



MRDS

Medieval and Renaissance
Drama Society

Medieval and Renaissance Drama Society Newsletter Fall 2016

☞ 132nd MLA Annual Convention ☛

MLA 2017

Philadelphia

January 5-8, 2016

MRDS Sponsored Session

272. Medieval Drama and Its Afterlives

Friday, 6 January, 12:00 noon–1:15 p.m., 406, Philadelphia Marriott

Presiding: Maggie Solberg, Bowdoin College.

- The Afterlives of Worldlings: Early English Drama and the Verges of Worldly Habitation. Devin Byker, Boston Univ.
- Restoring Liberties: Site-Specific Performances of *Mankind*, *The Pride of Life*, and *Robin Hood* in 2015–16. Matthew Sergi, Univ. of Toronto, St. George Campus.
- Cycle Play Revivals: Artisan Drama without Artisans? Nicole R. Rice, St. John's Univ., NY.
- 'Saw You Not a Blessed Troop?'; or, What the Princess Dowager Saw. Kurt Schreyer, Univ. of Missouri, St. Louis.

Other Sessions of Interest

308. Marlowe and the Book

Friday, 6 January, 1:45–3:00 p.m., 112B, Pennsylvania Convention Center

Presiding: Claire M. L. Bourne, Penn State Univ., Univ. Park.

- Marlowe's Playbooks and Manuscript Transmission. Aaron Pratt, Trinity Univ.
- Posthumous Marlowe. Adam G. Hooks, Univ. of Iowa.
- 'Marked Thus †': *The Jew of Malta* (1633) and the Typography of Irony. Claire M. L. Bourne.
- Documenting Marlowe: Affordances and Opportunities of Digital First Editions in the Classroom. Meaghan Brown, Folger Shakespeare Library; Elizabeth Williamson, Folger Shakespeare Library.

318. Drama Drama: The Future and Demise of Drama Studies in the Academy

Friday, 6 January, 1:45–3:00 p.m., 110B, Pennsylvania Convention Center

Presiding: Ann C. Hall, Univ. of Louisville.

Speakers: R. Darren Gobert, York Univ.; Ellen MacKay, Univ. of Chicago; Craig N. Owens, Drake Univ.; Stephen Watt, Indiana Univ., Bloomington; Tamsen Olivia Wolff, Princeton Univ.; Harvey Young, Northwestern Univ.

Drama has always violated the historical and generic boundaries of the profession. This session addresses this difference as well as the diminished state of drama studies in the academy, the sometimes adversarial relationship between theater professionals and drama scholars, the challenges of publication and employment, the effects of digital humanities, and the future of drama studies.



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362. Eco-rhetorics and Shakespeare

Friday, 6 January, 3:30–4:45 p.m., 109B, Pennsylvania Convention Center

Presiding: Bradin Cormack, Princeton Univ.

Off the Grid with Timon of Athens. Joseph Campana, Rice Univ.
Ecologies of Cruelty in Montaigne and *King Lear*. Lars Engle, Univ. of Tulsa.

Vastness. Vin Nardizzi, Univ. of British Columbia.

Responding: Elizabeth D. Harvey, Univ. of Toronto.

410. Shakespeare's Climatology

Friday, 6 January, 5:15–6:30 p.m., 110A, Pennsylvania Convention Center

Presiding: Piers Brown, Kenyon Coll.

'Breathing Room': Listening for the Dramatic Pause in Shakespeare's First Tetralogy. Allison Deutermann, Baruch Coll., City Univ. of New York.

Hamlet and the Cosmic and Generic Ecologies of Land and Sea. Jane Hwang Degenhardt, Univ. of Massachusetts, Amherst.

Political Weather in Julius Caesar. Piers Brown.

Feeling for Form and Air. Stephanie Shirilan, Syracuse Univ.

479. Antitheatricalism and Early Modern English Performance, 1500–1642

Saturday, 7 January, 10:15–11:30 a.m., 112B, Pennsylvania Convention Center

Presiding: Christina M. Squitieri, New York Univ.

Performing Christ in Tudor England. Gretchen York, Univ. of Virginia.

'You Played Once in the University, You Say?': William Shakespeare and the Oxford Antitheatrical Controversy. Daniel Blank, Princeton Univ.

'Monstrous and Deformed Shape of Vice': Theater, Meta- and Anti-. Kirk Quinsland, Fordham Univ., Bronx.

496. Crossing Boundaries in the Mediterranean: A View from Early Modern English and Spanish Drama

Saturday, 7 January, 10:15–11:30 a.m., Independence Ballroom Salon III, Philadelphia Marriott

Presiding: Galina Ivanovna Yermolenko, DeSales Univ.

'The Sultan's Queen': Crossing the Strait of Gibraltar. Diana Galarreta-Aima, Univ. of Virginia.

The Mediterranean in Shakespeare. Ambereen Dadabhoy, Harvey Mudd Coll.

Gender, Environment, and the Ship of State in Heywood's *The Fair Maid of the West*. Dyani Johns Taff, Ithaca Coll.

'To Affricks Shore': Politics, Exile, and Rebellion in Sir Frances Verney's *Tragedy of Antipo*. Matteo Pangallo, Harvard Univ.

548. Shakespeare Remembered: The Four Hundredth Anniversary of the Beginning of the Posthumous Shakespeare

Saturday, 7 January, 12:00 noon–1:15 p.m., 110A, Pennsylvania Convention Center

Presiding: Paul Werstine, Univ. of Western Ontario.

Whose Bard Is It Anyway? Shakespearean Turf Wars. Sheila T. Cavanagh, Emory Univ.

Playing Dead: Shakespeare in Performance in 1617. Paul Menzer, Mary Baldwin Univ.

Throwing Stones and Rattling Bones. Adam G. Hooks, Univ. of Iowa.

661. Teaching Shakespeare: New Digital Challenges and Solutions

Saturday, 7 January, 5:15–6:30 p.m., 110A, Pennsylvania Convention Center

Presiding: Kyle Vitale, Folger Shakespeare Library.

Much Ado about Twitter: Digital Challenges and Solutions in Shakespearean Pedagogy. Benjamin Miele, Univ. of the Incarnate Word.

From Class Notes to Digital Scripts: Using Social Media to Document Shakespeare in Today's Undergraduate Classroom. Cyrus Mulready, State Univ. of New York, New Paltz.

Shakestats: Writing about Shakespeare between the Humanities and the Social Sciences. Jeffrey Wilson, Harvard Univ.

687. Editing the Boundaries of Early Modern Plays

Sunday, 8 January, 8:30–9:45 a.m., 110A, Pennsylvania Convention Center

Presiding: Rachel Ellen Clark, Wartburg Coll.

The Accidentals Tourist: Contextualizing Greg's 'Rationale of Copy-Text' at the Dawn of Transatlantic Air Travel. Sarah Neville, Ohio State Univ., Columbus.

EEBO, the Cash-Strapped University, and the Boundaries of Editing. Rachel Ellen Clark.

Stage Traffic and the Boundaries of 'Bad' Plays. Marisa Cull, Randolph-Macon Coll.

729. Digital Embodiment

Sunday, 8 January, 10:15–11:30 a.m., 112B, Pennsylvania Convention Center

Presiding: Gina Bloom, Univ. of California, Davis.

Scalar Bodies: The Early Modern Hybrid Text and the Digital 'Stack.' Jen Boyle, Coastal Carolina Univ.

Digital Labor in Renaissance Texts. Whitney Trettien, Univ. of North Carolina, Chapel Hill.

(Dis)Embodied Activation: Theatrical Phenomenologies in Digital Shakespeares. Jennifer Roberts-Smith, Univ. of Waterloo.

Responding: Sarah Werner, independent scholar.

742. Returning to the History Play: Time, Affect, Memory

Sunday, 8 January, 12:00 noon–1:15 p.m., 202B, Pennsylvania Convention Center

Presiding: Marissa Nicosia, Penn State Univ., Abington.

Speakers: J. K. Barret, Univ. of Texas, Austin; Alice Dailey, Villanova Univ.; Mario DiGangi, Lehman Coll., City Univ. of New York; Jean Elizabeth Howard, Columbia Univ.; Brian Walsh, Yale Univ.

Responding: Phyllis R. Rackin, Univ. of Pennsylvania.

Panelists showcase new perspectives on the history play as it arose in the sixteenth century and continues to thrive in the twenty-first. The "returning of this session's title points toward

renewed interest in history plays, early modern and contemporary; in literary studies; and in the act of returning to the past inherent in history plays' very composition.

750. Enchantment, 1500–1700

Sunday, 8 January, 12:00 noon–1:15 p.m., Franklin 13, Philadelphia Marriott

Presiding: Patricia E. Grieve, Columbia Univ.

Enchanted Bust and Barking Dogs: Racial Marking in Fifteenth-Century Castile. Ana Méndez-Oliver, Columbia Univ.

Charming Despair: Passion, Language, and Form in Racinian Tragedy. Dorothea Heitsch, Univ. of North Carolina, Chapel Hill.

Enchanted Clothing and *Twelfth Night's* Incomplete Ending. Christina Squitieri, New York Univ.

Paper(s) of Interest

323. Pain and Form in Early Modern English Literature

Friday, 6 January, 1:45–3:00 p.m., 102B, Pennsylvania Convention Center

The Realities of Pain in Early Modern Theater. Kimberly Huth, California State Univ., Dominguez Hills.

575. Early Modern Prophetic Traditions

Saturday, 7 January, 1:45–3:00 p.m., 110A, Pennsylvania Convention Center

Staged Prophecy: Historical Futures in Seventeenth-Century Drama. Marissa Nicosia, Penn State Univ., Abington.

791. Ruins and Remains in Early Modern England

Sunday, 8 January, 1:45–3:00 p.m., 110A, Pennsylvania Convention Center

'Sweet and Bitter Monuments of Pain': William Alabaster's Arma Christi. Shannon Gayk, Indiana Univ., Bloomington.



Entrances & Exits

This new feature of our newsletter will announce significant changes for MRDS members, including their transitions, new challenges, retirements, and departures. Our first feature will be on Erika T. Lin.

Erika T. Lin recently moved from George Mason University to a new position as an Associate Professor in the Ph.D. Program in Theatre at the Graduate Center, CUNY. She received Honorable Mention for the 2016 Society for the Study of Early Modern Women Award for Best Article on Women and Gender for her essay "A Witch in the Morris: Hobbyhorse Tricks and Early Modern Erotic Transformations," in *The Oxford Handbook of Dance and Theater*, edited by Nadine George-Graves. Beginning in 2017, she will be the Book Review editor for *Theatre Survey*.

Please see page 11 for a memorial on Claire Sponsler.

Recent Publications

Books, General

- Gilles Bertheau, editor. *The Tragedy of Chabot, Admiral of France / La tragédie de Chabot, Amiral de France*. (George Chapman; James Shirley) Paris: Classiques Garnier, 2016.
- Susan Boynton and Diane J. Reilly, editors. *Resounding Images: Medieval Intersections of Art, Music, and Sound*. Turnhout, Belgium: Brepols, 2015.
- Katherine Steele Brokaw. *Staging Harmony: Music and Religious Change in Late Medieval and Early Modern English Drama*. Ithaca; London: Cornell University Press, 2016.
- Nancy Mohrlock Bunker. *Marriage and Land Law in Shakespeare and Middleton*. Madison New Jersey: Fairleigh Dickinson University Press; Lanham, Maryland: Rowman & Littlefield, 2016.
- Concetta Cavallini and Philippe Desan, editors. *Le texte en scène: littérature, théâtre et théâtralité à la Renaissance*. Paris: Classiques Garnier, 2016.
- Maurice Charney. *Shakespeare's Style*. Madison New Jersey: Fairleigh Dickinson University Press; Lanham, Maryland: Rowman & Littlefield, 2016.
- Travis Curtright. *Shakespeare's Dramatic Persons*. Madison New Jersey: Fairleigh Dickinson University Press; Lanham, Maryland: Rowman & Littlefield, 2016.
- Clifford Davidson, Ton Broos, and Martin W. Walsh, editors. *Mary of Nemmegen: the ca. 1518 translation and the Middle Dutch analogue, Mariken van Nieumeghen*. Kalamazoo: Medieval Institute Publications, Western Michigan Univ, 2016.
- Allison K. Deutermann. *Listening for Theatrical Form in Early Modern England*. Edinburgh: Edinburgh Univ Press, 2016.
- Colleen Elaine Donnelly. *Marys of Medieval Drama: The Middle English Digby and N-town in Translation*. Leiden: Sidestone Press, 2016.
- David B. Goldstein and Amy L. Tigner, editors. *Culinary Shakespeare: Staging Food and Drink in Early Modern England*. Pittsburgh: Duquesne University Press, 2016.
- Adam Hansen and Paul Frazer, editors. *The White Devil: A Critical Reader*. London; New York, NY: Bloomsbury, 2016.
- Peter Happé and Wim N. M. Hüsken, editors. *Staging Scripture: Biblical Drama, 1350-1600*. Leiden; Boston: Brill Rodopi, 2016.
- Cary M. Mazer. *Double Shakespeares: Emotional-Realist Acting and Contemporary Performance*. Madison New Jersey: Fairleigh Dickinson University Press; Lanham, Maryland: Rowman & Littlefield, 2015.
- Domenico Pietropaolo. *Semiotics and Pragmatics of Stage Improvisation*. London; New York: Bloomsbury, 2016.
- Anthony Raspa. *Shakespeare the Renaissance Humanist: Moral Philosophy and His Plays*. New York: Palgrave Macmillan, 2016.
- Friederike Schmiga. *Unnatural and Unconventional Liaisons in English Renaissance Drama: The Duchess Of Malfi, Women Beware Women and 'Tis A Pity She's A Whore*. Nordhausen, Germany: Verlag Traugott Bautz GmbH, 2015.
- Valerie Traub, editor. *The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, and Race*. Oxford: New York, NY: Oxford University Press, 2016.
- R. S. White. *Avant-Garde Hamlet: Text, Stage, Screen*. Madison New Jersey: Fairleigh Dickinson University Press; Lanham, Maryland: Rowman & Littlefield, 2015.

Rebecca Kate Yearling. *Ben Jonson, John Marston and Early Modern Drama: Satire and the Audience*. Houndmills, Basingstoke, Hampshire; New York: Palgrave Macmillan, 2016.

Shifting Paradigms in Early English Drama Studies Variorum Collected Studies Series

David Mills. *To Chester and Beyond: Meaning, Text and Context in Early English Drama*, gen. eds. Philip Butterworth, Alexandra F. Johnston, Pamela King; vol. ed. Philip Butterworth, *Shifting Paradigms in Early English Drama Studies*, Variorum Collected Studies Series (London: Routledge, 2016), xvi + 369.

Alexandra F. Johnston. *The City and the Parish: Drama in York and Beyond*, gen. eds. Philip Butterworth, Alexandra F. Johnston, Pamela King; vol. ed. David N. Klausner, *Shifting Paradigms in Early English Drama Studies*, Variorum Collected Studies Series (London: Routledge, 2016), viii + 353.

Meg Twycross. *The Materials of Early Theatre: Sources, Images, and Performance*, gen. eds. Philip Butterworth, Alexandra F. Johnston, Pamela King; vol. eds. Sarah Carpenter, Pamela King, *Shifting Paradigms in Early English Drama Studies*, Variorum Collected Studies Series (London: Routledge, 2017), forthcoming.

Peter Meredith. *The Practicalities of Performance: Manuscripts, Records, and Staging*, gen. eds. Philip Butterworth, Alexandra F. Johnston, Pamela King; vol. ed., John Marshall, *Shifting Paradigms in Early English Drama Studies*, Variorum Collected Studies Series (London: Routledge, 2017), forthcoming.

Books, Anthologies

Joseph Candido, editor. *The Text, the Play, and the Globe: Essays on Literary Influence in Shakespeare's World and his Work in Honor of Charles R. Forker*. Madison New Jersey: Fairleigh Dickinson University Press; Lanham, Maryland: Rowman & Littlefield, 2016.

Rebecca Bushnell. *The Ends of Time in Marlowe's Doctor Faustus*.

Brian Vickers. *Marlowe in Edward II: Lender or Borrower?*

David Bevington. *Edward II in Performance from the 1980s to the Present*.

S. P. Cerasano. *The Transitory Playhouse: The Theatre, Rose, and Fortune*.

Leeds Barroll. *Shakespeare and his Fellows: Honored at Somerset House?*

Peter Holland. *Richard II on Screens*.

James C. Bulman. *The (Mis)fortunes of Falstaff in Performance*.

Lois Potter. *How the Noble Spanish Soldier Describes a Battle*.

R. W. Desai. *The Staging of the Problematic Attempted Rape Scene of The Two Gentlemen of Verona as the Culmination of the Play's Anti-Romantic Thematic Concerns*.

June Schlueter. *Across the Narrow Sea: The 1620 Leipzig Volume of English Plays*.

Michael Dobson. *Shakespearean Comedy and the Boundaries of Europe*.

David M. Bergeron. *George Wither's Response to Othello*.

Peter E. Medine. *Jonson's Epigrams and the Learned Critics*.

Catherine Loomis and Sid Ray, Editors. *Shaping Shakespeare for Performance: The Bear Stage*. Madison New Jersey: Fairleigh Dickinson University Press; Lanham, Maryland: Rowman & Littlefield, 2015.

Part I "Edit, pursued by a bear": Essays on Editing Shakespeare for the Stage and the Page

Ann Thompson. "Now this is where you can bring in Cleopatra's horse": Editing Shakespeare for the Stage.

Ann Pleiss Morris. Patient Auditor to Gentle Reader:

Transforming the Introduction from Playhouse to Print House.

Cass Morris. "Why do you thus exclaim?": Emotionally Inflected Punctuation in Editorial Practice and in Performance.

Part II "I must bear a part": Essays on Analyzing and Playing Character

Matt Kozusko. Why Are Shakespeare's Characters So Relatable?

Paige Martin Reynolds. Anatomiz[ing] Regan: Performing Parts in *King Lear*.

James Keegan. A Piece of Cake, a Bit of Dance, and a Fat Suit on Its Knees: Staging the Epilogue of *2 Henry IV* at the Blackfriars in 2010.

Celestine Woo. Isabella in *Measure for Measure*: Discovering the Pleasure of Performance.

Sybille Bruun. "You that way, we this way": Letters and Possibilities in *Love's Labour's Lost*.

Christopher Clary. Moll's Queer Anatomy: *The Roaring Girl* and Queer Generation.

Michael Wagoner. Imaginative Bodies and Bodies Imagined in Shakespeare's *The Tempest* and Fletcher and Massinger's *The Sea Voyage*.

Part III "Devil in a bear's doublet": Essays on Shaping Performance

Heidi N. Cephus. The Thundering Audience of *King Lear*.

Danielle Rosvally. "Off with his head! ... So much for [Hewlett/Brown]": The African Grove Theatre Presents *Richard III*.

Sid Ray. "To make the unskillful laugh": A Rhetoric of Belches in *Twelfth Night*.

Kathryn M. Moncrief. "And are by child with me": The Performance of Pregnancy in Shakespeare's *All's Well That Ends Well*.

Annalisa Castaldo. "Your majesty came not like yourself": Staging and Understanding the Glove Episode of *Henry V*.

Catherine Loomis. Bringing Justice to Bear: An Unusual 1609 Trial.

Part IV "Dissembling Cub[s]": Essays on Staging the Metatheatrical

Alan Armstrong. Doubling in *The Comedy of Errors*.

Peter Hyland. Scare Bear: Playing with *Mucedorus*.

Deb Streusand. "Pardon, gentles all": Performing the Metatheatrical.

Kimberly West. Craving the Law in *The Merchant of Venice*, or How to Draft an Enforceable Contract for a Pound of Flesh.

Part V "Bear the Verses": Essays on Rhetoric and Performance

Peter Kanelos. Refiguring Richard: Towards a Hermeneutics of the Figure.

Fiona Harris-Ramsby. "Ah, poor our sex! This fault in us I find": Performative Silences in *Troilus and Cressida*.

Russ McDonald. Shakespeare and the History of the Bookish.

Articles and Chapters

Frank Ardolino. Sheridan's Parody of *The Spanish Tragedy* in *The Critic*." *Notes and Queries* 63.4 (2016).

Susannah Crowder. "Ivory and Parchment, Flesh and Stone: Performance and the Activation of Sacred Space." In *L'Eglise, lieu de performances: In Locis competentibus*. Stéphanie-Diane Daussy and Nicolas Reveryron, editors. 137-48. Paris: Éditions Picard, 2016.

Julian Real. *The Roaring Girl* and Astraea: In Search of a Lost Allegory. *Parergon* 33.1 (2016).

Articles, Selected Journals

Comparative Drama

Volume 49, Number 4 (Winter 2015)

J. P. Conlan. "Where's Tarleton?": The Contentious Chaucerian Afterlife of Elizabeth's Most Famous Clown.

Volume 50, Number 1 (Spring 2016)

Patrick Gray. Caesar as Comic Antichrist: Shakespeare's Julius Caesar and the Medieval English Stage Tyrant.

Vicki Hamblin. From Many Lives a Single Play: The Case of Saint Margaret and the Dragon.

John D. Cox. Stage Prayer in Marlowe and Jonson.

Vivian Appler. Among Actions, Objects, and Ideas: The Telescope in Thomas Tomkis's *Albumazar*.

Volume 50, Number 2 & 3 (Summer & Fall 2016)

Nicole Fayard, Erica Sheen. Introduction: Over Our Dead Bodies.

Nicole Fayard. Bodies in a Car Park; Or, *Une Comédie Charcutière*: Resuscitating Shakespearian Authorship in Contemporary French Street Theatre.

Kiki Lindell. Putting the Fun Back into Funerals: Dealing/Dallying With Death in *Romeo and Juliet*.

Maria Valentini. In Accents Yet Unknown: Reenacting Caesar's Death in a Roman Prison.

Imke Lichterfeld. "Thou livest and breathest, yet art thou slain in him": The Absence of Power in *Richard II*.

Gemma Miller. "Many a time and oft had I broken my Neck for their amusement": The Corpse, the Child, and the Aestheticization of Death in Shakespeare's *Richard III* and *King John*.

Katherine Heavey. "An infant of the house of York": Medea and Absyrtus in Shakespeare's First Tetralogy.

Lawrence Green. "And do not say 'tis superstition": Shakespeare, Memory, and the Iconography of Death.

Erica Sheen. Missing a Horse: Richard and White Surrey.

Early Theatre

Vol. 19, No. 1 (2016)

Articles

Emma Maggie Solberg. A History of 'The Mysteries.'

Brett D. Hirsch. Jewish Questions in *The Three Ladies of London*.

John A. Warrick. Talbot's Death as Passion Play in Shakespeare's *1 Henry VI*.

Philip D. Collington. 'A Mad-Cap Ruffian and a Swearing Jack': Braggart Courtship from *Miles Gloriosus* to *The Taming of the Shrew*.

Rachel Prusko. Youth and Privacy in *Romeo and Juliet*.

Note

David Nicol. *The Peaceable King, or the Lord Mendall*: A Lost Jack Cade Play and its 1623 Revival.

Vol. 19, No. 2 (2016)

Articles

Cameron Hunt McNabb. Night of the Living Bread: Unstable Signs in Chester's 'Antichrist.'

Leslie Thomson. Beds on the Early Modern Stage.

Noémie Ndiaye. Aaron's Roots: Spaniards, Englishmen, and Blackamoors in Titus Andronicus.

Charles Cathcart. Edward Greene, Goldsmith; William Marston, Apprentice; and *Eastward Ho!*

Andrew Bretz. Sung Silence: Complicity, Dramaturgy, and Song in Heywood's *Rape of Lucrece*.

Gina M. Di Salvo. Saints' Lives and Shoemakers' Holidays: *The Gentle Craft* and the Wells Cordwainers' Pageant of 1613.

Note

Matthew Steggle. The 'Comedy of a Duke of Ferrara' in 1598.

Issues in Review Essays

Christopher Highley. Introduction: Exploring Neighbourhoods. Christi Spain-Savage. 'An Honest Pair of Oars': Players, Watermen, and *A Chaste Maid in Cheapside*.

Roze F. Hentschell. 'Our Children Made Enterluders': Choristers, Actors, and Students in St Paul's Cathedral Precinct.

Rebecca Tomlin. 'I trac'd him too and fro': Walking the Neighbourhood on the Early Modern Stage.

ELH

Volume 84, Number 2, Summer 2016

Jonathan Sterne. Shakespeare Processing: Fragments from a History.

Matthew Hunter. *Measure for Measure* and the Problem of Style.

Volume 84, Number 4, Winter 2016

Lyell Asher. Gertrude's Shoes.

Gerard Passannante. Making "Anything of Anything" in the Age of Shakespeare.

English Literary Renaissance

Volume 46, Issue 1 (Winter 2016)

Kelly Stage. Networking with Middleton and Jonson: Theater, Law, and Social Documents.

Volume 46, Issue 2 (Spring 2016)

Jordan Windholz. Ballads, Journeyman, and Bachelor Community in Shakespeare's London.

European Medieval Drama

Volume 18 (2014; published 2016)

Concepts of Holiness in Changing Times III

Piotr Bering. Der Heilige und die Angst, der Schmerz und die Zuversicht.

Verena Linseis. Die Faszination am Kampf des Heiligen mit dem Bösen: Georg, Margarete und der Drache im städtischen Kontext.

Karolin Freund. Die Dramatisierung des protestantischen Märtyrers in Michael Sachs' *Tragedia / von Stephano dem heiligen marterer* (1565).

Julia Gold. Dorothea als lutherische Heilige bei Balthasar Thamm.

Cora Dietl. Eine neue Heilige des Protestantismus: Die *Pura*-Tragödie des Hans Sachs.

Haruka Oba. Francis Xavier and *Amor Dei* in Jesuit Drama in the South of the German-Speaking Area.

Simone Gfeller. Heiligenspielrezeption in der Schweiz 1929: Das *Bruderklauenspiel* von Oskar Eberle.

Volume 19 (2015; published 2016)

Concepts of Holiness in Changing Times II

Alexandra F. Johnston. Protestant Drama and the State in England 1535-75.

Hans-Gert Roloff. Der Märtyrer und die Politik: Johann Agricolus *Tragedia Johannis Huss* - Zur Entstehung eines protestantischen Kampfdramas 1537.

Cora Dietl. Nürnbergs 'zweite Stadtheilige' im protestantischen Schultheater: Wolfgang Waldungs *Catharinæ martyrivm*.

Márta Zsuzsanna Pintér. The Reception of Hroswitha of Gandersheim in Hungary.

Heidy Greco-Kaufmann. Theater, Frömmigkeitspraktiken, Politik: Ein Versuch zur Situierung der Beromünsterer Heiligenspiele.

Stefan Engels. Das Heilige in der Musik des Theaters im Mittelalter.

Jörn Bockmann. Inszenierung des Dogmas oder (Re-)Mythisierung? Christi Höllenfahrt in den Osterspielen des Mittelalters.

Medieval and Renaissance Drama in England

Volume 29 (2016)

Leslie Thomson. Dumb Shows in Performance on the Early Modern Stage.

Sandra L. Dalhberg and Peter H. Greenfield. "To stirre vp liuing mens minds to the like good": Robert Armin, John in the Hospital, and the Representation of Poverty.

Domenico Lovascio. "All our lives upon ones lippes depend": Caesar as a Tyrant in William Alexander's *Julius Caesar*.

Maurice Hunt. Friendship in Marlowe's *Dr. Faustus* and *The Jew of Malta*.

Jonathan P. Sell. A tragedy of oversight: Visual Praxis in Christopher Marlowe's *Dido, Queen of Carthage*.

Marina Tarlinskaja. *The Laws of Candy*: Who Was Ford's Collaborator?

Matthieu Chapman. An Argument for Slavery in Robert Greene's Adaptation of Ariosto's *Orlando Furioso*.

Todd A. Borlik. Unheard Harmonies *The Merchant of Venice* and the Lost Play of *Pythagoras*.

Medieval English Theatre

Volume Thirty-Eight (2016)

Forthcoming

Renaissance Drama

Vol. 44, No. 2, Fall 2016

Articles

Kevin Chovanec. *Faust mit Springen*: On the English Players Returning Faustus to the German-Speaking Lands.

Noémie Ndiaye. "Everyone Breeds in His Own Image": Staging the *Aethiopica* across the Channel.

Transnational Mobility and Female Performance in Early Modern Europe

Melinda J. Gough, Clare McManus. Introduction: Gender, Cultural Mobility, and Theater History Inquiry.

Caroline Bicks. Repeat Performances: Mary Ward's Girls on the International Stage.

Perry Gethner, Melinda J. Gough. The Advent of Women Players and Playwrights in Early Modern France.

María M. Carrión. Legally Bound: Women and Performance in Early Modern Spain.

Pamela Allen Brown. The Traveling Diva and Generic Innovation.

Stephen Orgel. Afterword.

Research on Medieval & Renaissance Drama (ROMARD)

Volume 55, 2016.

Forthcoming

SEL Studies in English Literature 1500-1900

Volume 56, Number 2, Spring 2016

Vanessa L. Rapatz. Abigail's Turn in *The Jew of Malta*.

Jaechol Kim. Reformation of the Duchy of Lancaster in Shakespeare's *Henriad*.

H. Austin Whitver. Materiality of Memory in Shakespeare's Second Tetralogy.

Peter Gibbard. Ben Jonson's *Sejanus* and the Middle Way of *Annals 1-6*.

Emily Griffiths Jones. Hereditary Succession and *Death in The Wonderful Year* and *The Revenger's Tragedy*.

Katharina Boehm. The Economics of Intellectual Labor in Thomas Middleton's City Comedies.

Sara Mueller. Banqueting and Women's Work in The Late Lancashire Witches and Receipt Books for Women.

Peter Berek. Defoliating Playbooks and the Reading Public.

Christi Spain-Savage. The Gendered Place Narratives of Billingsgate Fishwives.

Curtis Perry. Recent Studies in Tudor and Stuart Drama.

Shakespeare Bulletin.

Volume 34, Number 2, Summer 2016

Elizabeth E. Tavares. A Race to the Roof: Cosmetics and Contemporary Histories in the Elizabethan Playhouse, 1592-1596.

Derek Dunne. Blushing on Cue: The Forensics of the Blush in Early Modern Drama.

Sarah Outterson-Murphy. "Remember me:" The Ghost and its spectators in *Hamlet*.

Shakespeare Quarterly

Volume 66, Number 4, Winter 2015

Valerie Wayne. The First Folio's Arrangement and Its Finale.

Theodore F. Kaouk. Homo Faber, Action Hero Manqué: Crafting the State in *Coriolanus*.

J. K. Barret. The Crowd in Imogen's Bedroom: Allusion and Ethics in *Cymbeline*.

Volume 67, Number 1, Spring 2016

Peter Erickson, Kim F. Hall. "A New Scholarly Song": Rereading Early Modern Race.

Urvashi Chakravarty. More Than Kin, Less Than Kind: Similitude, Strangeness, and Early Modern English Homonationalisms.

Vanessa Corredera. "Not a Moor Exactly": Shakespeare, Serial, and Modern Constructions of Race.

Ruben Espinosa. Stranger Shakespeare.

Kyle Grady. Othello, Colin Powell, and Post-Racial Anachronisms.

Arthur L. Little Jr. Re-Historicizing Race, White Melancholia, and the Shakespearean Property.

Ian Smith. We Are Othello: Speaking of Race in Early Modern Studies.

Sandra Young. Race and the Global South in Early Modern Studies.

🎭 Forthcoming Conferences / Calls for Papers 🎭

Calls for Papers

The Past is Back on Stage – Medieval and Early Modern England on the Contemporary Stage

Sponsor: EMMA at University Paul-Valéry, Montpellier, France

Conference Dates: 26-27 May, 2017

Submission Deadline: January 31, 2017

Contact: Marianne Drugeon: marianne.drugeon@univ-montp3.fr

Keynote Speaker: David Edgar, playwright.

Proposals of no more than 300 words in English and a brief CV indicating your institutional affiliation.

7th International Conference on Consciousness, Theatre, Literature and the Arts

Sponsor: University of Lincoln

Conference Dates: 5-7 June, 2017

Submission Deadline: April 1, 2017

Location: Odeon Theatre in Bucharest

Contact: Professor Daniel Meyer-Dinkgräfe:

dmeyerdinkgrafe@lincoln.ac.uk

Send abstracts (up to 1 page).

2017 Blackfriars Conference

Sponsor: American Shakespeare Center

Conference Dates: 24-29 October 2017

Submission Deadline: April 10, 2017

Location: Blackfriars Playhouse in Staunton, Virginia

Contact: cass@americanshakespearecenter.com

Participants may submit an abstract for consideration in one of 11 plenary sessions, each of which features only 6-7 papers.

Offensive Shakespeare

Sponsor: The British Shakespeare Association

Conference Dates: 24 May 2017

Submission Deadline: 15 February 2017

Location: Northumbria University, Newcastle Upon Tyne

Contact Monika Smialkowska

(monika.smialkowska@northumbria.ac.uk) and Edmund King

(edmund.king@open.ac.uk)

Keynote speakers: Prof. Douglas Lanier (University of New Hampshire) and Dr. Peter Kirwan (Nottingham University)

200-word abstracts for 20-minute papers.

Forthcoming Conferences

Gender and Medieval Studies Conference

12-15 January 2017

Canterbury Christ Church University

The theme is Gender, Places, Spaces, and Thresholds, and, among other interdisciplinary papers, features papers on drama and movement in space (including a storytelling performance of the Bayeux Tapestry). More at: <http://medievalgender.co.uk/2017-conference/>

Shakespeare and European Theatrical Cultures: AnAtomizing Text and Stage

27 – 30 July 2017, University of Gdansk and The Gdansk

Shakespeare Theatre, Poland

This conference will convene Shakespeare scholars at a theatre that proudly stands where English players regularly performed 400 years ago. This makes us ponder the relation between theatre and Shakespeare. This urge comes to us enhanced by the fact that in the popular and learned imagination alike Shakespeare is inseparable from theatre while the theatre, for four centuries now, first in England, then on the continent (Europe) and eventually in the world, has been more and more strongly defined and shaped by Shakespeare. Visit: <https://www.rensoc.org.uk/news/shakespeare-and-european-theatrical-cultures-anatomizing-text-and-stage>.

The 41st Annual Comparative Drama Conference

Orlando, April 6-8, 2017

Contact: compdrama@rollins.edu

Keynote: A Conversation with Lisa Loomer

Call for Book Chapters

Performances at Court in Shakespeare's Era

(Edited collection published by Rowman & Littlefield)

Deadline for Chapter Proposals (400 words): 28 February 2017

Notification of acceptance: 15 March 2017

Deadline for final submissions (6000-8000 words): 31 August 2017

Editors: John Mucciolo and Sophie Chiari

Contact: Sophie Chiari: sophie.chiari@orange.fr

The editors invite 400-word abstracts for this collection under contract with Rowman & Littlefield that examines performances at court in Shakespeare's era. Among the authors contributing a chapter are Leeds Barroll, Richard Dutton and William B. Long.

MRDS Awards
2015-2016 Honorees

The 2016 David Bevington Award for Best New Book in Early Drama Studies

Nicole Rice and Margaret Aziza Pappano, *The Civic Cycles: Artisan Drama and Identity in Premodern England* (Notre Dame, IN: Notre Dame University Press, 2015).

We confess to opening Nicole Rice and Margaret Pappano's book with a measure of trepidation, for the title contains THAT word, you know, the one which, thanks to Barbara Palmer and Garrett Epp, we're all a bit wary of using. Because the authors focus exclusively upon York and Chester, where there is clear documentary evidence for cyclical performance on a regular basis, we breathe a deep sigh of relief all 'round. The word 'cycles' is, after all, entirely appropriate here. Relief turns to delight as we discover that Rice and Pappano have moved the study of these plays forward in several significant ways, coining the useful term 'artisanal drama'. For Rice and Pappano, the critical relationship in these plays is that between the individual plays and the civic politics of their sponsoring guilds. For them, the relevance of civic and guild records does not stop with their description of the sponsorship of plays or the hiring of musicians for guild feasts, but extends to the whole civic life of the guild members.

Rice and Pappano argue that the content of individual plays in both York and Chester (though very differently in the two cities) is intricately bound up with the professional and artisanal lives of the craft guild members who were responsible for their production. They give five extensive examples. The first links the York and Chester plays of the 'Fall of Lucifer and the Angels' to a continuing dispute over precedence in the torch-bearing liturgical procession of Corpus Christi. The civic dispute, like that of the Tanners' plays, focused on a self-reflexive struggle for light and social precedence (that is, the guild's position relative to the host in the procession). Secondly, the frequent appearance of the verb 'search' in the plays of 'Herod and the Magi' evokes the concept of 'serching' (inspection) within the guilds, in which the guilds' ambiguous reactions to such oversight is mirrored in the plays' presentation of positive (Magi) and negative (Herod) 'searching'. Third, two sets of plays, the 'Judas' sequence and the 'Cain and Abel' plays, are informed by guild regulations enforcing the distinctions between free craft masters on the one side and unfree servants, apprentices, and foreigners on the other. Fourth, they set the plays of the 'Expulsion from the Garden', 'Noah's Ark', and the 'Harrowing of Hell' against guild records defining the critical distinction between craftwork and unskilled labour, as well as by the difference between men's and women's work. Fifth, they place the 'Last Judgment' plays in the context of local guild politics and of the guilds' civic position as charitable organizations.

Rice and Pappano have built the structure of their argument on the work of the scholars who are principally responsible for the changes in our understanding of the field; it is also heartening to

see that they have incorporated the work of a number of younger scholars who have been nurtured on this new understanding. Rice and Pappano's principal point is that while archival study has focused for the past quarter century on the records of the plays themselves, we cannot ignore civic and guild records which do not pertain directly to the plays, for they provide a context for the composition and performance of these plays. They also provide a useful answer to the niggling question of where the field of early English drama goes once the REED project is completed. The answer is simple: there is still much to do with documentary materials that do not directly speak to the composition and performance of the plays, but instead provide vital context to their production.

Prize Committee: James Stokes, Gordon Kipling, David Klausner

The 2016 Martin Stevens Award for Best New Essay in Early Drama Studies

Matthew Sergi, "Beyond Theatrical Marketing: Play Banns in the Records of Kent, Sussex, and Lincolnshire," *Medieval English Theatre* 36 (2014): 3-23.

Matthew Sergi's essay, "Beyond Theatrical Marketing: Play Banns in the Records of Kent, Sussex, and Lincolnshire," achieves that rare feat of making scholars completely reassess a critical commonplace previously thought settled and uncontroversial. It had seemed so obvious that theatrical banns were for advertising, but Sergi convincingly demonstrates that they were not primarily marketing tools for plays but rather fundraising appeals. Sergi makes a clear case for why such a difference matters, showing the ways in which the "community of communities" producing drama and its banns participated in mutually supportive economies. His illuminating reading of primary evidence, including REED records, is undergirded by a theoretically informed understanding of economics of gift exchange. Early drama, he contends, was not so much a capitalist venture in which actors competed for spectators, but a social practice enmeshed in networks of local identity, hospitality, and fellowship. Sergi's work serves as a model for ensuring we understand the evidence of past times using the contexts that mattered then, rather than our own. What's more, he achieves all this in lucid and engaging writing: his prose style is energetic, personal, and plainspoken, and his argument is precise and tightly crafted. Fascinating in its subject matter and truly significant in its implications, Sergi's essay is a major contribution to early drama scholarship that will be important for years to come.

Prize Committee: Erika Lin (chair), Lofty Durham, Tina Fitzgerald

All prizes were awarded at the annual MRDS business meeting on Saturday, 14 May 2016, at the 51st International Congress Medieval Studies, in Kalamazoo, Michigan.

The 2016 Barbara Palmer Award for Best New Essay in Early Drama Archival Research

James Stokes. “The Ongoing Exploration of Women and Performance in Early Modern England: Evidences, Issues, and Questions” *Shakespeare Bulletin* 33.1 (2015): 9-31.

Among a very competitive group — resulting in much deliberation, since each contender’s approaches and merits were so distinctly different from the others — James Stokes’s “The Ongoing Exploration of Women and Performance in Early Modern England: Evidences, Issues, and Questions” emerged as our clear winner. An exemplary, important addition to recent scholarship on women’s participation in performance before and during the Elizabethan reform, Stokes’s article delivers a thorough summation and assessment of what we know so far, while at the same time contributing a wealth of new data. Rich in detail culled from the archives — the primary sources on which Stokes depends are largely the fruit of his own work for upcoming REED volumes — it offers a coherent, complex argument, entertainingly and accessibly presented. Too often, the exciting discoveries of archival research, particularly when they demand a revision of standard understandings, do not have the effect that they should on subsequent non-archival academic writing on early drama, which tends to lag behind the evidence, even to retain faulty assumptions. Stokes, in relentlessly drumming home that the evidence for women’s participation in medieval and early modern drama is already well-known, and with his new contributions indeed “overwhelming,” fires off a bold and inspiring feminist salvo, demanding that obsolete misunderstandings of the topic be finally retired. Stokes’s smart rhetorical framing of the issue, deftly dissecting the very idea of “traditional” performance and turning perceived marginalities on their heads, seems like it should be impossible to ignore even by the most obstinate scholars. One of our judges has already worked quotations from Stokes’s article into his early drama course. Each committee member independently commented on Stokes’s lively, accessible writing style. We are convinced that Barbara herself would love this article, and that it stands as a fitting tribute to her work.

Honorable mention: Meg Twycross. “‘They did not come out of an Abbey in Lancashire’: Francis Douce and the manuscript of the Towneley Plays.” in *Medieval English Theatre* 37 (2015): 149-165.

Twycross brings the same relentlessly curious joy to the experience of the archives that Barbara Palmer did. This work is highly professional, witty, entertaining, and so experienced in its handling and interpretation of records that it can effortlessly deliver a “bombshell” (to use Twycross’s word). The clear, witty tone, again reminiscent of Palmer, is of a skilled raconteur sharing her latest new discovery with friends — a deeply detailed and exciting detective story that traces the provenance of a most important manuscript.

Prize Committee: Suzanne Westfall, Matt Sergi (chair), Max Harris

The 2016 Alexandra Johnston Award for Best Conference Paper in Early Drama Studies by a Graduate Student

Ben Leeming, University at Albany, SUNY. “Aztec Antichrist: Transculturation and native identity on stage in two newly-discovered Nahuatl religious dramas.” *Modern Language Association 2016 Meeting, Austin TX.*

Lemming explores two virtually unknown early modern Antichrist plays found in the manuscript *Miscelánea en Lengua Mexicana* by the author Fabián de Aquino. After offering summaries of both texts, Lemming analyzes “Aquino’s appropriation and staging of Christian doctrinal discourse,” focusing on how “he skillfully wove the language of catechisms and confession manuals into the lines uttered by his characters” (1). Lemming also suggests that “[Aquino’s] adopting of doctrinal discourse as an act of appropriation...performed counter-narratives which subtly pushed back against the negative representations of indigenous Christians so common in the discourse of the time” (2).

Lemming’s subject matter is intriguing and original; certainly working on these previously unexplored plays fits well with the spirit of Alexandra Johnston’s own research. Lemming also compellingly demonstrates that Aquino’s characterization of the native converts resists colonial codings of them as spiritually degenerate.

Prize Committee: Frank Napolitano and Vicki Hamblin, with Cameron Hunt McNabb

Please see the following page for instructions on nominations for the 2016-2017 awards.



Please look for MRDS Sessions at the ICMS and the IMC. Details in the Spring 2017 Newsletter



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, 2017:

- 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, 2017:

- 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, 2017

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 kipling@humnet.ucla.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:

Gordon Kipling
3428 Park Ave.
Minneapolis, MN 55407
USA
kipling@humnet.ucla.edu

Announcement of Award Winners

Awards announcement and presentation will take place during the annual MRDS business meeting in May 2017, at the 52nd International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan.

In Memoriam

Claire Sponsler

Claire was born on January 28, 1954 in Easton, PA in the Lehigh Valley. Her dad, pop Clair, worked for the Penn Central Railroad, a job that took the family from Charlotte, Levittown, and Atlanta to Valparaiso, Indianapolis, and Cincinnati. Asked where she was from, Claire typically rolled her eyes.

Her Nanna supplied Claire with a variety of books even while she was still in her crib. She was a ferocious reader of Agatha Christie by the age of six. By seven, Frederic Nietzsche. Throughout her childhood, Claire was a known animal lover, rescuing stray rabbits (Hermione-Joe) and lost cats (Sam), a feat she often repeated as an adult. There was Milo, her beloved dog and of course her husband.

Claire had a passionate belief in large public universities, a commitment that evolved from the influential experience she had as a Classics major and Semple Student Scholar while an undergraduate at the University of Cincinnati. Claire went on to receive her Ph.D. at Indiana University in English and Comparative Literature, completing an innovative dissertation on the literary, legal, and social status of medieval merchants under the direction of C. Clifford Flanigan.

Claire's work has long centered on medieval literature, with a special interest in the overlapping areas of book history, performance, and cultural studies. Her second publication, *Ritual Imports: Performing Medieval Drama in America*, was awarded the 2005 Barnard Hewitt Award from the American Society for Theatre Research. Her fourth book, *The Queen's Dumbshows: John Lydgate and the Making of Early Theater*, received the David Bevington Year's Best Book Award from the Medieval and Renaissance Drama Society in 2015. At the time of her death, she was finishing a book on the Beauchamp Pageant and embarking on a cultural history of tragedy in the Middle Ages.

Claire was not only a nationally recognized Medievalist but a beloved teacher and colleague. Students cherished her classroom gifts for the keenness of her thought and for her dedication to their growth as interested and aware adults. A masterly editor, Claire leaves behind scores of students and colleagues whose hidden arguments she detected and whose stray sentences she brought home.

Claire met her future husband Jeff Porter when they were both teaching at George Washington University. They shared a sense of the absurd, an engagement with literature and politics, and a love of their dog Milo, a spirited Cavachon who died in January of this year. They unwound before dinner by playing an esoteric dice game that novice players found mesmerizing but perplexing, and which was rumored to have evolved from an obscure Knights Templar ritual whose name must not be uttered.

From her own family origin, Claire inherited a strong work ethic and a disarming personal modesty. During her four-year tenure as the chair of the UI English department, she worked to ease bureaucratic pressures on faculty and staff members, sometimes by taking on heavy administrative work herself and by recognizing when a committee task had ceased to serve its purpose. She steered a large department through a period of financial uncertainty with discretion, compassion, and creativity.

As a member of the Iowa City community, Claire developed a robust commitment to the values of historic preservation and worked tirelessly with Friends of Historic Preservation and countless others to protect key neighborhoods, such as Longfellow and the Northside, from the corrosive effects of indiscriminate growth. Her success has had a subtle but profound effect on preserving the residual small-town charm of a major university setting.

Claire Sponsler is survived by her husband Jeff Porter, her mother Jean Marshall Sponsler of Cincinnati, Ohio, her sister Beth Ann Mitchell of Cincinnati, Ohio, her brother Jay Marshall Sponsler of Cincinnati, Ohio, and her nieces Lauren (Mitchell) Martin, Katie Sponsler, and Sophia Sponsler. She was preceded in death by her father Clair Eugene Sponsler.

By Gloria Betcher

MRDS Officers and Council Members

Officers

Vicki Hamblin
MRDS President (2015-2017)
Department of Modern and Classical Languages
Western Washington University
Bellingham, WA 98225
hamblinv@wwu.edu

Gordon Kipling (2016-17)
MRDS Interim Vice President
Department of English
University of California, Los Angeles
149 Humanities Building, Box 951530
Los Angeles, CA 90095 – 1530
kipling@humnet.ucla.edu

Frank Napolitano (2015-2018)
MRDS Secretary/Treasurer
Radford University
English Department
Box 6935
Radford, VA 24142
fnapolitano@radford.edu

Council

Cameron Hunt McNabb (2016-2019)
Southeastern University
chmcnabb@mail.usf.edu

Clare Wright (2016-2019)
University of Kent, Canterbury
c.wright-468@kent.ac.uk

David Klausner (2015-2018)
University of Toronto
david.klausner@utoronto.ca

Suzanne Westfall (2015-2018)
Lafayette College
westfals@lafayette.edu

Erika Lin (2014-2017)
George Mason University
elinl@gmu.edu

Matthew Sergi (2014-2017)
University of Toronto
matthew.sergi@utoronto.ca

Ex-Officio

MRDS Webmaster
Cameron Hunt McNabb
Southeastern University
chmcnabb@mail.usf.edu

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



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 / Frank Napolitano, Treasurer” to

Frank Napolitano (2015-2018)
Radford University
English Department
Box 6935
Radford, VA 24142

Or visit themrds.org to pay via PayPal.

Keep in Touch



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Editor: Gerard P. NeCastro
Arts & Letters
University of Maine at Machias
116 O'Brien Avenue
Machias, ME 04654
necastro@maine.edu