Sessions on Medieval and/or Renaissance Drama

(MRDS is not sponsoring any sessions at MLA 2019.)

026: Performance Matters
12:00 PM–1:15 PM Thursday, Jan 3, 2019
Hyatt Regency - Columbus AB

Presiders: Susan M. Nakley, St. Joseph’s C, Brooklyn Campus; Nicole R. Rice, St. John’s U, NY.

Historical Records of Fergus as Amputated Paratexts. Jennie Friedrich, U of California, Riverside

261: Models of Caregiving
12:00 PM–1:15 PM Friday, Jan 4, 2019
Sheraton Grand - Michigan B

Presider: Margaret Boyle, Bowdoin C

Staging the Maternal: Mother Figures in Cervantes and in the Comedia nueva. Emilie L. Bergmann, U of California, Berkeley.
The Picaresque Women Caregivers of Calderón’s Short Theater. Elena Casey, U of North Carolina, Chapel Hill.

Sessions Continued on Page 2

Contents
MLA Convention Sessions: Drama 1-2
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Forthcoming Conferences; Calls for Papers 9
MRDS Awards: 2018 Citations 9-10
MRDS Awards: Call for Nominations 11
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Colophon 12
Panelists explore Shakespeare’s works in the ecology of the forms, genres, and conventions of vernacular as well as neo-Latin early modern literatures. Instead of focusing on Shakespeare’s sources, panelists aim to discern how his writing participated in—and was relevant to, in sync with, or perhaps at odds with—contemporary European or Eurasian trends.

Andrew Keener, Northwestern U
Nigel S. Smith, Princeton U
Anne E. B. Coldiron, U of St. Andrews
Su Fang Ng, Virginia Polytechnic Inst. and State U
Ivan Lupic, Stanford U

450: Music in Early Modern Iberia
10:15 AM–11:30 AM Saturday, Jan 5, 2019
Sheraton Grand - Michigan B

Presider: Timothy Foster, West Texas A&M U

Musical Ethos and Performance in Spanish Golden Age Lyric.
Lorena Uribe Bracho, City Colleges of Chicago.
‘El oír es solo oír, y el escuchar atender’: The Sense of Hearing in Calderón’s Musical Theater. Laura Ramiro Moreno, Purdue U, West Lafayette
Gaspar de la Cintera, Deprived of Sight: Blind Musicians and the Traditional Romancero. Victor Sierra Matute, U of Pennsylvania

477: Training: Negotiating Hierarchical Difference in the Early Modern English Theater
12:00 PM–1:15 PM Saturday, Jan 5, 2019
Hyatt Regency - Randolph 3

Presider: Karen L. Raber, U of Mississippi

Loving Wrong: Training and The Tempest’s Critique of Mastery.
Elizabeth Mathie, Tsinghua U.

701: Performing Sovereignty and Migration
12:00 PM–1:15 PM Sunday, Jan 6, 2019
Sheraton Grand - Erie

Presider: Amy R. Williamsen, U of North Carolina, Greensboro.


Catalina de Erauso as a Figure of Immigration: From Page to Stage. Natalia Perez, U of Southern California.

139: Doing “Relevance”: Medieval and Early Modern Perspectives
5:15 PM–6:30 PM Thursday, Jan 3, 2019
Hyatt Regency - Plaza Ballroom B

How do those of us who work on “old things” respond to the real-world problems of today? What does ethical engagement with the now look like for those of us whose work is rooted in the not-now? How might we theorize or articulate our particular “relevance” in ways that can help us more effectively communicate our currency to broader audiences? What specific forms might this engagement take in the classroom, in our scholarship, or in our work as public intellectuals?

David Sterling Brown, Binghamton U, State U of New York
William E. Egginton, Johns Hopkins U, MD
Dorothy Kim, Brandeis U
Nicholas Jones, Bucknell U
Sierra Lomuto, U of Pennsylvania
Bradley Nelson, Concordia U
Lucy Pick, U of Chicago
John Slater, U of California, Davis

Special Event
A Midsummer Night’s Dream
Cultural Excursion: Chicago Shakespeare Theater
12:30 PM–4:30 PM Thursday, Jan 3, 2019

Enjoy a matinée production of A Midsummer Night’s Dream, directed by Joe Dowling, former artistic director of the Guthrie Theater in Minneapolis and the Abbey Theater in Ireland. A post-show discussion moderated by Marilyn Halperin, CST’s director of education and communications, will be followed by a private backstage tour of the theater. Preregistration is required.
Papers of Interest

151: Scholarly Making: Pedagogy, Printing, Publics
7:00 PM–8:15 PM Thursday, Jan 3, 2019
Hyatt Regency - Atlanta

Medieval Drama on the Modern Stage: Reflections on Five Years of Community Making. Ann Hubert, St. Lawrence U.

187: Scripted Ontologies: Performance, Philosophy, and Theatrical Writing
8:30 AM–9:45 AM Friday, Jan 4, 2019
Hyatt Regency - Roosevelt 1

Being Finite in Shakespeare. Emily Vasiliauskas, Williams C.

279: Theater as Communication
12:00 PM–1:15 PM Friday, Jan 4, 2019
Hyatt Regency - Columbus H

Performing Spectatorship in Early Modern Drama. Shiladitya Sen, Montclair State U.

518: Before Shakespeare
1:45 PM–3:00 PM Saturday, Jan 5, 2019
Hyatt Regency - Michigan 3

Euph Culture Gone Global: Euphues, Elizabethan Prose Fiction, and Theater. Andy Kesson, U of Roehampton

708: Reading the Forms of the Early Modern Page
12:00 PM–1:15 PM Sunday, Jan 6, 2019
Hyatt Regency - Roosevelt 1

‘Then Made to Speak Thus’: Block-Quoting Early Modern Theater. Adhaar Noor Desai, Bard C

710: Producing Global Performance
12:00 PM–1:15 PM Sunday, Jan 6, 2019
Hyatt Regency - Randolph 3

Translation, Diaspora, and Performance at Shakespeare’s Globe. Taarini Mookherjee, Columbia U

Recent Publications

Books, General


Charlotte Steenbrugge. Drama and Sermon in Late Medieval England Performance, Authority, Devotion. Kalamazoo: Medieval Institute Publications/Western Michigan University 2017


Books, Editions


Books, Anthologies


Liz Oakley-Brown. Robin Hood’s Passions: Emotion and Embodiment in Anthony Munday’s The Downfall and The Death of Robert, Earle of Huntington (c. 1598)

Lorraine Kochanske Stock. Canonicity and “Robin Hood”: The Morris Dance and The Meaning of “Lighter Than Robin Hood” In the Prologue to Fletcher and Shakespeare’s The Two Noble Kinsmen.


Part I: The Queen’s Heritage
Kathleen M. Ashley. Introduction. Claire’s Key Phrases.

Part 2. (Un)broken: Death, Trial, Failure
Judith Coleman. Performing Orthodox Heresys: Mary, Antinomianism, and the Transgressive Female Body in N-Town’s Trial of Mary and Joseph.

Part 3. Translations
Mary Hayes. The Lazarus Effect: Translating Death in Medieval English Vernacular Drama.

Part 4. The Page, the Stage, and the Literary Public
Ann Pleiss Morris. The Queen’s Masques: Rethinking Jacobean Masques and an English Feminine Theater.
Sonja Mayrhofer. “This sely jalous houesbond to bigyle”: Reading and Performance in Chaucer’s The Miller’s Tale.

Part 5. Epilogue


Part I: Settings, Sources, Influences
James Bednarz. Encountering the Elizabethan Stage.
Robert Miola. Encountering the Past I: Shakespeare’s Reception of Classical Comedy.
Helen Cooper. Encountering the Past II: Shakespearean Comedy, Chaucer, and Medievalism.
Andy Kesson. Encountering the Present II: Shakespearean Comedy and Elizabethan Drama.

Part II: Themes and Conventions
Kenneth Graham. Shakespearean Comedy and Early Modern Religious Culture.
Catherine Richardson. Shakespearean Comedy and the Early Modern Domestic Sphere.
Kent Cartwright. Place and Being in Shakespearean Comedy.
Geraldo U. de Sousa. Shakespearean Comedy and the Question of Race.
Julie Sanders. Water Memory and the Art of Preserving: Shakespearean Comedy and Early Modern Cultures of Remembrance.
Matthew Steggle. The Humors in Humor: Shakespeare and Early Modern Psychology.
Kevin Curran. Shakespearean Comedy and the Senses.
Judith Haber. Comedy and Eros: Sexualities on Shakespeare’s Stage.
David L. Orvis. Queer Comedy.
Erin Minear. The Music of Shakespearean Comedy.
Michelle M. Dowd. Gender and Genre: Shakespeare’s Comic Women.

Part III: Conditions and Performance
Frederick Kiefer. Shakespearean Comedy and the Discourses of Print.
Jeremy Lopez. Imagining Shakespeare’s Audience.
Erika T. Lin. Comedy on the Boards: Shakespeare’s Use of Playhouse Space.
Katherine Schell. Adapting Shakespeare’s Comedies.
Doug Lanier. Shakespearean Comedy on Screen.

Part IV: Plays
Oliver Arnold. Problem Comedies: Troilus and Cressida, Measure for Measure, and All’s Well That Ends Well.


Anna Riehl Bertolet and Carole Levin. Introduction. The Prelude: The Pleasure of the Product
Nancy Hayes. Of Giant, Bloody Fleas and Duct-tape Dragons: Flights of Fancy in the Renaissance Classroom.
Regina Buccola. By Indirections Finding Directions Out: Creative Points of Entry to Shakespeare’s Problem Comedies and Sonnets.
Carole Levin. From the Trial of Charles I to Comic Scenes of Hamlet: Using Creative Projects in Small Classes and Large Ones.
Nathanial B. Smith,. Performing Interpretive Interventions in the Shakespeare Survey Classroom.
Matthew Hansen. Shakespeare and Service-Learning.
Jonathan Lamb. Shakespeare and the Experimental Classroom.
Craig Bertolet. Applicability in Chaucer’s Miller’s Tale and Virgil’s Aeneid.
Kimberly Jack. Putting Sir Gawain on Trial.
Renee Bricker. Talking with the Dead: Teaching Early Modern History with Social Media.
Elena Woodacre. Experimenting with the Use of Wiki Projects in the Premodern Classroom.

Full Courses Designed Around Creative Projects
Anna Riehl Bertolet. Reshaping, Refilling, Reimagining: Teaching Shakespeare through Intertextuality.
Jo Eldridge Carney. Teaching Global Shakespeares: All the World’s His Stage.
Jonathan Walker. Is There an Editor in This Text? Renaissance Drama and Bibliographical History.
Karolyin Kinane. The Issue of Relevancy: Contemplative, subjective, affective.

Electronic Publication

Dissertation Completed

Articles and Chapters

Articles, Selected Journals
Comparative Drama
Edited by Elizabeth Bradburn
Volume 52, Numbers 1 & 2 (Spring & Summer 2018)
The Tyrant’s Fear: Part I
Silvia Bigliazzi. Introduction: The Tyrant’s Fear.
Silvia Bigliazzi. Linguistic Taboos and the “Unscene” of Fear in Macbeth.
Seth L. Schein. Tyranny and Fear in Aeschylus’s Oresteia and Shakespeare’s Macbeth.
Carlo Vareschi. Fear and Loathing in Prague: Tom Stoppard’s Cahoot’s Macbeth.
Keith Gregor. Macbeth and Regimes of Reading in Francoist Spain

Continued on Page 6
Volume 51, Number 4 (Winter)
The Tyrant's Fear: Pat I
Silvia Bigliazzi. Introduction: The Tyrant’s Fear
Francesco Dall’Olio. Xenophon and Plato in Elizabethan Culture: The Tyrant’s Fear Before Macbeth.

Volume 51, Number 3 (Fall)
A goodly play about Esmoreit Of Sicily, the king’s son, And a farce to follow thereafter. Lippijn: A farce to follow Esmoreit.

Volume 51, Number 2 (Summer)

Volume 51, Number 1 (Spring)
Jaecheol Kim. The Plague and Immunity in Othello.

Early Theatre
Edited by Helen Ostovich, Melinda J. Gough, and Erin Kelly

Vol. 21, No. 1 (2018)
Erika Mary Boeckeler. The Hamlet First Quarto (1603) & the Play of Typography.
Matthew Charles Carter. ‘Untruss a Point’ - Interiority, Sword Combat, and Gender in The Roaring Girl.
Katherine M. Graham. ‘[N]or bear I in this breast / So much cold spirit to be called a woman’: The Queerness of Female Revenge in The Maid’s Tragedy.

ELH
Edited by Douglas Mao

Volume 85, Number 4, Winter 2018

Volume 85, Number 3, Fall 2018

Volume 85, Number 1, Spring 2018
Andrew Shifflett. Shakespeare’s Histories of Forgiveness.

English Literary Renaissance
Edited by Arthur F. Kinney

Volume 48, Number 3 (Autumn 2018)
Donovan Sherman. Stoic Embodiment in Marston’s Antonio Plays.
Emily Pitts Donahoe. In Utrumque Partem: Arguing Both Sides of the Question in Othello.
Jennifer Panek. The Nice Valour’s Anatomy of Shame.

Volume 48, Issue 2 (Spring 2016)
Jordan Windholz. Ballads, Journeymen, and Bachelor Community in Shakespeare’s London.

Medieval and Renaissance Drama in England
Edited by S. P. Cerasano

Volume 31 (2018)
MacDonald P. Jackson. Vocabulary, Chronology, and the First Quarto (1603) of Hamlet.
Darren Freebury-Jones, Marina Tarlinskaja, and Marcus Dahl. The Boundaries of John Marston’s Dramatic Canon.
Stephanie Kucsera. “Such Cures as Heaven Hath Lent Me”: Tending to Broken Bodies in Philip Massinger’s The Renegado.
Lilly Berberyan. Stolen Rings and Sleepwalking: Domestic Work, Spectacle, and Female Agency in Northward Ho.
Jeffrey R. Wilson. “Savage and Deformed”: Stigma as Drama in The Tempest.
Carla Baricz. Performing Fulgens and Lucre: Henry Medwall and the Tudor Great Hall Play.
Marie Theresa O’Connor. Irrepressible Britain and King Lear.

Medieval English Theatre
Edited by Meg Twycross

Volume Thirty-Nine (2017)
James Stokes. The Becles Game Place and Local Drama in Early North-East Suffolk.
Diana Wyatt. Elizabeth Nevile’s Wedding Entertainments: A Yorkshire Family Celebration in 1526 and its Contexts.

Renaissance Drama
Edited by Jeffrey Masten and William N. West

Vol. 44, No. 2, Fall 2018
Laurence Publicover. King Lear and the Art of Fathoming.
The Mostly Medieval Theatre Festival
Mostly Medieval. Mostly Theatre.

The Mostly Medieval Theatre Festival is a biennial performance festival at the International Conference on Medieval Studies showcasing and invigorating the global heritage of drama, music, dance, and performance styles from late antiquity through the Renaissance.

The next festival will be at the 55th ICMS in 2020.
Publishing News and Opportunities

**Shifting Paradigms in Early English Drama**

Can I draw members’ attention to the growing number of volumes in a Variorum Series produced by Routledge. The series is called Shifting Paradigms in Early English Drama, general editors Philip Butterworth, Pamela King, and Alexandra Johnston. The series was devised to bring together selections of essays by leading names in the field whose work is chiefly in specialist journals and collections, and to make it accessible to new generations of students and a wider readership.

Thus far volumes have been published as follows:-

- To Chester and Beyond: Meaning and Context in Early English Drama, by David Mills, edited by Philip Butterworth;
- The Materials of Early Theatre: Sources, Images and Performance by Meg Twycross, edited by Sarah Carpenter and Pamela King;
- The City and the Parish: Drama in York and Beyond, by Alexandra F. Johnston, edited by David L. Klausner;

—Pamela King

**Early Social Performance**

The first volume of a new series, “Early Social Performance” will appear early in 2019. It is Max Harris’s *Christ on a Donkey - Palm Sunday, Triumphal Entries, and Blasphemous Pageants*. The series, with ARC Humanities Press, in association with Amsterdam University Press, addresses a gap in the market by publishing monographs, themed collections of essays, and editions relating to performance in the Middle Ages and Early Modern Period that includes, but is not confined to, drama, visual art, music, and dance.

It addresses those areas of social performance which slip down the conventional disciplinary cracks, such as processions, tournaments, proclamations, and other courtly, civic, and rural ritual practices. It will also consider treatments of, for instance, clothing, poetry, architecture, sport, story-telling, and any other human social activity which can be construed as performative.

Further details may be found on line at https://arc-humanities.org/our-series/arc/esp/. The next volume will be a selection of essays from those who have been working on the REED-NE Project, edited by John McKinnell and Diana Wyatt. Anyone wishing to offer a title for consideration should contact Pamela King (pamela.king@glasgow.ac.uk) who is the commissioning editor.

—Pamela King

Calls for Papers and Articles

**Marston’s The Dutch Courtesan**

*Strangers and Aliens in London and Toronto: Sex, Religion, and Xenophobia in Marston’s The Dutch Courtesan*

Dates: 22-24 March 2019
Length of Abstract: 250 words
Place: University of Toronto Centre for Drama, Theatre and Performance Studies
Abstract Deadline: 14 December 2018
Submissions to: Helen Ostovich at ostovich@mcmaster.ca.

More information at http://groups.chass.utoronto.ca/plspls/

**How to be Global in the Medieval and Early Modern Worlds**

*University of Michigan Early Modern Colloquium*

Deadline for submissions: Saturday, December 15, 2018

The Early Modern Colloquium at the University of Michigan invites abstracts for papers for the interdisciplinary graduate student conference, “How to be Global in the Medieval and Early Modern Worlds” at the University of Michigan, Ann Arbor, February 15-16, 2019

With keynote lectures by Bernadette Andrea (UCSB) and Christine Chism (UCLA) and panel responses from the medieval and early modern faculty at the University of Michigan

For further information, please contact Laurel Billings at laurelnb@umich.edu and visit https://lsa.umich.edu/english/news-events/all-events.detail.html/55058-13680570.html.

**The Hare**

*The Online Journal of Untimely Reviews in Early Modern Theater*

Our inaugural issue as coeditors of *The Hare* represents a new direction towards something old. Under the guidance of the journal’s co-founders, Jeremy Lopez and Paul Menzer, *The Hare* was created to feature brief, provocative essays and reviews of older scholarship, seeking to incite dialogue in that liminal space between copy-room conversation and thirty-five-page peer-reviewed publication.

As incoming co-editors, we are reshaping *The Hare*’s mission to feature exclusively untimely reviews of “old” scholarship and performances—though we will now foster the untimely within the artistic community, as well, publishing future-looking pieces calling for unheard-of productions in early modern drama. We would like to express our deepest appreciation to Jeremy and Paul for creating such an outstanding forum for scholarly exchange.

—The Editors

Visit: http://thehareonline.com/
The 2018 David Bevington Award for Best New Book in Early Drama Studies


The David Bevington for Best New Book in Early Drama Studies is awarded to Katherine Steele Brokaw for *Staging Harmony: Music and Religious Change in Late Medieval and Early Modern English Drama.*

This gracefully-written study shows how music staged from the late fifteenth to the early seventeenth centuries mediated the religious conflicts of the period. Both in dramatic effect and theological discourse, Catholic Latin polyphony contrasted with the reformed church’s English plainsong. Yet their appearance in plays performed throughout the long period of religious change provided a sensory bridge, creating dialogue and even harmony between confessional positions, Professor Brokaw suggests.

She brings deep knowledge of music history, practice, and theory to her interdisciplinary task. As one reviewer notes, “the book is especially attentive to how music functions on both conscious and subconscious levels by creating complex webs of association.” Brokaw teases out the implications and effects of musical performance (both sacred and profane) and brings a broad understanding of the century’s multiple religious transformations into elegantly-argued interpretations of plays, which include the medieval moralities Wisdom and Mary Magdalene, John Bale and Nicholas Udall’s Tudor work, early Elizabethan plays, Marlowe’s Faustus and Shakespeare’s Winter’s Tale and Tempest. Theatrical “polyvalence” and musical “hybridity” are key concepts in these interpretations. The insights that emerge from her illuminating analyses are excitingly new and, at the same time, feel inevitable.


Professor Norton’s study takes on the hazy concept of “liturgical drama” that has been accepted by theater historians as identifying a category of plays originating in church liturgy but separable from the liturgy itself. Some scholars – notably O. B. Hardison, Jr., Helmut de Boor, Clifford Flanigan and Nils Holger Petersen – have argued over the past forty years that identifying liturgical ceremonies like the Visitatio Sepulchri as “plays” rather than as “rituals” is mistaken and represents the imposition of our modern tastes; however, the majority of drama scholars have ignored their arguments.

Professor Norton’s book offers a painstaking archeology of the term “liturgical drama” since Charles Magnin coined the phrase in 1834, accompanied by a deep knowledge of pan-European manuscripts in which the texts appear. With this groundwork in place, it should be impossible for future scholars to overlook what Norton calls “the illusion of liturgical drama.”

Prize Committee: Robert Clark, chair, Kathleen Ashley, Jesse Hurlbut.

The 2018 Martin Stevens Award for Best New Essay in Early Drama Studies


In this well-written and compelling essay, Sarah Brazil convincingly makes a case for a kind of “dramatic flexibility” in medieval performance in which the players’ life roles are not lost in the roles they imitate (or stand in for) for an audience.

Beginning with the Visitatio Sepulchri, Brazil draws from a wide breadth of medieval texts and leading scholars to effectively counterbalance classicist and modern notions of representation with medieval perceptions of the same. Modern criticism, she argues, has yet to recognize just how different the notion of representation was in the medieval era. In positing a specifically medieval mode of performance, Brazil questions the early critical characterization of the Visitatio Sepulchri and other forms of liturgical drama as being primarily mimetic. Scholars, she argues, tend to use “mimesis” without defining the term precisely or determining its applicability to pre-modern performance. Instead, using critical techniques pertaining to the study of early modern theatre, Brazil offers “a more attuned perspective on the significance of *imitatio*” (185). She determines that the “naturalism” inherent in critics’ conceptions of mimesis does not characterize accurately the relationship between actor and role in medieval performance (187). Such performance, she argues, always emphasized the separation of the player from part and performance space from the scene depicted.

As Brazil persuasively demonstrates, early medieval drama “intentionally shun[ned] naturalism” (198) in order to highlight the ritualistic and cultural implications of the interactions among performer, script, iconography, and setting. Moving masterfully between theory and close readings, Brazil’s essay re-frames medieval representational practice while making a case for its larger importance to narratives of theater history. For this successful combination of subtlety and detail with larger scope, we are very pleased to award the Martin Stevens Award for best new essay in early drama studies to Sarah Brazil.

Prize Committee: Susannah Crowder, chair, Vicki Hamblin, Frank Napolitano.
The 2018 Barbara Palmer Award for Best New Essay in Early Drama Archival Research


In this far-reaching and masterful essay, Erika Lin employs an impressive array of evidence from across Western Europe and the Americas to demonstrate the significant social function of spectatorship in the early modern era. Using approaches from cultural history to investigate the sensory, cognitive, affective, and social experiences of audiences of early modern entertainments, both scripted and unscripted, Lin finds that performance “did not just reflect the world; it helped create it.” (49) Lin maps her findings to a large yet culturally specific moment by taking a broad approach to performance that incorporates substantial evidence from drama, religious practice, civic processions, spectacles, acrobatics, dancing, and visual culture. In the process, Lin stresses the active and participatory nature of early modern spectatorship and argues for the theatre’s role in constructing a shared cultural experience among a socially and economically heterogenic audience.

Examining the responses to female actors of the sixteenth-century commedia dell’arte, for example, Lin theorizes the sexual and gender dynamics of theatrical spectatorship. She inquires about the degree to which spectatorship at religious or ritualized events affected audience experiences at the theatre. The essay also explores how theatre conceptualized the cultural interactions between Western Europe and the “New World.” These efforts enable Lin to explore “the very means through which culture is created and circulated, not simply as a social occasion but as itself a form of social production” (39). For its incredible breadth of evidence in support of this monograph-worthy argument, we are very pleased to award the Barbara Palmer Award for best new essay in early drama archival research to Erika Lin.

Prize Committee: Susannah Crowder, chair, Vicki Hamblin, Frank Napolitano.

The 2018 Alexandra Johnston Award for Best Conference Paper in Early Drama Studies by a Graduate Student

Mariah Junglan Min of the University of Pennsylvania. “‘Is It I, Lord?’: The Silhouette of Judas Iscariot in Early English cycle Drama.” 2017 Sewanee Medieval Colloquium.

With great pleasure, the Medieval and Renaissance Drama Society awards the 2018 Alexandra Johnston Award for best new conference paper in early drama studies by a graduate student to Mariah Junglan Min of the University of Pennsylvania. Her contribution to the 2017 Sewanee Medieval Colloquium, “‘Is It I, Lord?:’ The Silhouette of Judas Iscariot in Early English cycle Drama” deals with, as Alexandra Johnston herself notes, “a fundamental issue in early drama.”

This excellent paper integrates performance and medieval studies to examine how N-Town plays examine the character of Judas in the Passion Narrative, which is greatly expanded from its Biblical sources. Focusing on Christ as a commodity to be sold, the apostles develop a new angle to the betrayal, one that encodes a slippage between present and future, as, to quote Ms. Min, “Judas is portrayed as always already having done the things he will only eventually come to do in the future and, in a similar vein, how he is constructed as a figure who is associated with his character attributes even before the texts imbues him with them.” Clearly contextualizing her study in the historical, dramatic, and anthropological resources, this nuanced work asks whether the N-Town emphasis on the eternal possibility of mercy “threatens to destabilize the narrative of the Passion.”

The prize committee noted the excellent methodology of Min’s work, and the clear and lively writing in this provocative and suggestive piece of scholarship.

Prize Committee: Suanne Westfall, chair, Carol Symes, Katherine Brokaw, Alexandra Johnson, ex officio.

All prizes were awarded at the annual MRDS business meeting on Friday, 11 May 2018, at the 53rd International Congress Medieval Studies, in Kalamazoo, Michigan.

Please see the following page for instructions on nominations for the 2018-2019 awards.

Please look for MRDS Sessions at the ICMS (9-12 May) and the IMC (1-4 July). SITM is 8-13 July. Details in the Spring 2019 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 30, 2019:

- 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-year membership in MRDS)

For a conference paper presented in the 12 months before January 30, 2019:

- 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 30, 2019

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 rclark@ksu.edu. The committee will consider any essay published within 18 months of the deadline and judged by the committee to be of outstanding quality. All essays submitted will be considered for both awards, if appropriate, but no essay can win both prizes. 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) to Robert Clark
Department of Modern Languages
Kansas State University
Manhattan, KS 66502.

An author unable to supply a hard copy, may submit the book in digital form only, though hard copy is preferred. Digital copies should be sent to rclark@ksu.edu. The committee will consider any book of high quality published within 18 months of the deadline. Publishers: please limit submissions for the Bevington to two books per year.

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.

Announcement of Award Winners

Awards announcement and presentation will take place during the annual MRDS business meeting in May 2019, at the 54th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan.
MRDS Officers and Council Members

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Gordon Kipling (2017-19)
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West Liberty University
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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 / Frank Napolitano, Treasurer” to

Frank Napolitano (2015-2018)
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Fall 2018 MRDS Newsletter

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