Medieval and Renaissance Drama Society Newsletter
Fall 2013

The 129th MLA Convention in Chicago from January 9 to
January 12, 2014

MRDS Sponsored Session

Session 657. Spectatorship & Reception in Early Drama
Saturday, 11 January, 5:15–6:30 p.m., Arkansas, Sheraton Chicago

Presiding: Carolyn E. Coulson-Grigsby, Shenandoah Univ.

Speakers: Francesca Bortoletti, Univ. of Minnesota, Twin Cities; Katherine Brokaw, Univ. of California, Merced; David Hershinow, Johns Hopkins Univ., MD; Jasmine Lellock, Univ. of Maryland, College Park; Anna Amelia Raff, New York Univ.

Responding: Lofton Durham, Western Michigan Univ.

Panelists will address spectatorship and reception of French, English, and Italian dramatic practices. With discussions of the reception of gesture, music, magic, staging, and the use of intermediaries, we seek to advance the discussion of the role of spectator in medieval and early modern performance.

Other Sessions of Interest

13. Revisiting Urban Popular Culture in Early Modern Spain
Thursday, 9 January, 12:00 noon–1:15 p.m., Ohio, Sheraton Chicago

Presiding: Miguel Martinez, Univ. of Chicago

The Game of Canes in Early Modern Spain: Popular or Aristocratic Maurophilia?
Javier Irigoyen-Garcia, Univ. of Illinois, Urbana

Baroque Theater and the Economics of Popular Culture, Alejandro Garcia-Reidy, Syracuse Univ.

A Theory of Madrid: The Emergence of the Popular Public Sphere, 1561–1643,
Javier Castro-Ibaseta, Wesleyan Univ.
86. Spanish Shakespeares
Thursday, 9 January, 3:30–4:45 p.m., Grace, Chicago Marriott
Presiding: Dennis Britton, Univ. of New Hampshire, Durham
‘Our Court Shall Be a Little Academe’: Elizabethan Rhetorical Representations of Spain, Hannah Crumme, Univ. of London
Colonizing Pity: Las Casas and The Tempest, Dennis Britton

215. International Shakespeare
Friday, 10 January, 8:30–9:45 a.m., Purdue-Wisconsin, Chicago Marriott
Presiding: Garrett A. Sullivan, Penn State Univ., University Park
Shakespeare in Glorious Techniculture, Anston Bosman, Amherst Coll.
Sindbad’s Happy Wreck: ‘Global Shakespeare’ Meets ‘Arab Spring,’ Margaret Litvin, Boston Univ.
Global Shakespeares as Methodology, Alexa Huang, George Washington Univ.

364. Christopher Marlowe and Vulnerable Times
Friday, 10 January, 3:30–4:45 p.m., Northwestern–Ohio State, Chicago Marriott
Presiding: M. L. Stapleton, Indiana Univ.–Purdue Univ., Fort Wayne
Players and Playbooks on the Move in Vulnerable Times, Roslyn L. Knutson, Univ. of Arkansas, Little Rock
The 1580s and Vulnerability, Mary Hill Cole, Mary Baldwin Coll.
Affective Vulnerability, William Casey Caldwell, Northwestern Univ.

373. Renaissance Festivals and Festivity in Europe and America
Friday, 10 January, 3:30–4:45 p.m., Missouri, Sheraton Chicago
Presiding: Susanne Lindgren Wofford, New York Univ.
American Regality and Regalia in Iberian Festivals, Lisa Voigt, Ohio State Univ., Columbus
Moorishness and Spanishness in Early Modern European Festivals, Javier Irigoyen-Garcia, Univ. of Illinois, Urbana
The Turk in Early Modern Public Spectacle, Melanie Bowman, Univ. of Minnesota, Twin Cities

726. Shakespearean Hierarchies: History and Natural History
Sunday, 12 January, 10:15–11:30 a.m., Chicago C, Chicago Marriott
Presiding: Laurie Shannon, Northwestern Univ.
Shakespeare’s Stones and the Great Chain of Being, Tiffany Jo Werth, Simon Fraser Univ., Burnaby
Beastly Policy: Jungle Law in Troilus and Cressida, Suparna Roychoudhury, Mount Holyoke Coll.
Theorizing the Anthropocene in Shakespeare and Middleton’s Timon of Athens, Katherine Gillen, Texas A&M Univ., San Antonio

Other Sessions for Medieval and Renaissance Scholars
Thursday, 9 January
15. How to Do Things with New Media in Medieval Studies
16. Manuscript Studies and Cultural History
17. Wonder in Anglo-Saxon England
18. Voice and Silence
19. Encyclopedism
21. New Approaches to Vivifying Literature
22. Emotion in Cervantes

Friday, 10 January
223. Nature and the Natural World
228. Finding the Right Word: Studies in Germanic Philology
254. Food and Early Modern Women
274. Vulnerable Bodies, Vulnerable Texts: Prosthesis in Medieval Literature
280. Cultures and Literatures of the Mediterranean: From the Ottoman Empire to the Postcolonial Maghreb
284. Digital Humanities and French Renaissance Culture
292. Navigating Arthurian Waterways: Of Literary Lakes, Rivers, and Oceans
305. Pilgrims and Pilgrimages, Religious and Literary
314. Storms at/of the Court
322. New Currents in Medieval Hispanic Studies
357. Medieval England and the History of the Book
396. Periodization and Early Modern English Literature
401. Middle English Keywords
407. The Neglected Sagas
410. History, Form, and Theory of Early Modern Disability

Saturday, 11 January
452. Translated Skepticism: Montaigne and Shakespeare
460. Feel the Pain: Medieval Trauma
491. Renaissance Cosmopolitanism
492. Translating the Troubadours
506. Mothers and Daughters, Mothers and Sons
515. Religious, Spiritual, Theological Approaches to Dante
535. Medieval Literature, Digital Humanities
551. Susan Crane’s Animal Encounters: Contacts and Concepts in Medieval Britain
572. Illness and Disability Memoir as Embodied Knowledge
605. Medieval Women and Poverty
610. Donne and His Conclave: Language, Innovators, and Eternity
617. Charlemagne at the Crossroads of Europe: Negotiating Intersections
624. Boethius’s Consolation of Philosophy in Medieval and Early Modern England: Form and History
641. Essaying Masculinity
657. Spectatorship and Reception in Early Drama
714. Integrating Ecocriticism into College-Level German Curricula

Sunday, 12 January
Recent Publications

Books


**Books - Essay Collections**


Jelle Koopmans. The University out on the streets: Drama, Debate and Public space in France (1490-1520).

Arjan van Dixhoorn. Theatre Society in the Early Modern Low Countries: Theatricality, controversy, and publicity in Amsterdam in the 1530s.

Verena Demoed. Theatre in Court: The Heresy Trial Against the Playwright Gnapheus and the confessionalization of the Lutheran Church.

Stijn Bussels. All About Eve: Genesis and Gender in a Fireworks Display in the Antwerp entry of Charles V and his son Philip.

Hubert Meeus. The peasant as a mouthpiece of public opinion in sixteenth- and seventeenth-century Dutch theatre.

Elsa Strietman. Dutch Biblical rhetoricians’ plays.

Ron J. Gruijters. Public Debate and Early Modern Drama: Intended or Unintended topicality in Lumnenaeus a Marca’s Carcer Babylonius (1610).


Peter G.F. Eversmann. ‘Founded for the Ears and Eyes of the People’: Picturing the Amsterdam Schouwburg from 1637.


Helmar Schramm. Masks and Skulls: Towards an Anatomy of Drama in the Seventeenth Century.


Claire Maria Chambers, Simon W. du Toit and Joshua Edelman. Introduction: The Public Problem of Religious Doings

Simon W. du Toit. The Market for Argument


Michael Lambert and Tamantha Hammerschlag. The Durban Passion Play: Religious Performance, Power and Difference

Tom Grimwood and Peter Yeandle. Church on/as Stage: Stewart Hedlam’s Rhetorical Theology

Joshua Edelman. The Intolerable, Intimate Public of Contemporary American Street Preaching

Kris Messer. Faith, Fright, and Excessive Feeling


Esra Çizmeci. Sufi Ceremonies in Private and Public

Saayan Chattopadhyay. From Religion to Culture: The Performative Puja and Spectacular Religion in India

Stephen D. Seely. Coming Out of the (Confessional) Closet: Christian Performatives, Queer Performativities
Shira Schwartz. Performing Jewish Sexuality: Mikvah Spaces in Orthodox Jewish Publics
Claire Maria Chambers. Busking and the Performance of Generosity: A Political Economy of the Spiritual Gift

Katharine A. Craik and Tanya Pollard. Introduction: Imagining Audiences.
Allison P. Hobgood. Feeling Fear in Macbeth.
Allison Deutermann. Hearing Iago’s Withheld Confession.
Tanya Pollard. Conceiving Tragedy.
Hillary Nunn. Playing with Appetite in Early Modern Comedy.
Matthew Steggle. Notes Towards an Analysis of Early Modern Applause.
Thomas Rist. Catharsis as ‘Purgation’ in Shakespearean Drama.
William Kerwin. Epigrammatic Commotions.
Margaret Healy. Poetic ‘Making’ and Moving the Soul.
Michael Schoenfeldt. Shakespearean Pain.

Peter Happé. Introduction
Véronique Dominguez. Mystère, Farce, Moralité: A Reflection upon the Poetics of Drama in the Middle Ages, Based on Ms. BnF fr. 904, Passion de Semur (Fifteenth Century), and Some Other Burgundian Manuscripts
Vicki L. Hamblin. The Theatricality of Pre- and Post-Performance French Mystery Play Texts
Peter Happé. Michel Adapts Gréban: Some Aspects of the Passion Sequence
Olivia Robinson. Chantilly, Musée Condé, Ms. 617: Mystères as Convent Drama
Charlotte Steenbrugge. Haro! Haro! Sus, dyablerie: The Theatricality of Devils in Temptation Sequences
Marla Carlson. Le Mystère de Saint Sébastien’s Villain: “No Cuckoo is a Sparrowhawk”
Richard Hillman. La Pucelle and the Godons in the Mistère du Siège d’Orléans: Civic Pageant and Popular Tradition
Alan Hindley. “Laisser l’Istoire…et Moraliser un Petit”: Aspects of Allegory in the Mystères
Jelle Koopmans. Turning a Chanson de Geste into a Mystery, or Non-Religious and Chivalric Mystery Plays
Charles Mazouer. Sermons in the Passions of Mercadé, Gréban and Jehan Michel
Francesc Massip and Lenke Kovács. A Typology of Catalan Play Manuscripts from the Fourteenth to the Sixteenth Century

Helen Cooper. Introduction.
Bruce R. Smith. Shakespeare’s Middle Ages.
Bart van Es. Late Shakespeare and the Middle Ages.
A. E. B. Coldiron. The mediated ‘medieval’ and Shakespeare.
Jonathan Hope. ‘Not know my voice?’: Shakespeare corrected English perfected – theories of language from the Middle Ages to Modernity.
Helen Cooper. The afterlife of personification.
Margreta de Grazia. ‘King Lear in BC Albion.’
Ruth Morse. Shakespeare and the remains of Britain.
Tom Bishop. The art of playing.
From scaffold to discovery-space: change and continuity Janette Dillon.
Peter Holland. Performing the Middle Ages.
David Bevington. Afterword: the evil of ‘medieval.’

Henry S. Turner. Generalization.
Laura Weigert. Stages.
Richard Preiss. Interiority.
Peter Womack. Offstage.
Bruce Smith. Scenes.
Paul Menzer. Lines.
Stephen Guy-Bray. Sources.
William West. Intertheatricality.
Evelyn Tribble. Skill.
Gina Bloom. Games.
Erika Lin. Festivity.
Scott Trudell. Occasion.
Mary Thomas Crane. Optics.
Joel Altman. Ekphrasis.
Jeremy Lopez. Dumbshow.
Ellen MacKay. Indecorum.
Madhavi Menon. Desire.
Simon Palfrey. Formaction.
Scott Maisano. Now.
Michael Witmore. Eventuality.
Paul Kottman. Duel.
Julia Reinhard Lupton. Hospitality.
Jonathan Gil Harris. Becoming-Indian.
Robert Henke. Poor.
Susanne Wofford. Foreign.
Anston Bosman. Mobility.
Phil Withington. Honestas.
Ann Baynes Coiro. Reading.
Blair Hoxby. Passions.

Deborah Uman and Sara Morrison. Introduction: Setting the Stage.
Grant Williams. Petrarchan Lovers in Performance: Double Exposure: Gazing at Male Fantasy in Shakespearean Comedy.
Katherine R. Kellett. Petrarchan Desire, the Female Ghost, and The Winter’s Tale.
Elizabeth Williamson. Dismembering Rhetoric and Lively Action in The Two Gentlemen of Verona.
Sara Morrison. Embodying the Blazon: Performing and Transforming Pain in Measure for Measure and The Duchess of Malfi.
Patricia Marchesi. Dramatizing Dismemberment: ‘Limbs mangled and torn asunder’: Dismemberment, Theatricality, and the Blazon in Christopher Marlowe’s Dr Faustus.
Ariane M. Balizet. The Cuckold’s Blazon: Dismemberment and Domesticity in Arden of Faversham and A Woman Killed with Kindness.
Thomas P. Anderson. ‘Ay me, this object kills me!’: Julie Taymor’s Cinematic Blazon in Titus.
Joseph M. Ortiz. Historical Reenactments: By the Book: Blazoning the Subject in Shakespeare’s History Plays.
Sara D. Luttfring. Witnessing the Blazon: Dissection, Pregnancy, and the Limits of Knowledge in Early Midwifery Treatises and ‘Tis Pity She’s a Whore.
Nancy Simpson-Younger. ‘The garments of Posthumus’: Identifying the Non-responsive Body in Cymbeline.
Cora Fox. Blazons of Desire and War in Shakespeare’s Troilus and Cressida.

Most Relevant Chapters:
Barbara Hodgdon. The Visual Record: The Case of Hamlet.

Individual Articles - Journals


Michael C. Clody. The Mirror and the Feather: Tragedy and Animal Voice in King Lear. ELH, Volume 80, Number 3, Fall 2013, pp. 661-680.


**Dissertation**


**Selected Journals**

**Research on Medieval & Renaissance Drama (ROMARD)**

*Volume 51, 2012.*

Mario Longtin and Jill Stevenson. Opportunities.
David Klausner. “Blowe up, mynstrall”: musical problems in vernacular drama.
Cora Dietl. Martyrs’ Plays in the Context of Inter-Confessional Debates in the Sixteenth and Early Seventeenth Century.
Lisa Hopkins. The Symbolic Geographies of the English Renaissance Stage: The Case of *The Spanish Tragedy*.
Ben Parsons. Scarring Roles: Trauma and Temporality on the Medieval Stage.
Katell Lavéant. Back to the Source: Repositioning the Archive in Medieval French Drama Studies.
Carol Symes. The Drama of Conflict and Conquest: Medieval Theatre’s First Millennium.
Jody Enders. Comically Incorrect.
Jelle Koopmans. “Law and Drama” in France (1300-1600).
Garrett PJ Epp. The Towneley Conspiracy.

**Early Theatre**

*Volume 16, Issue 1 (2013)*

Chiaki Hanabusa. The Will of Simon Jewell and the Queen’s Men Tours in 1592.
Alexandra S. Ferretti. ‘This place was made for pleasure not for death’: Performativity, Language, and Action in *The Spanish Tragedy*. 

Eleanor Lowe. ‘Bound up and clasped together’: Bookbinding as Metaphor for Marriage in Richard Brome’s *The Love-Sick Court*.


Brett D. Hirsch. Hornpipes and Disordered Dancing in *The Late Lancashire Witches*: A Reel Crux?

Kent Cartwright. Defining Tudor Drama.

**Shakespeare Quarterly**

**Volume 64, Number 3, Fall 2013**


David Hillman. “If it be love indeed”: Transference, Love, and *Anthony and Cleopatra*.

Douglas Bruster. Shakespeare as Rorschach: A Response to David Hillman.

Adam Phillips. Knots and Questions: A Response to David Hillman.


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**Research Opportunities and Resources**

For the past 6-7 years Robert Tittler, Professor of History Emeritus at Concordia University, has been compiling a database of people identified as ‘painters’ (also limners, picture-makers, painter-stainers, etc.,) working in England, Scotland or Wales, 1500-1640. He now has about 2400 names. Though the vast majority are what we would call today housepainters or decorative painters rather than portrait painters, many are known to have painted work for ceremonies and performances. If this information would be useful to anyone doing compatible research, please contact him at robert.tittler@concordia.ca. Likewise, if you have information that he might not have, he would appreciate your contributions.

The Early English Drama & Performance Network (http://earlyenglishdrama.wordpress.com) is now up and running. The network is designed to facilitate and encourage interdisciplinary dialogue between scholars interested in medieval and early modern performance cultures. The site posts CFPs, dates for performances, job opportunities, etc., and it lists scholars working in the field.

MRDS is now on Facebook, and we have over 100 followers. If you already “do Facebook,” the MRDS page can be one more way for you to keep in touch with other early theater scholars and to find or pass along opportunities in the field.
MRDS Awards

As the year comes to an end, please remember that we will honor the best in Medieval and Renaissance Drama scholarship at our annual business meeting in Kalamazoo next May. To that end, we ask that you nominate early and often in the following categories:

- Barbara D. Palmer Award for the best essay in early drama archival research
- David Bevington Award for the best new book in early drama studies (non-Shakespearean)
- Martin Stevens Award for best new essay in early drama studies
- Alexandra Johnston Award for best conference paper in early drama studies by a graduate student

Please contact Vicki Hamblin, MRDS Vice President (Vicki.Hamblin@wwu.edu), by mid-January with your nominations. Include author’s name, title of essay or book, and contact information for the author.

2013 MRDS Awards

Barbara D. Palmer Award
Melinda J. Gough, Marie de Medici's 1605 ballet de la reine: New Evidence and Analysis, Early Theatre.

The committee found much to praise in this essay. It gives us new and unpublished archival evidence—a richly detailed letter describing performances of a ballet acted by Marie de Medici and other females as part of her ballet de la reine in Paris in 1605—that deepens and fundamentally changes our understanding of the contributions of women royals as performers in early modern Europe. Members of the committee variously described her analysis of the document for its impressive concision, its precision and restraint, the way in which it brings the records to life as a narrative without conjecture or embellishment, drawing out what is human and real about them, and for the undeniable practical utility of her fine transcription and translation of the document. All in all, Melinda Gough's essay significantly expands and changes our understanding of an understudied field while contributing to a larger dialogue about women's performance. We are delighted to recommend that this piece be chosen to receive the Palmer Award.

David Bevington Award

Erika Lin briefly summarizes the project of her book, Shakespeare and the Materiality of Performance, by saying that it “examines the unspoken assumptions constitutive of early modern theatrical literacy.” The term “materiality” in her title refers to the way that a phenomenon as ephemeral and immaterial as performance not only transmitted current cultural attitudes, but also provided the vehicle for constructing new meaning: “the baseline assumptions and
expectations, the codes of intelligibility imbricated in all aspects of social life.” Drawing upon examples from Shakespeare and his contemporaries, she deftly considers questions such as the performance of the visible and invisibility, ghosts and dreams, “feats of activity” ranging from dancing to acrobatic skills, and ultimately, to the stagecraft of dismemberment and cruelty. Lin produces fresh and persuasive interpretations of canonical texts while demonstrating how the investigation of performance practices provides keys to unravelling some of the threads of the tacit structures of comprehension in early drama.

**Martin Stevens Award**


Kevin Curran’s essay, “Treasonous Silence: The Tragedy of Philotas and Legal Epistemology [with illustrations]” is a game changer, turning everything we’ve learned about performative speech acts and “how to do things with words” upside down. Words, even those used in a recognizable dramatic context, as in the Tragedy of Philotas by Samuel Daniel, an underappreciated English Renaissance dramatist, are overshadowed by the consequences of not doing things with words, but rather with silences that speak just as provocatively as a public speech or a written text. Situated within the historical context recounted by Curran, silence had the capacity to convey meaning threatening enough to lead to charges of treason, a “capital” crime in what might be described as an age of paranoia. There is no “right to remain silent,” in this world, in other words, and the gap we assume to separate reality from its representation is narrow if not nonexistent. Rather “thought crime,” or what Curran calls the “treasonous imagination” grows to be as incriminating as any deed. Curran’s careful and well-researched recounting of a legal epistemology beginning with the statute of 1352 and his equally careful scrutiny of the historical contexts within which thought could be policed and prosecuted makes for an intriguing read, akin to well-wrought detective fiction in its ability to unfold the mystery incrementally. Ultimately the author exposes the problematic nature of laws focused more on an alleged perpetrator’s silence and less on concrete evidence and fair-minded judicial procedures. As he points out, such laws introduce ambiguity where there should be certainty, chaos where there should be order. Treasonous silence is, in Curran’s words, “a unique kind of guilt, one that signifies almost categorically as innocence and which consequently confounds conventional juridical categories and the knowledge-making practices which serve them.” The jury proclaims the defendant guilty of making an eloquent case for an intriguing topic.

**Alexandra Johnston Award**

Not given in 2013.

For a list of previous award winners, please see the Awards tab on the MRDS site.
Memorial Tribute to Professor David Mills

In September, 2013, the field of early drama lost one of its wisest and most productive scholars. David Mills was ‘Mr. Chester’ – the man who edited the texts of the Chester Plays and many of the records and was the leading authority on the plays and their context. In 2010, a Symposium was held in Toronto in conjunction with the performance of the Chester Plays. Although his health did not allow him to be present at the meeting, his name was invoked again and again. Someone joked that he was cited almost as many times as the Puritan divine, Christopher Goodman, whose inflammatory letters to the ecclesiastical authorities and the list of ‘absurdities’ he perceived in the plays in 1572 were at the heart of the conference discussions.

David was born and lived his life in south west Lancashire. He was brought up in St Helen’s, a village outside Liverpool, and attended the Prescott Grammar School. School trips to Chester on the bus were highlights of his childhood and he retained an extraordinary sense that his ‘place’ was in that corner of England between the Pennines and the mountains of Wales. His PhD from the University of Manchester was not on medieval drama but on versification in *Gawain and the Green Knight* – a suitable topic for one living so close to the Wirral. When he was appointed to the English Department of the University of Liverpool in 1964, with the confidence of youth, he told his new employers that his next project was to work on a new edition of the Chester Plays. Like all of us of that generation, he was frustrated by the inadequate nineteenth century EETS edition that gave no help to students struggling to make sense of the textual complexity of the Chester Plays. Luckily for him, Professor Arthur Cawley (to whom all of our generation owes a deep debt of gratitude) came from Leeds to give a lecture in Liverpool in the next year. When he learned that this frail looking young man was undertaking such a huge task he quickly introduced him to his friend Robert Lumiansky, then of the University of Pennsylvania, who was also embarking on an edition of Chester. The scholarly partnership and deep personal friendship that grew between David and Bob and their wives was an important and formative part of David’s scholarly and personal life. Lumiansky’s death in 1987 was a deep personal loss, but it allowed David to emerge from the shadow of the older man to make his own unique contribution to the study of the Chester Plays and the city that sponsored them. Only one of David’s eleven editions and monographs is not directly associated with Chester and its plays. Of his over sixty articles and book chapters only ten are not on early drama and, of the drama articles, more than forty were in one way or another about Chester and its context. His local knowledge allowed him to negotiate the centuries of civic and religious politics with sure feet; his meticulous scholarship made sense of an enormous body of often contradictory evidence written for reasons that had little to do with understanding the text and his sensitive and sympathetic reading of that tangled text allowed him to give to subsequent generations of scholars a clear path to understand the Chester Plays and their history and show the way forward for more scholarly exploration.

His single most surprising discovery was the Letter Book of Christopher Goodman. David had gone to the Denbighshire Record Office in Ruthin, Wales,
in pursuit of a minor record for the REED Cheshire collection and while he was waiting for his manuscript to be produced he looked through the catalogue to see what else might be there and came upon the Goodman Letterbook containing copies of the letters that Goodman and his companions wrote to the ecclesiastical authorities first about the 1572 production of Chester and then about the one in 1575. These letters fundamentally changed our understanding of the last years of the Chester Plays and challenged many of the conclusions – including some of his own – about the Protestant nature of the plays. David had a puckish sense of humour. He knew he had found something really important and let it be known that he would ‘reveal all’ at the Leeds conference that year. I was visiting the Mills family before Leeds and offered to drive him over the Pennines to the conference, hoping to get a ‘preview’ of the exciting news. He refused to be drawn and sat beside me with a mischievous grin on his face deliberately leading the conversation in other directions all the way to Leeds.

David was a family man and in the late 1970s and 1980s, when we were producing the big plays in Toronto, David and his wife Joy would pack up their two sons, Ian and John, and drag them across the Atlantic to see yet another play. In the fall of 1986, he and I had been invited to give papers at a conference at Harvard. The Mills took the boys out of school and they all came first to Toronto and then packed in to my car to drive to Boston to see the autumn colours. The trip was great fun but included a tense moment when John, the younger boy, discovered he had abandoned his Teddy Bear at a motel near the New York Thruway. I was politely but firmly told that we had to go back for it. It was a member of the family. In later years, their parent’s pride in their sons’ accomplishments has been evident in their drawing room where photographs of each young man receiving his doctorate – Ian in life sciences and John in engineering – are on display.

David was a scholar, a family man, a friend, but he was also a sage counsellor. For many years he was a member of the REED Executive Board and, as we struggled to keep the project on track and funded, his clear-sighted ability to go to the root of whatever problem we were facing was an invaluable gift to REED.

A few years ago, the editors of Medieval English Theatre organized a ‘festshrift’ for David that took up two issues of the journal. The first set of essays in Medieval English Theatre 29 (2007) is preceded by a deeply affectionate tribute to him. Those who did not know David Mills should read it. It shows the very human and gracious side of this impeccable scholar whose work will influence the field for generations to come.

Alexandra F. Johnston
University of Toronto
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Fall 2013 MRDS Newsletter

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