



**Medieval and Renaissance Drama Society Newsletter**  
**Spring 2014**  
**Kalamazoo Edition**

**☞ The 49<sup>th</sup> Congress on Medieval Studies ☛**  
**May 8-11, 2014**

*MRDS Sponsored Sessions*

**New Approaches to Performance Practice: Process, Theory, Technique**

**Friday, May 9, 3:30 p.m. Session 293. Schneider 1120.**

Organizer: Carolyn Coulson, Shenandoah Univ.

Presenter: Carolyn Coulson

“Who is that pypys so poore?”: Adapting Medieval Drama for Modern Undergraduates

*Bernard Lewis, Murray State Univ.*

Relearning the Text through Performance Using Rowley’s Birth of Merlin

*J. Case Tompkins, Purdue Univ.*

Observations from an Accidental Experiment in Reconstructed Performance Conditions

*Michelle Markey Butler, Univ. of Maryland*

Cognitive Theatricality: Jongleuresque Imagination on the Early Spanish Stage

*Bruce R. Burningham, Illinois State Univ.*

Amateurs and Compensation in Medieval Performance and Revival

*Matthew Sergi, Univ. of Toronto*

**MRDS Business Meeting**

**Friday, May 9, 5:15 p.m. Fetzer 1005**

Members and friends welcome. (Cash bar.)

**The Mystery of Saint Veronica (A Performance and Post-Show Panel Discussion)**

**Saturday, May 10, 8:00 p.m. Valley I, Ackley 106.**

Organizer: Lofton L. Durham, Western Michigan Univ.

Presenter: Carolyn Coulson, Shenandoah Univ.

The Medieval and Renaissance Drama Society, in collaboration with the WMU Department of Theatre, presents a contemporary staging of an English translation of a medieval French play, the *Mystère de sainte Venice* (The Mystery of Saint Veronica). Enjoy the performance and stay for a post-show panel discussion featuring director and translator Lofton L. Durham, the performers, an MRDS respondent Carolyn Coulson, who will discuss issues ranging from text selection, translation issues, rehearsal process, and audience impact.

**Mobility**

**Sunday, May 11, 8:30 a.m. Session 521. Bernhard 158.**

Organizer: Susannah Crowder, John Jay College of Criminal Justice, CUNY

Presenter: Susannah Crowder

Moving Bodies, Invisible Threats: The Last Judgment as Affective Fact

*Jill Stevenson, Marymount Manhattan College*

Preaching Rhetorical Invention: Poeta and Paul in the Digby Conversion of Saint Paul

*Ann Hubert, Univ. of Illinois–Urbana-Champaign*

Gendered Movement and European History in the Digby Mary Magdalen

*April M. Graham, Rutgers Univ.*

**Staging Disability in Medieval Drama**

**Sunday, May 11, 10:30 a.m. Session 558. Bernhard 158.**

Organizer: Cameron Hunt McNabb, Southeastern Univ.

Presenter: Cameron Hunt McNabb

“I stumbled when I saw”: Blindness and Genre on the Early English Stage

*Joe Ricke, Taylor Univ.*

“But I see all these people here!”: Portraying Diminished Sight in the Middle Dutch Farce Lippijn

*Mandy Lowell, Cornell Univ.*

The View from Zacchaeus’s Sycamore: Perspectives on Disability in the Medieval English Biblical Plays

*Joshua R. Eyler, Rice Univ.*

Contents

Medieval Congress MRDS Sessions	1
Other Sessions of Interest	2
Congress Performances	3
Recent Publications	4-8
Events	8-9
2013 Business Meeting Minutes	10-11
MRDS Awards	12
In Memoriam	13
MRDS Officers and Council	14

### *Other Sessions of Interest*

#### **Allegory in Performance: The Theatricality of Medieval Personification**

**Thursday, May 8, 10:00 a.m. Session 7. Valley I, Hadley 101**

Organizer: Mary Maxine Browne, Purdue Univ.

Presider: Thomas Small, Western Michigan Univ.

Mutability and Deception in Hildegard of Bingen's *Ordo virtutum* and the *Ludus de antichristo*

*Caitlin Hamilton, Univ. of Virginia*

Between Incarnation Theology and *Ludus* in the Middle English Morality Plays of *Everyman* and *Mankind*

*Kevin Teo Kia Choong, Nagoya Univ.*

"Al this werld schal be wood": Normative Madness in *The Castle of Perseverance* and Medieval Biblical Drama

*Alison Harper, Univ. of Rochester*

Application, Function, and Presentation of Personifications and

Allegorical Characters in the Nuremberg Shrovetide Plays

*Nicole Lorenz, Justus-Liebig-Univ. Giessen*

#### **Re/Presenting the Abstract, Abstracting Reality I**

**Thursday, May 8, 10:00 a.m. Session 32. Schneider 1345.**

Sponsor: Early Drama, Art, and Music

Organizer: Jesse Hurlbut, Brigham Young Univ.

Presider: Robert Clark, Kansas State Univ.

Diagramming Devotion in the *Miroir de seinte Eglyse*

*Anna Siebach Larsen, Univ. of Notre Dame*

Visualizing "the Likeness of the Glory of the Lord": Illusion and Reality in German Manuscript Illumination

*Gamble L. Madsen, Monterey Peninsula College*

The Manuscript and Its Double: From Abstract to Concrete and Back

*Jesse Hurlbut*

#### **Shakespeare and Adaptation**

**Thursday, May 8, 3:30 p.m. Session 94. Valley II, Harvey 204**

Sponsor: Shakespeare at Kalamazoo

Organizer: Nancy Hayes, St. Ambrose Univ.

Presider: Lea Luecking Frost, Lindenwood Univ.

Angry Storms, Gibbering Ghosts, and Monstrous Spirits:

Shakespeare's Inscrutable Agents of Divine Providence

*Donald Stump, St. Louis Univ.*

Staging Absence: Desdemona as Dramatic Device in

Contemporary Adaptations of Othello

*Amy Bolis, Univ. of Minnesota-Twin Cities*

Rewriting Richard III: Shakespeare in the Vorkosigan Saga

*Patricia Taylor, Georgia Institute of Technology*

#### **Drama, Phenomenology, and Periodization**

**Thursday, May 9, 3:30 p.m. Session 97. Valley I, Ackley 105**

Sponsor: Medieval & Renaissance Studies, Univ. of Pittsburgh

Organizer: Ryan McDermott, Univ. of Pittsburgh

Presider: Jennifer Waldron, Univ. of Pittsburgh

Witnessing Invisibility: The Dark Phenomenality of Martyrdom

*Beth Sutherland, Univ. of Virginia*

The Eternity Effect: Anachronism in Medieval Herod Plays

*Helen Cushman, Harvard Univ.*

"A word may I speke, no more": The Castle of Perseverance and the Phenomenology of Dying

*Devin Byker, Boston Univ.*

Theater of Apocalypse: Cleopatra's Doomsday

*William Junker, Univ. of St. Thomas, Minnesota*

The Subject of Allegory: Sensation and Subjectivity on the Medieval and Early Modern Stage

*Elizabeth Swann, Univ. of Tennessee-Knoxville*

#### **Shakespeare at Kalamazoo Lecture**

**Thursday, May 8, 7:30 p.m. Session 163. Bernhard 210.**

Sponsor: Shakespeare at Kalamazoo

Organizer: Nancy Hayes, St. Ambrose Univ.

Presider: Nancy Hayes

Twisted Shakespeare: Fictionalizing Will's Life and Art

*Grace Tiffany, Western Michigan Univ.*

#### **Staging the Divine: Teaching the York Corpus Christi Plays**

**Friday, May 10, 1:30 p.m. Session 256. Schneider 1340.**

Sponsor: TEAMS (The Consortium for the Teaching of the Middle Ages)

Organizer: Dorsey Armstrong, Purdue Univ.

Presider: Anita Obermeier, Univ. of New Mexico

Imagining the Flood: Using Iconography to Teach Medieval Drama

*Andrea R. Harbin, SUNY-Cortland*

"They know not what they do": Teaching the York Crucifixio Christi in the Modern Classroom

*Jenaba D. Waggy, Western Michigan Univ.*

#### **In Memory of Ulrich Müller III: Medievalism: The Middle Ages on the Stage: Medieval Texts and Topics in Modern and Postmodern Opera, Drama, and Musical**

**Friday, May 9, 3:30 p.m. Session 307. Schneider 1280.**

Sponsor: Univ. Salzburg

Organizer: Siegrid Schmidt, Univ. Salzburg

Presider: Ursula Bieber, Univ. Salzburg

Dante's *Divina commedia* as a Musical

*Roman Reisinger, Univ. Salzburg*

Gareth in the Royal Shakespeare Company's 2010 *Morte Darthur*

*Ann Elaine Bliss, Western Oregon Univ.*

Arthur and Siegfried as Heroes in Twentieth-Century Musicals

*Siegrid Schmidt*

The Nibelungenlied and Its Interfigures: Old Texts on the Museal

Stage: The Machinery of Myth at the Nibelung-Museum

Worms

*Alexandra Sterling-Hellenbrand, Appalachian State Univ.*

#### **MRDS on Facebook**



Join us on Facebook. Meet others in the field, share your latest news, and join the discussion.

## Performances

### **Singing Old Songs: Gregorian Chant, Chansons, Lais, Virelais (A Performance and Workshop)**

**Thursday, May 9, 1:30 p.m. Session 51. Valley I, Hadley 101.**

Organizer: Hunter Hensley, Independent Performer

### **Visitatio Sepulchri: A Tenth-Century Liturgical Drama (A Performance)**

**Saturday, May 11, 10:00 a.m. Session 337. Fetzer 1005.**

Sponsor: Early Music Michigan

Organizer: Sara Miller Schulte, Early Music Michigan/Western Michigan Univ.

Presider: Eric Strand, Early Music Michigan

Visitatio Sepulchri is a collaboration of Kalamazoo-based chamber chorus Early Music Michigan and the Hildegard Singers, a quartet of women's voices from Grand Rapids.

### **Shrews before Shakespeare I (A Readers' Performance of Medieval "Shrew Plays")**

**Saturday, May 10, 1:30 p.m. Session 389. Valley I, Britton 103.**

Sponsor: Chaucer Studio

Organizer & Presider: Joe Ricke, Taylor Univ.

A readers' theater performance with Jane Chance, Rice Univ.; Alan T. Gaylord, Dartmouth College; Susan Yager, Iowa State Univ.; Carolyn Coulson, Shenandoah Univ.; Thomas J. Farrell, Stetson Univ.; Alan Baragona, James Madison Univ.; Bernard Lewis, Murray State Univ.; and Paul R. Thomas, Brigham Young Univ./Chaucer Studio.

### **Performances of Milun by Marie de France**

**Saturday, May 10, 3:30 p.m. Session 445. Valley I, Shilling Lounge.**

Sponsor: International Marie de France Society

Organizer: Matthieu Boyd, Fairleigh Dickinson Univ.

Presider: Monica L. Wright, Univ. of Louisiana–Lafayette

Performances featuring Ronald Cook, Independent Scholar; Walter Blue, Hamline Univ. Performer; and Tamara Bentley Caudill, Tulane Univ.

### **The Mystery of Saint Veronica**

**Saturday, May 10, 8:00 p.m. Valley I, Ackley 106.**

(See page 1 for full description.)

## Other Papers of Interest

The Hermeneutics of Iberian Identity: Reassessing the Theatrical Works of Juan de Encina

Emily S. Beck, College of Charleston

Session: The Problem of the "Best-Seller" in Pre-Modern Spain  
**Thursday, May 8, 10:00 a.m. Session 17. Fetzer 2016.**

Cognitive Theatricality: Jongleuresque Imagination on the Early Spanish Stage

Bruce R. Burningham, Illinois State Univ.

Session: New Approaches to Performance Practice: Process, Theory, Technique

**Friday, May 9, 3:30 p.m. Session 293. Schneider 1120.**

*Theatrical Witchcraft: Restoring Shakespeare's Joan Lesley Kordecki, DePaul Univ., and Karla Koskinen, Univ. of Alabama–Birmingham*

Session: *Joan of Arc in Theory*

**Saturday, May 11, 10:00, a.m. Session 372. Bernhard 106.**

*The Once and Future Herod: Vernacular Typology and the Worlds of English Cycle Drama*

Chris Taylor, Univ. of Texas–Austin

Session: *What a World! (A Roundtable)*

**Saturday, May 10, 3:30 p.m. Session 446. Fetzer 1005.**

*Burana versus Benediktbeuern: Profane Lyrics, Pagan Idols, and Liturgical Drama*

John Parker, Univ. of Virginia

Session: *Deviance and Doubt in Medieval Religion*

**Saturday, May 10, 3:30 p.m. Session 467. Schneider 1255.**

*Magistra and Muse: Hildegard von Bingen, Ordo virtutum and the Twenty-Percent Dilemma in Modern Drama*

Diane Baia Hale, Dramatists Guild of America

Session: *Hildegard von Bingen: Bridges to Infinity*

**Saturday, May 10, 3:30 p.m. Session 474. Schneider 1340.**

*Dog Is My Co-Pilot: Canine Companions in English Biblical Drama*

Rob Wakeman, Univ. of Maryland

Session: *Doggy Deux: Dogs, Dogs, Dogs! Redux*

**Sunday, May 11, 8:30 a.m. Session 506. Schneider 1235.**

*Baking, Mastery, and Drama in Premodern Chester*

Nicole Rice, St. John's Univ., New York

Session: *Foodways*

**Sunday, May 11, 8:30 a.m. Session 507. Schneider 1245.**

*"Hayll and welcome of all abowte / To owre ceté": Constructing Spaces and Urban Identities through Drama in Late Medieval York*

Meisha Lohmann, Binghamton Univ.

Session: *The Composite City*

**Sunday, May 11, 10:30 a.m. Session 548. Schneider 1280.**

*A Massacre of Innocence? Playing with Horror and Humor in Medieval and Modern Performances of the Slaughter of the Innocents*

Daisy Black, Univ. of Manchester

Session: *Shock! Horror! Didacticism and Diversion in Medieval Biblical Narratives*

**Thursday, May 8, 10:00 a.m. Session 28. Schneider 1275.**

*Social Space: Performance and Its Possibilities for York's Christ before Pilate II*

Karen Williams, Univ. at Albany

Session: *Landscape and Spatial Poetics in the Literature of the British Isles*

**Thursday, May 8, 3:30 p.m. Session 123. Schneider 1330.**

**Books, General**

Mark Bayer. *Theatre, Community, and Civic Engagement in Jacobean London*. Iowa City: University of Iowa Press, 2011.

Marie Bouhaïk-Gironès and Marie Anne Polo de Beaulieu. *Prédication et performance du XIIIe au XVIe siècle*. Paris: Classiques Garnier, 2013.

Julian Bowsher. *Shakespeare's London Theatreland: Archaeology, History, and Drama*. London: Museum of London Archaeology, 2012.

Sarah Annes Brown, Robert I Lublin, and Lynsey McCulloch. *Reinventing the Renaissance Shakespeare and his contemporaries in adaptation and performance*. New York: Palgrave Macmillan, 2013.

Clifford Davidson and Sheila White. *Corpus Christi Plays at York: A Context for Religious Drama*. AMS Studies in the Middle Ages, No. 30. Brooklyn, N.Y.: AMS Press, 2013.

Vernon Guy Dickson. *Emulation on the Shakespearean Stage*. Studies in Performance and Early Modern Drama. Farnham, Surrey: Ashgate, 2013.

Janette Dillon. *Shakespeare and the Staging of English History*. Oxford: Oxford University Press, 2012.

Salvatore Di Maria. *The poetics of imitation in the Italian theatre of the Renaissance*. Toronto: University of Toronto Press, 2013.

John Drakakis and Dale Townshend, eds. *Macbeth: a critical reader*. London: Bloomsbury, 2013.

Lukas Erne. *Shakespeare and the Book Trade*. Cambridge: Cambridge University Press, 2013.

William M. Hamlin. *Montaigne's English Journey: Reading the Essays in Shakespeare's Day*. Oxford: Oxford University Press, 2013. (Includes a chapter on John Marston's appropriation of Montaigne in *The Dutch Courtesan* as well as many brief discussions of Shakespearean plays in the context of Montaigne's early reception in England.)

Ralf Hertel. *Staging England in the Elizabethan History Play: Performing National Identity*. Studies in Performance and Early Modern Drama. Farnham, Surrey: Ashgate, 2013.

Paulina Kewes, Ian W. Archer, and Felicity Heal. *The Oxford Handbook of Holinshed's Chronicles*. Oxford: Oxford University Press, 2012.

Hilary Gatti. *The Renaissance drama of knowledge Giordano Bruno in England*. London: Routledge, 2013.

Helen Hackett. *A short history of English Renaissance drama*. London, England, and New York, NY: I.B. Tauris. Palgrave Macmillan, 2013.

Sonya Freeman Loftis. *Shakespeare's Surrogates: Rewriting Renaissance Drama*. New York: Palgrave Macmillan, 2013.

Philip Lorenz. *The Tears of Sovereignty: Perspectives of Power in Renaissance Drama*. New York: Fordham University Press, 2013.

James Loxley. *Shakespeare, Jonson, and the claims of the performative*. New York: Routledge, 2013.

Anthony Mackinder with Lyn Blackmore, Julian Bowsher and Christopher Phillpotts. *The Hope Playhouse, Animal Baiting and Later Industrial Activity at Bear Gardens on Bankside: Excavations at Riverside House and New Globe Walk, Southwark, 1999-2000*. London: Museum of London Archaeology, 2013.

Christopher Marlow. *Performing Masculinity in English University Drama, 1598-1636*. Studies in Performance and Early Modern Drama. Farnham, Surrey: Ashgate, 2013.

Gilles Monsarrat, Brian Vickers and R. J. C. Watt, eds. *The Collected Works of John Ford, Vol. 1*. Oxford: Oxford University Press, 2011.

David Nicol. *Middleton & Rowley: Forms of Collaboration in the Jacobean Playhouse*. Toronto: University of Toronto Press, 2012.

Hammood Khalid Obaid. *Topicality and representation: Islam and Muslims in two Renaissance plays*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2013.

Duncan Salkeld. *Shakespeare Among the Courtesans: Prostitution, Literature, and Drama, 1500-1650*. Farnham, Surrey: Ashgate, 2012.

Stuart Sillars. *Shakespeare, Time and the Victorians: A Pictorial Exploration*. Cambridge: Cambridge University Press, 2012.

Elio Christoph Brancaforte, trans. *Canace (1542) / Sperone Speroni 1500-1588*. Toronto: Centre for Reformation and Renaissance Studies: 2013.

Andrea Ria Stevens. *Inventions of the skin the painted body in early English drama, 1400-1642*. Edinburgh: Edinburgh University Press, 2013.

Martin Wiggins. *Drama and the Transfer of Power in Renaissance England*. Oxford: Oxford University Press, 2012.

Katrine K. Wong. *Music and gender in English Renaissance drama*. New York: Routledge, 2013.

## Books, Anthologies

Emily C. Bartels and Emma Smith, eds. *Christopher Marlowe in Context*. Cambridge and New York: Cambridge University Press, 2013.

- Catherine Clifford and Martin Wiggins. Chronology of Marlowe's life and works.
- Emily C. Bartels and Emma Smith. Introduction.
- Part I. Marlowe's Works:
- Martin Wiggins. Marlowe's canon.
- Leah S. Marcus. Marlowe's material texts.
- Catherine Nicholson. Marlowe and the limits of rhetoric.
- Laurie Maguire and Aleksandra Thostrup. Marlowe and character.
- Sarah Dewar-Watson. Marlowe's dramatic form.
- Danielle Clarke. Marlowe's poetic form.
- Brian Walsh. Marlowe and the Elizabethan theatre audience.
- Syrithe Pugh. Marlowe and classical literature.
- Chris Chism. Marlowe's medievalism.
- Elizabeth Spiller. Reading Marlowe's books.
- Jenny C. Mann. Marlowe's translations.
- Part II. Marlowe's World:
- Paulina Kewes. History, politics and Marlowe.
- Jacques Lezra. Geography and Marlowe.
- James R. Siemon. Marlowe and social distinction.
- Patricia Cahill. Marlowe, militarism and violence.
- Elizabeth Hanson. Education, the university and Marlowe.
- Kathryn Schwartz. Marlowe and the question of will.
- Lars Engle. Marlowe and the self.
- Emily C. Bartels. Race, nation and Marlowe.
- Gillian Woods. Marlowe and religion.
- David Clark. Marlowe and Queer Theory.
- Alison Findlay. Marlowe and women.
- Thomas Crane. Marlowe and the New Science Mary.
- Tom Rutter. The professional theatre and Marlowe.
- Part III. Reception:
- Holger Schott Syme. Marlowe in his moment.
- Thomas Cartelli. Marlowe and Shakespeare.
- Lucy Munro. Marlowe in Caroline theatre.
- Lisa Hopkins. Marlowe's literary influence.
- Pascale Aebischer. Marlowe at the movies.
- Andrew Duxfield. Editing Marlowe's texts.
- Thomas Healy. Marlowe's biography.
- Adam Hansen. Marlowe and the critics.
- Paul Menzer. Marlowe now.

Jan Bloemendal and Howard B Norland. *Neo-Latin drama and theatre in early modern Europe*. Leiden; Boston: Brill, 2013.

- Jan Bloemendal and Howard B. Norland. Introduction: Neo-Latin Drama: Contexts, Contents and Currents
- Jean-Frédéric Chevalier. Neo-Latin Theatre in Italy
- Cora Dietl. Neo-Latin Humanist and Protestant Drama in Germany
- Fidel Rädle. Jesuit Theatre in Germany, Austria and Switzerland

- Jan Bloemendal. Neo-Latin Drama in the Low Countries
- Mathieu Ferrand. Humanist Neo-Latin Drama in France
- Jean-Frédéric Chevalier. Jesuit Neo-Latin Tragedy in France
- Howard B. Norland. Neo-Latin Drama in Britain
- Joaquín Pascual Barea. Neo-Latin Drama in Spain, Portugal and Latin America
- Jan Bloemendal. Central and Eastern European Countries
- Raija Sarasti-Wilenius. Latin Drama in the Nordic Countries

Philip Major, Ed. *Thomas Killigrew and the Seventeenth-Century English Stage: New Perspectives*. Studies in Performance and Early Modern Drama. Farnham, Surrey: Ashgate, 2013.

- Philip Major. Introduction: 'a man of much plot.'
- Eleanor Collins. From court to cockpit: *The Prisoners and Claricilla* in repertory.
- Victoria Bancroft. Tradition and innovation in *The Parson's Wedding*.
- David Roberts. Thomas Killigrew, theatre manager.
- Karen Britland. Henry Killigrew and dramatic patronage at the Stuart courts.
- Marcus Nevitt. Thomas Killigrew's *Thomaso* as two-part comedy.
- J.P. Vander Motten. Recycling the exile: *Thomaso, The Rover* and the critics.
- Geoffrey Smith. 'A gentleman of great esteem with the king': the Restoration roles and reputations of Thomas Killigrew.
- Philip Major. 'This lemon in mine eye': writing the exile in Thomas Killigrew's *The Pilgrim*.

Laury Magnus and Walter W. Cannon. *Who Hears in Shakespeare? Auditory Worlds on Stage and Screen*. Madison, NJ: Fairleigh Dickinson UP, 2012.

Contributors: Andrew Gurr, James Hirsh, Walter W. Cannon, Jennifer Holl, David Bevington, Anthony Burton, Kathleen Kalpin Smith, Bernice W. Kliman, Nova Myhill, Philippa Sheppard, Gayle Gaskill, and Erin Minear.

Gail Marshall. *Shakespeare in the Nineteenth Century*. Cambridge: Cambridge University Press, 2012.

Contributors: Christopher Decker, Mark Hollingsworth, Kathryn Prince, Russell Jackson, Gail Marshall, Philip Shaw and Gail Marshall, David Taylor, Russell Jackson, Richard Foulkes, Julie Sanders, Georgianna Ziegler, William Greenslade, Julia Thomas, Stuart Sillars, John Stokes, Frederick Burwick, Virginia Mason Vaughan, Janice Norwood, and Mark Hollingsworth.

Fiona Ritchie and Peter Sabor, eds. *Shakespeare in the Eighteenth Century*. Cambridge: Cambridge University Press, 2012.

Contributors: Fiona Ritchie and Peter Sabor, Marcus Walsh, Jack Lynch, Antonia Forster, Brean Hammond, David Fairer, Thomas Keymer, Tiffany Stern, Robert Shaughnessy, Jenny Davidson, Michael Burden, Shearer

West, Kate Rumbold, Kathryn Prince, Frans De Bruyn, Roger Paulin, Philip Smallwood, and Frans De Bruy.

Will Stockton and James M. Bromley, eds. *Sex Before Sex Figuring the Act in Early Modern England*. Minneapolis; London University of Minnesota Press, 2013. Includes:

- Christine Varnado. "Invisible Sex!": What Looks Like the Act in Early Modern Drama?
- Nicholas F. Radel. "Unmanly Passion": Sodomitical Self-Fashioning in John Ford's *The Lover's Melancholy* and Perkin Warbeck.

### Articles, General

Coletti, Theresa. "Medieval Biblical Drama in Post-Apartheid South Africa: The Chester Plays in Afterlife."

*Transformations in Biblical Literary Traditions: Incarnation, Narrative, and Ethics*, ed. D. H. Williams and Philip Donnelly (South Bend IN: Notre Dame University Press, 2014), 268-88.

---. "Afterword: The Future of Mary Magdalene Studies." *Mary Magdalene in Medieval Culture: Conflicted Roles*, ed. Peter Loewen and Robin Waugh (New York: Routledge, 2014), 276-90.

Max Harris, "Composing Music for the Feast of Fools: The Case of the *Kyrie Asini*," *Medieval English Theatre* 33 (2011): 122-34.

---. "Feast of Fools," in *Encyclopedia of Humor Studies*, ed. Salvatore Attardo. Thousand Oaks, CA: Sage, 2014.

---. "Feast of Fools," in *Encyclopedia of the Bible and its Reception*, vol. 8, ed. Hermann Spieckermann et al. Berlin: De Gruyter, 2014.

---. "Feast of Fools," in *Oxford Bibliographies in Medieval Studies*, ed. Paul E. Szarmach. New York: Oxford University Press, 2013.

James Hirsh. "Hamlet and Empiricism." *Shakespeare Survey* 66 (2013): 330-43.

---. "Pervasive Contentiousness in *The Taming of the Shrew*." *Approaches to Teaching Shakespeare's Taming of the Shrew*. Ed. Margaret Dupuis and Grace Tiffany. NY: Modern Language Association, 2013. 55-64.

---. "Dialogic Self-Address in Shakespeare's Plays." *Shakespeare* 8 (2012): 312-27.

Gordon Kipling. "Richard Carew, The Ordinary, *The Ordinalia*, and the Ordinary Actor on the Medieval Cornish Stage," *Medieval English Theatre* 35 (2013), 23-94.

Martin W. Walsh, University of Michigan. "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.

### Articles, Selected Journals

#### Comparative Drama

Volume 47, Number 4, Winter 2013

Catherine A. Henze. "Wise Enough to Play the Fool": Robert Armin and Shakespeare's Sung Songs of Scripted Improvisation.

Kristen Deiter. "What Citadels, what turrets, and what towers": Mapping the Tower of London in Thomas Heywood's Lord Mayors' Shows.

Emily Weissbourd. "I Have Done the State Some Service": Reading Slavery in Othello through Juan Latino.

#### Early Theatre

Volume 16, Issue 2 (2013)

##### Articles

Kimberly Fonzo. Procula's Civic Body and Pilate's Masculinity Crisis in the York Cycle's 'Christ Before Pilate 1: The Dream of Pilate's Wife.'

Andrew J. Albin. Aural Space, Sonorous Presence, and the Performance of Christian Community in the Chester Shepherds Play.

James H. Forse. Advertising Status and Legitimacy: or, Why Did Henry VIII's Queens and Children Patronize Travelling Performers?

Charlotte A. Coffin. Theatre and/as Witchcraft: A Reading of *The Late Lancashire Witches* (1634).

Nova Myhill. 'Wanton Females of All Sorts': Spectatorship in *The Antipodes*.

##### Notes

Wendy Beth Hyman. 'For now hath time made me his numbering clock': Shakespeare's Jacquemarts.

David McInnis. Cupid's Grand Politician (1657).

##### Issues in Review Essays

Erin E. Kelly. Introduction: Why Attend to Earlier Tudor Drama?

Maura Giles-Watson. John Rastell's London Stage: Reconstructing Repertory and Collaborative Practice.

Jennifer L. Ailles. Ecocritical Heywood and *The Play of the Weather*.

Laura Estill. New Contexts for Early Tudor Plays: William Briton, an Early Reader of *Gorboduc*.

Brett D. Hirsch. 'To see the Playes of Theatre newe wrought': Electronic Editions and Early Tudor Drama.

**Medieval English Theatre**  
**Vol. 35, 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.

**Renaissance Drama: A Critical Annual**  
**Vol. 41, No. 1/2, Fall 2013**

Douglas Bruster. The Representation Market of Early Modern England.

Maren L. Donley. The Mechanics of Virtue: Quicksilver's "Repentance," the Test of the Audience, and Social Change in *Eastward Ho*.

Lina Perkins Wilder. "My Exion Is Entered": Anatomy, Costume, and Theatrical Knowledge in *2 Henry IV*.

Joseph Wallace. Wandering Eyes: Jonson's *Catiline* and the Problem of Sight.

Bethany Packard. Richard III's Baby Teeth.

Bradley J. Irish. Writing Woodstock: The Prehistory of *Richard II* and Shakespeare's Dramatic Method

Andrew Hui. Horatio's Philosophy in *Hamlet*

Ellorashree Maitra. Toward an Ethical Polity: Service and the Tragic Community in *Timon of Athens*.

Jonathan Walker. Reading Materiality: The Literary Critical Treatment of Physical Texts.

**Renaissance Drama: A Critical Annual**  
**Vol. 42, No. 1, Spring 2014**

Valerie Billing. Female Spectators and the Erotics of the Diminutive in *Epicoene* and *The Knight of the Burning Pestle*.

Amy Rodgers. The Language of Looking: Making Senses Speak in Jonsonian Masque.

Matthew Ancell. Painted Twilight: Anamorphic Monstrosity in Calderón's *La vida es sueño*.

Kent R. Lehnhof. Ships That Do Not Sail: Antinauticalism, Antitheatricalism, and Irrationality in Stephen Gosson.

Michelle M. Dowd. A Gentleman May Wander: Inheritance, Travel, and the Prodigal Son on the Jacobean Stage.

**Shakespeare Quarterly**  
**Volume 64, Number 4, Winter 2013**

John Gillies. The Question of Original Sin in *Hamlet*.

Howard Marchitello. Speed and the Problem of Real Time in *Macbeth*

Edward Wilson-Lee. Shakespeare by Numbers: Mathematical Crisis in *Troilus and Cressida*.

**ELH**  
**Volume 80, Number 3, Fall 2013**

Michael C. Clody. The Mirror and the Feather: Tragedy and Animal Voice in *King Lear*.

**Volume 80, Number 4, Winter 2013**

Amy Greenstadt. The Kindest Cut: Circumcision and Queer Kinship in *The Merchant of Venice*.

**SEL Studies in English Literature 1500-1900**  
**Volume 54, Number 2, Spring 2014**

*Tudor and Stuart Drama*

C. K. Preedy. (De)Valuing the Crown in Tamburlaine, Dido Queen of Carthage, and *Edward II*.

Christopher Shirley. Sodomy and Stage Directions in Christopher Marlowe's *Edward(s) II*.

Maurice Hunt. Thomas Nashe, *The Vnfortvnate Traveller*, and *Love's Labour's Lost*.

David B. Goldstein. Jews, Scots, and Pigs in *The Merchant of Venice*.

Ellen M. Caldwell. Opportunistic Portia as Fortuna in Shakespeare's *Merchant of Venice*.

Meghan C. Andrews. Gender, Genre, and Elizabeth's Princely Surrogates in *Henry IV* and *Henry V*.

Matthew J Smith. The Experience of Ceremony in *Henry V*.

Christopher L. Morrow. Corporate Nationalism in Thomas Dekker's *The Shoemaker's Holiday*.

Chloë Houston. Persia and Kingship in William Cartwright's *The Royall Slave* (1636).

Julia Reinhard Lupton. Recent Studies in Tudor and Stuart Drama.



## Dissertations

Jacob Alden Hughes. *Shakespeare's Chaucerian Entertainers, an intertextual study of performativity across the collected works of Chaucer and Shakespeare*. Director: William M. Hamlin, Washington State University, 2014.

## Forthcoming

Kurt A. Schreyer. *Shakespeare's Medieval Craft: Remnants of the Mysteries on the London Stage*. Ithaca: Cornell University Press, 2015.

Jenna Soleo-Shanks. "Resurrecting Callimachus: Pop Music, Puppets, and Pageantry in Teaching Medieval Drama." In *Teaching Medieval and Early Modern Cross-Cultural Encounters*, ed. Lynn Shutters and Karina Attar. New Middle Ages Series. Palgrave, late 2014/early 2015.

17.1 (June 2014) Contents

## Early Theatre 17.1 (June 2014)

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.

Peter Kirwan. Situating Ben Jonson: The Cambridge Edition of the Works.

Erin Julian. New Directions in Jonson Scholarship.

## Performances, Forthcoming

### The University of Minnesota, Duluth: Hrotsvit of Gandersheim

The University of Minnesota, Duluth will be mounting a full production of two plays by Hrotsvit of Gandersheim (Callimachus and Sapientia) under the title Detestable Madness: the plays of Hrotsvit of Gandersheim, which I will be directing. Performance dates in Spring 2015 are as follows: Mar 12-14 and 24-28 at 7:30pm; matinee on Sunday, Mar 29 at 2pm. Details available at [tickets.umn.edu](http://tickets.umn.edu).

## Poculi Ludique Societas's 50<sup>th</sup> Birthday

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 Lucre. The first play printed in English will be 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. November 15 will be a gala performance with banquet – put this in your diary! Invitations to all MRDS members will go out over the summer.

2. An invitational Festival of Early Drama, 14-15 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](mailto:manager@plspls.com).

3. November 2015, the N-Town Mary Play. We'll attempt to solve the many staging difficulties presented by the play. Dates and location TBD.

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).

## Performances, Completed and Forthcoming

### The Harlotry Players

Andrieu de la Vigne, *Moralité de l'aveugle et du boiteux* with Samuel Beckett's *Rough for Theatre I* for *San Martinu in Patrimonio: Festivale di autunnu e di ruralita*, Corsica, November 2013. Produced and directed by Martin Walsh.

The Claude la Gente episode from Andrieu de la Vigne's *Mystère de Saint Martin* is being prepared for a return visit to this festival in Nov. 2014.





**Liminal Time and Space in Medieval and Early Modern Performance:  
Call for Papers**

**5th-7th September 2014, University of Kent**

Sponsored by the Centre for Medieval and Early Modern Studies,  
Centre for Creative Writing and the School of English,  
University of Kent.

Plenary speakers: Professor Carol Symes (University of Illinois at Urbana-Champaign) and Professor Andrew Hiscock (Bangor University).

This interdisciplinary, cross-period conference seeks to explore the representation, effects, and meanings of liminal time and space in medieval and early modern performance. It will consider time and space in conjunction across a range of performance events between the tenth and seventeenth centuries to examine the productive interrelations between both concepts and to draw out their ambiguous, transitional, and transitory aspects.

The socio-cultural construction of time and space has been the focus of much critical enquiry in recent years; as part of this work, scholars have begun to examine the ways in which writers, actors and other artists have shaped or been shaped by shifting concepts of time and space. The Reformation, the establishment of permanent playhouses, and the advances of cartography and travel are just a few examples of specific historical events and cultural phenomena in which thinking about time and space has been central. Yet few projects juxtapose space with time and most remain within their designated period and disciplinary boundaries. This conference will explore times and spaces 'in between' these more specific, identifiable, and well-documented cultural phenomena and to do so in light of the inherently transitional and ephemeral nature of performance.

Bringing together scholars working on medieval and early modern performance in its broadest sense, including drama, liturgy and piety, processions, music, dance and poetry, the conference will also offer the opportunity to investigate how time and space in performance express the continuities and ruptures in wider cultural thinking between the medieval and early modern periods. It will also include a creative writing event and the premiere of a film about the Marlowe 450 theatre project currently taking place in Canterbury.

We welcome proposals from researchers working in all areas of medieval and early modern performance cultures, and especially encourage papers dealing with non-dramatic performance practices. Potential topics for papers may well include, but are by no means limited to:

- 'Non-traditional', temporary or undocumented performance spaces
- Non-space/place
- Timelessness and Fragmented time
- Collapse/slippages in time and space in performance,
- Anachronism or archaism in performance
- Liminal geographic spaces

- Blurring of public/private, sacred/profane, foreign/domestic, real/fictional, on/offstage times and spaces
- Difficulties of perceiving/experiencing space
- Embodied and disembodied time and space
- Immersive performance and/or history
- Forgetting, memory and time
- Haunted spaces
- Disruptions/continuity in medieval and early modern time and space
- Historicising/mythologizing time and space

Please send abstracts of no more than 300 words to Dr Sarah Dustagheer (s.dustagheer-463@kent.ac.uk) and Dr Clare Wright (c.wright-468@kent.ac.uk) by 14 April 2014.

**14th Triennial Colloquium of the Société Internationale pour l'étude du Théâtre Médiéval (SITM)**

July 22-27 2013, Poznań, Poland

In July of 2013, the Société Internationale pour l'étude du Théâtre Médiéval held its triennial gathering, hosted by the Institute of Classical Philology at the Adam Mickiewicz University (UAM) in Poznań, Poland. Medieval drama scholars gathered from twelve countries for SITM's engaging and collegial exchange of research, ideas, and performance. Special events included an early music performance by Scandicus in the old city center, a day trip to Kórnik to peruse archive manuscripts, a visit to the cathedral in Gniezno, and an amphitheater performance of *Everyman* by students from the University of Hull. Evening performances featured plays by students from the universities of Giessen, Bern, and UAM; n.b. *Les enfans sans abri* and their salty farces surprised and delighted. Closing the week: Kropka Teatr's life of Beata Kunegunda.

At the business meeting Mario Longtin passed SITM's leadership torch to Cora Dietl. The banquet dazzled with a sparkler-lit cake. Many thanks to Piotr Bering and his colleagues at UAM for hosting the 2013 SITM.

The next SITM gathering will convene in summer 2016 at the University of Hull, under the auspices of Philip H. Crispin.

**New Resource**

**Early English Drama & Performance: a network for scholars, students and practitioners**

<http://earlyenglishdrama.wordpress.com/>.

The network is designed to facilitate and encourage interdisciplinary dialogue between scholars interested in medieval and early modern performance cultures. The News page posts CFPs, dates for performances, job opportunities; the Links page offers connections to various resources and scholars; and the News page offers publishing and performance opportunities for early drama scholars. Anyone is free to email the network with information that they think might be of interest to the network's members.



**2013 MRDS Business Meeting Minutes  
Friday, 10 May 2013, 5:15 p.m., Fetzner 1045**

**DRAFT**

- 1) Welcome (Pam King)
- 2) Presentation of minutes from last meeting (Carolyn Coulson) – David Klausner moved to accept; Frank Napolitano seconded. One abstention; Approved.
- 3) MRDS awards announcement (Jesse Hurlbut) – thank you to judges. Panel for each award is made up of 2 council members and 1 member at large.
  - **Alexandra F. Johnston Award** – no award.
  - **Martin Stevens Award** for Best New Essay in Early Drama Studies: Kevin Curran, “Treasonous Silence: The Tragedy of Philotas and Legal Epistemology,” *English Literary Renaissance* 42 (2012). Citation read by Eve Salisbury
  - Honorable Mention: Jenna Soleo-Shanks, “From Stage to Page: Siena’s Caleffo dell’ Assunta, Spectacular Machines, and the Promotion of Civic Power in a Medieval Italian City-State,” in *Exploring the Thresholds of Medieval Visual Culture*, eds. Stevenson & Gertsman, Boydell & Brewer, 2012.
  - **Barbara D. Palmer Award** for Best New Essay in Early Drama Archives Research: Melinda J. Gough, “Marie de Medici’s 1605 ballet de la reine: New Evidence and Analysis,” *Early Theatre* 15.1 (2012): 109-144. Citation read by Jim Stokes.
  - **David Bevington Award** for Best New Book in Early Drama Studies: Erika Lin, *Shakespeare and the Materiality of Performance*, Palgrave-Macmillan, 2012. Citation read by Jesse Hurlbut.
  - Briefing on plans for developing submissions for Johnston award: we are formulating more specific guidelines and incentives for more submissions, such as written feedback for nominees, faculty mentorship of essays.
- 4) Treasurer’s report (Carolyn Coulson) Sheila Christie moved to accept; Rob Barret seconded – approved

**Old Business**

4.5) Ratification of change in terms of office for VP and President. This was discussed at 2012 Business Meeting and scheduled for a vote at 2013 meeting. The VP will serve a two year term, followed by a 2 year term as President. Changes in Constitution voted on as follows:

It is proposed that [text in bold and bracketed be deleted] and text underlined, italicized, and in bold be added.

\*\*\*The executive powers of the Society shall be vested in a Council consisting of a President, a Vice-President, a Secretary-Treasurer, and six other officers elected by the paid-up members of the Society. The Vice-President shall be elected every two [three] years for a single two-year [three-year] term, after which (s)he will ordinarily succeed the President without further election; the President shall serve a single two-year [three-year] term; the Secretary-Treasurer shall be elected for an initial five-year term and, thereafter, shall stand for election every three years for three-year terms; the other officers of the Council shall be elected two each year in rotation for no more than two successive three-year terms. An Editor of the MRDS Newsletter and an MRDS Website manager shall be appointed by and serve at the pleasure of the Council. [(S)he] They, in addition to the Editor of Research on Medieval and Renaissance Drama, shall be [a] non-voting members of the Council.

Sandy Johnston made motion to vote; Jesse Hurlbut seconded. 1 abstention; approved

- 5) EEDTS (Pam King) – Jesse will review status and discuss progress with ACMRS
- 6) Website (Carolyn Coulson). Cameron Hunt McNabb is now Website Manager.

## New Business

7) ROMARD (Jill Stevenson/Mario Longtin) – Mario introduces David DeAngelis, web design/IT for ROMARD; demonstration of future possibilities for digital ROMARD, which will primarily be an online journal, although printed copies can be ordered. Carol Symes ends term on board. Susannah Crowder will move onto board. Jill Stevenson will go into another term.

8) Elections & Terms

Results of Council election (Coulson):

VP: Vicki Hamblin (2013-2015)

Council: Lofton Durham & Christina Fitzgerald (2013-2016).

Thank you to outgoing Council Members Jim Stokes and Eve Salisbury for their service.

Nominations for 2014 Council election (nominating committee): Not announced at meeting, as they were not confirmed. However, they were later established as Erika Lin, Frank Napolitano, Matthew Sergi, and Jenna Soleo-Shanks.

9) Announcements

- Lofty Durham – ASTR Medieval Working Group – Jenna Soleo-Shanks and Jacquie Jenkins co-organizers. Conference is in November in Dallas. Has fliers.
- Paul White – Performance: Rowley's Birth of Merlin, Sponsored by Arthuriana and performed by Purdue – tomorrow night. Cafeteria, Valley I, 106 6:30 pm
- Jesse Hurlbut – PERFORM-L- will be setting it back up with original subscribers and MRDS names, pending approval of individuals.
- Christina Fitzgerald – seminar in Iceland at New Chaucer society (2014, Reykyavik) – seminar on Boundaries of Medieval Drama – Croxton Play. 6-8 participants
- Mario Longtin – SITM – issues with payment in zloti, should be resolved.

10) Topic selection for MRDS sessions at 2013 conferences:

- International Congress on Medieval Studies, Western Michigan University, 8-11 May 2014 (4 sessions) – paperwork due June 1
- International Medieval Congress, Leeds University, 7-10 July 2014 (2 sessions).
- Modern Language Association Convention, Vancouver, 8-11 January 2015 (2 sessions, one co-sponsored)
- Possible co-sponsorship with Marlowe Society again, or Middle English Language & Literature Excluding Chaucer group, or a Shakespeare group.

### Topics:

Kalamazoo: Session which features performance (Paul White and Lofty Durham)  
Performance Practice: Process, Theory, Technique. (Carolyn Coulson) 21  
Mobility (Jim Stokes, Susannah Crowder) 25  
(Performing) Disability in Early Drama (Cameron McNabb) 18

Leeds: Ecclesiastical drama (Christophe Chaguinian)  
Eclectic N-Town plays (Frank Napolitano)

MLA: "IN your skin" (Mario Longtin)

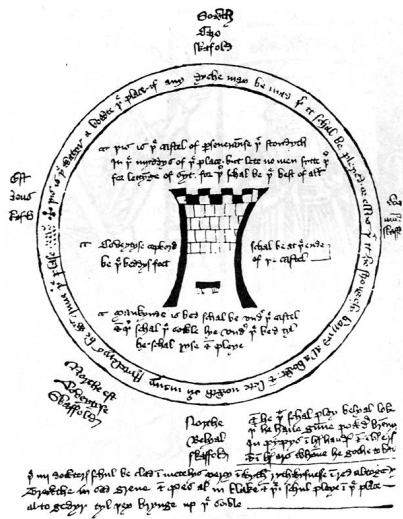
Others: Beyond the Carnivalesque (Chris Swift) 3  
Peeing, farting, bodily functions on stage (Mario Longtin) 8  
German Carnival/Theatre (Glenn Ehrstine) 5

11) Adjournment



## MRDS Publication and Presentation Awards

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  
734 E. 30 North  
Orem, UT 84097  
Jesse\_hurlbut@byu.edu

### 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.

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## John Wasson, In Memoriam

John Marvin Wasson, 85, died Sunday, Oct. 20, 2013, at Greenfield Assisted Living in Fredericksburg, VA. He had retired a number of years earlier as Professor of English at Washington State University (WSU), Pullman, WA, and had suffered for most of those retirement years from progressively worsening Alzheimer's Disease. John was known to all but the very youngest generation of drama scholars, and as the number of spontaneous comments on REED-L would amply attest, he enjoyed great affection and professional respect, as well as deep gratitude among many across the generations, for his personal and scholarly generosity.

John was born in Missouri in 1928. Details of his earliest years are sketchy, but as a very young man he served with the U.S. Army during the occupation of Japan in 1947-48. Then, in 1950-51, he served as an Army paratrooper in the Korean Conflict and received a Purple Heart, breaking his back on his 23rd parachute jump. In conversation he once mentioned a very few details of his harrowing experiences in Korea, mainly concerning the loss of a friend, but otherwise I never heard him speak of his wartime experiences.

Between those terms of military service he received an A.B. from Central College, Fayette, Missouri. Following Korea, he used the G.I. Bill to earn an M.A. (1953) from the University of Missouri and a Ph.D. (1959) from Stanford University. John joined the WSU faculty in 1957 and, except for one year (1962) as an associate professor at Parsons College, Fairfield, Iowa, he spent his entire career at WSU, teaching Medieval Drama, Renaissance Literature, Shakespeare, and Paleography. He authored many articles on medieval and renaissance literature, and in 1993 he published *Early Drama, Art, and Music Documents: A Paleography Handbook* for Medieval Institute Publications. At WSU he developed a hugely popular Shakespeare course that attracted hundreds of students each year—students who otherwise in the main spent their days studying chemistry, soil agronomy, veterinary science, and similar fields so predominant in a major land-grant university. He began participating in the Shakespeare Festival in Ashland, Oregon in 1962, and took part in that festival for many years thereafter. He was also active in drama at WSU, performing in both student and faculty productions, and in films. In addition, John was a gifted writing teacher. His textbook *Subject and Structure* (Little, Brown) first appeared in 1963. It went through eight editions (then the most of any writing textbook) and sold more than half a million copies. Unlike many contemporary texts, it stressed rhetorical structure and lent itself particularly well to use in advanced essay writing courses.

His great achievements in his field were his manifold contributions to the researching and editing of English dramatic records. In that pursuit, he thought of himself as a pioneer; his claim is legitimate. At Stanford University he studied with Hardin Craig, whose own pioneering work had been quickened by the appearance of the volumes of the HMC in the late nineteenth and early twentieth century, notably the records of the Lincoln Cordwainers' Guild. At WSU, John gained a colleague in one of the great documentary historians of English Theatre, Emmett Avery, principal editor of the multi-volume *The London Stage*. John's own research fully hit its stride when, with David Galloway, he edited *Records of Plays and Players in Norfolk and Suffolk, 1330-1642*, Collections Volume XI, for the Malone Society (1980/1). John was one of REED's founding editors, a member of REED's Editorial Advisory Board, and a Senior Adviser. As noted in the REED-L message concerning John's death, he shared insights concerning his field experience in editing those Norfolk and Suffolk records at REED's first colloquium in 1978. His observations, "Records of early English drama: Where they are and

what they tell us," based on his work in several counties, were published in the Colloquium *Proceedings* (Toronto, 1979), 128-44. At that time, John and the wonderful REED staff were truly learning together as a team of pioneers how "to do" REED. At that early point, he was already at work on his REED edition of the Devon dramatic records, which would appear as REED's first county volume in 1986. He then went on to edit the records of Derbyshire and, with his wife Barbara Palmer, the records of the West Riding of Yorkshire. Their work will be completed by other members of the REED team. I know from the many finds that they so generously shared with me, and from conversations and the papers that Barbara gave, that West Riding, in particular, is destined to be monumentally ground-breaking, even by REED standards. It feels important as well, to note that he was one of the first of his generation of scholars to recognize and advocate for the importance of folk drama, custom, and ceremony in the study of medieval and early modern drama. That awareness, and his deep knowledge of the English history play, gave him unique insight into the importance of indigenous English forms.

Such a bare recitation of facts cannot begin to do justice to John. He was a bit larger than life—tall, rangy, a lover of basketball. He had a baritone voice that, when he was trying to wrestle the meaning out of a recalcitrant record, reminded me of one of those distant thunderstorms rolling across my native Montana. He was not burdened by an excess of tact, and his utterly honest comments could be brutally frank. But he hadn't a mean bone in his body. It would be the usual thing to say that he had a deep love for teaching, but what he really loved was trying to make difficult things clear and accessible for every willing student he ever met. In that, he was born to be a REED editor. In the early days, I remember someone near the top of the REED food chain (I was very near the bottom) saying to me with some wonder, "He certainly does like to have fun!" That would be true.

When, as a graduate student, I met John, he was immersed in production of the Devon volume. What started as an attempt to read a document that he had brought to class evolved into a two-year paleography and research tutorial for a small band of students. In time, thanks to John's recommendation, I was privileged to spend three bracing, but incalculably rewarding, summers doing on-site research with the great theatre historian Herb Berry. What became a thirty-year friendship with John and Barbara involved treasured meetings at watering holes ranging from Leeds to San Diego. It became a ritual, on Saturdays at Kalamazoo, to meet (with Shirley Carnahan, whom both John and Barbara truly loved) for dinner at the University Roadhouse, after which they tramped off to a performance by the Pseudo Society. I have always considered myself incredibly lucky to be working at a time when so many giants came walking out of the academic forests, entirely focused on the study of early English drama. John was one of those giants. And he was the most generous scholar I've ever met.

John's no-less-dynamic wife Barbara preceded him in death, as we all know. He is survived by his four children, Jody Galt (George) of Boulder Creek, Calif., David Wasson of Davao del Norte, Philippines, Adam Wasson of Los Angeles, Calif., and Matthew Wasson of Todd, N.C.; two sisters, Grace Cogswell of Ormond Beach, Fla., and Mary Jane Archer (James) of Apple Valley, Calif.; grandchildren; great-grandchildren; and many nieces and nephews. A celebration of life service was held at 10 a.m. Monday, Nov. 11, at St. George's Episcopal Church, 905 Princess Anne St., Fredericksburg, VA with the Rev. Gay M. Rahn officiating.

## MRDS Officers and Council Members

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### MRDS Dues

Regular member dues: US\$25  
Student dues: US\$10  
Friend dues: US\$50  
Benefactor dues: US\$100

To join MRDS, send your name, your postal and e-mail addresses, and a check for your dues made out to "MRDS / Carolyn Coulson-Grigsby, Treasurer" to

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### Spring 2014 MRDS Newsletter

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