



MRDS

Medieval and Renaissance
Drama Society

Medieval and Renaissance Drama Society Newsletter Fall 2022

Modern Language Association Convention January 5 - 8, 2023 - In-Person and Online San Francisco



MLA

Please note that MLA 2023 will be partly in-person and partly online. Please also remember that the times will be Pacific Standard Time (PST).

For more information about the convention, please visit <https://mla.confex.com/mla/2023/meetingapp.cgi/Home/0>. This screen will offer several ways to locate sessions of interest, including Subject Index, Session Types, and a general Search.

MRDS Sponsored Session

Race in Early Performance

Session 675. Sunday, 8 January 2023

10:15 AM - 11:30 AM

Session will be held virtually and recorded.

Presider: Maggie Solberg, Bowdoin College

Presentations

'The Untitled Othello Project': (In)Visible Whiteness on the Shakespearean Stage

David Sterling Brown, Trinity College, CT

Race, Gender, and Childhood in English Renaissance Drama

Urvashi Chakravarty, University of Toronto

'This Letter Lay Not Here, Last Turn We Made': Race and Intertheatricality in Osmond the Great Turk

Shanelle Kim, Columbia University

Jean Bodel and Ibn Dāniyāl: Interrogating Race on the Global Medieval Stage

Jesse Njus, Virginia Commonwealth University

Other MLA Medieval and Renaissance Drama Sessions of Interest

Early Modern Trans Drama (Discussion)

Session 30. Thursday, 5 January 2023, 12:00 PM - 1:15 PM
Moscone West - 3004 (Level 3)

Presiders: Simone Chess, Wayne State U; Sawyer Kemp, U of Illinois, Urbana

Speakers

Simone Chess, Wayne State U

Rho Chung, U of Edinburgh

Miles Grier, Queens C, City U of New York

Sawyer Kemp, U of Illinois, Urbana

Vin Nardizzi, U of British Columbia, Vancouver

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Other MLA Sessions of Interest (Continued)

Maps, Borders, and Marlowe

Session 444. Saturday, 7 January 2023, 10:15 AM - 11:30 AM
Moscone West - 3004 (Level 3)

Sponsored by Marlowe Society of America

Presider: Lucy Munro, King's C London

Presentations

'The Wind That Bloweth the World Besides': Merchant
Capital and Community in The Jew of Malta
Bernard Krumm, Stony Brook U, State U of New York

'That Town There Should Be Troy': Spectacular Failure in
Dido, Queen of Carthage and Its Antecedents
Andie Barrow, U of Wisconsin, Madison

Faustus en La Frontera: Capitalism and Colonialism in The
Road to Tamazunchale and Los Faustinos
Kathryn Vomero Santos, Trinity U

For related material, visit www.marlowesocietyofamerica.org

Translations, Exchanges, and Afterlives: Early Modern French and English Drama

Session 566. Saturday, 7 January 2023; 3:30 PM - 4:45 PM
Moscone West - 3003 (Level 3)

Presider: Hassan Melehy, U of North Carolina, Chapel Hill

Presentations

'Monsieur Jourdain, a Christian Turn'd Turk': Decoding
Molière's Turkish Ceremony through Daborne
Toby Wikström, U of Iceland

French Embassy Gossip and Chapman's French Plays
Jessica Wolfe, U of North Carolina, Chapel Hill

Paul Scarron in England: The Burlesque and Comedic Prose
Fiction in Restoration Comedy
Alexander Brock, Princeton U

Embodying the Vernacular: Intersections of Textuality and Performance in Ming and Qing Fiction and Drama

Session 576. Saturday, 7 January 2023, 3:30 PM - 4:45 PM

Presentations

Textualized Tanci for Performance: On Zhu Suxian's
Yulianhuan (Linked Rings of Jade)
Li Guo, Utah State U

Gender, Space, and Performance of Desire in The Purple Flute
Jing Zhang, New C of Florida

Filiality, Human Agency, and the Power of Words: The Story
of the Filial Beggar in Fiction and Drama
Maria Franca Sibau, Emory U

The Sound of the Sacred: Soundscape, Aesthetics, and
Performance of Guanyin Drama
Xiaosu Sun, Nanjing Normal U

Race, Gender, and Consent in the Global Early Modern Session 611. Saturday, 7 January 2023, 5:15 PM - 6:30 PM Moscone West - 3003 (Level 3)

Speakers

Kat Addis, New York U

Bernadette Andrea, U of California, Santa Barbara

Urvashi Chakravarty, U of Toronto

Nedda Mehdizadeh, U of California, Los Angeles

Kirsten Mendoza, U of Dayton

Su Fang Ng, Virginia Tech

Cornesha Tweede, Arizona State U, Tempe

Miguel Valerio, Washington U in St. Louis

Performance and Conversion in the New World

Session 763. Sunday, 8 January 2023, 1:45 PM - 3:00 PM
Marriott Marquis - Yerba Buena Salon 13 (Lower B2 Level)

Presentations

Translation Politics and Jesuit Masculinity in the Jesuit Play
Triumpho de los Sanctos (1578)

Stephanie Louise Kirk, Washington U in St. Louis

Infernal Translations: Comparing Portrayals of the Diabolical
in Colonial Comedias

Caroline Egan, Northwestern U

Opera in the Andes: San Ignacio de Loyola as an Instrument
for Religious Conversion

Catalina Andrango-Walker, Virginia Polytechnic Inst.

MLA Papers of Interest

Early Modern Affective Ecologies: Air and Atmosphere Session 155. Thursday, 5 January 2023, 7:00 PM - 8:15 PM Marriott Marquis - Yerba Buena Salon 4 (Lower B2 Level)

Includes These Papers

Piers Brown, Kenyon C

To 'Share the Air': Early Modern Drama's Formal
Atmospherics

Allison Deutermann, Baruch C, City U of New York

Into Thick Air: Affect, Artifice, and the Supernatural in
Shakespeare's Atmospherics

David Landreth, U of California, Berkeley

Humor and Humorlessness before 1900

Session 45. Thursday, 5 January 2023, 1:45 PM - 3:00 PM
Moscone West - 3014 (Level 3)

Includes These Papers

'With the Humors Of': Disability and Early Modern Dramatic
Character

Katherine Schaap Williams, U of Toronto

From Caliban to the Clown: Performing in the Collapse of
Race and Colonization

Tim Reid, New York U

Recent Publications

Books, General

- Pamela Bickley and Jenny Stevens. *Studying Shakespeare Adaptation: From Restoration Theatre to YouTube*. London: The Arden Shakespeare; London: Bloomsbury, 2021.
- Tom Bishop, Alexa Alice Joubin, and Natalia Khomenko, Editors. *The Shakespearean International Yearbook. 18, Special Section, Soviet Shakespeare*. New York, NY: Routledge, 2021.
- Michael Blanding. *North by Shakespeare: a Rogue Scholar's Quest for The Truth Behind The Bard's Work*. New York: Hachette Books, 2021.
- Tim Carter and Francesca Fantappiè. *Staging Euridice: Theatre, Sets, and Music in Late Renaissance Florence*. Cambridge, United Kingdom; New York, NY: Cambridge University Press, 2021.
- John Drakakis. *Shakespeare's Resources*. Manchester: Manchester University Press 2021.
- Richard Dutton. *Mastering the Revels: The Regulation and Censorship of Early Modern Drama*. Oxford; New York, NY: Oxford University Press, 2022.
- William E. Engel and Grant Williams, Editors. *Shakespearean Death Arts: Hamlet Among the Tombs*. Cham, Switzerland: Palgrave Macmillan, 2022.
- Valerie M. Fazel and Louise Geddes. *The Shakespeare Multiverse: Fandom as Literary Praxis*. New York, NY: Routledge, 2022.
- Erith Jaffe-Berg. *Jewish Theatre Making In Mantua, 1520-1650*. Leeds: Arc Humanities Press, 2022.
- Emma Lipton. *Cultures Of Witnessing: Law and The York Plays*. Philadelphia: University of Pennsylvania Press, 2022.
- Alex MacConochie. *Staging Touch in Shakespeare's England*. Oxford: Oxford University Press, 2022.
- Aneta Mancewicz. *Hamlet After Deconstruction*. Cham, Switzerland: Palgrave Macmillan, 2022.
- Charles Mazouer. *La transcendance dans le théâtre français*. Paris: Honoré Champion, 2021.
- Massimiliano Morini. *Theatre Translation: Theory and Practice*. London, UK; New York, NY: Bloomsbury Academic, 2022.
- Brian Murdoch. *The Fortunes of Everyman in Twentieth-Century German Drama War, Death, Morality*. Rochester: Boydell & Brewer, 2022.
- Noémie Ndiaye. *Scripts of Blackness: Early Modern Performance Culture and the Making of Race*. University of Pennsylvania Press.
- Sarah Olive, Uchimaru Kohei, Adele. Lee, and Rosalind Fielding. *Shakespeare in East Asian Education*. Cham: Springer International Publishing: Imprint: Palgrave Pivot, 2021.
- Julie Stone Peters. *Law As Performance Theatricality, Spectatorship, and the Making of Law in Ancient, Medieval, and Early Modern Europe*. Oxford: Oxford University Press USA, 2022.
- Richard Rastall, with Andrew Taylor. *Minstrels and Minstrelsy in Late Medieval England*. Rochester: Boydell & Brewer, 2023.
- Christine Schwanecke. *A Narratology of Drama: Dramatic Storytelling in Theory, History, and Culture from the Renaissance to the Twenty-First Century*. Berlin; Boston: De Gruyter, 2022.
- Erin Sullivan. *Shakespeare and Digital Performance in Practice*. Cham: Palgrave Macmillan, 2022.
- Robert Tittler. *Painting for a Living in Tudor and Early Stuart England*. Rochester: Boydell & Brewer, 2022.
- William N. West. *Common Understandings, Poetic Confusion: Playhouses and Playgoers in Elizabethan England*. Chicago: University of Chicago Press, 2021.
- Jeffrey R. Wilson. *Richard III's Bodies from Medieval England to Modernity: Shakespeare and Disability History*. Philadelphia: Temple University Press, 2022.

Books, Editions

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

Books, Anthologies, Essay Collections

- Mark Bayer and Joseph Navitsky, Editors. *Shakespeare and Civil Unrest in Britain and the United States*. New York, NY: Routledge, 2022.
- Part I -Shakespeare During the Civil Wars
Heidi Craig. *Celebrity Skulls*.
Rachel Willie. "I thought my blood derived a Crown to us, / But now I find it derives only Treason": Remembering and Forgetting the Civil War.
Mark Bayer. Richard Grant White, The Civil War, and the Future of American Shakespeare Studies.
Joseph Navitsky. The American Civil War and the 1864 Tercentenary of Shakespeare's Birth.
Darlena Ciraulo. *Outlaw Shakespeare: Frank James and Post-Civil War Justice*.
- Part II -- Shakespeare and Domestic Disturbance
Matthew Kendrick. *Shakespeare, Cultural Production, and Class Consciousness in Antebellum New York City: Re-examining the Astor Place Riot*.
Jess Hamlet. "As bountiful as mines of India": Shakespeare as India and the First War of Indian Independence, 1857-1889.
John Milam. *A Most Civil Discourse: Jacob Gordin's The Jewish King Lear and the Jewish-American Immigrant Community*.
Robert Sawyer. "The Artist Must Take Sides": Paul Robeson and Civil Unrest.
Jeanette Nguyen Tran. *The \$64,000 Question: What Can Frances DeBerry tell us about Shakespeare Scholarship in Civil Rights Era America?*

Mary Steible. The “cockle of rebellion”: *Coriolanus* During the Vietnam Era.

Epilogue

Sharon O’Dair. “Sea Changes”: Civil Unrest in Shakespeare Studies and Beyond.

Monica Mattfeld and Karen Raber, Editors. *Performing Animals: History, Agency, Theater*. University Park, PA: Penn State University Press, 2022.

Karen Raber. Animals at the Table: Performing Meat in Early Modern England and Europe.

Pia F. Cuneo. Intra-Active Performativity: Rethinking the Early Modern Equestrian Portrait.

Richard Nash. Past Performances: Gleanings from the Archives About Early Modern Equine Athletic Performance.

Monica Mattfeld. “I See Them Galloping!”: War, Affect, and Performing Horses in Matthew Lewis’s *Timour the Tartar*.

Rob Wakeman. Peaceable Kingdom: The Place of the Dog at the Nativity Scene.

Sarah E. Parker. Performing Pain: The Suffering Animal in Early Modern Experiment.

Jessica Wolfe. *Circus Minimus*: The Early Modern Theater of Insects.

Todd Andrew Borlik. Shakespeare’s Insect Theater: Fairy Lore as Elizabethan Folk Entomology.

Kari Weil. Miss Mazeppa and the Horse with No Name.

Kim Marra. Horses Queer the Stage and Society of *Shenandoah*.

Murat Ögütçü and Aisha Hussain, Editors. *Materializing the East in Early Modern English Drama*. Arden Studies in Early Modern Drama. Lisa Hopkins and Douglas Bruster, Series Editors. London: Bloomsbury, 2023.

Murat Ögütçü and Aisha Hussain. Introduction.

Part I. Civility, Commonality, and the Classics

Murat Ögütçü. Materializing Mamluks and Turks in Salterne’s *Tomumbeius*.

Daniel Blank. Cultural and Celestial Representations in Goffe’s *The Courageous Turk*.

Mark Chambers and Johnny Ignacio. Byzantines in English Jesuit Drama: Performing Joseph Simons’ *Leo the Armenian*.

Part II. Costume, Space, and Place

Aisha Hussain. Dramatising Borders and Behaviours of the Eastern ‘Other’ in Greene’s *Alphonsus* and *Orlando Furioso*.

Hana Ferencová. Staging a Multicultural World in Daborne’s *A Christian Turned Turk*.

Part III. Sight, Smell, and Blood

Lubaaba Al-Azami. ‘Seat of Merchandise’: Staging Indian Trade in *The Triumphs of Honour and Industry*.

Nour El Gazzaz. Scent of the Orient: The King’s Men and the Corporatization of Smell.

Marianne Montgomery. Fat Falstaffs and Sullied Flesh in Dryden’s *Amboyna*.

Jyotsna G. Singh. Afterword: Journeys into the ‘Orient.’

Sylvie Laigneau-Fontaine. *Le théâtre néo-latin en France au XVIIe siècle: études et anthologie*. Genève: Droz, 2021.

Pt. 1. Etudes

1. Un théâtre vernaculaire en latin?

Jelle Koopmans. La scène latine comme lieu de débat et comme lieu de combat.

John Nassichuk. La “tragédie” de la crucifixion chez Quinziano Stoa et Nicolas Barthélemy de Loches.

Estelle Doudet. Moralités et théâtre vernaculaire en latin. Autour de J. Ravisius Textor.

Nathaël Istasse. De la réception européenne des *Dialogi* (1530) de J. Ravisius Textor.

2. Renaissances de la comédie

Mathieu Ferrand. La comédie dans les collèges parisiens: questions de vocabulaire, définition d’un corpus.

Mathieu Ferrand. La *Comoedia* de Jean Calmus et ses modèles (Paris, 1544, 1552).

Jan Bloemendal. Une comédie biblique des Pays-Bas publiée en France: l’édition commentée de l’*Acolastus* (Guilielmus Gnapheus, 1529) par Gabriel Dupreau (Paris, 1554).

3. Les “maîtres”: Marc-Antoine Muret et George Buchanan.

Virginie Leroux. Tragique, admiration et eschatologie: le modèle du *Julius Caesar* de Marc-Antoine Muret.

Nathalie Catellani et Carine Ferradou. George Buchanan, modèle du théâtre humaniste français.

Emmanuel Buron. Schèmes tragiques chez Muret, Buchanan et Jodelle.

4. Tragédies de collège

John Nassichuk. Un tragique exemplaire, ou la moralité du pouvoir dans l’*Aman* de Claude Roillet.

Nina Hugot. “Quis credat ?” L’incroyable amour de Philanira (Claude Roillet, 1556).

Éric Syssau. La tragédie au collège de Navarre (1557-1558).

5. Aux confins des genres et/ou du siècle

Sylvie Laigneau-Fontaine et Catherine Langlois-Pézeret. La *Susanna* (1571) du dijonnais Charles Godran.

Monique Mund-Dopchie. Le *Parabata Vincetus* de Jacques-Auguste de Thou: tragédie antique et biblique.

Margaux Dusausoit. Tragédie prétexte et actualité politique: *Alexander Severus* (1600) de Frédéric Morel.

Pt. 2. Anthologie

Quinziano Stoa. *Theoandrothanatos* (1514).

Joannes Ravisius Textor. *Dialogi* (1530).

Dialogus super abolitione practicae sanctionis (c. 1518).

Nicolas Barthélémy de Loches. *Christus Xilonicus* (1529).

Comoedia Lipocorduli (1533).

Dialogus longe facetissimus de temporum ac scientiarum mutatione (c. 1533).

Marc-Antoine Muret. *Julius Caesar* (1552).

George Buchanan. *Medea* (1544).

George Buchanan. *Iephtes sive Votum* (1554).

George Buchanan. *Baptistes sive Calumnia* (1577).

Jean Calmus. *Comoedia* (1552).

Claude Jamin. *Arcaiozelotipia* (1554).

Claude Roillet. *Aman* (1556).

Claude Roillet. *Petrus* (1556).

Abel Souris. *De sinistro fato Gallorum apud Veromanduos* (1557).
Jean Rose. *Chilpericus* (1557 ou 1558).
Jean Rose et Alii. [*Antonius*] (1557 ou 1558).
Charles Godran. *Susanna* (1571).
Jacques-Auguste De Thou. *Parabata vincetus* (1595).
Fédéric II Morel. *Alexander Severus* (1600).

Haruka Oba, Akihiko Watanabe, and Florian Schaffenrath,
Editors. *Japan on the Jesuit Stage: Transmissions, Receptions,
and Regional Contexts*. Leiden; Boston: Brill, 2022.

Part 1: Preliminaries

Maria Maciejewska, Haruka Oba, Florian Schaffenrath and
Akihiko Watanabe. Introduction.
Patrick Reinhart Schwemmer. Found in Translation: The
Jesuit Japan Letters as a Source of Early Modern European
Images of Japan.
Mirjam Dopier. *Christianomachia Iaponensis*: The Japanese
Martyr on Stage.

Part 2: Geographical Overviews

Hitomi Omata Rappo. Japanese Martyrs in French Jesuit
Drama (Late Seventeenth–Early Eighteenth Century):
Between Violence and Bienséance.
Nicholas De Sutter and Joran Proot. Titus Iapon on the Jesuit
Stage in the Provincia Flandro-Belgica: Neo-Latin
Intertextuality and the Economics of Jesuit Drama.
Kateřina Bobková-Valentová and Magdaléna Jacková. Japan
and the Japanese in Jesuit School Plays from the Bohemian
Province of the Society of Jesus.
Nina Čengić and Neven Jovanović. Traces of Japan in
Croatian Latin School Drama, 1600–1800.
Monika Miazek-Męczyńska. Not Only Titus the Japanese:
Japan and the Japanese on the Jesuit Stage in the Polish-
Lithuanian Commonwealth in the Seventeenth and
Eighteenth Centuries.
Justyna Łukaszewska-Haberkowa. Early Christian Japanese
Sources of Jesuit Theater in the Polish-Lithuanian
Commonwealth.

Part 3: Case Studies

Margarida Miranda. Majesty and Silence: An Honorable, Bald
Old Man Named Japan.
Haruka Oba. The Development of Jesuit Drama on Japan in
Bavaria: The Historical Context of the Play Victor, Staged
in Munich in 1665.
Akihiko Watanabe. The Japanese Senex Iratus: The Munich
Victor Play.

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

Part 1. Animal Metaphors: History, Theory, Representation
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.

Part 2. Scales of Meaning
Ian MacInnes, Cow-Cross Lane and Curriers Row: Animal
Networks in Early Modern England.
Benjamin Bertram, 'Everything exists by strife': War and
Creaturally 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 Creaturally Collectivity.

Part 3. Animal Worlds/ Animal Language
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

Part 4. Training, Performance, and Living with Animals.
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).

Part 5. Animal Boundaries and Identities
Nicole Mennell, The Lion King: Shakespeare's Bestly
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.

Klaus Ridder, Beatrice von Lüpke, and Michael Neumaier,
Editors. *Religiöses Wissen im mittelalterlichen und
frühneuzeitlichen Schauspiel (Religious Knowledge in
Medieval and Early Modern Drama)*. Berlin: Schwabe
Verlag, 2021.

Klaus Ridder, Beatrice von Lüpke, Michael Neumaier.
Religiöses Wissen im mittelalterlichen und
frühneuzeitlichen Schauspiel.
Paola Ventrone. Theatre, Religion and Propaganda: The
Performances for the 1439 Ecumenical Council in Florence.
Klaus Wolf. Überlegungen zum hochgelopten Machmet auf
der spätmittelalterlichen Bühne: das Bild des Islam im
Augsburger Georgsspiel, im Frankfurter Passionsspiel und
im Türkenfastnachtspiel.

Cora Diet. Vom Fastnachtschwank zum Bibeldrama. Hans von Rütens Berner Spiele wider den "abgöttischen" Heiligenkult. Klaus Ridder, Darwin Smith. Deconstruire l'inquisiteur: deux farces de Marguerite de Navarre et de Hans Sachs. Hans Rudolf Velten. Tyrannie und gutes Regiment: zur Aktualisierung alttestamentlicher Herrschaft in ausgewählten Tragödien von Hans Sachs. Heidi Greco-Kaufmann. Weltliche Freuden im Bannkreis der letzten vier Dinge: Renward Cysats Tragicocomedi Convivii Process (1593). Ulrich Barton. Cur deus homo? Dramatisierungen der christlichen Erlösungslehre im geistlichen Spiel. Glenn Ehrstine. Das geistliche Spiel als Ablassmedium: Überlegungen am Beispiel des Alsfelder Passionsspiels. Beatrice von Lüpke. Biblische Erzählung und weltliches Spiel: das Salomonische Urteil in zwei Nürnberger Fastnachtspielen des 15. Jahrhunderts. Bruno Quast. Entscheidung im Paradies: über Adam und Eva in der Tragedia von Schöpfung, fal und außtreibung Ade auß demparadeyß (1548) des Hans Sachs. Jutta Eming. Figura und Typologie: am Beispiel des Luzerner und des Heidelberger Passionsspiels. Carla Dauven-van Knippenberg. Subjektivierung religiöser Wissensvermittlung. Jan Mohr, Julia Stenzel. Arbeit am Verräter: zur Judasfigur in den Textfassungen und der Ikonographie des Oberammergauer Passionsspiels.

Articles and Chapters

Robert W. Barrett, Jr., and Elizabeth Oyler. "Medieval Drama, East and West." In *Teaching the Global Middle Ages*. Geraldine Heng, Editor. New York: Modern Language Association of America 2022

Mads Larsen. "Staging the Market Mechanisms of Medieval Mating in Den utro hustru." *Comparative Drama*. Volume 56, Issue 3 (2022) Fall.

Richard Rastell. "Civic minstrels in late medieval England: new light on duties and careers" in the *Royal Musical Association Research Chronicle* 52 (2021).

Articles, Selected Journals

Ben Jonson Journal

Senior Editor, Robert C. Evans

Volume 29, Issue 2, November, 2022

Anupam Basu. "What do you lack? What is't you buy?": Commodity and Community in *Bartholomew Fair*.

Edwin Wong. Hamlet, Fortinbras, and the Time Value of Risk in Shakespeare's *Elsinore*.

James Hirsh. The Convention of Self-Addressed Speech in Shakespeare's Plays: New Empirical Data.

Leen Verheyen. Literature, Truth, and Knowledge.

ELH

Senior Editor, Christopher Nealon

Volume 89, Number 4, Winter 2022

Mary Nyquist. Tyrannicide, Law, and Sacrifice in *Julius Caesar*.

Nina Levine. Mediating the Old New Media: Ben Jonson's News.

Volume 89, Number 3, Fall 2022

Michael Lind Menna. Tamburlaine, "Mexia," and More Intertextual Source Study.

Gabriel Lonsberry. *The Tempest*, *The Winter's Tale*, and Dramatic Absolutism on the Stuart Court Stage.

Early Theatre

Editors, Melinda J. Gough, Erin E. Kelly

Vol. 25 No. 2 (2022)

Articles

Agnes Matuska. 'Pretie conveyance': *Jack Juggler* and the Idea of Play.

Adrian Blamires. The Inconvenience of Stage Posts: Green World Locales at the Rose Theatre.

Jane Wanninger. 'Riddling Shrift': Confession, Speech, and Power in *Romeo and Juliet* and *'Tis Pity She's a Whore*.

Bradley Irish. Envy, Leanness, and Shakespeare's *Julius Caesar*.

Note

Thomas Matthew Vozar. Alcaics on Restoration Actresses by the Cambridge Classical Scholar James Duport.

Review Essays

Vanessa I. Corredera. Premodern Critical Race Studies and the Question of History.

Issues in Review Essays

Elizabeth Tavares, Laurie Johnson. Introduction: Repertory, Dramaturgy, and Embodiment.

Emily MacLeod. 'You shall see me do the Moor': The Blackfriars Children and the Performance of Race in Poetaster.

Roberta Barker. Birth of a Tragedy Queen: Richard Robinson and the Repertory of the King's Men, 1610-11.

Peter Kirwan. Artist Development and Collective Therapy in the Repertory: The Case of After Edward.

Catriona Fallow. New Work In and Beyond Repertory at the Royal Shakespeare Company and Shakespeare's Globe.

English Literary Renaissance

Coeditors: Joseph Black, Mary Thomas Crane, Jane

Hwang Degenhardt, and Adam Zucker

Volume 53 Number 1 Winter 2023

Simon Smith. Approaching Playhouse Song in the Archive: The Case of Dekker, Ford, Middleton, and Rowley's *The Spanish Gypsy*.

Volume 53 Number 3 Fall 2022

Urvashi Chakravarty. Fictions of Race: Racecraft, Reproduction, and Whiteness in *Titus Andronicus*.

Julie Orlemanski. Contesting Fiction in Gavin Douglas' *Eneados*.

Wendy Beth Hyman. "Beyond Beyond": *Cymbeline*, the Camera Obscura, and the Ontology of Elsewhere.

Jenny C. Mann. "Framed in Wax": Fiction as Artificial Experience in *The Duchess of Malfi*.

Suparna Roychoudhury. Artlikeness: Enargeia, Imagination, and the Enlivening of Shakespeare's Hero.

Jennifer Waldron. *The Politics of Scale in Shakespeare's Henry V: Fiction, History, Theater.*

Journal of Medieval and Early Modern Studies
Editors, David Aers and Sarah Beckwith
Volume 52, Issue 3, September 1, 2022

Jason Crawford. *Shakespeare's Comedy of Judgment.*
Lindsey Larre. "Do Poor Tom Some Charity": Performing Poverty and Pity in *King Lear*.
Julia Reinhard Lupton. "Good in Every Thing": Erasmus and Communal Virtue in *As You Like It*.

Medieval and Renaissance Drama in England
Editor, S.P. Cerasano
Volume 35, 2022

Peter Berek. Ben Jonson and the Public Sphere.
John Pitcher. Who told on Samuel Daniel? Robert Cecil, Ben Jonson, and the Non-Scandal of *The Tragedy of Philotas*.
Fran Teague. Plagues, Plays, and Pictures.
Steve Roth. Jonson's Beard and Shakespeare's Purge: *Hamlet*, Parnassus, and the Poet's War.
Douglas Arrell. Heywood's Ages and *The Tempest*.
Peter Krause. "Subject to a Tyrant, Sorcerer": A Hyper-Intuitive Reading of *The Tempest*.
David M. Bergeron. *Timon of Athens*, the Absent Mercer, and Nothing Poet: "To th' dumbness of the gesture/ One might interpret." (1.1.33-34).
Gregory W. Sargent. City Walls, Borders, Boundaries: *Coriolanus* and Affective Political Engagement.

Renaissance Drama
Editors: Jeffrey Masten and William N. West
Volume 50, Number 1 Spring 2022

Marjorie Garber. Mousetrap or Honey Trap? Genre, Counterplot, and Hamlet's Lover's Complaint.
Kent Lehnhof. Bodies and Voices in *Coriolanus*.
Toria Johnson. Caliban at the Fair: Figuring Nonhumanity in *The Tempest* and *Bartholomew Fair*.
Martin Moraw. Contradiction and Allegorization: Middleton's *A Game at Chess* and Althusser's Theatrical Thought.
Douglas Clark. The Will and Testament in English Renaissance Drama: Paper Props, Property, and Ulpian Fulwell's *Like Will to Like*.

ASTR Presidential Address



Theatre Survey has published a revised version of Marla Carlson's 2021 Presidential Address for the American Society for Theatre Research. Within its analysis of contemporary theatre and the COVID-10 pandemic, "Blindness, Excrement, and Abjection in the Theatre" contains the kernel of her

ongoing research on disability in medieval and early modern French farce and is available open access at <https://www.doi.org/10.1017/S0040557422000345>.

Electronic Publications and Resources

REED THIS!



REED THIS!, John A. Geck's "blog about the Records of Early English Drama project" (<https://reedproject.blog/>) continues with an eye-opening "'O ye soverens that sytt and ye brothern that stonde ryght uppe' and 'ffrom ye highest vnto ye lowest degree': Performative Peacemaking in

Cambridgeshire during the Wars of the Roses," concerning the 15th century text of Bishop John Morton's installation feast alongside the plays of *Wisdom* and *Mankind*.

The site also contains links to REED's other sites, essential to early English drama scholarship: REED Online (<https://ereed.library.utoronto.ca/>); REED Patrons and Performances (<https://library2.utm.utoronto.ca/otra/reed/>); REED London (<https://cwrc.ca/reed/>); and the REED Pre-Publication Collections (<https://reedprepub.org/>); as well as Early Modern London Theatres, or EMLoT (<https://emlot.library.utoronto.ca/>), which is a collaboration between the Records of Early English Drama (REED) at the University of Toronto, the Department of Digital Humanities (DDH) at King's College London, and the Department of English at the University of Southampton.

The Henslowe-Alleyn Digitisation Project



Grace Ioppolo, Professor Emerita, and formerly Professor of Shakespearean and Early Modern Drama,

at the University of Reading, has recently uploaded stolen Henslowe Diary fragments and other items to her website, thus virtually reuniting the Henslowe-Alleyn theatre history archive after 200 years. Read her account, posted on *The Conversation*, at <https://theconversation.com/how-i-reunited-the-most-important-documents-in-english-theatre-history-for-the-first-time-in-200-years-189811>.

View the newly uploaded images of fragments and at <https://henslowe-alleyn.org.uk/catalogue/miscellaneous-images/>; and various related documents at <https://henslowe-alleyn.org.uk/catalogue/miscellaneous-correspondence-legal-and-other-documents/>.

Early Modern British Painters, c. 1500-1640



This database, begun in 2015 and updated regularly, is maintained by Robert Tittler, Distinguished Professor of History Emeritus at Concordia University, Montreal, and Fellow of the Royal Society of Canada.

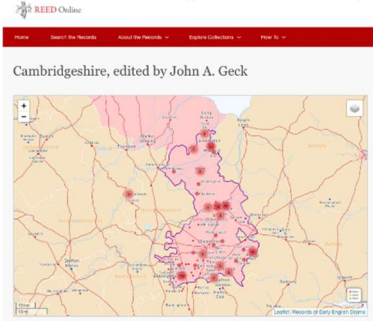
"This resource identifies all those men and women who have been identified as painters of any sort working in England, Wales, Scotland or Ireland between the years 1500 and 1640" (From the site).

Visit <https://spectrum.library.concordia.ca/id/eprint/980096/>.

Records of Early English Drama 

REED: *Cambridgeshire*, ed. John A. Geck, Launched!

The Records of Early English Drama is delighted to announce the open access publication of a new edition in the REED series. The first East Anglian regional collection of medieval and renaissance dramatic records, for *Cambridgeshire*, edited by John A. Geck, is now available on REED Online (<https://ereed.library.utoronto.ca>).



With records extending from the 1350s to 1641, and encompassing all manner of performance record – from travelling players and minstrels to parochial entertainment to lavish spectacle – REED *Cambridgeshire* establishes definitively

the county's place in the annals of performance history, beyond the traditional bounds of the town and university.

With a bulk of records centred around the Reformation, the documents reveal a county that maintained a resistance to radical puritanism and persisted in traditions of town activities, radical leanings of town and gown notwithstanding. The records also reinforce Ely's centrality as an alternate hub of control; with documentary evidence surviving from the household accounts of bishops of Ely, the diocese, and the King's School at Ely. The King's School at Ely, established after the Dissolution, also gives some evidence of school drama in the early seventeenth century, by way of an accusation that the school hosted dancing late into the night, and which involved cross-dressing.

Beyond Ely, evidence for Cambridgeshire's noble households, as represented by the North of Kirtling accounts show that Sir John North not only patronized a fool and paid for lessons on the lute, but also regularly paid for performances by professional players.

Local entertainments feature in the accounts of the Holy Trinity guild at Wisbech, which held an annual dinner in May or June through much of the fourteenth and fifteenth centuries. In the later sixteenth century, the churchwardens of St Mary's, Linton, coordinated a playing space in Linton's Townhouse. The churchwardens' accounts of St Leonard's, Leverington, dating from the mid-sixteenth century, reveal regular payments to travelling performers from nearby Wisbech, as well as other towns in other counties. The most detailed records, however, are found in the churchwardens' accounts of Sts Peter and Paul in Bassingbourn, which show about thirty years of regular church ales, celebration of Hocktide, and most significantly, a play of St George on the feast of St Margaret, to which twenty-eight surrounding parishes and townships contributed.

John A. Geck is Associate Professor in the Department of English at the Memorial University of Newfoundland, Canada. (Copy of REED's Announcement.)

The Rude Mechanicals



Shepherd University's Rude Mechanicals performed Shakespeare's *The Winter's Tale* November 4-13. They will be performing *The Second Shepherds' Play* March 31-April 8, 2023.

The Rude Mechanicals Medieval and Renaissance Players of Shepherd University are directed by Dr. Betty Ellzey.

Oxford Production



If it's not too late, propose a production for the Oxford Medieval Mystery Plays on 22 April 2023. They "are keen to cover a wide variety of (medieval) languages, but you don't have to be a theatre professional or even a medievalist – all you need is lots of enthusiasm for what is above all a fun and unique experience." For full details, visit

<https://medieval.ox.ac.uk/2022/10/24/propose-a-play-for-the-medieval-mystery-cycle/>; or contact Michael Angerer at michael.angerer@ccc.ox.ac.uk.

Mostly Medieval Theatre Festival



Founded in 2017, the Mostly Medieval Theatre Festival (MMTF) is a performance festival showcasing and invigorating the global heritage of drama, music, dance and performance styles from late antiquity through the Renaissance. To relaunch the MMTF in 2023, founder and associate professor of theatre Lofty Durham has designed a special course that culminates in the creation of a traveling ensemble of players—students in the

Department of Theatre at Western Michigan University—who will present a rotating repertoire of short performances at various times and in various places throughout the Congress. Keep an eye out for these enthusiastic and talented students, and be sure to catch Suzanne Savoy's performances of Christine de Pizan's "Tale of Poissy"! (From the ICMS Site).

Christine de Pizan's "Tale of Poissy"

Suzanne Savoy recites excerpts of Christine de Pizan's "Tale of Poissy" in English.

Friday, May 12
11:30 a.m., Fetzer Lobby/Atrium/Patio
5:30 p.m., Valley 3

Saturday, May 13
11:30 a.m., Fetzer Lobby/Atrium/Patio

Disability and Performance
Sawyer Kemp and Cameron Hunt McNabb



Cameron McNabb discusses with her fellow ACMRS resident Sawyer Kemp various aspects of disability in relationship to performance in Medieval and Renaissance drama. View the entire discussion and read their notes on inclusive theatrical practice here: ACMRS Sundial.

Call for Digital Images



Gail McMurray Gibson, Professor Emerita at Davidson College, has suggested that MRDS members collect and share images from past productions. This is still only an idea at this point. If there is enough interest in the project, Gerard NeCastro will initiate the effort. If you have images, digital or not, or other similar resources that you would like to share, please notify Gerard NeCastro at gerard.necastro@westliberty.edu.

Yes, those are Professor Gibson's pictures above, and she has many more. If you are interested in using some of them, please contact her at gagibson@davidson.edu.

RORD & ROMARD Giveaway



Mary Erler is offering a complete run of the journal Research

Opportunities in Renaissance Drama (RORD), 30 fascicles, from vol. XXI (1978) to vol. XLIX (2010) with vol L finishing the series as the first number of Research on Medieval and Renaissance Drama (ROMARD) in 2011. Subscribers will remember that these are paperback volumes hence the shelf space they occupy is not large, only about a foot, and postage (USPS Media Mail) will be modest and can be shared. Offers from libraries or centers are preferred, but individuals are welcome too. Write to erler@fordham.edu.

Leeds International Medieval Congress
3-6 July 2023



The 2023 IMC will include both in-person and virtual sessions. MRDS will sponsor the following session.

Performing Premodern Disability: Disability in Performance, Disability as Performance (Session 1642), Thursday 06 July 2023, 11.15-12.45 Format: In Person
Organiser: Mark Chambers, Durham University
Moderator: Diana Wyatt, Durham University

Disability in Performance in the Records from Medieval Durham: The Case of Master Nicholas of York
Mark Campbell Chambers, Durham University

Blindness and Body Waste in Medieval French Farce Language
Marla Carlson, University of Georgia

The Staging of Bodily Deviance in Leading Roles in Spanish Golden Age Comedia
Pablo García Piñar, University of Chicago

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

The 58th International Congress for Medieval Studies
May 11-13, 2023



The 2022 ICMS will be in a hybrid format. Full details on MRDS sessions and more will be available in the Spring 2022 newsletter. Please see below a list of our sessions. For more information, visit <https://wmich.edu/medievalcongress>.

Players/Playing/Ensembles: A Session in Honor of Clifford Davidson. Organizer, Lofty Durham.

The Audiences of Early Drama/Festive Performance.
Organizer: Carolyn Coulson.

New Voices in Early Drama. Organizer: Maggie Solberg.
ROMARD Session. Kyle A. Thomas.

MRDS 2023 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, 2023:

- 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, 2023:

- 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, 2023

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 2023, at the 58th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan.



2022 MRDS Awards

For a full description, including citations, of the awards, please see the Spring 2022 newsletter.

2022 Bevington Award for Best New Book

Winner: Nerida Newbiggin. *Making a Play for God: The Sacre Rappresentazioni of Renaissance Florence*. 2 vols. Toronto: Centre for Renaissance and Reformation Studies, 2021.

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

2022 Palmer Award for Best New Essay in Early Drama Archival Research

Winner: Sarah Mayo. "‘Printed follyes’: Mountebanks and the Performance of Ambivalence within the Archive." *Journal of Medieval and Early Modern Studies* 51, no. 3 (2021).

Honorable Mention: Urvashi Chakravarty. "What Is the History of Actors of Color Performing in Shakespeare in the UK?" In *The Cambridge Companion to Shakespeare and Race*, edited by Ayanna Thompson, 190–207. Cambridge, UK: Cambridge University Press, 2021.

2022 Stevens Award for Best New Essay in Early Drama Studies

Winner: Kirsten Mendoza. "‘Thou maiest inforce my body but not mee’: Racializing Consent in John Marston’s *The Wonder of Women*." *Renaissance Drama* vol. 49.1 (2021): 29–55.

Honorable mention: Angela Vanhaelen. "Turnings: Motion and Emotion in the Labyrinths of Early Modern Amsterdam." In *Performing Conversion: Cities, Theatre and Early Modern Transformations*, ed. by José R. Jouve-Martín and Stephen Wittek, 35–61. Edinburgh, UK: Edinburgh University Press, 2021.

2022 Johnston Award for Best Conference Paper in Early Drama Studies by a Graduate Student

Winner: Hanh Bui. "Sycorax and the Anatomies of Old Age." British Shakespeare Association Conference, Surrey, England, July 2021.

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MRDS Dues

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

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

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Fall 2022 MRDS Newsletter



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