



MRDS

Medieval and Renaissance
Drama Society

Medieval and Renaissance Drama Society Newsletter Spring 2019

☞ The 54th International Congress on Medieval Studies ☛ May 9-12, 2019

MRDS Sponsored Sessions

New Voices in Early Drama Studies

Session 162, Friday 10:00, Bernhard Brown & Gold Room

Organizer: *Frank Napolitano, Radford Univ.*

Presider: *Theresa Coletti, Univ. of Maryland*

Remembering Not to Forget: *Wisdom* and the Performance of Memory

Ann Hubert, St. Lawrence Univ.

Medieval English Drama and Agricultural Polemic

Alexandra Atiya, Centre for Medieval Studies, Univ. of Toronto

Stages of Characters' Names in the Manuscript BnF fr 25566

Nouha Gammar, Univ. of Virginia

Summer Games

Session 221, Friday 1:30, Bernhard Brown & Gold Room

Organizer: *Alexandra F. Johnston, Records of Early English Drama*

Presider: *Gordon Kipling, Univ. of California–Los Angeles*

“It{em} Rec{euyd} for thencrease of the mayale...”: Summer Games in England

Alexandra F. Johnston, Records of Early English Drama

Hooligans or Good Neighbors? Reading Records of Summer Games

Peter Greenfield, Univ. of Houston–Downtown

Summer Games and the Neighborhood in Wiltshire

Rosalind C. Hays, Dominican Univ.

Stranger Things: Supernatural Effects on the Medieval and Early Modern Stage

Session 279, Friday 3:30, Bernhard Brown & Gold Room

Organizer: *Cameron Hunt McNabb, Southeastern Univ.*

Presider: *Cameron Hunt McNabb*

Technology and the Supernatural in Early Modern Theater

Iconography: Christoffel van Sichem's Faustus Illustration and the B-text Version of Marlowe's *Doctor Faustus*

John Warrick, North Central College

Slaughtered Babes and Witchcraft in Two King's Men's Plays

Karen Sawyer Marsalek, St. Olaf College

Holy Theatrics: Relics Onstage in *Le Mistere de Saint Quentin*

Emily Ciavarella Kuntz, Columbia Univ.

“I am too much i' the sun”: The Ghost of Hamlet and the Psychological Burden of Filial Obligation
Melissa Pullara, Carleton Univ.

Contemporary Productions of Medieval Plays

Session 355, Saturday 3:30, Schneider 1125

Organizer: *Robert Clark, Kansas State Univ.*

Presider: *Robert Clark*

Medieval Drama/Modern Theater: Presenting French Farces to Modern Audiences

David Beach, Radford Univ.; Amanda Kellogg, Radford Univ.; Frank Napolitano, Radford Univ.

Time's Up on Marginalizing Medieval Drama: An Argument for Staging Hrotsvit's Plays for Non-Specialist Audiences

Jenna Soleo-Shanks, Univ. of Minnesota–Duluth

Don't Cut the Rondeaux! Staging the French Farces Today

Mario B. Longtin, Western Univ.

Medieval and Renaissance Drama Society

Business Meeting

Friday 5:15, Bernhard Brown & Gold Room

For the

Mostly Medieval Theatre Festival

Schedule, please see page 4.



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Other Sessions on Drama

History and Drama in Medieval and Early Modern Times

Session 21, Thursday 10:00, Sangren 1320

Sponsor: Rocky Mountain Medieval and Renaissance Association

Organizer: *Kristin Bezio, Univ. of Richmond*

Presider: *Kristin Bezio*

Joan of Arc on the Medieval and Early Modern Stage: The Anonymous *Le mistère du siège d'Orléans* and Shakespeare's *Henry VI Part I*

James H. Forse, Bowling Green State Univ.

"French Rapiers and Poniards, with Their Assigns, as Girdle, Hangers, and So": Reading Ornamentation in *Hamlet* for the Dramatization of Desire in Print

Jeffery Moser, Univ. of Northern Colorado/Aims Community College

"I have not deserved this": Early Modern Social Conversations of Domestic Violence Reflected in Theater

Sarah Fairbanks-Loose, Univ. of New Mexico

Shakespeare's Queens

Session 47, Thursday 1:30, Bernhard 106

Sponsor: Shakespeare at Kalamazoo

Organizer: *Christina Gutierrez-Dennehy, Northern Arizona Univ.*

Presider: *Carole Levin, Univ. of Nebraska-Lincoln*

One Body, Politic to Rule: Titania's Melded Sovereignty in *A Midsummer Night's Dream*

Sandra Logan, Michigan State Univ.

Present Mothers and Erased Daughters: Motherhood in Shakespeare and Fletcher's *Henry VIII* and Calderón's *La Cisma de Inglaterra*

Courtney Herber, Univ. of Nebraska-Lincoln

"My courage try by combat, if thou darest": Martial Women and Political Power in Shakespeare's History Plays

Amanda D. Taylor, Oakeshott Institute/Univ. of Minnesota-Twin Cities

Middle English Drama

Session 106, Thursday 3:30, Bernhard Brown & Gold Room

Presider: *Amber Dunai, Texas A&M Univ.-Central Texas*

Comparing the Staging of *N-Town* and *Wakefield/Towneley*

John Ghent, Independent Scholar

Staging the Miraculous: Cognitive Dissonance and the Didactic Impetus in the Chester Mystery Cycle

Carla Neuss, Univ. of California-Los Angeles

Penetrating Christ's Body: Locating BDSM in the York Corpus Christi Cycle's "Crucifixion" Scene

Madelynn Cullings, Binghamton Univ.

Sacred Comedy in Medieval Culture (A Roundtable)

Session 192, Friday 10:00, Schneider 1280

Organizers: *Sarah Brazil, Univ. de Genève; Emma Maggie Solberg, Bowdoin College*

Presiders: *Sarah Brazil and Emma Maggie Solberg*

The Middle of *Mankind*: Skipping to the Funny Parts of Moralities

Matthew Sergi, Univ. of Toronto

The Comedy of the Catfight: Misogyny and Laughter in *The Castle of Perseverance*

Carissa M. Harris, Temple Univ.

Confessions of a Medieval Drama Queen

Jody Enders, Univ. of California-Santa Barbara

"From Sexpot to Saint": Teasing Rhetoric and Humorous Incongruity in the Life of Saint Mary of Egypt

Niamh Kehoe, Univ. College Cork

The Parody of Saint Paul in the *Book of Good Love (Libro de buen amor 1343)*

Ryan Giles, Indiana Univ.-Bloomington

Humor, Irony, and Rhetoric in Fourteenth-Century Art and Devotion

Anne Williams, College of William & Mary

And the Sacred?

Mark Burde, Univ. of Michigan-Ann Arbor

Concepts and Practices of Performance in Medieval European Culture I

Session 254, Friday 1:30, Schneider 1330

Organizer: *Clare Wright, Univ. of Kent; Sarah Brazil, Univ. de Genève*

Presider: *Sarah Brazil*

Performative Ideas and Altercations in the Medieval English University

Thomas Meacham, Independent Scholar

Pornographic Performance in Farce: The "Lapsus Gestus"

Jody Enders, Univ. of California-Santa Barbara

Angela of Foligno's Poly-Performativity

William Robert, Syracuse Univ.

Using Medieval to Early Modern Defamation to Interrogate Paradigms of "Performance"

Clare Egan, Lancaster Univ.

Concepts and Practices of Performance in Medieval European Culture II (A Roundtable)

Session 280, Friday 3:30, Fetzer 1005

Organizer: *Sarah Brazil, Univ. de Genève; Clare Wright, Univ. of Kent*

Presider: *Clare Wright, Univ. of Kent; Sarah Brazil, Univ. de Genève*

Performing Silent Music

Jessica Brantley, Yale Univ.

Hearing Voices: The Performative Frame of Trouvère Songs

James Borders, Univ. of Michigan-Ann Arbor

John Lydgate and Late Medieval English Performance Culture

Mary C. Flannery, Univ. of Oxford

Monastic Communities/Communication and the Aesthetics of Performance: Defining Characteristics of and in Early Medieval Theater

Kyle A. Thomas, Univ. of Indianapolis

Talking with Dead Authors: The Iconography of Performative Writing,

Joyce Coleman, Univ. of Oklahoma

Performance and Self-Making in Old English Devotional Literature

Kaylin O'Dell, Suffolk Univ.

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

Papers of Interest

Shakespeare's Poems: Pre-Texts, Texts, and After-Texts

Session 96, Thursday 3:30, Bernhard 106

Sponsor: Shakespeare at Kalamazoo

A Parlement of Foules: Medieval Debates in Shakespeare's
Love's Labour's Lost

Mark Jones, Trinity Christian College

Topics in Hagiography II

Session 133, Thursday 3:30, Schneider 1320

Images of Clerical Greed and Petty Divinities in Selected
Miracle Plays

Linda Marie Rouillard, Univ. of Toledo

Reformation II: Cross Cultural and Cross Community Connections in the Reformation

Session 231, Friday 1:30, Sangren 1320

Sponsor: Society for Reformation Research

From Gorboduc to the King of Scots: Thomas Norton, Thomas
Sackville, and the Theatre of Anti-Catholic Politics 1561–1604

Kristin Bezio, Univ. of Richmond

Teaching the Middle Ages to All Ages

Session 315, Friday 3:30, Schneider 1345

Sponsor: Litel Clergeon Society

Feast and Farce: Teaching the Middle Ages through Theater

Jenna McKellips, Independent Scholar

John Gower on the Page and on the Stage

Session 356, Saturday 10:00, Schneider 1130

Prsident: Donald Burke, Cerro Coso Community College

Non-Violence, Justice, and Gender in Shakespeare's *Pericles*

Will Eggers, Loomis Chaffee School

Fixers and Go-Betweens in the Medieval Mediterranean and Medieval Iberian Worlds II

Session 479, Saturday 3:30, Schneider 1345

Sponsor: Brill Academic Publishers

The Go-Between of a Thousand Faces: Performance and

Theatrical Resources Used in *La Celestina* (1499) by Fernando
de Rojas

Francis Turco, Temple Univ.

Pills, Poisons, Potions, and Lotions: Marvelous Substances in the Middle Ages and Early Modernity

Session 507, Sunday 8:30, Fetzer 1045

Sponsor: Monsters: MEARCSTAPA

Those Eyes, That Touch: Toxic Intentions and the Narrative of
Reformation in Two Early Modern Plays

Thea Tomaini, Univ. of Southern California



Please See Next Page

ICMS 2019 – Compact Schedule Drama Sessions & Performances

MRDS Sessions – **Bold**
Performances – **Bold & Italics**
Other Sessions – Normal Text

Wednesday, May 8	
Session	Time, Place
<i>Sfanta (Holy One)</i> <i>Husband Swap, or Swap Meat</i>	8:00 Gilmore Theatre Complex
Thursday, May 9	
History and Drama in Medieval and Early Modern Times. 21.	10:00 Sangren 1320
Shakespeare's Queens. 47.	1:30 Bernhard 106
Middle English Drama	3:30 Bernhard Brown & Gold
<i>Je Christine</i> <i>Aliénor</i>	8:00 Gilmore Theatre Complex
Friday, May 10	
New Voices in Early Drama Studies. 162.	10:00 Bernhard Brown & Gold
Sacred Comedy in Medieval Culture (A Roundtable). 192.	10:00 Schneider 1280
Summer Games. 221.	1:30 Bernhard Brown & Gold
Stranger Things: Supernatural Effects on the Medieval and Early Modern Stage. 279.	3:30 Bernhard Brown & Gold
Concepts and Practices of Performance in Medieval European Culture I. 254.	1:30 Schneider 1330
Concepts and Practices of Performance in Medieval European Culture II. 280.	3:30 Fetzer 1005
MRDS Business Meeting	5:15 Bernhard Brown & Gold
<i>Time's Up</i>	8:00 Gilmore Theatre Complex
Saturday, May 11	
Contemporary Productions of Medieval Plays. 355.	3:30 Schneider 1125
<i>Problematic Men</i>	8:00 Gilmore Theatre Complex
Sunday, May 12	
NA	



Mostly Medieval Theatre Festival



Mostly medieval. Mostly theatre.

The Mostly Medieval Theatre Festival is a biennial performance festival showcasing and invigorating the global heritage of drama, music, dance, and performance styles from late antiquity through the Renaissance. All evening performances will be followed by a talkback—an opportunity to ask questions and share knowledge among the audience and performers.

- All performances take place at the Gilmore Theatre Complex on the WMU campus.
- Shuttles depart Valley 3 (Eldridge-Fox) for evening performances beginning at 7:15 pm.
- Return shuttles depart both at the conclusion of each performance and following the talkback.
- All evening performances are repeated at noon the following day (no shuttle service). Unused evening performance tickets may be redeemed (with an upcharge of \$2.00) for the following day's matinee of the same program.
- Evening performances: \$10.00 presale with online Congress registration.
- Noon performances: \$12.00 presale with online Congress registration.
- General admission for all performances: \$15.00.

***Sfanta (Holy One)*, created by Diana Lobontiu Husband Swap, or *Swap Meat (Le Trocheur de maris)*, translated by Jody Enders and performed by Radford University.**

Wednesday, May 8, 8:00 p.m.

A night of absurdity pairs Teodora, a wannabe saint from Romania who seeks fame rather than faith, with three dissatisfied wives who meet the Husband Trader and get the men of their dreams—or not. 100 minutes plus intermission.

***Je Christine*, created by Suzanne Savoy
Aliénor, written by Ron Cook and performed by Simonetta Cochis and Ron and Janice Cook
Thursday, May 9, 8:00 p.m.**

A night of strong French women, enriched with music, features fourteenth-century writer and noblewoman Christine de Pizan and the powerful Aliénor of Aquitaine, mother of kings. 2 hours 35 minutes plus intermission.

***Problematic Men (Pneuma Ensemble)*
Friday, May 10, 8:00 p.m.**

Unique, historically informed performances in the original languages accompanied by period instruments of the Latin comedy *Babio*, the Middle English *Dux Moraud*, and the Latin lyric *Samson Dux Fortissime*. 100 minutes plus intermission.

***Time's Up (University of Minnesota–Duluth)*
Saturday, May 11, 8:00 p.m.**

#MeToo. Musical theatre. Medieval drama. What do these things have in common? This adaptation of the tenth-century *The Conversion of the Harlot Thais* suggests there are powerful parallels to be drawn between the plot of *Hrosvit's* play and the challenges of the twenty-first century. 90 minutes, no intermission.

More Live Performances at Kalamazoo

Malory Aloud: *The Tale of Balyn and Balan* (A Readers' Theater Performance)

Session 331, 7:30 P.M. Valley 3 Stinson Lounge

Organizer: Alison Harper, Univ. of Rochester

Presider: Steffi Delcourt, Univ. of Rochester

A readers' theater performance with Carolyn F. Scott, National Cheng Kung Univ.; Kimberly Jack, Athens State Univ.; Bernard Lewis, Murray State Univ.; Derek Shank, Research Group on Manuscript Evidence; Rebecca Fox Blok, Medieval Institute, Western Michigan Univ.; Rosalind E. Clark, Saint Mary's College, Notre Dame; Steven Rozenski Jr., Univ. of Rochester; Kathryn Wilmotte, Western Michigan Univ.; Martin Laidlaw, Univ. of Dundee; Edward Mead Bowen, Univ. of Rochester; Alison Harper, Univ. of Rochester; Pamela M. Yee, Univ. of Rochester

Elizabeth 1: To Speak or Use Silence (A Performance)

Session 148, Thursday 7:30–9:00 p.m., Bernhard 106

Sponsor: Shakespeare at Kalamazoo

Organizer: Christina Gutierrez-Dennehy, Northern Arizona Univ.

Presider: Christina Gutierrez-Dennehy

A reading of Carole Levin's original play *Elizabeth 1: To Speak or Use Silence*. This performance and the discussion to follow it will explore Elizabeth's own representation of her queenship and identity.

Recent Publications

Books, General

- Susan L. Anderson. *Echo and Meaning on Early Modern English Stages*. Cham, Switzerland: Palgrave Macmillan 2018
- Sarah Brazil, *The Corporeality of Clothing in Medieval Literature: Cognition, Kinesis, and the Sacred*. Kalamazoo: MIP, 2018.
- Annalisa Castaldo and Rhonda Knight, eds. *Stage Matters: Props, Bodies, and Space in Shakespearean Performance*. Lanham: Rowman & Littlefield / Fairleigh Dickinson UP, 2018.
- Theresa Coletti. *The Digby Mary Magdalene Play*. Kalamazoo: Medieval Institute Publications, Western Michigan University 2018.
- Javier Berzal de Dios. *Visual Experiences in Cinquecento Theatrical Spaces* Toronto Italian Studies. Toronto: U of Toronto Press, 2019.
- Amanda DiPonio. *The Early Modern Theatre of Cruelty and its Doubles: Artaud and Influence*. Cham: Palgrave Macmillan, 2018.
- Sarah Dustagheer and Gillian Woods, eds. *Stage Directions and Shakespearean Theatre*. London: Bloomsbury, 2018.
- Chris Fitter, ed. *Shakespeare and the Politics of Commoners: Digesting the New Social History*. Oxford: Oxford University Press, 2017.
- Brett Gamboa. *Shakespeare's Double Plays: Dramatic Economy on the Early Modern Stage*. Cambridge: Cambridge University Press 2018.
- Melinda J. Gough, *Dancing Queen: Marie de Médicis' Ballets at the Court of Henri IV*. Toronto: University of Toronto Press, 2019.
- Max Harris. *Christ on a Donkey: Palm Sunday, Triumphal Entries, and Blasphemous Pageants*. Amsterdam University Press/ARC Humanities Press, 2019.
- Jennifer Higginbotham and Albert Mark, eds. *Queering Childhood in Early Modern English Drama and Culture*. Cham: Palgrave Macmillan 2019.
- Theodora A. Jankowski. *Elizabeth I, The Subversion of Flattery, and John Lyly's Court Plays and Entertainments*. Kalamazoo: Medieval Institute Pubs, Western Michigan Univ, 2018.
- Kathleen Jeffs. *Staging the Spanish Golden Age: Translation and Performance*. Oxford: Oxford University Press 2018.
- J. R. Mulryne Krista de Jonge, R. L. M Morris, and Pieter Martens. *Occasions of State Early Modern European Festivals and the Negotiation of Power*. Milton: Routledge 2018
- Margaret Jane Kidnie, ed. *A Woman Killed with Kindness, by Thomas Heywood*. London: Bloomsbury, 2017.
- Genevieve Love. *Early Modern Theatre and the Figure of Disability*. London, UK; New York, NY: The Arden Shakespeare, Bloomsbury Publishing Plc 2019.
- Jeanne H. McCarthy. *The Children's Troupes and the Transformation of English Theater 1509–1608: Pedagogue Playwrights, Playbooks, and Playboys*. Abingdon: Routledge, 2017.
- Paula de Pando. *John Banks's Female Tragic Heroes: Reimagining Tudor Queens in Restoration She-tragedy*. Drama and Theatre in Early Modern Europe, volume 9. Leiden; Boston: Brill 2018
- Matteo A. Pangallo. *Playwriting Playgoers in Shakespeare's Theater*. Philadelphia: University of Pennsylvania Press, 2017.
- Noel John Pinnington. *A New History of Medieval Japanese Theatre Noh and Kyogen from 1300 to 1600*. Cham: Springer, Palgrave Macmillan 2019.
- Tanya Pollard. *Greek Tragic Women on Shakespearean Stages*. Oxford: Oxford University Press, 2017. by Carla Suthren
- Ursula A. Potter. *The Unruly Womb in Early Modern English Drama. Plotting Women's Biology on the Stage*. Kalamazoo: MIP, The University Press at Kalamazoo, 2019.
- Laurence Publicover. *Dramatic Geography: Romance, Intertheatricality, and Cultural Encounter in Early Modern Mediterranean Drama*. Oxford: Oxford University Press, 2017.
- Amy J. Rodgers. *A Monster with a Thousand Hands: The Discursive Spectator in Early Modern England*. Philadelphia: University of Pennsylvania Press 2018.
- Lindsey Row-Heyveld. *Disassembling disability in Early Modern English Drama*. Cham: Palgrave Macmillan 2018.
- Lauren Shohet, ed. *Temporality, Genre and Experience in The Age of Shakespeare: Forms of Time*. London: Bloomsbury. 2018.
- Matthew J. Smith. *Performance and Religion in Early Modern England: Stage, Cathedral, Wagon, Street*. Notre Dame, Indiana: University of Notre Dame Press 2019.
- Kelly J. Stage. *Producing Early Modern London: A Comedy of Urban Space, 1598–1616*. Lincoln: University of Nebraska Press, 2018.
- Goran Stanivukovic, ed. *Queer Shakespeare: Desire and Sexuality*. London: Bloomsbury, 2017.
- Leslie Thomson. *Discoveries on the Early Modern Stage: Contexts and Conventions*. Cambridge: Cambridge University Press 2018.
- Nadia Thérèse Van Pelt. *Drama in Medieval and Early Modern Europe: Playmakers and Their Strategies*. Abingdon, Oxon; New York, NY: Routledge 2019.

Books, Anthologies

- Toni Bernhart, Jaša Drnovšek, Sven Thorsten Kilian, Joachim Küpper, and Jan Mosch eds. *Poetics and Politics: Net Structures and Agencies in Early Modern Drama*. Berlin; Boston: De Gruyter 2018.
- Joachim Küpper. 'National Literatures'?
- Stephen G Nichols. American Presidential Candidates at the Court of Charles V: How Political Theory Trumped Political Theology in Fourteenth-Century Paris.
- Sandra Richter. Cross-Cultural Inventions in Drama on the Basis of the Novel in Prose, or World Literature before World Literature: The Case of Fortunatus.
- Esther Schomacher. Sex on Stage: How Does the Audience Know?
- Stefano Gulizia. Castiglione's 'Green' Sense of Theater.
- Bernhard Huss. Luigi Groto's Adriana: A Laboratory Experiment on Literary Genre.
- Cristina Savettieri. The Agency of Errors: Hamartia and its (Mis)interpretations in the Italian Cinquecento.
- Stephanie Bung. Playful Institutions: Social and Textual Practices in Early Spanish Academies.
- Franz Gratl. The Role of Music in Folk Drama: An Investigation Based on Tyrolean Sources.
- Erika Fischer-Lichte. From a Rhetorical to a 'Natural' Art of Acting: What the Networks of the Seventeenth and Eighteenth Centuries Achieved.
- Jaša Drnovšek. Early Modern Religious Processions: The Rise and Fall of a Political Genre.
- Igor Grdina. Directions, Examples, and Incentives: Slovenian Playwriting in the Second Half of the Eighteenth Century.
- D. S Mayfield. Variants of Hypólepsis: Rhetorical, Anthropistic, Dramatic (With Remarks on Terence, Machiavelli, Shakespeare).
- Mark Cruse, ed. *Performance and Theatricality in the Middle Ages and the Renaissance*. Turnhout: Brepols Publishers 2018.
- Marisa Galvez. The Intersubjective Performance of Confession vs. Courtly Profession.
- Candace Hull Taylor. Performing Prudence in *Sawles Warde* and Chaucer's *Tale of Melibee*.
- Jenna Soleo-Shanks. The Spectacle of Sainthood: Performance and Politics of *La Festa et Storia di Sancta Caterina* in Siena.
- Lofton L. Durham. A Case for Reperformance: Illustrations in the *Istoire de la Destruction de Troie la Grant*.
- Claire Sponsler. Tracing Medieval Performance: The Visual Archive.
- Albrecht Classen. The Discourse about Gender Relationships on the Urban Stage in Late Medieval German Shrovetide Plays and Verse Narratives.
- Catherine Schultz McFarland. Subversive Imagery in Bruegel's *The Dirty Bride* and *Valentine and Orson*.
- William Bradford Smith. Staging the Thirty Years' War: Jesuit Drama and the Politics of Duke Maximilian I of Bavaria, 1600–1625.
- Ivy Howell Walters. Musical Performance in Lope de Vega's *La discordia en los casados* [*Discord between Spouses*].
- J. Eugene Clay. Drama in the Service of Orthodoxy: Dimitrii of Rostov's Theatrical Investigation of the Schism.
- Claire Jowitt and David McInnis eds. *Travel and Drama in Early Modern England: The Journeying Play*. Cambridge: Cambridge University Press 2018.
- Claire Jowitt, David McInnis. Introduction: Understanding the Early Modern Journeying Play.
- Anthony Parr. 'For his Travailes let the Globe witness': Venturing on the Stage in Early Modern England.
- Ladan Niayesh. Seeing and Overseeing the Stage as Map in Early Modern Drama.
- Steve Mentz. Marlowe's Mediterranean and Counter-Epic Forms of Oceanic Hybridity.
- Julie Sanders. Making the Land Known: *Henry IV*, Parts 1 and 2 and the Literature of Perambulation.
- Andrew Gordon. *Eastward Ho* and the Traffic of the Stage.
- Marianne Montgomery. Language and Seafaring in Thomas Middleton and John Webster's *Anything for a Quiet Life*.
- Daniel Vitkus. Rogue Cosmopolitans on the Early Modern Stage: John Ward Thomas Stukeley and The Sherley Brothers.
- Richmond Barbour, Bernhard Klein. Drama at Sea: A New Look at Shakespeare on the Dragon, 1607-08.
- Emily C. Bartels. Strange Bedfellows: The Ordinary Undersides of 'A True Reportory' and *The Tempest*.
- David McInnis. Travelling Characters in Early Modern Drama.
- Clare McManus. 'Constant Changelings', Theatrical Form, and Migration: Stage Travel in the Early 1620s.
- Claire Jowitt. The Uses of Cultural Encounter in Sir William Davenant's Caroline-to-Restoration Voyage Drama.
- Joachim Küpper and Leonie Pawlita eds. *Theatre Cultures within Globalising Empires: Looking at Early Modern England and Spain*. Berlin; Boston: De Gruyter 2018.
- Joachim Küpper. The Early Modern European Drama and the Cultural Net: Some Basic Hypotheses.
- Part I: Transnational Aspects of European Drama.*
- M. A. Katritzky. Stefanelo Botarga and Pickelhering: Fishy Italian and English Stage Clowns in Spain and Germany.
- Robert Henke. From Augsburg to Edgar: Continental Beggar Books and King Lear.
- Part II: Intercultural Connections Between English and Spanish Drama.*
- Leonie Pawlita. Dream and Doubt: Skepticism in Shakespeare's *Hamlet* and Calderón's *La Vida Es Sueño*.
- Madeline Rüegg. The Patient Griselda Myth and Marriage Anxieties on Early Modern English and Spanish Stages.
- Part III: Images of Spain on the English Stage.*
- Ralf Haekel. "Now Shall I See the Fall of Babylon": The Image of Spain in the Early Modern English Revenge Tragedy.
- Saugata Bhaduri. Polycolonial Angst: Representations of Spain in Early Modern English Drama.
- Part IV: Between Europe and the Colonies.*
- Barbara Ventarola. Multi-Didaxis in the Drama of Lope De Vega and Sor Juana Inés De La Cruz.
- Jonathan Gil Harris. Tamburlaine in Hindustan.
- Gautam Chakrabarti. "Eating the Yaban's Rice": Socio-Cultural Transactions on the Mid-Colonial Bengali Stage.

Rory Loughnane and Edel Semple eds. *Staged Normality in Shakespeare's England*. Cham: Springer International Publishing; Imprint: Palgrave Macmillan 2019.
 Rory Loughnane. Introduction: Stages of Normality.
 Carla Mazzio. Circling the Square: Geometry, Masculinity, and the Norms of *Antony and Cleopatra*.
 Elizabeth Hanson. Normal School: Merry Wives and the Future of a Feeling.
 Kristine Johanson. Regulating Time and the Self in Shakespearean Drama.
 Julie Sanders. Under the Skin: A Neighbourhood Ethnography of Leather and Early Modern Drama.
 Brett Gamboa. Shakespeare's Strange Conventionality.
 Edel Semple. Transgressive Normality and Normal Transgression in *Sir Thomas More*.
 Michelle M Dowd. 'So like an old tale': Staging Inheritance and the Lost Child in Shakespeare's Romances.
 Brinda Charry. 'Proper' Men and 'Tricky' Spirits: The Eunuch in Disguise in *Twelfth Night* and *The Tempest*.
 Emma Whipday. Everyday Murder and Household Work in Shakespeare's Domestic Tragedies.
 Emily O'Brien. Children, Normality, and Domestic Tragedy.
 Stephen Guy-Bray. Feminine Transgression and Normal Domesticity.
 Frances E. Dolan. Afterword.

Articles and Chapters

Gina M Di Salvo, "'A Virgine and a Martyr both': The Turn to Hagiography in the Reformation History Play." *Renaissance and Reformation/Renaissance et Réforme* 41.4 (2018): 133-167.

James Hirsh. "Soliloquies in Titus Andronicus: An Empirical Approach," in *Titus Andronicus: The State of Play*, ed. Farah Karim-Cooper. London: Bloomsbury Arden Shakespeare, 2019, 63-85.

James Hirsh. "What Were Soliloquies in Plays by Shakespeare and Other Late Renaissance Dramatists? An Empirical Approach" in *Shakespeare and the Soliloquy in Early Modern English Drama*, ed. Tony Cousins and Daniel Derrin. Cambridge UP, 2018, 205-24, 254-55.

James Hirsh. and "Soliloquies in Romeo and Juliet: An Empirical Approach." *Critical Insights: Romeo and Juliet*, ed. Robert C. Evans. Amenia, NY: Salem Press, 2017, 145-62.

**James Hirsh
The Beverly Rogers Literary Award**

James Hirsh's "Soliloquies and Self-Fashioning in Volpone: An Empirical Approach" published in *Ben Jonson Journal* (volume 25, 2018: 52-80) has received the Beverly Rogers Literary Award.

Articles, Selected Journals

Early Theatre

Edited by Melinda J. Gough, Erin E. Kelly, Helen M. Ostovich, and Sarah E. Johnson

Vol. 22, No. 1 (2019)

Ernst Gerhardt. The Towneley 'First Shepherds' Play': Its 'Grotesque' Feast Revisited.
 Leanne Groeneveld. The York Bakers and Their Play of the Last Supper.
 Shormishtha Panja. Marlowe and Shakespeare Cross Borders: Malta and Venice in the Early Modern World.
 Mitchell Macrae. '[A]dore my topless villainy': Metatheatrical Rivalry in John Marston's Antonio's Revenge.
 Charles Cathcart. The Insatiate Countess, William Barksted's Hire, the Fair Greek, and the Children of the King's Revels.
 Tom Harrison. Thereby Hangs a Tail: Jonson's The Devil Is an Ass and Stage Representations of Devil-Servants.

Vol. 21, No. 2 (2018)

Jeffery G Stoyanoff. Dramatic Networks: Marginalized Economics and Labour in The Norwich Grocers' Play.
 Laurie Johnson. Who Performed at Newington Butts in May 1586?
 P. B. Roberts. Underemployed Elizabethans: Gabriel Harvey and Thomas Nashe in the *Parnassus* Plays.
 Lindsay Ann Reid. Ovidian Retro-Metamorphosis on the Elizabethan Stage.
 Roya Biggie. How to Do Things with Organs: Moving Parts in *The Duchess of Malfi*.
 Adrian Blamires. Note: The Dating and Attribution of *Alphonsus, Emperor of Germany*.

Issues in Review.

David Dean. Introduction: Histories and Contexts in *The Witch of Edmonton*.
 Tim Stretton. Women, Marriage, Property and Law: Contextualizing *The Witch of Edmonton*.
 David Dean. Blasphemy, Swearing, and Bad Behaviour in *The Witch of Edmonton*.
 Susan D Amussen. The Witch of Edmonton: Witchcraft, Inversion, and Social Criticism.
 Kathryn Prince. Emotions in *The Witch of Edmonton*.

English Literary Renaissance

Edited by Arthur F. Kinney

Volume 49, Number 2 (Spring 2019)

R. Malcolm Smuts. Jonson's *Poetaster* and the Politics of Defamation.
 Tom Rutter. Shakespeare, Serlio, and Giulio Romano.

Volume 49, Number 1 (Winter 2019)

Joshua S. Smith. The Ring as an Object Lesson in Temporality and Genre in *Romeo and Juliet*.
Peggy A. Knapp. Love and Death in Measure for Measure
Heidi C. Craig. Missing Shakespeare, 1642–1660

Medieval English Theatre

Edited by Meg Twycross, Sarah Carpenter, and Gordon Kipling

Volume Forty (2018)

Meg Twycross. Producing the Journal over Forty Years.
Philip Butterworth and Michael Spence. William Parnell, supplier of staging and ingenious devices, and his role in the visit of Elizabeth Woodville to Norwich in 1469.
Olivia Robinson and Aurélie Blanc. The Huy Nativity from the Seventeenth to the Twenty-First Century: Translation, Play-Back, and Pray-Back.
John Marshall. A 'Gladnes' of Robin Hood's Men: Henry VIII Entertains Queen Katherine.
Clare Egan. Reading Mankind in a Culture of Defamation.
Meg Twycross. The Sun in York (Part One): Illumination, Reflection, and Timekeeping for the Corpus Christi Play.

SEL Studies in English Literature 1500-1900

Edited by Logan D. Browning

Volume 59, Number 1, Winter 2019

Amanda Kellogg. Power and Portraiture in Early Modern Literature.

Papers Presented

Jasmine Lellock. "My Love Affair with a Dead White Guy: Teaching High School Shakespeare in the Era of #MeToo." Shakespeare Association of America. April, 2019.

Mary Hayes Susan J. Ridyard Prize

At the Forty-Fifth Annual Sewanee Medieval Colloquium (April 12-13, 2019), Mary Hayes' paper, "The Lazarus Effect: Translating Death in Medieval English Vernacular Drama," won the Susan J. Ridyard Prize. This prize is awarded to the paper that speaks most powerfully and directly to the conference's annual theme, in this case, "Lives and Afterlives."



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



The series was devised to bring together selections of essays by leading names in the field whose work is chiefly in specialist journals and collections, and to make it accessible to new generations of students and a wider readership.

- David Mills, *To Chester and Beyond: Meaning, Text and Context in Early English Drama* edited by Philip Butterworth (2016).
- Alexandra F. Johnston, *The City and the Parish: Drama in York and Beyond* edited by David N. Klausner (2017).
- Peter Meredith, *The Practicalities of Early English Performances: Manuscripts, Records and Staging* edited by John Marshall (2018).
- Meg Twycross, *The Materials of Early Theatre: Sources, Images and Performances* edited by Sarah Carpenter and Pamela King (2018).
- John Marshall, *Early English Performance: Medieval Plays and Robin Hood Games* edited by Philip Butterworth (to be published September 2019).

Records of Early English Drama (REED)

Records of Early English Drama



There's news from Records of Early English Drama North-East (REED N-E at <http://community.dur.ac.uk/reed.ne/>): members may be interested in accessing our growing database of 'pre-publication' material from the forthcoming REED North-East records. Recent additions include material from Durham, from Yorkshire's West Riding, and from the Percy Family Records. These records haven't yet been through REED's full editorial process but are available, in pre-edited form, through the project's website, at http://community.dur.ac.uk/reed.ne/?page_id=259.

– Mark Chambers

For a listing of forthcoming volumes, please visit <https://reed.utoronto.ca/print-collections-2/forthcoming/>

Early Social Performance



The first volume of a new series, “Early Social Performance” is now available: Max Harris’s *Christ on a Donkey - Palm Sunday, Triumphal Entries, and Blasphemous Pageants*. The series, with ARC Humanities Press, in association with Amsterdam University Press, addresses a gap in the market by publishing monographs, themed collections of essays, and editions relating to performance in the Middle Ages and Early Modern Period that includes, but is not confined to, drama, visual art, music, and dance.

It addresses those areas of social performance which slip down the conventional disciplinary cracks, such as processions, tournaments, proclamations, and other courtly, civic, and rural ritual practices. It will also consider treatments of, for instance, clothing, poetry, architecture, sport, story-telling, and any other human social activity which can be construed as performative.

The next volume will be by John McKinnell and Diana Wyatt. This will be a collection of essays arising from the work of the editorial team who have been working on the REED North East project. A couple of other proposals are under discussion, and the acquisitions editor, Pamela King, is actively seeking more. The Executive Board now has a distinguished musicologist and performing early musician on strength, Andrew Kirkman, and art historian, Elizabeth L’Estrange. The advisory Board includes the members of the former EDAM Board. All proposals are vetted by the Executive Board, and finished manuscripts are sent to anonymous expert referees.

Anyone wishing to offer a title for consideration should contact Pamela King (pamela.king@glasgow.ac.uk) who is the commissioning editor.

Further details may be found on line at <https://arc-humanities.org/our-series/arc/esp/>.

Production and Publication

Early Theatre The Dutch Courtesan



The University of Toronto production of John Marston’s *The Dutch Courtesan* (1605) was a success, with a full house for most of its short run at the Luella Massey Studio Theatre (presented by Poculi Ludique Societas (PLS), and The Centre for Drama, Theatre, & Performance Studies). The special performance for RSA members on 19 March 2019 was a great opportunity for a wider audience of early modern specialists, sharing laughter and insights at the end of the Toronto conference.

The play had a five-day run and also featured in a subsequent small conference, 22-23 March 2019, ‘Strangers and Aliens in London and Toronto: Sex, Religion, and Xenophobia in Marston’s *The Dutch Courtesan*’, with keynote speakers Martin Butler (Leeds) and Michael Corder (York). The many outstanding papers on this rarely produced or critiqued play will be published in *Early Theatre* as a guest issue tentatively slotted for June 2020. Our post-production website will be online at the University of Toronto Library beginning in June 2019 with information about the cast, a video of the show, and production notes and essays.

Thanks for supporting the mini-conference, the production, and the website go to SSHRC for awarding us a Connections Grant, and to the several supporters who made that grant possible (University of Toronto, various departments and units including English, Centre for Renaissance and Reformation Studies; McMaster University; and of course PLS and CDTPS. The organizers were Helen Ostovich (McMaster), Erin Julian (Western), and the Toronto team, David Klausner, Linda Phillips, and the director Noam Lior.

The final outcome of this set of events will be the modern critical edition of *The Dutch Courtesan*, prepared by Helen Ostovich and Erin Julian, for the Oxford Works of John Marston under the supervision of general editors Martin Butler (Leeds) and Matthew Steggle (Bristol).

N-Town Slaughter of the Innocents and Death of Herod
Shepherd University



Shepherd University's Rude Mechanicals Medieval and Renaissance Players performed the N-Town *Slaughter of the Innocents* and *Death of Herod*, set in contemporary America, March 31-April 6, 2019. Visit <https://shepherdstown.info/rude-mechanicals-bring-in-spring-on-su-stage/>

The Harrowing of Hell
The American Theatre of Actors and
Collectio Musicorum, Ltd.
Directed by Jeff Dailey
April 10th through April 21st, 2019, NYC

Including The Fall of the Rebel Angels, The Soliloquy of Satan, and The Gospel of Nicodemus

The Fall of the Angels (York)

God—Connor Chaney; Seraph—Sabrina Fara Tosti; Lucifer—Christopher Yoo; Cherub 1—Jeremy Carter; Bad Angel—Ben Hayslett; Demon 1—Monty Renfrow; Demon 2—Justin Little; Cherub 2—Logan Roberts

The Soliloquy of Satan

(1907, Elliott Blaine Henderson); Satan—Christopher Yoo; Demons—Justin Little, Monty Renfrow; Tortured Souls—Connor Chaney, Ben Hayslett, Logan Roberts, Sabrina Fara Tosti; Heavenly Spirits—Benjamin Beruh, Jeremy Carter

The Gospel of Nicodemus (Selections)

Monks— Benjamin Beruh, Jeremy Carter, Connor Chaney, Ben Hayslett, Justin Little; Monty Renfrow, Logan Roberts, Sabrina Fara Tosti

The Harrowing of Hell

Prologue/Epilogue—Connor Chaney; Jesus—Benjamin Beruh; Satan—Christopher Yoo; Porter—Logan Roberts; Adam—Ben Hayslett; Eve—Sabrina Fara Tosti; Abraham—Justin Little; David—Jeremy Carter; John—Monty Renfrow; Moses—Logan Roberts

<https://theharrowofhell.com/>

Twelfth Night
Newton South

Jasmine Lelock is directing a production of Shakespeare's *Twelfth Night* at Newton South High School (Newton, MA).

Shakespeare in Yosemite
As You Like It

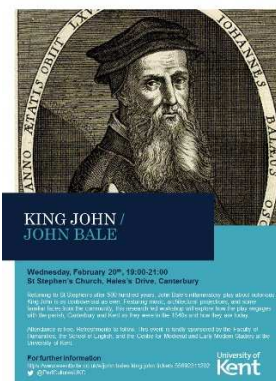


The third annual production of Shakespeare in Yosemite transformed Yosemite National Park into the Forest of Arden, the focal location in Shakespeare's famous pastoral romantic comedy *As You Like It*.

The play was adapted by University of California – Merced English Professor Katie Brokaw and Professor Paul Prescott of the University of Warwick, in England.

More details at <https://news.ucmerced.edu/news/2019/shakespearean-sustainability-gets-curtain-call-yosemite>

John Bale's King John
Canterbury



Cultures of Performance in Medieval and Early Modern Europe
Directed by Russell Bender at St Stephen's Church
Canterbury, UK. 20 February 2019.
<https://research.kent.ac.uk/performancecultures/>
See Review in *Early Theatre* Vol. 22, No. 1 (2019)

🎭 Calls for Papers 🎭

Black Humour on the English Early Modern Stage **Université Bordeaux Montaigne** **10-11 October 2019**

Black humour, directly related to the humorism developed in ancient Greece and was introduced in classical comedy by Plautus and Menander and later borrowed and adapted by Elizabethan dramatists. Early modern research has shown how '[i]n plague time normal social decorum [was] breached as people put personal survival before established custom' and that 'this [was] productive of the characteristic black humour of observer accounts', such as Dekker's, who alludes to the 'foolery, infidelity, humanity... villany, irreligion, and distrust in God' which his stories 'lay open' (Healey, 1995). Black humour, or gallows humour, summoned the tension that opposed hope and doom by joking about the convicted and their sense of despair as a strategy of coping with fear, both witnessed and experienced.

Please send a 250-word abstract and a short (100-word) biography to the conference organizers: blackhumourbordeaux@gmail.com by 15 June, 2019 (acceptances will be sent by 15 July). Papers will preferably be given in English. A selection of papers will be published.

Organizers: Antoine Ertlé (antoine.ertle@u-bordeaux-montaigne.fr), Catherine Lisak (catherine.lisak@u-bordeaux-montaigne.fr)

<https://call-for-papers.sas.upenn.edu/cfp/2019/04/07/black-humour-on-the-english-early-modern-stage>

Not Altogether Feste:

Shakespeare's Indirect Engagements with "Foolery" **PAMLA (Pacific Ancient and Modern Language Association)** **San Diego, California – November 14-17, 2019**

Conference Special Session on Shakespeare:

Shakespeare's plays abound in fools direct, but the language, gesture, and attitude of "foolery" run through his work even aside from the antics of characters such as Feste, Lear's Fool, or Touchstone. This panel will concentrate on moments in Shakespeare that are not so much driven by the playwright's most famous practitioners of the fool's trade, but rather subtly informed and structured by that trade and by the perspective it affords.

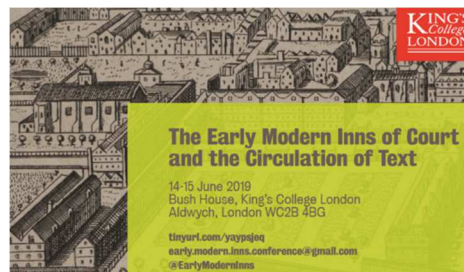
Please submit abstracts via PAMLA's website at www.pamla.org. General inquiries: Alfred J. Drake, ajdrake@ajdrake.com.

Deadline for Submissions: June 10, 2019

<https://call-for-papers.sas.upenn.edu/cfp/2019/04/22/not-altogether-feste-shakespeares-indirect-engagements-with-foolery>

🎭 Upcoming Conferences 🎭

The Early Modern Inns of Court and the Circulation of Text **14 – 15 June 2019** **King's College London**



The Inns of Court were culturally significant institutions of literary production, circulation and performance in the early modern period; their status as a stepping-stone between the universities and courtly or legal employment meant that many major (and minor) literary figures filtered through them. The Inns were communities of learning and leisure in which writers could produce, disseminate, consume, and influence each other's writing. Even literary figures that did not reside in the Inns, such as William Shakespeare and Ben Jonson, were associated with their members and influenced by their culture.

As well offering two-days of Inns-related papers, our programme includes plenary addresses from Prof. Arthur Marotti and Prof. Michelle O'Callaghan, a performance of Gray's Inn drama *The Misfortunes of Arthur* by The Dolphin's Back, and an exhibition of materials curated in association with the Middle Temple Library.

For further information and to view the programme, please visit <https://www.kcl.ac.uk/events/the-early-modern-inns-of-court-and-the-circulation-of-text>

International Medieval Congress – Leeds **1-4 July 2019**



MRDS Sponsored Session

New Voices on Materialities in Early Drama Studies
Session 1225, Wednesday 3 July 2019: 14.15-15.45
Organizer & Moderator/Chair: *Gordon L. Kipling, Department of English, University of California, Los Angeles*

Family Matters: Material Evidence for Drama in the Social Circle of Humphrey, Duke of Gloucester, and the Beaufort Family (English)
Alexandra Claridge, Department of English, University of Liverpool

The Theatrical Ambivalence of Materiality in Mankind (English)
*Jia Liu, Département de langue et littérature anglaises,
Université de Genève*

Catholic Drama in the Later 16th Century: Shaping Identity in
the Luzerner Antichrist and in the Mystère de l'Antéchrist et
du Jugement de Dieu (English)
*Carlotta Posth, Sonderforschungsbereich 923 'Bedrohte
Ordnungen', Eberhard-Karls-Universität Tübingen*

Other Sessions of Interest

Drama in England, 15th-17th Centuries: Postures, Personae, and Production

Session 132, Monday 1 July 2019: 11.15-12.45

Organizer: *IMC Programming Committee*

Moderator/Chair: *Rose A. Sawyer, Institute for Medieval
Studies, University of Leeds*

Performing Exempla: Contemplatio, Mary, and Gender Politics
in the N-Town Mary Play (English)
*Ann Hubert, Department of English, St Lawrence University,
New York*

Cycles at York and Wakefield: A Radical Review (English)
John Ghent, Independent Scholar, Tokoroa

Material Coding for Female Bodies on the Early Modern Stage
(English)
*Ursula Ann Potter, Department of English, University of
Sydney*

Hrotsvitha of Gandersheim's Hagiographical Drama: Codicology, Quellenforschung, and Literary Strategies

Session 232, Monday 1 July 2019: 14.15-15.45

Sponsor: *Dumbarton Oaks Medieval Library Latin Series,
Harvard University Press*

Organizer & Moderator/Chair: *Danuta Shanzer, Institut für
Klassische Philologie, Mittel- und Neulatein, Universität
Wien*

Hrotsvitha, Author and Editor: The Question of Editorial
Influence and Creativity in Manuscripts (English)
*Hannelore Segers, Department of the Classics, Harvard
University*

Some Questions of Intertextuality and Chronology in the Oeuvre
of Hrotsvitha of Gandersheim (English)
*Kurt Smolak, Institut für Klassische Philologie, Mittel- und
Neulatein, Universität Wien*

Perversion and Conversion: Typical Plot Structures, Agency, and
Semanticized Spaces in Hrotsvitha of Gandersheim's
'Comoediae' (English)
*Martin M. Bauer, Institut für Sprachen und Literaturen,
Universität Innsbruck*

Around and about Hrotsvitha and Medieval Latin Drama

Session 332, Monday 1 July 2019: 16.30-18.00

Sponsor: Latin Series, Dumbarton Oaks Medieval Library

Organizer: *Danuta Shanzer, Institut für Klassische Philologie,
Mittel- und Neulatein, Universität Wien*

Moderator/Chair: *Kurt Smolak, Institut für Klassische Philologie,
Mittel- und Neulatein, Universität Wien*

The Meta-Theatrical and the Dramatic in Late Antique and Early
Medieval Latin Hagiography: Hrotsvitha's Antecedents
Revisited (English)

*Danuta Shanzer, Institut für Klassische Philologie, Mittel-
und Neulatein, Universität Wien*

Hrotsvitha's Dramatic Dialogues and Terence (English)

*Sabina Tuzzo, Dipartimento di Studi Umanistici, Università
del Salento*

Exploring the Importance of Debate Poems for Latin Drama of
the High Middle Ages: Hildegard of Bingen's Ordo Virtutum
(English)

Dinah Wouters, Vakgroep Letterkunde, Universiteit Gent

Constructions Matérielles du Sacré et du Infernal au Théâtre / Material Constructions of the Holy and the Diabolic on Stage

Session 1325, Wednesday 3 July 2019: 16.30-18.00

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

Organizer: *Cora Diel, Institut für Germanistik, Justus-Liebig-
Universität Gießen*

Moderator/Chair: *Véronique Dominguez-Guillaume, UFR des
Lettres, Université de Picardie Jules Verne, Amiens*

Une Pièce Centrale des Représentations de Mystères: La Gueule
d'Enfer (Français)

*Mathilde Schwarz, Département de littérature française et
comparée, Sorbonne Université, Paris*

Material Godheads, Made from Stone and Wood: Heathen Idols
on the 16th-Century Swiss Stage (English)

*Cora Diel, Institut für Germanistik, Justus-Liebig-
Universität Gießen*

Papers of Interest

Text as Material Artefacts: Archaeology of 'Materiality' as a Research Concept, 15th-21st Century, II

Session 1141, Wednesday 3 July 2019: 11.15-12.45

How to Stage Medieval Drama on a Medieval/Modern Page?

*Nouha Gammar, Department of French, University of
Virginia*

Société Internationale pour l'étude du Théâtre Médiéval



16th COLLOQUIUM OF THE SITM
Genoa, 8-13 July 2019

Full program available at <http://www.sitm.info/reg1/wp-content/uploads/2018/12/Final-Program-SITM.pdf>

Medieval and Renaissance Drama Society Business Meeting Minutes
May 11, 2018

Call to Order: 5:23 p.m.

Approval of 2017 minutes: Moved and Seconded

Announcements and Reports:

Council Nominations

Tina Fitzgerald nominated.

Thomas Meacham

Helen Cushman

Sarah Brazil

FN gives treasurer's report: approved unanimously.

Awards

- Bevington Award (Read by Kathy Ashley): Katherine Steele Brokaw: *Staging Harmony*
- Honorable Mention: Michael Norton: *Liturgical Drama and the Reimagining of Medieval Theatre*.

- Stevens (Read by Susannah Crowder): Sarah Brazil "Forms of Pretense..." Sarah Jane Brazil (Université de Genève)
- 'Forms of Pretense in Pre-Modern Drama: From the *Visitatio Sepulchri* to *Hamlet*.' *EMD* 20 (2016).

- Palmer Award (Read by Susanna Crowder): Erika Lin (Graduate Center, City University of New York) 'Social Functions: Audience Participation, Efficacious Entertainment.' In: *A Cultural History of Theatre in the Early Modern Age*, ed. Robert Henke. London: Bloomsbury, 2017.
- Johnston Award (Read by Alexandra Johnston): Mariah Min (University of Pennsylvania), "'Is It I, Lord?': Judas Iscariot in the N-Town Passion Plays.' Presented at the Sewanee Medieval Colloquium (March, 2017).

ROMARD Report, prepared by Mario Longtin; Read by Gordon Kipling

- Looking for new and up-and-coming scholars to submit articles.
- GK commends Mario for his labors and is ending his stewardship.
- Future of ROMARD: Seek a new publishing location and editor (Toronto; MIP; ASU; others?). Plea for new editor. We need to work hard to continue this publication. Possibility of co-editors is okay.

Lofton Durham's report on the MMTF.

- 2017 was a great success. 5 performances featuring 6 troupes. Several talk-back sessions, which were fruitful. Total of 700 tickets sold for 2017, with a 40% attrition rate. Raised a significant amount of money (over \$18K). A balance of \$2K has been carried over. A total of \$9,760 has been carried over, with a total commitment of \$14,260. Proposes that MRDS continues the sponsorship with no money being contributed this year.
- Call for performances live
www.umich.edu/medieval/performance-proposal. Due

10/1/18. Discuss proposals with LD before submitting. LD's email: lofton.durham@wmich.edu.

- Tickets for 2019 will be available at conference pre-registration. Shuttles will be available, as will a cash bar. Institution of a Festival Guild for those who want to support monetarily.
- Possibility of a matinee performance is discussed. The Medieval Institute expressed concerns about conflicts with sessions. People who support this option should express their wishes via the conference evaluation (contact us link on congress's web page), emails to Elizabeth Teviotdale, and social media.
- David Klausner moves that we congratulate Lofton for 2017 MMTF. Seconded and passed.

Action Items

Proposed Conference Panels for Next Year
Kalamazoo ICMS

- New Voices I (Frank; KZoo) 17 votes
- Stranger Things: Supernatural Effects on the Medieval Stage (Cam, Kzoo) 18 votes
- Contemporary Productions of Medieval Plays (Kzoo; Bob Clark) 14 votes
- Staging Politics: Tyranny, Resistance, and Unrest in Medieval Plays (Tentative Kzoo; Mario?). 9 votes.
- Alternate: Summer Games (Kzoo; Alexandra Johnston) 7 votes

MLA 2020: Seattle

- Global Medieval Drama (MLA; Rob Barrett) 12 votes (definite)
- Representing the Other (MLA; Bob Clark) 7 votes (additional)

Leeds (Materialities)

- Medieval Materialities: Costumes, and Props on the Medieval Stage (Leeds; David) 17 votes
- New Voices II (Gordon; Leeds) 9 votes

Leftovers for next year:

- Animals on the Medieval Stage (KZoo [persuade Mario?]) 7 votes
- (Un)Scripted: Other Modes of Performance (Leeds; Sarah Brazil and Clare Wright) 6 votes
- 21st-Century Performances of Medieval Texts (Leeds; Dana) 5 votes

Discussion Items

EEDT: A couple of projects in the works, but future works are questionable.

Proposal from Gerard re: contest for logos for MRDS.

Adjournment:

Motion proposed and seconded. Passed 6:50 PM

MRDS 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, 2020:

- 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, 2020:

- 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, 2020

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 the Palmer and Stevens Awards, please send the published article as an attachment to an email addressed to rclark@ksu.edu.* The committee will consider any essay published within 18 months of the deadline and judged by the committee to be of outstanding quality. All essays submitted will be considered for both awards, if appropriate, but no essay can win both prizes. Qualifying essays published in a collection may be submitted for the Stevens and Palmer Awards.

For the Bevington Award, please send one hard copy of the book (plus a copy in digital form if you like) to
Robert Clark
Department of Modern Languages
Kansas State University
Manhattan, KS 66502.*

An author unable to supply a hard copy, may submit the book in digital form only, though hard copy is preferred. Digital copies should be sent to rclark@ksu.edu.* The committee will consider any book of high quality published within 18 months of the deadline. Publishers: please limit submissions for the Bevington to two books per year.

For the Johnston Award, papers should not exceed 5,000 words, excluding notes, and should include the name and date of the conference at which the paper was delivered, and the presenter's name, the title of the paper, and a contact number or email. We encourage graduate students to seek out a mentor to review their work before submission. MRDS members are happy to serve as mentors.

Announcement of Award Winners

Awards announcement and presentation will take place during the annual MRDS business meeting in May 2020, at the 55th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan.

* This will be updated with the election of the new MRDS Vice-President.

MRDS Officers and Council Members

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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
Radford University
English Department
Box 6935
Radford, VA 24142

Spring 2019 MRDS Newsletter



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