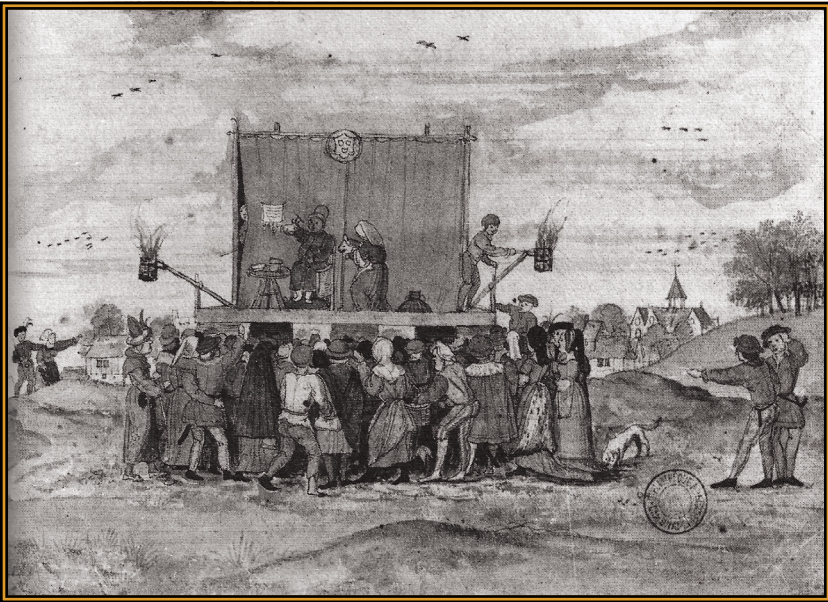


The challenges and innovations that beset European theatre from the mid-fifteenth century to the end of the sixteenth century both enriched and imperiled this cultural institution. The renewal of interest in antique forms of theatre—tragedies and comedies—accompanied the displacement of passion and saint’s plays, while some of these popular forms were repurposed for political motives. Cross-cultural adaptation and translation flourished; authors increasingly tied their names to texts; productions were steered to elite audiences. Verse plays both humorous and dramatic jostled with the theatrical innovation of *commedia dell’arte*, which deemphasized written text in favor of set characters and physical improvisation. The social and governmental satires of farce, carnival play, and fool’s play often morphed into the Wars of Religion waged onstage, in turn leading to the suppression of authors and performances.

This conference, organized by Dr. Sharon D. King and Professor Massimo Ciavolella, addresses some of the myriad ways theatre was reinvented, restyled, reimagined, and reproduced in communities on the continent and in England during the later Middle Ages and early modern periods. It also explores how these plays are received and perceived today. In conjunction with the conference, two early plays will be performed by Les Enfants Sans Abri: the anonymous farce *The Gallant Who Got Away With It* and Marguerite de Navarre’s *Stricken*.



Advance registration not required. No fee. Limited seating on a first-come first-served basis. Self-pay parking in lots 2, 3, 4, and 5. More parking information at <https://main.transportation.ucla.edu/campus-parking/visitors>

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# Re/Creations: Text and Performance in Late Medieval and Early Modern Europe



APRIL 10 - 11, 2015  
A Conference Organized by  
UCLA Center for Medieval and Renaissance Studies

## FRIDAY, APRIL 10, 2015 | ROYCE HALL 314, UCLA

8:30 Coffee, pastries, fruit

9:00 Welcoming Remarks  
Massimo Ciavolella, CMRS Director (UCLA)  
Sharon Diane King, Organizer (UCLA)

### SESSION I | Chair: Marianna Birnbaum (UCLA)

9:15 Glenn Ehrstine (University of Iowa)  
“Text, Performance, and Indulgence in the Zerbst Corpus Christi Play (1507)”

Cora Dietl (Justus-Liebig-Universität, Giessen)  
“Martyrs on the Meistersinger Stage: Hans Sachs’ Tragedia *Pura*”

10:45 Break

### SESSION II | Chair: Jean-Claude Carron (UCLA)

11:00 Jonathan Beck (University of Arizona)  
“The French Reformation on Opposing Platform-Stages: Guerilla Theater and Public Executions”

Sara Beam (University of Victoria)  
“Why did Protestants lose their sense of humor? Comic Performance and the Reformation”

12:30 Lunch Break

2:00 Max Harris (Wisconsin Humanities Council)  
“Sinking Through the Social Strata: The Suppression and Survival of the *Palmeisel*”

2:45 Break

### SESSION III | Chair: Brittany Asaro (California Lutheran University)

3:00 Kristin Phillips-Court (University of Wisconsin-Madison)  
“Aggravating the *topia*: Text/Performance/Transition in Early Florentine Drama”

Erica Westhoff (University of Nevada, Reno)  
“False Dichotomy: Inside or Outside the Canon of Renaissance Italian Comedy”

4:30 Break

4:45 Anonymous, *The Gallant Who Got Away With It*  
Presented by Les Enfants Sans Abri, Sharon Diane King, Director

5:30 Reception

# Re/Creations: Text and Performance in Late Medieval and Early Modern Europe

## SATURDAY, APRIL 11, 2015 | ROYCE HALL 314, UCLA

9:00 Coffee, pastries, fruit

9:30 Marguerite de Navarre, *Stricken*  
Presented by Les Enfants Sans Abri, Sharon Diane King, Director

10:30 Break

### SESSION IV | Chair: John Dagenais (UCLA)

10:45 Michael Kidd (Augsburg College)  
“Between Life and Play: Juan del Encina and the Renaissance Palace”

Natalia Pérez (University of Southern California)  
“The Distant Echos of Diego Sánchez de Badajoz”

12:15 Lunch Break

### SESSION V | Chair: Andrea Moudarres (UCLA)



1:45 Jon Snyder (UC Santa Barbara)  
“‘La Donna è del Theatro il tutto’: G. B. Andreini’s Defense of Comic Actresses”

Siro Ferrone (University of Florence)  
“Performance and Iconographic Documents in Paintings, Prints, and Frescos”

3:15 Break

### SESSION VI | Chair: Debora Shuger (UCLA)

3:30 Alexandra Johnston (University of Toronto)  
“Religious Conversion on Stage: the State and Protestant Drama in England 1535-1575”

Donald Beecher (Carleton University)  
“Boccaccio, Shakespeare, and the Comedy of Ethical Ambiguity”

5:00 Concluding remarks

Image this page: the Gelosi troupe of *commedia dell'arte* players (1571-1604).  
Image on inside panel: farceurs on stage, Theatre Cambrai.  
Image on the front: a scene from the *commedia dell'arte*, French School, ca 1580.

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This conference is made possible by the  
UCLA Center for Medieval and Renaissance Studies Endowment.