



# MRDS

Medieval and Renaissance  
Drama Society

## Medieval and Renaissance Drama Society Newsletter Fall 2023

### Modern Language Association Convention January 4 - 7, 2024 - In-Person and Online Philadelphia



MLA

Please note that MLA 2024 will be partly in-person and partly online. The times will be Eastern Standard Time (EST, or UTC -5). For more information about, please visit <https://mla.confex.com/mla/2024/meetingapp.cgi/Home/0>

#### MRDS Sponsored Session

**Session 139 - Scandal and Sermon in Early Drama**  
**Thursday, 4 January, 7:00 PM - 8:15 PM**  
**Marriott - 309-310 (Level 3)**  
**Presider: Maggie Solberg, Bowdoin C**

#### Presentations

Dom Juan and the Scandal of Illiberal Libertines  
*Noah Guynn, U of California, Davis*  
Dr. Faustus and the Scandal of Free Will  
*John Parker, U of Virginia*  
Ghostly Manslaughter  
*H. M. Cushman, U of North Carolina, Chapel Hill*

#### Sessions on Medieval and Renaissance Drama

**17 - Play and Performance: Party Games in Early Modern Chinese Literature and Art**  
**Thursday, 4 January, 12:00 PM - 1:15 PM**  
**Marriott - 411-412 (Level 4)**  
**Presider: Jiayi Chen, Washington U in St. Louis**

#### Presentations

Playing Cards for Drinking Games: Literary Paradigms for Performative Play  
*Suzanne E Wright, U of Tennessee, Knoxville*  
Banqueting through Improvisation: The Game of Hiding the Hook and the Qing Court Theater  
*Jiayi Chen, Washington U in St. Louis*  
A Laughing Flower's Guide to the Party: Knowledge, Pleasure, and Pattern in Flowers in the Mirror  
*Rania Huntington, U of Wisconsin, Madison*

Ludic Heroines, Feminine Mirth: The Courtesans' Drinking Games in *The Dream in the Green Bower*  
*Li Guo, Utah State U*

**188 - Revising Shakespeare / Shakespeare as Reviser**  
**Friday, 5 January, 8:30 AM - 9:45 AM**  
**Loews - Commonwealth B (2nd Floor)**  
**Presider: Sarah Neville, Ohio State U, Columbus**

#### Presentations

Shakespeare at Work from 1594 to 1598: Revising 2 Henry VI  
*Meghan C. Andrews, Lycoming C*  
'Newly Corrected' and 'Newly Augmented': Shakespeare, Andrew Wise, and the Question of Revision  
*Alan B. Farmer, Ohio State U, Columbus*  
Shakespeare's Intentional Darkness: Revising Goodness Out of the Bad Quartos  
*Steven S. Urkowitz, City C, City U of New York*  
Censorship as Extraauthorial Revision in Early Modern History Plays  
*Qingyu Wang, Peking U*

MLA Listings continue on the following pages.

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***Sessions on Medieval and Renaissance Drama (Continued)***

**499 - The Matter of Shakespearean Drama: Theory, Methodology, History**

**Saturday, 6 January, 12:00 PM - 1:15 PM**

**Loews - Commonwealth A1 (2nd Floor)**

Presider: Miles Grier, Queens C, City U of New York

Respondent: *Jess Hamlet, Alvernia U*

*Presentations*

'Thou Art Merops' Son': Shakespearean Heliotropes and Nuclear Fallout

*William Steffen, American International C*

The Shakespearean as a Joke

*Adam Zucker, U of Massachusetts, Amherst*

The Shakespeare Company

*Lucy Munro, King's C London*

**587 - Rethinking the Whiteness of Shakespeare and the Humanities for the Twenty-First Century**

**Saturday, 6 January, 5:15 PM - 6:30 PM**

**Loews - Washington C (3rd Floor)**

Presider: *Reginald A. Wilburn, Texas Christian U*

*Speakers*

*Arthur Little, U of California, Los Angeles*

*Eric De Barros, American U of Sharjah*

*Margo Hendricks, U of California, Santa Cruz*

*Katherine Gillen, Texas A&M U, San Antonio*

*Ian Smith, U of Southern California*

*Patricia Akhimie, Folger Shakespeare Library*

*Urvashi Chakravarty, U of Toronto*

**686 - Rereading Marlowe**

**Sunday, 7 January 2024, 10:15 AM - 11:30 AM**

**Loews - Tubman (3rd Floor)**

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

*Presentations*

Acts of Reading, the Lives of Magic Books, and the Limits of the University in Greene and Marlowe

*Brandi Adams, Arizona State U, Tempe*

Desunt Nonnulla: Writing Marlowe's Missing Words

*Adam Zucker, U of Massachusetts, Amherst*

Machiavels and Silent Women

*Laura Kolb, Baruch C, City U of New York*

The Extra Devil Revisited

*Christine Varnado, U at Buffalo, State U of New York*

**713 - The Joys and Sorrows of Diplomacy and Politics in Spanish Early Modern Theater**

**Sunday, 7 January, 12:00 PM - 1:15 PM**

**Marriott - Grand K (Level 5)**

Presider: *Marta Albalá Pelegrin, Cal State Poly U, Pomona*

*Presentations*

Desengaño and Diplomacy: Royal Treatment in Baroque Spanish Plays

*Rachel Williams, Johns Hopkins U, MD*

Performing Soft Power: Theater and Diplomacy at the Coliseo del Buen Retiro

*Ignacio López Alemany, U of North Carolina, Greensboro*

Spectacles of Shame: Discourse and Materiality in the

Sentencing of Superstition by the Mexican Inqu  
*Andrea Ariza Garcia, Graduate Center, City U of New York*

Dreaming of Freedom with Calderón: Place, Medium, and

Political Imaginaries in Chile

*Amy Sheeran, Otterbein U*

**382 - MLA Awards Ceremony**

**Friday, 5 January 2024**

**7:15 PM - 8:30 PM**

**Marriott - Liberty (Level 2)**

Please see page 3, right column, for important details.

***Sessions on Medieval and Early Modern Culture***

**73 Global Periodization**

**Thursday, 4 January, 3:30 PM - 4:45 PM**

**Marriott - 302-304 (Level 3)**

*Speakers*

*Bruce Holsinger, U of Virginia*

*Jack W. Chen, U of Virginia*

*Eric Hayot, Penn State U, University Park*

*Sierra Lomuto, Rowan U*

*Ingrid Nelson, Amherst C*

*Caroline E. Levine, Cornell U*

**156 Bad Feelings across the Middle Ages: Sorrow, Shame, and Queerness**

**Thursday, 4 January, 7:00 PM - 8:15 PM**

**Marriott - Franklin 8 (Level 4)**

*Speakers*

*Basil Price, U of York*

*Nat Rivkin, U of Pennsylvania*

*Jane Bonsall, U of St Andrews*

*Christopher Queen, U of California, Riverside*

**373 - Disability and Intimacy in Early Modern England**

**Friday, 5 January 2024, 5:15 PM - 6:30 PM**

**Loews - Commonwealth A2 (2nd Floor)**

*Speakers*

*Lenora Belle Jones-Pierce, Centenary C of Louisiana*

*Justin Shaw, Clark U*

*Bridget Bartlett, U of Mississippi*

*Evyann Gainey, Columbia U*

*Lindsey Row-Heyveld, Luther C*

*Simone Chess, Wayne State U*

**599 Bad Feelings across the Middle Ages: Rage, Deceit, and Empire**

**Saturday, 6 January, 5:15 PM - 6:30 PM**

**Marriott - Franklin 9 (Level 4)**

*Speakers*

*Kersti Francis, Boston U*

*Maria Vieyetz, Northwestern U*

*Misho Ishikawa, New York U*

*Thari Zweers, Cornell U*

*MLA Listings continue on the following page.*



## MLA Papers of Interest

### 149 - Death and Mourning in Medieval and Renaissance Italian Literature

Thursday, 4 January, 7:00 PM - 8:15 PM

Marriott - Franklin 4 (Level 4)

*Includes*

The Massacre of the Innocents in Renaissance and Baroque Theater

*Gianni Cicali, Georgetown U*

### 376 - Return of the Repressed: New Psychoanalytic Approaches to Early Modern Literature

Friday, 5 January, 5:15 PM - 6:30 PM

Loews - Commonwealth B (2nd Floor)

*Includes*

'Against All Rules of Nature': Shakespeare's Drives

*Adam Rzepka, Montclair State U*

### 538 - Teaching the Early Modern: Evolving Methods, Archives, and Technologies

Saturday, 6 January, 1:45 PM - 3:00 PM

Loews - Adams (3rd Floor)

*Includes*

Shakespeare and Sleep: An Interdisciplinary Approach

*J. Asia Rowe, Great Bay Community C, NH*

And

A Tale Too Tedious to Repeat: Teaching Pericles and Narrative Silence

*Kimberly Huth, California State U, Dominguez Hills*

### 579 - Global and Transnational Approaches to the Seventeenth Century

Saturday, 6 January, 3:30 PM - 4:45 PM

Loews - Adams (3rd Floor)

*Includes*

Fictions of Hospitality: Staging Persian Virtues in Early Modern England

*Sheiba Kian Kaufman, U of California, Irvine*



## Jody Enders Receives The MLA's Lois Roth Award For Her Translation of

### *Immaculate Deception and Further Ribaldries*

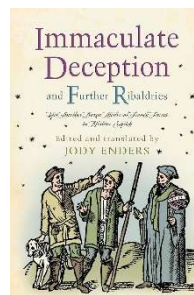


New York, NY – 6 December 2023 – The Modern Language Association of America today announced it is presenting its sixteenth Lois Roth Award for a translation of a literary work to Jody Enders, distinguished professor of French and theater at the University of California, Santa Barbara, for *Immaculate Deception and Further Ribaldries: Yet Another Dozen*

*Medieval French Farces in Modern English*, published by the University of Pennsylvania Press.

The selection committee's citation for Enders reads:

In *Immaculate Deception and Further Ribaldries*, Jody Enders not only researches, compiles, edits, annotates, and translates twelve medieval French farces into contemporary English but also adapts them for performance with stage notes and suggestions for accompaniment. These works, which have lain in relative obscurity for more than seven hundred years, now sizzle with provocative prompts for classroom critical debates on contemporary culture. Enders's treatment of power, promiscuity, and abuse, for instance, finds sardonic articulation (#ThemToo?). Enders is undaunted by the significant translation challenges of situational jokes, euphemisms, and puns, which recur at every turn. The volume masterfully unites technical translation prowess, scholarly rigor, and guffaw-inducing creative humor that capture the timbre of these uncomfortably entertaining plays.



The late Lois W. Roth worked for the United States Information Agency as an advocate for the use of literary study as a means of understanding foreign cultures. The Lois Roth Award for a translation of a literary work is one of twenty-two prizes that will be presented on 5 January 2024 during the association's annual convention, to be held in Philadelphia. The prize is awarded annually for a translation into English of a book-length literary work.

To view an interview with Dr. Enders about her work on *Immaculate Deception*, please visit <https://www.youtube.com/watch?v=7qa7vQOR8K8&authuser=1>

—Adapted from MLA's Press Release

## Recent Publications

### Books, General

Daniel Blank. *Shakespeare and University Drama in Early Modern England*. Oxford: Oxford University Press, 2023.

Sarah Brazil. *The Corporeality of Clothing in Medieval Literature: Cognition, Kinesis, and the Sacred*. Early Drama, Art, and Music Series. Kalamazoo: Medieval Institute, Western Michigan University, 2018. (Previously Missed.)

Gina M. Di Salvo. *The Renaissance of the Saints After Reform*. Oxford; New York, NY: Oxford University Press, 2023.

Anne Enderwitz. *Economies of Early Modern Drama: Shakespeare, Jonson, and Middleton*. Oxford; New York, NY: Oxford University Press, 2023.

Edward Gieskes. *Generic Innovation in Shakespeare and His Contemporaries*. Edinburgh: Edinburgh University Press, 2023.

Chloë Houston. *Persia in Early Modern English Drama, 1530-1699: The Imagined Empire*. Cham, Switzerland: Palgrave Macmillan, 2023.

Lawrence Johnson. *Leicester's Men and Their Plays: An Early Elizabethan Playing Company and Its Legacy*. Cambridge, United Kingdom; New York, NY: Cambridge University Press, 2023.

Brian Kulick. *Staging the End of the World: Theatre in a Time of Climate Crisis*. London, UK; New York, NY: Methuen Drama, Bloomsbury, 2023.

Robert C. Lagueux. *A Liturgical Play for the Medieval Feast of Fools: The Laon Ordo* Joseph. Woodbridge: Boydell & Brewer, 2023.

Joseph Mansky. *Libels and Theater in Shakespeare's England: Publics, Politics, Performance*. Cambridge, United Kingdom; New York, NY: Cambridge University Press, 2023.

Lauren Robertson. *Entertaining Uncertainty in the Early Modern Theater: Stage Spectacle and Audience Response*. Cambridge, United Kingdom: Cambridge University Press, 2023.

Kilian Schindler. *Religious Dissimulation and Early Modern Drama: The Limits of Toleration*. Cambridge, United Kingdom; New York, NY: Cambridge University Press, 2023.

Holger Schott Syme. *Theatre History, Attribution Studies, and the Question of Evidence*. Cambridge: Cambridge University Press, 2023.

William H. Steffen. *Anthropocene Theater and the Shakespearean Stage*. Oxford; New York, NY: Oxford University Press, Incorporated, 2023.

Christopher. Swift. *Ritual, Spectacle, and Theatre in Late Medieval Seville: Performing Empire*. Leeds: Arc Humanities Press; Baltimore, Md., 2023.

Leslie Thomson. *From Playtext to Performance on the Early Modern Stage: How Did They Do It?* London; New York: Routledge, Taylor & Francis Group, 2023.

Rasmus Vangshardt. *Pedro Calderón De La Barca and the World Theatre in Early Modern Europe: The Theatrum Mundi of Celebration*. Berlin: Boston: De Gruyter, 2024.

Deanne Williams. *Girl Culture in the Middle Ages and Renaissance Performance and Pedagogy*. London: Bloomsbury, 2023.

### Books, Anthologies, Essay Collections

Bill Angus, Lisa Hopkins, and Kibrina Davey, Editors. *Poison on the Early Modern English Stage: Plants, Paints and Potions*. Manchester: Manchester University Press, 2023.

Bill Angus and Lisa Hopkins. Introduction.

Part I: Sources of Poison

Lisa Hopkins. Balms and Gums and Heavy Cheers': Shakespeare's Poison Gardens.

Todd Andrew Borlik. Shakespeare and the Snakehandlers: Venom, Vermin and the Circulation of Eco-social Energy in Renaissance Drama.

Susan C. Staub. Shakespeare's 'baleful mistletoe.'

Nour El Gazzaz. Poisoning and Poisonous Black Bodies: Egyptian Magic on the Early Modern Stage.

Part II: Poisoners

Yan Brailowsky. 'Spit thy poison': The Rhetoric of Poison in Marston's and Webster's Italianate Drama.

Anthony Archdeacon. Poisonous Intent, Or How to Get Away with Attempted Murder on the Early Modern Stage.

Delilah Bermudez Brataas. 'Let This Deadly Draught Purge Clean My Soul from Sin': Poisons and Remedies in Margaret Cavendish's Drama.

Dee Anna Phares. Poxo Doxies and Poison Damsels: Venereal Infection and the Myth of the Venomous Woman in Early Modern Literature.

Part III: Victims

Kibrina Davey. Thou didst eat my lips': Swallowing Passion in William Davenant's *The Tragedy of Albovine*.

Bill Angus. 'The leperous distilment': Authority, Informers and the Poisoned Ear.

- Jessica Apolloni. *Playing with Poison: Murder, Proof and Confession in Early Modern Revenge*.
- Khristian S. Smith. 'No healthsome air breathes in': Spiritual Poison in *Romeo and Juliet*.
- Subarna Mondal. 'Death's counterfeit': the Art of Undying and the Machiavels in *The Jew of Malta* and *Alphonsus, Emperor of Germany*.
- Ronda Arab and Laurie Ellinghausen, Editors. *Intersectionalities of Class in Early Modern English Drama*. Cham: Palgrave Macmillan, 2023.
- Ronda Arab and Laurie Ellinghausen. Introduction.
- Emily MacLeod. "As of Moors, so of Chimney Sweepers": Blackness, Race, and Class in George Chapman's *May Day*.
- Peter Lewis. "The Moor? She Does Not Matter": Intersections of Class, Race, Religion, and Gender in Novelizations of *The Merchant of Venice*.
- Timothy Francisco. Working-Class Villains: Iago in the Trump Zeitgeist.
- Derrick Higginbotham. Filiation and White Freedom: Class, Race, and Sexuality in Brome's *A Jovial Crew*.
- Juan Pedro Lamata. "Portraiture[s] of Schism": The Trans-Rogue-Royalism of Catalina/Antonio de Erauso and Mary/Jack Frith.
- Sharon O'Dair. Class and Climate, or Redemption Comes to Pericles but Not to Spring.
- Daniel Vitkus. Red-Green Intersectionality Beyond the New Materialism: An Eco-Socialist Approach to Shakespeare's *The Tempest*.
- Paul Budra. Logic-Chopping Servants, Politic Jesters, and Pet Fools.
- Laura Kolb. Wench, Witch, Wife, Widow: The Power of Address Terms in *The Witch of Edmonton*.
- Kimberly Huth. Advancing Him, Subjecting Herself: Class, Gender, and Mixed-Estate Marriages in Early Modern Drama.
- Anna N. Ullmann. "Too Slight a Thing": Jane Shore, Womanhood, and Ideological Conflict in Thomas Heywood's *Edward IV*.
- Christi Spain-Savage. Women's Intersectional Shop Labor in the Royal Exchange.
- Anne-Marie E. Walkowicz. Counsel, Class, and Just War in Shakespeare's *Henry V*.
- Ronda Arab. Sexual Violence as Class Conflict: Seizing Patriarchal Privilege in Early Modern English Drama.
- Malika Bastin-Hammou, Giovanna Di Martino, Cecile Dudouyt, and Lucy C. M Jackson, Editors. *Translating Ancient Greek Drama in Early Modern Europe: Theory and Practice (15th-16th Centuries)*. Berlin: Boston: De Gruyter, 2023.
- Giovanna Di Martino and Cécile Dudouyt. Introduction.
- Part I: Translating Comedy
- Micol Muttini. Aristophanes' Readers and Translators in 15th-Century Italy: The Latin Plutus of MS Matrit. Gr. 4697.
- Malika Bastin-Hammou. From Translating Aristophanes to Composing a Greek Comedy in 16th c. Europe: The Case of Alciato.
- Simone Beta. The Sausage-Seller Suddenly Speaks Vernacular: The First Italian Translation of Aristophanes' *Knights*.
- Part II: Translating Tragedy
- Alexia Dedieu. An 'Origin' of Translation: Erasmus's Influence on Early Modern Translations of Greek Tragedy into Latin.
- Angelica Vedelago. Imitation, Collaboration, Competition Between English and Continental Translators of Greek Tragedy.
- Thomas Baier. Why Translate Greek Tragedy? Melanchthon, Winsheim, Camerarius, and Naogeorgus.
- Giovanna Di Martino. Translating Ancient Greek Tragedy in 16th-Century Italy.
- Claudia Cuzzotti. The Italian Translation of Euripides' *Hecuba* by Michelangelo Buonarroti the Younger (1568–1647).
- Maria Luísa Resende. Sophocles in 16th-Century Portugal: Aires Vitória's *Tragédia del Rei Agaménom*.
- Cécile Dudouyt. Translating Ancient Greek Drama into French, 1537–1580.
- Part III: Beyond Translation
- Lucy Jackson. Translation *Ad Spiritum*: Euripides' *Orestes* and Nicholas Grimald's *Archipropheta* (1548).
- Giulia Fiore. Interpreting Oedipus' Hamartia in the Italian Cinquecento: Theory and Practice (1526–1570).
- Coda: Dramaturgy And Translation
- Giovanna Di Martino and Estelle Baudou. Early Modern Iphigenias and Practice Research.
- Stuart Gillespie. Afterword: Prospects for Pan-European Translation History.
- Callan Davies, Hannah Lilley, and Catherine Richardson, Editors. *Practices of Ephemera in Early Modern England*. New York, NY: Routledge, 2023.
- concepts/ emerging
- Megan Heffernan. Expired Time: Archiving Waste Manuscripts.
- Anna Reynolds. What do Texts and Insects have in Common? or, Ephemerality before Ephemera.
- Bruce Boehrer. Time's Flies: Ephemerality in the Early Modern Insect World.
- Robert Bearman. What is an 'ephemeral archive'? Stratford-upon-Avon, 1550-1650: a case study.
- Alison Wiggins. Paper and Elite Ephemerality.
- matter/ metamorphosing
- Elaine Leong. Recipes and Paper Knowledge.
- Katherine Hunt. More lasting than bronze: statues, writing, and the materials of ephemera in *Ben Jonson's Sejanus His Fall*.
- Hannah Lilley. Uncovering Ephemeral Practice: Itineraries of Black Ink and the Experiments of Thomas Davis.
- Helen Smith. Things That Last: Ephemerality and Endurance in Early Modern England.

environments/ buzzing

Michael Lewis. Toy Coach from London.

Jemima Matthews. Maritime Ephemera in Walter Mountfort's  
*The Launching of the Mary*.

Callan Davies. Playing Apples and the Playhouse Archive.

William Tullet. Extensive Ephemera: Perfumer's Trade Cards  
in Eighteenth-Century England.

Michelle M. Dowd and Tom Rutter, Editors. *The Arden  
Handbook of Shakespeare and Early Modern Drama:  
Perspectives on Culture, Performance, and Identity*.  
London, UK; New York, NY: Bloomsbury, 2023.

Michelle M. Dowd and Tom Rutter. Introduction.

Edward Gieskes. Material and Institutional Contexts of Early  
Modern Drama: an A-Z.

Research Methods and Problems

Kurt Schreyer. Did Early Modern Drama Actually Happen?

Jean E. Howard. Drama and Society in Shakespeare's  
England.

Current Research and Issues

Ton Hoenselaars. Ancient and Early Modern European  
Contexts of Early Modern English Drama.

Elizabeth E. Tavares. Playing Companies and Repertories.

Laurie Johnson. Playhouses and Performance.

Tracey Hill. Drama Beyond the Playhouses.

Chloe Porter. Material Culture.

Clare McManus and Lucy Munro. Engendering the Stage:  
Women and Dramatic Culture.

Jean Feerick. Matter, Nature, Cosmos: The Scientific Art of  
the Early Modern English Stage.

Jane Hwang Degenhardt. Early Modern Race-work: History,  
Methodology and Politics.

Holly Dugan. Sexualities, Emotions and Embodiment.

Benedict S. Robinson. Religion and Religious Cultures.

New Directions

Diversifying Early Modern Drama.

Genevieve Love. Part One: Early Modern Disability Studies  
and Trans Studies.

Farah Karim-Cooper. Part Two: Gaining Perspective: Race,  
Diversity and Early Modern Studies.

Harry McCarthy. Performing Shakespeare's Contemporaries.

Chronology and Resources

Andy Kesson. Rethinking the Early Years of the London  
Playhouses: An Essay in Chronology.

Catherine Evans and Amy Lidster. Resources.

Michelle M. Dowd and Tom Rutter. Further Reading.

Arthur L. Little, Editor. *White People in Shakespeare: Essays  
on Race, Culture and the Elite*. London; New York, NY:  
The Arden Shakespeare, 2023.

Arthur L. Little, Jr. Introduction: 'Assembling an Aristocracy  
of Skin.'

Part I: Shakespeare's White People

Imtiaz Habib. 'Two loves I have of comfort and despair:' The  
Circle of Whiteness in the Sonnets.

Evelyn Gajowski. Staging the Blazon: Black and White and  
Red All Over.

Dennis Austin Britton. Red Blood on White Saints: Affective  
Piety, Racial Violence, and *Measure for Measure*.

Ian Smith. Antonio's White Penis: Category Trading in *The  
Merchant of Venice*.

Kyle Grady. 'Envy Pale of Hew': Whiteness and Division in  
'Fair Verona.'

David Sterling Brown. "Shake thou to look on't":  
Shakespearean White Hands.

Andrew Clark Wagner. 'Pales in the Flood': Blood, Soil, and  
Whiteness in Shakespeare's *Henriad*.

Joyce MacDonald. Disrupting White Genealogies in  
*Cymbeline*.

Katherine Gillen. White Freedom, White Property, and White  
Tears: Classical Racial Paradigms and the Construction of  
Whiteness in *Julius Caesar*.

Eric De Barros. Hamlet and the Education of the White Self.

'The Blank of What He Was': Dryden, Newton, and the  
Discipline of Shakespeare's White People. Justin P. Shaw.

Part II: White People's Shakespeare

Kim Hall. Can You Be White and Hear This?: The Racial Art  
of Listening in *American Moor* and *Desdemona*.

Peter Sellars and Ayanna Thompson. White Lies: In  
Conversation.

Keith Hamilton Cobb, Anchuli Felicia King, and Robin  
Alfriend. A Theatre Practice against the Unbearable  
Whiteness of Shakespeare: In Conversation.

Jason M. Demeter. 'The soul of a great white poet':  
Shakespearean Educations and the Civil Rights Era

Ruben Espinosa. 'White Anger: Shakespeare's my Meat.'

Margo Hendricks. 'I saw them in my visage': Whiteness, Race  
Studies, and Early Modern Culture.

Jean E. Howard. The White Shakespearean and Daily Practice.

Peter Erickson. No Exeunt: The Urgent Work of Critical  
Whiteness.

Danielle Rosvally and Donovan Sherman, Editors. *Early  
Modern Liveness: Mediating Presence in Text, Stage and  
Screen*. London: Bloomsbury Publishing, 2023.

Danielle Rosvally and Donovan Sherman. Introduction.

Part One: Proximity

Rebecca Bushnell. Liveness in Virtual Early Modern Theatre.  
Stephanie Shirilan. Impressions of Liveness in Shakespeare, at  
a Distance.

Thomas Cartelli. Medium Specificity, Medium Convergence,  
and Aliveness in the Chromakey (2018) and Big Telly  
Zoom (2020) *Macbeths*.

Part Two: Performance

Aneta Mancewicz. Liveness in VR and AR Shakespeare  
Adaptations.

Elizabeth E. Tavares. Alive in the (Early) Modern Repertory.

Murat Ögütçü. Contemporary Turkish Shakespeares: New  
Breath to Old Lives.

Kenneth Molloy. Death Draws Down our Curtain: Liveness  
Beyond Life in Early Modern Persianate Islam.

Gina M. Di Salvo. Signs of Liveness: The Blazing Star in Renaissance Drama.

Jonathan Gil Harris. The Apparitional Audience: Prophesizing Live Collectives in Modern India and Early Modern England.

Christopher Thurman and Sandra M Young, Editors. *Global Shakespeare and Social Injustice: Towards a Transformative Encounter*. London: Arden Shakespeare, 2023.

Chris Thurman and Sandra Young. Editors' Introduction: Global Shakespeare and its Confrontation with Social Justice.

Section One: Scholarship and Social Justice: Questions for the Field

Susan Bennett. Re-thinking 'Global Shakespeare' for Social Justice.

Linda Gregerson. Caliban in an Era of Mass Migration.

Alexa Alice Joubin. What Makes Global Shakespeares an Exercise in Ethics?

Section Two: Resisting Racial Logics

Dyese Elliott-Newton. Making Whiteness out of 'Nothing': The Recurring Comedic Torture of (Pregnant) Black Women from Medieval to Modern.

Derrick Higginbotham. Feeling in Justice: Racecraft and *The Merchant of Venice*.

Hassana Moosa. Marking Muslims: The Prince of Morocco and the Racialization of Islam in *The Merchant of Venice*.

Section Three: Imagining Freedom with Shakespeare

Kai Wiegandt. Signing for Justice: Politicized Reading and Performative Writing in the Robben Island Shakespeare.

Rowan Mackenzie. 'Men at some times are masters of their fates': The Gallowfield Players Perform *Julius Caesar*.

Section Four: Placing Sex and Gender under Scrutiny

Kirsten Dey. The 'sign and semblance of her honour': Petrarchan Slander and Gender-based Violence in Three Shakespearean Plays.

Abraham Stoll. Open-gendered Casting in Shakespeare Performance.

Wendy Beth Hyman. Teaching Titus Andronicus and Ovidian Myth when Sexual Violence is on the Public Stage.

### **A Wonderful Opportunity**

After only thirty-eight years teaching and thirty-nine MRDS newsletters, I, the newsletter Secretary, will be stepping down in May 2024 from my MRDS position and retiring shortly thereafter. We will need an energetic person to take over.

If you would like a wonderful opportunity to work with some of the nicest and most productive scholars in the world and keep them up-to-date with their field, here is your opportunity. The pay is competitive with university committee work and the hours are extremely flexible.

Please feel free to contact any of the MRDS officers or me (Gerard NeCastro) about this once-in-a-career chance.

## **Articles and Chapters**

### *Chapters*

Sarah Brazil. "Collective Emotions and the Audience in Early English Drama." In *Histoire des émotions collectives: épistémologies, émergences, expériences*. Edited by Piroska Nagy, Lidia Zanetti Domingues, and Damien Boquet. Paris: Classiques Garnier, 2022.

### *Articles*

William F. Hodapp. "Transforming Space through Performing Place and Identity in the Towneley Shepherds Pageants." *Essays in Medieval Studies* 37 (2022).

Jaechol Kim. "The Paracelsan Philosophy and Plot in *Romeo and Juliet*." *Comparative Drama*. 57.3 (2023).

Cameron Hunt McNabb. "Dramatic Prosthesis: Embodying Disability in *Lear*." *Disability Studies Quarterly* 42.3-4 (Summer 2023).

Christopher Pye. "Hurt Feelings: Affect, World, and Time in *As You Like It* and Early Modern Studies." *ELH*. 90.4 (Winter 2023).

Elizabeth Tavares. "Props in Repertory." *Shakespeare*, 19.1 (2023).

---. "'On Pleasures Past, and Dangers to Ensur': Site-Specific Violence and the Post-Renovation Rose Repertory." *Shakespeare*, Volume 19.1 (2023)

## **Selected Journals**

### **Early Modern Literary Studies**

**Editor, Matthew Steggle**

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Sarah Briest. Into the Green Suit: A Caricature of Gentrification in Munday and Chettle's Huntington Plays.

David Nathan Pensky. Authority and the Problem of Other Minds in Shakespeare's 'Henriad'.

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**Editors, Melinda J. Gough, Erin E. Kelly**

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Reconsidering *The Battle of Hexham*: A Lost Play by Barnabe Barnes?

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'Heaven guide him to thy husband's cudgel': Falstaff as Male Witch in *The Merry Wives of Windsor*.

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Editor, S.P. Cerasano

Volume 36, 2023

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James Hirsh. Self-Deception in Soliloquies in Shakespeare's Plays: An Empirical Investigation.

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Douglas Clark. The Transgressive Will in the Plays of Christopher Marlowe and Elizabeth Cary.

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Michael Menase. 'Unkinged' King Richard's Sense of Self in *Richard II*.

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Marina Tarlinskaja. Post-Restoration Adaptations: Is Double Falsehood Cardenio? Versification Analysis.

### Medieval English Theatre

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Janet Cowen. From Huy To Primrose Hill: An Early-Twentieth-Century English Re-Playing of a Fifteenth-Century Liégeois Nativity Play.

Aurélie Blanc. 'More medieval morality play than 21st century': Spectacle and its Meaning at the Coronation of King Charles III.

Sarah Carpenter. Reports of productions: The Seven Sages of Scotland, Edinburgh July 2023.

### Renaissance Drama

Editors: Jeffrey Masten and William N. West

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Evyan Dale Gainey. Tamburlaine, Able-Bodiedness, and the Skills of the Early Modern Player.

Elizabeth Zeman Kolkovich. Female Masquers and Ambiguity in Timon of Athens.

Special Section: Early Modern Affective Ecologies.

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Kristen Poole. Imaginary Puissance: Historicizing "Setting" and Discourses of Control.

David Landreth. Thick and Thin: Changes of State in *Macbeth*.

Adam Rzepka. "Sailing in this salt flood": The Fluid Dynamics of Affect in Shakespeare's Public Theaters.

Jean E. Feerick. Cosmic Conversion and Timon's Block.

Tiffany Jo Werth. Affective Ecologies: Afterword.

### Volume 51, Number 1, Spring 2023

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Scott Maisano. Against Editing "Whitely": Restoring Shakespeare's Interracial Comedic Couple to *Love's Labour's Lost*.

Charles Cathcart. Textual Transmission and the Enterprising Plagiarist: George Powell, The Treacherous Brothers, and *The Dumb Knight*.

### Research on Medieval & Renaissance Drama (ROMARD)

Editor, Kyle A. Thomas

Volume 60 (2023)

Kyle A. Thomas. Introduction.

Courtney A. Druzak. The Excremental Ecology of Ben Jonson's "Bartholomew Fair."

Heather S. Mitchell-Buck Review: "We fight for roses too": The 2022 Lincoln Mystery Plays.

Theresa Coletti. Review: John A. Geck, ed. "Records of Early English Drama: Cambridgeshire."



Hope McNamee, Angeline Morris, and Elizabeth E. Tavares.  
Census of Medieval and Renaissance Performances: Since  
January 2022.

### Shakespeare Bulletin

General Editor: Peter Kirwan

Volume 41, Number 2, Summer 2023

Peter Kirwan. From the General Editor: “The land is burning.”

Sujata Iyengar. Queen of Egypt and Queen of the Bey-Hive:  
Sophie Okonedo’s *Cleopatra* at the National Theatre  
(2018).

William G. Roudabush. “This is and is not Cressid”: Seeing  
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Stephen Drover. Process of Departures: Conversations and  
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### Volume 41, Number 1, Spring 2023

Special Issue: Contemporary Shakespeare: Dislocations and  
Disjunctions

Line Cottegnies, Gordon McMullan, Sabine Schülting.

Introduction: Contemporary Shakespeare: Dislocations and  
Disjunctions.

Tobias Döring. Staging Forgetting: How Botho Strauß and  
Heiner Müller Dislocate *A Midsummer Night’s Dream*.

Ina Habermann. In the Thick of the Woods: Contemporary  
Obscurity in the RSC’s 2021 Virtual Dream.

Elisabeth Angel-Perez. “I name all my plays after places”:  
David Greig in conversation with Elisabeth Angel-Perez.  
Anja Hartl. Shakespearean Resonances in Contemporary  
British Drama: Political and Adaptational Borders in  
William Shakespeare’s *Macbeth* and David Greig’s  
*Dunsinane*.

Anne-Valérie Dulac. “[A] time / Of pell-mell havoc and  
confusion”: Shakespeare and the 2016 Paris Protests.

Rowena Hawkins. Contemporary Shakespeares on Festival  
Stages: Empathy and Futurity in Poland and Hungary.

Peter Kirwan. Afterword: “Your time’s expired”:

Spatiotemporal Dramaturgies of the Contemporary.

### Shakespeare Quarterly

Volume 74, Number 3, Fall 2023

Guest Editor: Noémie Ndiaye

Anniversary Issue: On Shakespeare’s First Folio and Early  
Modern Critical Race Studies

Noémie Ndiaye. 1623–2023: The First Folio Unbound: A  
Reckoning With and Within Early Modern Critical Race  
Studies.

Brandi K. Adams. “Whither are you bound”: The Publication  
and Shaping of Shakespeare in 1623 and 1923.

Emily Weissbourd. Shakespeare from the Bottom: Trans-  
nationalism, Unfounded Whiteness, and the First Folio.

Urvashi Chakravarty. “A Monument, without a tombe”:  
Institution, Instruction, and Succession in Shakespeare’s  
First Folio.

Nedda Mehdizadeh. Drowning the First Folio: Co-laboring  
and the Value of Knowledge in *The Tempest*.

Miles P. Grier. Books of the Unlearned: Shakespearean  
Iconicity and Black Atlantic Critique.

Jennifer Park. On Shakespeare’s Legacy, Critical Race, and  
Collective Futures.

### Good News

#### Changes at MaRDIE

*Medieval and Renaissance Drama in England* is now being  
published by Fairleigh Dickinson University  
Press/Rowman & Littlefield. Its former publisher, Julian  
Yoseloff (Associated University Presses), has retired.

Also, Edward Gieskes (University of South Carolina) and  
Heather Anne Hirschfeld (University of Tennessee,  
Knoxville, and formerly Book Review Editor) have now  
taken up positions as Associate Editors at MaRDIE.

#### Conference Presentation



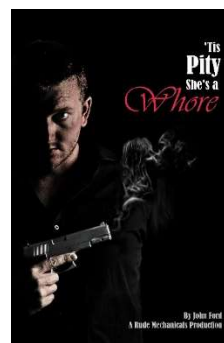
Glenn Ehrstine gave the  
following paper at the “Early  
Swiss Theater” conference  
organized by Natalia  
Wawrzyniak and Estelle Doudet  
at the Université de Lausanne in  
September:

Glenn Ehrstine, “Is there a Swiss  
Terentius Christianus? The Role  
of School Ordinances as a  
Dividing Line between  
Protestant Theater Practices in  
the Holy Roman Empire and the

Helvetian Confederacy.”

The full conference title was *Premiers théâtres suisses – Frühe  
Schweizer Theateraktivitäten – I primi teatri svizzeri, 1450-1650*.

#### The Rude Mechanicals



Shepherd University’s Rude  
Mechanicals Medieval and  
Renaissance Players performed John  
Ford’s *’Tis Pity She’s a Whore*  
November 3-12, 2023. The production,  
directed by Dr. Betty Ellzey, received  
glowing reviews. One reviewer wrote:  
“for those of you who can’t resist a  
good scandal, consider a trip to the  
Greenbelt Arts Center where you’re  
bound to get your fix... And you  
thought you had to wait for the return of Game of Thrones!”

### Early Modern London Theatres

EMLoT is pleased to announce the publication of the Early Modern London Theatres St Paul's bibliographic records.

St Paul's I:

<https://emlot.library.utoronto.ca/db/browse/?filter=55309552113122692995704571321524311524112315&resulttype=event&ordering=default>

St Paul's II

<https://emlot.library.utoronto.ca/db/browse/?filter=5530955211312269299570454571321524311524112315&resulttype=event&ordering=default>

EMLoT is supported by the British Academy, for which EMLoT is ever thankful.

--Submitted by Tanya Hagen, Editor, Early Modern London Theatres, <https://emlot.library.utoronto.ca/>

### Coventry, England in the 1520s

Christopher Whittick and Judith Bennett have placed online five Excel spreadsheets on Coventry's extraordinary records from the 1520s:

1. Householders described in the exceptionally detailed Military Survey of 1522.
2. Households described in the 1523 "Enumeration" of the city which named all householders (men, widows, and single women) and counted wives, servants, apprentices, lodgers, and children.
3. Householders assessed and taxed in the 1524 Subsidy.
4. Householders assessed and taxed in the 1525 Subsidy.
5. A final spreadsheet tracing links among these households, working out from the 1523 Enumeration to households in the earlier Muster and the two later Subsidies.

The five spreadsheets are accompanied by extensive Editorial Notes. The project is related to Mary H.M. Hulston's printed edition of all four returns in Coventry and its People in the 1520s (Dugdale Society, 38, 1999), but they improve on that edition in three ways: they are more accurate; they are searchable; and they link persons named in the Military Survey and Subsidies to householders named in the Enumeration.

Visit the Carolina Digital Repository at the University of North Carolina at Chapel Hill: <https://doi.org/10.17615/xvbb-n850>.



### REED: *Rose Playhouse*, Launched!



The Records of Early English Drama is pleased to announce a new open access resource for teaching and research. The *Rose Playhouse*, edited by Sally-Beth MacLean, is an integrated digital edition of historical records relating to Philip Henslowe's Rose

playhouse, the first of its kind on the south bank of the Thames.

The text is linked with images of original manuscript sources from the London Metropolitan Archives, The British Library, and The National Archives, Kew, as well as with relevant images on the *Henslowe-Alleyn Digitisation Project* website. A timeline and historically-informed GIS map of Southwark and the Bankside in the context of the wider pre-1642 London area are interoperable with locations and events in the *Rose Playhouse* text. Appendix 1, 'Early Little Rose Property Records,' with an introduction and transcriptions, has been contributed by William Ingram. Modernized texts for student use have been provided by Tanya Hagen.

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

### REED: Suffolk



*REED: Suffolk*, edited by James Stokes, will be published during the first half of the new year (2024). The county's many collections of documents have yielded a voluminous

and varied array of performance records. Notable among them are: performances in (and sponsored by) religious foundations great and small; drama produced by villages, market towns, and the city of Ipswich; many more outdoor recreational sites, including dedicated game places, than have yet been uncovered elsewhere in the kingdom; numerous local playing circuits that reflect the microcultures of Suffolk; performance visits by nearly 300 visiting professional troupes; musicians of every stripe; politically charged plays; sophisticated school drama; and major involvement by women in Suffolk's performance culture. The collection provides a substantive contribution to the emerging picture of East Anglian performance culture that is now well underway.



### Call For Papers and Productions: SITM 2025, Fribourg

The eighteenth triennial colloquium of the Société Internationale pour l'étude du Théâtre Médiéval will be held in Fribourg, Switzerland, between 18th and 23rd July 2025, the length of the congress depending on the number of papers. As is traditional, the conference programme will include academic papers and live.

There will be five general themes for the conference:

1. Swiss theatre and the links between Swiss and European theatre.
2. Demons in medieval theatrical and performative traditions (and in other traditions rooted in the Middle Ages).
3. Human and non-human actors: machines, automata, puppets, animals, sacred props etc.
4. Spectatorship in medieval theatrical and performance culture: spectator, audience, forms of participation.
5. Cultural and social context of medieval performance.

#### Call for Papers

Please submit a short abstract (c. 250 words) and brief biographical note (2 or 3 sentences), and indicate in your submission which of these themes your paper will address. Email your proposal to [medievaltheatrecolloquium@unifr.ch](mailto:medievaltheatrecolloquium@unifr.ch). The deadline for submitting your paper proposal is December 31, 2023.

#### Call for Productions

Proposals should include the following information, in addition to the title of the play and the name of the group of players:

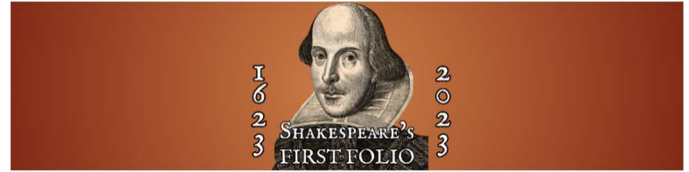
- Cast size
- Staging space required
- Any particular production desiderata e.g., different performance levels, indoor/ outdoor venue
- Special effects which might need to be accommodated

Deadline: The deadline for submitting your production proposal is December 31, 2023.

Please Send Proposals (Or Any Enquiries) To:  
[medievaltheatrecolloquium@unifr.ch](mailto:medievaltheatrecolloquium@unifr.ch)

For complete details, please visit <https://www.sitm.info/call-for-papers-and-productions-sitm-2025-fribourg/>

### Shakespeare's First Folio: 1623–2023



Shakespeare's First Folio: 1623–2023 presents a Speaker Series, including 6 webinars on a variety of topics. All of the talks are free and open to everyone, and only require registration to join the webinars. Register here: <https://sites.google.com/pdx.edu/shakespeare/events/calendar>.

1. Sat., 13 January, 11:00 a.m. PST, "Pop Music in the Renaissance," a webinar talk by Prof. Joseph M. Ortiz (University of Texas, El Paso)
2. Sat., 27 January, 11:00 a.m. PST, "The Renaissance Kitchen and Foodie Culture," a webinar talk by Mr. John Tufts (Oregon Shakespeare Festival)
3. Sat., 24 February, 11:00 a.m. PST, "The Goodness of the Night: Editing Othello," a webinar talk by Prof. Patricia Akhimie (Rutgers University and the Folger Shakespeare Library)
4. Sat., 16 March, 11:00 a.m. PST, "Shakespeare and the Visual Arts," a webinar talk by Prof. Clark Hulse (University of Illinois at Chicago)
5. Sat., 30 March, 11:00 a.m. PST, "Shakespeare's Sister: Women, Gender, and Speech," a webinar talk by Prof. Heidi Brayman (University of California, Riverside)
6. Sat., 4 May, 11:00 a.m. PST, "A Shakespearean History of Sexuality," a webinar talk by Prof. Melissa Sanchez (University of Pennsylvania).



Shakespeare's First Folio: 1623–2023 is a combination of at least forty events, including performances (music, opera, and drama), a speaker series, a film series, and an exhibition. The drama performances include, in either their original or re-imagined form, *The Merchant of Venice*, *Hamlet*, *Henry IV, Part I*, and *Measure for Measure*. The series, which began in September 2023 and will continue until May 2024, is sponsored by Portland State University and its eleven community partners. Its chief organizers are Professors Daniel Pollack-Pelzner, Karin Magaldi, and, most humbly and assuredly, Jonathan Walker.

For complete information on all the events, please visit <https://sites.google.com/pdx.edu/shakespeare>

## 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, 2024:

- 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, 2024:

- 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, 2024

**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 58<sup>th</sup> International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan.

## 2023 MRDS Awards

For a full description, including citations, of the awards, please see the Spring 2023 newsletter.

### 2023 Bevington Award for Best New Book

Noémie Ndiaye. *Scripts of Blackness: Early Modern Performance Culture and the Making of Race*. Series: RaceB4Race: Critical Race Studies of the Premodern. Philadelphia, PA: University of Pennsylvania Press, September 2022.

### Honorable Mention for the Bevington Award

Julie Stone Peters. *Law as Performance: Theatricality, Spectatorship, and the Making of Law in Ancient, Medieval, and Early Modern Europe*. London: Oxford University Press, 2022.

### 2023 Palmer Award for

#### Best New Essay in Early Drama Archival Research

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*.” *Renaissance Drama* 49.2 (2021): pp. 205–228.

### 2023 Stevens Award

“In the Name of Love: Cervantes’ Play on Captivity in La gran sultana.” In *Drawing the Curtain: Cervantes’s Theatrical Revelations*, edited by Esther Fernández and Adrienne Martín, pp. 150–176. The University of Toronto Press, 2022.

### 2023 Johnston Award

Elena Gittleman. “‘All heaven is his stage’: Theater, Performance, and Architecture in Hagios Georgios, Thessaloniki.” MRDS: Performance in the Global Middle Ages at ICMS, Kalamazoo in May 2022.



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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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Box 6935  
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To pay with PayPal, visit <http://themrds.org/> for details.

### Fall 2023 MRDS Newsletter



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