MLA Convention 2010/2011 in Los Angeles

MLA will be held for the first time in recent history in the new year, on January 6-9.

Session 349. From N-Town to YouTube: Medieval Drama on Film, Video, and the Web
Friday, 07 January
3:30–4:45 p.m., 306A, LA Convention Center
Presiding: Victor Ivan Scherb, Univ. of Texas, Tyler
1. “Queer Desire in the York Cycle and the York Festival Trust Plays,” Mary Hayes, Univ. of Mississippi
3. “Making a Magnificent Film: Representing Medieval Drama in a Digital Age,” Maria Sachiko Cecire, Bard Coll.

430. Early Modern Theater in the Contact Zone
Saturday, 08 January
8:30–9:45 a.m., 406A, LA Convention Center
Presiding: Suzanne Westfall, Lafayette Coll.
4. “Replaying Tamburlaine at the Mughal Court: Autoethnography as Theater in the Contact Zone,” Ellorashree Maitra, Rutgers Univ., New Brunswick.

Recent Publications, Books, Articles, and Electronic Media

Publications on Medieval and Renaissance Drama and Performance, excluding scholarship focused solely on Shakespeare.

Books
Tony Corbett. The Laity, the Church and the Mystery Plays: A Drama of Belonging. Four Courts Press, 2009.


**Collections**


Catherine Loomis. Falstaff in America.

Linda K. Schubert. Scoring the Fields of the Dead: Musical Styles and Approaches to Postbattle Scenes from Henry V.

Carl James Grindley. “We’re Everyone You Depend On”: Filming Shakespeare’s Peasants.


Martha W. Driver. Reading *A Midsummer Night’s Dream* through Middle English Romance.

Julia Ruth Briggs. “Chaucer ... the Story Gives”: *Trovilus and Cressida* and *The Two Noble Kinsmen*.

Gary Waller. Shakespeare’s Virgin Mother on the Modern Stage: *All’s Well, That Ends Well* and the Madonna del Parto Tradition.

Kelly Jones. “The Quick and the Dead”: Performing the Poet Gower in *Pericles*.


Louise M. Bishop. A Touch of Chaucer in *The Winter’s Tale*.


Christopher Warley. Shakespeare’s fickle fee-simple: A lover’s complaint, nostalgia, and the transition from feudalism to capitalism.

Sarah Beckwith. Shakespeare’s resurrections.

Elizabeth Fowler. Towards a history of performativity: sacrament, social contract, and The merchant of Venice.


Patrick Cheney. The voice of the author in “The phoenix and turtle”: Chaucer, Shakespeare, Spenser.

William Kuskin. Recursive origins: print history and Shakespeare’s 2 Henry VI.


Curtis Perry. “For they are Englishmen”: national identities and the early modern drama of medieval conquest.


Karen Sawyer Marsalek. Marvels and counterfeits: false resurrections in the Chester Antichrist and 1 Henry IV.

Rebecca Krug. Shakespeare’s medieval morality: The merchant of Venice and the Gesta Romanorum.

**Journal Articles**


Jill Stevenson. “Marymount Manhattan College’s Theatre Archives and Active Learning.” co-authored with Mary Elizabeth Brown, *Metropolitan Archivist* 16, no. 2 (Summer 2010).

**Dissertations**


**Online Resources**


Family Trees on the Fly. On REED’s Patrons and Performances site. [http://link.library.utoronto.ca/reed/](http://link.library.utoronto.ca/reed/).

(See REED News.)

**Recent Publications, Selected Journals**

**Relevant Articles from Selected Journals**

**Comparative Drama**

[http://www.wmich.edu/compdr/](http://www.wmich.edu/compdr/)

Volume 44 • Fall 2010 • No. 3

David M. Bergeron. “Are we turned Turks”: English Pageants and the Stuart Court.

Abigail Scherer. Celebrating Idleness: *Antony and Cleopatra* and Play Theory.


Volume 44, Issue 1, Spring 2010


**Early Theatre**

[http://digitalcommons.mcmaster.ca/earlytheatre/](http://digitalcommons.mcmaster.ca/earlytheatre/)

Volume 13.2 (2010)

Articles

Charlotte Steenbrugge. The Functions of the English Vice and Dutch Sinnekens: A Comparison.
Joanne M. Rochester. Space and Staging in the Digby Mary Magdalen and Pericles, Prince of Tyre.

Arata Ide. John Fletcher of Corpus Christi College: New Records of His Early Years.

Lisa Hopkins. Venice in 'Tis Pity She’s a Whore.

Review Essay (Based on the 2010 Toronto production of the Chester Cycle)
Erin E. Kelly. ‘Your saviour nowe in your sight’: Vassar College’s ‘Coming of the Antichrist.’
Dimitry A. Senyshyn. Miracles and Marvels: A View from the Third Station.


Articles
Diane K. Jakacki. ‘Canst paint a doleful cry?: Promotion and Performance in the Spanish Tragedy Title-Page Illustration.
Natalia Khomenko. ‘Between You and Her No Comparison’: Witches, Healers, and Elizabeth I in John Lyly’s Endymion.
Matthew Steggle. A lost Jacobean tragedy: Henry the Una (c.1619).
Ray Bossert. Slavery and Anti-Republicanism in Sir Ralph Freeman’s Imperiale, a tragedy (1639).

Notes
Tom Rutter. Marlowe, the ‘Mad Priest of the Sun’, and Heliogabalus.

Medieval and Renaissance Drama in England
http://inside.fdu.edu/fdupress/08073001.html

Volume 21
Jeanne H. McCarthy. “The Sanctuarie is become a players stage.”
Stephen Schillinger. Begging at the Gate.
James Purkis. Foul Papers, Promptbooks, and Thomas Heywood’s The Captives.
Andrew Gurr and Karoline Szatek. Women and Crowds at the Theater.
Peter Berek. “Follow the Money.”

Volume 20
Forum: Race, Racism, and Performance on the Early Modern Stage.

Articles
Alison A. Chapman. Ophelia’s “Old Lauds”: Madness and Hagiography in Hamlet.
Beatrice Groves. “Now wole I a newe game begynne”: Staging Suffering in King Lear, the Mystery Plays, and Grotius’s Christus Patiens.
Frederick Kiefer. Curtains on the Shakespearean Stage.
Andrew Fleck. “Ick verstaw you met”: Performing Foreign Tongues on the Early Modern Stage.
Research Opportunities in Medieval and Renaissance Drama
http://www2.ups.edu/faculty/greenfield/rord.html
Volume XLIX - 2010
David Kathman. The Life and Times of George Birche, Tudor Royal Interluder.
Clifford Davidson and Sheila White. Bullying in York’s Corpus Christi Plays.
Peter Happé. John Heywood and “The Vice.”
Clare Smout and Elisabeth Dutton, with Matthew Cheung Salisbury. Staging the N-Town Plays: Theatre and Liturgy.
Kelly Costigan and Martin Wiggins. Census of Renaissance Productions.

Shakespeare Quarterly
http://www.press.jhu.edu/journals/shakespeare_quarterly/
Volume 61, Number 3, Fall 2010
Special Issue: Shakespeare and New Media
Kate Rumbold. From “Access” to “Creativity”: Shakespeare Institutions, New Media, and the Language of Cultural Value.
Ayanna Thompson. Unmooring the Moor: Researching and Teaching on YouTube.
Jonathan Hope and Michael Witmore. The Hundredth Psalm to the Tune of “Green Sleeves”: Digital Approaches to Shakespeare’s Language of Genre.

Forthcoming Conferences
Details about Conferences in 2011.

Ninth Biennial International Margaret Cavendish Conference
The Margaret Cavendish Society is pleased to announce its next meeting.
Theme: The Cavendishes and Anglo-European Cultural Exchange: 17th-Century Dutch, Flemish and French Influences
Hosts: Professor Sandro Jung, The University of Ghent, Ghent, Belgium and Dr. Ben Van Beneden, Curator, The Rubenshuis, Antwerp, Belgium
Dates: 5th to 7th July 2011

Speakers:
Dr. Ben van Beneden, Curator, The Rubenshuis, Antwerp
Dr. Rudolf Dekker, The University of Amsterdam

Paper Proposals:
20-minute papers are invited on topics related to the theme of the conference. Abstracts of 150 to 200 words should be emailed to the conference organizers. Deadline for submission of abstracts: 1 January 2011

Conference Organizers:
Dr. Sara Mendelson email: Sara Mendelson mendelso@univmail.cis.mcmaster.ca
Dr. Brandie Siegfried email: Brandie Siegfried Brandie_Siegfried@byu.edu
Dr. James Fitzmaurice email: J Fitzmaurice J.Fitzmaurice@sheffield.ac.uk

Queries about the conference or about the Margaret Cavendish Society should be directed to Sara Mendelson at mendelso@univmail.cis.mcmaster.ca.

Thirty-Fifth Annual Mid-America Medieval Association Conference
This year’s conference topic is Medieval Recycling
* Conference date: February 26, 2011 (opening reception the evening before)
* Location: The University of Missouri—Kansas City
* Deadline for one-page abstracts is December 15, 2010
* Plenary Speaker: Dr. Sarah Kay, Professor of French, Princeton University, “Recycling the Troubadours: Quotation and the Development of European Poetry”

The Mid-America Medieval Association invites paper proposals for its annual conference. We welcome twenty-minute papers on the conference topic or any medieval topic. (Proposals for sessions - 3 papers, with or without a chairperson - are also welcome.)

Medieval Recycling

The medieval world saw the creative recycling of ideas, images, materials and practices from classical antiquity and elsewhere throughout the span of a thousand years. We would like for this conference to explore the re-use and re-imagining of both material objects and ideas in a variety of domains, from things like tropes and citations used in texts and charters, to the copying of images, to the re-using of materials such as parchment (for instance, the discoveries found in things like palimpsests and binding fragments), architectural elements, or building materials. Other possible ways to think about the topic might include focusing on the transmission of ideas or techniques through different cultural lenses and perspectives.

Send a one-page abstract by December 15 to: Dr. Kathy M. Krause (E-mail: KrauseK@umkc.edu; Fax: 816-235-1312).

The 17th Annual ACMRS Conference
Performance and Theatricality in the Middle Ages and Renaissance
10 – 12 February in Tempe, Arizona

Pre-conference Workshop: Before the conference, ACMRS will host a workshop on manuscript studies to be led by Timothy Graham, Director of the Institute for Medieval Studies at the University of New Mexico. The workshop will be Thursday afternoon, February 10, and participation will be limited to 25 participants, who will be determined by the order in which registrations are received. Email acmrs@asu.edu with “conference workshop” as the subject line to be added to the list. The cost of the workshop is $25 and is in addition to the regular conference registration fee.

Plenary Session: The conference keynote speaker will be Pamela Sheingorn. Dr. Sheingorn specializes in the European Middle Ages, especially in visual, cultural, and women’s history. Her research areas include hagiography, drama, and visual culture. Her books include: Myth, Montage, and the Visible in Late Medieval Manuscript Culture: Christine de Pizan’s Epistre Othea (2003, co-authored with Marilyn Desmond); Writing Faith: Text, Sign, and History in the Miracles of Sainte Foy (1999, co-authored with Kathleen Ashley); The Book of Sainte Foy (1995); Interpreting Cultural Symbols: St. Anne in Late Medieval Society (1990); and The Easter Sepulchre in England (1987). Her current research projects focus on representations of the late medieval family, medieval masculinities, a cultural history of Joseph the Carpenter, and illuminations in medieval drama manuscripts.

The conference registration fee is $95 ($45 for students and emeriti/ae faculty) and includes welcoming and farewell receptions, two days of concurrent sessions (Friday and Saturday), and keynote address. Please note that there will be an opening reception Thursday evening, but there will be no sessions that day. For more complete information, please visit http://www.acmrs.org/conferences/conferences.html and http://medievalnews.blogspot.com/2010/04/17th-annual-acmrs-conference.html.

Texts in Plays: The use of books, letters and written material on stage
26 March 2011
University of Edinburgh

This year the Medieval English Theatre meeting on Texts in Plays will be hosted by Sarah Carpenter at Edinburgh University (sarah.carpenter@ed.ac.uk).

The meeting aims to look across the range of uses of written and read material in staging medieval drama of all genres. This might include documents associated with play production and their functions, books as physical properties on stage, scenes involving public or private writing or reading, written material as part
of visual presentation in plays, processions and entries, or any other stage use of the written or printed word.

All colleagues interested in offering a paper for the event are warmly invited to send titles and a brief abstract to Sarah Carpenter, sarah.carpenter@ed.ac.uk or to Sue Niebrzydowski, s.niebrzydowski@bangor.ac.uk, by 6 January 2011.

Practical details of the venue, costs and accommodation will be circulated shortly.

The Theatre Library Association
The Theatre Library Association announces its third Symposium, Holding Up the Mirror: Authenticity and Adaptation in Shakespeare Today, which will be held at New York Public Library for the Performing Arts’ Bruno Walter Auditorium on April 22, 2011.

This Symposium consists of a fascinating day of presentations on the challenging art of staging Shakespeare in our time, offered by leaders of four of America’s most celebrated theatre organizations:
Oskar Eustis, Keynote Speaker -- Public Theater/New York Shakespeare Festival
Ralph Alan Cohen, Paul Menzer and Colleen Kelly - American Shakespeare Center
Jeffrey Horowitz - Theatre for a New Audience
Diane Paulus - American Repertory Theater

Also, Francesca Marini - Canada’s Stratford Shakespeare Festival - Closing Remarks
To register - please consult www.tla-online.org/events/symposiumthree/

Holding Up the Mirror: Authenticity and Adaptation in Shakespeare Today is made possible by the generous support of the Gladys Krieble Delmas Foundation and the Shubert Foundation.

Third York Mystery Plays Conference
Saturday 9 July 2011

Third York Mystery Plays Conference, organised by the Guilds of York will be held in Bedern Hall, York – details to be announced through the REED list shortly. As this conference falls on the weekend before the International Medieval Congress in Leeds (11-14 July 2011), it offers an excellent prologue for academics attending the Leeds conference besides being a stimulating event in its own right that brings together local theatre practitioners and medieval theatre scholars. A collection of essays based on the 2007 guild conference is forthcoming with Boydell and Brewer, The York Mystery Plays: Performance in the City, ed. Margaret Rogerson (April, 2011), http://www.boydellandbrewer.com/store/viewItem.asp?idProduct=13547.

The International Shakespeare Association
The International Shakespeare Association will be holding their Ninth World Shakespeare Congress in Prague, Czech Republic on 17--22 July 2011.
For further details please visit http://www.shakespeare2011.net/.
Of particular interest to MRDS members will be: Session No. 36. Shakespeare after REED. Leaders: Sally-Beth Maclean (University of Toronto,Canada) and Lawrence Manley (Yale University, USA).

Southeastern Medieval Association (SEMA) conference 2011
Call for Papers and Call for Players

The SEMA Conference will be held at Agnes Scott College in Decatur, GA, October 13-15, 2011. Decatur is a contiguous east suburb of Atlanta, half an hour from Hartsfield Jackson Airport by rapid transit.

Papers on all medieval topics are invited, with a special emphasis on drama. In addition, performances of medieval drama are invited, either as session proposals (for example, a series of three mystery plays) or as general sessions proposals (for individual plays). Memorized lines (not readers’ theater) are required, but
two dodges are permitted. A troupe may use a prompter with a script. A troupe may also double-cast a play, with one cast performing in dumbshow, and a second cast, standing or sitting behind them, reading the lines. Costuming, rough as may be, is also required. (Please note that one SEMA member has a large trunk of appropriate costumes that she has offered to bring to the conference.)

Inquiries should be made to Steve Guthrie at sguthrie@agnesscott.edu.

Nominations for MRDS Awards

Call for Nominations for the Four MRDS Annual Awards,

All MRDS members are urged to forward nominations for the following 2011 Medieval and Renaissance Drama Society awards:

- **The David Bevington Award for Best New Book in Early Drama Studies**
  $150 and two years membership in MRDS

- **The Martin Stevens Award for Best New Essay in Early Drama Studies**
  $100 and one year membership in MRDS

- **The Barbara D. Palmer Award for Best New Essay in Early Drama Archives Research**
  $100 and one year membership in MRDS

- **The Alexandra Johnston Award for Best New Conference Paper in Early Drama Studies by a Graduate Student**
  $100 and one year membership in MRDS

**Entry Information**
Deadline: February 1, 2011.
Eligibility: All MRDS members and non-members.
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. Please 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:

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Announcement of Award Winners
Awards announcement and presentation will take place during the annual MRDS business meeting in May 2011, at the 46th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan.

Questions about the Awards
If you have questions about these awards, email MRDS Vice-President Pamela M. King at fapmk@bristol.ac.uk.

Changes at ROMARD
Important Changes at Research Opportunities in Medieval and Renaissance Drama.
MRDS took over sponsorship of ROMARD in 2010, bringing several changes to the journal. Peter Greenfield is stepping down as editor, and the new editor is Mario Longtin of the University of Western Ontario. Mario is currently president of SITM and has edited *Le Mystère de sainte Barbe en cinq journées*; he hopes to add work on European drama to the journal’s strengths. ROMARD now has an editorial board: Pamela Sheingorn (CUNY), Jill Stevenson (Marymount Manhattan College), Carol Symes (Illinois), Greg Walker (Edinburgh), and Peter Greenfield (Puget Sound).

The journal’s title (but not its acronym) is also changing slightly, to Research on Medieval and Renaissance Drama, better reflecting its content. The new editor and board encourage MRDS members to submit work on any aspect of Medieval and Renaissance drama (except for essays focusing exclusively on Shakespeare). Submissions should be sent to Mario Longtin at mlongtin@uwo.ca.

REED News
Updates from the Records of Early English Drama.
The content development team for REED’s *Patrons and Performances* Web Site is delighted to announce the uploading of their new ‘Family Trees on the Fly’ Flash feature to make genealogical patrons research more accessible and intuitive. Try searching on a family of your choice (eg, Howard) in the Search for Patron section and follow the family tree link to explore connections in cultural patronage. Our thanks to Susan Cerasano for her suggestion, years ago, to visualize the patrons data in the form of family trees.


Publication Opportunities
Opportunities for Publication of Scholarship on Medieval and Renaissance Drama.

Early Theatre
This journal welcomes research in medieval or early modern drama and theatre history, rooted in the records and documents of England, Scotland, Ireland, and Wales. We likewise encourage articles or notes on related materials either in Europe, or in parts of the world where English or European travellers, traders, and colonizers observed performances by other peoples. Although we are primarily interested in the performance history of any art, entertainment, or festive occasion of the period, we also invite submissions of interpretive or literary discussions relating to the performances themselves. Contributions should be sent to our website http://digitalcommons.mcmaster.ca/earlytheatre.

Research on Medieval and Renaissance Drama
*Research on Medieval and Renaissance Drama* (ROMARD), with its new name and its new editor, Mario Longtin of the University of Western Ontario, encourages MRDS members to submit work on any aspect of medieval and Renaissance drama (except for essays focusing exclusively on Shakespeare). Submissions should be sent to Mario Longtin at mlongtin@uwo.ca.
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