Volume 119, Number 4, October 2020.

Nancy Selleck. Interpersonal Soliloquy: Self and Audience in Shakespeare and Augustine. *English Literary Renaissance*. Volume 51, Number 1, Winter 2021.

Jeri Smith-Cronin. The Apocalyptic Chivalry of Thomas Dekker's *The Whore of Babylon* and Anglo-Spanish Diplomacy. *Journal of Medieval and Early Modern Studies*. Volume 50, Issue 3, September 2020.

Eric Song. Othello and the Political Theology of Jealousy. *English Literary Renaissance*. Volume 51, Number 1, Winter 2021.

William Tanner. To Kill a King in the Malcontent *Hamlet*. *Shakespeare Quarterly*. Volume 70, Number 2, Summer 2019.

Elza C. Tiner. Thomas Chaundler's *Libellus de laudibus duarum civitatum*: Playing with Ecclesiastical Court Procedure. *European Medieval Drama*. Volume 23, 2019.

Thomas Ward. Hamlet's "Moderate Haste" and the Time of Speech. *ELH*. Volume 87, Number 4, Winter 2020.

Articles, Selected Journals

Early Theatre

Melinda J. Gough, Editor

Volume 23 Number 2, 2020

Editorial. Erin E. Kelly, Melinda Gough.

Articles

Mark James Richard Scott. 'That's hard': Christopher Marlowe's *Doctor Faustus* and the Trauma of Reprobation.

Andrew Loeb. Music, Community, and Middleton's Anti-Masque in *The Witch*.

Richard Dutton. 'Marston wrote his father-in-law's preachings, and his father-in-law his comedies': Of Obedience, or Ecclesiastical Unity and the Dating of *The Malcontent*.

Bradley Ryner. Narratives of Value in Richard Brome's Dispute with the Salisbury Court.

Notes

Matteo Pangallo. 'Noe Place to Talk In': Two More Brawling Playgoers and the 1626 Attempt to Close the Blackfriars Playhouse.

James Doelman. The Personation of John Suckling, 1635.

Issues in Review Essays

Emily Mayne. Introduction: Rethinking Performance in Early Modern England: Sources, Contexts, and Forms.

This Early Theatre Issues in Review section explores concepts of 'performance' in late medieval and early modern England. Responding to current work on drama, festivity and spectatorship, and to the ongoing editorial project Records of Early English Drama (REED), essays address questions such as: what constitutes performance in pre-modern contexts? where, and in what types of texts, can evidence of medieval and early modern performance be located? and what can rethinking ideas of performance and sources do for critical understanding of medieval and early modern culture and drama? (Abstract of Mayne Introduction.)

Mark Chambers. 'Players' in Context: Determining Performance in Medieval Accountancy Records.

Matthew Woodcock. Perambulation and Performance in Early Modern Festive Culture.

Clare Egan. Performing Early Modern Libel: Expanding the Boundaries of Performance.

Emily Mayne. Shows of Joy and Malice: Performance, the Star Chamber, and the Celebration of James I's Coronation in Norwich in 1603.

John J. McGavin. Afterword.

European Medieval Drama

Cora Dietl, General Editor

Volume 24, 2020

Robert Alexander. Entertainment and the Percys at Petworth: An Overview of the Records.

Jenna Soleo-Shanks. The Tradition and the Text: Re-Assessing the Relationship between Performance and Documentation in 'Della Representatione et festa di Siena per essa absoluteione.'

Paola Ventrone. The Fifteenth-Century Florentine 'sacra rappresentazione.'

Pietro Delcorno, Charlotte Steenbrugge. A Biblical Story for Two Stages: Abraham and Isaac in Fifteenth-Century Florence and York.

Martin W. Walsh. Correspondences between the Florentine St Martin Play and the Ghirlandaio Frescoes in the Chapel of the Buonomini di San Martino.

Heidy Greco-Kaufmann. Comic Interludes within Swiss Saint Plays.

Cora Dietl. Two Perspectives on a 'Wrong Saint': *'Ein Dialogus oder Gespreche von dem absterben Friderici Staphyli'* (1564).

Dinah Wouters. Drama and Debate: Hildegard of Bingen's *Ordo virtutum* in the Context of Allegorical Debate Literature.

Mark Chambers. 'Wyth poynt of penaunce I schal hym prene': Weaponised Conversion in Medieval Allegorical Drama.

Elisabeth Dutton. John Redford's *Wit and Science*: Costuming Allegory.

María Pilar Suárez. D'objets et de paroles dans *Le Jeu de la Feuillée*: La matérialité d'une pièce du xiiiè siècle.

ROMARD: Research on Medieval and Renaissance Drama.

Kyle A. Thomas, Editor; Robert L. A. Clark, Guest Editor

Volume 56/57, 2020

Robert L. A. Clark. Introduction.

James Stokes. Waits, Other Musicians, and the Performance Tradition (including Drama) in Early Suffolk.

Alan C. Dessen. Residual Allegory in Elizabethan Drama: The One-Scene Psychomachia and Arresting the Vice.

Dana L. Key and Emma Whipday. *Tom Tyler and His Wife*: Allegory, Satire, Shrews and Sheep.

Ann Hubert. Amplificatio in Performance: The Digby Conversion of St. Paul on Stage.

Brian Vickers. Kyd, Shakespeare, and *Arden of Faversham*: a (belated) reply to MacDonald Jackson.

Shakespeare Bulletin

Kathryn Prince, Editor

Volume 37, Number 4, Winter 2019

Sara Reimers, Richard Schoch. Performing Restoration Shakespeare Today: Staging Davenant's *Macbeth*.

Hailey Bachrach. Shakespeare's Feminist History Plays: The Case of *Henry V* and *Queen Margaret*.

Pascale Aebischer. Broadcasting a Sinister 'Jacobean' Aesthetic from the Sam Wanamaker Playhouse: Sightlines, Camerawork and Websterian Dramaturgy in Ian Russell's *The Duchess of Malfi* (BBC Four, 2014).

Víctor Huertas Martín. "A Mourning Rome, a Dangerous Rome": Theatricality and Anti-Theatricality in Two *Julius Caesar* Films.



Routledge Variorum Collected Studies Series Shifting Paradigms in Early English Drama Studies



In bringing together the volumes in this series the General Editors are attempting to bring to a wider scholarly and student readership the most important twentieth- and twenty-first century scholarship on English medieval drama/theatre. In the second half of the twentieth century there were some fundamental shifts in our knowledge of medieval theatre and its practice. The authors in this series, Professor Alexandra Johnston, Toronto, Professor David Mills, Liverpool, Professor Peter Meredith, Leeds, and Professor Meg Twycross, Lancaster, Dr. John Marshall, Bristol, Dr. Sarah Carpenter, Edinburgh and Professor Pamela King, Glasgow have between them been responsible for some of the most important research in this field. The purpose of the series is to widen the readership for their work and make it more accessible to scholars in related areas. There are also many young scholars of medieval drama/theatre who are not aware of the depth of investigation that has already been carried out in their field.

Mills, David, *To Chester and Beyond: Meaning, Text and Context in Early English Drama*, gen. eds Philip Butterworth, Alexandra F. Johnston, Pamela King; vol. ed. Philip Butterworth, *Shifting Paradigms in Early English Drama Studies*, Variorum Collected Studies Series (London: Routledge, 2016), xvi + 369 ISBN 9781472478894 (Hardback)

Johnston, Alexandra F., *The City and the Parish: Drama in York and Beyond*, gen. eds Philip Butterworth, Alexandra F. Johnston, Pamela King; vol. ed. David N. Klausner, *Shifting Paradigms in Early English Drama Studies*, Variorum Collected Studies Series (London: Routledge, 2016), viii + 353 ISBN 978-1-472-47888-7 (Hardback)

Twycross, Meg, *The Materials of Early Theatre: Sources, Images, and Performance*, gen. eds Philip Butterworth, Alexandra F. Johnston, Pamela King; vol. eds. Sarah Carpenter, Pamela King, *Shifting Paradigms in Early English Drama Studies*, Variorum Collected Studies Series (London: Routledge, 2017), xx + 447
ISBN-10: 14722488083 ISBN-13: 978-1472488084

Meredith, Peter, *The Practicalities of Performance: Manuscripts, Records, and Staging*, gen. eds Philip Butterworth, Alexandra F. Johnston, Pamela King; vol. ed., John Marshall, *Shifting Paradigms in Early English Drama Studies*, Variorum Collected Studies Series (London: Routledge, 2017), xvii + 362
ISBN-10: 1472486288 ISBN-13: 978-1472486288

Marshall, John, *Early English Performance: Medieval Plays and Robin Hood Games*, gen. eds Philip Butterworth, Alexandra F. Johnston, Pamela King; vol. ed., Philip Butterworth, *Shifting Paradigms in Early English Drama*

Studies, Variorum Collected Studies Series (London: Routledge, 2019), vii + 360
ISBN 9781138370937 (Hardback) ISBN 9780429427787 (ebook)

Carpenter, Sarah, *Early Performance: Courts and Audiences*, gen. eds. Philip Butterworth, Alexandra F. Johnston, Pamela King; vol. eds. John J. McGavin and Greg Walker, *Shifting Paradigms in Early English Drama Studies*, Variorum Collected Studies Series (London and New York: Routledge, 2021), 233
ISBN 9780367219642 (hardback) ISBN 9780429269042 (ebook)

Pamela M. King, *Reading Texts for Performance and Performance as Texts*, gen. eds. Philip Butterworth, Alexandra F. Johnston, Pamela King; vol. ed. Alexandra F. Johnston, *Shifting Paradigms in Early English Drama Studies* (London and New York: Routledge, 2021), xix + 324
ISBN 9780367441180 (hardback) ISBN 9781003007739 (ebook)

Please see the Table of Contents for the King volume in the Recent Publications section under Books, Anthologies.

Records of Early English Drama (REED)



The Rose Playhouse Prototype

The Records of Early English Drama is pleased to announce a new open access resource for teaching, research, and further development. The Rose Playhouse Prototype, edited by Sally-Beth MacLean, is an integrated digital edition of historical records relating to Philip Henslowe's Rose playhouse, the first of its kind on the south bank of the Thames. The text is linked with images of original manuscript sources from the London Metropolitan Archives and The National Archives, Kew, as well as with relevant images on the Henslowe-Alleyn Digitisation Project website. Appendix 1, 'Early Little Rose Property Records,' with an introduction and full transcriptions, has been contributed by William Ingram. The records, historical introduction, and notes include links to other open access datasets such as The Token Books of St Saviour Southwark and the Lost Plays Database. The prototype is intended to stimulate interest in the production of London area playhouse editions for the REED series.

The Rose Playhouse Prototype is now available on REED Online at <https://ereed.library.utoronto.ca> and <https://ereed.library.utoronto.ca/collections/rosep/>.

Byron Moldofsky, the cartographer, has developed a historically-informed GIS map of Southwark and the Bankside in the context of the wider pre-1642 London area interoperable with locations named in the Rose Playhouse text. A complementary proof of concept Rose Playhouse Timeline Demo has been uploaded to the REED Project website, also linked to records in the Rose Playhouse Prototype edition. The timeline demo is now available at <https://reed.utoronto.ca/rose-playhouse-timeline-demo/>

Performances

The Mary Magdalene Project A Medieval Play Told by New Voices January 9 & 10, 2021



From the Program. The Mary Magdalene Project will be performed January 9th at 5:00 pm EST and January 10th at 1:00 pm EST. Both performances will be followed by a talkback with the performers and director. Because this production is meant to fuel education and research, and because of generous contributions from the Medieval Academy of America (New Horizons Research Grant) and The Poculi Ludique Societas, as well as the University of Toronto English Department, Centre for Medieval Studies, and the Centre for Drama, Theatre and Performance Studies, the show is free.

To learn more and reserve your virtual ticket, please visit <https://www.marymagdaleneproject.com/>.

Director: Jenna McKellips University of Toronto, English PhD Candidate.

Angels and Demons October 23-25, 2020



University of South Dakota Online Production

From the production notes. Theatre in the Middle Ages featured short Mystery plays: stories from the Bible that were used to explore questions of divinity and humanity. Members of various guilds in towns across Western Europe each produced one of the plays, which explored the conflict of good and evil in the mortal, the divine and the demonic. Written by anonymous authors from York and Wakefield, *Angels and Demons* is translated from Middle English by USD Student Casey Paradies, and spans the creation of the world to its end.

**Leeds International Medieval Congress
5-8 July 2021**



The 2021 IMC will be virtual. For more information and registration, please visit <https://www.imc.leeds.ac.uk/>.

**MRDS Sponsored Session
Cultural Climates of Performance: Performance Practice
as Research Studies**

Session 1726: Thursday July 8th, 14:15-15:45

Organizer & Moderator: Dana Key (University College London)

Ann Hubert (St Lawrence University): 'Negotiating Power: Performing Mary's Body in the N-Town Manuscript'
Aurélie Blanc (Université de Fribourg) and Olivia Robinson (University of Birmingham): 'Performing Convent Drama in Fribourg: Religious Traditions and Stormy Weather'
Jenna McKellips (University of Toronto): 'The Digby Mary Magdalene in Digital, Community-Specific Performance'

**The 56th International Congress for Medieval Studies
May 10-15, 2021**



The 2021 ICMS will also be virtual. MRDS will sponsor four sessions. More information at wmich.edu/medievalcongress.

New Voices in Early Drama Studies

Organizer: *Maggie Solberg, Bowdoin College*

President: *Maggie Solberg*

Documentary Dramaturgy: The "Scripts" of the Early Medieval Theatres

Kyle A. Thomas, Missouri State Univ.

Interior Mayhem: Turning Inside Out *The Castle of Perseverance*

Sheila C. Coursey, Univ. of Michigan–Ann Arbor

Much Depends on Dinner: Performing Early Modern Identity

Jennie G. Youssef, Graduate Center, CUNY

Respondent: *Carol Symes, Univ. of Illinois–Urbana-Champaign*

Concepts and Practices of Performance in Medieval European Culture

Organizers: *Clare Wright, University of Kent, Canterbury and Sarah Brazil, Université de Genève*

President: *Frank Napolitano, Radford University*

Performing Silent Music

Jessica Brantley, Yale University

Playful Ritual, Ritual Play: Expectations of Enjoyment and Conventional Practices in Early Medieval Plays

Kyle A. Thomas, Missouri State University

"[H]is grace being called Cure loial": identity and 'personae' in the late-medieval 'theatrical' joust

Clare Wright, University of Kent, Canterbury

Performing Medieval Drama in the Twenty-First Century

Organizer & President: Kyle A. Thomas

Medieval Drama and Modern Community.

Ann Marie Hubert, St. Lawrence University

Yimmimangaliso: the Chester Mystery Cycle in Post-Apartheid South Africa

Carla Neuss, University of California, Los Angeles

The Challenges of Producing a Medieval Performance Festival

Lofty Durham, Western Michigan University

Contemporary Performances within the Europassion

Ivan Missoni, Independent Scholar, Zagreb

Respondent: *Carolyn Coulson, Shenandoah University*

David Bevington: In Memoriam Amici Nostri

Organizer & President: Carolyn Coulson

Christina Fitzgerald, University of Toledo (Editing)

Elizabeth Tarvaes, University of Alabama

(Medieval/Renaissance)

Matt Sergi, University of Toronto (Live Performance)

Alexandra F. Johnston, Records of Early English Drama

(Community of Scholars)

Cameron Hunt McNabb, Southeastern University

(Synthesis)



Mostly medieval. Mostly theatre.

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

Update

Due to the coronavirus pandemic and the resulting disruption to both the Medieval Congress and the School of Theatre & Dance at Western Michigan University, the next iteration of the Mostly Medieval Theatre Festival has been postponed until at least May 2023. Thank you to everyone who has shown an interest in this project, and we hope to be back stronger than ever. If you have any questions or would like to be in touch about the Festival, please email the Artistic Producer, Lofty Durham, at lofton.durham@wmich.edu.

🌀 Calls for Papers 🌀

Medieval Studies Graduate Student Colloquium at Cornell Movement March 26 & 27 via Zoom Abstracts Due January 15

The thirty-first annual graduate student colloquium focuses on the theme of movement. Movement denotes the movement of peoples, cultures, thoughts and goods, the migration of plants and of animals. What happens to movement when it is frozen in stone (the swoop of hair across a person's face in a marble statue)? How does an idea change when it is translated from one language to another? We are interested in movement defined broadly and represented across a range of disciplines.

We invite 20-minute papers that investigate movement in the Middle Ages as defined by/within a range of different disciplines and perspectives. Preference will be given to papers from underrepresented backgrounds and disciplines. We strongly encourage submissions that expand these themes and categories of inquiry beyond Christian, Western European contexts. We invite submissions in all disciplines allied to Medieval Studies, including Asian Studies, Africana Studies, Critical Race Studies, Near Eastern Studies, literature, history, the history of art, archaeology, philosophy, classics, theology, and others. Abstracts on all topics will be considered, though priority will be given to those which address our thematic strand.

Abstracts to Alice Wolff at acw262@cornell.edu.

Shakespeare's Lost and Found Wooden O Symposium Southern Utah University/Utah Shakespeare Festival Deadline for Submissions: May 1, 2021

The Wooden O Symposium is a cross-disciplinary conference exploring Medieval through Early Modern Studies, through the text and performance of Shakespeare's plays. Scholars from all disciplines are encouraged to submit papers that offer insights and new ideas springing from the era of William Shakespeare. His plays are replete with the language, thoughts, and arts of the Renaissance and Western culture and represent an inexhaustible source for creative ideas and research.

The Wooden O Symposium invites panel and paper proposals on any topic related to the text and performance of Shakespeare's plays. The conference seeks papers/panels that investigate its 2021 theme: Shakespeare's Lost and Found. This year's symposium encourages papers and panels that speak to the Utah Shakespeare Festival's 2021 summer season: Pericles, Cymbeline, The Comedy of Errors, and Richard III.

The 2021 symposium will host a concurrent virtual and face-to-face conference.

More information: call 435-865-8333; write education@bard.org, or visit <https://www.bard.org/wooden-o-symposium>

🌀 Publication Opportunities 🌀

ArtsPraxis Volume 8, Issue 1 Submissions Deadline: January 15, 2021

ArtsPraxis Volume 8, Issue 1 looks to engage members of the global Educational Theatre community in dialogue around current research and practice. We welcome traditional academic research as well as narratives of practice.

Submissions should fall under one of the following categories:

- Drama in Education (i.e., studies in drama/theatre curriculum, special education, integrated arts, assessment and evaluation)
- Applied Theatre (i.e., studies in community-based theatre, theatre of the oppressed, the teaching artist, diversity and inclusion)
- Theatre for Young Audiences and Youth Theatre (i.e., studies in acting, directing, dramaturgy, playwriting, dramatic literature, theatre technology, arts-based research methodologies)

Papers should be no longer than 4,000 words, must be accompanied by a 200 word abstract and 100 word biographies for the author(s), and conform to APA style manual.

More information:

<https://sites.google.com/nyu.edu/artspraxis/2021/volume-8-issue-1>.

Papers should be sent to: Dr. Jonathan P. Jones at jonathan.jones@nyu.edu.

New Directions in Much Ado about Nothing Essay Collection Deadline for Abstracts: May 30, 2021

This proposed collection invites essays that address the play and its "moment," broadly interpreted to include culture both then and now. These essays may cover recent stage and film versions that demonstrate the play's more problematic aspects, from Branagh's version with its opening tableau of nude male bodies to Josh Whedon's contemporary black-and-white version and its intersections with the pressing movements of our time. How and why do these and other directorial alterations redirect our focus and attention, and what purpose do they serve?

Submissions may also focus on the relevance of this play's sexual and gender politics in light of the "me too" movement and issues surrounding the production of maintenance of public image.

The collection will be divided into the following sections: film studies, stage and performance studies, cultural studies, and textual studies.

Abstracts of no more than 500 words along with a brief bio (under 100 words) should be emailed to wells@muskingum.edu and W. Reginald Rampone, Jr. at wrampone@scsu.edu by May 30, 2021.

MRDS 2021 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, 2021:

- 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, 2021:

- 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, 2021

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 full information on submissions, please visit the MRDS site at <http://themrds.org/awards>.

Announcement of Award Winners

Awards announcement and presentation will take place during the annual MRDS business meeting in May 2021, at the 55th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan.

MRDS 2020 Awards

Awards presented at the 2020 MRDS Business Meeting. For full information, please see the Spring Newsletter.

2020 Bevington Award for Best New Book

Winner: Melinda J. Gough. *Dancing Queen: Marie de Médicis' Ballets at the Court of Henri IV*. Toronto, ON: University of Toronto Press, 2019.

Honorable Mention: Noah D. Guynn. *Pure Filth: Ethics, Politics, and Religion in Early French Farce*. Philadelphia, PA: University of Pennsylvania Press, 2019.

2020 Palmer Award for Best New Essay in Early Drama Archival Research

Winner: Davies, Callan. "Bowling Alleys and Playhouses in London, 1560-90." *Early Theatre* 22, no. 2 (2019): 39-66.

Honorable Mention: Boyer, Arlynda L. "A New Performance Strategy for a Twelve-Station, One-Day York Cycle." *Early Theatre* 22, no. 2 (2019): 11-38.

2020 Stevens Award for Best New Essay in Early Drama Studies

Winner: Sheriko, Nicole. "Ben Jonson's Puppet Theater and Modeling Interpretive Practice." *Studies in English Literature 1500-1900* 59, no. 2 (2019): 281-304.

Honorable Mention: Rice, Nicole R. "The Feminine Prehistory of the York Purification: St. Leonard's Hospital, Civic Drama, and Women's Devotion." *Speculum* 94, no. 3 (2019): 704-38.

2020 Johnston Award for Best Conference Paper in Early Drama Studies by a Graduate Student

Winner: Youssef, Jennie. "Zambra, Codes of Honor, and Moorish Dress: Transculturation in Calderon's *Love after Death*." 4th International Conference of Young Researchers on Theatre Studies (CIJET IV), Valencia, Spain, October 31, 2019.

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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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To pay with PayPal, visit <http://themrds.org/> for details.

Fall 2020 MRDS Newsletter



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