



# MRDS

Medieval and Renaissance  
Drama Society

## Medieval and Renaissance Drama Society Newsletter Spring 2020

### ✪ The 55<sup>th</sup> International Congress on Medieval Studies ✪ Planned for May 7-10, 2020\*



#### MRDS Sponsored Sessions

#### New Voices in Early Drama Studies

**Session 202, Friday 10:00, Schneider 1355**

Organizer: *Maggie Solberg, Bowdoin College*

Presider: *Maggie Solberg*

Documentary Dramaturgy: The “Scripts” of the Early Medieval Theatres

*Kyle A. Thomas, Missouri State Univ.*

Interior Mayhem: Turning Inside Out *The Castle of Perseverance*

*Sheila C. Coursey, Univ. of Michigan–Ann Arbor*

Much Depends on Dinner: Performing Early Modern Identity

*Jennie G. Youssef, Graduate Center, CUNY*

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

#### The Performative Voice

**Session 259, Friday 1:30, Schneider 1355**

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

Presider: *Frank Napolitano, Radford Univ.*

*Ils Chantent*: The Deafening Silence of Music in the French Farce

*Mario B. Longtin*

“Ne wille ic leng his geongra wurpan”: Strife, Orality, and Theatricality in Satan’s Soliloquies in *Genesis B*

*Elisa Ramazzina, Queen’s Univ. Belfast*

Dissonant Voices: Performing Females in Adam de La Halle’s Dramatic World

*Jessica Novial, Western Univ.*

#### Performing Medieval Drama in the Twenty-First Century (A Panel Discussion)

**Session 315, Friday 3:30, Schneider 1360**

Organizer: *Kyle A. Thomas, Missouri State Univ.*

Presider: *Kyle A. Thomas*

The Challenges of Producing a Medieval Performance Festival

*Lofton L. Durham III, Western Michigan Univ.*

Yimmimangaliso: The Chester Mystery Cycle in Post-Apartheid South Africa

*Carla E. Neuss, Univ. of California-Los Angeles*

Medieval Drama and Modern Community

*Ann Hubert, St. Lawrence Univ.*

Respondent: *Carolyn Coulson, Shenandoah Univ.*

#### Medieval and Renaissance Drama Society Business Meeting and Reception

Friday 5:15, Fetzer 2020

*\* Though the ICMS and many other events were cancelled because of the Novel Coronavirus Pandemic, the MRDS officers believe that it is important that the Society maintain a record of the scholarship of the MRDS members and the field in general. If MRDS members had other papers or performances cancelled at any point in 2020, please report them to the newsletter secretary for inclusion in the Fall 2020 MRDS Newsletter.*

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## Other ICMS Sessions on Drama

### Session 84, Thursday 1:30, Schneider 1280

#### Performing Joan: Interpreting the Maid on Screen, on Stage, and in the Streets

Sponsor: International Joan of Arc Society  
Organizer: *Scott Manning, Independent Scholar*  
Presider: *Tara Beth Smithson, Manchester Univ.*

Joan of Arc: The Maid of New Orleans

*Elizabeth Watkins, Loyola Univ. New Orleans*

The Passion of Miley Cyrus: Medievalism as Pop Feminism in “Mother’s Daughter”

*Gillian L. Gower, Univ. of California–Los Angeles*

Any Maid Will Do: Victorian Joan of Arcs in Ringling Bros.

Couriers and Librettos

*Scott Manning*

Joan of Arc in America: Hellman’s The Lark Soars on Broadway

*Stephanie L. Coker, Univ. of North Alabama*

### Shakespeare and Science Fiction/Fantasy

#### Session 89, Thursday 1:30, Schneider 1355

Sponsor: Shakespeare at Kalamazoo  
Organizer: *Dianne Berg, Clark Univ.*  
Presider: *Christina Gutierrez-Dennehy, Northern Arizona Univ.*

Is This the Promised End? Putting King Lear on Pause in Station Eleven

*Nora L. Corrigan, Mississippi Univ. for Women*

William Shakespeare as Anime Hero: Fate/Apocrypha’s Master Illusionist

*Lisa Myers, Univ. of New Mexico*

Disney Does Shakespeare, Again: The Use of Shakespeare in

Greg Weisman’s Gargoyles Franchise (1994–2009)

*Michael A. Torregrossa, Independent Scholar*

### King Lear: Texts, Pre-Texts, and Aftertexts

#### Session 143, Thursday 3:30, Schneider 1355

Sponsor: Shakespeare at Kalamazoo  
Organizer: *Dianne Berg, Clark Univ.*  
Presider: *Dianne Berg*

King Lear and the Medical Humanities

*Jay Zysk, Univ. of Massachusetts–Dartmouth*

“Dost Thou Call Me Fool”: Staging Lear’s Madness

*Christina Gutierrez-Dennehy, Northern Arizona Univ.*

“This Prophecy Merlin Shall Make”: Medieval Prophecy Poems and the Vision of History in *King Lear*

*Natalia Khomenko, York Univ.*

## ICMS Papers of Interest

### Embodied Scholarship: Personal Narrative and Critical

#### Methodology (A Roundtable)

#### Session 107, Thursday 3:30, Fetzer 1005

“Sissy that [Play]”: Finding Queer Networks in Medieval English Drama

*Jeffery G. Stoyanoff, Spring Hill College*

### Interpreting Religious Texts

#### Session 117, Thursday 3:30, Sangren 1710

Behold the Witness: The Theatricality of Salvation in the Medieval Christian Passion Play and the Persian Islamic *Ta’ziyah*

*Denise O’Malley, Bunker Hill Community College*

### Impound, Outlaw

#### Session 364, Saturday 10:00, Schneider 1335

Forced Migration, Religious Persecution, and the Figure of the Jew in Late Medieval English Drama

*Robin Kello, Univ. of California–Los Angeles*

### Whatever Happened to Baby Cain? Ambiguous Childhood in Medieval Literature II: Childhood Tamed

#### Session 418, Saturday 1:30, Schneider 1345

Child’s Play: Medieval Drama for Children in the Lancastrian Court

*Alexandra Claridge*

## ICMS Performances

### Shakespeare and Fan Authorship (A Performance)

#### Session 151, Thursday 7:30, Bernhard 204

Sponsor: Shakespeare at Kalamazoo  
Organizer: *Dianne Berg, Clark Univ.*  
Presider: *Nora L. Corrigan, Mississippi Univ. for Women*

A performance with *Kavita Mudan Finn*, Massachusetts Institute of Technology.

### Malory Aloud: Women in Camelot, a Readers’ Theater Performance

#### Session 323, Friday 7:30, Valley 3 Stinson Lounge

Organizers: *Steffi Delcourt, Univ. of Rochester; Alison Harper, Univ. of Rochester; Rebecca Fox Blok, Western Michigan Univ.*  
Presider: *Kathryn Wilmotte, Western Michigan Univ.*

A readers’ theater performance with *Alisa Heskin, Western Michigan Univ.; Carolyn F. Scott, National Cheng Kung Univ.; Bernard Lewis, Murray State Univ.; Patricia Lehman, Washtenaw Community College; Kimberly Jack, Athens State Univ.; Edward Mead Bowen, Univ. of Rochester; Alison Harper; and Steffi Delcourt.*

### Performances of Marie de France: *Chaitivel*

#### Session 425, Saturday 1:30, Valley 2 LeFevre Lounge

Sponsor: International Marie de France Society  
Organizer: *Simonetta Cochis, Transylvania Univ.*  
Presider: *Tamara Bentley Caudill, Jacksonville Univ.*

Performances by *Tricia Postle, Pneuma Ensemble; Ronald Cook, Independent Scholar; Yvonne LeBlanc, Independent Scholar; and Simonetta Cochis.*

## Recent Publications

### Books, General

- Armando Bisanti. *La voce, il gesto, la scena: elementi teatrali nelle commedie latine del XII e XIII secolo*. Parma: Athenaeum edizioni universitarie, 2019.
- Aurélie Chevanelle-Couture. *Médée, mémoire du théâtre: une poétique du mal (1556-1713)*. Genève: Librairie Droz, 2019.
- Walter Cohen. *Drama of a Nation: Public Theater in Renaissance England and Spain*. Ithaca, NY: Cornell University Press, 2019.
- Eric Dunnum. *Unruly Audiences and the Theater of Control in Early Modern London*. Abingdon, Oxon; New York, NY: Routledge, 2020.
- Musa Gurnis. *Mixed Faith and Shared Feeling: Theater in Post-Reformation London*. Philadelphia: University of Pennsylvania Press, 2018.
- Peter Harrop. *Mummers' Plays Revisited*. London: Routledge, 2020.
- Lea Puljanc Juric. *Illyria in Shakespeare's England*. Lanham, Maryland: Fairleigh Dickinson University Press, 2019.
- Xavier Leroux. *Le mystère de Saint Vincent (Angers, 1471-Le Lude, 1476): édition critique du ms. BnF, fr. 12538*. Paris: Classiques Garnier, 2020.
- Ivan. Lupic. *Subjects of Advice Drama and Counsel from More to Shakespeare*. Philadelphia: University of Pennsylvania Press, 2019.
- Anna Maria Montanari. *Cleopatra in Italian and English Renaissance Drama*. Amsterdam: Amsterdam University Press, 2019.
- Katja. Pilhuj. *Women and Geography on the Early Modern English Stage*. Amsterdam: Amsterdam University Press, 2019.
- Mark. Pizzato. *Mapping Global Theatre Histories*. Cham: Springer International Publishing: Imprint: Palgrave Macmillan, 2019.
- Natalie Crohn Schmitt. *Performing Commedia dell'Arte, 1570-1630*. London; New York, NY: Routledge, 2020.
- Maggie Vinter (Magdalena). *Last Acts: The Art of Dying on the Early Modern Stage*. New York: Fordham University Press, 2019.

### Books, Reference

- Martin Wiggins and Catherine Richardson, eds. *British Drama 1533-1642: A Catalogue*. Volume IX: 1632-1636. Oxford: Oxford University Press, 2019. [Ninth Volume of Ten]

### Books, Anthologies

- Patricia Akhimie and Bernadette Andrea, eds., *Travel and Travail: Early Modern Women, English Drama, and the Wider World*. Lincoln and London, Univ. of Nebraska Press, 2019.
- Patricia Akhimie and Bernadette Andrea. Introduction: Early Modern Women, English Drama, and the Wider World.
- Part 1. Early Modern Women Travelers: Global and Local Trajectories.
- Richmond Barbour. Desdemona and Mrs. Keeling.
- Karen Robertson. A Stranger Bride: Mariam Khan and the East India Company.
- Amrita Sen. Sailing to India: Women, Travel, and Crisis in the Seventeenth Century.
- Carmen Nocentelli. Teresa Sampsonia Sherley: Amazon, Traveler, and Consort.
- Bernadette Andrea. The Global Travels of Teresa Sampsonia Sherley's Carmelite Relic.
- Patricia Akhimie. Gender and Travel Discourse: Richard Lassels's "The Voyage of the Lady Catherine Whetenall from Brussels into Italy" (1650).
- Elisa Oh. Advance and Retreat: Reading English Colonial Choreographies of Pocahontas.
- Laura Williamson Ambrose. Lady Anne Clifford's Way and Aristocratic Women's Travel.
- Part 2. Early Modern Women and the Globe: Gendered Travel on the English Stage.
- Laura Aydelotte. Mapping Women: Place Names and a Woman's Place.
- Stephanie Chamberlain. Eroticizing Women's Travel: Desdemona and the Desire for Adventure in *Othello*.
- Michael Slater. Desdemona's Divided Duty: Gender and Courtesy in *Othello*.
- Eder Jaramillo. From Adventure to Danger in the Travels of Desdemona and Miranda.
- Ruben Espinosa. Marian Mobility, Black Madonnas, and the Cleopatra Complex.
- Dyani Johns Taff. Precarious Travail, Gender, and Narration in Shakespeare's *Pericles, Prince of Tyre* and Margaret Cavendish's *The Blazing World*.
- Suzanne Tartamella. Traveling Companions: Shakespeare's *As You Like It* and the Book of Ruth.
- Gaywyn Moore. English Women, Romance, and Global Travel in Thomas Heywood's *The Fair Maid of the West, Part I*.
- Mary C. Fuller. Afterword: Looking for the Women in Early Modern Travel Writing.
- Sandra Clerc e Uberto Motta, eds. *Eroine tragiche nel Rinascimento*. Bologna: I libri di Emil 2019.
- [Eleven essays on Corneille, Giraldi, Shakespeare, Macrin, etc. Contents not available.]
- Eva von Contzen and Chanita, Goodblatt eds. *Enacting the Bible in Medieval and Early Modern Drama*. Manchester: Manchester University Press 2020.
- Introduction. Chanita Goodblatt and Eva von Contzen.
- Part I: Medieval Drama.

- Lawrence Besserman. Lay Piety and Impiety: The Role of Noah's Wife in the Chester Play of *Noah's Flood*.
- Jonathan Stavsky. Typology, Community, and Stagecraft in the N-Town 'Trial of Mary and Joseph'.
- Eva von Contzen. Embodiment and Joint Attention: An Enactive Reading of the Middle English Cycle Plays.
- Part II: From Medieval to Early Modern Drama.
- Silvia Bigliuzzi. From Medieval to Early Modern Choric Threnody in Biblical Plays.
- M. A. Katritzky. The Itinerant Healer as a Stage Role: Its Origins in Religious Drama.
- Cathy Shrank. Citing Scripture in Late Medieval and Early Modern English Morality Drama.
- Greg Walker. Religious Violence and Dramatic Innovation in the Tudor Interlude: John Heywood's *The Pardoner and the Friar*.
- Paul Whitfield White. Elizabethan Biblical Drama.
- Part III: Early Modern Drama.
- Elisabeth Dutton. Protestant Place, Protestant Props in the Plays of Nicholas Grimald.
- Hannibal Hamlin. Staging Prophecy: *A Looking Glasse for London* and the Book of Jonah.
- Monika Fludernik. Early Modern Dramatic Martyrdom.
- Pavel Drábek. 'Samson Figuru nese': Biblical Plays Between Czech Drama and English Comedy in Early Modern Central Europe.
- Chanita Goodblatt. To Play the Fool: The Book of Esther in Early Modern Biblical Drama.
- Michele Marrapodi, ed. *The Routledge Research Companion to Anglo-Italian Renaissance Literature and Culture*. Abingdon, Oxon; New York, NY: Routledge 2019
- Especially the following chapters:
- Louise George Clubb. *Commedia erudita: Birth and Transfiguration*.
- Duncan Salkeld. Machiavelli's comedies of "virtù".
- Mario Domenichelli. Senecan Tragedy in the English Renaissance.
- Richard Andrews. The Italian comici and commedia dell'arte.
- Robert Henke. Italian Pastoral Tragicomedy and English Early Modern Drama.
- Jason Lawrence. "Oh that we had such an English Tasso": Tasso in English Poetry and Drama to 1700.
- Duncan Salkeld. Shakespeare and the Arts of Painting and Music.
- Eric Nicholson. *Commedia dell'arte* in Early Modern English Drama.
- Lisa S. Starks-Estes, ed. *Ovid and Adaptation in Early Modern English Theatre*. Edinburgh: Edinburgh University Press, 2020.
- Lisa S. Starks. Introduction: Representing "Ovids" on the Early Modern English Stage.
- I. Gender/Queer/Trans Studies and Ovidian Rhizomes.
- Simone Chess. Queer Gender Informants in Ovid and Shakespeare.
- Shannon Kelley. Women in Trees: Adapting Ovid for John Lyly's *Love's Metamorphosis* (1589).
- Daniel G. Lauby. Queer Fidelity: Marlowe's Ovid and the Staging of Desire in *Dido, Queen of Carthage*.
- Deborah Uman. "Let Rome in Tiber melt": Hermaphroditic Transformation in *Antonius* and *Antony and Cleopatra*.
- II. Ovidian Specters and Remnants.
- Lisa S. Starks. Ovid's Ghosts: Lovesickness, Theatricality, and Ovidian Spectrality on the Early Modern English Stage.
- John S. Garrison. Medea's Afterlife: Encountering Ovid in *The Tempest*.
- Catherine Winiarski. Remnants of Virgil, Ovid, and Paul in *Titus Andronicus*.
- III. Affect, Rhetoric, and Ovidian Appropriation.
- Jennifer Feather. Power, Emotion, and Appropriation in Ovid's *Tristia* and Shakespeare's *Henry V*.
- John D. Staines. Appropriating Ovid's Tyrannical Raptures in *Macbeth*.
- Goran Stanivukovic. Ovid and the Styles of Adaptation in *The Two Gentlemen of Verona*.
- IV. Ovid Remixed: Transmedial, Rhizomatic, and Hyperreal Adaptations.
- Louise Geddes. "Truly, and very notably discharg'd": The Metamorphosis of Pyramus and Thisbe and the Place of Appropriation on the Early Modern Stage.
- Liz Oakley-Brown. The Golden Age Rescued?: Ovid's *Metamorphoses* and Thomas Heywood's *The Ages*.
- Ed Gieskes. "Materia conveniente modis": Early Modern Dramatic Adaptations of Ovid.
- Jim Casey. Worse than Philomel, Worse than Actaeon: Hyperreal Ovid in Shakespeare's *Titus Andronicus*.
- Articles and Chapters**
- Daisy Black. "Commanding Un-Empty Space: Silence, Stillness and Scopic Authority in the York Christ Before Herod" in *Gender: Places, Spaces and Thresholds*. Victoria Blud, Diane Heath, and Einat Klafter, eds. London: University of London Press, Institute of Historical Research, 2019.
- Daisy Black. "Theatre and Performance" in *The Routledge History of Women in Early Modern Europe*. Amanda Capern, ed. Abingdon, Oxon; New York, NY: Routledge, 2020.
- Katherine Gillen. "Shakespeare in the Capitalocene: *Titus Andronicus*, *Timon of Athens*, and Early Modern Eco-Theater." *Exemplaria* Volume 30, 2018.
- Max Harris, "Politics: Comic Power, Foolish Men, and Holy Women," in *A Cultural History of Comedy: The Middle Ages*," Martha Bayless and Jessica Milner-Davis, eds. Vol. 2 of *A Cultural History of Comedy*. Andrew McConnell Stott and Eric Weitz, eds. London: Bloomsbury Academic, 2020.
- James Hirsh, "Hamlet and the Late Renaissance Convention of Self-Addressed Speech: An Empirical Approach to Theatrical History." *Ben Jonson Journal* Volume 26, 2019.
- Raphael Magarik. "Dependent Contractors: *Timon of Athens*, Collaborative Writing, and Theatrical Capitalism." *Journal for Early Modern Cultural Studies* Volume 19, Number 1, Winter 2019.

Lindsay Ann Reid. "Impregnable Towers and Pregnable Maidens in Early Modern English Drama." *Comparative Drama* Volume 53, Number 1 & 2, 2019.

Nicole R. Rice. "Artisan Drama, Patronage, and Fellowship Reconfigured: The Chester Shepherds in 1578." *Journal of Medieval and Early Modern Studies* Volume 49, 2019.

Emanuel Stelzer. "Saxon Rites in Late Stuart Drama." *JEGP* Volume 118, Number 3, 2019.

Christine Varnado. "The Quality of Whiteness: The Thief of Bagdad and The Merchant of Venice." *Exemplaria* Volume 31, 2019.

Katherine Walker. "Clowns and Demonic Learning in Doctor Faustus." *ELH* Volume 87, Number 2, Summer 2020.

Clare Wright. "Empathy with the Devil: Body, Movement and Kinesthetic Empathy in *The Castle of Perseverance*," *Theatre Survey* 60.2, 2019.

Clare Wright. "Enculturated, Embodied, Social: Medieval Drama and Cognitive Integration," in *The Edinburgh History of Distributed Cognition: From Medieval to Renaissance*. Miranda Anderson and Michael Wheeler, eds. Edinburgh: Edinburgh University Press, 2019.



**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. Please see the Fall 2020 MRDS Newsletter for more news about the next MMTF.

## **Articles, Selected Journals**

**EMLS (Early Modern Literary Studies)**  
**Robert W. Daniel and Iman Sheeha, Editors**

### **Special Issue 29: Door-Bolts, Thresholds, and Peep-Holes: Liminality and Domestic Spaces in Early Modern England (2020)**

Iman Sheeha. Women, Servants and Liminal Domestic Spaces on the Early Modern Stage

Ann Christensen. Space, Place, and Labour in Heywood's *King Edward IV* (1599)

### **Special Issue 28: Early Modern Domestic Tragedy (2019)** **Sophie Shorland, Zeidy Canales, Lisa Hopkins, and Daniel Cadman, Editors**

Sophie Shorland. Domestic Afterlives.

Cheryl Birdseye. (In)Sincere Confessions in *Arden of Faversham*.

Iman Sheeha. Domestic Space and Patriarchal Authority in *The Tragedy of Master Arden of Faversham* (1592).

Catherine Richardson. *Arden of Faversham* and Local Performance Cultures.

Ann C. Christensen, Jessica Slights. Those Who Stay and Those Who Go in Early Modern Domestic Drama.

Sandra Clark. The Problem of Sin and Crime in Domestic Tragedy.

Sophie Shorland. Infamous Narrative in *Othello* (1603) and *A Yorkshire Tragedy* (1608).

Louise Zheng Torine Fang. Writing Ludic Commonplaces for the Early Modern Stage: The Dramatic Adaptation of the Card-Playing Motif in Thomas Heywood's *A Woman Killed With Kindness*.

Ezra Horbury. "[T]ween two Currents": The Triumph of Domestic Tragedy in Heywood's *The English Traveller*.

Melissa Rohrer. 'Lamentable and True': Remediations of True Crime in Domestic Tragedies.

Jennifer Dawson Kraemer. Adapting True Crime: George Wilkins's *The Miseries of Inforst Marriage*, the Tragedy of Wardship, and the Early Modern Court of Wards and Liveries.

Roya Biggie. The Infectious, Alimentary, and Organistic Ecologies of John Ford's *The Broken Heart*.

### **Vol 21, No 1 (2019)**

Kirk Dodd. What's in a name? Shakespeare's *inventio* and the topic of 'notatio' (names).

Zita Turi. Early Modern Anatomical Discourses in Peter Greenaway's *Prospero's Books*.

### **James Hirsh Ben Jonson Journal Discoveries Award**

James Hirsh, "Hamlet and the Late Renaissance Convention of Self-Addressed Speech: An Empirical Approach to Theatrical History," published in the *Ben Jonson Journal* Volume 26, 2019, was the winner of the Discoveries Award conferred by the editors of the journal.

## Early Theatre

Melinda J. Gough, Editor

### Volume 23, Number 1 2020; Helen Ostovich, Guest Editor

*Special Issue: Marston's The Dutch Courtesan*

- Helen M. Ostovich. Introduction: Strangers and Aliens in London ca 1605 -- Is Anyone Stranger than a London Gallant?
- Martin Butler. The Oxford Marston and *The Dutch Courtesan*.
- Tom Bishop. 'La bella Franceschina' and Other Foreign Names in Marston's *The Dutch Courtesan*.
- Sophie Tomlinson. Sensuality, Spirit, and Society in *The Dutch Courtesan* and Lording Barry's *The Family of Love* (1608).
- Andrew J. Fleck. Proximity and the Pox: Pathologizing Infidelity in Marston's *Dutch Courtesan*.
- Lucy Munro. Living by Others' Pleasure: Marston, *The Dutch Courtesan*, and Theatrical Profit.
- Meghan Andrews. How Marston Read His Merchant: Ruled Women and Structures of Circulation in *The Dutch Courtesan*.
- Liz Fox. Cosmopolitan Desire and Profitable Performance in *The Dutch Courtesan*.
- Michael Cordner. *The Dutch Courtesan* and 'The Soul of Lively Action'.
- Erin Julian. 'Our hurtless mirth': What's Funny about *The Dutch Courtesan*?
- Noam Lior. 'Unwholesome Reversions': Contagion as Dramaturgy in *The Dutch Courtesan*.

### Volume 22, Number 2 2019

Articles

- Arlynda L. Boyer. A New Performance Strategy for a Twelve-Station, One-Day York Cycle.
- Callan Davies. Bowling Alleys and Playhouses in London, 1560-90.
- Todd Andrew Borlik. Building a Wall Around Tudor England: Coastal Forts and Fantasies of Border Control in *Friar Bacon and Friar Bungay*.
- Iman Sheeha. '[M]istris Drewry, / You do not well': The Gossip as an Ill-Doer in *A Warning for Fair Women* (1599).
- James H. Forse. Touring in Kent: Some Observations from Records Published to Date.
- Issues in Review Essays
- Susan L. Anderson. Introduction: Disability in Early Modern Theatre.
- Lindsey Row-Heyveld. 'Known and Feeling Sorrows': Disabled Knowledge and King Lear.
- Justin Shaw. 'Rub Him About the Temples': *Othello*, Disability, and the Failures of Care.
- Katherine Williams. Demonstrable Disability.

## English Literary Renaissance

Arthur F. Kinney, Editor.

### Volume 50, Number 2 | Spring 2020

- Christopher McKeen. Christopher Marlowe, Literary History, and the Lyrical Style of Blank Verse.
- Alexander Dunlop. Fools of Nature: The Epistemology of *Hamlet*.
- Gabriella Edelstein. Collaborating on Credit: Ben Jonson's Authorship in *Eastward Ho!*.

- Lucy Munro. "As it was Played in the Blackfriars": Jonson, Marston, and the Business of Playmaking.
- Adrian Streete. Polemical Laughter in Thomas Middleton's *A Game at Chess* (1624).

## European Medieval Drama

C. Dietl, General Editor

### Volume 23, 2019

- María Teresa Chicote Pompanin. Kissing, Complaining, and Handing Over Keys: Castile and its Royal Entries at the End of the Middle Ages.
- Francesc Massip. Staging the Crusade against Islam: The Twelve Peers of France and European Popular Theatricality.
- C. Edward McGee, Sylvia Thomas. 'The isle is full of noises ...': Music for the Yorkshire West Riding from Ripon to London.
- John McKinnell. Dramatic Elements in Liturgy: The Durham Processional.
- Nils Holger Petersen. Medieval Latin Performative Representation: Re-evaluating the State-of-the-Art.
- Alexandra F. Johnston. They Got it Wrong: How the Misunderstanding of the Nature of the Creation to Judgment Manuscripts of the English Biblical Drama Distorted our Knowledge of the Genre.
- Roberta Mullini. From Script to Playbook: John Rastell and the First Printed Interludes.
- Elza C. Tiner. Thomas Chaundler's *Libellus de laudibus duarum civitatum*: Playing with Ecclesiastical Court Procedure.
- Andrzej Dąbrowka. The Birth of Printed Drama from Medieval Manuscript: A New Discovery in the Case of a Polish Dialogue Between Master Polycarpus and Death.

### Volume 22, 2018

- Sarah Brazil. Modulating Tone in the Early English Slaughter of the Innocents Plays: Between Grief, Vengeance, and Humour.
- Angelika Kemper. Das Tuch der Veronika im *Frankfurter* und *Alsfelder Passionsspiel*. Heilsinszenierung und -autorität im Licht eines ikonischen Gegenstands.
- Heidy Greco-Kaufmann. Die Theatralisierung des Heiligen Grabes. Beispiele aus der Schweiz.
- Elke Ukena-Best. Baum, Holz, Kreuz: Dingliche Akteure im *Heiligkreuzspiel* des Wilhelm Stapfer (1598).
- Elke Huwiler. Lokale Religiosität im Theater. Die Verehrung des Heiligen Niklaus von Flüe im *Sarner Bruderklausenspiel*.
- Sarah Olivier. Clovis beyond Clovis: Individuality, Filiation, and Miraculous Intervention in the *Miracle de Clovis*.
- Eliška Poláčková. A Prince or a Pauper? Staging Noble Lineage in the Coronation Order of Emperor Charles IV.
- Elisabeth Dutton. 'Looking after them, reading in Homer': Thomas Goffe's Turk Plays in Oxford.
- Peter Happé. Printing John Bale's Plays.

## Medieval and Renaissance Drama

S. P. Cerasano, Editor

### Volume 33, 2020

- David M. Bergeron. Geometry in Webster's *The Duchess of Malfi*.
- Douglas Arrell. Heywood's *The Rape of Lucrece* and *Macbeth*.

James Hirsh. Macbeth and the Convention of Self-Addressed Speech: An Empirical Approach.  
 Paul A. Olson. Shakespeare's Henriadic Monarchy and Chaucerian/Elizabethan Religion.  
 Maurice Hunt. Friendship in Marlowe's *Tamburlaine the Great*.  
 Alex MacConochie. "Spurns Her": Violence and Hierarchy in *A Yorkshire Tragedy*.  
 Warren Chernaik. Theatrical Companies and Their Plays: Shakespeare and Marlowe.  
 Ellen O'Neill. Amateur Theatre in Early Modern England: The Shann Manuscript in Context.  
 Matteo Pangallo. Beyond the Pale: English Performers from Calais in the Fifteenth and Sixteenth Centuries.  
 Robert D. Stefanek. A Theatre of Students and Spies: The University Performances of the Parnassus Plays and *Hamlet*.  
 Elizabeth Steinway. In Search of Alternative Kinship: Pregnancy Without Proof in *All's Well That Ends Well*.

### Volume 32, 2019

Symposium: *The Second Shepherds' Play*.  
 Lynn Staley. Introduction: *Second Shepherds' Play* and Symposium.  
 Katherine E. McGerr. Sheepish Confessions: Notes on Directing an Irreverent *Second Shepherds' Play*.  
 Andrew Galloway. Wool-Gathering: Magical Economies in the *Second Shepherds' Play*.  
 Rosemarie McGerr. Voicing Identity, Community, and Diversity in *The Second Shepherds' Play*: Polyphony as Dramatic Experience in the Medieval World and Our Own.

### Articles

Kent R. Lehnhof. Kinship and Twinship in Jacob and Esau.  
 Elizabeth Fox. "These Very Pictures Will Surmount My Wealth": Aesthetic and Economic Competitions in Thomas Heywood's *If You Know Not Me II*.  
 Misha Teramura. William Percy's Logical Song.  
 MacDonald P. Jackson. Cyril Tourneur and *The Honest Man's Fortune*.  
 Sarah K. Scott. Portia and the Circulation of Virtue: "men may construe things after their fashion."

### Medieval English Theatre

**Meg Twycross, Sarah Carpenter, Elisabeth Dutton, and Gordon Kipling, editors.**

### Volume 41, 2019

Meg Twycross. The Sun in York (Part Two): Illumination, Reflection, and Timekeeping for the Corpus Christi Play.  
 E. Lucy Deacon. Remembering through Re-Enacting: Revisiting the Emergence of the Iranian *Ta'zia* Tradition.  
 Mark Chambers and Gašper Jakovac. Welcoming James the VI & I in the North-East: Civic Performance and Conflict in Durham and Newcastle.  
 Ernst Gerhardt. Salmon-Fishing and Beer-Brewing: The Waterleaders and Drawers of Dee and Chester's Corpus Christi and Whitsun Plays.  
 Philip Butterworth. Jetties, Pentices, Purprestures, and Ordure: Obstacles to Pageants and Processions in London.  
 Elisabeth Dutton & Perry Mills. Staging John Redford's *Wit and Science* in 2019.

### Renaissance and Reformation/Renaissance et Reforme

**William R. Bowen, Editor**

### Vol 43 No 1 (2020)

Jamie Paris. "What condition will not miserable men accept?": Hegemonic Masculinity in John Lyly's *Galatea*.  
 Deni Kasa. "Not so much perdition as an hair": The Political Deployment of Christian Patience in *The Tempest*.

### Renaissance Drama

**Jeffrey Masten and William N. West, Editors**

### Volume 48, Number 1, Spring 2020

Hannah August. Reading Plays as Books: Interpreting Readers' Marks and Marginalia in Early Modern Play Quartos.  
 Alexander Paulsson Lash. Ben Jonson's Doors.  
 Jane Rickard. "To Strike the Ear of Time": Ben Jonson's *Poetaster* and the Temporality of Art.  
 Suzanne Tartamella. Jessica's Silence and the Feminine Pyrrhonic in Shakespeare's *The Merchant of Venice*.  
 Jane Hwang Degenhardt. Performing the Sea: Fortune, Risk, and Audience Engagement in *Pericles*.  
 Lauren Robertson. False Evidence and Deceptive Eyewitnesses: The Theatricality of Uncertainty in *The Picture* and *Cymbeline*.

### Volume 47, Number 2, Fall 2019

Gillian Woods. Ways of Seeing in Renaissance Theater: Speculating on Invisibility.  
 Sofie Kluge. Deformed, Unfinished History: *Richard III* as Mourning Play.  
 Gordon McMullan. The Strange Case of Susan Brotes: Rhetoric, Gender, and Authorship in John Fletcher's *The Tamer Tamed*, or How (Not) to Identify an Early Modern Playwright.  
 Rosemary Gaby, Alice Leonard, James Mardock, and Helen Ostovich. To Nell and Back: Revisiting Mistress Quickly.

### SEL Studies in English Literature 1500-1900

**Becky Byron, Joseph Campana, and Alexander Regier, Editors**

### Volume 60, Number 2, Spring 2020

David Loewenstein, Ellen MacKay, Logan D. Browning. David Bevington: A Tribute.  
 John Wesley. Quintilian's Forensic Grief and *The Spanish Tragedy*.  
 Lisa Wilde. Number and Narrative in Marlowe's *Tamburlaine the Great*.  
 Elizabeth Mathie. Critiquing Mastery and Maintaining Hierarchy in *The Taming of the Shrew*.  
 Kent R. Lehnhof. Twinship and Marriage in *The Comedy of Errors*.  
 Christina M. Squitieri. Jane Shore's Political Identity in Thomas Heywood's *Edward IV*.  
 Elizabeth Hutcheon. Medea and *The Merchant of Venice*.  
 Sarah K. Scott. "Modern for the Times": Lording Barry, Christopher Marlowe, and Ovid.  
 Robert Darcy. Puppets, Sexlessness, and the Dumbfounding of Male Epistemology in Jonson's *Bartholomew Fair*.  
 Lucy Munro. Recent Studies in Tudor and Stuart Drama.



## Volume 60, Number 1, Winter 2020

Colleen Ruth Rosenfeld. The Queen's Conceit in Shakespeare's *Richard II*.

Emma Rayner. Monumental Female Melancholy in John Webster and Hester Pulter.

## Shakespeare Bulletin

Kathryn Prince, Editor

## Volume 37, Number 3, Fall 2019

Martin Butler, Gigliola Sulis. A Tempest between Naples and Sardinia: Gianfranco Cabiddu's *La stoffa dei sogni*.

Marissa Greenberg. Critically Regional Shakespeare.

Michael Slater. Hamlet in Kashmir: Political Allegory in Vishal Bhardwaj's *Haider*.

Michael W. Shurgot. Bertram's Scar and Courts of Healing in *All's Well That Ends Well*.

## Electronic Resources

### Medieval Digital Resources: A Curated Guide and Database. The Medieval Academy of America



The Medieval Digital Resources website (MDR) is a project of the Medieval Academy of America. The project aims to provide access to websites that contain content of interest to medievalists and meet the Academy's scholarly and technical standards of web presentation.

<http://mdr-maa.org/>

### Reconstructing The Rose



Roger Clegg, Principal Investigator, Eric Tatham, Developer. Reconstructing the Rose: 3D Computer Modelling Philip Henslowe's Playhouse.

<https://reconstructingtherose.tome.press/>

### Richard Brome Online



Richard Brome Online is an online edition of the collected works of the caroline dramatist, Richard Brome. The edition not only makes the texts accessible to scholars and theatre practitioners, but also begins to explore their theatricality visually, serving as inspiration to encourage more frequent staging of Brome's works. Richard Cave, General Editor and Project Manager.

<https://www.dhi.ac.uk/brome/>

## Publishing News

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



The Routledge 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.

To the editions of David Mills, Alexandra F. Johnston, Peter Meredith, Meg Twycross, and John Marshall, the newest addition is

Sarah Carpenter. *Early Performance: Courts and Audiences: Shifting Paradigms in Early English Drama Studies*, edited by John J McGavin and Greg Walker.

Future editions will include collected works of Pamela M. King (2020) and Stephen Knight (2021).

### Records of Early English Drama (REED)

## Records of Early English Drama



### Hampshire

REED Online is pleased to announce the publication of Hampshire, edited by Peter Greenfield and Jane Cowling. Visit the site at <https://ereed.library.utoronto.ca/collections/hamps/>.

The Hampshire collection is the largest and most varied set of records yet included in REED Online. The records range from the mention of a kingale in a 1381 coroner's report to an unpublished play based on Sophocles and Seneca performed at Winchester College (included in an appendix). Records of seasonal festivities in Hampshire, especially that known regionally as a 'king ale', complement and extend the Berkshire data across the common county boundary.

Abundant evidence of itinerant minstrels, players and other performers comes from Winchester, Winchester College and Southampton, and they can also be traced at other towns, monasteries and aristocratic households. Highlights of the collection include records of the *Quem Quaeritis* and of boy bishops at St Swithin's Priory, a legal dispute over a 1409 St Agnes play, expenses for constructing stages and sets in the college hall, licenses to acting troupes from the Master of the Revels that name actors like Edward Alleyn and Will Kemp, and the elaborate entertainment for Queen Elizabeth provided by the earl of Hertford at Elvetham in 1591, which appears here in its Hampshire context. Records from the Isle of Wight, both of folk customs and aristocratic entertainments, are also included.



All locations are linked to the GIS provincial map of England, which now defines, for the first time, pre- and post-Reformation diocesan boundaries.

### Early Modern London Theatres

Records of Early English Drama is pleased to announce the launch of *Early Modern London Theatres* (EMLoT), version 3, phase 1, which introduces records of the first and second Blackfriars theatres (1576, 1596), the Whitefriars theatre (1609), and Porter's Hall (1613). This latest work adds 280 new events to the collection, extending EMLoT's purview to the theatres located within London's city bounds, introducing boys' companies to the roster of troupes, and offering up the records of one of early modern London's most celebrated theatres.

Collectively, the documents of the Blackfriars, Whitefriars, and Porter's Hall represent more than a century in the history of the early stage, from legal records that reflect a community's dismayed response to the repurposing of traditionally religious spaces during the 1540s, to nostalgic interregnum meditations on the glory days of the active stage. Consistent themes tie the stories of the playhouses together: ongoing tensions between the neighbourhood residents and theatrical prospectors and audiences; the recurring threat of plague, spawning closures and more closures (theatrical contracts drafted to account for closures).

As it currently stands, EMLoT's bibliographic record of these three London venues draws on over seventy published sources, spanning more than three hundred years of scholarship, and offering transcriptions from over two hundred primary sources, in print and manuscript – plays, pamphlets, chronicles, letters, licenses, legal documents. The efforts of eighteenth-, nineteenth-, and twentieth-century editors and scholars are represented here, from Jonson, Beaumont and Fletcher, and Massinger to Warton, Chalmers, and Malone, as well as Wallace, Feuillerat, Chambers, Wickham, Berry, and Ingram.

EMLoT, version 3, phase 2 (slated for 2022), comprehends the remaining theatres located within the bounds of the city of London: St Paul's I and II (1575, 1599), and the theatres known as the 'Four Inns' – the Bel Savage Inn (1575), the Bell Inn (1576), the Bull Inn (1578), the Cross Keys Inn (1578) – as well as several other smaller and occasional venues scattered across the city.

*Early Modern London Theatres* (EMLoT) grew out of a collaboration between the Records of Early English Drama (REED) at the University of Toronto, the Department of Digital Humanities (DDH) at King's College London, and the Department of English at the University of Southampton. EMLoT and its associated Learning Zone have been funded by the UK's Arts and Humanities Research Council (AHRC), the British Academy (BA), and the Social Sciences and Humanities Research Council of Canada (SSHRC).

EMLoT gratefully acknowledges the British Academy for its generous support of its research.

—Adapted from the notice of Tanya Hagen, EMLoT Editor and Bibliographer

<https://emlot.library.utoronto.ca/>



# MRDS

Medieval and Renaissance  
Drama Society

If you have not used the MRDS site lately, please be sure to visit <http://themrds.org/> soon. Our new webmaster, Elizabeth Tavares (University of Alabama, [ectavares@ua.edu](mailto:ectavares@ua.edu)), has revised the site, added a great deal of new materials, and made it more functional.

She has also brought new life and man more visitors to our Facebook and Twitter accounts. Please offer her your thanks for all her work.

### Jasmine Lelock Innovative Teaching of Renaissance Studies

The Renaissance Society of America recently awarded to Jasmine Lelock a Grant in Support of Innovative Teaching of Renaissance Studies to High School Students. The fund will sponsor Jasmine Lelock (Newton South High School) and her project "Creating an Inclusive Shakespeare Curriculum."

The goal of the grant was to write a Shakespeare curriculum that explicitly focused on anti-biased education. As part of the grant, she invited scholars, actors, and education specialists into the classroom to work with students on understanding how to read Shakespeare with an inclusive eye. They also attended performances of plays that included BIPOC actors and discussed the plays through the lens race, gender, and sexuality. Finally, students created original scenes that explored contemporary issues, then facilitated challenging conversations about these issues.

Though some of the work, including her presentation at RSA in Philadelphia in April, has been interrupted, it will continue in the coming years.



ROMARD: Research on Medieval and Renaissance Drama (ISSN 0098-647X) is a peer-reviewed journal sponsored by the Medieval and Renaissance Drama Society (MRDS) and published annually by Medieval Institute Publications. With over three decades in operation, the journal aims to publish scholarly work focused on research, analysis, production, performance, or translations of performance, drama, theatre and theatricality broadly from 500-1650. Furthermore, ROMARD publishes in diverse formats and genres, such as essays, reviews, commentaries, translations, editions, and others. (Please see full description at <http://themrds.org/romard>.)

ROMARD has begun a new chapter, with a new editor, publisher, editorial board, and a forthcoming special double issue.

**Editor-in-Chief**

Kyle A. Thomas, Missouri State University

**Editorial Board**

- Sarah Jane Brazil, Université de Genève
- Lofton L. Durham, University of Western Michigan
- Maura Giles-Watson, University of San Diego
- Douglas W. Hayes, Lakehead University
- Mary Hayes, University of Mississippi
- Emily Mayne, University of Edinburgh
- Scott K. Oldenburg, Tulane University
- Matthew Sergi, University of Toronto
- Elizabeth E. Tavares, University of Alabama
- Paul Whitfield White, Purdue University
- Clare Wright, University of Kent

**Forthcoming: ROMARD 56/57 (2020)**

**ROMARD Special Double Issue:**

**New Research in Archives, Authorship, and Performance**

**Robert L. A. Clark, Guest Editor**

Robert L. A. Clark. Introduction

James Stokes. Waits, Other Musicians, and the Performance Tradition (including Drama) in Early Suffolk.

Alan C. Dessen. Residual Allegory in Elizabethan Drama: The One-Scene Psychomachia and Arresting the Vice.

Dana L. Key and Emma Whipday. *Tom Tyler and His Wife*: Allegory, Satire, Shrews and Sheep.

Ann Hubert. Amplificatio in Performance: The Digby Conversion of St. Paul on Stage.

Kyd, Shakespeare, and *Arden of Faversham*: a (belated) reply to MacDonald Jackson  
Brian Vickers

**ROMARD Call for BIPOC Editorial Members**

ROMARD, and many other journals like it, realizes just how much we have contributed to structures and practices that marginalize and neglect BIPOC scholars and scholarships. It is imperative that ROMARD broaden its scholarly perspectives in order to bring the journal into the current moment and ensure that it acts as a supportive space for BIPOC scholars and their work.

Therefore, ROMARD invites BIPOC scholars with interests in premodern drama — particularly those in early career positions — to join our new editorial board. This invitation represents an earnest effort to create an editorial team that emphasizes a diversity of perspectives and scholarship needed within the field of premodern drama studies. See also the MRDS "Statement on the Study of Race and Medieval Drama" ratified in 2017.

Please address your interest in joining the board, or any questions or concerns you may have, to our editor-in-chief, Kyle A. Thomas (KAThomas@missouristate.edu). We look forward to hearing from you!

**Leeds International Medieval Congress**

**5-8 July 2021**



**MRDS Sponsored Session  
Performance Practice as Research**

Please see next page for details.

## 🎭 Calls for Papers 🎭

### **MRDS Session Proposal for Leeds IMC 2021 (Deadline: 20 September 2020)**

The Medieval and Renaissance Drama Society is proposing to host a session entitled 'Performance Practice as Research' and we are seeking proposals for 20-minute papers that ideally integrate our chosen topic with the conference theme 'Climates'. The conference will be held on 5-8 July 2021. Please see the Leeds 2021 conference website for further inspiration: <https://www.imc.leeds.ac.uk/2021-climates/>

The deadline for abstract submissions is 20 September 2020 and should take the form of a 250-word paper proposal and a brief biography. Please submit your proposal to Dana Key, [zeledlk@ucl.ac.uk](mailto:zeledlk@ucl.ac.uk)

There are also a few details to confirm along with your submission from the Guidelines for Session Proposals: Firstly, please confirm that you can attend the conference. The conference organisers are not yet able to confirm whether this will be held live or on-line, so please confirm your flexibility in participating either way when you submit an abstract. Secondly, please confirm that you have not submitted a paper for another session, and, finally, to acknowledge that you are aware of speakers needing to pay the Registration fee (information on bursaries can be found on the conference website, noted above). Please do get in touch with any questions, and we look forward to hearing from you.

### **The 52nd Annual NeMLA**

#### **(Northeast Modern Language Association)**

#### **Convention to be held in Philadelphia, PA March 11 - 14.**

The NEMLA welcomes c. 300-word abstract submissions to <http://www.buffalo.edu/nemla/convention/callforpapers/submit.html> by no later than Wednesday, September 30th.

You do not have to be a member of NeMLA in order to submit an Abstract, but you will be asked to join the organization if your abstract is accepted and you agree to attend the Convention. NeMLA is currently surveying all of its members about in-person v. remote delivery.

Two sessions will be of particular interest for MRDS scholars.

#### **Bringing Medieval Drama to Life**

Medieval drama deserves a larger place in our curricula than a unit in a theatre history or medieval literature course: it is an ideal synesthetic and interdisciplinary vehicle for community formation and differential learning, and its allegories and subtexts speak to who we are today.

#### **Pandemic Shakespeare: Shakespeare in the Time of Coronavirus**

How do the troubled times that produced the drama of Shakespeare's day speak to the environmentally, biologically, and socio-politically fraught times in which we find ourselves, and how do we convey this, pedagogically and artistically, across barriers of distance and communication?

## 🎭 Publication Opportunities 🎭

### **Reconceptualizing Renaissance Performance: Beyond the Public Stage**

This volume seeks to explore the ways in which theatricality and performance manifested themselves beyond the realm of professional theatrical performance in public venues like the Globe, Rose, Bell, Swan, Cockpit, and Red Bull Theatres. This collection aims to broaden our understanding of performance during the late medieval and early modern periods.

We invite proposals for original essays for the collection *Reconceptualizing Renaissance Performance: Beyond the Public Stage*. Submit a 500-word abstract and c.v. by October 31, 2020 to the editors, both Amrita Sen (Associate Professor, University of Calcutta) at [dr.amritasen.earlymodern@gmail.com](mailto:dr.amritasen.earlymodern@gmail.com) and Jennifer Linhart Wood (Associate Editor, *Shakespeare Quarterly*, the Folger Shakespeare Library) at [jlinhartwood@gmail.com](mailto:jlinhartwood@gmail.com).

Topics that this collection might address (but are not limited to): Mumming plays, Morris Dances, Guising, Jigs, Court masques, Lord Mayor's Shows, Music (amateur and professional), Dance, Tumblers, Jugglers, Interludes, Commedia dell'arte, Clowning, Mountebanks, Amateur performances, Traveling performances (such as ambulatory and shipboard performances), Mystery cycle plays and other modes of religious or sacred performance, Morality/Mankind plays, Student performances, from grammar schools to the Inns of Court and other academic venues, and Revels.

<https://call-for-papers.sas.upenn.edu/cfp/2020/05/14/reconceptualizing-renaissance-performance-beyond-the-public-stage-edited-collection>

### **Global Medieval Sourcebook**

The Global Medieval Sourcebook is an open-access online resource which provides students and scholars access to medieval writings from a wide array of languages, traditions, places and periods in new English translations. The aim of the GMS is to provide a platform for short translations of non-canonical works that might otherwise remain unpublished. Texts are to include accessible introductions and recommendations for further reading. Translations are presented alongside the text in its original language, and high-resolution digitisations of the medieval source are embedded where possible.

We invite scholars (including graduate students) to contribute to the project by volunteering completed translations or proposing to undertake new ones. Translators are also responsible for producing a brief, encyclopedia-style introduction for each text they contribute. Texts will have a stable URL and be peer reviewed.

We welcome proposals of untranslated texts from any part of the world between 600 and 1600 CE, the only requirement being that they had a textual transmission during this period. Genres of interest include prayers, love songs, didactic works, short dramatic works, short narratives of any kind, philosophical dialogues, historical accounts of cross-cultural interactions, cosmography, interactions with the history or cultures of Greco-Roman Antiquity, and humour.

For more information, visit <https://sourcebook.stanford.edu/>.

**Audrey Douglas**

It is my sad task to report on the death of Audrey Douglas, a longstanding contributor to the REED project and editor of 3 collections in the REED series. Audrey graduated in medieval history from the University of Toronto and was one of the first hired during the founding years to work with Ian Lancashire as bibliographic research assistant. After leaving this role, she was appointed editor of the county collections for Cumberland and Westmorland. Her year of research based near Kendal with her family forged a passionate engagement with the local history of the area that led to the purchase of a 19th century schoolhouse in Howgill and many more annual visits.

Audrey's edition of Cumberland and Westmorland records, together with Peter Greenfield's Gloucestershire collection, was published in 1986 as the first county volume in the REED series, setting the standard for analysis and annotation of county dramatic records. She then moved on to research the extensive records of the cathedral city of Salisbury, a forthcoming collection to be paired with the rest of Wiltshire, being edited by Rosalind Hays and Ted McGee.

Audrey's gifts to REED include more than her editions. She designed the very first version of the patrons database called Pastime in Basic, laying the foundation for what has since evolved as the Patrons and Performances website. It was also her idea to celebrate 25 years of REED's existence with a series of conference sessions at the International Medieval Congress in Leeds and a collection of invited essays which she co-edited, REED in Review: Essays in Celebration of the First Twenty-Five Years, published by UTP in 2006.

Audrey's life was enriched by her husband Pat, her 4 children and 12 grandchildren to whom she bequeathed a comprehensively researched family history. To REED she has left the legacy of her Salisbury collection, now in pre-production at the office, with an anticipated publication date in 2021.

—Sally-Beth Maclean

**John Astington**

Members of the REED family are stunned and saddened by news of the death of John Astington, a theater historian who had been a good friend to REED, and to members of the REED family, for decades. John had retired from active teaching at the University of Toronto, but remained fully engaged in his research. He was actively anticipating a visit to London in January when, at the end of October, he began to feel unwell. The discovery that he had an aggressive form of lymphoma came as a shock to him and his family. Though he remained hopeful and in good spirits, the disease took its course with incredible speed, leading to his death on December 11. John will be remembered by associates of REED for his sociability, his irrepressible good humor, his wide-ranging interests, his dedication to theater history and practice, and his distinguished record of academic research and publication.

—Alan Nelson

**Victor I. Scherb**

I have a very prized snapshot in which David Bevington, Victor Scherb, and myself are sitting together and lost in discussion. I wish I could find it to show to you, but I've put it in a very safe place, and I could not find it. Anyway, it is a wonderful portrait of three generations of medieval scholars: David, his dissertation student, and my dissertation student in turn. Now both David and Victor have died, almost at the same time. I had expected, of course, that Victor would have been the one left to mourn me, and it should have been so. As Meg Twycross said when told of his passing, "Victor? How come? He was nobbut a child," as an octogenarian might remark. So as Ishmael says, "I only am escaped alone to tell thee."

Most of you will remember Victor because he usually was present at our annual conference, served on our Council, and frequently delivered excellent papers. Victor did a very fine dissertation on the surviving corpus of medieval East Anglian plays, and that revised dissertation became an even better book: Staging Faith. I am proud to have overseen that project from inception to publication. If you have not encountered it, I hope you will do so. He also wrote a number of fine articles, ranging from studies of Old English texts to medieval theatre. Victor taught at the University of Texas at Tyler, where he eventually became chair. He was very creative as chair, and founded a series of conferences, funded largely out of his own pocket, I think, to which both David and I spoke. But Victor, I think, disliked administration, and being an administrator, I think, finished him professionally. When he could stand it no longer, he simply retired. About the same time, Victor decided that he had nothing more he wanted to say about medieval literature. Instead he became an online commentator on politics (his nom de keyboard was "passage to truth") and on contemporary troubadours from the Guthries to the Wainwrights. The analytic skills he learned while studying medieval drama were as strong as ever; he merely used them in the service of his new enthusiasms. Do a search on Facebook or the "Daily Kos" for "Passageto Truth." His contributions are very good indeed.

This is not meant to be one of those "whatever happened to Victor" reminiscences. In fact, he never lost his interest in medieval drama or in travel. He continued to come to Kalamazoo, and he delighted in turning up at SITM conferences where he could both travel and explore current medieval drama scholarship. He came to the Genoa SITM meeting last July, and we hung out together as friends do, but for the last time, as it turned out. Janet and I wish our time together there could have been longer and sweeter, but we're glad, I think, that we did not realize it was the last time. Hallalujah, Hallalujah, according to the song Leonard Cohen wrote. In its wonderful combination of remembered sweetness and loss, it struck a deep chord within Victor. He especially liked Rufus Wainwright singing it. When you next hear that song, I think that Victor would be delighted if it happened to call him to your mind. Hallalujah.

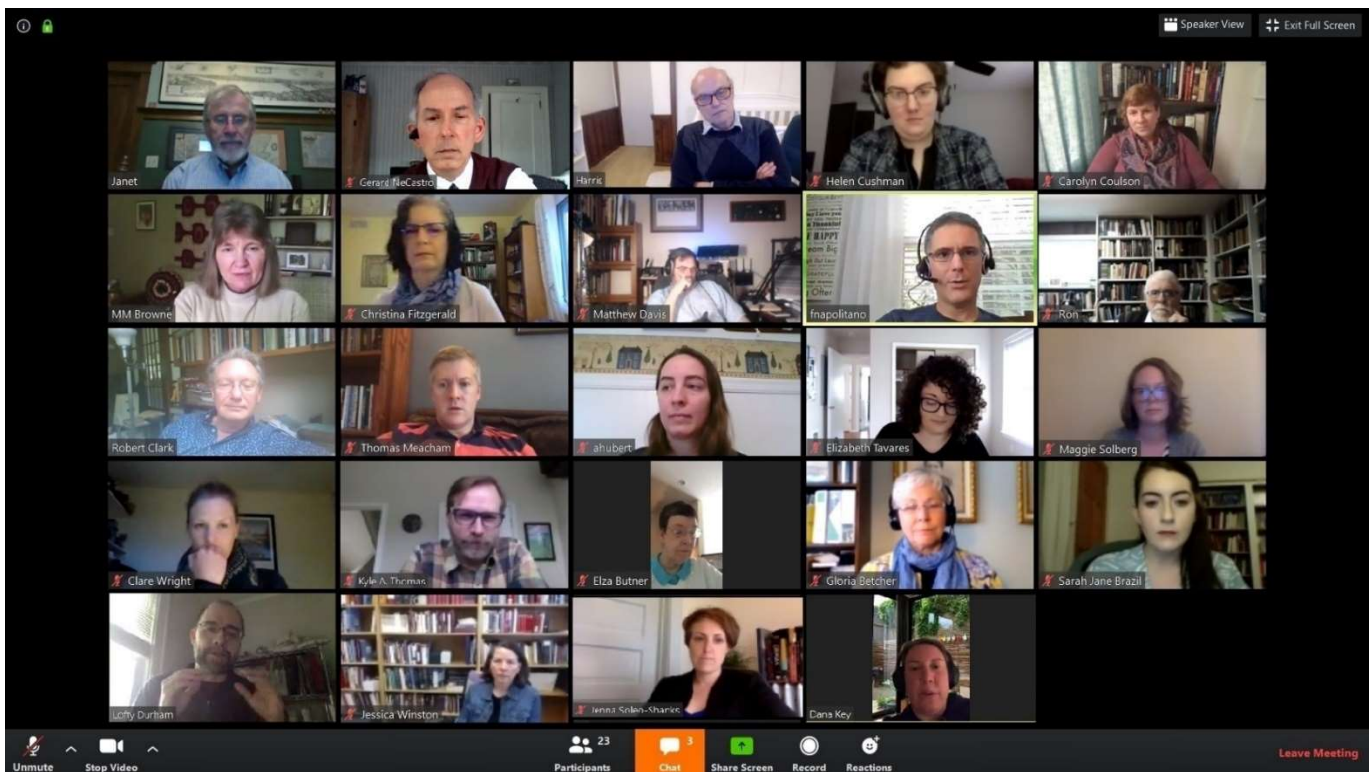
—Gordon Kipling



**Medieval and Renaissance Drama Society  
Annual Business Meeting Agenda  
May 14, 2020**

1. Welcome (Bob)
2. Approval of minutes from 10 May 2019 (Bob)
3. Announcements and Reports
  - a. MMTF report (Lofton Durham)
  - b. Council Elections report (Frank):
  - c. Budget report + membership report (Frank)
  - d. Awards report (Carolyn)
  - e. New Webmaster (Bob)
  - f. ROMARD: MIP and New Editor (Bob)
  - g. Kalamazoo 2020/2021 and Leeds 2020 updates.
  - h. Limiting MLA sponsored sessions to one.
  - i. A toast and celebration of the lives of David Bevington, Victor Scherb (Gordon Kipling), Stephen Wright (Gloria Betcher), Audrey Douglas.
4. Action Items
  - a. MLA (2022), Leeds (2021) and ICMS (2021) sessions
    - i. Session titles, names of organizers, venue
5. Discussion Items

Zoom access to all future MRDS Business Meetings?
6. Adjournment



Screenshot from the May 14, 2020 Meeting

**Medieval and Renaissance Drama Society**  
**Annual Business Meeting Minutes**  
**Friday 10 May 2019**

Present: Frank Napolitano (secretary); Gordon Kipling (president); Robert Clark (vice president); Mario Longtin, Susannah Crowder, Kyle Thomas, Carol Symes, Jia Viu, Emily Kuntz, Cameron McNabb, Maggie Solberg, Melissa Pullara, Matt Sergi, Mary Maxine Browne, Bill Hodapp, Alexandra Johnston, Rosalind Hays, John Warrick (guest), Carla Neuss, Thomas Meacham, Ann Hubert, Christina Fitzgerald, Denna Iammaino, Karen Marsalek, Jenna McKellips, Alexandra Atiya, Sarah Brazil.

1. Welcome (Gordon)
2. Approval of minutes from 11 May 2018 (Gordon)  
Unanimously approved.
3. Announcements and Reports
  - a. Council Elections report (Frank): Carolyn Coulson VP; Lofty and Clare Wright to Council
  - b. Budget report + membership report (Frank)
  - c. Banking report (Frank)
  - d. Awards report (Bob)
    - i. Alexandra Johnston Award: Bailey Sincox (Cameron H.M. reads)
    - ii. Stevens Award: Misha Teramura (Maggie S. reads)
    - iii. Palmer Award: Laura Estill (Maggie S. reads); Honorable Mention: John Kuhn
    - iv. Bevington Award: Susannah Crowder: *Performing Women: Gender, self, and representation in late medieval Metz*. (Bob Clark reads); Honorable mention: Gina Bloom (Sarah B. reads)
  - e. Special Announcement: Alexandra Johnston named to the Order of Canada for her work in the humanities, especially early English drama.
  - f. ROMARD's New Publisher: in negotiations with Medieval Institute Publications (Mario L.): we will establish a system for naming editors for ROMARD. There will be a more defined process for hiring editors and transferring editorial responsibilities. The Council will take the lead and sign the contract on the membership's behalf. MRDS members should have access to back issues, as should universities that subscribe to JSTOR.

g. MMTF report (Gordon): Going well; box office returns promising, but still being counted. There might be a donation from MRDS in the future.

4. Action Items
  - a. MLA (Toronto, 2021), Leeds (2020) and ICMS (2020) sessions
    - i. Kalamazoo ICMS
      1. New Voices (Maggie S.) 13 votes
      2. Race in Early Performance (Cameron H.M.?) 12 votes
      3. The Performative Voice (Mario L.) 11 votes
      4. 21<sup>st</sup>-Century Performances of Medieval Texts (Kyle T.) 11 votes
    - ii. Leeds
      1. Border Crossings (Jenna M. and Matt S.)
      2. New Voices (Ann H.)
    - iii. MLA
      1. Queerness in Medieval Performance (M. Sergi); unanimous
      2. Digitizing Early Drama (Guaranteed) (Alexandra J. O.C.); unanimous
  - b. Leftovers for next year:
    - i. Soundscapes (Andrew A.) 10 votes
    - ii. Drama and Nation Building
    - iii. Drama on the Marg
    - iv. New Frontiers ins
    - v. Enclosing Drama
5. Discussion Items  
None
6. Adjournment:
  - a. Moved and Seconded (6:45 p.m.)

## 2020 MRDS Awards



### 2020 Bevington Award for Best New Book

Winner: Melinda J. Gough. *Dancing Queen: Marie de Médicis' Ballets at the Court of Henri IV*. Toronto, ON: University of Toronto Press, 2019.

In *Dancing Queen*, Gough has given us a definitive, in-depth exploration of the dramatic interplay of politics, gender, religion, music, dance, and ceremony at the balls of Marie de Medicis. Bringing together new archival discoveries with multiple theoretical perspectives, Gough is adept at moving from one historical lens to another. The book examines both understudied areas of the ballets' performance (dance, costume, gesture, staging) as well as women's history. The author demonstrates an amazing command of sources in a wide variety of formats to make an important claim about a significant and influential historical figure. Each chapter builds on the former, leading the reader down a cumulative, revelatory path into the interpretive goldmine of Marie's ballets.

Honorable Mention: Noah D. Guynn. *Pure Filth: Ethics, Politics, and Religion in Early French Farce*. Philadelphia, PA: University of Pennsylvania Press, 2019.

In *Pure Filth*, Guynn examines farce using a plethora of different theoretical and methodological frames, from deconstruction, reception theory, queer studies, and performance practice to historical, legal, and theological close readings. In an entertaining manner, he argues that farce tackles the issues of economic inequality and social justice which its spectators faced daily, making a compelling argument that farce is deserving of serious study.

Award Committee: Katherine Brokaw, Susannah Crowder, and Carolyn Coulson (chair).\*

### 2020 Palmer Award for Best New Essay in Early Drama Archival Research

Winner: Davies, Callan. "Bowling Alleys and Playhouses in London, 1560-90." *Early Theatre* 22, no. 2 (2019): 39-66.

We believe that Davies' beautifully written and researched interdisciplinary study truly breaks new ground in the study of early modern theater history.

Honorable Mention: Boyer, Arlynda L. "A New Performance Strategy for a Twelve-Station, One-Day York Cycle." *Early Theatre* 22, no. 2 (2019): 11-38.

The committee appreciated not only Boyer's deep archival research, but also the usefulness of her work for those most interested in performance and practitioners looking to test theory.

Award Committee: Elizabeth E. Tavares, Kyle A. Thomas, and Emma Maggie Solberg (chair).\*

### 2020 Stevens Award for Best New Essay in Early Drama Studies

Winner: Sheriko, Nicole. "Ben Jonson's Puppet Theater and Modeling Interpretive Practice." *Studies in English Literature 1500-1900* 59, no. 2 (2019): 281-304.

The committee was deeply impressed by Sheriko's navigation of puppet shows as a performed framework for criticism in seventeenth-century England, especially in the exploration of that framework as a type of language permeating broad class distinctions.

Honorable Mention: Rice, Nicole R. "The Feminine Prehistory of the York Purification: St. Leonard's Hospital, Civic Drama, and Women's Devotion." *Speculum* 94, no. 3 (2019): 704-38.

We agree that Rice's novel and necessary work is beneficial for both literary and performance historians of medieval theatre and is, more broadly, an excellent resource for many scholars of medieval studies.

Award Committee: Elizabeth E. Tavares, Kyle A. Thomas, and Emma Maggie Solberg (chair).\*



**2020 Johnston Award for Best Conference Paper in Early Drama Studies by a Graduate Student**  
Winner: Youssef, Jennie. "Zambra, Codes of Honor, and Moorish Dress: Transculturation in Calderon's *Love after Death*." 4th International Conference of Young Researchers on Theatre Studies (CIJET IV), Valencia, Spain, October 31, 2019.

The committee agreed unanimously that Youssef's paper rose to the top of the six papers nominated, in no small part due to clear, fluent, and engaging prose; strong argumentation; and skilled handling of the text in question. Youssef expertly illustrates Calderon's ambivalence about Moriscos' roles in the blending of cultures in sixteenth- and seventeenth-century Spain. The key critical perspective at work is "transculturation," which allows Youssef to avoid simplistic cultural or racial oppositions like the Christianity/Islam binary which is often ahistorically read backwards onto the period. Instead, she begins from the vantage point that Spanish society that has long been a site of cultural exchange, and the production of new, distinctive Spanish dimensions that are a blend of previously separate cultural markers. Employing close reading of dramatic and political texts, Youssef contends that Calderon's *Love After Death* presents a transcultural amalgamation of performance practices, dress, and ethical codes. She demonstrates that the primary signifier distinguishing the Moriscos from "European" Spaniards was the former's use of the Arabic language. Thorough and well-written, this essay provides a timely illustration of the blending of global cultures in the Early Modern era. We were very impressed with this essay, and we look forward to the high-quality work sure to come from this talented new voice in early drama studies.

Award Committee: Sarah Jane Brazil, Frank Napolitano, and Lofton L. Durham (chair).\*

\*Awards announcement and presentation took place during the MRDS business meeting in May, held online by way of Zoom due to the COVID19 global pandemic.

### MRDS 2021 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, 2021:

- 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, 2021:

- 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, 2021

**Eligibility:** All MRDS members and non-members

**The Judges:** Each category of submissions is judged by committees made up of members of the MRDS Executive Council.

**Submissions:**

For full information on submissions, please visit the MRDS site at <http://themrds.org/awards>.

#### Announcement of Award Winners

Awards announcement and presentation will take place during the annual MRDS business meeting in May 2021, at the 55<sup>th</sup> International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan.

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### MRDS Dues

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

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

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### Spring 2020 MRDS Newsletter



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