



MRDS

Medieval and Renaissance
Drama Society

Medieval and Renaissance Drama Society Newsletter - Spring 2022

☞ The 57th International Congress on Medieval Studies ☛
May 9-14, 2022



MRDS Sponsored Sessions

Session 16* - Monday, May 9, 9:00 a.m. EDT

Performance in the Global Middle Ages

Organizer: *Christopher Swift, New York City College of Technology, CUNY*

President: *Christopher Swift*

Performing Power: Ludic Automata in Medieval Islamicate Courts

Alessia Zubani, École Pratique des Hautes Études

Medieval Performances at the *Finis terrae*: Liturgical

Dramatizations and Images in Galicia, Iberian Peninsula

Sara Carreño, Univ. degli Studi di Padova

“We don’t need no stinkin’ dramas”: Post-Theatrical, Elite

Greek Performance in the Medieval Roman Empire

Andrew Walker White, George Mason Univ.

“All heaven is his stage”: Theater, Performance, and

Architecture in Hagios Georgios, Thessaloniki

Elena Gittleman, Bryn Mawr College

Wednesday, May 11

3:00 p.m. Business Meeting*

Session 185* - Wednesday, May 11, 5:00 p.m. EDT

New Voices in Early Drama Studies

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

President: *Christina M. Fitzgerald*

Courtroom Drama: Maintenance, Law, and Performance in *Wisdom*

Alexandra Atiya, Univ. of Toronto

“Very noblesse” in Medwall’s *Fulgens and Lucrez*

David Smigen-Rothkopf, Fordham Univ.

Fury on the Late Medieval and Renaissance Stage: The

Madding of Hercules, Herod, and Hamlet

Mark C. Hulse, Jackson College

Respondent: *Nicole R. Rice, St. John’s Univ., New York*

Session 286* - Thursday, May 12, 7:00 p.m. EDT

Where Are We Going? Where Have We Been? An

Assessment of Medieval Drama Scholarship

Organizer: *Frank M. Napolitano, Radford Univ.*

President: *Alexandra F. Johnston, Univ. of Toronto*

Recent Monographs in Medieval Drama Studies

Emma Maggie Solberg, Bowdoin College

Devotional Affect and the Indulgence: Attaining Grace through Spectatorship

Glenn Ehrstine, Univ. of Iowa

The English Biblical Plays: What Can We Learn from a Bird’s-Eye View of the Scholarship?

Frank M. Napolitano

Session 365* - Friday, May 13, 7:00 p.m. EDT

Teaching Medieval Drama to Today’s Students

Organizer: *Carolyn Coulson, Shenandoah Univ.*

President: *Carolyn Coulson*

“Problematic” Stage Directions in Pedagogy and Performance:

Teaching and Staging Violence in the Plays of Hrotsvit of Gandersheim

Jenna Soleo-Shanks, Univ. of Minnesota–Duluth

The Saracens as Ottomans: *Le jeu de Saint Nicolas* in

Performance and Resonances with Romanian History

Hartley Roxanne Miller, Independent Scholar

Trans Performance in the Global Middle Ages: Zeami’s

Eguchi and the Digby Play of *Mary Magdalene*

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

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

* indicates that an event is scheduled to be live recorded



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Other ICMS Sessions on Drama

Session 326* Friday, May 13, 3:00 p.m. EDT
Rethinking Early Modern Drama on and off the Stage
President: *Paul Frisch, Pennsylvania State Univ.–Scranton*

Like the Hectic in My Blood: On (Literally) Toxic
Masculinities in Shakespeare's *Hamlet* and *Coriolanus*
Sara Frances Burdorff, Univ. of California–Los Angeles

Individualism and Collectivism in Shakespeare's *Hamlet* and
Antony and Cleopatra
Sali Said, Eötvös Loránd Univ.

Encountering Heaven on Stage: A Multisensory Experience in
Fifteenth-Century Florentine Churches
Laura Stefanescu, Univ. of Sheffield

“Bellwether of this company”: Toward a Tudor Dramaturgy
Elizabeth E. Tavares, Univ. of Alabama

Other Papers of Interest

Session 53* - Monday, May 9, 3:00 p.m. EDT
Emotion and Devotion
The Dramaturgy of Emotions Manifested through the
Response of Audiences Attending Performances of Croatian
Passion Plays
Ivan Missoni, Independent Scholar

Session 72 – Tuesday, May 10, 9:00 a.m. EDT
Late Medieval Iberian Literary Perspectives
Enacting Death: Space, Time and Theatricality in the Castilian
Dance of Death (*Dança general de la muerte*, ca. 1400)
Francis J. Valencia-Turco, Temple Univ.

Session 404* - Saturday, May 14, 3:00 p.m. EDT
**New Research on Medieval Parish Church Art and
Architecture II**
“Performing” the Works of Mercy: Mural Wall Paintings and
the N-Town Play “The Judgement”
Therese E. Novotny, Carroll Univ.

ICMS Performances

Session 66* - Monday, May 9, 5:00 p.m. EDT
Le Roman de Fauvel (A Performance)
Organizer: *Mary V. Springfels, Severall Friends*
President: *Luke Conklin, Independent Scholar*

A performance by Drew Minter, voice and harp; Shira
Kammen, medieval fiddle; Mark Rimple, citole and gittern;
Mary Springfels, citole and vielle; Tracy Cowart, harp and
voice; and Spiff Wiegand, hurdy-gurdy and percussion,
followed by an interview with Mary Springfels.

Session 308* - Friday, May 13, 1:00 p.m. EDT
Performances of Marie de France
Sponsor: *International Marie de France Society*
Organizer: *Simonetta Cochis, Transylvania Univ.*
President: *Simonetta Cochis*

A performance by Gail Borrow, ExploreTheArch; Tamara
Bentley Caudill, Jacksonville Univ.; Yvonne LeBlanc,
Independent Scholar

Leeds International Medieval Congress 2022

Sessions on Drama



The Queerness of Early English Drama
Session 118 - Parkinson Building: Room B.09
Monday 04 July 2022: 11.15-12.45

Sponsor: *Medieval & Renaissance Drama Society*
Organiser: *Jeffery G. Stoyanoff, Faculty of English,
Pennsylvania State University, Altoona*
Moderator: *Jeffery G. Stoyanoff*

Breaking the Law of Identity: Re-Examining Lydgate's
Dramatic Corpora
*Matthew E. Davis, Institute of Medieval & Early Modern
Studies, Durham University*

The Governor, the Wife and the Cock-Blocking Constable:
Spatial Policing and Heterosexual Parody in the York
Pageant *The Dream of Pilate's Wife*
*Daisy Black, School of Humanities, University of
Wolverhampton*

Everyman's Queer Failure
*Matthew W. Irvin, Department of English, University of
the South, Tennessee*

Murals and Banners Crossing Borders in Medieval Drama
Session 218 - Parkinson Building: Room B.22
Monday 04 July 2022: 14.15-15.45

Sponsor: *Société internationale pour l'étude du théâtre
médiéval*
Organiser: *Cora Dietl, Institut für Germanistik, Justus-Liebig-
Universität Gießen*
Moderator: *Cora Dietl*

Performance' in Mural Wall Paintings: The Seven Works of
Mercy in Paintings and Plays
*Therese Novotny, Department of English, Modern
Languages & Philosophy, Carroll University,
Wisconsin*

Between Stage and Paybill: The Frieze of Notre-Dame-la-
Grande in Poitiers
*Amálie Bulandrová, Filozofická fakulta, Masarykova
Univerzita, Brno*

Between History and Myth: Staging the Christian Conquest of
the Balearic Islands
*Lenke Kovács, Departament de Filologia Catalana i
Lingüística General, Universitat de les Illes Balears,
Palma*

**Boundary-Breaking in the Theatrical Robin Hood
Tradition**

Session 518 - Maurice Keyworth Building: 1.31
Tuesday 05 July 2022: 09.00-10.30

Sponsor: *International Association of Robin Hood Studies*

Organiser: Lorraine Kochanske Stock, Department of English,
University of Houston

Moderator: Lesley Coote, Department of English & Creative
Writing, University of Hull

The Babes in the Wood and Its Influence on Robin Hood
Christmastime Texts

Alexander L. Kaufman, Department of English / Honors
College, Ball State University, Indiana

Exploring Boundaries in *The Outlaw* and *The Mansfield Maid*
Lesley Coote

Making and Breaking Boundaries in the Early Modern Robin
Hood Performance

Jennifer Allport Reid, Department of English &
Humanities, Birkbeck, University of London

Breaking the Fourth Wall in Medieval Theatre

Session 618 - Newlyn Building: LG.02

Tuesday 05 July 2022: 11.15-12.45

Sponsor: Société internationale pour l'étude du théâtre
médiéval

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

Moderator: Cora Dietsch

Fluid Boundaries between Performance, Text, and Rite:
Indulgences in the Nativity Play of Constance

Cora Dietsch

Prologues, Epilogues, and the Contemporary Setting of
Spiegel der Minnen

Charlotte Steenbrugge, School of English, University of
Sheffield

Breaking the Fourth Wall: When Medieval Actors and the
Audience Come to Blows

Ivan Missoni, Independent Scholar, Zagreb

Performing Narrative on the Borders Between Sacred and Secular

Session 1318 - Parkinson Building: Room 1.08

Wednesday 06 July 2022: 16.30-18.00

Sponsor: ARC Humanities Press

Organiser: Morgan Powell, Departement Angewandte
Linguistik, Zürcher Hochschule für Angewandte
Wissenschaften

Moderator: Carol Symes, Department of History, University of
Illinois at Urbana-Champaign

Tears for Arthur, Tears for Christ: Performance as Mediation
Morgan Powell

Tales and Images of Abbey Foundations in Chronicles of the
Anglo-Norman Realm: Material Transfers and Spiritual
Communion between Grandees and Cloistered Men and
Women

Katharina Holderegger, Institut für Kunstgeschichte,
Universität Bern

Mapping the Boundaries of Sacred and Secular in Gautier de
Coinci's Performance Persona

Kathryn Duys, Department of English & Foreign
Languages, University of St Francis, Illinois

Recent Publications

Books, General

James M. Bromley. *Clothing and Queer Style in Early Modern
English Drama*. Oxford: Oxford University Press, 2021.

Philip Butterworth and Peter Harrop. *Staging, Playing,
Pyrotechnics and Magic: Conventions of Performance in
Early English Theatre*. Shifting Paradigms in Early English
Drama Studies. London: Routledge, 2022.

Callan Davies. *Strangeness in Jacobean Drama*. London:
Routledge, 2021.

Valerie M. Fazel and Louise Geddes. *The Shakespeare
multiverse: fandom as literary praxis*. New York, NY:
Routledge 2022

Lisa Hopkins. *The Edge of Christendom on the Early Modern
Stage*. Late Tudor and Stuart Drama Series; Medieval
Institute. Berlin and Boston: Walter de Gruyter, 2022.

Toria Johnson. *Pity and Identity in the Age of Shakespeare*.
Martlesham: Boydell & Brewer, Limited 2021

Emma Lipton. *Cultures of Witnessing: Law and the York
Ppays*. Philadelphia: University of Pennsylvania Press 2022

David McInnis. *Shakespeare and Lost Plays: Reimagining
Drama in Early Modern England*. Cambridge: Cambridge
University Press. 2021.

Brian Murdoch. *The Fortunes of Everyman in Twentieth-
Century German Drama: War, Death, Morality*. Rochester,
New York: Camden House 2022

Iman Sheeha. *Household Servants in Early Modern Domestic
Tragedy*. London: Routledge, 2020.

Amanda Eubanks Winkler. *Music, Dance, and Drama in
Early Modern English Schools*. Cambridge: Cambridge
University Press, 2020.

Editions

Lukas Erne and Kareen Seidler, Editors. *Early Modern
German Shakespeare: Hamlet and Romeo and Juliet: Der
Bestrafte Brudermord and Romio und Julieta* in Translation.
The Arden Shakespeare. London and New York:
Bloomsbury, 2020.

Books, Essay Collections

Kristin M. S. Bezio and Scott Oldenburg, Editors. *Religion
and The Early Modern British Marketplace*. New York,
NY: Routledge, 2022).

Two chapters of particular interest to MRDS members:
Vanessa L. Rapatz, "Exchange Economies and Free Enterprise
in Shakespeare's *Measure for Measure*."

Ritchie D. Kendall, "The Invisible Economies of Marketplace
and Church in Ben Jonson's *The Alchemist*."

- Monica Mattfeld and Karen Raber, Editors. *Performing Animals: History, Agency, Theater*. University Park, PA: Penn State University Press 2022.
- Karen Raber and Monica Mattfeld. Introduction.
- Karen Raber. Animals at the Table: Performing Meat in Early Modern England and Europe.
- Pia F. Cuneo. Intra-Active Performativity: Rethinking the Early Modern Equestrian Portrait.
- Richard Nash. Past Performances: Gleanings from the Archives About Early Modern Equine Athletic Performance.
- Monica Mattfeld. "I See Them Galloping!": War, Affect, and Performing Horses in Matthew Lewis's *Timour the Tartar*.
- Rob Wakeman. Peaceable Kingdom: The Place of the Dog at the Nativity Scene.
- Sarah E. Parker. Performing Pain: The Suffering Animal in Early Modern Experiment.
- Jessica Wolfe. Circus Minimus: The Early Modern Theater of Insects.
- Todd Andrew Borlik. Shakespeare's Insect Theater: Fairy Lore as Elizabethan Folk Entomology.
- Kari Weil. Miss Mazeppa and the Horse with No Name.
- Kim Marra. Horses Queer the Stage and Society of Shenandoah.
- Subha Mukherji, Editor. *Blind Spots of Knowledge in Shakespeare and His World: A Conversation*. Kalamazoo: Medieval Institute Publications, Western Michigan University, 2019.
- Introduction: Blind Spots of Knowledge in Shakespeare and His World. Subha Mukherji.
- 1 Adam Zucker. Baffling Terms.
Stephen Spiess. Baffling Comedy, Baffling Ourselves: A Response to Adam Zucker.
Subha Mukherji. Knowing Games: A Response to Adam Zucker.
- 2 Jonathan Gil Harris. Shakespeare's Nuts: The Blind Spots of the Edible Contact Zone.
Subha Mukherji. Flying Blind, Going Nuts: A Response to Jonathan Gil Harris.
- 3 Supriya Chaudhuri. Eyes Wide Shut: Seeing and Knowing in *Othello*.
Jonathan Gil Harris. Seeing Blindness: A Response to Supriya Chaudhuri.
Stephen Spiess. Towards an Epistemology of the Stage? A Response to Supriya Chaudhuri.
- 4 Aweek Sen. What Emilia Knew: Shakespeare Reads James.
Tanya Pollard. Minding Shakespeare's Gaps: A Response to Aweek Sen.
Subha Mukherji. Darkness Visible: A Response to Aweek Sen.
- 5 Tanya Pollard. Knowing Kin and Kind in *The Winter's Tale*.
Zachary Lesser. Unknowing Kind: A Response to Tanya Pollard.
Aweek Sen. Difficult Loves: A Response to Tanya Pollard.
- 6 Stephen Spiess. The Epistemology of Violence in *The Comedie of Errors*.
Supriya Chaudhuri. What Does the Slave Know? A Response to Stephen Spiess.
- Adam Zucker. Narrating Violence: A Response to Stephen Spiess.
- 7 Michael Witmore and Jonathan Hope. Broken English: A Dialogue.
Michael Witmore. "To sleep, maybe to dream" and Other Encounters with a Trained Machine.
Jonathan Hope. The Inheritance of Meat.
- 8 Zachary Lesser. Conscience Doth Make Errors: The Blind Spot of Shakespearean Quotation.
Tanya Pollard. On Not Knowing Shakespeare: A Response to Zachary Lesser.
Adam Zucker. The Food of Points: A Response to Zachary Lesser.
- Ayanna Thompson, Editor. *The Cambridge Companion to Shakespeare and Race*. Cambridge: Cambridge University Press, 2021.
- Did the Concept of Race Exist for Shakespeare and His Contemporaries?: An Introduction. Ayanna Thompson.
- The Materials of Race: Staging the Black and White Binary in the Early Modern Theatre. Farah Karim-Cooper.
- Ambereen Dadabhoy. Barbarian Moors: Documenting Racial Formation in Early Modern England.
Racist Humor and Shakespearean Comedy. Patricia Akhimie.
- Andrew Hadfield. Race in Shakespeare's Histories.
Carol Mejia LaPerle. Race in Shakespeare's Tragedies.
Matthew Dimmock. Experimental *Othello*.
Dennis Austin Britton. Flesh and Blood: Race and Religion in *The Merchant of Venice*.
Melissa E. Sanchez. Was Sexuality Racialized for Shakespeare? *Antony and Cleopatra*.
Virginia Mason Vaughan and Alden T. Vaughan. The Tempest and Early Modern Conceptions of Race.
Noémie Ndiaye. Shakespeare, Race, and Globalization: *Titus Andronicus*.
Scott Newstok. How to Think Like Ira Aldridge.
Urvashi Chakravarty. What Is the History of Actors of Color Performing in Shakespeare in the UK?
Joyce Green MacDonald. Actresses of Color and Shakespearean Performance: The Question of Reception.
Adrian Lester. *Othello*: A Performance Perspective.
Miles Grier. Are Shakespeare's Plays Racially Progressive? The Answer Is in Our Hands.
Sandra Young. How Have Post-Colonial Approaches Enriched Shakespeare's Works?
Arthur L. Little, Jr. Is It Possible to Read Shakespeare through Critical White Studies?
- Klaus Ridder, Beatrice von Lüpke, and Michael Neumaier, Editors. *Religiöses Wissen im mittelalterlichen und frühneuzeitlichen Schauspiel*. Berlin: Schwabe Verlag 2021.
[Full bibliographical entry not available.]

Dissertation Completed

Dana L Key, *From Medieval Morality Play to Jacobean City Comedy: The Afterlives of the Seven Deadly Sins*. University College London (UCL). Dissertation Supervisor: Professor Helen Hackett.

Articles

Dinah Wouters. Revisiting Potiphar's Wife: A European Perspective on a Character in Early Modern Drama. *Medievalia et Humanistica*, No. 47, 2022. Studies in Medieval and Renaissance Culture: New Series. Edited By Reinhold F. Gleis and Maik Goth, Christoph Schülke.

Daniel Zimmerman. Crisis of Communion: Eucharistic Representations in Shakespeare's History Cycle. *ELH*. Volume 89, Number 2, Summer 2022.

Select Journals

Ben Jonson Journal
Volume 29, Issue 1, May, 2022
Robert C. Evans, Senior Editor

Sonia Sahoo. Scottish Designs: Bedchamber Politics in *Volpone*.
John Jowett. Jonson's University Show.
Emiliano Gutiérrez-Popoca. The Independent Parasite: Mosca's Theatrical Service in *Volpone*.
Cristina Paravano. Italy in Philip Massinger's *The Maid of Honour*.

Early Theatre
Vol. 25 No. 1 (2022)
Melinda J. Gough and Erin E. Kelly, Editors.

ARTICLES

Nathan Pensky. Divine Thoughts and the Corruption of the Will in Doctor Faustus.
Stuart Minson. Arrest for Debt in Late Elizabethan and Early Stuart London.
Michael David Friedman. 'I am but a fool, look you': Will Kemp and the Performance of Welshness.
Mayra Cortes. Acousmatic Noise: Racialization and Resistance in The Tempest's 'New World' Soundscape.
NOTES
Matteo Pangallo. Identifying a Troupe of Italian Players in England in 1574.
Neil Younger. New Light on Henry Lanman, Owner of the Curtain.
David Nicol. Re-examining the Date of William Rowley's *All's Lost by Lust*.

English Literary Renaissance
Volume 52, Number 2, Spring 2022
Joseph Black, Mary Thomas Crane, Jane Hwang Degenhardt, and Adam Zucker, Editors.

Katherine Blankenau. From Plays-Within to Players Without: Theatrical Hospitality in Hamlet and Sir Thomas More.
Katherine Walker. "Palpable to thinking": Othello and Gross Conceits.

Andrew S. Brown. Ridiculous Subjects: *Coriolanus*, Popular Representation, and the Roman Tribunes in Early Modern Drama.

Medieval English Theatre
Volume 43, 2021
Meg Twycross and Sarah Carpenter, Editors

Meg Twycross. The Prince of Peace and the Mummers: Richard II and the Londoners' Visit of 1376/1377.
Sarah Carpenter. Chivalric Entertainment at the Court of Henry IV: The Jousting Letters of 1401.
Meg Twycross and Philip Bennett. Appendix: Transcription and Translation of BL MS Cotton Nero D II fols 260v-262r.
Michael Pearce. 'Maskerye claythis' for James VI and Anna of Denmark.
James H. Forse. Peers and Performers in the Reign of Henry VI.
Philip Butterworth. 'That Gam Me Thought Was Good!': Structuring Games into Medieval English Plays.
Elisabeth Dutton. Feminism, Theatre, and Historical Fiction: Anna of Cleves in 2021.

Renaissance Drama
Volume 50, Number 1, Spring 2022
Jeffrey Masten and William N. West, Editors

Marjorie Garber. Mousetrap or Honey Trap? Genre, Counterplot, and Hamlet's Lover's Complaint.
Kent Lehnhof. Bodies and Voices in *Coriolanus*.
Toria Johnson. Caliban at the Fair: Figuring Nonhumanity in *The Tempest* and *Bartholomew Fair*.
Martin Moraw. Contradiction and Allegorization: Middleton's *A Game at Chess* and Althusser's Theatrical Thought.
Douglas Clark. The Will and Testament in English Renaissance Drama: Paper Props, Property, and Ulpian Fulwell's *Like Will to Like*.

ROMARD: Research on Medieval and Renaissance Drama
Volume 58 (2021)
Kyle A. Thomas, Editor

Kyle A. Thomas. Introduction.
Jennie G. Youssef. Zambra, Codes of Honor, and Moorish Dress: Transculturation in Calderón's *Love after Death*.
M. Burdick Smith. "Take Metaphysic, pomp": *King Lear* and (Dis)oriented Ontology.
Alexandra Atiya. Juan del Encina's "Nativity Eclogues": A New English Translation.
Tom Straszewski. Review: "Angels and Demons" (2020), performed by the Department of Theatre, University of South Dakota.
Elizabeth E. Tavares and Kyle A. Thomas. Census of Performances of Medieval and Early Modern Plays.

SEL Studies in English Literature 1500-1900
Volume 61, Number 1, Winter 2021
Logan D. Browning, Executive Editor

Natalie Suzelis. "The Bay Trees ... Are All Withered": Ecological Trauerspiel in *Richard II*.
Pasquale S. Toscano. Pity, Singular Disability, and the Makings of Shakespearean Tragedy in *Julius Caesar*.
William Casey Caldwell. Shakespeare's *Henry V* and the Ciphers of History.
Michael West. Hamlet's "Inexplicable Dumb-Shows" and the Pleasures of Enigma.
Bethany Packard. Possible Pregnancy and *All's Well's* Uncertain Ends.
Deni Kasa. Christian and Stoic Patience in *King Lear*.
William N. West. Recent Studies in Tudor and Stuart Drama.

Shakespeare Bulletin
Volume 40, Number 1, Spring 2022
Peter Kirwan, General Editor

Nora J. Williams. Incomplete Dramaturgies.
Eric Brinkman. Iago as the Racist-Function in *Othello*.
Jill Marie Bradbury. Audiences, American Sign Language, and Deafness in Shakespeare Performance.
Thomas A. Oldham. The Affective Appeal of Violence and the Violent Appeal of Affect: *Titus Andronicus*, Lucy Bailey, and Shakespeare's Globe.
Morgan Graham. "Amantes del Barrio Franklin": Reading Chilean Shakespeare Through Cultural Anthropophagy.
Kade Ivy. Tracing Julie Taymor's "Rough Magic" in Her Three Screen Shakespeares.

REED News

Records of Early English Drama



MRDS members are invited to view the dramatic records of Stratford-upon-Avon, edited by Alan Somerset, which are now available online at REED Pre-Publication Collections (reedprepub.org). Other records recently added to that site include those of Warwick borough, several Hertfordshire and Wiltshire villages, and the late sixteenth century Scottish royal court.

To view the Stratford-upon-Avon volume directly, please visit <https://reedprepub.org/stratford-upon-avon-2/>

Recent Productions

Rude Mechanicals
2022 New College Conference

Shepherd University's Rude Mechanicals Medieval and Renaissance Players performed the 16th century *auto sacramental Joseph's Wedding* at the 2022 New College Conference on Medieval and Renaissance Studies on March 4.



The Rude Mechanicals performed under the direction of Dr. Betty Ellzey. Please visit <https://tinyurl.com/yveczrjn>

Shakespeare in Yosemite
University of California Merced

Shakespeare in Yosemite, sponsored by University of California Merced, the National Park Service, and Yosemite Hospitality, presented *Love's Labor's Lost* for Earth Day, April 22-24. The show, under the direction of Katie Brokaw and Paul Prescott, was set in 1969 and 1970, and was reset to be about two bands on songwriting retreat in the Park, and to tell the story of the first Earth Day. The company is also making a 'rockumentary'-style film, which will be released in early summer on the Shakespeare in Yosemite YouTube channel.



More at <https://news.ucmerced.edu/news/2022/shakespeare-yosemites-loves-labors-lost-ready-hit-stage>

Play of the Weather
The Fordham Medieval Dramatists

The Fordham Medieval Dramatists presented Heywood's *The Play of the Weather* on May 1. Because the early Tudor play focuses on the ideal state of the weather and the use and abuse of the environment, Fordham partnered with the Gowanus Dredgers Canoe Club to emphasize their community's connection to the shoreline and stewardship of the waterway.



ASTR 2022
 American Society for Theatre Research
 CATASTROPHE
 November 3-6, 2022
 Astor Crowne Plaza Hotel • New Orleans, Louisiana




Two years ago, three conference planners suggested the theme “catastrophe.” At the time, we did so partially tongue-in-cheek. Two pandemic years and 600,000+ deaths in the U.S. later, the idea of catastrophe-- though still socially debated-- feels pretty devoid of humor. But as ASTR returns to New Orleans, a city no stranger to catastrophes, we believe it is even more important to interrogate what catastrophe signifies in the Anthropocene era.

Theatre historians have long engaged in excavating catastrophes, from the Astor Place Riots to Spider-Man: Turn off the Dark. Disasters make good stories for undergraduate theatre students and the general public, endowing the study of theatre history with stakes we feel are necessary to justify our own existence. How do we as scholars, artists, and educators identify and respond, react and overreact, to the catastrophes we face, and the ones that we study?

For More Information, please visit:
https://www.astr.org/page/2022_Conference

To View the Session:
https://www.astr.org/page/22_WorkingSessions

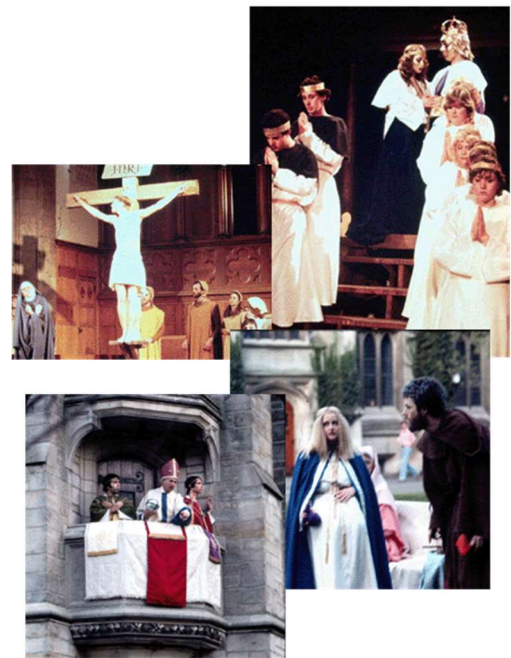
For Travel and Accommodations:
https://www.astr.org/page/22_hotel



Mostly medieval. Mostly theatre.
 The Mostly Medieval Theatre Festival is likely to return at the 2023 ICMS, though in a limited fashion. Funding and performance space are the main issues. More information will be available in the coming months from the Artistic Producer, Lofty Durham, lofton.durham@wmich.edu.

Performance Images

Gail McMurray Gibson reports that she has been digitalizing some very old slides. She has some images of medieval drama performances (see examples below) that are probably unfamiliar to most members of MRDS: photographs of an outdoor performance of the *N-Town Annunciation* and *Joseph's Doubt* plays (a student production with the Dean of the Chapel as Deus, which she produced at Princeton in May, 1979), some photographs of a Bloomington performance of *The Benediktbeuren Passion Play* (Indiana School of Music, directed by Thomas Binkley, March 1982), and some slides from Milla Riggio's production of *Wisdom* for her Wisdom Symposium (Trinity College, 1984). If you are interested, please contact her at gagibson@davidson.edu.



RORD & ROMARD Giveaway

Mary Erler is offering a complete run of the journal *Research Opportunities in Renaissance Drama* (RORD), 30 fascicles, from vol. XXI (1978) to vol. XLIX (2010) with vol L finishing the series as the first number of *Research on Medieval and Renaissance Drama* (ROMARD) in 2011. Subscribers will remember that these are paperback volumes hence the shelf space they occupy is not large, only about a foot, and postage (USPS Media Mail) will be modest and can be shared. Offers from libraries or centers are preferred, but individuals are welcome too. Write to erler@fordham.edu.

Medieval and Renaissance Drama Society Annual Business Meeting

Business Meeting Agenda May 11, 2022

1. Welcome (Carolyn)
2. Approval of minutes from 11 May 2021 (Carolyn)
3. Announcements and Reports
 - a. Council Elections (Frank):
 - b. Budget + membership report (Frank)
 - c. Awards report (Carolyn)
 - d. ROMARD report (Kyle)
4. Action Items
 - a. Drafting a statement on professional behavior / discrimination.
 - b. MLA (2024), Leeds (2023) and ICMS (2023) sessions
 - i. Leftovers from 2021: The Audience of Early Drama (Carolyn)
 - ii. Session titles, names of organizers, venue
5. Discussion Items
 - a. Recruiting junior scholars
6. Adjournment

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

Attendance: Jeff Stoyanoff, Frank Napolitano, Carolyn Coulson, Bob Clark, Max Harris, Cameron McNabb, Sandy Johnston, Tina Fitzgerald, Sarah Brazil, Kyle Thomas, Mark Chambers, Jesse Hurlbut, Martin Walsh, Matt Sergi, Sheila Coursey, Nicole Rice, Jennifer Wood, Michael Norton, Mary Maxine Brown, Alexandra Atiya, Marla Carlson, Lofty Durham, Chris Swift, Diane Anderson,

1. Welcome (Bob)
2. Approval of minutes from 14 May 2020 (Bob) moved - Kyle, second Tina
3. Announcements and Reports
 - a. Council Elections report (Frank): Maggie Solberg becomes VP; Tina reelected, run off for council live after meeting.
 - b. 2020-21 (before end of fiscal year): Expenses exceed income by \$845.
 - c. This way our funds will dwindle. Raise dues/give the people more.
 - d. Awards report (Carolyn)
 1. ALEXANDRA JOHNSTON AWARD for best conference paper on early drama studies by a graduate student Committee: Helen Cushman (chair), Kyle Thomas, Frank Napolitano This year's winner of the Johnston Award is Emily Smith's "'And you may have more sport': Dekker's Epilogues in the Theatrical Marketplace." Presented at Durham University Medieval and Early Modern Student Association weekly seminar series, Monday 7th December 2020.
 2. MARTIN STEVENS AWARD for best new essay in early drama studies. Committee: Sarah Brazil (chair), Matthew Sergi, Christina Fitzgerald. The outstanding article for the 2021 Martin Stevens Award is Nicole Rice's 'Artisan Drama, Patronage, and Fellowship Reconfigured: The Chester Shepherds in 1578,' published in *Journal of Medieval and Early Modern Studies* 49.2 (May 2019).
 3. BARBARA PALMER AWARD for best new essay in early drama archival research. Committee: Sarah Brazil (chair),

Matthew Sergi, Christina Fitzgerald. Matthew Steggle's "John and Laurence Dutton, Leaders of the Queen's Men," published in *Shakespeare Quarterly*, Volume 70, Issue 1, Spring 2019

4. BEVINGTON Winner: Jennifer Linhart Wood, *Sounding Otherness in Early Modern Drama and Travel: Uncanny Vibrations in the English Archive*, Palgrave Macmillan, 2019.
5. BEVINGTON Honorable Mention: Matthew Sergi, *Practical Cues and Social Spectacle in the Chester Plays*, University of Chicago Press, 2020.

- e. ROMARD report (Kyle)
 - i. Thank you to editorial board and all who support the journal. New contract with MIP, and their new system ScholarWorks. Contracts signed. Low number of submissions this year. 2 articles, translation, performance review included. Putting together a census of medieval and Early Modern plays performed since 20**. Issue 58 to be published in the late summer, early fall. MIP will be the source for back issues and the venue for submitting material for publication. Call for submissions, esp. from junior faculty and grad students. Working with other journals, most notably *Early Theatre*, on collaborations.
 - f. Lofty report MMTF: Plan is to re-launch an in-person festival in 2023, though it might be very different. Exploring other spaces, means of staffing, methods of raising resources, filling out a roster of performances, and other sustainable ways of producing things. Will apply again for the presidential fellowship.

4. Action Items
 - a. MLA (2023), Leeds (July 4-7, 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. Leftovers from last year. Soundscapes; *Drama and Nation Building*; *Drama on the Margins*; *New Frontiers*; *Enclosing Drama*
 - iii. Something for SAA? Jennifer
 - iv. IFTR?
MLA:
Race in Early Modern Drama (Maggie) 22
Leeds:
The Queerness of Early English Drama (Jeff Stoyanoff) Leeds) 21
The Audience of Early Drama (Carolyn)
Kalamazoo
 - v. *Where Are We Going? Where Have We Been?: An Assessment of Medieval Drama Scholarship* (Frank, KZOO).
 - vi. *Teaching the Drama of the Middle Ages in Today's World* (Carolyn and Kyle KZoo)
 - vii. *New Voices* (Tina, Kalamazoo)
 - viii. *Performance in the Global Middle Ages* (Chris Swift Kalamazoo)
5. Discussion Items
 - a. Cooperation with Medieval English Theatre Society on *Critical Race Theory* (Sarah Brazil): started a working group; collaboration between the US and UK would be productive; need to pay anyone who would like to contribute. Bob: thank you, Sarah. Sarah: anyone interested may join the next meeting. She will send a description / invitation to the membership.
 - b. How to recruit new and more diverse members?
 - c. Jeff: mentorship program
 - d. Kyle: other types of public-facing work (podcasts, etc.).
6. Adjournment

MRDS 2022 Awards



2022 Bevington Award for Best New Book

Winner: Nerida Newbigin. *Making a Play for God: The Sacre Rappresentazioni of Renaissance Florence*. 2 vols. Toronto: Centre for Renaissance and Reformation Studies, 2021.

The committee is delighted to award the Bevington Award for best new book in early drama studies to Nerida Newbigin's *Making a Play for God: The Sacre Rappresentazioni of Renaissance Florence*, published by the University of Toronto Press in 2021. This magisterial and pioneering two-volume study brings the understudied *sacre rappresentazioni* of fifteenth- and sixteenth-century Florence into close focus for the first time, placing them within the complex political, social, and economic world of that city and paying careful attention not only to the dynamics of performance but issues of composition and preservation in textual forms. As Newbigin mentions, she began this research half a century ago, and it is truly the work of a lifetime. *Making a Play for God* provides a treasure-trove of hitherto unpublished resources that all scholars of early drama, in Italian studies and beyond, will find fascinating, illuminating, and indispensable.

Honorable Mention: Katherine Schaap Williams. *Unfixable Forms: Disability, Performance, and the Early Modern English Theater*. Ithaca, NY: Cornell University Press, 2021.

The committee would like to recognize with an honorable mention Katherine Schaap Williams' *Unfixable Forms: Disability, Performance, and the Early Modern English Theater*, published by Cornell University Press in 2021. This brilliant and timely first monograph explores the intersections of theatrical performance and disability in sixteenth- and seventeenth-century English drama. *Unfixable Forms* changes our understanding not only of stage-characters described as "deformed," "lame," or "crippled," but also of stage-craft itself.

Committee: Nicole Rice, Maggie Solberg (chair), and Carol Symes



2022 Palmer Award for Best New Essay in Early Drama Archival Research

Winner: Sarah Mayo. "Printed follies': Mountebanks and the Performance of Ambivalence within the Archive." *Journal of Medieval and Early Modern Studies* 51, no. 3 (2021).

The committee is pleased to award the **Barbara Palmer Prize** for best new essay in early drama archival research to Sarah Mayo's "Printed follies': Mountebanks and the Performance of Ambivalence within the Archive," published by the *Journal of Medieval and Early Modern Studies* 51, no. 3 (2021). Mayo compellingly focuses on the figure of the mountebank as an epistemological problem for the early moderns: specifically, the ways in which different archives try to pin down the mountebank by looking at what they do. Exploring the mountebank at a surprising crossroads of theatre, medicine, and migration, Mayo deepens this figure through archival discovery, savvy conceptual analysis of those discoveries, and innovative close readings from Ben Jonson's *Volpone* to James Shirley's *The Bird in a Cage*. The article engages in a sustained theorization of the archives that draws on broader current conversations in performance studies.

Honorable Mention: Urvashi Chakravarty. "What Is the History of Actors of Color Performing in Shakespeare in the UK?" In *The Cambridge Companion to Shakespeare and Race*, edited by Ayanna Thompson, 190–207. Cambridge, UK: Cambridge University Press, 2021.

The committee wishes to recognize with an honorable mention Urvashi Chakravarty for "What Is the History of Actors of Color Performing in Shakespeare in the UK?" published in *The Cambridge Companion to*

Shakespeare and Race, edited by Ayanna Thompson (Cambridge University Press, 2021). Chakravarty deepens the transatlantic performance history of BIPOC performers by offering fresh archival discoveries, particularly from the nineteenth century, of Black and South-Asian actors working in the UK. Providing a model of how to leverage currently available digital archives to reveal unsung histories, Chakravarty at the same time identifies key methodological challenges in doing so. For example, while traditional historiography centers Aldridge and his successor Morgan, Chakravarty reveals a larger pool of actors, including women of color, who played a crucial part in the ongoing legacy of Renaissance drama.

Committee: Penelope Geng, Noémie Ndiaye, and Elizabeth E. Tavares (chair)



2022 Stevens Award for Best New Essay in Early Drama Studies

Winner: Kirsten Mendoza. “‘Thou maiest inforce my body but not mee’: Racializing Consent in John Marston’s *The Wonder of Women*.” *Renaissance Drama* vol. 49.1 (2021): 29–55.

The committee is pleased to award the **Martin Stevens Prize** for best new essay in early drama studies to Kirsten Mendoza’s “‘Thou maiest inforce my body but not mee’: Racializing Consent in John Marston’s *The Wonder of Women*,” published by *Renaissance Drama* 49, no. 1 (2021). Through an innovatively intersectional close-reading of an understudied play, Mendoza powerfully blends the fields of law and literature with race and gender. In demonstrating the co-constitution of white women’s self-possession over their own bodies and Black people’s dispossession of their own sovereignty, Mendoza conveys the potential for illuminating a much wider dramatic corpus centering race, rape, and the invention of whiteness in early modernity.

Honorable mention: Angela Vanhaelen. “Turnings: Motion and Emotion in the Labyrinths of Early Modern Amsterdam.” In *Performing Conversion: Cities, Theatre and Early Modern Transformations*, ed. by José R. Jouve-Martín and Stephen Wittek, 35–61. Edinburgh, UK: Edinburgh University Press, 2021.

The committee wishes to recognize with an honorable mention Angela Vanhaelen for “Turnings: Motion and Emotion in the Labyrinths of Early Modern Amsterdam,” published in *Performing Conversion: Cities, Theatre and Early Modern Transformations*, edited by José R. Jouve-Martín and Stephen Wittek (Edinburgh University Press, 2021). Taking readers on a tour of the interconnected visual-, theatre-, and sound-scapes of early modern Amsterdam, Vanhaelen conjures delight in the interdisciplinarity. Attending to the city’s five *doolhof* inns—which operated like multimedia exhibition spaces, featuring labyrinths, fountains, gardens, and automata—these “wandering courtyards” expand our sense of the early modern entertainment marketplace and its affective priorities.

Committee: Penelope Geng, Noémie Ndiaye, and Elizabeth E. Tavares (chair)



2022 Johnston Award for Best Conference Paper in Early Drama Studies by a Graduate Student

Winner: Hanh Bui. “Sycorax and the Anatomies of Old Age.” British Shakespeare Association Conference, Surrey, England, July 2021.

Hanh Bui’s “Sycorax and the Anatomies of Old Age” explores representations of aged and aging feminine bodies in Shakespeare’s late play, *The Tempest*. Employing Rosemary Garland Thomson’s concept of the “extraordinary body”, Bui examines the ways in which aging femininity is described in terms of gendered, racialized, “deviant” anatomies that reify their otherness from European masculine health. The essay offers a determined and incisive reading that pries open a fleeting moment in the text to draw out an astonishingly rich array of concerns. Discourses of theater, medicine, disability, race, and gender all coalesce in this paper in a way that is capacious yet always needful.

Committee: Sheila Coursey, Harry Cushman (chair), and Mariah Junglan Min

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