

Medieval and Renaissance Drama Society Newsletter
Fall 2014

130th MLA Annual Convention



January 8-11, 2015

MRDS Sponsored Session

Session 291. In Your Skin

Friday, 9 January, 12:00 noon–1:15 p.m., 17, VCC East

Presiding: Mario Longtin, Univ. of Western Ontario

Speakers: Raul Ariza-Barile, Univ. of Texas, Austin; Robert L. A. Clark, Kansas State Univ.; Garrett P. J. Epp, Univ. of Alberta; Vicki Hamblin, Western Washington Univ.; John Nassichuk, Univ. of Western Ontario

Session Description:

How does an actor slip into the skin of the other? What are the techniques used to make the transformation effective for the audience? This roundtable explores the many challenges of interpreting (embodying) the other onstage: a young man playing a female saint, a Christian playing a representative of a different faith, a clerk playing a nobleman, or any actor playing a devil or an angel.

Other Sessions of Interest

113. The Tudor Past and Early Modern Books

Thursday, 8 January, 5:15–6:30 p.m., 207, VCC West

Presiding: Arthur F. Kinney, Univ. of Massachusetts, Amherst

“Printing the Medieval Author, Imagining English Literary

Histories,” Leah Pope, Univ. of Wisconsin, Madison

““Back to the Past”: Historical Fabrications, Early Print Drama, and Chester Cycle Readership,” Danielle Magnusson, Univ. of Washington, Seattle

“The Printed Past in Tudor England: Biblical Paradigms and Poetic Contexts,” Kevin Petersen, Univ. of Massachusetts, Lowell

196. Performances of Memory and Forgetting

Friday, 9 January, 8:30–9:45 a.m., 210, VCC West

Program arranged by the American Theatre and Drama Society

Presiding: Peter Reed, Univ. of Mississippi

“Remembering Shakespeare in The African Company Presents

Richard III,” Joyce Green MacDonald, Univ. of Kentucky

“Placing ‘History’ Onstage: Refashioning the Pocahontas Myth in Barker’s The Indian Princess and Barnes’s The Forest Princess,” James Holsinger, West Virginia Univ., Morgantown

“Muscle Memory: Theater History and Forrest’s Laboring

Body,” Matthew E. Rebhorn, James Madison Univ.

211. Reading the Spanish Comedia Queerly

Friday, 9 January, 8:30–9:45 a.m., 2, VCC East

Program arranged by the Division on Sixteenth- and

Seventeenth-Century Spanish Drama

Presiding: José R. Cartagena-Calderón, Pomona Coll.

“The Body That Mattered: King Sebastian in the Spanish

Comedia,” Dian Fox, Brandeis Univ.

“Of Sodomites and Incest: Lope de Vega’s *Adonis y Venus*

(1597–1603),” Felipe Rojas, Univ. of Chicago

““The Queerest Art’: Performing Love and Desire in Juan Pérez de Montalbán’s *La Monja Alférez*,” Faith Harden, Univ. of Arizona

“A Suitor’s Favorite Pastime: Passing for Dolls in the *Estrado*,”

Noelia Sol Ciriogliaro, Dartmouth Coll.

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276. Marlowe's Queer Futurity

Friday, 9 January, 12:00 noon–1:15 p.m., 120, VCC West

Program arranged by the Marlowe Society of America

Presiding: Paul Menzer, Mary Baldwin Coll.

"Marlowe's Queer Jew," Judith D. Haber, Tufts Univ.

"Edward's Futures," Jeffrey Masten, Northwestern Univ.

"First Thing We Do, Let's Kill All the Children," Stephen Guy-Bray, Univ. of British Columbia, Vancouver

302. Touching Subjects in Early Modern English Drama

Friday, 9 January, 1:45–3:00 p.m., 119, VCC West

Presiding: Jessica Tabak, Brown Univ.

"Touching Lips: Synesthetic Language and Kisses in Early Modern Drama," Jennifer C. Forsyth, Kutztown Univ. of Pennsylvania

"Fleshy Touches: Intersubjective and Physical Sameness in Webster's *The Duchess of Malfi*," Roya Biggie, Graduate Center, City Univ. of New York

"Feeling Dance: The Kinesthetics of Revenge in Ford's *The Broken Heart*," Patricia A. Cahill, Emory Univ.

Session 619. Reconsidering Walter Benjamin's The Origin of German Tragic Drama

Saturday, 10 January, 5:15–6:30 p.m., 6, VCC East

Presiding: Martin Moraw, Ludwig-Maximilians-Universität München

"Benjamin's Distinction between Idea and Concept," Gordon Teskey, Harvard Univ.

"From Mourning to Play: Benjamin and Middleton," Martin Moraw

"Benjamin's *Hamlet* and the Shapes of Grief," Rebecca Comay, Univ. of Toronto

Responding: Ian Grant Balfour, York Univ., Keele

669. Forms of Vitality in Early Modern English Drama

Sunday, 11 January, 8:30–9:45 a.m., 112, VCC West

Presiding: Vin Nardizzi, Univ. of British Columbia, Vancouver

"The Vitality of Contagion in *Romeo and Juliet*," Mary L. Floyd-Wilson, Univ. of North Carolina, Chapel Hill

"Epic and Exemplary Vitality in Marlowe's *Dido, Queen of Carthage*," Garrett A. Sullivan, Penn State Univ., University Park

"The Recognition of Vitality in Shakespeare's Theater," Timothy M. Harrison, Univ. of Chicago

727. Cervantes, the Playwright

Sunday, 11 January, 12:00 noon–1:15 p.m., 17, VCC East

Program arranged by the Division on Sixteenth- and Seventeenth-Century Spanish Drama and the Cervantes Society of America

Presiding: José R. Cartagena-Calderón, Pomona Coll.

"Staging the Mediterranean World of Shakespeare and Cervantes," Maryrica Ortiz Lottman, Univ. of North Carolina, Charlotte

"Conjuring the Spirits of Stoic Seneca and Roman Hispania: Imperial Divination, Auspicial Sacrifice, and Demonic Necromancy in Cervantes's *La Numancia* (1583)," Jorge Abril-Sanchez, Univ. of New Hampshire, Durham

"Affective Networks and the Human in Cervantes's Algerian Captivity Plays," Christina McCoy, Univ. of Texas, Austin
"Now and Then: Reading Cervantes's *Retablo de las maravillas* in Times of Crisis (Spain 2008–13)," Elvira L. Vilches, North Carolina State Univ.

Happy Birthday to PLS



The year 2015 is the fiftieth birthday for Poculi Ludique Societas. To celebrate a half-century of early drama in Toronto, PLS plans a series of events:

1. Fulgens and Lucres. The first play printed in English, directed by Matthew Sergi in University College's West Hall, site of many of the early PLS productions; November 6-8 and 14-15, 2014.
2. An invitational Festival of Early Drama, June 2015. Invitations have gone out to our many friends who have brought productions to Toronto in past years; all plays before 1650 are welcome, we will provide venues, indoor or outdoor as required. If you have not received an invitation and are interested in bringing a play, please contact manager@plspls.com.

Among the scheduled performances are Purdue's staging of Robert Wilson's *The Three Lords and Three Ladies of London*, McMaster's *The Three Ladies of London*, and University of Michigan's "La Veuve et l'Usurier." For a complete list, please see page 7.

3. November 2015, the N-Town Mary Play.

And, to coordinate with these celebrations:

23-25 June 2015: The Taylor Conference, funded in part by English & Cultural Studies at McMaster University, presents a workshop and performance study on Performance as Research, chaired by Helen Ostovich and Melinda Gough, in collaboration with Queen's Men Editions. The conference includes the creation of a website, a workshop/seminar, performances of Robert Wilson's *The Three Ladies of London*, directed by Peter Cockett (McMaster), later to be streamed online, and short scene selections influenced by the Queen's Men performance style, directed by Jennifer Roberts-Smith (Waterloo).

More Information at <http://groups.chass.utoronto.ca/plspls/>.

Recent Publications

Books, General

- David K. Anderson. *Martyrs and Players in Early Modern England: Tragedy, Religion and Violence on Stage*. Farnham, Surrey; Burlington, VT: Ashgate, 2014.
- Susan Bennett. *Performing Environments: Site-Specificity in Medieval and Early Modern English Drama*. Houndmills, Basingstoke, Hampshire; New York, NY: Palgrave Macmillan, 2014.
- Jan Bloemendal and Howard B. Norland. *Neo-Latin Drama and Theatre in Early Modern Europe*. Leiden and Boston: Brill, 2013.
- Philip Butterworth. *Staging Conventions in Medieval English Theatre*. Cambridge and New York: Cambridge University Press, 2014.
- Janet Clare. *Shakespeare's Stage Traffic: Imitation, Borrowing and Competition in Renaissance Theatre*. Cambridge; New York: Cambridge University Press, 2014.
- John E. Curran. *Character and the Individual Personality in English Renaissance Drama: Tragedy, History, Tragicomedy*. Newark: University of Delaware Press, 2014.
- Lars Engle and Eric Rasmussen. *Studying Shakespeare's Contemporaries*. Chichester, West Sussex: Wiley Blackwell, 2014.
- Anne Hermanson. *The Horror Plays of the English Restoration*. Studies in Performance and Early Modern Drama. Farnham, Surrey: Ashgate, 2014.
- Lisa Hopkins. *Renaissance Drama on the Edge*. Farnham, Surrey; Burlington, VT: Ashgate, 2014.
- Peter Jordan. *The Venetian origins of the Commedia dell'arte*. London and New York: Routledge, 2014.
- Siobhan Keenan. *Acting companies and their plays in Shakespeare's London*. London: Bloomsbury Arden Shakespeare, 2014.
- Katie Knowles. *Shakespeare's Boys: A Cultural History*. Houndmills, Basingstoke, Hampshire; New York: Palgrave Macmillan, 2014.
- Lori Leigh. *Shakespeare and the Embodied Heroine: Staging Female Characters in the Late Plays and Early Adaptations*. Houndmills, Basingstoke, Hampshire; New York: Palgrave Macmillan, 2014.
- Jeremy Lopez. *Constructing the Canon of Early Modern Drama*. Cambridge and New York: Cambridge University Press, 2014.

Bradley D. Ryner. *Performing Economic Thought English Drama and Mercantile Writing, 1600-1642*. Edinburgh: Edinburgh University Press, 2014.

Kurt Schreyer. *Shakespeare's Medieval Craft: Remnants of the Mysteries on the London Stage*. Ithaca: Cornell UP, 2014.

Chester Scoville. *The Conversion of Saint Paul and The Digby Mary Magdalene*. Electronic Components of *The Broadview Anthology of Medieval Drama*. Peterborough, Ont.: Broadview Press, 2013.

Claire Sponsler. *The Queen's Dumbshows John Lydgate and the Making of Early Theater*. Philadelphia: University of Pennsylvania Press, 2014.

Hristomir A. Stanev. *Sensory Experience and the Metropolis on the Jacobean Stage (1603-1625)*. Farnham, Surrey: Ashgate, 2014.

Lisa S. Starks-Estes. *Violence, Trauma, and Virtus in Shakespeare's Roman Poems and Plays: Transforming Ovid*. Houndmills, Basingstoke, Hampshire; New York: Palgrave Macmillan, 2014.

Charlotte Steenbrugge. *Staging Vice: A Study of Dramatic Traditions in Medieval and Sixteenth-Century England*. Amsterdam: Rodopi, 2014.

Greg Walker. *The Oxford Anthology of Tudor Drama*. Oxford: Oxford University Press, 2014.

Garry Wills. *Making Make-Believe Real: Politics as Theater in Shakespeare's Time*. New Haven: Yale University Press, 2014.

Books, Anthologies

- Robert Henke and Eric Nicholson, Editors. *Transnational Mobilities in Early Modern Theater*. Farnham, Surrey, England; Burlington, VT: Ashgate, 2014.
- Introduction. Robert Henke and Eric Nicholson.
- Robert Henke. Systems and Theatergrams: The Taming of the Shrew, Italian Intertexts, and Cultural Mobility.
- Richard Andrews. Resources in Common: Shakespeare and Flaminio Scala.
- Melissa Walter. 'Are You a Comedian?': The Trunk in *Twelfth Night* and the Intertheatrical Construction of Character.
- Susanne L. Wofford. The Pastoral Zone: Hymen and the Gods on Stage in Shakespeare's *As You Like It* and Italian pastoral.
- Eric Nicholson. *Et in Arcadia* the Dirty Brides.
- Pamela Allen Brown. Performance Texts and Costumes: Dido, Boy Diva of Carthage: Marlowe's *Dido Tragedy* and the Renaissance Actress.
- Christian M. Billing. Forms of Fashion: Material Fabrics, National Characteristics, and the Dramaturgy of Difference on the Early Modern English stage.

- M.A. Katritzky. Northern and Central European Mobilities: Shakespeare's 'portrait of a blinking idiot': Transnational Reflections.
- Pavel Drábek. English Comedy and Central European Marionette Drama: A Study in Theater Etymology.
- Jacques Lezra. Translation Theory and Practice: Trade in Exile.
- Alessandro Serpieri. Found and Lost in Translation.
- David Schalkwyk. Shakespeare's Untranslatability.
- Shormishtha Panja. Lebedeff, Kendal, Dutt: Three Travelers on the Indian Stage.
- Jane Tylus. Epilogue: Early Modern Theater in Motion: The Example of Orpheus.
- Lisa Hopkins and Helen Ostovich, Editors. *Magical Transformations on the Early Modern English Stage*. Helen Ostovich and Lisa Hopkins. Introduction: transformations and the ideology of witchcraft staged.
- Barbara H. Traister. Demons and Pacts: Magic and the decline of demons: a view from the stage.
- Bronwyn Johnston. Who the devil is in charge? Mastery and the Faustian pact on the early modern stage.
- Laura Levine. Danger in words: Faustus, Slade, and the demonologists.
- Alisa Manninen. Rites to Believe: 'The charm's wound up': supernatural ritual in *Macbeth*.
- Verena Theile. Demonising *Macbeth*.
- Jill Delsigne. Hermetic miracles in The Winter's Tale.
- Peter Kirwan. Learned Magic: 'We ring this round with our invoking spells': magic as embedded authorship in *The Merry Devil of Edmonton*.
- Jasmine Lellock. Boiled brains, 'inward pinches', and alchemical tempering in *The Tempest*.
- Lisa Hopkins. Profit and delight? Magic and the dreams of a nation.
- Brett D. Hirsch. Local Witchcraft: Three wax images, Two Italian Gentlemen, and one English queen.
- Judith Bonzol. 'In good reporte and honest estimacion amongst her neighbours': cunning women in the Star Chamber and on the stage in the early modern England.
- Jessica Dell. 'A witch, a quean, an old cozening quean!': image magic and Shakespeare's *The Merry Wives of Windsor*.
- Helen Ostovich. 'Gingerbread progeny' in Bartholomew Fair.
- Andrew Loeb. 'My poor fiddle is bewitched': music, magic, and the theatre in *The Witch of Edmonton* and *The Late Lancashire Witches*.
- Jacqueline Jenkins and Julie Sanders, Editors. *Editing, Performance, Texts: New Practices in Medieval and Early Modern English Drama*. Houndmills, Basingstoke, Hampshire; New York, N.Y.: Palgrave Macmillan, 2014.
- Claire Sponsler. What the *Beauchamp Pageant* Says about Medieval Plays.
- Boyda Johnstone. Reading Images, Drawing Texts: The Illustrated *Abbey of the Holy Ghost* in British Library MS Stowe 39.
- Murray McGillivray. The Towneley Manuscript and Performance: Tudor Recycling?
- Andrew Taylor. Performing the Percy Portfolio.
- Mary C. Erler. London Commercial Theatre 1500-1576.
- Ames Purkis. The Revision of Manuscript Drama.
- Kirsten Ingles. Playing Ghismonda for 'fooles' and 'noble freinds': Revising for Performance Between *Glausamond and Ghismonda*.
- J. Gavin Paul. Cressida's Letter: Readings and Performance in the Shakespearean Archive.
- Lynette Hunter and Peter Lichtenfels. (Un)Editing with (Non-)Fictional Bodies: Pope's Daggers.
- Christie Carson. Influencing Editors, Influencing Performers: The Page to Stage Releationship.
- Richard Cave, Eleanor Lowe, and Brian Woolland. Actors and Editors: A Feature of the Edition.
- Hilaire Kallendorf. *A Companion to Early Modern Hispanic Theater*. Leiden; Boston: Brill, 2014.
- Enrique Fernandez Rivera. *Celestina* as Closet Drama.
- Robert Bayliss. Courtly Love and the *Comedia*.
- Frederick A. de Armas. The *Comedia* and the Classics.
- J. Enrique Duarte. Spanish Sacramental Plays: A Study of Their Evolution.
- A. Robert Lauer. *Honor/Honra* Revisited.
- Matthew D. Stroud. The Wife-Murder Plays.
- Maria M. Carrion. 'Til Play Do Us Part: Marriage, Law, and the *Comedia*.
- Adrienne L. Martin. Onstage/Backstage: Animals in the Golden Age *Comedia*.
- Ted L. L. Bergman. *Entremeses* and Other Forms of *Teatro Breve*.
- Enrique Garcia Santo-Tomas. On Speed and Restlessness: Calderon's Urban Kaleidoscope.
- Maryrica Ortiz Lottman. The New World in Lope de Vega's Columbus and St. Christopher: *El nuevo mundo descubierto por Cristobal Colon*.
- Manuel Delgado Morales. The Quest for Spiritual Transcendence in the Theater of Gil Vicente.
- Christina H. Lee. Lope de Vega and *The Martyrs of Japan*.
- Edward H. Friedman. Picaresque Sensibility and the *Comedia*.
- Ignacio Arellano. Emblems at the Golden Age Theater.
- Cory A. Reed. Science, Instrumentality, and Chaotics in Early Modern Spanish Drama.
- Teresa Scott Soufas. Melancholy, the *Comedia*, and Early Modern Psychology.
- Henry W. Sullivan. Jacques Lacan and Tragic Drama in the Golden Age of Spain.
- James D. Mardock and Kathryn Read McPherson, Editors. *Stages of Engagement: Drama and Religion in Post-Reformation England*. Medieval and Renaissance Literary Studies Series. Pittsburgh, Pennsylvania: Duquesne University Press, 2014.
- James D. Mardock. Introduction: "Reformation in a flood": The Religious Turn's Second Wave.
- William W. E. Sights. The Reformed Conscience: Woodes, Marlowe, and Shakespeare.
- Daniel Cadman. Stoicism, Calvinism, and Determinism in Fulke Greville's *Alaham*.
- Robert Hornback. The *Jacob and Esau* Paradigm: Nicholas Udall's Predestinarian Problem Comedy.

Adrian Streete. Conciliarism and Liberty in Shakespeare and Fletcher's *Henry VIII*.
 Elizabeth Pentland. Martyrdom and Militancy in Marlowe's *Massacre at Paris*.
 Brian J. Harries. Sacral Objects and the Measure of Kingship in Shakespeare's *Henry VI*.
 Kathryn R. McPherson. Performing Catechism in *Measure for Measure*.
 Katherine A. Gillen. Authorial Anxieties and Theatrical Instability: John Bale's Biblical Plays and Shakespeare and Wilkins's *Pericles*.
 Terri Bourus. Counterfeiting Faith: Middleton's Theatrical Reformation of *Measure for Measure*.
 Lisa Hopkins. Theatricality, Faith, and Color Imagery in Philip Massinger.
 Jay Zysk. Of Ceremonies and *Henry VIII*.
 John D. Cox. Afterword.

David McInnis and Matthew Steggle, Editors. *Lost Plays in Shakespeare's England*. Houndmills, Basingstoke, Hampshire; New York, NY: Palgrave Macmillan, 2014.
 David McInnis and Matthew Steggle. Introduction Nothing Will Come of Nothing? Or, What Can We Learn from Plays that Don't Exist?
 William Proctor Williams. What's a Lost Play?: Toward a Taxonomy of Lost Plays.
 Roslyn L. Knutson. Ur-Plays and other exercises in Making Stuff Up.
 Andrew Gurr. What is Lost of Shakespearean Plays, Besides a Few Titles?
 Matthew Steggle. Lost, or Rather Surviving as a Very Short Document.
 John H. Astington. Lumpers and Splitters.
 David McInnis. '2 Fortune's Tennis' and the Admiral's Men.
 Misha Teramura. Brute Parts: From Troy to Britain at the Rose, 1595–1600.
 Paul Whitfield White. The Admiral's Lost Arthurian Plays.
 Lawrence Manley. Lost Plays and the Repertory of Lord Strange's Men.
 Michael J. Hirrel. Thomas Watson, Playwright: Origins of Modern English Drama.
 Christopher Matusiak. Lost Stage Friars and their Narratives.
 Christi Spain-Savage. Reimagining Gillian: The Merry Wives of Windsor and the Lost 'Friar Fox and Gillian of Brentford'.
 Martin Wiggins. Where to Find Lost Plays.

Lena Cowen Orlin, Editor. *Othello: The State of Play*. London, UK; New York, NY: Bloomsbury, 2014.
 Lena Cowen Orlin. Introduction.
 Ambereen Dadabhoy. Two Faced: the Problem of Othello's Visage.
 Lynn Enterline. Eloquent Barbarians: on the Critical Potential of Passionate Character.
 Laurie E. Maguire. Audience-Actor Boundaries in Othello.
 Robert Hornback. "Speak[ing] Parrot" in Othello: Recontextualizing Black Speech in the Global Renaissance.
 Lois Potter. Secrets and Lies.
 Colleen Ruth Rosenfeld. Shakespeare's Nobody.
 David Schalkwyk. Lucretius and Consummation in Othello.

James Siemon. Making Ambition Virtue?
 Ian Smith. Othello's Black Handkerchief.
 Robert N. Watson. Double Diction and Othello's Dual Identity.

Articles

Gail McMurray Gibson. Manuscript as Sacred Object: Robert Hegge's N-Town Plays. *Journal of Medieval and Early Modern Studies* (2014) 44(3): 503-529;
 Ryan Singh Paul. The Power of Ignorance and *The Roaring Girl*. *English Literary Renaissance* (2013) 43 (3): 514–540.
 James Hirsh. "The Second Part of Henry IV: Expectation and Disappointment." *Reading What's There: Essays in Honor of Stephen Booth*. Ed. Michael Collins. Newark: U of Delaware P, 2014. 51-62.
 Sarah R. Degner Riveros. Children as Actors and Agents for Miraculous Change in the Cantigas de Santa Maria. *Essays in Medieval Studies*. Volume 29, 2014.
 Deneen Senasi. Eponymous: Perfect 'Title' and the Emblazoned Name in *Othello*. *Viator: Medieval and Renaissance Studies* 44.2 (2013): p389-410.
 Claire Sponsler. Is There a Play in This Book? Editing and Teaching Medieval Drama. *Studies in Medieval and Renaissance Teaching* 21.1 (2014).
 Jonathan Walker, "Reading Materiality: The Literary Critical Treatment of Physical Texts," *Renaissance Drama* 41 (2013): 199–232.
 Martin W. Walsh, "The Satirical 'Charity of St. Martin' from Bosch to the German Baroque: A Drawing by Michael Herr." *Notes in the History of Art* 33:2 (2014): 21-30.
 ---, Garrett Epp, and Sheila Christie. "Performance Tactics for the Study of Medieval Drama" in *Studies in Medieval and Renaissance Teaching* (2014): 1-13.

Articles, Selected Journals

Comparative Drama

Volume 48, Number 3 (Fall 2014)

Emma Maggie Solberg. Madonna, Whore: Mary's Sexuality in the N-Town Plays
 Chad Allen Thomas. Antonio's (Happy) Ending: Queer Closure in All-Male *Twelfth Night*.
 Heather S. Mitchell-Buck. Tyrants, Tudors, and the *Digby Mary Magdalen*.

Early Theatre

Vol. 17, No. 1 (2014)

Helen M. Ostovich, Melinda J. Gough, Erin E. Kelly, Sarah E. Johnson. Editorial

Stephen K. Wright. The Twelfth-Century Story of Daniel for Performance by Hilarius: An Introduction, Translation, and Commentary.

Louise Rayment. A New Context for the Manuscript of *Wit and Science*.

Douglas H. Arrell. John a Kent, the Wise Man of Westchester.

David M. Bergeron. 'Bogus History' and Robert Greene's *Friar Bacon and Friar Bungay*.

Peter Byrne. 'The cunning of their ground': The Relevance of *Sejanus* to Renaissance Tragedy.

Susan Anderson. Sound, Vision, and Representation: Pageantry in 1610 Chester

ELH

Volume 81, Number 3, Fall 2014

John Guillory. Marlowe, Ramus, and the Reformation of Philosophy.

Pramit Chaudhuri. Classical Quotation in *Titus Andronicus*.

Joseph Campana. The Child's Two Bodies: Shakespeare, Sovereignty, and the End of Succession.

Seth Lerer. Hamlet's Poem to Ophelia and the Theater of the Letter.

English Literary Renaissance

Volume 44, Issue 3 (Autumn 2014)

Elizabeth Goldring. Gascoigne and Kenilworth: The Production, Reception, and Afterlife of The Princely Pleasures.

Erin E. Kelly. Conflict of Conscience and Sixteenth-Century Religious Drama.

Giulio Pertile. "And all his sences stound": The Physiology of Stupefaction in Spenser's *Faerie Queene*.

J.K. Barret. Chained Allusions, Patterned Futures, and the Dangers of Interpretation in *Titus Andronicus*.

English Literary Renaissance

Volume 44, Issue 2 (Spring 2014)

Zackariah C. Long. *The Spanish Tragedy* and *Hamlet*: Infernal Memory in English Renaissance Revenge Tragedy.

Christopher Crosbie. The Longleat Manuscript Reconsidered: Shakespeare and the Sword of Lath.

Jamey E. Graham. Consciousness, Self-Spectatorship, and Will to Power: Shakespeare's Stoic Conscience.

Claire M. L. Bourne. "High Design": Beaumont and Fletcher Illustrated.

Medieval and Renaissance Drama in England

Volume 27 (2014)

Frank Ardolino. "Author and Actor in This Tragedy": The Influence of Apuleius's the *Golden Ass* on Kyd's the *Spanish Tragedy*.

Christopher Matusiak. Elizabeth Beeston, Sir Lewis Kirke, and the Cockpit's Management during the English Civil Wars.

James Hirsh. Late Renaissance Self-Address Fashioning: Scholarly Orthodoxy versus Evidence.

Beatrice Groves. "One Man at One Time May Be in Two Placys": *Jack Juggler*, Proverbial Wisdom, and Eucharistic Satire.

Warren Chernaik. Shakespeare as Co-Author: The Case of *I Henry VI*.

Catherine Willits. The Dynamics and Staging of Community in Medieval "Entry into Jerusalem" Play: Dramatic Resources Influencing Marlowe's *Jew of Malta*.

Lori Schroeder. The Only Witness a Tongueless Child: Hearing and Reading the Silent Babes of *Titus Andronicus* and the *Winter's Tale*.

David M. Benzeron. Thomas Middleton, Thomas Middleton in London 1613

Katja Pilhuj. "Willing to Pay Their Maidenheads": Charting Trade and Identity in Thomas Heywood's *If You Know Not Me, You Know No Bodie*, Part 2.

Medieval and Renaissance Drama in England: An Annual Gathering of Research, Criticism and Reviews

Volume 26 (2013)

John Pitcher. Samuel Daniel's Masque *The Vision of the Twelve Goddesses*: Texts and Payments.

Elizabeth Williamson. 'Batter'd, Not Demolish'd': Staging the Tortured Body in *The Martyred Soldier*.

Sarah K. Scott. Discovering the Sins of the Cellar in *The Dutch Courtesan*: *Turpe Est Difficiles Habere Nugas*.

Matthew J. Smith. The 'Salarie of Your Lust': Rethinking the Economics of Virtue in Massinger's Plays.

June Schlueter. 'The Hall Must Not Be Pestred': Embedded Masques, Space, and Dramatized Desire.

John R. Ziegler. New Light on Dekker's *Fortunati*.

Lawrence Manley. Eagle and Hound: The 'Epitaph' of Talbot and the Date of 1 Henry VI.

Allison Machlis Meyer. Richard III's Forelives: Rewriting Elizabeth(s) in Tudor Historiography.

David Mann. Heywood's Silver Age: A Flight Too Far?.

Imtiaz Habib. Othello's 'Malignant Turk' and George Manwaring's 'A True Discourse': The Cultural Politics of a Textual Derivation.

Jennifer Feather. 'O Blood, Blood, Blood': Violence and Identity in Shakespeare's *Othello*.

Medieval English Theatre

Volume Thirty-Five (2013)

Maria Sachiko Cecire. *Magnyfycence* Onscreen: Documentary Film as Translation.

Gordon Kipling. Richard Carew, The Ordinary, *The Ordinalia*, and the Ordinary Actor on the Medieval Cornish Stage.

Vincent Corrigan and Vicki Hamblin. Music and Performance in Three French Hagiographic Mystery Plays.

Research on Medieval & Renaissance Drama (ROMARD) Volumes 52-53, 2014.

The Ritual Life of Medieval Europe:

Papers By and For C. Clifford Flanigan

Guest Editor: Robert L. A. Clark

Chief Editor: Mario B. Longtin

Foreword. Mario B. Longtin, Chief Editor.

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

Robert L. A. Clark. From Cultic to Cultural Practice: The Human Sciences in the Work of C. Clifford Flanigan.

Major Publications and Performances of C. Clifford Flanigan.
(Bibliography.)

Claus Klüver. In Memoriam C. Clifford Flanigan.

Claire Sponsler. Cliffnotes: Performance, Pedagogy, and the Medieval Past.

C. Clifford Flanigan. *Quid Quaeritis, O Clerici?* A Review of Some Recent Scholarship on the Medieval Latin Music Drama.

C. Clifford Flanigan. Books of Hours and the Construction of Reality in the Fifteenth Century.

C. Clifford Flanigan. Praying the Life of Christ: Late Medieval Devotion in the Light of Ideological Critique.

C. Clifford Flanigan. Private Prayer and the Paschal Cycle: A Low German *Gebetbuch* in Perspective.

C. Clifford Flanigan. The conflict of Ideology in Late Medieval Urban Drama.

C. Clifford Flanigan. Localizing the *Visitatio Sepulchri*: Towards a New Orientation of Medieval Drama Studies.

C. Clifford Flanigan. From Popular Performance Genre to Literary Play and Back Again: The Literary Appropriation of Medieval Vernacular Drama.

C. Clifford Flanigan. Amalariuz of Metz and the Ideology of Liturgical Semiotics.

Claus Klüver and C. Clifford Flanigan. Comparative Literature and the Shifting Paradigms of Literary Study.

Amelia J. Carr and Michael L. Norton. Playing by the Book: Performance of Liturgical Drama at Klosterneuburg.

Lawrence M. Clopper. Framing Medieval Drama: The Franciscans and English Drama.

Thomas Goodman. Leudast's *Passio* and Sacred Violence in Gregory of Tours.

Jesse Hurlbut. Imagining a Medieval Performance: A Phenomenological Approach.

Eric. T. Melcher. The *Miracle of the Pregnant Abbess*: Refraction of the Virgin Birth.

Ignacio Navarrete. Athens, Jerusalem, and Fray Luis de León.

Shakespeare Bulletin.

Volume 32, Number 4, Winter 2014

Francesca Rayner. Whose hand do we kiss?: Performing Democracy in a Portuguese *A Midsummer Night's Dream*.

Huw Griffiths. Hotel Rooms and Bodily Fluids in Two Recent Productions of *Measure for Measure*, Or, Why Barnardine is Still Important.

Thomas P. Anderson. Surpassing the King's Two Bodies: The Politics Of Staging the Royal Effigy in Marlowe's *Edward II*.

June Schlueter. No Puppets Dallying: Green's 1626 Production of *Hamlet*.

Robert I. Lublin. "Apparel oft proclaims the man": Visualizing *Hamlet* on the Early Modern Stage.

Shakespeare Bulletin.

Volume 32, Number 2, Summer 2014

Jakub Boguszak. The Poetics of Shakespearean Animation.

Nick Hutchison and Donald Jellerson. "I do care for something": *Twelfth Night's* Feste and the Performance of Character.

Shakespeare Quarterly

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Simon Palfrey. Attending to Tom

Donovan Sherman. "What more remains?": Messianic Performance in *Richard II*.

Andrew Mattison. Literary Listening: Shakespeare, Pater, and Song in Print

Shakespeare Quarterly

Volume 65, Number 2, Summer 2014

Lars Engle. Introduction to "Not Shakespeare"

Jeremy Lopez. The Shadow of the Canon

Andrew S. Keener. Jonson's "Italian riddle": *Epicene* and the Translation of Aretino's Female Speech

Maggie Vinter. "This is called mortifying of a fox": *Volpone* and How To Get Rich Quick by Dying Slowly.

Gillian Knoll. How To Make Love to the Moon: Intimacy and Erotic Distance in John Lyly's *Endymion*.

Andrea Crow. Mediating Boys: Two Angry Women and the Boy Actor's Shaping of 1590s Theatrical Culture.

David Mateer, Alan H. Nelson. "When sorrows come": John Webster v. Thomas Dekker in the Court of King's Bench.

Recent and Forthcoming Performances

The Harlotry Players, University of Michigan

"La Veuve et l'Usurier," an episode from Andrieu de la Vigne's *Mystère de Saint Martin* (1496) in the original French, for the Festivale d'autunnu di a ruralità, San Martinu in Patrimoniu, Corsica, 7-11 November 2014. (See below also.)

Invitational Festival of Early Drama, Toronto, June 2015

Poculi Ludique Societas (PLS) – Matthew Sergi – *Mankynd*

Drama Centre, University of Toronto – Stephen Johnson – TBA

Boston University – Sarah Campbell and Allison Blyler – *Y Gwr Kadarn*

Shepherd College – Betty Ellzey – Hrotswitha, *Sapientia*

Purdue University MARS Players – Paul Whitfield White and Bryan Nakawaki – *Three Lords and Three Ladies of London*

McMaster University – Peter Cockett – *Three Ladies of London*

University of Michigan Harlotry Players – Martin Walsh – "The Widow and the Usurer" from la Vigne's *Mystère de St. Martin*

Redeemer College – Sharon Klassen – *Chester Road to Emmaus*

University of Illinois – Rob Barrett and Ann Hubert – N-Town *Nativity and Trial of Mary and Joseph*

University of Western Ontario – Mario Longtin and Jessy Neau – *La farce de soeur Fessue, Le monologue la bastelière*

Brock University – Virginia Reh – Fleury *Visitatio Sepulchri*

Loyola University New Orleans – John Sebastian and Hillary Eklund – Ben Jonson, *Masque of Queens*

University of Maryland Lord Baltimore's Company – Michelle Butler – Towneley *Harrowing of Hell*

University of Virginia – Caitlin Hamilton and Zachary Stone – *Conversion of St. Paul*

The Barbours – Michael Barbour – *Meat Pie, Fruit Pie*

Hidden Theatre Company – Laura-Elizabeth Rice and Suzanne Fatta – Norwich *Grocers' Play*

Duquesne University – Anthony Adams and John Lane – Hans Sachs, *The Marriage Test*

University of Waterloo – Jennifer Roberts-Smith – Shakespeare, *I Henry VI*



**The fifteenth triennial colloquium of the Société Internationale pour l'étude du Théâtre Médiéval 2016
CALL FOR PAPERS**

The fifteenth triennial colloquium of the Société Internationale pour l'étude du Théâtre Médiéval, jointly sponsored by the North East research team of Records of Early English Drama, will be held in Durham, England on 7-12 July, 2016 immediately after the IMC in Leeds.

This is a general call for papers to be contributed to the conference.

Following standard SITM guidelines, all accepted papers in their entirety will be published online several months before the Conference in order to give all participants ample time to read and prepare for discussion. Presentation of papers during the conference is limited to main points only, taking no more than 10 minutes each.

There will be five general themes for the conference:

- i. Performing Latin
- ii. Archive-based research
- iii. Reformation, Recusant and Humanist Drama
- iv. Revivals, Reinventions, Inventions
- v. Paratheatrical Performative Tradition / Ritual and Festive Culture

Please indicate as soon as possible whether you intend to attend the conference and which theme your paper will address.

The deadline for submitting your paper title is December 31, 2014.

All correspondence should be sent to Dr Mark Chambers mark.chambers@durham.ac.uk.

CALL FOR PRODUCTIONS

The fifteenth triennial colloquium of the Societe Internationale pour l'Etude du Theatre Medieval, jointly sponsored by the North East research team of Records of Early English Drama, will be held in Durham, England on 7-12 July, 2016.

Performances of relevant dramatic pieces have long been intrinsic to these triennial conferences. This is an open call for production proposals for the 2016 conference.

There will be five general themes for the conference, and production proposals relating to these themes are particularly welcome:

- i. Performing Latin
- ii. Archive-based research
- iii. Reformation, Recusant and Humanist Drama
- iv. Revivals, Reinventions, Inventions
- v. Paratheatrical Performative Tradition / Ritual and Festive Culture

Please indicate in your proposal the theme to which your production relates.

In addition, it is envisaged that a strand of enquiry for the conference will be the question: 'Why do modern producers and directors stage medieval drama?' It would be very helpful and of great interest if, in your production proposal, you could give a personal response to this question.

PRODUCTION REQUIREMENTS: A number of beautiful and historic venues in Durham will be available to the conference for performances; the conference's Performance Committee will allocate venues to productions which are accepted for inclusion in the programme. To facilitate this it would be helpful if proposals could include the following information, in addition to the title of the play and the name of the group of players:

- Cast size
- Staging space required
- Any particular production desiderata, e.g., different performance levels, indoor or outdoor performance
- Special effects which might need to be accommodated

Each production will be given once at the conference (in exceptional circumstances twice): all productions will be open to conference delegates; some productions will be open also to the general public of Durham.

FUNDING: Proposers of productions are responsible for funding travel to and from the conference for all those involved in their production, and for meeting production costs.

DEADLINE: The deadline for submitting your production proposal is December 31, 2014.

PLEASE SEND PROPOSALS TO: elisabeth.dutton@unifr.ch

For details of the colloquium please visit the web site (<http://community.dur.ac.uk/reed.ne/>)

MRDS Awards

2014 Barbara Palmer/Martin Stevens Award for Best New Essay in Early Drama Studies

Tiffany Stern, University of Oxford.

‘Sermons, Plays and Note-Takers: Hamlet Q1 as a “Noted” Text’, Shakespeare Survey, 66 (Cambridge: Cambridge University Press, 2013), 1-23.

Tiffany Stern’s essay, “Sermons, Plays and Note-Takers: Hamlet Q1 as a ‘Noted’ Text,” reads like an especially well-written and deftly plotted mystery novel. Taking as her subject the so-called “bad quarto” of Hamlet, Stern leads the reader through a thoroughly documented and totally compelling rethinking of Q1’s origins. Stern persuasively argues that this text is the product of a note-taking scribal audience who employed contemporary notational habits to produce a “pirated” text for publication. In her analysis, evidence for published sermons based on “taken” notes is interwoven with a wealth of contemporary detail from the book trade, writing practices, and performance conditions. In a lesser essay, this impressive contextualization might merely inform a reading and comparison of the Hamlet texts, but Stern brings to life a new world of early modern performance through descriptions and details that offer many small openings onto the textual culture of the period.

The rapprochement made between the public for sermons and the audience for the theater brings a fresh new angle to these two types of performance, one that is based on an aspect of reception as opposed to textual content. Overall, this essay not only offers a significant reassessment of Hamlet Q1, but also makes a claim for the cultural importance of note-taking practices in the early modern period more generally.

2014 Alexandra F. Johnston Award for Best New Conference Paper in Early Drama Studies by a Graduate Student

Sarah J. Brazil, University of Geneva.

Paper: Clothing and the Postlapsarian Body in Early English Drama

In her extended investigation of the staging of Genesis 3.21, “And the Lord God made for Adam and his wife garments of skins, and clothed them,” Sarah Brazil has a genuinely interesting and original thesis about the imagery of clothing in the Fall and Expulsion scenes of Early English Drama. In tracing the ideas about what clothing and nakedness represent in these plays, Brazil moves gingerly through a vast array of primary works, weaving in and out of the physical and metaphysical imagery of the body, exegetical texts, and the subtleties of the language of the dramas, making a convincing case for the theological differences among the plays’ contemplation of sin and skin. She fully investigates a complex network of ideas and interpretations about the fallen body that informs not only these plays, but also much medieval iconography. It is a very learned paper, one worthy of a much more senior scholar.

Please note: the David Bevington Award for the best new book in early drama studies was not given in 2015.

Annual awards given to recognize achievement in publication, conference presentation, and archives research in the field of early drama studies.

Announcing the Medieval and Renaissance Drama Society Awards

The David Bevington Award for Best New Book in Early Drama Studies
\$500 and two years membership in MRDS

The Martin Stevens Award for Best New Essay in Early Drama Studies
\$250 and one year membership in MRDS

The Barbara D. Palmer Award for Best New Essay in Early Drama Archives Research
\$250 and one year membership in MRDS

The Alexandra Johnston Award for Best New Conference Paper in Early Drama Studies by a Graduate Student
\$250 and one year membership in MRDS

Entry Information

Deadline: February 1, 2015.

Eligibility: All MRDS members and non-members.

The Judges: For each category, two MRDS Executive Council members and one non-council member of MRDS.

Submissions:

For the Bevington, Palmer, and Stevens Awards: Any book or essay published within eighteen months of the deadline and judged by the committee to be of outstanding quality. Publishers, please limit submissions for the Bevington Award to two books per year.

NOTE: Edited collections are not eligible for the Bevington Award, but qualifying essays published in a collection may be submitted for the Stevens or Palmer Award.

For the Johnston Award: Any conference paper delivered by a graduate student within twelve months of the deadline and judged by the committee to be of outstanding quality. Entries for the Johnston Award should not exceed 5,000 words, excluding notes, and should include the name and date of the conference at which the paper was delivered and, where appropriate, the title and sponsor of the panel.

Send one copy of each book to the address below. Articles and papers may be submitted digitally, either in .pdf or .doc format via email, or on a CD-Rom. If submitted in hardcopy, send three copies of each essay or paper. Please direct all submissions to:

Jesse Hurlbut
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Announcement of Award Winners

Awards announcement and presentation will take place during the annual MRDS business meeting in May 2015, at the 50th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan.



Forthcoming from REED

Records of Early English Drama



Records of Early English Drama would like to announce a new outlet for its work, The Records of Early English Drama Pre-Publication Collections website, at www.reedprepub.org. This website makes the work of individual field editors available to scholars and students in draft form, in advance of their official publication as part of a fully searchable, online Records of Early English Drama database that is currently in development. For now, these materials are presented in a form resembling that found in the printed REED volumes. The transcribed records have not yet received editorial attention from REED's staff paleographers and Latinists, nor have the notes and other editorial apparatus been checked for completeness and accuracy.

Highlights of the website so far include the extensive records of dramatic activities from the parish of St Laurence, Reading, including biblical plays and Robin Hood games. Several smaller Hampshire parishes offer records of kingales and other festive customs.. The records of Winchester College from the fourteenth century to the seventeenth contain evidence of visits to the college by itinerant players and musicians, as well

as of the boys' own dramatic efforts. Southampton and Winchester provide evidence of many visiting troupes of minstrels and players, as well as their own civic musicians. We will be adding records from other parts of England—and Scotland as well—over the coming months.

We encourage interested scholars to make use of these materials, with the understanding that they represent the work of the individual editors and are works in progress that will be checked by the REED editorial team before final publication. We also urge users to contact us with comments, suggestions or corrections that the editors may find helpful in preparing the final versions of their work.



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Regular member dues: US\$25
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Benefactor dues: US\$100

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