



MRDS

Medieval and Renaissance
Drama Society

Medieval and Renaissance Drama Society Newsletter Fall 2021

Modern Language Association Convention January 6 - 9, 2022 - In-Person and Online Washington DC



Please note that MLA 2022 will be partly in-person and partly online. The sessions that are online are marked both below and on the MLA site with a V.

For more information about this year's convention, please visit <https://mla.confex.com/mla/2022/meetingapp.cgi>. This screen will offer several ways to locate sessions of interest, including Subject Index, Session Types, and a general Search.

MRDS Sponsored Sessions

Race in Early Performance

Session 286V – Friday, 7 January 2022

1:45 PM - 3:00 PM

Online Only

Prsident: *Elizabeth Tavares, U of Alabama, Tuscaloosa*

Presentations

'And She Shall Be Called the Negro': Black Abjection in

Thomas Heywood's *Fair Maid of the West*

Matthieu Chapman, State U of New York, New Paltz

'Animated Porc'lane' and 'Earthen Jarres': Early Modern
England and Whiteness

Mariam A. Galarrita, Arizona State U, Tempe

Black Magic in Shakespeare's *Othello*

Patrick Aaron Harris, U of Texas, Austin

The Double Binding: Trauma and Racial Hauntology in the

Brome *Abraham and Isaac*

Mariah Min, Bryn Mawr C

Other MLA Medieval and Renaissance Drama Sessions of Interest

Intersectional Marlowe

Session 150 – Thursday, 6 January 2022

7:00 PM - 8:15 PM

Marriott Marquis - Independence A

Prsident: *Lucy Munro, King's C, London*

Respondent: *Elisa J. Oh, Howard U*

Marlowe's *Edward II*: Penetrating Politics, Nation Building,
and the Possibility of Queer Utopia

Anita Raychawdhuri, U of California, Santa Barbara

'Servile Spirits': Race, Sexuality, and Choreographies of

Service in Marlowe

Emily MacLeod, George Washington U

Ovidian Drag: Deconstructing Gender and Class in Marlowe's
Edward II

Daniel G. Lauby, U of New Hampshire, Durham

Listings continue on the following pages.

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Other MLA Sessions of Interest (Continued)

Rereading *Timon of Athens*

Session 197 – Friday, 7 January 2022

8:30 AM - 9:45 AM

Marriott Marquis - Dogwood

Presider: Drew Daniel, Johns Hopkins U, MD

Plague Poetics in *Timon of Athens*

Katherine Schaap Williams, U of Toronto

Littoral *Timon*

Laura Kolb, Baruch C, City U of New York

Timon of Athens and the 'Matter of the Mines': The Folio's Gold as Vibrant Matter

Todd A. Borlik, U of Huddersfield

'[T]he Extremity of Both Ends': Sex, Money, and Chrematistic Desire in *Timon of Athens*

Juan Lamata, California State U, Los Angeles

Who Owns Shakespeare?

Session 217 – Friday, 7 January 2022

10:15 AM - 11:30 AM

Marriott Marquis - Gallaudet University

Panelists discuss how they "own" the global cultural artifact we call Shakespeare from different interdisciplinary perspectives—and from different positions within the profession (contingent faculty members, librarians and digital curators, tenured distinguished chairs, tenured instructional faculty members, minoritized faculty members).

Presider: Alexa Alice Joubin, George Washington U

Marshelle Woodward, Independent Scholar

Eric Johnson, Folger Shakespeare Library

Sharon Keefe Ugalde, Texas State U

Katherine Gillen, Texas A&M U, San Antonio

Miles Grier, Queens C, City U of New York

Respondent: Deanne Williams, York U

Shakespeare and White Supremacy

Session 289 – Friday, 7 January, 1:45 PM - 3:00 PM

Marriott Marquis - Dogwood

Presider: Urvashi Chakravarty, U of Toronto

Shakespeare and Cancel Culture

Ambereen Dadabhoy, Harvey Mudd C

Caliban by the Yellow Sands and American Imperialism in Haiti

Mira Assaf Kafantaris, Ohio State U, Columbus

From 'Forked Plague' to 'White Genocide': Early Modern Cuckoldry as a Discourse of Race War

Alex Lewis, Johns Hopkins U, MD

Shakespeare's Universalism and Fictions of Whiteness

Emily Weissbourd, Lehigh U

French Drama in Context (1498–1610): Beyond Boundaries

Session 470

Saturday, 8 January 2022

12:00 PM - 1:15 PM

Marriott Marquis - Marquis 14

How and why are French sixteenth-century drama studies enjoying a revival while stretching traditional boundaries? Participants discuss how their research findings redefine or refine our definition of drama as a multifarious category and why there is a renewed interest in a corpus and practices that have been long disregarded.

Presider: Corinne Noiro, Virginia Polytechnic Inst. and State U

Michael Meere, Wesleyan U

Marcus Keller, U of Illinois, Urbana

Natalia Wawrzyniak, U de Lausanne

Toby Wikström, U of Iceland

Other MLA Medieval and Renaissance Papers Focused on Race (To Coincide with the MRDS Session)

Insurrection, Tyranny, and Resistance: Indigenous, Colonial, and Enslaved Perspectives

Session 376, Friday, 7 January, 5:15 PM - 6:30 PM

Marriott Marquis - Treasury

Slavery, Tyranny, and Human Exceptionalism in *The Duchess of Malfi*

Jeffrey B. Griswold, George Mason U

Insurrection, Tyranny, and Resistance: Formal, Gendered, and Theoretical Perspectives

Session 427, Saturday, 8 January, 10:15 AM - 11:30 AM

Marriott Marquis - Cherry Blossom

Tyranny and Resistance in Shakespeare's *Measure for Measure*

Sachini Seneviratne, Open U of Sri Lanka

Tyranny, Sovereignty, and the End(s) of War in Marlowe's *Tamburlaine*

Katie Adkison, Bates C

Other MLA Medieval and Renaissance Sessions on Race

Race Thinking in Sixteenth-Century Literature: History, Nation, Performance

Session 25V, Thursday, 6 January, 12:00 PM - 1:15 PM

Racial Capitalism and the Middle Ages

Session 58, Thursday, 6 January, 1:45 PM - 3:00 PM

Marriott Marquis - Tulip

Diglossia, Heteroglossia, and Raciolinguistics

Session 118, Thursday, 6 January, 5:15 PM - 6:30 PM

Marriott Marquis - Treasury

At the Intersection of Early Modern Race Studies and Trans Studies

Session 240, Friday, 7 January, 10:15 AM - 11:30 AM
Marriott Marquis - George Washington University

Reading Race in Sixteenth-Century Literature

Session 266 V, Friday, 7 January, 12:00 PM - 1:15 PM

DEI* and Editing Early Modern Texts

Session 384, Friday, 7 January, 5:15 PM - 6:30 PM
Marriott Marquis - Supreme Court

*Diversity, Equity, and Inclusion

Centering Race and Women in Early Modern Culture

Session 422, Saturday, 8 January, 8:30 AM - 9:45 AM
Marriott Marquis - Mount Vernon Square

Anti-Racist Comparison: What Is Comparison after Eurocentrism?

Session 557, Saturday, 8 January, 3:30 PM - 4:45 PM
Marriott Marquis - Marquis 16

MLA Sessions on Theater – Papers of Interest

Studies in Music and Theater

Session 222, Friday, 7 January, 10:15 AM - 11:30 AM
Marriott Marquis - Marquis 13

‘Diving Harmonies’: Musicking the Spheres in *Pericles* and Early Modern Drama

Jennifer Linhart Wood, Folger Shakespeare Library

Interruptions: Theater in Crisis, Then and Now

Session 145, Thursday, 6 January, 7:00 PM - 8:15 PM
Marriott Marquis - Liberty N

Canceled Because of Pestilence: The Hardships of Comedia Performance in Times of Plague
Pablo Garcia Pinar, Cornell U

Nondualist Cosmologies of Reading

Session 493, Saturday, 8 January, 12:00 PM - 1:15 PM
Marriott Marquis - Union Station

Reading from the Future: Causality and the ‘Spacetimemattering’ of Shakespeare’s Apparitions
Christine Varnado, U at Buffalo, State U of New York
Theorizing Fiction as a Portal to Other Worlds in *A Midsummer Night’s Dream*
Jane Hwang Degenhardt, U of Massachusetts, Amherst



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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

Pamela Bickley and Jenny Stevens. *Studying Shakespeare Adaptation: From Restoration Theatre to YouTube*. London: Bloomsbury Publishing, 2021.

Peter Cocozzella. *From Misa to Mise en Scène: Fra Francesc Moner’s Prototype of the Spanish Sacramental Theater of the Fifteenth Century*. Tempe, Arizona: Arizona Center for Medieval & Renaissance Studies 2020.

Robert Farquhar Darcy. *Misanthropoetics Social Flight and Literary Form in Early Modern England*. Lincoln: University of Nebraska Press, 2021.

Anannya Dasgupta. *Magical Epistemologies: Forms of Knowledge in Early Modern English Drama*. Abingdon, Oxon; New York, NY: Routledge, 2021.

Dustin W. Dixon and John S. Garrison. *Performing Gods in Classical Antiquity and the Age of Shakespeare*. London: New York: Bloomsbury Academic, 2021.

Jill Phillips Ingram. *Festive Enterprise: The Business of Drama in Medieval and Renaissance England*. Notre Dame, Indiana: University of Notre Dame Press, 2021.

Mark Kaethler. *Thomas Middleton and the Plural Politics of Jacobean Drama*. Kalamazoo: Medieval Institute Publications, 2021.

David Klausner, Editor. *Yorkshire North Riding*. Toronto: Records of Early English Drama (REED), 2021. See Electronic Resources and REED News below.

Francisco Gómez Martos. *Staging Favorites: Theatrical Representations of Political Favoritism in the Early Modern Courts of Spain, France, and England*. Abingdon, Oxon; New York, NY: Routledge 2021.

Sarah Olive, Uchimarū Kohei, Adele Lee, and Rosalind Fielding. *Shakespeare in East Asian Education*. Cham: Palgrave Macmillan 2021.

Stephen Orgel. *Wit’s Treasury: Renaissance England and the Classics*. Philadelphia: University of Pennsylvania Press 2021.

Philip Steadman. *Renaissance Fun: The Machines Behind the Scenes*. London: UCL Press 2021.

Katherine Schaap Williams. *Unfixable Forms: Disability, Performance, and the Early Modern English Theater*. Ithaca: Cornell University Press 2021.

Matt Williamson. *Hunger, Appetite and the Politics of the Renaissance Stage*. Cambridge, United Kingdom; New York, NY: Cambridge University Press 2021

Books, Anthologies, Essay Collections

Kristin M. S. Bezio and Scott Oldenburg, Editors. *Religion and the Early Modern British Marketplace* Abingdon, Oxon; New York, NY: Routledge, 2022.

Chapters of particular interest:

Ritchie D. Kendall. The Invisible Economies of Marketplace and Church in Ben Jonson's *The Alchemist*.

Vanessa L. Rapatz. Exchange Economies and Free Enterprise in Shakespeare's *Measure for Measure*.

Tom Bishop, Gina Bloom, and Erika T. Lin, Editors. *Games and Theatre in Shakespeare's England*. Amsterdam: Amsterdam University Press, 2021.

Tom Bishop, Gina Bloom, and Erika T. Lin. Introduction. Part I

Stephen Purcell. The Player's Game: The Activity of the Player in Early Modern Drama.

David Kathman. The Madnes of Tenys" and the Commercialization of Pastimes in Early Tudor London.

Katherine Steele Brokaw. The Roll of the Dice and the Whims of Fate in Sixteenth-Century Morality Drama.

Heather Hirschfeld. "The games afoote": Playing, Preying and Projecting in Richard Brome's *The Court Beggar*.

Part II

Patricia Badir. Playing with Paradoxes in *Troilus and Cressida*.

Paul Menzer. Bowling Alone, or The Whole Point of No Return.

Marissa Greenberg. Playing (in) the Streets: Games and Adaptation in *The Merchant of Venice*.

Part III

Ellen MacKay. The Moods of Gamification in *The Tempest*.

Rebecca Bushnell. Videogames and Hamlet: Experiencing Tragic Choice and Consequences.

Geoffrey Way. Shakespeare Videogames, Adaptation/Appropriation, and Collaborative Reception.

Jennifer Roberts-Smith and Shawn DeSouza-Coelho. Shakespeare, Game, and Play in Digital Pedagogical Shakespeare Games.

Natasha Korda. Epilogue: Field of Play: Gamifying Early Modern Theatre and Performance Studies.

José Ramón Jouve Martín and Stephen Wittek, Editors. *Performing Conversion: Cities, Theatre and Early Modern Transformations*. Edinburgh: Edinburgh University Press 2021.

Introduction: Conversion, Cities and Theatre in the Early Modern World.

Iain Fenlon. The Converted City: Venice.

Angela Vanhaelen. Turnings: Motion and Emotion in the Labyrinths of Early Modern Amsterdam.

José-Juan López-Portillo. Francisco Cervantes de Salazar's Mexico City in 1554: A Dramaturgy of Conversion.

Stephen Wittek. Conversional Thinking and the London Stage.

José R. Jouve-Martín. Religious Drama and the Polemics of Conversion in Madrid.

Elke Huwiler. Theatre and Conversion in Early Modern Zürich, Berne and Lucerne.

Paul Yachnin. Conversional Economies: Thomas Middleton's *Chaste Maid in Cheapside*.

Stephen Wittek. Coda: Performing Conversion in an Early Modern Future.

Karen Raber and Holly Dugan, Editors. *The Routledge Handbook of Shakespeare and Animals*. New York, NY: Routledge 2021

Rebecca Ann Bach. Avian Shakespeare.

Daniel Brayton. Shakespeare's Fishponds: Matter, Metaphor, and Market.

Bryan Alkemeyer. 'I am the dog': Canine Abjection, Species Reversal, and Misanthropic Satire in *Two Gentlemen of Verona*.

Crystal Bartolovich. Learning from Crab: Primitive Accumulation, Migration, Species Being.

Karl Steel. Animal Behavior and Metaphor, in Shakespeare and His Fellow Dramatists.

Ian MacInnes. Cow-cross Lane and Curriers Row: Animal Networks in Early Modern England.

Benjamin Bertram. 'Everything exists by strife': War and Creaturely Violence in Shakespeare's Late Tragedies.

Lucinda Cole. Zoonotic Shakespeare: Animals, Plagues, and the Medical Posthumanities.

Joseph Campana. Flock, Herd, Swarm: A Shakespearean Lexicon of Creaturely Collectivity.

Keith Botelho. Swarm life: Shakespeare's School of Insects.

Nicole Jacobs. 'Where the bee sucks': Bernardian Ecology and the Post-Reformation Animal.

Liza Blake and Kathryn Vomero Santos. What Does the Wolf Say?: Wolvish Tongues and Animal Language in *Coriolanus*.

Bruce Boehrer. Shrewd Shakespeare.

Elspeth Graham. The Training Relationship: Horses, Hawks, Dogs, Bears and Humans.

Todd Borlik. Performing *The Winter's Tale* in the 'open': Bear Plays, Skinners' Pageants, and the Early Modern Fur Trade.

Julian Yates. Counting Shakespeare's Sheep with *The Second Shepherd's Play*.

Laurie Shannon. Silly Creatures: *King Lear* (with Sheep).

Nicole Mennell. The Lion King: Shakespeare's Beastly Sovereigns.

Jennifer Reid. 'Wearing the Horn': Class and Community in the Shakespearean Hunt.

Steven Swarbrick. On Eating the Animal that Therefore I Am: Race and Animal Rites in *Titus Andronicus*.

Rob Wakeman. 'What's This? What's This?': Stockfish and Piscine Sexuality in *Measure for Measure*.

Karen Raber. My Palfrey, Myself: Toward a Queer Phenomenology of the Horse-Human Bond in *Henry V* and Beyond.

Erica Fudge. 'Forgiveness, horse': The Barbaric World of *Richard II*.

Diana Wyatt and John McKinnell, Editor. *Early Performers and Performance in the Northeast of England*. Early Social Performance Series. Amsterdam: ARC Humanities Press, 2021.

John McKinnell, Diana Wyatt. Introduction.

Bob Alexander. *Comic Performance in the Tudor and Stuart Percy Households*.

Suzanne Westfall. *Wedding Revels at the Earl of Northumberland's Household*.

Sylvia Thomas. *Weddings and Wives in some West Riding Performance Records*.

David Klausner. *Travelling Players on the North Yorkshire Moors*.

Diana Wyatt. *Travelling Players in the East Riding of Yorkshire*.

Gašper Alper Jakovac. *Northern Catholics, Equestrian Sports, and the Gunpowder Plot*.

Jamie Beckett. *Wool, Cloth, and Economic Movement*.

Mark Chambers. *Visiting Players in the Durham Records*.

John McKinnell. *Rural and Urban Folk Ceremonies in County Durham*.

C. E. McGee. *Rush-bearings of Yorkshire West Riding*.

John McKinnell, Mark Chambers. *Boy Bishops in Medieval Durham*.

Barbara Ravelhofer. *Regional Performance as Intangible Cultural Heritage*.

Books, Editions and Anthologies of Plays

Clifford Davidson and Sophie Oosterwijk. *John Lydgate, The Dance of Death, and Its Model, the French Danse Macabre*. Leiden: Brill, 2021.

Lloyd Edward Kermode, Editor. *The Jew of Malta: Authoritative Text, Contexts, Criticism*. Christopher Marlowe. New York, N.Y.: W. W. Norton & Company, Inc. 2021

Alan Stewart, Editor. *The Broadview Anthology of Tudor Drama*. Peterborough, Ontario, Canada; Tonawanda, NY: Broadview Press 2021.

Mankind

Everyman

Henry Medwall. *Fulgens and Luces*.

The Interlude of Youth.

John Rastell. *Four Elements*.

John Skelton. *Magnificence*.

John Heywood. *The Play of the Weather*.

John Bale. *King Johan*.

John Redford *The Play of Wit and Science*.

Nicholas Udall. *Ralph Roister Doister*.

Gammer Gurton's Needle.

Thomas Sackville and Thomas Norton. *Gorboduc*.

Ulpian Fulwell. *Like Will to Like*.

William Wager. *The Longer Thou Livest the More Fool Thou Art*.

Thomas Preston. *Cambises*.

Robert Wilson. *The Three Ladies of London*.

John Lyly. *Gallathea*.

Robert Greene. *Friar Bacon and Friar Bungay*.

Dissertations

Sheriko, Nicole. "Imitating Difference: Renaissance Entertainment Culture and the Ethics of Popular Form." Ph.D. Dissertation, 2021. Department of English, Rutgers University. Advisor: Henry S. Turner. Completed.

Culbert, Taylor. "Interspecies Responsivity in Early Modern Drama and Animal Performances." Dissertation in progress. Ph.D. Program in Theatre and Performance, The Graduate Center, CUNY. Advisor: Erika T. Lin. In Progress.

Youssef, Jennie. "Much Depends on Dinner: Early Modern Foodways, Performance, and Dramatic Representations." Dissertation in progress. Ph.D. Program in Theatre and Performance, The Graduate Center, CUNY. Advisor: Erika T. Lin.



Winner of a 2020 Research Fellowship from the American Society for Theatre Research

Tom Bishop, Gina Bloom, and Erika T. Lin, Editors. *Games and Theatre in Shakespeare's England*. Amsterdam University Press, 2021.

Articles and Chapters

James Hirsh, "King Lear and the Late Renaissance Convention of Self-addressed Speech: An Empirical Approach to Theatrical History." *Cahiers Élisabéthains* 104 (2021): 61-80.

James Hirsh, "Othello and the Late Renaissance Dramatic Convention of Self-Addressed Speech: An Empirical Analysis." *Othello: Critical Insights*. Ed. Robert C. Evans. Ipswich, MA: Salem Press, 2021. 122-40.

Erika T. Lin. "Festive Friars: Embodied Performance and Audience Affect." *Journal of Medieval and Early Modern Studies* 51, no. 3 (2021): 487-95. Special issue on "Performance beyond Drama," edited by Ineke Murakami and Donovan Sherman.

Britt Mize. "The Game Crooks": Law, Justice, and the Devils of the Towneley Judgment Play. *JEGP, Journal of English and Germanic Philology*. Volume 120, Number 2, April 2021: 177-208.

Corinne Saunders. "Staging Conversion: preternatural voices and visions in the medieval drama." In *Visions and Voice-Hearing in Medieval and Early Modern Contexts*. Hilary Powell; Corinne J. Saunders, Editors. Cham, Switzerland: Palgrave Macmillan 2021.

Jeffery G. Stoyanoff. "Forbidding Feminine Grief: Affective Exploitation in the Brome *Sacrifice of Isaac*" In *Grief, Gender, and Identity in the Middle Ages: Knowing Sorrow*, Lee Templeton, Editor. Explorations in Medieval Culture Series. Leiden; Boston: Brill Rodopi, 2021.

Articles, Selected Journals

Ben Jonson Journal
Robert C. Evans, Senior Editor

Volume 28, Issue 2, November, 2021

Matthew Thiele. "The dwarf, the fool, the eunuch are all his": Venice, Carnival, Reproduction and Plague in *Volpone*.
Matthew Thiele. "It is become a cage of unclean birds": The Presence of Plague in *The Alchemist*.
Laura Swift. "O'erwhelmed with noise": Abject Female Speech in *Epicene; or, The Silent Woman*.
Joshua R. Held. *Troilus and Cressida*'s Folio Prologue in the Poets' War: Shakespeare, Jonson, Marston.
Chelsea McKelvey. Queen Anne's Body in Stuart Court Sermons.

Comparative Drama

Guest Editors, Lindsay Ann Reid and Rachel Stenner
Editor, Daniel Knapper

Volume 55, Issue 2, 2021: Chaucerian Resonances in Early Modern Drama, Shakespeare and Beyond

Emily Buffey. Playing Chaucer at the Early Elizabethan Inns of Court.
Darragh Greene. "Thou shalt knowen of oure privetee / Moore than a maister of dyvynytee": Devils and Damnation in Chaucer's *Canterbury Tales* and Marlowe's *Doctor Faustus*.
Kurt Schreyer. Stealing Shives: *Titus Andronicus* as Chaucerian Anti-Romance.
Lindsay Ann Reid. Reading at the Seams in *Titus Andronicus*: Shakespeare's "House of Fame" and its Virgilian-Ovidian-Chaucerian Resonances.
Nathanial B. Smith. The Framing of the Shrews: Dream Skepticism from *The House of Fame* to *The Taming of the Shrew*.
Rachel Stenner. The Word of Apollo: Prophecy and Vatic Poetry in Geoffrey Chaucer's *Troilus and Criseyde* and William Shakespeare's *Troilus and Cressida*.
Jeff Espie. *The Winter's Tale*: Decorum, Distinction, and Shakespeare's Chaucer.
Valerie Voight. "I am not against your faith yet I continue mine": Virginal Vocation in *The Two Noble Kinsmen*.
Robert Stretter. Chaucer, Shakespeare, and the Lost Friendship Plays of the Admiral's Men.
Chi-fang Sophia Li. Chaucerian Topoi and Topography in Thomas Dekker's (and John Webster's) *Westward Ho* (1605) and *Northward Ho* (1607).
Natalie Hanna. A Credible Debt: Dekker as Host to Chaucer's Franklin.
Tom Rutter. Afterword.

Volume 55, Issue 1, 2021

Ann Hubert. Horses and Harries: Medieval Depictions of Virtue and Vice in *1 Henry IV*.

Early Modern Literary Studies

Editors, Matthew Steggle, Annaliese Connolly, Daniel Cadman, Andrew Duxfield, Sean Lawrence, and Ray Siemens

Volume 22, Number 1 (2021)

Jenny Emma Sager. 'Exchange is no robbery': Hospitality and Hostility in Robert Greene's *Friar Bacon* and John of Bordeaux.
M Burdick Smith. Imaginative Language and the Simile in *As You Like It*.
Jakob Ladegaard. Prodigal Fathers and Virtuous Bastards: The Moral Economy of Inheritance in Richard Brome's *The Demoiselle, or The New Ordinary*.
Darren Freebury-Jones. Elevating Thomas Watson: An Investigation into New Authorship Claims.

Early Theatre

General Editor, Melinda J. Gough

Volume 24, Number 2 (2021)

Erin E. Kelly, Melinda J. Gough. Editorial.

Articles

Oliver W. Gerland III. The Introduction of Admission Fees in London: Fencing Prizes, Bearbaiting Arenas, and Speculative Origins.
Harry R. McCarthy. 'M[aster] Monkesters schollars': Richard Mulcaster, Physical Education, and the Early Modern Boy Companies.
Laura Seymour. The Name of Grim: Tracing the Character of Grim the Collier in Sixteenth- and Seventeenth-Century English Theatre.
Mark Kaethler. Walking with Vigilance: Middleton's Edge in *The Triumphs of Truth*.
Molly Hand. 'To kill harmless cattle': Animal Victims and *The Witch of Edmonton*.

Issues in Review Essays

Romola Nuttall. Introduction. Changing Fortunes: Reviving and Revisiting *The Misfortunes of Arthur*.
James Wallace. Staging Arthur.
Felicity Brown. Sourcing Misfortunes: Translation and Tragedy.
Romola Nuttall. Publishing Misfortunes: Recording Performance at the Inns of Court.

Vol. 24 No. 1, 2021

Melinda J. Gough, Erin E. Kelly, Sarah E. Johnson. Editorial.

Articles

Ross W. Duffin. Hidden Music in Early Elizabethan Tragedy.

Nadia T. van Pelt. Katherine of Aragon's Deathbed: Why Chapuys Brought a Fool.
Myles O'Gorman, Bonnie Lander Johnson. Shakespeare's Statuary Women and the Indoor Theatre's Discovery Space.
Jamie Paris. Bad Blood, Black Desires: On the Fragility of Whiteness in Middleton and Rowley's *The Changeling*.

Note

Peter Whiteford. 'Et dat alapam vita': A Stage Direction in the Chester *Noah's Flood*.

English Literary Renaissance

Coeditors: Joseph Black, Mary Thomas Crane, Jane Hwang Degenhardt, and Adam Zucker

Volume 52, Number 1, Winter 2022

Brian Sheerin. How to Do Things With Numbers: *Love's Labour's Lost* and Quantitative Uncertainty.

Volume 51, Number 3

Judith H. Anderson. Staging the Literal in Shakespeare's *Titus Andronicus*: Lavinia's Suffering and Marcus' Speech.
Andrew S. Keener. Windsor's World of Words: Multilingualism in *The Merry Wives of Windsor*.
Marc Juberg. Stomaching Satire: *Poetaster*, *Troilus and Cressida*, and the Hermeneutics of Hypocrisy.
Ethan John Guagliardo. The Experience of Authority: *Hamlet* and the Political Aesthetics of Majesty.

Volume 51, Number 2

Andrew Hadfield. Marlowe and Nashe.
James J. Marino. Stranger to Profit: Waste, Loss, and Sacrifice in *The Jew of Malta*.
Emily Fine. "The Law of thy Mother": Contesting Inheritance in Seventeenth-Century England.

European Medieval Drama

Editors, Cora Dietl, Lenke Kovács, and Eliška Kubartová (Poláčková)

Volume 25 (2021)

Francesco Mosetti Casaretto. The Theatricality of *Versus de Unibove*.
Peter Cocozzella. Performable Monologue: Profiling the Unconventional Theatricality of *Tragedia de Caldesa* by Joan Roís de Corella, a Valencian Writer of the Fifteenth Century.
Eliška Kubartová (Poláčková). Marian Laments from Medieval Bohemia: Performing Suffering and Redemption Through Compassion.
Vicente Chacón-Carmona. 'Manus Tuas Commendo': Blasphemy, Spells, and Night Prayers in Late Medieval Shepherds' Plays from England and Castile.
Regina Toepfer. Kindel, Wiege, Windel: Zur Interaktion mit sakralen Objekten in Weihnachtsritualen und Weihnachtsspielen.

Angelika Kemper. Bewegte Grenzen: Beobachtungen zum kollusiven Potential 'heiliger' Figuren und Gegenstände im *Mühlhäuser (thüringischen) Katharinenspiel*.
Cora Dietl. How to Mark a Saint on Stage: Felix Bűchser's *Meinradspiel*.
Heidy Greco-Kaufmann. Processions, Processional Theatre, Simultaneous Stage: Variations of Venues and Stage Arrangements of the Lucerne Play Tradition from the Middle Ages to Early Modern Times.
Simone Gfeller. The Revival of the Lucerne Passion Play Tradition in the Twentieth Century.
M. A. Katritzky. Unreliable Memories: Documenting the Scenography of the 1589 Florentine *intermedi*.

Journal for Early Modern Cultural Studies

Editor, Daniel Vitkus

Volume 21, Number 1, Winter 2021

Anna N. Ullmann. Gentle Craft: Genre and Ideology in Thomas Dekker's *The Shoemaker's Holiday*.
Jennifer Young. Shakespeare for the "Triers": Richard Hawkins and Q2 *Othello* at the Serjeants' Inn.

Volume 20, Number 4, Fall 2020

Jamie Paris. "Mislike Me Not for My Complexion": On Anti-Black Racism and Performative Whiteness in William Shakespeare's *The Merchant of Venice*.
Brian Chalk. Slumberry Agitations: Sleep Deprivation in *Macbeth*.
Chris Fitter. Shakespeare, Jack Cade, and "Kentish men": England's Earliest Working-Class Rebel-Heroes?

Medieval and Renaissance Drama in England

S. P. Cerasano, Editor

Volume 34, 2021

Harry Keyishian. In Memoriam: William B. Long, 1934-2020.

Articles

Charles Cathcart. John Day and Edward Sharpham at the Black and White Friars.
June Schlueter and Dennis McCarthy. John North's Account Book: Insights into Life in and around Cambridgeshire, 1577-79.
Maggie Solberg. Quick Books: Censorship and Biblical Drama.
Aaron Kitch. Idolatry, Sexuality, and Protestant Theatricality in *Two Gentlemen of Verona*.
Marina Tarlinskaja. Fletcher's Versification.
MacDonald P. Jackson. The Use of N-grams to Determine the Dramatic Canon of Thomas Kyd.

Symposium: Teaching Shakespeare Online: Challenges, Advantages, and Strategies.

Loreen L. Giese. Introduction.

Jennifer Black. Creating Presence through Video in Teaching Shakespeare Online.

Timothy A. Turner. Shakespeare Online: Contextuality and Collaboratively.

Annette Drew-Bear. Reflections on Teaching Shakespeare Online.

Medieval English Theatre **Executive Editor, Meg Twycross**

Volume 42 (2020)

Elisabeth Dutton & Olivia Robinson. Introduction: Reflections on the Medieval Convent Drama Project

George Gandy. Fragments of Four Fourteenth-Century Miracle Plays from Mont Saint-Michel

Aurélie Blanc. Performing Female Authority: Convent Plays and Lay Spectatorship in the Barking Abbey *Elevatio* and *Visitatio Sepulchri* Dramatic Ceremonies

James Stokes. Women in Religious Guilds: Performance and Community in Medieval and Tudor England

Camille Marshall. When in Doubt: *Thomas Indie* and the Mid-Sixteenth-Century Reception of the Towneley Collection

E. Lucy Deacon. *Ta'ziyeh-khani* in Iranian Communities: Muharram AH 1439 (AD 2017)

Renaissance Drama

Editors: Jeffrey Masten and William N. West

Volume 49, Number 2, Fall 2021

Hanh Bui. *King Lear* and the Duty to Die.

Ronda Arab. Witty City Boys: Urban Masculinity and Citizen Gallants in *The City Wit*, *Greene's Tu Quoque*, and *The City Madam*.

Andie Barrow. Does Affection Turn Apostata? Female Agency, Rhetorical Cannibalism, and the Romance of Conversion in *The Travels of the Three English Brothers*.

Amy Lidster. "With much labour out of scattered papers": The Caroline Reprints of Thomas Heywood's 1 and 2 *If You Know Not Me You Know Nobody*.

Cyrus Mulready. Old Plays: Shakespeare, Robert Dodsley, and the Early Modern Dramatic Canon.

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Robert Tinkle. "To Cast with Cunning"; or, Marlowe's Market Players.

Kirsten N. Mendoza. "Thou maiest inforce my body but not mee": Racializing Consent in John Marston's *The Wonder of Women*.

James O'Rourke. Disguise and Doubling: Casting *King Lear*.

Caro Pirri. Unsettling *The Tempest*.

Claire Sommers. The Virtue of Virginity: Remaking Cleopatra in Elizabeth's Image in *The False One*.

ROMARD: Research on Medieval and Renaissance Drama.

Kyle A. Thomas, Editor

Please see the note below about Volume 58.

Digital Scholarship

Electronic Publications

David Klausner, Editor. *Yorkshire North Riding*. Toronto: Records of Early English Drama (REED), 2021. See REED News below.

Digital Theatre Plus: Electronic Volumes of Interest (All 2021)

Michael Chemers. *A Concise Introduction to Christopher Marlowe*.

Robert Leach. *A Concise Introduction to Mystery Plays*.

Robert Leach. *A Concise Introduction to Thomas Middleton*.

Daisy Murray. *A Concise Introduction to John Fletcher*.

Daisy Murray. *A Concise Introduction to John Webster*.

Tobin Nellhaus. *A Concise Introduction to Ben Jonson*.

John Rudlin. *A Concise Introduction to Commedia dell'Arte*.

Robert Shaughnessy. *A Concise Introduction to Contemporary Shakespeare*.

Robert Shaughnessy. *A Concise Introduction to Shakespeare's Theatre*.

Marjorie Mae Treger. *Unlocking Elizabethan Theatre*.

Digital Presentations

"Holidays in Shakespeare's England, with Erika T. Lin." Interviewed by public radio journalist Barbara Bogaev for the Folger Shakespeare Library's Shakespeare Unlimited podcast (<https://www.folger.edu/shakespeare-unlimited/holidays-early-modern-england-lin>). November 2021.

Public Conversation: "Shakespeare, Race, and Performance." Erika T. Lin in dialogue with actor and playwright Keith Hamilton Cobb of American Moor, moderated by Professor Vimala C. Pasupathi, Hofstra University Cultural Center. October 2020. (<https://www.youtube.com/watch?v=hi93Dy5i6rc>).

True Crime Medieval



Since 2019, Anne Brannen and Michelle Markey Butler have been the hosts of *True Crime Medieval*, a podcast about true crime in the Middle Ages (often with a twist of drama), and are enjoying their retirement project immensely.

Find the podcast at

<https://www.truecrimemedieval.com/>
and the best podcast outlets.

Recent Productions and Presentations

Imogen in the Wild Shakespeare in Yosemite

Imogen in the Wild, Shakespeare in Yosemite's first feature length film, was released on YouTube in November 2021 and can be viewed for free. It is an adaptation of Cymbeline through the lens of environmental justice, and was filmed on location in Yosemite National Park with professional actors, UC Merced students, and National Park Service rangers.



You can find a link to the film and more info at <https://ucm.edu/imogen>. A fully subtitled version is forthcoming.

To view the video production:

<https://www.youtube.com/watch?v=6lpxIIQT6Mo>

For other videos related to the production:

<https://www.youtube.com/channel/UCy8PxLIXvdsDzCcsfc8ChkQ>

Renaissance Society of America

Renaissance Society of America (RSA) Dublin 2021 Panel:

'The Spaces of Performance in Early Modern England: Places, Problems, Records' (Thursday, March 31, 2022)

Organizer: Dr Emily Mayne (University of Nottingham)

Chair: Dr Derek Dunne (Cardiff University)

Dr Diana Wyatt (Durham University) - 'The Baiting of the Bearward: contested space, contested identity in sixteenth-century Beverley'

Dr Emily Mayne (University of Nottingham) - 'Spaced Out: Place, Performance and Intertextuality in the 1575 Entertainments at Kenilworth Castle'

Dr Mark Chambers (Durham University) -

'Singing on the Steeple': Reassessing Sacred/Secular Space in the Records of Early English Drama'

Respondent: Dr Clare Egan (Lancaster University)

Illinois Medieval Association

Place, Space, & Identity: Illinois Medieval Association 2021-22 Symposium Session 1

William F. Hodapp, The College of St. Scholastica.

"Transforming Space through Performing Place and Identity in the Towneley Shepherds Pageants"

For more information about the IMA Symposia, please see Call for Papers below.

Records of Early English Drama (REED) News

Records of Early English Drama



Yorkshire North Riding Ed. David N. Klausner

The Records of Early English Drama is delighted to announce the open access publication of a new edition in the REED series. The first North-east collection of medieval and renaissance dramatic records, for Yorkshire North Riding, edited by David N. Klausner, is now available on REED Online (<https://ereed.library.utoronto.ca>) and <https://ereed.library.utoronto.ca/collections/yksnr/>

The records of Yorkshire North Riding begin as early as ca. 680, with Bede's account of Caedmon, the gifted singer of Whitby Abbey, and conclude with notices of the Scarborough waits in 1641-2. The edition includes extensive evidence of recusant and anti-Protestant drama in an area which remained strongly Catholic after the Reformation. With only two boroughs, the North Riding was largely rural and records of performances in the houses of the Yorkshire gentry are found especially in legal records associated with attempts to control and suppress small companies of players. The North Riding may be linked to the metropolitan area of London by legal issues and touring entertainment traditions but it was also a contrast in its resistance to central control through recusancy and in fewer mimetic folk customs, perhaps because of widely dispersed populations.

In 1855, when Lady Holland, daughter of the Yorkshire clergyman, the Rev. Sydney Smith, wrote a memoir of her father, she noted that his initial reaction to the north country was less than enthusiastic: 'My living in Yorkshire was so far out of the way, that it was actually twelve miles to a lemon.' Smith may not have been entirely serious, but his reaction certainly would have applied with some accuracy to the North Riding, where large distances between gentry houses was the norm and travel was complicated by difficult, often impassable, moorland terrain.

Such difficulties provided a challenge to travelling players, and many of the London playing companies simply avoided the county, limiting their appearances to the city of York. To fill this gap, the North Riding became the home of a least two local companies of travelling players, though in their appearances before the assize court on those occasions when they were apprehended, they claimed to be shoemakers (in Egton, just west of Whitby) and weavers (in Hutton Buscel, southwest of Scarborough), respectively. Since they played without gentry patronage, these companies were constantly trying to stay one step ahead of the assize courts. The Egton company, led by members of the Simpson family, regularly played anti-Protestant material, as well as having plays of Shakespeare (*King Lere*, *Perocles*) in their repertoire. The

records which derive from the occasions when they were brought before the courts give extensive information on the business of playing in such a challenging atmosphere. The Hutton Buscel company, led by members of the Hudson family, was perhaps even more organized, for in 1615-16 they undertook a tour of the North Riding which took them to thirty-two houses over the course of eight weeks.

The songs in the life litigious of gentry families and frequent appearance of musical instruments in wills and household inventories will be of special interest for musicologists.

David Klausner is Professor Emeritus of English and Medieval Studies at the University of Toronto. He is the editor of the REED collections for Herefordshire, Worcestershire, and Wales, and has published widely on late medieval and early modern drama and music.



ROMARD: Research on Medieval and Renaissance Drama is still accepting submissions for Volume 59. We're currently accepting the following:

- Full-length articles (8,000-10,000 words, including notes)
- Emerging Scholarship, Work in Development, & New Voices (5,000-8,000 words, including notes)
- Performance Reviews (1,500-3,000 words, including notes)
- Census of Productions
- Translations or Critical Editions of Performance Texts and other Source Materials

Please submit your materials at:
<https://scholarworks.wmich.edu/romard/> before February 1, 2022.

-Kyle A. Thomas, Chief Editor



Looking Forward: MRDS at IMC and ICMS

Leeds International Medieval Congress 4-7 July 2022



The 2022 IMC will include both in-person and virtual sessions.


MRDS will sponsor IMC 2022 Session 118, "The Queerness of Early English Drama" on Monday 4 July 2022; organized and chaired by Jeffery G. Stoyanoff, Faculty of English, Pennsylvania State University, Altoona.

For more information and registration, please visit <https://www.imc.leeds.ac.uk/>.

The 57th International Congress for Medieval Studies May 9-14, 2022



The 2022 ICMS will be entirely virtual. Details on MRDS sessions and more will be available in the Spring 2022 newsletter. For more information and registration, please visit <https://wmich.edu/medievalcongress>.



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.

Due to the coronavirus pandemic, the next Mostly Medieval Theatre Festival has been postponed until at least May 2023. Questions or ideas? Please email the Artistic Producer, Lofty Durham, at lofton.durham@wmich.edu.

🌀 Calls for Papers 🌀

Illinois Medieval Association

Medieval Selves and Communities: Identities, Discourses, and Connections

In the aftermath of trauma and tragedy—be it a natural disaster, pandemic, revolt, or outbreak of violence—the acts of healing and rebuilding can take substantial time and require focused energy. Those living in the medieval past were, of course, no strangers to pandemics, natural disasters, and political and religious upheavals. How did they (and we) attempt to heal and rebuild after such events? How did traumatic and tragic events encourage medieval individuals and communities to balance concepts of self-identity with civil discourse, foster positive social interaction, and engage in community building?

The Illinois Medieval Association has sponsored its conference since 1994. In light of the ongoing pandemic, the IMA has shifted away this year from its two-day conference to hosting monthly symposia in a virtual format, all based on the theme outlined above. There are four sessions planned for early 2022:

- Saturday, February 12
- Saturday, February 19
- Saturday, February 26
- Saturday, March 5

Scholars interested in presenting at one of these symposia are welcome to submit a proposal. To do so, please visit <https://ima.wildapricot.org/2021-22-IMA-CFP>. For general information, please visit <https://ima.wildapricot.org/>.

Renaissance Landscapes 2022 Pacific Northwest Renaissance Society Banff Park Lodge Resort, Banff, Alberta September 15 - 18, 2022

Given the shifting parameters of 2021, we welcome proposals for papers, panels, roundtables, or other formats that accommodate both in-person and remote participation. Topics may, but need not, include:

- how spaces relate to literary representations and political or philosophical ideas
- how places confront or support artistic and literary conventions
- how performance embody issues associated with spaces and places

Abstracts, session, and roundtable proposals due 15 April 2022. Please send 250-word abstracts via email to apatient@mtroyal.ca and jacqueline.cowan@rdc.ab.ca, with the subject line "PNRS conference."

Plenary Speakers

Professor Mary Floyd-Wilson, UNC Chapel Hill
Professor Janelle Jenstad, University of Victoria

South Central Renaissance Conference An International Conference March 3-5, 2022 University of Alabama-Tuscaloosa

The South Central Renaissance Conference SCRC welcomes 15- to 20-minute papers on all aspects of Renaissance studies. Submit 300-to 500-word abstracts to the SCRC website: <https://southcentralrenaissanceconference.org/submission-portal-for-scr-2022/>.



Graduate students who are presenting at the conference are encouraged to apply for a graduate travel fellowship (\$400). An SCRC membership (purchasable online and on site) is required to attend. Papers cannot be read *in absentia*.

William B. Hunter Lecturer: Jennifer A. Munroe, UNC Charlotte
Louis L. Martz Lecturer: William R. Levin, Centre College
Keynote Lecturer/Recital: Elizabeth E. Tavares, U of Alabama

January 1 – Proposal deadline

January 15, 2022 – Notifications made of proposal status

February 15 – Early registration deadline

<https://southcentralrenaissanceconference.org/sr-2022/>

🌀 Forthcoming Conference 🌀

The New College Conference on Medieval & Renaissance Studies Twenty-Second Conference 3-5 March 2021, Sarasota Florida



The New College Conference on Medieval & Renaissance Studies is a biennial event covering all aspects of the European, Mediterranean, and Near Eastern worlds from approximately 400 CE to 1700 CE. The Conference is held on the historic bayfront campus of New College of Florida, the honors liberal arts college of Florida's State University System. This year's conference will be held in conjunction with the annual meeting of the Dante Society of America.

Mary Floyd-Wilson (University of North Carolina, Chapel Hill) and Jonathan Phillips (Royal Holloway, London) will give plenary presentations; the Dante Society keynote will be given by Lorna Goodison (University of Michigan).

<https://www.newcollegeconference.org/>

MRDS 2022 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, 2022:

- 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, 2022:

- 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, 2022

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 2022, at the 57th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan.



MRDS 2021 Awards

Awards announcements and presentations took place during the MRDS business meeting in May 2021, held online by way of Zoom due to the COVID19 global pandemic.

MRDS 2021 Bevington Award for Best New Book

Winner: Wood, Jennifer Linhart. *Sounding Otherness in Early Modern Drama and Travel: Uncanny Vibrations in the English Archive*. Series in New Transculturalisms, 1400–1800. Palgrave Macmillan, 2019.

In her exciting and innovative book, Wood theorizes the phenomenology of “sounding” otherness both in early modern drama and travel encounters, providing an expansive model for interdisciplinary engagement across performance communities. Particularly powerful is her development of the notion of “sounding,” with sections focused on specific kinds of instruments and how they would have vibrated, literally and figuratively, in different contexts. Following the QR codes included in the book to listen to the accompanying YouTube recordings is a genuinely unique experience, allowing the reader to experiment with various acts of “sounding” in real time rather than only reading about them in the abstract. The reader’s body becomes what Wood calls “the sonic laboratory.”

The book’s global reach and interdisciplinary methodology follow the trajectory of medieval studies as turning toward the Medieval World rather than an anglophone-only experience. Using early modern sources “beyond the Anglosphere,” Wood also directly addresses her own positionality as a white scholar engaging histories of colonialism and racialization. Her twin chapters on idiophones (bells and rattles) in the first section front-load this practice to demonstrate, among other things, the ways in which the invention of the witch in Europe paralleled the mapping of English witch culture onto Amerindian ceremony in the Americas. Reframing the ecosystem of performance and sound in the early modern world, of which drama is but one site, this energizing work has the potential to change how we think about sound in/and performance, whether in the early modern period or today. More expansively, Wood provides a model for how the field might move forward by bringing Indigenous Studies and Premodern Critical Race Studies into fruitful dialogue.

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

Sergi's *Practical Cues* seems to be the fullest answer to the promise contained within David Bevington's *From Mankind to Marlowe*, that performance is part of the bones of what remains of medieval play-texts like the Chester cycle. This book speaks to both theatre-makers and theatre-scholars about the types of embodiment these play-texts afford or "cue." Sergi balances close reading of texts and records with practical questions about embodied performance, putting to use his own experience as both a practitioner and a scholar. Particularly in his use of Bourdieu's concept of habitus, Sergi's book suggests exciting avenues for more work that engages Performance as Research in early theatre studies.

Award Committee: Carolyn Coulson (chair), Melinda Gough, and Elizabeth E. Tavares.

☞ 2021 Palmer Award for Best New Essay in Early Drama Archival Research ☞

Winner: Matthew Steggle. "John and Laurence Dutton, Leaders of the Queen's Men." *Shakespeare Quarterly* 70, no. 1, (2019): 32–51.

The entries for this year's Barbara Palmer Prize show archival research to be a thriving field, and the 2021 winner demonstrates the continued importance of this work. Steggle's "John and Laurence Dutton, Leaders of the Queen's Men," makes a convincing case for the Elizabethan-era theatre Duttons being one and the same as members of the Cheshire Duttons—albeit an "illegitimate scion of a significant regional family," as Steggle writes. The implications for this named connection are manifold as pertains to acting companies in general and the Queen's Men in particular. Steggle's work disturbs the established model of the social status of theatre workers, which has been held to have offered upward social mobility to figures such as Marlowe, Shakespeare and Jonson. This study offers and a new perspective on why companies may have chosen to travel to specific parts of the country, and opens up the pertinence of regional households and patrons. Steggle also brings the case of the Cheshire Duttons to bear on readings of portraits of certain characters from contemporary plays such as *The True Tragedie of Richard III* and *King Lear*. In all, this work knits together a compelling argument about drama from multiple non-dramatic sources, with important implications for critical understandings of Elizabethan performance culture.

Award Committee: Sarah Brazil (chair), Matthew Sergi, and Christina Fitzgerald.

☞ 2021 Stevens Award for Best New Essay in Early Drama Studies ☞

Winner: Rice, Nicole R. "Artisan Drama, Patronage, and Fellowship Reconfigured: The Chester Shepherds in 1578." *Journal of Medieval and Early Modern Studies* 49, no. 2 (2019): 319–45.

The judges wish to congratulate Rice on this model of scholarship, which demonstrates the complex negotiations involved in staging traditional religious drama in a post-Reformation era, and explores the ways that such drama continues to signify to its producing communities and beyond. This wonderfully written article reads like a well-told story, and incorporates the stakes that fellowship and livery bear in relation to community performance traditions and Cestrian identity. The use of "informed speculation" to fill in the numerous gaps in performance history is managed with skill and balance, with Rice presenting readers with a solid case for who brought the Shepherds play out of retirement and how masculinity and fellowship might substantiate an identification of the Latin Terence play staged within the same festive occasion. Rice's expertise in Cestrian dramatic culture and its long-term reliance on artisans in producing civic performances is brought to bear in the fruitful marrying of contexts for drama and their textual forms, a balance that is maintained beautifully throughout.

Award Committee: Sarah Brazil (chair), Matthew Sergi, and Christina Fitzgerald.

☞ 2021 Johnston Award for Best Conference Paper in Early Drama Studies by a Graduate Student ☞

Winner: Smith, Emily. "And you may have more sport': Dekker's Epilogues in the Theatrical Marketplace." Medieval and Early Modern Student Association weekly seminar series, Durham University (UK), December 7, 2020.

Smith's paper delves into an overlooked feature of Early Modern drama: the epilogue. By examining the Epilogues of Dekker, the paper casts light on how one writer — independent of particular playing companies — conceived of the Epilogue's function. Smith builds upon the theories of Gerard Genette to argue that Epilogues are both "representational" and "para-representational" (Smith 3), and their dual nature allows them to "overtly scrutinize the relationship between writer(s) and company, promote theatrical recurrence, foreground [the production's] physical situation, and envision their audience as unified" (3). Smith thus illustrates the Epilogue's potential for highlighting the representative, physical, communal, and economic exigencies of Early Modern drama.

Award Committee: Helen Cushman (chair), Kyle A. Thomas, and Frank Napolitano.

MRDS Officers and Council Members

Officers

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

Emma Maggie Solberg (2021-2023)
MRDS Vice-President
Bowdoin College
Massachusetts Hall - 204
Brunswick, ME 04011
esolberg@bowdoin.edu

Frank Napolitano (2020-2023)
MRDS Secretary/Treasurer
Radford University
English Department
Box 6935
Radford, VA 24142
fnapolitano@radford.edu

Council

Mark Chambers (2021-2024)
University of Durham
mark.chambers@durham.ac.uk

Christina Fitzgerald (2021-2024)
University of Toledo
christina.fitzgerald@utoledo.edu

H. M. Cushman (2020-2023)
University of North Carolina at Chapel Hill
hcush@email.unc.edu

Elizabeth Tavares (2020-2023)
University of Alabama
ectavares@ua.edu

Clare Wright (2019-2022)
University of Kent, Canterbury
c.wright-468@kent.ac.uk

Lofton Durham (2019- 2022)
Western Michigan University
lofton.durham@wmich.edu

Ex-Officio

MRDS Webmaster
Elizabeth Tavares
University of Alabama
ectavares@ua.edu

MRDS Newsletter Secretary
Gerard P. NeCastro
West Liberty University
gerard.necastro@westliberty.edu

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Frank Napolitano
Radford University
English Department
Box 6935
Radford, VA 24142

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

Fall 2021 MRDS Newsletter



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Editor: Gerard P. NeCastro
West Liberty University
208 University Avenue
West Liberty, WV 26074
gerard.necastro@westliberty.edu



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