MRDS Sponsored Session

6. The Pedagogy of Global Medieval Performance

Thursday, 7 January, 12:00 noon–1:15 p.m., 307, JW Marriott
Presiding: Shannon Gayk, Indiana Univ., Bloomington

“Medieval Drama’s Contact Zone: Teaching the Croxton Play of the Sacrament in a Global Context,” Emma E. Lipton, Univ. of Missouri, Columbia

“Reimagining Continental Contact in the Noh Play Haku Rakuten,” Elizabeth Oyler, Univ. of Illinois, Urbana

“All the World’s a Classroom: Teaching Global Performance in the Introductory Medieval Studies Course,” Robert W. Barrett, Univ. of Illinois, Urbana

490. The New World in Performance: Colonial Drama of Los Virreinatos de Nueva España and Perú

Saturday, 9 January, 10:15–11:30 a.m., 305, JW Marriott
Co-Sponsored by the American Association of Teachers of Spanish and Portuguese
Presiding: Mary Maxine Browne, Purdue Univ., West Lafayette; Christopher Swift, New York City Coll. of Tech., City Univ. of New York

“Aztec Antichrist: Transculturation and Native Identity Onstage in Two Newly Discovered Nahuatl Religious Dramas,” Ben Leeming, Univ. at Albany, State Univ. of New York

“Words, Works, and Wakas: Performative Encounters in Calderón de la Barca’s La aurora en Copacabana,” Payton Phillips Quintanilla, Univ. of California, Los Angeles

“Theater and Historical Imagination in the Americas, 1500–1640,” Nicole T. Hughes, Columbia Univ.

Other Sessions of Interest

61. Women and Performance in the Spanish Comedia

Thursday, 7 January, 1:45–3:00 p.m., 306, JW Marriott
Presiding: Emily C. Francomano, Georgetown Univ.; Amy R. Williamsen, Univ. of North Carolina, Greensboro

“Actresses, Athletes, and Acrobats,” Barbara Louise Mujica, Georgetown Univ.

“Women, Spectacle, and Social Disorder in the Corral de Comedias,” Glenda Y. Nieto-Cuebas, Ohio Wesleyan Univ.

“Entre recuerdos y olvidos: El espectáculo teatral conventual y la escritura de Sor Marcela de San Félix como elixir de la memoria,” Elena Neacsu, Univ. of Virginia

228. Scales of Time and Shakespeare

Friday, 8 January, 8:30–9:45 a.m., 6A, ACC
Presiding: Sarah Werner, independent scholar

“Inside Time in Shakespeare’s Late Plays,” Christopher D’Addario, Gettysburg Coll.

“Redeeming Time’: Prince Hal’s Reformation and the Poetics of the Everyday,” Katherine Attié, Towson Univ.

“One Time: Shakespeare in the Key of Anecdote,” Paul Menzer, Mary Baldwin Coll.
270. Literature and Cultures of Credit in Early Modern England
Friday, 8 January, 10:15–11:30 a.m., 6B, ACC
Presiding: Molly Murray, Columbia Univ.

“Feigned Fortunes: Constructing Credit in Early Modern England,” Laura Kolb, Baruch Coll., City Univ. of New York


“But Is He Often Thus?: Credible Character in Othello,” J. K. Barret, Univ. of Texas, Austin

“Castiliano Vulgo! or, How to Believe in Nothing,” Adam Zucker, Univ. of Massachusetts, Amherst

283. Early Modern Books in Place
Friday, 8 January, 12:00 noon–1:15 p.m., 6A, ACC
Presiding: Jonathan P. Lamb, Univ. of Kansas

“For the Easier Understanding’: Language Lessons in Thomas Kyd’s The Spanish Tragedy,” Andrew Keener, Northwestern Univ.

“Reading and Writing English Drama at Saint Dunstan’s and the Inns of Court,” Meghan C. Andrews, Lycoming Coll.

“Whose Book Is It Anyway? Shakespeare’s First Folio in New Mexico,” Marissa Greenberg, Univ. of New Mexico, Albuquerque

“Women in Print,” Valerie Hotchkiss, Univ. of Illinois, Urbana

453. (Up)Staging the Law
Saturday, 9 January, 8:30–9:45 a.m., 6A, ACC
Presiding: Jody Enders, Univ. of Texas, Austin; Alex Feldman, Univ. of Haifa

“Doctor Faustus and the Drama of Drafting,” Maggie Vinter, Case Western Reserve Univ.


465. Theater and Its Publics in Shakespeare’s London
Saturday, 9 January, 8:30–9:45 a.m., 7, ACC
Presiding: Douglas S. Bruster, Univ. of Texas, Austin

“The Politics of Attention in Shakespearean Tragedy,” Steven Mullaney, Univ. of Michigan, Ann Arbor

“News before the Public Sphere: Chapman’s Tragedies,” Andras Kisory, City Coll., City Univ. of New York

“Theatrical Process in A Game at Chess,” Musa Gurnis, Washington Univ. in St. Louis

“Theatrical Form and Public Formation,” Jeffrey S. Doty, West Texas A&M Univ.

567. Comedic Desires in the Comedia
Saturday, 9 January, 12:00 noon–1:15 p.m., 306, JW Marriott
Presiding: Maria M. Carrion, Emory Univ.; José R. Cartagena-Calderón, Pomona Coll.


“Building a Character for the Early Modern Spanish Stage,” Elizabeth Cruz Petersen, Florida Atlantic Univ.

“Demigods in Dresses: The Inversion Motif as Social Critique in Calderón de la Barca’s El monstruo de los jardines,” Jennifer Darrell, King’s Coll.

720. Actor and Audience Bodies in Early Modern Theater
Sunday, 10 January, 8:30–9:45 a.m., 6B, ACC
Presiding: Sarah Outterson-Murphy, Boston Teacher Residency

“‘Accursed Complot to My Misery’: Felt Sympathies and Antipathies in The Spanish Tragedy,” Roya Biggie, Graduate Center, City Univ. of New York

“Standing like Stone with Thee’: Bodily Mirroring in The Winter’s Tale,” Sarah Outterson-Murphy

“Sex Working the Audience: The Female Sex Worker as Performer in Early Modern Playhouse Audiences,” William Casey Caldwell, Northwestern Univ.

Responding: Allison Hobgood, Willamette Univ.

787. The Allure of Catholicism in Early Modern English Literature
Sunday, 10 January, 12:00 noon–1:15 p.m., 6B, ACC
Presiding: Geremy Carnes, Lindenwood Univ.

“Elizabeth Grymeston and the Memento Mori Tradition,” Emily Fine, Brandeis Univ.

“An Unusual Depiction of the Virtuous Jesuit in Philip Massinger’s The Renegado,” Mike Nolan, La Trobe Univ.


Paper(s) of Interest
114. Robin Hood in Words and Music
Thursday, 7 January, 3:30–4:45 p.m., 307, JW Marriott

“Diana’s Merry Women: Finding Robin Hood in John Lyly’s Gallathea,” Kristina Sutherland, Univ. of Georgia

REED NEWS

I would like to announce extensive additions to the Records of Early English Drama Pre-Publication Collections website (www.reedprepub.org), announced in the Fall 2015 newsletter. These include records of the Scottish royal court from the early reign of James VI, edited by Sarah Carpenter; records (especially of seasonal festivity) from the Isle of Wight, edited by Jane Cowling; records of Sir Richard Pault and Sir Thomas Jervoise (Hampshire gentry), as well as of additional Hampshire parishes, edited by Peter Greenfield. Records from several Wiltshire locations, edited by Ted McGee, will be appearing on the site within the next few weeks.

We encourage scholars to make use of these records, with the caveat that they have not yet undergone the full REED checking and editing process, and we especially seek feedback from users on individual records and the site as a whole.

From Peter Greenfield
Recent Publications

Books, General


Books, Reference


Books, Anthologies


Susan Bennett and Mary Polito. *Thinking Site: An Introduction*.

Patricia Badir. ‘The whole past, the whole time’: Untimely Matter and the Playing Spaces of York.


Jim Ellis. Performing Folk at Kenilworth.

Helen Ostovich. Knights and Daze: The Place of Romance in the Queen’s Men’s Repertory.

Julie Sanders. Geographies of Performance in the Early Modern Midlands.

Kevin Teo. Mapping Guild Conflict in the York Passion Plays.

Clare Wright. Body, Site and Memory in the Croxton *Play of the Sacrament*.


Joseph Rodriguez. With the grace off God at th’entr’nyng off the Brigg: Crown versus Town and the Giant of London Bridge in Lydgate’s *Triumphal Entry of Henry VI*.

Amy Scott. *Cymbeline* and the Politics/Poetics of Mobility.

Vimala C. Pasupathi. Locating The *Valiant Scot*.


Dirk Delabastita and Ton Hoenselaars. ‘If but as well I other accents borrow, that can my speech diffuse’: Multilingual Perspectives on English Renaissance Drama (Introduction).

Giles Goodland. Reading Early Modern Literature through OED3: The Loan Word.


Anny Crunelle-Vanrigh. ‘Fause Frenche Enough’: Kate’s French in Shakespeare’s *Henry V*.

Nely Keinänen. Female multilingualism in William Shakespeare and George Peele.

Liz Oakley-Brown. ‘Have you the tongues?’: Translation, multilingualism and intercultural contact in *The Two Gentlemen of Verona* and *Love’s Labour’s Lost*.

Anita Auer and Marcel Witthoos. Social Stratification and Stylistic Choices in Thomas Dekker’s *The Shoemaker’s Holiday*.

Cristina Paravano. Refashioning Language in Richard Brome’s Theatre: Comic Multilingualism in Action.

Michael Saenger. Interlinguicity and *The Alchemist*.

Marianne Montgomery. Double Tongues (Afterword).


Roslyn L. Knutson. Dramatic Verse and Early Modern Playgoers in Marlowe’s Time.

Bradley D. Ryner. The Usurer’s Theatrical Body: Refiguring Profit in *The Jew of Malta* and *The Blind Beggar of Alexandria*.

Peter Hyland. Theater of Anatomy: *The Tragedy of Hoffman*.

Ann Thompson and John O. Thompson. “Know you this ring?”: Metonymic Functions of a Prop.


Darlene Farabee. The “Most Unsavoury Smiles” and *Henry IV, Part One*.


Jay L. Halio. Shakespeare’s Conception of Tragedy: The Middle Tragedies.

Michèle Willems. Shakespeare or Not Shakespeare?: The Propagation of the Plays in Europe through J.F. Ducis’s “Imitations”.

Virginia Mason Vaughan. Un/natural perspectives: Viola on the Late Nineteenth-Century Stage.


Andrew James Hartley. Showtime: Temporality and the Video Archive of *Julius Caesar* at the RSC.


David Loewenstein and Michael Witmore. Introduction.

David Bevington. The debate about Shakespeare and religion.


Alison Shell. Delusion in *A Midsummer Night’s Dream*.

Beatrice Groves. The siege of Jerusalem and subversive rhetoric in *King John*.

Peter Lake. Shakespeare’s *Julius Caesar* and the search for a usable (Christian?) past.

Adrian Streete. Lucretius, Calvin, and natural law in *Measure for Measure*.

David Loewenstein. Agnostic Shakespeare?: the God-less world of *King Lear*.

Ewan Fernie. ‘Another Golgotha’.

Michael Witmore. Shakespeare and wisdom literature.

Richard McCoy. Awakening faith in *The Winter’s Tale*.


Michael Davies. Converting Henry: truth, history, and historical faith in *Henry VIII*.

Matthew Dimmock. Shakespeare’s non-Christian religions.

Brian Cummings. Afterword.
Andreea Marculescu. Mystery Plays Reloaded: Performing Demonic Possession in the *Histoires véritables*.
Sara Beam. Calvinist “Comédie” and Conversion during the French Reformation: *La comédie du Pape malade* (1561) and *La comédie du Monde malade et mal pensé* (1568).
Ellen R. Welch. Rethinking the Politics of Court Spectacle: Performance and Diplomacy under the Valois.
Antónia Szabari. Our Future Barbarism: Sacrifice, the Body, and Performance in Robert Garnier’s Greek Tragedies.
Fabien Cavaillé. From the Politics of Performance to the Anthropology of Festivals: Montaigne’s “Of the Education of Children” (I.26) and “Of Coaches” (III.6).
Elizabeth Guild. Too Late? *The Drama of the Cannibals* in Rouen.
Christian Biet. Red and Black, Pink and Green: Jacob de Vienne’s *Die Inszenierung des europäischen Spätmittelalters*.
Stephanie O’Hara. Poison in French Tragedy and Tragic Stories, 1600-1636.

**Articles and Chapters**


**Articles, Selected Journals**

**Comparative Drama**

**Volume 49, Number 2 (Summer 2015)**

Nicole R. Rice. Law, Farce, and Counter-Kingship in the Semur Fall of Lucifer.

**Volume 49, Number 1 (Spring 2015)**

Judy H. Park. The Tragicomic Moment: Republicanism in Beaumont and Fletcher’s *Phlaster*.
Stijn Bussels. Vondel’s *Brothers* and the Power of Imagination.
Maurice Hunt. Brothers and “Gentles” in *The Life of King Henry the Fifth*.

**Early Theatre**

**Vol. 18, No. 1 (2015)**

**Articles**

Ann Hubert. Preaching Rhetorical Invention: Poeta and Paul in the Digby *Conversion of St Paul*
Elza C. Tiner. Performance Spaces in Thomas Chaudler’s *Liber apologeticus*.
Lloyd Edward Kermode. ‘This Citie of insufficience’: Heraldic Text and the Representation of Authority in York’s 1486 Entertainment for Henry VII.
Misha Teramura. The Admiral’s Vayvode of 1598.

**Note**

Miryana Dimitrova. Labienus and Sceva: Two Classical Supporting Characters and Their Early Modern Dramatic Life in Fletcher and Massinger’s *The False One*.

**Review Essay**

Renaissance Drama
Vol. 43, No. 2, Fall 2015

Vol. 43, No. 1, Spring 2015

Research on Medieval & Renaissance Drama (ROMARD)
Volume 54, 2015.

Shakespeare Bulletin.
Volume 33, Number 4, Winter 2015

Volume 33, Number 3, Fall 2015

Volume 33, Number 2, Summer 2015

Shakespeare Quarterly
Volume 66, Number 3, Fall 2015

Volume 66, Number 2, Summer 2015

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Recent and Forthcoming Performances

Performance: The “Harlotry Players,” the University of Michigan's early drama group returned to Corsica in November 2014 for San Martinu in Patrimonio: Festivale d'autunnu di a ruralità. They performed an extended episode from Andrieu de la Vigne’s 1496 Mystère de Saint Martin, which they entitled “La Veuve et l’Usurier” (The Widow and the Usurer).

Announcement from the York Site
26 May – 30 June 2016
#mysteryplays

Tickets for the Mystery Plays 2016 - the biggest event York Minster has ever staged - will go on sale on Wednesday 13 January, the cathedral has announced today (24 November).

The Minster’s cavernous Nave will be transformed into a 1,000 seater auditorium for the production of the famous Plays, which return to the cathedral for the first time in 16 years and only the second time in their history on 26 May 2016, for a five week run.

In keeping with tradition, a community cast will form the heart of the production with just one professional actor. The cast will be supported by an army of backstage volunteers, the York Minster MysteryMakers.

The scale of the production and anticipated high demand for tickets has prompted the Minster to invite a number of experienced box office providers, both national and regional, to tender for the contract. A combination of strong track record, local knowledge and expertise resulted in the contract being offered to the York Theatre Royal.

Tickets for the production will be available to purchase from 9:30am on Wednesday 13 January via the York Minster Mystery Plays website or by calling 01904 623568. People will also be able to purchase tickets by visiting the Theatre Royal’s Box Office at the De Grey Rooms in St Leonards Place and from York Minster’s visitor admission desks.

The Minster’s production will be directed by Phillip Breen and the script has been written by Mike Poulton.

For more information, please visit: http://www.yorkminster.org/mysteryplays2016/home.html

Poculi Ludique Societas’ Festival of Early Drama 2015:
An Appreciation
By Michelle Markey Butler

University of Maryland’s Lord Baltimore’s Company performed the N-Town “Death of Herod / Massacre of the Innocents” at Poculi Ludique Societas’ Festival of Early Drama, June 5-7, 2015. Lord Baltimore’s Company is the production name for the students of Michelle Markey Butler’s “Fireworks and Trap-doors: A Hands-on Workshop in Early Theater Production and Special Effects” course. As part of their semester learning about medieval and early modern drama with special attention to stage effects, they selected and produced a play, handling all steps of production from translating the Middle English into a modern English performance text, designing and creating costumes, acting, and of course the special effects—not to mention staying within a limited budget for everything. They learned that the special effect possibilities for the N-Town “Death of Herod / Massacre of the Innocents” are extensive and rewarding, but the text itself is, shall we say, not the best example of medieval dramatic poetry that survives. Most of the students are STEM majors, so acting and stage-work was pretty far outside their comfort zone, but they did a splendid job. They also enjoyed the other Festival of Early Drama productions, knowing that they were seeing more medieval and early modern drama in that weekend than they would most likely see for the rest of their lives. Congratulations to PLS for another superb event!

Prizes & Honors

Early Theatre Essay Prizes 2015

Early Theatre offers congratulations to the winners of the 2015 Best Essay Prizes, awarded for articles appearing in volumes 16 and 17. For full prize committee commendations, please see https://earlytheatre.org/earlytheatre/pages/view/prizes


Prizes for volumes 18 and 19 will be announced in Fall 2017.
Medieval Association of the Midwest 32nd Annual Conference
October 13-15, 2016
The College of St. Scholastica
Duluth, Minnesota

MAM is holding its annual conference in Duluth next October. The 2016 theme, “Materiality and Performance,” may be of particular interest to MRDS members. The conference aims to take advantage of the Folger Library First Folio Exhibit to be held down the street at the University of Minnesota-Duluth (Oct 3-26) by emphasizing performance and material culture in its plenary lectures and related paper sessions.

Organizers will also welcome proposals on any topic related to medieval and early modern history, literature, and culture. A CFP and other information will be available in the spring, but feel free to contact Bill Hodapp if you have questions.

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Performance & Materiality in Medieval & Early Modern Culture

The Early Modern Colloquium at the University of Michigan invites abstracts for papers for their interdisciplinary graduate student conference, March 11-12, 2016. Keynotes by Jill Stevenson (Marymount Manhattan College) and Andrew Sofer (Boston College).

This conference will dialogue between performance studies and material culture. Some questions this conference hopes to pose include: how is medieval and early modern performance shaped by material conditions? How are props and other performing objects contributing to theories of materiality? What role do nonhuman objects such as props, costumes, devotional objects, art, and architecture play in pre-modern performance? How can we best understand the agency of nonhuman objects in these environments? What do recent theories like Object-Oriented-Ontology or Extended Cognition have to offer thinking about past performances?

Please submit 250-300 word abstracts for 15-20 minute papers to Sheila Coursey (scoursey@umich.edu) or Tony Gillum (gillanth@umich.edu) with the subject heading “EMC Conference” by January 10, 2016.

More at https://call-for-papers.sas.upenn.edu/node/65211

Ambivalenzen des Geistlichen Spiels?
Re-Visionen von Texten und Methoden
Please also see separate document & announcement for this.

The fifteenth triennial colloquium of the Société Internationale pour l’étude du Théâtre Médiéval 2016

The fifteenth triennial colloquium of the Société Internationale pour l’étude du Théâtre Médiéval, jointly sponsored by the North East research team of Records of Early English Drama, will be held in Durham, England on 7-12 July, 2016 immediately after the IMC in Leeds.

This notice is a reminder of deadlines for papers and general attendance. The Call for Papers and Productions has long since passed.

Following standard SITM guidelines, all accepted papers in their entirety will be published online several months before the Conference in order to give all participants ample time to read and prepare for discussion. Presentation of papers during the conference is limited to main points only, taking no more than 10 minutes each.

There will be five general themes for the conference:
   i. Performing Latin
   ii. Archive-based research
   iii. Reformation, Recusant and Humanist Drama
   iv. Revivals, Reinventions, Inventions
   v. Paratheatrical Performative Tradition / Ritual and Festive Culture

All papers must be submitted by March 31, 2016 in order to be mounted on the website

All correspondence should be sent to: Dr Mark Chambers at mark.chambers@durham.ac.uk or Dr. Diana Wyatt at d.k.j.wyatt@durham.ac.uk.

For details of the colloquium please visit the web site: http://community.dur.ac.uk/reed.ne/
The 2015 David Bevington Award for Best New Book in Early Drama Studies
Claire Sponsler, University of Iowa.

*The Queen’s Dumbshows: John Lydgate and the Making of Early Theater.*

Claire Sponsler’s *The Queen’s Dumbshows* puts the literary output of Lydgate in context of the performance culture of fifteenth century London and illuminates the connection and overlap of the literary and theatrical, arguing for their interdependence and efficacy in the public sphere. It changes the definition of “early theatre” in England, and places a renewed emphasis especially on those texts whose ambiguity has tended to obscure them. It has the potential to be a model for future book length investigations in other times and language groups.

The 2015 Martin Stevens Award for Best New Essay in Early Drama Studies

In Christopher Crosbie’s lucid, deftly argued article, “The Longleat Manuscript Reconsidered: Shakespeare and the Sword of Lath,” “so much, it would seem, depends upon Aaron’s sword” (p. 225). Crosbie revisits the Peacham illustration of Titus Andronicus, focusing on the vexing figure of Aaron the Moor, whose unsheathed sword and curious hand gesture seemingly do not match the scene illustrated or referenced by the accompanying text. But as Crosbie demonstrates, the conjunction of both image and text do make sense if we understand the sword not as a real sword, but as a wooden prop sword associated with the Vice figure of moralities, and the gesture as a representation of the nail-paring often associated with stage devils. Each of these details, he argues, have been turned into rhetorical tropes in the image to signify Aaron’s relation to the Vice tradition. Reading the image/text this way not only gives the manuscript coherence, but also shows it to be a sophisticated engagement with theater history, whereby a late 16th century audience may have sought to understand its drama through older traditions and conventions.

Crosbie’s adroit argument draws on evidence as multi-modal as the Longleat manuscript itself: textual references from other plays to swords of lath and nail-paring; visual representations of swords and sheaths, especially in woodcut illustrations in printed plays; and stage practices related to the Vice. Throughout, Crosbie performs perceptive close readings of text and image that teach the reader to notice details they may have previously overlooked. The Longleat manuscript may seem like a minor object of study, but the image is often reproduced in classroom editions of Shakespeare, and the accompanying captions should be updated in light of Crosbie’s findings. What is more, the essay gestures more widely to a larger reconsideration of how older theatrical conventions might simultaneously get reinvented and yet also remain viable rhetorical tropes and devices of understanding for theater audiences, thus contributing to our understanding of a theater history shared across the medieval and renaissance periods.

The 2015 Barbara Palmer Award for Best New Essay in Early Drama Archival Research

Christopher Matusiak’s “Elizabeth Beeston, Sir Lewis Kirke, and the Cockpit’s Management during the English Civil Wars” adeptly fulfills the criteria of the Palmer award: the author marshals extensive original research and interpretation of archival material to present a valuable exploration of theatrical management during the civil war period. Matusiak provides important insight into a largely understudied period with respect to theatrical activity, demonstrating the continuing importance of drama in the period and its intersection with contemporary politics. The article makes a significant contribution to our knowledge of women’s roles in commercial theatre, and is also relevant to other contemporary issues, including mercantile ventures, military service, New World engagements, and national identity.

*Please note: The Alexandra Johnston Award for best conference paper in early drama studies by a graduate student was not given in 2015.*

Please see the following page for instructions on nominations for the 2015-2016 awards.
MRDS Awards
Call for Nominations

Annual awards given to recognize achievement in publication, conference presentation, and archives research in the field of early drama studies.

For an essay or book published in the 18 months before January 31, 2016:

- Martin Stevens Award for best new essay in early drama studies ($250 award + one year membership in MRDS)
- Barbara Palmer Award for best new essay in early drama archival research ($250 award + one year membership in MRDS)
- David Bevington Award for best new book in early drama studies (non-Shakespearean, no edited volumes) ($500 award + two years membership in MRDS)

For a conference paper presented in the 12 months before January 31, 2016:

- Alexandra Johnston Award for best conference paper in early drama studies by a graduate student ($250 award + one year membership in MRDS)

Entry Information

Deadline for nominations: January 31, 2016

Eligibility: All MRDS members and non-members

The Judges: Each category of submissions is judged by committees made up of members of the MRDS Executive Council.

Submissions:

For the Palmer and Stevens Awards, please send the published article as an attachment to an email addressed to jstokes@uwsp.edu. The committee will consider any essay published within 18 months of the deadline and judged by the committee to be of outstanding quality. Qualifying essays published in a collection may be submitted for the Stevens and Palmer Awards.

For the Bevington Award, please send one hard copy of the book (plus a copy in digital form if you like). An author unable to supply a hard copy, may submit the book in digital form only, though hard copy is preferred. The committee will consider any book of high quality published within the last 18 months. Publishers: please limit submissions for the Bevington to two books per year. NOTE: Edited collections and Shakespearean studies are not eligible for the Bevington Award.

For the Johnston Award, papers 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 the presenter's name, the title of the paper, and a contact number or email. We encourage graduate students to seek out a mentor to review their work before submission. MRDS members are happy to serve as mentors.

Send one copy of each book to the address below (hard copy or digital). 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:

Jim Stokes
3275 Soo Marie Avenue
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Announcement of Award Winners

Awards announcement and presentation will take place during the annual MRDS business meeting in May 2016, at the 51st International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan.
MRDS Officers and Council Members

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You can also pay via PayPal at  
http://mrds.eserver.org/dues/mrds_dues_pay.htm

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