



# MRDS

Medieval and Renaissance  
Drama Society

## Medieval and Renaissance Drama Society Newsletter Spring 2021

### ☞ The 56<sup>th</sup> International Congress on Medieval Studies ☛ May 10-15, 2021



#### MRDS Sponsored Sessions

#### 147\* Tuesday, May 11, 3:00 p.m. EDT

##### David Bevington: In Memoriam Amici Nostri (A Roundtable)

Organizer: Carolyn Coulson, Shenandoah Univ.

Presenter: Carolyn Coulson

##### Editing

*Christina Fitzgerald, University of Toledo*

##### Medieval/Renaissance

*Elizabeth E. Tavares, University of Alabama*

##### Live Performance

*Matthew Sergi, University of Toronto*

##### Community of Scholars

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

##### Synthesis

*Cameron Hunt McNabb, Southeastern University*

#### 302\* Thursday, May 13, 5:00 p.m. EDT

##### New Voices in Early Drama Studies

Organizer: Emma Maggie Solberg, Bowdoin College

Presenter: Emma Maggie Solberg

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

*Sheila Coursey, St. Louis Univ.*

##### Much Depends on Dinner: Performing Early Modern Identity

*Jennie G. Youssef, Graduate Center, CUNY*

##### Towards an Early Medieval Dramaturgy: Affective Performance and the Monastic Community

*Kyle A. Thomas, Missouri State Univ.*

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

#### 379\* Friday, May 14, 5:00 p.m. EDT

##### Concepts and Practices of Performance in Medieval European Culture

Organizer: Sarah Brazil, Univ. de Genève

Presenter: Frank M. Napolitano, Radford Univ.

##### Performing Silent Music

*Jessica Brantley, Yale University*

##### Playful Ritual, Ritual Play: Expectations of Enjoyment and Conventional Practices in Early Medieval Plays

*Kyle A. Thomas, Missouri State University*

##### ‘[H]is grace being called Cure loial’: identity and ‘personae’ in the late-medieval ‘theatrical’ joust,

*Clare Wright, University of Kent, Canterbury*

#### 362\* Friday, May 14, 3:00 p.m. EDT

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

Organizer: Kyle A. Thomas, Missouri State Univ.

Presenter: Kyle A. Thomas

*Ann Hubert, St. Lawrence Univ.*

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

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

*Phoenix C. Gonzalez, Yale Univ.*

Respondent: Carolyn Coulson, Shenandoah Univ.

#### Medieval and Renaissance Drama Society

##### Business Meeting and Reception

Wednesday, May 12, 3:00-4:30 EDT

\* indicates that an event is scheduled to be live recorded

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## Other ICMS Sessions on Drama

**170 Wednesday, May 12, 9:00 a.m. EDT**

### Medieval Drama

Prisider: *Mary Maxine Browne, Purdue Univ.*

Behold the Witness: The Theatricality of Salvation in the  
Medieval Christian Passion Play and the Persian Islamic  
Ta'ziyeh

*Denise G. O'Malley, Bunker Hill Community College*

Staging Medieval Drama on a Medieval/Modern Page

*Nouha Gammar, Univ. of Virginia*

Sacred Speech and Filthy Lucre: Le Nouveau Pathelin and  
Shifting Emphases in Medieval Religious Satire

*Bryant White, Vanderbilt Univ.*

## ICMS Performances

**125\* Tuesday, May 11, 1:00 p.m. EDT**

### Shakespeare and Popular Culture (A Performance)

Sponsor: Shakespeare at Kalamazoo

Organizer: *Dianne Berg, Clark Univ.*

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

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

**373\* Friday, May 14, 5:00 p.m. EDT**

### Performances of Marie de France: Chaitivel

Sponsor: International Marie de France Society

Organizer: *Simonetta Cochis, Transylvania Univ.*

Prisider: *Tamara Bentley Caudill, Jacksonville Univ.*

Performances by *Tricia Postle, Univ. of Cambridge; Ronald  
Cook, Independent Scholar; Simonetta Cochis; and Yvonne  
LeBlanc, Independent Scholar.*

**85\* Friday, May 14, 7:00 p.m. EDT**

### Malory Aloud: Women in Camelot (A Performance)

Organizer: *Kathryn M. Wilmotte, Independent Scholar*

Prisider: *Rebecca Fox Blok, Bangor Univ.*

A performance by *Kimberly Jack, Athens State Univ.; Laura K.  
Bedwell, Univ. of Mary Hardin-Baylor; Patricia Lehman,  
Washtenaw Community College; Bernard Lewis, Murray State  
Univ.; Padmini Sukumaran, Kean Univ.; Alisa Heskin,  
Western Michigan Univ.; Marisa Ellen Mills, Univ. of  
Southern Mississippi; Jennifer Kean, Western Michigan Univ.;  
Derek Shank, Research Group on Manuscript Evidence;  
Parvinder Kaur, Sikkim Univ.; John L. Leland, Salem Univ.;  
and Steffi Delcourt, Univ. of Rochester.*

## Good News



Dr. Gloria Betcher, Iowa State University  
Department of English, has been promoted to  
the rank of Teaching Professor. Betcher, a past  
winner of the Martin Stevens Prize, has served  
as MRDS Secretary/Treasurer and Associate  
Editor (Internet) for Early Theatre (ET). She currently serves  
on the ET Editorial Board.

## Leeds International Medieval Congress

5-8 July 2021



## MRDS Sponsored Session Performance Practice as Research

### Session 1726. Cultural Climates of Performance: Performance Practice as Research Studies

**Thursday, 8 July, 14:15 - 15:45 GMT (Online)**

Chair: *Dana Key, University College London*

Negotiating Power: Performing Mary's Body in the N-Town  
Manuscript

*Ann Hubert, St Lawrence University*

Performing Convent Drama in Fribourg: Religious Traditions  
and Stormy Weather

*Aurélie Blanc, Université de Fribourg, and Olivia*

*Robinson, University of Birmingham*

The Digby Mary Magdalene in Digital, Community-Specific  
Performance

*Jenna McKellips, University of Toronto*

## Recent Publications

### Books, General

Frederika Elizabeth Bain. *Dismemberment In The Medieval And  
Early Modern English Imaginary: The Performance Of  
Difference.* Late Tudor and Stuart Drama. Berlin, Boston: De  
Gruyter; Kalamazoo, MI: Medieval Institute Publications,  
2021.

Clifford Davidson and Sophie Oosterwijk. *John Lydgate, The  
Dance of Death, and Its Model, the French Danse Macabre.*  
Leiden: Brill, 2121.

Penelope Geng. *Communal Justice in Shakespeare's England:  
Drama, Law, and Emotion.* Toronto: Univ of Toronto Press,  
2021.

Jill P. Ingram. *Festive Enterprise: The Business of Drama in  
Medieval and Renaissance England.* ReFormations: Medieval  
and Early Modern Series. Notre Dame, Indiana: Univ Of Notre  
Dame Press, 2021.

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

Tison Pugh. *On the Queerness of Early English Drama: Sex in the Subjunctive*. Toronto, Buffalo, London: University of Toronto Press, 2021.

### **Books, Editions**

Juan de Benavides. *Vida y muerte de San Cristóbal* by Juan de Benavides. Anthony J. Grubbs, Editor. Tempe: Arizona Center for Medieval and Renaissance Studies (ACMRS), 2020.

Flaminio Scala. *The Fake Husband: A Comedy (Finto Marito)*. Rosalind Kerr, Translator and Editor. New York, Toronto: Iter Press, with ACMRS (Tempe), 2020.

See Laigneau-Fontaine in Anthologies below.

### **Books, Anthologies**

Erin Cowling, Tania de Miguel Magro, Mina Garcia, and Glenda Y. Nieto-Cuebas, Editors *Social Justice in Spanish Golden Age Theatre*. Toronto: University of Toronto Press, 2020.

Introduction.

Erin Alice Cowling and Tania de Miguel Magro.

Part One Readings of Comedias

Harrison Meadows. The Poetics of Tragedy and Justice in Vélez de Guevara's *La serrana de la Vera*.

Tania de Miguel Magro. Utopian Divorce: *El descasamentero* by Salas Barbadillo.

Francisco López-Martín. The Voice of the Voiceless: Towards Equality and Social Justice in Sor Juana's *El divino Narciso*.

Melissa Figueroa. Staging Strikes, Depicting Merchants, and the Morisco Problem in Valencia.

Moisés R. Castillo. Notes on An Ethics of Theatricality in Cervantes: *El gallardo español* and *La Numancia*.

Jaclyn Cohen-Steinberg. Using Shame and Guilt to Impose Social Injustice in Ana Caro's *El Conde Partinuplés*.

Part Two Adaptations

Erin Alice Cowling. A Social Justice Framing of the Comedia: EFE TRES Teatro's *El príncipe ynocente* Adaptation.

Glenda Y. Nieto-Cuebas. Systemic Oppression in Morfeo Teatro's Adaptation and Production of *El coloquio de los perros*.

Mina García Jordán. *El Trato de Argel* and the Immigrant Crisis.

Charles Patterson. Chirinos and Chanfalla Go to America: Social Justice in Adaptations of *El retablo de las maravillas*.

Elena García Martín. Social Networks, Social Justice, and the People's Right to the Golden Age Canon: The SGAE or the Comedia Villain of the Digital Age?

Part Three Interviews

Ben Gunter (dramaturg and director), Theater with a Mission, Tallahassee, Florida.

Harley Erdman (university professor, director, adapter, and translator of early modern theatre) and Gina Kaufmann (university professor, director), University of Massachusetts, Amherst.

Sandra Arpa and Paula Rodríguez (founders, actors, and directors), Teatro Inverso, Spain.

Fernando Villa Proal and Allan Flores (founders and directors), EFE TRES Teatro, Mexico City.

Ian Borden (associate professor of theatre studies), Johnny Carson School of Theatre and Film, University of Nebraska. Natalia Menéndez (director, actor, dramaturg), former director of Almagro Festival, Spain.

Peter Happé and Wim N. M. Hüsken, Editors. *Staging History: Essays in Late Medieval and Humanist Drama*. Ludus Series. Leiden; Boston: Brill Rodopi, 2021.

Peter Happé and Wim Hüsken. Introduction.

Heather Hill. From Mrs Noah's "Rok" to Absalom's "Kultour": The Trail of the Spinning Woman and the Great Rising of 1381.

Thomas Betteridge. Laying with the Past: History in the Croxton *Play of the Sacrament* and *King Johan*.

Peter Happé. Historical Elements in Bale's Plays.

Richard Hillman. History in the Long Shadow of Allegory: Revisiting the Morality Heritage.

Wim Hüsken. Mirror, Mirror on the Wall ... History in Late Medieval Drama from the Low Countries.

Elsa Strietman. "An Easy Commerce of the Old and New": Rhetoricians and the Use of the Past.

Cora Dietl. Staging Reformation as History – Three Exemplary Cases: Agricola, Hartmann, Kielmann.

Mike Pincombe. Dramatising History in Schoepper's *Ioannes Decollatus* and Grimald's *Archipropheta*.

Elisabeth Dutton. Helvetic Henry? A Swiss Adaptation of *Henry V*, or Something Near Enough.

Peter Harrop and Steve Roud, Editors. *The Routledge Companion to English Folk Performance*. London: Routledge, Taylor & Francis, 2021.

Peter Harrop & Steve Roud. Introduction.

Part I: Folk Drama, Theatre and Performance.

Peter Harrop. Part I Introduction.

Thomas Pettitt. Towards an anatomy of English customary drama: theatre, stage, play.

Taylor Aucoin. Performing calendrical pressures: Shrovetide processions and shroving perambulations in premodern England.

John Marshall. Robin Hood folk-performance in fifteenth and sixteenth-century England.

Peter Harrop. Alongside the mummers' plays: customary elements in amateur and semi-professional theatre 1730 – 1850.

Duncan Broomhead. The Alderley Mummers' Play: A story of longevity.

Mike Pearson. A performance bestiary.

Katie Palmer Heathman. Performing community: village life and the spectacle of worship in the work of Charles Marson.

Anna F C Smith. Boxing Day Fancy Dress in Wigan.

Part 2: Folk Dance.

Peter Harrop. Part 2 Introduction.

Sue Allan. Merry Neets and Bridewains: contemporary commentaries on folk music, dance, and song in the Lake Counties during the Romantic period.

Stephen D Corrsin. *Sword Dancing in England: Texts and sources from the Eighteenth and Nineteenth Centuries*.

Matt Simons. *From Country Gardens to British Festivals: The Morris Dance Revival, 1886 – 1951*.

Derek Schofield. *The English Country Dance, Cecil Sharp and Authenticity*.

Chloe Middleton-Metcalf. *Douglas Kennedy and Folk Dance in English Schools*.

Alex Fisher. *Fancy Footwork: Reviewing the English Clog and Step Dance Revival*.

John Swift. *Expanding a Repertoire: Leicester Morrismen and the Border Morris*.

Libby Worth. *Dancing with tradition: clog, step and short sword rapper in the twenty first century*.

Lucy Wright. *‘Sequins, bows and pointed toes’: Girls’ carnival morris – the ‘other’ morris dancing community*.

Part 3: Folk Song and Music.

Steve Roud. Part 3 Introduction.

Thomas Pettitt. *Recrafting Love and Murder: Print and Memory in the Mediation of a Murdered Sweetheart Ballad*.

Steve Gardham. *Burlesquing the Ballad*.

Vic Gammon. *The Rise and Fall of the West Gallery: popular religious music in the eighteenth and nineteenth centuries*.

Arthur Knevet. *The Drive for English Identity in Music and the Foundation of the Folk-Song Society*.

Martin Graebe. *‘No Art More Dangerous’ – Eve Maxwell-Lyte and Folk Song*.

Brian Peters. *Creativity versus Authenticity in the English folksong revival*.

Paul Wilson & Marilyn Tucker. *Folk Choirs: Their Origins and Contribution to the Living Tradition*.

Rebecca Dellow. *‘Past Performances on Paper’ – A Case Study of The Manuscript Tunebook of Thomas Hampton*

Julia Bisho. *The Performers in the Playground: Children’s Musical Practices in Play*.

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

#### Etudes

##### 1. Un théâtre vernaculaire en latin ?

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

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

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

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

##### 2. Renaissances de la comédie

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

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

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

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

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

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

Emmanuel Buron. *Schémes tragiques chez Muret, Buchanan et Jodelle*.

#### 4. Tragédies de collège

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

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

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

#### 5. Aux confins des genres et/ou du siècle

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

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

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

#### 2. Anthologie

Quinziano Stoa. *Theoandrothanatos (1514)*.

Joannes Ravisius Textor. *Dialogi (1530)*.

*Dialogus super abolitione praematae sanctionis (c. 1518)*.

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

*Comoedia Lipocorduli (1533)*.

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

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

George Buchanan. *Medea (1544)*.

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

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

Jean Calmus. *Comoedia (1552)*.

Claude Jamin. *Arcaiozelotipia (1554)*.

Claude Roillet. *Aman (1556)*.

Claude Roillet. *Petrus (1556)*.

Abel Souris. *De sinistro fato Gallorum apud Veromanduos (1557)*.

Jean Rose. *Chilpericus (1557 ou 1558)*.

Jean Rose et Alii. *[Antonius] (1557 ou 1558)*.

Charles Godran. *Susanna (1571)*.

Jacques-Auguste De Thou. *Parabata vincetus (1595)*.

Fédéric II Morel. *Alexander Severus (1600)*.

Hilary Powell and Corinne J. Saunders, Editors. *Visions and Voice-Hearing in Medieval and Early Modern Contexts*.

Basingstoke: Palgrave Macmillan, 2021.

#### Selected Chapters

Hilary Powell and Corinne Saunders. *Medieval and Early Modern Visions and Voices: Contexts and Approaches*.

Hilary Powell. *Behold! The voices of angels: narrative, audience, and affect in Eadmer of Canterbury’s Breviloquium Vita Sancti Wilfridi*.

Jacqueline Tasioulas. *Gabriel’s Annunciation and the Problems of Angelic Voice*.

Mark Chambers. *Staging Conversion: Preternatural Voices and Visions in the Medieval Drama*.

Lesel Dawson. Dagers of the Mind: Hallucinations, Mental Fixation and Trauma in Kyd's *The Spanish Tragedy* and Early Modern Psychology.

Laurie Maguire and Aleksandra Thostrup. Fearful echoes thunder in mine ears: Hearing Voices in Marlowe's *Doctor Faustus*.

Marc Vuillermoz and Sandrine Blondet, Editors. *Les idées du théâtre: paratextes français, italiens et espagnols des XVIe et XVIIe siècles*. Genève: Droz 2021.

Contents too lengthy to include here. Please visit <https://www.droz.org/product/9782600059190>.

### **Completed Dissertations and Theses**

PhD: Nicole Sheriko, "Imitating Difference: Renaissance Entertainment Culture and the Ethics of Popular Form," Rutgers University, directed by Henry Turner.

PhD: Harry McCarthy, "Boy Actors on the Early Modern English Stage: Performance, Physicality, and the Work of Play" (Oct 2019), University of Exeter, co-supervisors Pascale Aebischer and Ellie Rycroft, <http://hdl.handle.net/10871/39309>; winner of the Leeds Barroll Dissertation Prize

MA: Hope E. McNamee, "'Madmen and fools': mental illness and disability in Middleton and Rowley's *The Changeling*" (2020), University of Alabama, supervisor Michelle Dowd, <http://ir.ua.edu/handle/123456789/6959>

MA: Jill McNeece, "Understanding and teaching allegorical personification in *Clyomon and Clamydes*" (2020), University of Alabama, supervisor Michelle Dowd, <http://ir.ua.edu/handle/123456789/7006>

MA: Charles Bell, "'Learn thou of Faustus manly fortitude': masculinity and the texts of *Doctor Faustus*" (2019), University of Alabama, supervisor Michelle Dowd, <http://ir.ua.edu/handle/123456789/6151>

### **Articles and Chapters**

Andrew Hadfield. Marlowe and Nashe. *English Literary Renaissance*. Volume 51, Number 2, Spring 2021.

James J. Marino. Stranger to Profit: Waste, Loss, and Sacrifice in *The Jew of Malta*. *English Literary Renaissance*. Volume 51, Number 2, Spring 2021.

Jeri Smith-Cronin. The Apocalyptic Chivalry of Thomas Dekker's *The Whore of Babylon* and Anglo-Spanish Diplomacy. *Journal of Medieval and Early Modern Studies*. Volume 50, Issue 3, September 2020.

Katrina L. Spadaro. Reading Tudor Folly: Sex and Scatology in John Heywood's *Play of the Wether*. *Modern Philology*, 2021-05-01, Vol.118 (4), p.470-491.

Jane Yeang Chui Wong. The (Mis)Fortunes of the Nine Years War: Accountability and War Profiteering in Shakespeare's *Richard II* and *1 Henry IV*. *ELH*. Volume 88, Number 1, Spring 2021.

John Yargo. Messengers Were Harmed in the Making of This History: Narrating the Past in *Antony and Cleopatra*. *Journal for Early Modern Cultural Studies*. Volume 20, Number 3, Summer 2020.

### **Articles, Selected Journals**

**Ben Jonson Journal**  
**Robert C. Evans, Senior Editor**

#### **Volume 28, Issue 1, May, 2021**

Brock MacLeod. So Exact His Text: Reading into the Margins of *Sejanus*.

Bernard Krumm. Mammon in the Market; or, How Ben Jonson Learned to Stop Worrying and Love Capitalism.

M. Burdick Smith. "Our eyes are sentinels unto our judgments": Embodied Perception in *The Changeling*.

Brett Andrew Jones. Identifying The Play Apologized for in the 1610 Epilogue to *Mucedorus* And Its "Cannibal" Poet.

#### **Comparative Drama**

**Elizabeth Bradburn, Daniel Knapper, and Eve Salisbury, Editors**

#### **Volume 54, Number 1 & 2, Spring & Summer 2020**

Jaspreet S. Tambar. The Rhetoric of Wounds in *Coriolanus*; or, a Tragedy of Renaissance Rhetoric.

Maurice Hunt. Undoing Shakespearean Temperance

#### **Volume 53, Number 3 & 4, Fall & Winter 2019**

Huw Griffiths. Trans\* Historical Drama: Bodily Congruence in Beaumont, Fletcher, and Massinger's *Love's Cure* and Taylor Mac's *Hir*.

Richard Ashby. "Multidirectional" Shakespeare: Heiner Müller, Anatomy Titus: Fall of Rome, a Shakespeare Commentary, Postcolonialism and the Holocaust.

Sheila Coursey. Two Lamentable Tragedies and True Crime Publics in Early Modern Domestic Tragedy.

#### **Early Modern Literary Studies**

**Matthew Steggle, Annaliese Connolly, Daniel Cadman, Andrew Duxfield, Sean Lawrence, and Ray Siemens, Editors**

#### **Vol. 21, No. 2 (2020)**

Lauren Weindling. Bloody Fray and Juliet's Bleeding Body in *Romeo and Juliet*.

Florence Hazrat. Shakespeare's Musical Reformation: Sounds of Silence?

Samantha Diane Dressel. 'Were I but a man as others are': Secrecy and Gender on the Renaissance Stage

Catherine L Reedy. 'French Amulets', Expelling Poisons, and Contagion in *The Changeling*.

#### **Renaissance Drama**

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

#### **Volume 48, Number 2, Fall 2020**

William Steffen. Hewers of Wood, Drawers of Gall: The Wooden Economies of Race in *Titus Andronicus* and *Lust's Dominion*.



Jonathan Burton. The Reinventions of Race in Thomas Heywood's *The Four Prentices of London*.  
 Nicholas Fenech. Patching Up *Hamlet: Der Bestrafte Brudermord* as Adaptation and Critique.  
 Tommi Alho, Aleksi Mäkilähde, and Elizabeth Sandis. Grammar War Plays in Early Modern England: From Entertainment to Pedagogy.  
 Andrew Sofer. All's I-L-L That Starts "I'le": Acrostic Space and Ludic Reading in the Margins of the Early Modern Play-Text.

**Shakespeare Bulletin**  
**Kathryn Prince, Editor**  
**Labor in Contemporary Shakespeare Performance**  
**Guest Editors: Amy Borsuk, Alessandro Simari, Martin Young**

**Volume 38, Number 1, Spring 2020**  
 Amy Borsuk, Alessandro Simari, Martin Young. Labor in Contemporary Shakespeare Performance.  
 Christin Essin. Backstage Dramaturgies and Representations of Producing Shakespeare.  
 Martin Young. Stage Managing Wasted Time: The Temporality of the Theatrical Workplace.  
 Amy Borsuk. Work and Technical Wizardry in *The Tempest* (2016).  
 Alessandro Simari. Volunteer Labor and Theatrical Community in Emma Rice's *A Midsummer Night's Dream* (2016).

**Electronic Resources**

**Early Drama, Art, and Music (EDAM)**



Collected articles (some reprints, some new) from Early Drama, Art, and Music at [https://scholarworks.wmich.edu/early\\_drama/](https://scholarworks.wmich.edu/early_drama/).

**Beyond Shakespeare**



Beyond Shakespeare performs and discusses the drama of the Age of Shakespeare, but treats "everything but the Bard." YouTube Channel, podcasts, and live performances.  
<https://beyondshakespeare.org/>

**Performances**

**Shakespeare in Yosemite**



Shakespeare in Yosemite is safely making a feature-length film, *Imogen in the Wild*, based on Shakespeare's *Cymbeline* and focused on issues of environmental justice. Scenes and songs released for Earth Day and Shakespeare's birthday are available to view on our YouTube Channel. The film itself will premiere in Yosemite and on YouTube, for free, in September 2021. Shakespeare in Yosemite is sponsored by University of California Merced and the National Park Service.

According to Katie Brokaw, "Fear no More," and all the songs except the hymn, are written and performed by the talented UC Merced students.

YouTube Channel:  
<https://www.youtube.com/channel/UCy8PxLIXvdsDzCcsfc8ChkQ>  
 More information at <https://yosemiteshakes.ucmerced.edu/>  
 Also see: <https://earthshakes.ucmerced.edu/>

Picture: UC Merced student Sofia Andom as Imogen in *Imogen in the Wild*, 2021



**Mostly medieval. Mostly theatre.**

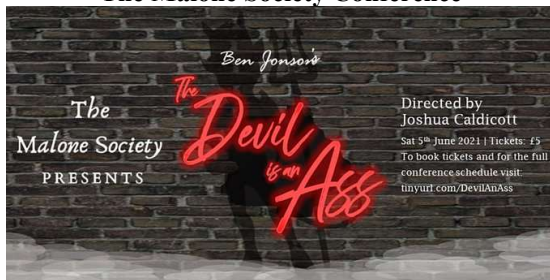
Due to the coronavirus pandemic and the resulting disruption to both the Medieval Congress and the School of Theatre & Dance at Western Michigan University, the next iteration of the Mostly Medieval Theatre Festival has been postponed until at least May 2023. Thank you to everyone who has shown an interest in this project, and we hope to be back stronger than ever. If you have any questions or would like to be in touch about the Festival, please email the Artistic Producer, Lofty Durham, at [lofton.durham@wmich.edu](mailto:lofton.durham@wmich.edu).

**The Ordinalia Mystery Plays  
September 4-18, 2021**



In September 2021, at the historic Plen an Gwari site in St Just, the St Just Ordinalia company will be holding a two week festival of open air repertory performances of all three Ordinalia plays, and Cornish language and theatre Workshops. A large number of professional, semi-professional and lay actors will be involved. See the information about the play and performance in The Guardian: <https://www.theguardian.com/uk-news/2021/feb/04/cornwall-st-just-to-stage-rare-performance-of-14th-century-ordinalia-cycle> and see the information on the company's website: <https://www.stjustordinalia.com/>

**The Devil Is an Ass  
The Malone Society Conference**



The 2021 conference of the Malone Society around Ben Jonson's *The Devil Is an Ass*. The event includes

- Introductory lecture by Professor James Loxley (University of Edinburgh);
- Performance of the play on Zoom, directed by Joshua Caldicott. Series of panel sessions on Zoom;
- Q&A with the acclaimed actor David Troughton, who played the leading role of Fitzdottrel in the RSC 1995 production;
- And more.

Visit <https://www.eventbrite.co.uk/e/malone-society-conference-2021-the-devil-is-an-ass-by-ben-jonson-tickets-152978559991>

**2021 MRDS Awards**



2021 MRDS Awards will be presented at the MRDS Business Meeting at the ICMS on Wednesday, May 12.

**Forthcoming Conferences**

**Medieval & Modern Studies Festival  
18-19 June 2021**



You are warmly invited to join us for a summer celebration of all things Medieval and Early Modern. As well as a wide selection of papers highlighting new research from undergraduate and postgraduate students, early career researchers and staff, you will be able to join us for lively roundtables and workshops.

Organised by the Centre for Medieval Early Modern Studies at the University of Kent. Online for 2021.

<https://memsfestival.wordpress.com/>

[https://twitter.com/MEMS\\_Festival](https://twitter.com/MEMS_Festival)

<https://www.facebook.com/memsfestival>

**SITM News**



The 17th Triennial Colloquium of the Société Internationale pour l'étude du Théâtre Médiéval will be held in Prague in July 2022, organized by the Charles University and by the Academy of Science. The length of the congress depending on the number of papers. More details will follow shortly.

<http://www.sitm.info/praha/>

**IMC LEEDS**



Medieval borders have preoccupied scholars for several decades in various guises. The term 'border' designates a wide variety of phenomena: physical geographical limits, that can be signalled by border markers or natural features, points where toll has to be paid, political boundaries, that vary from points in space to linear and fortified military fronts, ways of controlling space, frontier zones, borderlands, porous zones of encounters and contact, ways of limiting community and identity, ideological and metaphorical delimitation including discourse and representation, bordering practices, the process of creating and performing borders, and borderscapes to capture fluidity and change over time.

For full details, visit <https://www.imc.leeds.ac.uk/imc-2022/>

## 🌀 Calls for Papers 🌀

### **Premodern Migration, Diaspora, and Exchange The Newberry – Premodern Studies Seminar**



Our aim is to examine the experience, understanding, and consequences of migration before 1800. How and why did ancient, medieval, and early modern people cross the borders that define individual and collective identity? In what ways did the exchanges and interactions caused by the movement of different peoples (either voluntary or forced) shape political, social, scientific, economic, and linguistic developments across the globe? How did a global traffic in ideas and objects influence national literary and cultural traditions? Moreover, how might the study of premodern migration help us to confront the persistent legacies of settler colonialism, racism, and imperialism today?

For details visit <https://newberry.org/premodern-studies-seminar>

### **The South Central Renaissance Conference**

The South Central Renaissance Conference has announced it will hold its 2022 conference March 3-5 at the University of Alabama, Tuscaloosa. For more details, visit <https://southcentralrenaissanceconference.org/>.

### **Early Modern Intersections in the American South 2022 Folger Institute Scholarly Program Spring Symposium at the University of Alabama**

What is “early modern” about the region we now call the American South? Historically, we point to the rise of plantation cultures and then Indian Removal policies and the American Civil War as formative in the development of this region in the eighteenth and nineteenth centuries. This symposium, however, will offer participants the opportunity to consider the early modern contours of the American South by re-thinking its temporal and geographical boundaries. Specifically, the symposium will explore the multiple meanings of the American South through the prisms of race, slavery, and indigeneity in the centuries surrounding the arrival of Europeans and Africans in the Americas.

Organizers: Heather M. Kopelson, Jenny Shaw, and Cassander L. Smith. Information at Spring Symposium at the University of Alabama <https://www.folger.edu/2020-2021-institute-scholarly-programs#American%20South>

## 🌀 Publication and Service Opportunities 🌀

### **Shakespeare and Adaptation The Arden Shakespeare**

Bloomsbury and The Arden Shakespeare are welcoming proposals for its Shakespeare and Adaptation Series. The series addresses the phenomenon of Shakespeare and adaptation in all of its guises and explores how Shakespeare continues as a reference-point in a generically diverse body of representations and forms, including fiction, film, drama, theatre, performance and mass media. Including both sole authored books as well as edited collections, the series embraces a mix of methodologies and espouses a global perspective that rings into conversation adaptations from different nations, languages, and cultures. For consideration, please contact the Series Editor or Publisher.

Series Editor: Mark Thornton Burnett, Queens University, Belfast, Northern Ireland [Mark.Burnett@qub.as.uk](mailto:Mark.Burnett@qub.as.uk)  
Publisher: Mark Dudgeon: [mark.dudgeon@bloomsbury.com](mailto:mark.dudgeon@bloomsbury.com)

### **Postmedieval Call for Special Issues**

Postmedieval is looking for guest editors to conceptualize, organize, and edit special issues focused on specific topics of the guest editors' choosing. Responsibilities for an issue include soliciting contributions, liaising with authors and helping them develop and polish their work, writing an introduction, and overseeing the overall shape of the issue. One person may act as a guest editor, though it often works better with two or three in a team. Special issues usually consist of 8 to 10 articles and an editorial introduction. Individual articles can be quite variable in length, usually falling between 3,500 and 8,000 words each. If your proposal is accepted, the editors will work with you to develop a timeline to publication.

For volumes planned in 2022-23, proposals may be made by using this form (<https://tinyurl.com/2hcuj42w>), which is to be returned to [postmedievalED@gmail.com](mailto:postmedievalED@gmail.com) by May 15, 2021. After this deadline, a new cycle of accepting proposals will begin. Questions should be directed to [postmedievalED@gmail.com](mailto:postmedievalED@gmail.com).

### **The Rose Playhouse**



The Rose Playhouse is seeking nominations for trustees and council members. Applications will be by email with CV and covering letter to The Rose Playhouse's General Manager at [gm@roseplayhouse.org.uk](mailto:gm@roseplayhouse.org.uk) by 4.00 pm on Friday, 21 May 2021.

For more information, please visit <https://roseplayhouse.org.uk/more/jobs/>



**MRDS 2022 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, 2022:

- 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, 2022:

- 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, 2022

**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 2022, at the 57<sup>th</sup> International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan.

  
**Medieval and Renaissance Drama Society**  
**Annual Business Meeting Agenda**  
May 12, 2021

1. Welcome (Bob)
2. Approval of minutes from 14 May 2020 (Bob)
3. Announcements and Reports
  - a. Council Elections report (Frank):
  - b. Budget report + membership report (Frank)
  - c. Awards report (Carolyn)
  - d. ROMARD report (Kyle)
4. Action Items
  - a. MLA (2023), Leeds (2022) and ICMS (2022) sessions
    - i. Due to high degrees of interest, Maggie Solberg requests a repeat of Race and Early Drama for either MLA or ICMS
    - ii. Session titles, names of organizers, venue
5. Discussion Items
  - a. Cooperation with Medieval English Theatre Society on Critical Race Theory (to be proposed in absentia by Sarah Brazil)
6. Adjournment

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

Present: Gordon Kipling, Max Harris, Mary Maxine Browne, Tina Fitzgerald, Matthew Davis, Gloria Betcher, Ron Vince, Bob Clark, Thomas Meacham, Ann Hubert, Elizabeth Tavares, Maggie Solberg, Clare Wright, Kyle Thomas, Jenna Soleo-Shanks, Elza Tiner, Dana Key, Gerard NeCastro, Sarah Brazil, Jenna Soleo-Shanks, Jessica Winston

1. Welcome (Bob)
2. Approval of minutes from 10 May 2019 (Bob)
3. Announcements and Reports
  - a. MMTF report (Lofton Durham): Festival is in danger of not happening. Sales from 2019 were half of 2017's. We only have \$1,300 on hand. We don't know if we're going to be able to hold live performances in May 2021. Looking to hold something in 2022, with possible virtual events for 2021. Looking to increase marketing. There's a possibility of getting some endowment funding. Matthew Davis volunteers to help.
  - b. Council Elections report (Frank). Frank returns as secretary/treasurer for a 3-year term; Helen Cushman and Elizabeth Tavares elected to Council for 3-year terms;
  - c. Budget report + membership report (Frank). Approved Unanimously
  - d. Awards report (Carolyn) See below.
  - e. New Webmaster (Bob): Elizabeth Tavares will be working on the web site. ROMARD has lost its domain, so we are going to be folding it into the MRDS web site.
  - f. ROMARD: MIP and New Editor (Bob): we're in the final stages of the transition. They will be taking over a lot of the work previously done by the editors. Kyle Thomas is the new editor. The Council voted unanimously. New issue, 56/57, is about a week from publication. James Stokes, Allan Dessan, Dana Key and Emma Whipday, Ann Hubert, Brian Vickers are all contributors. We need to reconvene the editorial board. Max Harris volunteers.
  - g. Kalamazoo 2020/2021 and Leeds 2020 updates. Two of four KZoo panels (Kyle Thomas's Modern Performance, and Solberg's New Voices) will repeat in 2021, but we'll need two more.
  - h. Leeds IMC is trying to organize an online version for this year. Jenna McKellips and Ann Hubert (session organizers) have indicated interest in presenting digitally, and they are waiting for more information.
  - i. Limiting MLA sponsored sessions to one (Frank).

- j. A toast and celebration of the lives of David Bevington, Victor Scherb (Gordon Kipling), Stephen Wright, Audrey Douglas (Gloria Betcher).

4. Action Items

- a. MLA (2022), Leeds (2021) and ICMS (2021) sessions
  - i. Session titles, names of organizers, venue

MLA (2022)

Race in Early Drama (Maggie Solberg)

Leeds 2021

Performance Practice as Research (Dana Key)

Kalamazoo 2021

- New voices (Maggie Solberg)
- Modern Performances (Kyle Thomas)
- Concepts and practices of performance in Medieval European Culture (Clare Wright and Sarah Brazil)
- David Bevington: In Memoriam Amici Nostri (Carolyn Coulson) (Dovetailing with Shakespeare at Kalamazoo? Carolyn will contact them.)

5. Discussion Items

- a. Zoo access to all future MRDS Business Meetings? Broad support for that matter.
  - b. Bob Clark, President, wishes to thank the following people:
    - Frank Napolitano, for work as Secretary/Treasurer
    - Carolyn for organizing the prizes, incl. chairing the Bevington committee
    - Outgoing and incoming members of the Council
    - Elizabeth for becoming our web guru
    - Gloria Betcher for her remarks about Steve Wright and Audrey Douglas
    - Gordon Kipling for his remarks about David Bevington
    - Gerard NeCastro for his work on the MRDS Newsletter
- And for ROMARD:
- Mario for his ten (?) years of service as chief editor)
  - Theresa Whitaker, Editor in Chief and MIP, for help easing our transition to MIP
  - Linda Judy for creating the final page proofs of issue 56/57
  - Kyle Thomas, for taking on the job of chief editor

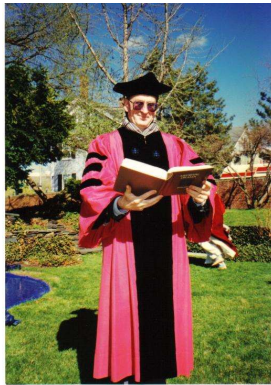
And to all the members, present or not, for sustaining the Society.

6. Adjournment

Moved and seconded, 4:55 p.m.

## ∞ In Memoriam ∞

**Eckehard P. Simon (1939-2020)**  
**Victor S. Thomas Professor of Germanic Languages and Literatures, Emeritus,**  
**Harvard University**



Our community has lost one of its wisest, warmest, and infectiously enthusiastic advocates for the study of medieval theatre. Born in the medieval town of Schneidemühl-Piła (Poland), then in West Prussia, Eckehard Simon survived the fire-bombing of Dresden as a child and, in 1955, immigrated to the U.S. with his mother and sisters. Despite what he self-deprecatingly called his “Henry Kissinger accent,” he graduated summa cum laude from Columbia College in 1960 and completed his PhD at Harvard in 1964, under the direction of Joachim Bumke.

His early work on the Minnesänger Neidhart von Reuenthal, among other courtly poets, was followed by two landmark studies in medieval theatre history: *The Theatre of Medieval Europe* (1991), a state-of-the-art overview for researchers, still an invaluable resource; and a monumental archival study of secular German plays, *Die Anfänge des weltlichen deutschen Schauspiels, 1370-1530: Untersuchung und Dokumentation* (2003), which won this society’s David Bevington Prize.

At Harvard, where he taught from 1964 until his retirement in 2009, he was a dearly loved teacher, introducing thousands of undergraduates to the joys of medieval literature and theatre in his two popular courses, “The Medieval Court” and “The Medieval Stage.” Both were enlivened by his passion for the material, his abundant humor, and his beautifully curated slides. He also inspired countless graduate students in many fields of medieval studies, training them generously in his own teaching and research methods.

Eckehard remained in robust health until 2014, when he underwent a medical procedure that left him with severe aphasia. He passed away on May 2nd, 2020, in the early months of the coronavirus pandemic that took his life. He is survived by his wife Elaine, three of his four sons, and two sisters. He is deeply mourned by the many who learned from and loved him.

Tribute by Carol Symes



*Pictured above: Eckehard and the cast of pageants from the Towneley MS, performed at Harvard in 1994. This was a capstone of his course on The Medieval Stage, which was a hugely popular GenEd for decades.*

## 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

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Radford, VA 24142

### Spring 2021 MRDS Newsletter



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