



MRDS

Medieval and Renaissance
Drama Society

Medieval and Renaissance Drama Society Newsletter Spring 2018

☞ The 53rd Congress on Medieval Studies ☛ May 9-13, 2018

MRDS Sponsored Sessions

Approaches to Teaching Medieval Drama, Revisited Session 103, Thursday 3:30, Fetzer 1045

Organizer: Frank Napolitano, Radford Univ.
Presider: Andrew M. Pfrenger, Kent State Univ.–Salem

Authentic Pedagogy in the Medieval Drama Classroom
Cameron Hunt McNabb, Southeastern Univ.

The Umpteenth Annual *Secunda Pastorum* at a Commuter
Campus, or, My Son, the Stolen Sheep

Betsy Bowden, Rutgers Univ.

Countering Presentism in a Student-Led Performance of
Mankind

Boyda J. Johnstone, Fordham Univ.

Not Scripted: Playing with the Archive

Gina Di Salvo, Univ. of Tennessee–Knoxville

Staging Politics: Tyranny, Repression, and Unrest in Medieval Plays

Session 161, Friday 10:00, Valley 3 Eldridge 309

Organizer: Mario B. Longtin, Western Univ.
Presider: Mario B. Longtin

Tyrannicide, Liberation, and Proto-Reformation Preaching in
the Earliest Extant William Tell Play (ca. 1512)

Stephen K. Wright, Catholic Univ. of America

That Reverant Unutile Moi Play: Herod's Gibberish

Ruth Nisse, Wesleyan Univ.

New Voices in Early Drama Studies

Session 229, Friday 1:30, Fetzer 2016

Organizer: Christina M. Fitzgerald, Univ. of Toledo
Presider: Christina M. Fitzgerald

Approaching Sacred Comedy in Early English Drama

Sarah Brazil, Univ. de Genève

Divine Travail: Christ's Conflicting Abilities and Mobilities in
the York Plays

Jennie Friedrich, Univ. of California–Riverside

On Stage Directions from the Twelfth Century to the Twenty-
First Century in Jehan Bodel's *Jeu de Saint Nicolas*

Nouha Gammar, Univ. of Virginia

“Le diable qui parle par ta bouche”: Vulgar Language from
Mankind to Michel Tremblay's *Les Belles-Sœurs*

Aylin Malcolm, Univ. of Pennsylvania

Claire Sponsler: In Memoriam I Session 287, Friday 3:30, Fetzer 2016

Organizer: Matthew Evan Davis, McMaster Univ.
Presider: Matthew Evan Davis

Crossdressing on the Medieval Stage: A Transgender and
Transracial Sartorial Masquerade

Jesse Njus, Virginia Commonwealth Univ.

Medieval Drama and the “Myth of Communal Life” in the
Twenty-First Century

Heather Mitchell-Buck, Hood College

Hamilton and Medieval Drama

Michelle Markey Butler, Univ. of Maryland



Medieval and Renaissance Drama Society Executive Council Meeting

Friday 11:45 a.m.
Fetzer 1030

Medieval and Renaissance Drama Society Business Meeting

Friday 5:15
Fetzer 2016

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The 53rd Congress on Medieval Studies
Other Sessions of Interest

The Continuity of the Middle Ages: Hans Sachs and His Contemporaries

Session 71, Thursday 1:30, Schneider 1325

Sponsor: Oswald-von-Wolkenstein-Gesellschaft
Organizer: Albrecht Classen, Univ. of Arizona
Presider: Albrecht Classen

“Lateinische Kunst” und “Unordentliche Lieb”: Hans Sachs’s
Version der “Päpstin Johanna”

Ingrid Bennewitz, Otto-Friedrich-Univ. Bamberg

Pluralisierung und Autorität: Hans Wilhelm Kirchhofs
Wendunmuth als frühneuzeitliche Erzählsammlung

Johannes Deibl, Univ. Wien

A Dramatic Form in a Changing World: Peter Probst’s
Shrovetide Plays between Lutheran Discourses and Late
Medieval Reception

Sindy Müller, Univ. Trier

Die Rezeption des Werkes von Sebastian Brant in Sprüchen und
Meistergesängen von Hans Sachs

Florent Gabaude, Univ. de Limoges

**Women on the Global Medieval Stage: Performers,
Producers, and Artists (A Roundtable)**

Session 148, Thursday 7:30, Fetzer 1045

Organizer: Susannah Crowder, John Jay College of Criminal
Justice, CUNY; Jesse Njus, Virginia Commonwealth Univ.
Presider: Susannah Crowder and Jesse Njus

Women and Performance: The Evidence Too Obvious to See

James Stokes, Univ. of Wisconsin–Stevens Point

Female Actors on Stages of Their Own Making: Thirteenth-
Century Cultural Concepts

Paula Karger, Univ. of Toronto

From Exile to Enclosure: A Troveress’s Contrafactum

Rachel Ruisard, Univ. of Maryland

Drama Queen: The Virgin and the Theater

Emma Maggie Solberg, Bowdoin College

Session 468, Saturday 3:30, Schneider 1155

Claire Sponsler: In Memoriam II

Sponsor: Lydgate Society
Organizer: Matthew Evan Davis, McMaster Univ.; Alaina
Bupp, Lydgate Society; Timothy R. Jordan, Ohio Univ.–
Zanesville
Presider: Matthew Evan Davis

The Sable Colour of Lydgate’s Rhetoric

Emily Pez, King’s Univ. College, Western Univ.

Prudence and the Female Owners of John Lydgate’s *The Seige
of Thebes*

Samantha Sabalis, Fordham Univ.

Baptizing the Dead, Resurrecting the Past: Hector’s
Embalmmnt in John Lydgate’s *Troy Book*

Edward Mead Bowen, Univ. of Rochester

Session 519, Sunday 8:30, Bernhard 205

Staging Knowledge in Early English Drama

Organizer: Helen Cushman, Harvard Univ.; Joe Stadolnik, Univ.
College London
Presider: Christina M. Fitzgerald, Univ. of Toledo

Preeve Demonstratif

Helen Cushman

Carnal Knowledge in the N-Town Nativity

Emma Maggie Solberg, Bowdoin College

“Full wofull is the householde / That wantys a woman”: Staging
the Secret and Generative Knowledge of Women in the
Wakefield Master’s Plays

Erin K. Wagner, SUNY–Delhi

Quackery, Continental Drama, and Croxton *Play of the
Sacrament*

Joe Stadolnik

**Records of Early English Drama North-East: Five Years In
Session 536, Sunday 10:30, Fetzer 2020**

Sponsor: Dept. of English Studies, Durham Univ.

Organizer: Diana Wyatt, Durham Univ.

Presider: Alexandra Johnston, Records of Early English Drama

Traveling Players on the North Yorkshire Moors

David Klausner, Records of Early English Drama

The Murderous Mumming, and Other Unexpected Finds in the
East Riding of Yorkshire

Diana Wyatt

Medieval Records for Early English Drama in Durham:

Entertaining Town and Gown in the Palatinate

Mark C. Chambers, Durham Univ.

Papers of Interest

Nonhuman Forms of Thought

Session 373, Saturday 10:00, Schneider 1325

Sponsor: Program in Medieval Studies, Rutgers Univ.

City as Zoophyte: Arboreal Articulations of Urban Community
in Early English Drama

Robert W. Barrett Jr., Univ. of Illinois–Urbana-Champaign

The New “Dark Ages”

Session 476, Saturday 3:30, Schneider 1280

Sponsor: International Society for the Study of Medievalism

A Dark Stage for the Dark Ages: Medieval Theatre as Protest
(Then and Now)

Carol L. Robinson, Kent State Univ.–Trumbull

Reformation II: Rethinking Texts and (Historical) Contexts

Session 478, Saturday 3:30, Schneider 1325

Sponsor: Society for Reformation Research

The Polish Brethren and the Early Modern English Stage:
Reformation Religion, Revolutionary Politics, and the Public
London Theatres

Kristin Bezio, Univ. of Richmond

Recent Publications

Books, General

- Tamara Atkin. *Reading Drama in Tudor England*. London: Routledge, 2018.
- Ross W. Duffin. *Some Other Note: The Lost Songs of English Renaissance Comedy*. New York, NY: Oxford University Press, 2018.
- Jody Enders, ed. and trans. *“Holy Deadlock” and Further Ribaldries: Another Dozen Medieval French Plays in Modern English*. The Middle Ages. Philadelphia: University of Pennsylvania Press, 2017.
- Garrett PJ Epp, ed. *The Towneley Plays*. Kalamazoo, MI: Medieval Institute Publications, 2018.
- Christina M. Fitzgerald. *The York Corpus Christi Play: Selected Pageants*. Ontario: Broadview Press, 2018.
- Stephannie Gearhart. *Drama and the Politics of Generational Conflict in Shakespeare’s England*. London: Routledge, 2018.
- Chanita Goodblatt. *Jewish and Christian Voices in English Reformation Biblical Drama: Enacting Family and Monarchy*. London: Routledge, 2018.
- Richard F. Hardin. *Plautus and the English Renaissance of Comedy*. Lanham, Maryland: Fairleigh Dickinson UP; Rowman & Littlefield, 2018.
- Leah S. Marcus. *How Shakespeare Became Colonial: Editorial Tradition and the British Empire*. London: Routledge, 2017.
- Paul Menzer. *Shakespeare in the Theatre: The American Shakespeare Center*. Shakespeare in the Theatre. London and New York: Bloomsbury Arden Shakespeare, 2017.
- Peter Meredith. *The Practicalities of Early English Performance: Manuscripts, Records, and Staging*. Shifting Paradigms in Early English Drama Studies. John Marshall, Editor. London: Routledge, 2018.
- Goran Stanivokovic and John H. Cameron. *Tragedies of the English Renaissance: An Introduction*. Edinburgh: Edinburgh University Press, 2018.
- Will Tosh. *Playing Indoors: Staging Early Modern Drama in the Sam Wanamaker Playhouse*. London and New York: Bloomsbury, 2017.
- Meg Twycross. *The Materials of Early Theatre: Sources, Images, and Performance: Shifting Paradigms in Early English Drama Studies*. Sarah Carpenter and Pamela King, Editors. London: Routledge, 2018.
- Gary Watt. *Shakespeare’s Acts of Will: Law, Testament and Properties of Performance*. London and New York: Bloomsbury, 2017.

Books, Anthologies

- Medieval Theatre Performance: Actors, Dancers, Automata and their Audiences, ed. by Philip Butterworth and Katie Normington (Cambridge: D. S. Brewer, 2017).
- Claire Sponsler. From Archive to Repertoire: *The Disguising at Hertford* and Performance Practices.
- Bart Ramakers. Walk, Talk, Sit, Quit? On What Happens in Netherlandish Rhetoricians’ Plays.
- Tom Pettitt. Performing Intrusions: Interaction and Interaxiality in Medieval English Theatre.
- Katie Normington. Player Transformation: The Role of Clothing and Disguise.
- Nerida Newbigin. Pavilioned in Splendour: Performing Heaven in Fifteenth-Century Florence.
- David N. Klausner. Living Pictures: Drama without Text, Drama without Action.
- Jennifer Nevile. Performer-Audience Relationships in Fifteenth- and Sixteenth-Century Danced Spectacles.
- KathrynEmily Dickason. *Decadance* in the Late Middle Ages: The Case of *Choreomania*.
- Femke Kramer. Writing, Telling and Showing Horsemanship in Rhetoricians’ Farce.
- Max Harris. Inanimate Performers: The Animation and Interpretive Versatility of the Palmesel.
- Leanne Groeneveld. ‘lyke unto a lyvelye thyng’: The Boxley Rood of Grace and Medieval Performance.
- Philip Butterworth. The Mechanycalle ‘Ymage off Seynt Iorge’ at St Botolph’s, Billingsgate, 1474.
- Paul Frazer and Adam Hansen, Editors. *The White Devil: A Critical Reader*. London and New York: Bloomsbury, 2017.
- Paul Frazer and Adam Hansen. Introduction.
- Jem Bloomfield. The Critical Backstory.
- Eva Griffith. The White Devil in Performance.
- Brett D. Hirsch. *The White Devil: The State of the Art*.
- David Coleman. Ritual Dissonance in *The White Devil*.
- Paul Frazer. Unbridled Selfhood in *The White Devil* – Webster’s Use of Calvin and Montaigne.
- Christina Luckyj. Boy Prince and Venetian Courtesan – Political Critique in *The White Devil*.
- Adam Hansen. The Look of Love? - Pornography and *The White Devil*’s ‘terrible vision’.
- James Hirsh. Pedagogy and Resources: The *Devil* is in the Details.
- Kirk Melnikoff, Editor. *Edward II: A Critical Reader*. London and New York: Bloomsbury, 2017.
- Darlene Farabee. The Critical Backstory: *Edward II*’s Critics in History to 1990.
- Andrea Stevens. *Edward II: A Stage History*.
- Judith Haber. The State of the Art: Desire, History, and the Theatre
- Alan Stewart. Edouard et Gaverston: New Ways of Looking at an English History Play.
- James Siemon. ‘Overpeered’ and Understated: Conforming Transgressions and *Edward II*.
- Garrett A. Sullivan. ‘My Life, My Company’: Amity, Enmity, and Vitality in *Edward II*.
- Edward Gieskes. A Survey of Resources: Teaching *Edward II*.

Gretchen Minton, Ann Thompson, and Lena Cowen Orlin, Editors. *The Revenger's Tragedy: The State of Play*. London and New York: Bloomsbury, 2017.

Erin E. Kelly. Vindice and Vice: *The Revenger's Tragedy* and the Morality Play Tradition.

Eric . Vivier. Pleading For and Against the Devil: Satirical Ethics and Efficacy in *The Revenger's Tragedy*.

Heater Hirschfeld. Playing with Hell: *The Revenger's Tragedy* and the Infernal.

Ian McAdam. Calvinism and the Problematic of Character in *The Revenger's Tragedy*.

Kathrine Gillen. Fashioning English Whiteness in *The Revenger's Tragedy*.

Lucy Monro. 'Cause I love swearing': Strong Language, Revenge, and the Body in *The Revenger's Tragedy*.

Janet Clare. The Dramaturgy of *The Revenger's Tragedy*.

Karen Marsalek. 'Whose head's that then?': Head-tricks and Theatrics in *The Revenger's Tragedy*.

Katherine M. Graham. Objects and Gender: *The Revenger's Tragedy* in Performance and on Film.

Kevin A. Quarmby. Forced Modernity in *The Revenger's Tragedy* Performances.

Linda Woodbridge. Afterward: Doing Battle on Behalf of a Skull.

Dissertation Completed

Kyle A. Thomas. University of Illinois at Urbana-Champaign. The *Ludus de Antichristo* and the Making of a Monastic Theatre: Imperial Politics and Performance at the Abbey of Tegernsee 1000-1200. Dissertation Director: Carol Symes.

Articles and Chapters, General

Glenn Ehrstine, "Raymond Peraudi in Zerbst: Corpus Christi Theater, Material Devotion, and the Indulgence Microeconomy on the Eve of the Reformation," *Speculum* 93 (2018): 319-356.

Gordon Kipling, "Medieval Scenography: Places, Scaffolds, and Iconography," in *The Routledge Companion to Scenography*, ed. Arnold Aronson. London and New York: Routledge, 2018.

Kyle A. Thomas. "The Medieval Space: Early Medieval Documents as Stages" *Theatre Survey*. Volume 59, Issue 1, 2018.

Articles, Selected Journals

ELH

Volume 85, Number 1, Spring 2018

Andrew Shifflett. Shakespeare's Histories of Forgiveness.

Jonathan P. A. Sell. Sleep and the Shepherd-King in Quevedo and Shakespeare: An Essay in Comparative Semiospherics.

Comparative Drama

Volume 51, Issue 3 (2017) Fall

Elizabeth Bradburn, Editor.

Mandy L. Albert. *Esmoreit* and *Lippijn*: A New Translation for Performance of Two Plays from the Van Hulthem Manuscript.

Critical Survey

Special 30th Anniversary Issue

Volume 30, Issue 1 (2018)

Shakespeare and War

Guest editor: Patrick Gray

Editors: Bryan Loughrey and Graham Holderness

Patrick Gray. Shakespeare and War: Honour at the Stake.

Sara Soncini. Shakespeare in Sarajevo: Theatrical and Cinematic Encounters with the Balkans War.

Jane Yeang Chui Wong. John of Lancaster's Negotiation with the Rebels in 2 Henry IV: Fifteenth-Century Northern England as Sixteenth-Century Ireland.

Franziska Quabeck. Shakespeare's Unjust Wars.

Daniel Derrin. Sine Dolore: Relative Painlessness in Shakespeare's Laughter.

David Currell. The Better Part of Stolen Valour: Counterfeits, Comedy, and the Supreme Court.

Jésus Tronch. Hamletism in the Spanish Civil War, 1936-39.

Alice Dailey. Where Character is King: Gregory Doran's Henriad.

Elizabeth Hoyt. Review of Franziska Quabeck, *Just and Unjust Wars in Shakespeare* (Berlin: De Gruyter, 2013).

Gašper Jakovac. Review of Irena R. Makaryk and Marissa McHugh, eds., *Shakespeare and the Second World War: Memory, Culture, Identity* (Toronto: University of Toronto Press, 2012).

Early Theatre

Vol 20 No 2 (2017)

Edited by Helen Ostovich, Melinda J. Gough, Erin Kelly

Articles

Stephen K. Wright. The Salting Down of Gertrude: Transgression and Preservation in Three Early German Carnival Plays.

Jillian Linster. The Physician and His Servant in the Croxton *Play of the Sacrament*.

Georgina Lucas. Rape, Massacre, The Lucrece Tradition, and *Alarum for London*.

John Kuhn. Sejanus, the King's Men Altar Scenes, and the Theatrical Production of Paganism.

Ian Roger Burrows. '[Overhearing]': Printing Parentheses and Reading Power in Ben Jonson's *Sejanus*.

Alan C. Dessen. Much Virtue in O-Oh: A Case Study. *Issues in Review Essays*

Lucy Munro. Introduction: Beaumont400.

Lucy Munro. Beaumont's Lives.

Tracey Hill. 'The Grocers Honour': or, Taking the City Seriously in *The Knight of the Burning Pestle*.

Simon Smith. Reading Performance, Reading Gender: Early Encounters with Beaumont and Fletcher's *The Scornful Lady* in Print.

Eoin Price. The Future Francis Beaumont.

English Literary Renaissance

Spring 22017, Volume 47, Issue 2

Edited by Arthur F. Kinney

Robin Stretter. Flowers of Friendship: Amity and Tragic Desire in *The Two Noble Kinsmen*.

Domenico Lovascio. Rewriting Julius Caesar as a National Villain in Early Modern English Drama.

Linda Shenk. Shakespeare's Comic Topicality in *Love's Labour's Lost*.

Mario Digangi. Sibling Affection and Domestic Heterosexuality in Lodovick Carlell's *The Deserving Favorite*.

Beatrice Bradley. Tragicomic Conceptions: *The Winter's Tale* as Response to Amphitryon.

European Medieval Drama

Volume 20, 2016.

General Editor, Jelle Koopmans.

Yelena Mazour-Matusevich. Humour as a Teaching Tool in Jean Gerson's (1363–1429) Morality Plays.

Femke Kramer. Apollo, Apollo! An Ambiguous Call for Sophistication in Antwerp, 1561.

Silvan Wagner. Kaiser, Reich und Antichrist: Die politische Dimension der deutschsprachigen, vorreformatorischen Antichristspiele.

Max Harris. Charlemagne, Triumphal Entries, and Palm Sunday Processions: How Wrong Was Kantorowicz?

M. A. Katritzky. The *Bal des Ardents* (1393), Thomas of Woodstock (1397) and Richard II (1400): Three Medieval Conspiracy Rumours, William Shakespeare, John Marston, and the Lost '(Scottish) Silver Mine' Play (1608).

Cora Dietl. Wer nicht tanzt zur rechten Zeit... Tanzdarstellungen in deutschen Zehnjungfrauenpielen.

Peter Happé. Interludes as Stages of Faith.

Sarah Brazil. Is Imitation Always Imitation? The Case of the *Visitatio Sepulchri*.

Medieval and Renaissance Drama in England

Volume 30, 2017

Edited by S. P. Cerasano

Kavita Mudan Finn. Bloodlines and Blood Spilt: Historical Retelling and the Rhetoric of Sovereignty in Shakespeare's First Tetralogy.

M. Tyler Sasser. 'The Boy That I Gave Falstaff': The Page Boy and Early Modern Manhood in 2 *Henry IV* and *Henry V*.

S. P. Cerasano. A City of Stages.

June Schlueter. Facing Shakespeare: The Martin Droeshout Engraving.

Roslyn L. Knutson. Henry Chettle, Workaday Playwright.

Penelope Meyers Usher. 'I Do Understand You Inside': The Animal beneath the Skin in Webster's *Duchess of Malfi*.

Matthew Steggle. Philip Henslowe's Artificial Cow.

Doug Swartz. Profit and Pleasure in Tourneur's *The Atheist's Tragedy*.

Lauren Leigh Rollins. 'Republicans' Behaving Badly: Anachronism, Monarchy, and the English Imperial Model in *Julius Caesar* and *Antony and Cleopatra*.

Leeds Barroll. Reuniting King Lear.

Charles Cathcart. Robert Daborne's Irish Critic.

William B. Long. Shapiro's Shakespeare Redivivus.

Medieval English Theatre

Vol. 38, 2016

The Best Pairt of Our Play

Essays presented to John J. McGavin

Part Two

Edited by Sarah Carpenter, Pamela M. King, Meg Twycross, & Greg Walker

Eila Williamson. The Funeral of Walter Scott, First Earl of Buccleuch: A Grand Ceremonial Occasion.

Alice Hunt. The Bright Star of The North: James I and his English Coronation.

Sue Niebrzydowski. 'Ye know eek that in forme of speche is change': Chaucer, Henryson, and the Welsh *Troelus a Chresyd*.

David N. Klausner. Playing the Crucifixion in Medieval Wales.

Elisabeth Dutton. 'My Boy shall Knowe Himself from Other Men': Active Spectating, Annunciation, and the St John's College Narcissus.

Charlotte Steenbrugge. 'I Speke so Miche to 3ow': Authority, Didacticism, and Audience Address in Middle English sermons and morality plays.

Nadia Thérèse van Pelt. Early English Spectatorship and the 'Cognitive Turn'.

Mishtooni Bose. The Theatre of the Mind in Late-Medieval England.

Pamela M. King. Poetics and Beyond: Noisy Bodies and Aural Variations in medieval English outdoor performance.

Clare Egan. Women and the Performance of Libel in Early-Modern Devon.

David Mills. Abraham Sacrificing.

Renaissance and Reformation/Renaissance et Reforme

Volume 40, No 1 (2017)

Stefano Jossa, Ambra Moroncini. Comedy, Satire, Paradox, and the Plurality of Discourses in Cinquecento Italy: Introduction.

Konrad Eisenbichler. Sex and Marriage in Machiavelli's *Mandragola*: A Close(t) Reading.

Daragh O'Connell. Ariosto's Astute Arrogance: The Construction of the Comic City in *La Lena*.

Ambra Moroncini. Érasme, l'Arétin et Boccace dans l'invention du discours comique-burlesque d'Annibal Caro.

Enrica Maria Ferrara. The Reception of Fernando de Roja's *Celestina* in Italy: A Polyphonic Discourse.

Eugenio Refini. Bodily Passions: Physiognomy and Drama in Giovan Battista Della Porta.

Volume 40, No 3 (2017)

Anne G. Graham, Ágnes Juhász-Ormsby. Translating Dramatic Texts in Sixteenth-Century England and France: Introduction.

Ágnes Juhász-Ormsby. Robert Radcliffe's Translation of Joannes Ravisius Textor's *Dialogi* (1530) and the Henrician Reformation.

Anne G. Graham. Toning Down Abraham: Arthur Golding's 1577 Translation, *A Tragedie of Abraham's Sacrifice*.

Marie-Alice Belle. "Comme espics dans les plaines": Patterns of Translation of Robert Garnier's Epic Similes in Thomas Kyd's *Cornelia* (1594).

Richard Hillman. Towards a Typology of Cross-Channel Dramatic Borrowings: The View from the White Cliffs.

Alban Déléris. Les vies françaises de l'Arcadia: du roman de Sir Philip Sidney à ses adaptations dramatiques en France.

Mathieu Ferrand. *La farse d'Amphitryon* (Anvers, 1504), première traduction française d'une comédie plautinienne.

Hélène Cazes. Représentations des textes et des savoirs chez Charles Estienne: la « vive parole » d'un humaniste.
 John Nassichuk. Traduire la Philanira de Claude Roillet, ou, le laboratoire de la forme poétique théâtrale.
 Virginie Leroux. Les premières traductions de l'*Iphigénie à Aulis* d'Euripide, d'Érasme à Thomas Sébillet.
 Louise Frappier. Traduire, imiter et réécrire *Agamemnon* à la Renaissance: les tragédies de Charles Toutain (1556), Roland Brisset (1589) et Pierre Matthieu (1589).

Renaissance Drama

Volume 46, Number 1, Spring 2018

Edited by Jeffrey Masten and William N. West

Katherine C. Little. What Is *Everyman*?
 Ivan Lupiá. The Mobile Queen: Observing *Hecuba* in Renaissance Europe.
 Jonathan P. Lamb. William Shakespeare's *Mucedorus* and the Market of Forms.
 Kim Hedlin. Christian Revenge in Chapman's *The Revenge of Bussy D'Ambois*.
 Catherine A. Viano. Wonder and Spectatorship in Early Seventeenth-Century *Desseins*.

Volume 45, Number 2, Fall 2017

Catherine Belsey. Continuity and Change on the English Popular Stage.
 Alanna Skuse. Missing Parts in *The Shoemaker's Holiday*.
 Meghan C. Andrews. "Address to Public Council": The Additions to Marston's *The Malcontent*, the King's Men's Repertory, and Early Modern Theatrical Economics.
 Sara B. T. Thiel. Performing Blackface Pregnancy at the Stuart Court: *The Masque of Blackness* and *Love's Mistress, or the Queen's Masque*.
 Allison K. Deutermann. Taverns, Theaters, Publics: The Intertheatrical Politics of Caroline Drama.

Volume 45, Number 1, Spring 2017

Maggie Vinter. *Doctor Faustus* and the Art of Dying Badly.
 Alex MacConochie. "Lady, Shall I Lie in Your Lap?": Gender, Status, and Touch on the English Stage.
 Harry Newman. "The Stamp of Martius": Commoditized Character and the Technology of Theatrical Impression in *Coriolanus*.
 Joseph Bowling. "Part Shame, Part Spirit Renewed": Affect, National Origins, and Report in Shakespeare's *Cymbeline*.
 Bonnie Lander Johnson. Allegories of Creation: Glassmaking, Forests, and Fertility in Webster's *The Duchess of Malfi*.

Shakespeare Bulletin

Volume 36, Number 1, Spring 2018

Metatheatre and Early Modern Drama

Kathryn Prince. General Editor's Introduction.
 Sarah Dustagheer, Harry Newman. Metatheatre and Early Modern Drama.
 Stephen Purcell. Are Shakespeare's plays always metatheatrical?
 Robert Shaughnessy. As If.
 Nathaniel C. Leonard. All 'Metatheatre' is Not Created Equal: *The Knight of the Burning Pestle, A Midsummer Night's*

Dream, and the Navigation of the Spectrum of Dramatic Representation.

Callan Davies. Matter-Theatre: Construction in *Cymbeline*.
 Harry Newman. Reading Metatheatre.
 Bridget Escolme. Public Eye and Private Place: Intimacy and Metatheatre in *Pericles* and *The Tempest*.
 Eoin Price. Modernizing Metatheatre in the RSC's *A Mad World My Masters*.

Shakespeare Quarterly

Volume 68, Number 3, Fall 2017

James Kuzner. *All's Well That Ends Well* and the Art of Love.
 Stephanie M. Bahr. *Titus Andronicus* and the Interpretive Violence of the Reformation.
 Mark Bayer. Henry Norman Hudson and the Origins of American Shakespeare Studies.

The 54th Congress on Medieval Studies



Call For Performances

for the 2019 Mostly Medieval Theatre Festival
 May 8-11, 2019
 Western Michigan University's Gilmore Theatre Complex
 in cooperation with
 the International Congress on Medieval Studies

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. In 2017, 700 tickets were sold to this unique inaugural event, which featured six different performance troupes from across North America. We anticipate a similar response for the 2019 Festival, and we invite interested groups to propose productions to share with our audiences.

Please visit <https://www.wmich.edu/medieval/performance-proposal> for more information and to make a proposal. We also encourage groups to get in touch with the Artistic Producer, Lofty Durham (lofton.durham@wmich.edu), ahead of making a formal proposal.

Announcements



MRDS Awards

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 31, 2018:

- 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)
- David Bevington Award for best new book in early drama studies (non-Shakespearean, no edited volumes) (\$500 award + two years membership)

For a conference paper presented in the 12 months before January 31, 2018:

- 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 31, 2018
- Eligibility: All MRDS members and non-members
- The Judges: Each category is judged by committees made up of members of the MRDS Executive Council.

Submissions: Robert Clark: rclark@ksu.edu

For Further information: <http://themrds.org/upcoming-awards>.

For a list of the 2017 award winners, please see the 2017 MRDS Business Meeting minutes. For full citations, see the Fall 2017 MRDS Newsletter.

Early Theatre Prizes



Early Theatre offers congratulations to the winners of the 2017 Best Essay Prizes, given for articles in volumes 18 and 19.

Best article in theatre history:

Winner: Matteo A. Pangallo (Virginia Commonwealth University), “‘I will keep and character that name’”: *Dramatis Personae Lists in Early Modern Manuscript Plays*.

Honourable Mention: Misha Teramura (Reed College), ‘The Admiral’s Vayvode of 1598’.

Best article on the interpretation of a topic in early drama, medieval or early modern:

Winner: Cameron Hunt McNabb (Southeastern University), ‘Night of the Living Bread: Unstable Signs In Chester’s “Antichrist”’.

Honourable Mention: Ann Hubert (University of Illinois at Urbana-Champaign), ‘Preaching Rhetorical Invention: Poeta and Paul in the Digby Conversion of St Paul’.

Best note (including Issues in Review essays):

Winner: Matthew Steggle (Sheffield Hallam University), ‘The “Comedy of a Duke of Ferrara” in 1598’.

Honourable Mention: David Nicol (Dalhousie University), ‘“The Peaceable King, or the Lord Mendall”: A Lost Jack Cade Play and its 1623 Revival’.

REED

Records of Early English Drama



REED: Berkshire, ed. Alexandra F. Johnston, Launched!

Announcing REED’s second digital edition, for the county of Berkshire, edited by Alexandra F. Johnston. Now freely available at REED Online: <https://ereed.library.utoronto.ca/>.

We are pleased to make available the long-awaited records for Berkshire and equally delighted that for the first time users will be able to search across two collections for locations, people and a wide range of topics, such as summer games or the King’s Men. We anticipate an ever-growing list of results as more collections are published online.

The REED: Berkshire records illustrate a rich popular entertainment tradition. The most prominent details of mimetic activity come from the parish of St Laurence, Reading, which has preserved records running from 1498 to 1573, among the fullest and richest in England. Virtually every kind of mimetic activity is featured--an Easter play with evidence from 1498 to 1537, an early sixteenth-century Creation play, a Robin Hood game, morris dancing, church ales, maypoles, and Hock gatherings.

Reading was a stopping place for all kinds of late medieval travelling entertainers as well as for some of the most prominent professional companies, including Queen Elizabeth’s, the earl of Leicester’s, and King James’ players, along with those of other royal family members in the early seventeenth century. Noble households are also well represented in the collection, which includes an edition of ‘The Entertainment of Queen Elizabeth’ by Lady Elizabeth Russell at Bisham in 1592.

Conferences and Calls for Papers



Leeds International Medieval Congress (IMC) Thematic Strand: Materialities University of Leeds, 1-4 July 2019

The IMC provides an interdisciplinary forum for the discussion of all aspects of Medieval Studies; paper and session proposals on any topic related to the Middle Ages are welcome. The special thematic focus for 2019 is Materialities. The study of materiality brings together a host of scholarly and theoretical concerns and puts them into dialogue to understand how conceptions of matter, and matter itself, shaped the creation of the material world, regimes of labor and supply, connectivity, entanglements, trade networks, movements of things and people, concepts of agency and network theory, and constructed notions of the sublime, of replication, and of 'reality', as an abstract concept and category during the Middle Ages. This strand seeks to bring into conversation recent research on materialities by art historians, archaeologists, paleographers, historians, economists, musicologists, liturgists, philosophers, philologists, scholars of literature, critical theory, and religious studies, among other fields. Themes to be addressed include but are not limited to: 'space and materialities'; 'abundance and/or scarcity'; and 'text and/as object'.

The online proposal form will be available from 31 May 2018 until 31 August 2018. Session proposals are due for submission by 30 September 2018. For more information about the conference and to submit, see the website:
http://www.leeds.ac.uk/ims/imc/imc2019_call.html.



The sixteenth triennial colloquium of the Soci t  Internationale pour l' tude du Th tre M di val SITM Genova, Italy. July 8-13 2019.

There will be four general themes for the conference. The topics of the conference are:

- costumes and stage decoration
- manuscripts and early prints

sacre rappresentazioni
medieval theater and interaction, circulation and
cultural/religious exchanges in the Mediterranean region.

All papers must be submitted by 31 March 2019 in order to be mounted on the website. (Submission deadline has passed.)

All correspondence should be sent to Dr Tiziano Pacchiarotti:
tizianositm2019@gmail.com



Arousal and Medieval Performance ASTR Annual Conference, San Diego November 15-18, 2018

Moments and methods of arousal lie at the heart of medieval performance. From scenes that enflame our lust for the virgin saints to embodied devotional practices that stimulate sensual encounters with holy figures, desire lies at the heart of the dramatic encounters of the Middle Ages. Medieval performance serves as a force of arousal and of stimulation, moving the participants and audience from the simplicity of pleasure or pain to the possibility of a transcendent experience in which visions and materiality combine to connect the earthly with the heavenly: through the awakening and cultivation of bodily experience, the embodied arousals of medieval performance permit access to the divine.

This session seeks contributions of short scholarly papers that actively engage with questions of arousal in medieval drama and performance practices. This is an ongoing working group focused on Medieval Performance; as in previous years, discussions will begin in the months prior to the meeting in order to foster a deeper exchange in person. We invite participation from scholars and practitioners of medieval performance, both institutionally-based and independent, and from graduate students as well as more senior scholars.

Submission: Please submit a 500-word abstract that makes specific reference to the session's theme to the conference website (http://www.astr.org/page/18_WSSubmissions), selecting "Arousal and Medieval Performance" as your first choice working group. Abstracts are due June 1; accepted participants will be notified by July 1; completed papers will be due by September 7 for circulation and discussion.

Contact: Feel free to contact the co-organizers, Susannah Crowder (scrowder@jjay.cuny.edu) and Jacqueline Jenkins (jenkinsj@ucalgary.ca), with questions about the session; for general information about the 2018 ASTR Conference, please visit http://www.astr.org/page/18_Conference.

Leeds International Medieval Congress (IMC)
2-5 July 2018



Sessions of Interest

Session 524

Memory Theatre, I: Shaping Memory through Theatre
Tuesday 3 July 2018: 09.00-10.30

Sponsor: Société internationale pour l'étude du théâtre médiéval (SITM)

Organiser: Cora Dietl, Institut für Germanistik, Justus-Liebig-Universität, Gießen

Moderator: Cora Dietl, Institut für Germanistik, Justus-Liebig-Universität, Gießen

A Prince or a Pauper?: Staging Noble Lineage in the Coronation Order of Emperor Charles IV
Eliška Poláčková, Department of Theatre Studies, Masarykova univerzita, Brno / Centre for Classical Studies, Czech Academy of Sciences, Praha

Unreliable Witnesses: Foreign and Local Memories of the 1589 Florentine Intermedi
M. A. Katritzky, Department of English, Open University, Milton Keynes

Imagery, Memory, and Dynasties in Shakespeare's Richard II
Giorgia De Santis, Dipartimento di Storia, Patrimonio culturale, Formazione e Società, Università degli Studi di Roma 'Tor Vergata'

Session 624

Memory Theatre, II: Theatrical Memento
Tuesday 3 July 2018: 11.15-12.45

Sponsor: Société internationale pour l'étude du théâtre médiéval (SITM)

Organiser: Cora Dietl, Institut für Germanistik, Justus-Liebig-Universität, Gießen

Moderator: M. A. Katritzky, Department of English, Open University, Milton Keynes

Three Memento mori Plays on the Late Medieval Majorcan Stage
Lenke Kovács, Departament de Filologia Catalana i Lingüística General, Universitat de les Illes Balears, Palma
Memento mori on Swiss Stage: Johannes Kolross's Spil von Fünfferley betrachten zur Buß
Cora Dietl, Institut für Germanistik, Justus-Liebig-Universität, Gießen

'And do not say 'tis superstition...': Shakespeare, Memory, and the Iconography of Death

Lawrence Green, Centre for the Study of the Renaissance, University of Warwick

Session 1219

Cities of Readers, III: The Performance of Text
Wednesday 4 July 2018: 14.15-15.45

Sponsor: NWO Project 'Cities of Readers', Rijksuniversiteit Groningen

Organiser: Bart Ramakers, Oudere Nederlandse Letterkunde, Rijksuniversiteit Groningen

Moderator: Margriet Hoogvliet, Vakgroep Mediaevistiek, Rijksuniversiteit Groningen

Deguilloville in the Convent: Pilgrimage, Poem, and Play-Script

Olivia Robinson, Département des langues et littératures, Université de Fribourg

Experiencing Comedy in Early English Biblical Drama
Sarah Brazil, Département de langue et littérature anglaises, Université de Genève

A Miracle Staged: Performative Didactics in Cornelis Everaert's Play of Mary's Chaplet
Bart Ramakers, Oudere Nederlandse Letterkunde, Rijksuniversiteit Groningen

Session 1627

Remaking the Past in 1483 and 1951: Cursing, Caxton, and the York Cycle Drama
Thursday 5 July 2018: 11.15-12.45

Organiser: IMC Programming Committee

Moderator: Joyce Coleman, Department of English, University of Oklahoma

'Bloody Hell!': Breaking a Quintessentially British Swear Word


Emily Reed, School of English, University of Sheffield

Saluting Classical Rome in William Caxton's The Golden Legend

Judy Ann Ford, Department of History, Texas A&M University, Commerce

Remembering the Past and Looking to the Future: The 1951 Revival of the York Mystery Play Cycle

Eleanor Margaret Bloomfield, Department of English & Drama, University of Auckland



**Medieval and Renaissance Drama Society Business Meeting Minutes
May 12, 2017, Fetzer 1060, Western Michigan University**

Call to order: 5:25 p.m.

Approval of 2016 minutes: moved and seconded. Approved by acclimation.

Announcements:

1. Katherine Brokaw and Maggie Solberg elected to Council. Sequencing off: David Klausner and Matt Sergie.
2. Treasurer's Report provided by Frank Napolitano.

Awards

1. Gordon Kipling announces winners.
2. Alexandra Johnston Prize: Helen Cushman "Producing Knowledge in the N-Town Plays". Citation read by Christina Fitzgerald.
3. Barbara Palmer Prize: Elizabeth Tavares: "A Race to the Roof". Citation read by David Klausner.
4. Martin Stevens Prize: Carol Symes "Ancient Drama in the Medieval World." Matt Sergie reads citation.
5. David Bevington Prize: W. R. Streitberger's *Masters and the Revels*. Gordon Kipling reads citation. Gordon distributes a list of Bevington award winners.
6. Gordon addresses paucity of graduate paper submissions for Johnston Prize. Encourages people to nominate papers.
7. Vicki's report on EDT Series: 2 works in proofreading stage. Streitman and Happe; Wright. Discussions with ACMRS to re-invigorate those studies. Contact David Klausner for more information.
8. Tax-Exempt Status is now achieved! New articles and bylaws submitted to State of Michigan. Incorporated in MI. New EIN. IRS approved. 501c(3). Dues and donations are now tax-deductible. Officers indemnified. Business bank account.
9. Mario Longtin's report on ROMARD. Volume 55 is one year late, will be published at the end of May. Double issue in July 2018 (56-7), honoring Alan Knight and Lynette Muir. Mario will step down as chief editor at that time. Discussions re: future of ROMARD and MRDS forthcoming. PDFs of the journal will be sent after people pay their dues. Hard copies for purchase through Amazon for \$25. \$10 will be deducted from price. Prior volumes still available for purchase.
10. Vicki: call for editors in chief for ROMARD. Executive Council elected to form a task force to discuss ROMARD's future and a more streamlined and dynamic Web presence. Web site, Twitter, Facebook. Current task force members: Matt Sergie, Gordon Kipling, Rob Barrett, Mario Longtin. All interested should contact Frank (fnapolitano@radford.edu) or Gordon Kipling (kipling@humnet.ucla.edu).

Action Items

1. Mostly Medieval Theatre Festival is a biennial event, so we won't need to discuss funding it until next year. Current performances are underway and tickets are available. Report from Lofty Durham forthcoming.
2. Alexandra Johnston announces EREED (<https://ereed.library.utoronto.ca/search/>)
3. Rob Barret announces Online performance
4. Cameron McNabb announces SSDMA anthology

Proposed Conference Panels for Next Year

1. Claire Sponsler in Memoriam (Matt Davis) (Kalamazoo). *Possible overlap with Lydgate Society. **28 Votes**
2. Approaches to Teaching Medieval Drama, Revisited (Frank Napolitano) (Kalamazoo) **18 Votes**
3. Staging Politics (Mario Longtin and Rob Barrett): Tyranny, Repression, and Unrest in Medieval Plays (Kalamazoo) **21 Votes**
4. New Voices (Tina Fitzgerald) (Kalamazoo) **23 Votes**

MLA 2019: Chicago

1. Possible: Staging Trade and Markets (Mandy Albert) (MLA) **6 Votes**
2. Guaranteed Session: Women as Actors in Global Medieval Performance (Jesse Njus) **21 Votes**

Leeds

1. New Voices (Ann Hubert)

For Future Consideration

1. Painting and the Drama (Gordon Kipling) (Kalamazoo) **12 Votes**
2. Staging Ecological Issues: Barnyard Animal (Rob) (Kalamazoo) **9 Votes**
3. Vicki Hamblin hands over the presidency to Gordon Kipling. All new officers begin term on June 1st.
4. Adjourned: 6:28 p.m.

Submitted by Frank Napolitano

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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

Frank Napolitano (2015-2018)
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Spring 2018 MRDS Newsletter

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