



Medieval and Renaissance Drama Society Newsletter Fall 2010

☞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
2. "Page to Stage: Film Footage and the Teaching of Medieval Drama," Maren Clegg Hyer, Valdosta State Univ.
3. "Making a Magnyfycent 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.

1. "Foreign Familiars: Strange Servants in the Early Modern English Home," Urvashi Chakravarty, Univ. of Pennsylvania
2. "The Victims of Autoethnography: Representing Spain in Cervantes's Constantinople," Madera Allan, Lawrence Univ.
3. "Diana Light and Dark: Pericles at Ephesus," Mimi Yiu, Georgetown Univ.
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

Kent Cartwright, Editor. *A Companion to Tudor Literature*. John Wiley & Sons, Incorporated, 2010.

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

Gale Owen-Crocker and Robin Netherton, Editors. *The Troyes Mémoire: The Making of a Medieval Tapestry*. Boydell and Brewer, 2010.

Penny Granger. *The N-Town Play: Drama and Liturgy in Medieval East Anglia*. Brewer, 2009.

Peter Happé, Editor. *The Trial of Treasure*. Malone Society Reprint. Manchester University Press, 2010

B. Hirsch and C. Wortham, Editors. *"This Earthly Stage": World and State in Late Medieval and Early Modern England*. Brepols Publishers, 2011.

Alice Hunt. *The Drama of Coronation: Medieval Ceremony in Early Modern England*. Cambridge University Press, 2008 & 2011.

Sibylle Jefferis. *Ein spätmittelalterliches Katharinenspiel aus dem Cod. Ger. 4 der University of Pennsylvania: Text und Studien zu seiner legendengeschichtlichen Einordnung*. Göppinger Arbeiten zur Germanistik 430. Kümmerle Verlag, 2007.

- Tina Kane, Editor and Translator. *The Troyes Mémoire: The Making of a Medieval Tapestry* (Medieval and Renaissance Clothing and Textiles Series). Foreword by Nancy Willard. Boydell & Brewer, 2010.
- Robert A. Kaster, Editor and Translator, and Macrobius, Author. *Saturnalia*, Volumes. 1, 2 and 3. Harvard University Press, 2010.
- David N. Klausner, Editor. *The Castle of Perseverance*. Medieval Institute Publications, 2010.
- J. E. Luebering Editor. *English Literature from the Old English Period Through the Renaissance*. Rosen Publishing Group, Incorporated, 2010.
- Elaine Treharne and Greg Walker. *The Oxford Handbook of Medieval Literature in English*. Oxford University Press, Incorporated, 2010.
- Ian McAdam. *Magic and Masculinity in Early Modern English Drama*. Duquesne University Press, 2009.
- Gerard NeCastro and Kathleen M. Ashley, Editors. *Mankind*. Medieval Institute Publications, 2010.
- Alan H. Nelson and John R. Elliott, Jr. *Inns of Court*. REED. Boydell and Brewer, 2010.
- Sarah K. Scott and M. L. Stapleton, Editors. *Christopher Marlowe the Craftsman: Lives, Stage, and Page*. Ashgate, 2010.
- Jill Stevenson. *Performance, Cognitive Theory, and Devotional Culture: Sensual Piety in Late Medieval York*. Cognitive Studies in Literature and Performance Series. New York: Palgrave, 2010.
- Kevin J. Wetmore, Editor. *Catholic Theatre and Drama: Critical Essays*. McFarland & Company, Incorporated Publishers, 2010.

Collections

- Martha W. Driver and Sid Ray, Editors. *Shakespeare and the Middle Ages: Essays on the Performance and Adaptation of the Plays with Medieval Sources or Settings*. McFarland, 2009.
- Jim Casey. "Richard's Himself Again": The Body of Richard III on Stage and Screen.
- 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.
- Patrick J. Cook. Medieval Hamlet in Performance.
- Sid Ray. Finding Gruoch: The Hidden Genealogy of Lady Macbeth in Text and Cinematic Performance.
- Martha W. Driver. Reading *A Midsummer Night's Dream* through Middle English Romance.
- Julia Ruth Briggs. "Chaucer ... the Story Gives": *Troilus 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*.
- R. F. Yeager. Shakespeare as Medievalist: What It Means for Performing *Pericles*.
- Louise M. Bishop. A Touch of Chaucer in *The Winter's Tale*.
- Kim Zarins. Caliban's God: The Medieval and Renaissance Man in the Moon.
- Curtis Perry and John Watkins, Editors. *Shakespeare and the Middle Ages*. Oxford, University Press, 2009.
- 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.
- John Watkins. Losing France and becoming England: Shakespeare's King John and the emergence of state-based diplomacy.
- 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.
- Brian Walsh. Chantry, chronicle, cockpit: Henry V and the forms of history.
- Curtis Perry. "For they are Englishmen": national identities and the early modern drama of medieval conquest.
- Michael O'Connell. King Lear and the Summons of Death.
- 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

- Paul S. Atkins. "Depictions of the Kawara-no-in in Medieval Japanese No Drama." *Asian Theatre Journal*. Volume 27, Number 1, Spring 2010.
- Peter Happé. "Henry VIII in the Interludes." In *Henry VIII and his Afterlives: Literature, Politics, and Art*, ed. Mark Rankin, Christopher Highly, and John N. King. Cambridge University Press, 2009.
- . "John Bale and Controversy: Readers and Audiences." In *The Oxford Handbook of Tudor Literature, 1485-1603*, ed. Mike Pincombe and Cathy Shrank. Oxford University Press, 2009.
- . "Printers of Interludes." In *A Companion to Tudor Literature*, ed. Kent Cartwright. Wiley-Blackwell, 2010.
- . "The Poetics of Ben Jonson's The Underwood." *Ben Jonson Journal* 17.2, 2010.
- . "Wealth in the Interludes." *Cahiers Elisabéthains* 77, 2010.
- Roger Ladd. "The Mercers, Civic Power, and Charity in the York Cycle." In *Antimerchantism in Late Medieval English Literature*. Macmillan, 2010.
- Richard F. Hardin, "Marlowe Thinking Globally." In Sarah K. Scott and M. L. Stapleton, eds. *Christopher Marlowe the Craftsman: Lives, Stage, and Page*. Ashgate, 2010.
- Jefferis, Sibylle. "Das Dorotheenspiel und Ein Passienbüchlein von den vier Hauptjungfrauen." In: *Intertextuality, Reception, and Performance: Interpretations and Texts of Medieval German Literature* (Kalamazoo Papers 2007-2009). Ed. Sibylle Jefferis. Göppinger Arbeiten zur Germanistik 758. Kümmerle Verlag, 2010.
- Claire Sponsler. "Writing the Unwritten: Morris Dance and Theatre History." *Representing the Past: Essays in Performance Historiography*. Ed. Charlotte M. Canning and Thomas Postlewait. University of Iowa Press, 2010.
- 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

- PhD diss (McMaster, Sept 2010). Sarah E. Johnson. *Women and the Sould-Body Dichotomy in Jacobean Drama*.
- MA diss (McMaster Sept 2010). Erin Julian. *Dangerous Boys and City Pleasures: Subversions of Gender and Desire in the Boy Actor's Theatre*.

Online Resources

- Nerida Newbegin of the University of Sydney. *Early Italian Drama in English Translation*. (Texts and translations.) On the *Medieval European Drama in Translation* site (Catholic University of America). <http://english.cua.edu/faculty/drama/italian.cfm>.
- Family Trees on the Fly. On REED's *Patrons and Performances* site. <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/>

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

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

Anne Russell. Katherine Philips as Political Playwright: "The Songs Between the Acts" in Pompey.

Katherine Steele Brokaw. Music and Religious Compromise in John Bale's Plays.

Volume 44, Issue 1, Spring 2010

Unhae Langis. *Coriolanus*: Inordinate Passions and Powers in Personal and Political Governance.

Early Theatre

<http://digitalcommons.mcmaster.ca/earlytheatre/>

Volume 13.2 (2010)

Articles

Charlotte Steenbrugge. The Functions of the English Vice and Dutch Sinneken: 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.

Note

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

Review Essay (Based on the 2010 Toronto production of the Chester Cycle)

Garrett P.J. Epp, Contributing Editor. Chester 2010: Creation and Judgement.

Garrett P.J. Epp. Introduction: Creation and Judgement. [sic]

Heather S. Mitchell. Playing to the (Twenty-First Century) Crowd: On the Ground at Chester 2010.

Douglas W. Hayes. Chester Heads South: 'Octavian' and 'The Shepherds.'

Dimitry A. Senyshyn. Playing with Power: 'The Trial, Flagellation, and Crucifixion.'

Mary E. Ellzey. 'The Ascension': Blood and Roses.

Erin E. Kelly. 'Your saviour now in your sight': Vassar College's 'Coming of the Antichrist.'

Dimitry A. Senyshyn. Miracles and Marvels: A View from the Third Station.

Volume 13.1 (2010)

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).

Brett D. Hirsch. Bringing Richard Brome Online.

Notes

Tom Rutter. Marlowe, the 'Mad Priest of the Sun', and Heliogabalus.

David Carnegie. Running over the Stage: Webster and the Running Footman.

Medieval and Renaissance Drama in England

<http://inside.fdu.edu/fdupress/08073001.html>

Volume 21

Gustav Ungerer. The Presence of Africans in Elizabethan England and the Performance of *Titus Andronicus* at Burley-on-the-Hill, 1595/96.

Jeanne H. McCarthy. "The Sanctuarie is become a plaiers 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."

Vol. 20

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

Imtiaz Habib. Racial Impersonation on the Elizabethan Stage: The Case of Shakespeare Playing Aaron.

Robert Hornback. The Folly of Racism: Enslaving Blackface and the "Natural" Fool Tradition.

Sujata Iyengar. Moorish Dancing in *The Two Noble Kinsmen*.

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.

Jeremy Lopez. Imagining the Actor's Body on the Early Modern Stage.

Andrew Fleck. "Ick verstaw you niet": 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.

Alexandra F. Johnston. Playmaking in Bury St Edmund's: an Argument by Analogy.

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.

Jessica Dell, Erin Julian, and Chantelle Thauvette. Seduction and Salvation: Chester 2010 in Review.

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 Kriebel 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:

Professor Pamela M. King
Director of the Centre for Medieval Studies
University of Bristol
c/o Dept. of English
3/5 Woodland Road
Bristol, UK BS8 1TB
fapmk@bristol.ac.uk

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.

REED's latest volume. *Inns of Court*. Alan H. Nelson and John R. Elliott Jr (eds) 1174pp in 3 vols. £195 (340 \$(US)). Published by Boydell and Brewer. ISBN 978-1-8438-4259-0. Pre-order at <http://www.boydellandbrewer.com/store/viewitem.asp?idproduct=13509>. Due January, 2011.

⚔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.

MRDS Officers and Council
Contact Information for MRDS Officers and Council.

Richard Emmerson
MRDS President
Professor of English
Dean of the School of Art
Manhattan College
Miguel 210
Riverdale, NY 10471
richard.emmerson@manhattan.edu

Carolyn Coulson-Grigsby
MRDS Secretary/Treasurer
Division of Theatre
Shenandoah Conservatory
Shenandoah University
1460 University Drive
Winchester, VA 22601
ccoulson2@su.edu

Pamela M. King
MRDS Vice-President
Director of the Centre for Medieval Studies
University of Bristol
Department of English
3/5 Woodland Road
Bristol, UK BS8 1TB
fapmk@bristol.ac.uk

MRDS Council

Bob Clark
Kansas State University
rclark@ksu.edu

Suzanne Westfall
Lafayette College
westfals@lafayette.edu

Garrett Epp
University of Alberta
garrett.epp@ualberta.ca

MRDS Webmaster
Gloria Betcher
Iowa State University
gbetcher@iastate.edu

Jesse Hurlbut
Brigham Young University
jesse_hurlbut@byu.edu

MRDS Newsletter Secretary
Gerard P. NeCastro
University of Maine at Machias
necastro@maine.edu

Eve Salisbury
Western Michigan University
eve.salisbury@wmich.edu

Jim Stokes
University of Wisconsin - Stevens Point
jstokes@uwsp.edu

Colophon
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Editor: Gerard NeCastro
Department of English
University of Maine at Machias
116 O'Brien Avenue
Machias, ME 04654
necastro@maine.edu