



# MRDS

Medieval and Renaissance  
Drama Society

---

## Medieval and Renaissance Drama Society Newsletter Spring 2016

---

### ☞ The 51<sup>st</sup> Congress on Medieval Studies ☛ May 12-15, 2016

#### MRDS Sponsored Sessions

#### **Editing for the Classroom, Translating for the Stage: Making Medieval Drama Accessible to Modern Audiences Session 189, Friday 10:00, Schneider 1120**

Organizer: Frank M. Napolitano, Radford Univ.  
Presider: Andrew M. Pfrenger, Kent State Univ.–Salem

Is There an Audience for This Play? Constructing the Reader of  
Modernized Medieval Drama

*Christina M. Fitzgerald, Univ. of Toledo, and John T.  
Sebastian, Loyola Univ. New Orleans*

Ethically Glossing/Glossing Ethically: Working with Public-  
Domain Texts

*Cameron Hunt McNabb, Southeastern Univ., and Frank M.  
Napolitano*

Translation and Fashion, or, How Long Is a Translation  
Supposed to Last?

*Mario B. Longtin, Western Univ.*

#### **From Hildegard to Mother Courage: Celebrating the Life and Work of Robert Potter (1934–2010) Session 321, Friday 3:30, Bernhard 205**

Organizer: Robert L. A. Clark, Kansas State Univ.  
Presider: Robert L. A. Clark

Robert Potter, the Modern Production of Medieval Plays, and  
the Historiography of the Field since 1970

*Alexandra F. Johnston, Records of Early English Drama*

Pre- and Post-Humanist Pig Performance

*Marla Carlson, Univ. of Georgia*

From the Hussite Revolution to the Catholic Enlightenment:  
The Suppression, Preservation, and Revival of Palmesels in  
Bohemia and Poland

*Max Harris, Univ. of Wisconsin–Madison*

#### **Performance as Research: Medieval Text, Modern Performance, Contested Ground (A Performance) Friday 8:00 PM, Valley II Eicher 202**

Organizer: Carolyn Coulson, Shenandoah Univ.  
Presider: Cameron Hunt McNabb, Southeastern Univ

This session features a full performance of the French farce  
*Soeur Fessue*, translated by Mario B. Longtin (Western Univ.).  
The performance is followed by a discussion of the various

research agendas that are at work in such a project, and the way  
the performance event can become a scholarly battleground.

Performer/panelists are Carolyn Coulson; Lofton L. Durham,  
Western Michigan Univ.; Matthew Sergi, Univ. of Toronto;  
Mario B. Longtin; and Kyle A. Thomas, Univ. of Illinois–  
Urbana-Champaign.

#### **Making Time/Making Space: Temporality in Medieval and Renaissance Drama Session 452, Saturday 3:30, Fetzer 2016**

Organizer: Jill Stevenson, Marymount Manhattan College  
Presider: Jill Stevenson

“Why, how long shall he live?”: Making Time for Murder in  
*Arden of Faversham*

*Dori Coblenz, Emory Univ.*

Reading as Performance and Reading the Performance of  
Labyrinthe royal de l’Hercule gaulois triumpphant: Representing  
the Representé

*Daniel Ruppel, Brown Univ.*

Redundancy, Metaphor, and Memory: Experience of Space and  
Time in Medieval Christian Theater

*Christopher Swift, New York City College of Technology,  
CUNY*

A Violent Spatializing of Time: Colonizing Utopian Imaginaries  
in Seventeenth-Century Barbados

*Scott Venters, Univ. of Washington–Seattle*

#### **MRDS Business Meeting Saturday, 5:15 p.m. Fetzer 2016**

Contents	
MRDS Medieval Congress Sessions	1
Other Congress Sessions of Interest	2-3
Congress Performances	3
Recent Publication	4-7
MRDS Awards	7
Conferences, Including SITM	8
Productions	9
2016 MRDS Meeting Agenda	9
2015 MRDS Meeting Minutes	10-11
MRDS Officers and Council	12
Colophon	12

*The 51<sup>st</sup> Congress on Medieval Studies*  
*Other Sessions of Interest*

**Performing Piety and Poetry: Dance, Gender, and Poetic Form**  
**Session 116, Thursday 3:30, Schneider 1140**

Organizer: Lynneth J. Miller, Baylor Univ.

Presider: Max Harris, Univ. of Wisconsin–Madison

The Dance of Salome: Dancing Women, Sin, and Salvation in Medieval Texts

*Lynneth J. Miller*

Discipline and Redemption: Dances of Penitence

*Kathryn Dickason, Stanford Univ.*

Reenacting Form: Poetry and Dance in the Late Middle Ages

*Seeta Chaganti, Univ. of California–Davis*

**Medieval Performance as Appropriation**

**Session 159, Thursday 7:30 PM, Schneider 1140**

Sponsor: ROMARD

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

Presider: Susannah Crowder

Female Masochism and Shadow Feminism in a Medieval French Farce

*Noah D. Gynn, Univ. of California–Davis*

“This saint is my saint”: Episcopal Appropriation of Predecessors’ Image through Ritual Performance in Eleventh-Century Lotharingia

*Pieter Bytbeier, Univ. Gent/Columbia Univ.*

The Sacrifice of Abraham in Greece: Immanence, Interpellation, Appropriation

*Stratos E. Constantinidis, Ohio State Univ.*

Respondent: *Kathleen Ashley, Univ. of Southern Maine*

**Ritus, Artes, Musica: A Session in Honor of Nils Holger Peterson**

**Session 457, Saturday 3:30 PM, Schneider 1125**

Organizer: Amy S. Kaufman, Middle Tennessee State Univ.

Presider: Richard Utz, Georgia Institute of Technology

A Vigil for Thomas Becket: Nils Holger Petersen’s Canterbury Pilgrimage

*Kathleen Verduin, Hope College*

Medievalist Good Will and the Christmas Carol Tradition

*Clare A. Simmons, Ohio State Univ.*

Dramatic Elements in Medieval Liturgical Poetry

*Gunilla Iversen, Stockholms Univ.*

Liturgy, Drama, and Liturgical Drama

*Michael L. Norton, James Madison Univ.*

**Emotions and Performativity in Early Drama, Art, and Music**

**Session 399, Saturday 1:30, Fetzer 2016**

Sponsor: Early Drama, Art, and Music

Organizer: Jesse D. Hurlbut, Brigham Young Univ.

Presider: Alexandra F. Johnston, Records of Early English Drama

Mixed Sympathies: Thinking and Feeling about Jews in the *Ludus de Antichristo*

*Caitlin Hamilton, Univ. of Virginia*

Awe and Astonishment in Medieval French Narrative

*Evelyn Birge Vitz, New York Univ.*

*Planctus Universitatis Oxoniensis* and the Affective Performativity of Lamentation

*Thomas Meacham, Univ. of Connecticut*

*Everyman*, the London Old Vic, and World War I

*Pamela M. King, Univ. of Glasgow*

*Papers of Interest*

**Cornering the Snarket (Return of the Sting)**

**Session 26, Thursday 10:00, Schneider 1280**

Going to Hell Defensively: Sarcasm in the York “Fall of the Angels” Play

*Elza C. Tiner, Lynchburg College*

**In Memory of John H. Fisher, Scholar and Editor**

**Session 42, Thursday 10:00, Bernhard 209**

What Was Scribe C Doing with the N-Town Plays?

*Britt Mize, Texas A&M Univ.*

**Writing to Know: Medieval Literature and the Production of Knowledge**

**Session 146, Thursday 3:30, Sangren 1730**

Producing Knowledge in the Chester Cycle

*Helen Cushman, Harvard Univ.*

**“Can These Bones Come to Life?”: Insights from Reconstruction, Re-enactment, and Re-creation**

**Session 214, Friday 10:00, Bernhard 106**

Part of the Whole: Deciphering Medieval Stage Techniques through Performance

*Lydia Craig, Loyola Univ. Chicago, and Richard Gilbert, Loyola Univ. Chicago*

**What Devils Say**

**Session 365, Saturday 10:00, Schneider 1320**

“New Engynes of Malycyous Conspiracy”: Linguistic

Temptation in the Demon’s Prologue to N-Town Passion Play 1

*Valerie Gramling, Univ. of Miami*

Nonsense and Devil-Talk: Impious Improvisation in John Skelton and Others

*Thomas H. Crofts, III, East Tennessee State Univ*

**Interdisciplinary Approaches to the Late Medieval Lyric**

**Session 517, Sunday 8:30, Bernhard 209**

A Proposed Context for the Paraliturgical Drama “Tragedia de Sancta Agnetis” through Intertextual Analysis of Its Troubadour Contrafacta

*Verónica Guimarães, Graduate Center, CUNY*

**Teaching the Low Countries in Translation: Medieval Multilingualism and the Modern Classroom (A Roundtable)**

**Session 148, Thursday 3:30, Sangren 1750**

Developing a Middle Dutch Canon in Translation: The Drama Angle

*Mandy Lowell, Cornell Univ.*

**Unhappy Families: Literary Inheritance in the Fifteenth Century (A Roundtable)**

*Session 283, Friday 3:30 p.m. Valley I Ackley 105*

Loop the Noose: The Oedipal Judas in Late Medieval Drama  
*Mariah Min, Univ. of Pennsylvania*

**Early Modern English Literature**

**Session 381, Saturday 10:00 a.m., Bernhard 211**

Plantagenet Mourning: Forms of Temporality and Chronotope in Shakespeare's *Richard II* and *The Life and Death of King John*

*Ken Fullam, East Tennessee State Univ.*

Confining Spaces, Prospective Times: Imprisonment and Temporality in Early Modern Drama

*Charlotte Thurston, Graduate Center, CUNY*

**The 51<sup>st</sup> Congress on Medieval Studies  
Performances, Dramatic and Other**



**The Translation of Saint Osmund (Performance)**

**Session 329, Friday 3:30, Kanley Chapel**

Sponsor: Gregorian Institute of Canada / L'Institut Grégorien du Canada

Organizer: William Renwick, Gregorian Institute of Canada

Presider: William Renwick

Saint Osmund (d. 1099) was the last English saint to be canonized (in 1456) before the reformation. In 1457 a great celebration was held at Salisbury Cathedral as his remains were translated into a new shrine. The music composed for the Translation of Saint Osmund, which survives in only a single manuscript, thus represents the final flowering of chant composition in England. This performance is the first since the reformation of all the surviving Sarum chant composed in honor of Saint Osmund.

The performers are Alison Altstadt, Univ. of Northern Iowa; Robin Ehlert, Gregorian Institute of Canada; Mary Gillmeister, Gregorian Institute of Canada; Peter Goodrich, Gregorian Institute of Canada; Lara Housez, McMaster Univ.; Elizabeth Langs, Gregorian Institute of Canada; Eric MacKay, Gregorian Institute of Canada; Jonathan Marler, Gregorian Institute of Canada; Susan McKay, Gregorian Institute of Canada; Patricia Maynes, Gregorian Institute of Canada; Peggy Read, Gregorian Institute of Canada; Islay-May Renwick, Gregorian Institute of Canada; Jenifer Darling, Gregorian Institute of Canada; James Renwick, Univ. of Toronto; and Elaine Sheppard, Gregorian Institute of Canada.

**I Dilettosi Fiori**

**Fourteenth-Century Music for Clavicimbalum and Flutes  
Lecture/Performance**

**Corina Marti**

**Friday, May 13, 7:30 p.m., Kanley Chapel, WMU**

In a special collaboration with the Gilmore International Keyboard Festival, the Medieval Institute presents Corina Marti in a program of fourteenth-century music performed on historical instruments. An expert on medieval and Renaissance music, Marti is a Swiss-born artist on the faculty of the Schola Cantorum Basiliensis.

**Performing Malory: The Tale of Sir Gareth  
Friday 7:30 PM, Valley III Stinson Lounge  
(A Readers' Theater Performance)**

Organizer: Steffi Delcourt, Univ. of Rochester

Presider: Alison Harper, Univ. of Rochester

A readers' theater performance with Steffi Delcourt; Timothy R. Jordan, Ohio Univ.–Zanesville/Zane State College; Patricia V. Lehman, Univ. of Michigan–Ann Arbor; Elaine Isaak, Independent Scholar; David Carlton, Western Univ.; Kara Larson Maloney, Binghamton Univ.; Sara Lou Stuart, Independent Scholar; Carolyn F. Scott, National Cheng Kung Univ.; Kimberly Jack, Athens State Univ.; Laura K. Bedwell, Univ. of Mary Hardin-Baylor; John Lowell Leland, Salem International Univ.; Kyle Huskin, Univ. of Rochester.

**Performance as Research: Medieval Text, Modern  
Performance, Contested Ground (A Performance)**

**Friday 8:00 PM, Valley II Eicher 202**

Organizer: Carolyn Coulson, Shenandoah Univ.

Presider: Cameron Hunt McNabb, Southeastern Univ

This session features a full performance of the French farce *Soeur Fessue*, translated by Mario B. Longtin (Western Univ.). The performance is followed by a discussion of the various research agendas that are at work in such a project, and the way the performance event can become a scholarly battleground.

Performer/panelists are Carolyn Coulson; Lofton L. Durham, Western Michigan Univ.; Matthew Sergi, Univ. of Toronto; Mario B. Longtin; and Kyle A. Thomas, Univ. of Illinois–Urbana-Champaign.

**Performances of Marie de France**

**Session 441, Saturday 3:30 p.m., Valley II, LeFevre Lounge**

Sponsor: International Marie de France Society

Organizer: Ann McCullough, Middle Tennessee State Univ.

Presider: Ann McCullough

Performances by Tamara Bentley Caudill, Tulane Univ.; Chris Treen, Independent Scholar; Ronald Cook, Independent Scholar; Walter A. Blue, Hamline Univ.; and Simonetta Cochis, Transylvania Univ.

## Recent Publications

### Books, General

Anthony Raspa. *Shakespeare the Renaissance Humanist: Moral Philosophy and His Plays*. Houndmills, Basingstoke, Hampshire; New York, NY: Palgrave Macmillan, 2016.

Robert Stuart Sturges. *The Circulation of Power in Medieval Biblical Drama: Theaters of Authority*. Houndmills, Basingstoke, Hampshire; New York, NY: Palgrave Macmillan, 2016.

Kenneth S. Jackson. *Shakespeare and Abraham*. Notre Dame: University of Notre Dame Press; 2015

Anne Sandoe and Shirley Carnahan. *From Women's Eyes: Shakespeare's Female Characters in Their Own Words* (Volume 1). Shakespeare Oratorio Society. 2015.

---. *Venus and Mars: Relationships through Shakespeare's Eyes*. Shakespeare Oratorio Society, 2015.

Charlotte Steenbrugge. *A Study of Dramatic Traditions in Medieval and Sixteenth-Century England and the Low Countries*. Amsterdam: Rodopi; 2014.

W.R. Streitberger, *The Masters of the Revels and Elizabeth I's Court Theatre*. Oxford: Oxford University Press, 2016.

### Books, Anthologies

Peter Happé and Wim Hüskén, Eds. *Staging Scripture: Biblical Drama, 1350-1600*. Leiden and Boston: Brill, 2016.

Peter Happé. Introduction.

Clifford Davidson. Memory and Remembering: Sacred History and the York Plays.

Margaret Rogerson. Audience responses and the York Corpus Christi Play.

Philip Butterworth. The Bible and the Towneley Plays of *Isaac and Jacob*.

Diana Wyatt. Play Titles without Play Texts: What can they tell us, and how? An Investigation of the Evidence for the Beverley Corpus Christi Play.

Roberta Mullini. The Norwich Grocers' Play(s) (1533, 1565): Development and Changes in the Representation of Man's Fall.

Katie Normington. "Have here a Drink full good": A Comparative Analysis of Staging Temptation in the Newcastle Noah Play.

Peter Happé. Staging the Resurrection.

Charlotte Steenbrugge. Preaching Penance on the Stage in Late Medieval England: The Case of John the Baptist.

David Bevington. Staging and Liturgy in *The Croxton Play of the Sacrament*.

Bob Godfrey. Herod's Reputation and the Killing of the Children: Some Theatrical Consequences.

Philip Crispin. Passion Play: Staging York's *The Conspiracy and Christ before Annas and Caiaphas*.

James McBain. "Alle out of hir self": Mary, Effective Piety and the N-Town Crucifixion.

Sarah Carpenter. Performing the Scriptures: Biblical Drama after the Reformation.

Greg Walker. Blurred Lines? Religion, Reform, and Reformation in Sir David Lyndsay's *Ane Satyre of the Thrie Estaitis*.

Elisabeth Dutton and Stephanie Allen. Seeing and Recognizing in the Sacred and New: The Latin Scriptural Plays of Nicholas Grimald.

Garrett P. J. Epp. "Be ye thus trowing": Medieval Drama and Make-Belief.

Arzu Öztürkmen and Evelyn Birge Vitz editors. *Medieval and Early Modern Performance in the Eastern Mediterranean*. Turnhout: Brepols, 2014.

#### Part 1. Verbal Art as Performance

Metin And. Storytelling as Performance.

Revital Refael-Vivante. The *Maqama* — Between a Tale and a One-Man Show: In Search of its Form of Performance.

Arzu Ozturkmen. Orality, Text, and Performance in the *Book of Dede Korkut*.

Marija-Ana Durrić. Signals of Performability in the Croatian Glagolitic Legend of St John Chrysostom.

Michael Curschmann. The Performance of Joinville's Credo.

David Rotman. Medieval Folktales, Modern Problems, and a Gifted Preacher: The Case of Rabbi Joseph Hayyim and the 'Tale of a Fox that Left his Heart at Home'.

Evelyn Birge Vitz. 'The Seven Sleepers of Ephesus': Can We Reawaken Performance of this Hagiographical Folktale?.

#### Part 2. Performance under Imperial Realms

Przemysław Marciniak. How to Entertain the Byzantines: Some Remarks on Mimes and Jesters in Byzantium.

Tivadar Palagyi. Between Admiration, Anxiety, and Anger: Views on Mimes and Performers in the Byzantine World.

Koray Durak. Performance and Ideology in the Exchange of Prisoners between the Byzantines and the Islamic Near Easterners in the Early Middle Ages.

Suraiya Faruqi. Fireworks in Seventeenth-Century Istanbul.

Ozdemir Nutku. Clowns at Ottoman Festivities.

Danielle Haase-Dubosc. Lady Mary Wortley Montagu (1689–1762): Her Turkish Performances.

Ehud R. Toledano. The Fusion of *Zar-Bori* and Sufi *Zikr* as Performance: Enslaved Africans in the Ottoman Empire.

#### Part 3. Modes and Varieties of Entertainment.

Cemal Kafadar. How Dark is the History of the Night, How Black the Story of Coffee, How Bitter the Tale of Love: The Changing Measure of Leisure and Pleasure in Early Modern Istanbul.

Daryo Mizrahi. One Man and His Audience: Comedy in Ottoman Shadow Puppet Performances.

Mas 'Ud Hamdan. Shadow Theatre, the *Karagoz (Kara Gyooz)* and the Texts of Ibn Daniyal (1248–1311?).

Noune Zeltsburg-Poghosyan. Armenian Traditional Music and the Performance Practices in the Armenian Community of Jerusalem.

Judith R. Cohen. Constructing the Performed Identity of Sephardic Songs.

- Elena Marushiakova and Vesselin Popov. Gypsy Musicians and Performances in the Ottoman Balkans.
- Part 4. Iconography*
- Viktoria Kepetzi. Scenes of Performers in Byzantine Art, Iconography, Social and Cultural Milieu: The Case of Acrobats.
- Anestis Vasilakeris. Theatricality of Byzantine Images: Some Preliminary Thoughts.
- Emma Petrosyan. Theatrical Features in Armenian Manuscripts.
- Hrant Khachikyan. Capital Initials with Images of Musicians in Armenian Manuscripts.
- Gabriela Currie. Glorious Noise of Empire.
- Part 5. Ritual Roots of Performance*
- Samia Mehrez. Representing the Moulid: Salah Jahin's *Al-Layla al-Kabira* between Populist and Nationalist Aspirations.
- Yucel Demirer. Performative Conceptions of Social Change: The Case of *Nevruz* Celebrations in Pre-Ottoman and Ottoman Anatolia.
- Fahriye Dincer. Alevi Ritual Movement: Its Representation in Fifteenth and Sixteenth-Century Texts and Today.
- Elsie Ivancich Dunin. The Moreška Dance/Drama on the Island of Korčula (Croatia): A Turkish Connection?
- Cem Behar. The Show and the Ritual: The Mevlevi *Mukabele* in Ottoman Times.
- Zhenya Khachatryan. The Ritual of Vardan Mamikonyan.
- Peter Burke. Epilogue: The Performative Turn in Recent Cultural History.
- Barbara Ravelhofer, Ed. James Shirley and Early Modern Theatre: New Critical Perspectives. Studies in Performance and Early Modern Drama. Routledge, 2017.
- Barbara Ravelhofer. Introduction.
- Jeremy Lopez. Time for James Shirley.
- Rebecca Hasler. The Comic and the Apocalyptic in Shirley's Drama.
- Peter Happé. 'And you meane to rise at court, practise to caper': The Representation of the Court in James Shirley's Plays, 1631-36.
- Rachel Ellen Clark. Rebellion in Arcadia: Caroline Anti-Militarism in Dramatic Adaptations of Sidney.
- Rebecca Bailey. A Conflict More Fierce than Many Thousand Battles: Staging the Politics of Treason and Allegiance in James Shirley's Maritime Plays, *The Young Admiral* and *The Court Secret*.
- Barbara Ravelhofer. Shirley's Tragedies.
- Robert Lublin. Shirley's Dublin Days: A Nervous Première of *St. Patrick for Ireland*.
- Dan Starza Smith. Papers Most Foul: The Melbourne Manuscript and the 'Foul Papers' Debate.
- Jitka Štollová. Plotting Paratexts in Shirley's *The Politician*.
- Philip West. The Drama of Shirley's Poems.
- Marina Tarlinskaja. Andrew Ashbee. Music in the Work of James Shirley.
- Versification from Shakespeare to Shirley: Implications for Performance.

## Articles and Chapters, General

- Guy Butler. Macbeth: "The great doom's image". *Shakespeare in Southern Africa*. 2014.
- James Hirsh. "The Origin of the Late Renaissance Dramatic Convention of Self-Addressed Speech." *Shakespeare Survey* 68, 2015.
- Richard Khoury and Douglas W. Hayes, "Alliteration and Character Focus in the York Plays," *Digital Medievalist* 10, 2015.
- Gail McMurray Gibson. Manuscript as Sacred Object: Robert Hegge's N-Town Plays. *Journal of Medieval & Early Modern Studies*. Fall 2014.
- Cameron Hunt McNabb. "Shakespeare's Semiotics and the Problem of Falstaff" *Studies in Philology* 113.2, 2016.
- Susan Nakley. On the Unruly Power of Pain in Middle English Drama. *Literature & Medicine*. Fall 2015.
- Karen Sawyer Marsalek. Shakespeare's Medieval Craft: Remnants of the Mysteries on the London Stage. *Review of English Studies*. September, 2015.
- Jill Stevenson. Affect, Medievalism, and Temporal Drag: Oberammergau's Passion Play Event," in *The Changing World Religion Map*, ed. Stanley D. Brunn. Springer, 2015.
- . Poised at the Threatening Edge: Feeling the Future in Medieval Last Judgment Performances," *Theatre Journal*. May 2015.
- Katherine Schaap Williams. "More legs than nature gave thee": Performing the Cripple in *The Fair Maid of the Exchange*. *ELH*. Summer 2015.
- ## Articles, Selected Journals
- ### Comparative Drama
- Volume 49, Number 3, Fall 2015**  
**Elizabeth Bradburn, Editor.**
- John Freeman. Re-Proofing the "Zero Part of Speech" in *Hamlet*.
- ### Early Theatre
- Vol. 18, No. 2 (2015)**  
**Edited by Helen Ostovich and Melinda J. Gough**
- Articles*
- Mariana Lopez. An Acoustical Approach to the Study of the Wagons of the York Mystery Plays: Structure and Orientation.
- Frank M Napolitano. 'Here may we se a merveyl one': Miracles and the Psalter in the N-Town 'Marriage of Mary and Joseph.'

- Caroline Baird. From Court to Playhouse and Back: Middleton's Appropriation of the Masque.  
 Matteo A. Pangallo. 'I will keep and character that name': Dramatis Personae Lists in Early Modern Manuscript Plays. *Issues in Review Essays*  
 Elizabeth Schafer. Introduction: Attending to Early Modern Women as Theatre Makers.  
 Alison G. Findlay. Reproducing *Iphigenia at Aulis*.  
 Ramona Wray. Performing *The Tragedy of Mariam* and Constructing Stage History.  
 Yasmin Arshad, Helen Hackett, Emma Whipday. Daniel's Cleopatra and Lady Anne Clifford: From a Jacobean Portrait to Modern Performance.  
 Rebecca McCutcheon. A Performance Studies Approach to *The Tragedy of Mariam*.

**English Literary Renaissance**  
**Autumn 2015, Volume 45, Issue 3**  
*Edited By Arthur F. Kinney*

- Elisa Oh. The Silences of Elizabeth I and Shakespeare's Isabella.  
 Simon Jackson. The Visual Music of the Masque and George Herbert's *Temple*.  
 Jay Zysk. Relics and Unreliable Bodies in *The Changeling*.

**European Medieval Drama**  
**Volume 17, 2013. (Available in 2015)**  
*General Editor, Jelle Koopmans.*

- V. Chacon-Carmona, Shepherds' and Advent Fast: Liturgical Renewal in English and Castilian Pastoral Drama of the Late Middle Ages  
 R. Toepfer, Vom marginalisierten Heiligen zum hegemonialen Hausvater: Josephs Männlichkeit im Hessischen und in Heinrich Knausts Weihnachtsspiel  
 M. Harris, The Persecution of the Palmesel: Iconoclasm and Survival in Prague, Zurich, and Augsburg  
 A. Kemper, Das Heiligkreuz-Sujet und die Organisation des weltlichen Zusammenlebens im Medium städtischer und jesuitischer Spiele  
 J. Eming, Das Heilige in der Neuen Welt: Sarah Ruhl's Passion Play: A Cycle und Tennessee Williams' *Orpheus Descending*  
 C. Dauven-van Knippenberg, Christoph Schlingensiefel und das Schauspiel des Mittelalters: Beobachtungen

**Medieval and Renaissance Drama in England**  
**Volume 28, 2015**

- William B. Long, Early Modern Playhouse Manuscripts and the Editing of Shakespeare.  
 S. P. Cerasano. Edward Alleyn's Diary and the "Lost Years" Recovered.

**Medieval English Theatre**  
**Vol. 37, 2015**

- In honorem* John J. McGavin  
 John J. McGavin: Bibliography  
 Sarah Carpenter. The Places of Foolery: Robert Armin and fooling in Edinburgh.

- Janet Hadley Williams. 'George Bannatyne's 'Sertane Mirry Interludis', and Sir David Lyndsay's play.  
 Greg Walker. 'The Linlithgow Interlude of 1540 and Lyndsay's *Satire of the Thrie Estaitis*.  
 Peter Happé. Stage Directions in Lyndsay's *Ane Satire of the Thrie Estaitis*.  
 R.D.S. Jack. The Dramatic Voice of William Dunbar.  
 Tanya Hagen and Sally-Beth MacLean. How to Track a Bear in Southwark: a learning module.  
 Bob Godfrey. 'The Digby *Mary Magdalen* in Performance: a merry peripeteia.  
 Garrett P.J. Epp. 'Thus am I Rent on Rode': taking apart the Towneley *Crucifixion*.  
 Alexandra F. Johnston. The *Second Shepherds' Play*: a play for the Christmas season.  
 Meg Twycross. 'They did not come out of an Abbey in Lancashire': Francis Douce and the manuscript of the Towneley Plays.

**Renaissance and Reformation**  
**Volume 39, No 1 (2016)**

- Lisa Walters. Monstrous Births and Imaginations: Authorship and Folklore in Shakespeare's *A Midsummer Night's Dream*.

**Renaissance Drama**  
**Volume 44, Number 1, Spring 2016**

- Shannon Kelley. Desire, a Crooked Yearning, and the Plants of Endymion.  
 Christine Varnado. Getting Used, and Liking It: Erotic Instrumentality in *Philaster*.  
 Brian Pietras. Fletcher's Promiscuous Poetics.  
 Edel Lamb. "Shall we play the good girls": Playing Girls, Performing Girlhood on Early Modern Stages.  
 Michelle M. Dowd. Dramaturgy and the Politics of Space in *The Tragedy of Mariam*.

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

**Love and Romance in Early Drama**

**Guest Editors: Charlotte Steenbrugge and Alexandra F. Johnston**

**Chief Editor: Mario B. Longtin**

- Marla Carlson. The Thais Scenario: Public Women, Penance, and Performance.  
 Erin Weinberg. "Since I have your good leave to go away": Negotiating desire in *The Merchant of Venice*,  
 Most excellent warriors, very valiaunt": Reading Amazons in A Kirsten Inglis. *Midsummer Night's Dream* and *The Two Noble Kinsmen*.  
 Andrew Bretz. "Are you My Sweet Heart?"; *Bonduca* and the Failure of Chivalric Masculinity.  
 Dimitry Senyshyn. *Mucedorus*, Shakespeare and the Persistence of Romance.  
 Alexandra F. Johnston. "The Actors of the Playe were Countreyemen": the disastrous performance of *Mucedorus* in 1653.

### Shakespeare Bulletin

#### Volume 34, Number 1, Spring 2016

Stephen Purcell. Editing for Performance or Documenting Performance?: Exploring the Relationship Between Early Modern Text and Clowning.

Nora Williams. "Cannot I keep that secret?": Editing and Performing Asides in *The Changeling*.

Abigail Rokison-Woodall. Interviews with Theatre Practitioners about Texts for Performance.

José A. Pérez Díez. Editing on Stage: Theatrical Research for a Critical Edition of John Fletcher and Philip Massinger's *Love's Cure, or The Martial Maid*.

C. K. Ash. Activating Annotations, an Experiment with Proverbs.

Brett D. Hirsch, Janelle Jenstad. Beyond the Text: Digital Editions and Performance.

### Shakespeare Bulletin

#### Volume 33, Number 4, Winter 2015

John Wyver. Television and the Anti-Realist Theatricality of "not Shakespeare" (Introduction).

Amanda Wrigley. The Spaces of Medieval Mystery Plays on British Television

James Wallace. Marlowe and McKellen on screen: The Prospect Theatre Company Production of *Edward II* 1969–70.

Andy Kesson. "Trying television by candlelight": Shakespeare's Globe's *The Duchess of Malfi* on BBC4.

Oliver Jones. The Dutch Courtesan Online.

### Shakespeare Bulletin

#### Volume 33, Number 3, Fall 2015

Michael D. Friedman. "Let me twine / Mine arms about that body": The Queerness of *Coriolanus* and Recent British Stage Productions.

Kristin N. Denslow. "Clearly it's nothing alarming ... It's only Shakespeare": Conjuring the Shakespeare Specter in Ernst Lubitsch's *To Be or Not To Be*.

Victoria Sparey. Performing Puberty: Fertile Complexions in Shakespeare's Plays.

Mort Paterson. Stress and Rhythm in the Speaking of Shakespeare's Verse: A Performer's View.

### Shakespeare Bulletin

#### Volume 33, Number 2, Summer 2015

Lezlie C. Cross. Acting in the Paratext: Theatrical Material in Horace Howard Furness's New Variorum Shakespeare.

L. Monique Pittman. Heroes, Villains, and Balkans: Intertextual Masculinities in Ralph Fiennes's *Coriolanus*.

Chad Allen Thomas. Queer Shakespeare at the Citizens Theatre. Guy Zimmerman. The Performance of Counter-Sorcery in Lemi Ponifasio's *Tempest: Without a Body*.

Irene Middleton. A Jew's Daughter and a Christian's Wife: Performing Jessica's Multiplicity in *The Merchant of Venice*.

Alan C. Dessen. Of an Age But Not For All Time?: Staging Shakespeare's Contemporaries at the Swan.

### 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*.

### Shakespeare Quarterly

#### Volume 66, Number 3, Fall 2015

Bryan Crockett. Shakespeare, Playfere, and the Pirates. Philip Goldfarb Styr. "Continuall Factions": Politics, Friendship, and History in *Julius Caesar*.

Adam Rzepka. "How easy is a bush supposed a bear?": Differentiating Imaginative Production in *A Midsummer Night's Dream*.

### Shakespeare Quarterly

#### Volume 66, Number 2, Summer 2015

Daniel Shore. Shakespeare's Constructicon.

Andrew Sisson. *Othello* and the Unweaponed City.

William Junker. The Image of Both Theaters: Empire and Revelation in Shakespeare's *Antony and Cleopatra*.

Tom Reedy. William Dugdale on Shakespeare and His Monument (Note).

### SEL Studies in English Literature 1500-1900

#### Volume 55, Number 3, Summer 2015

Jayne Hildebrand. Cowper's Theatrical Blank Verse: Shakespeare, Garrick, and The Task.



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)
- David Bevington Award for best new book in early drama studies (non-Shakespearean, no edited volumes) (\$500 award + two years membership)

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 is judged by committees made up of members of the MRDS Executive Council.

Submissions: Gordon Kipling, [kipling@humnet.ucla.edu](mailto:kipling@humnet.ucla.edu).

For Further information: <http://themrds.org/upcoming-awards>.

## Conferences and Calls for Papers



### SITM/REED N-E Joint Colloquium and Theatrum Mundi Festival

#### 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.

For details of the colloquium please visit the web site:

<http://community.dur.ac.uk/reed.ne/>.

Booking details for the Colloquium are available at

<https://www.dur.ac.uk/conference.booking/details/?id=586>

Also, download the entire program for the Colloquium at

<http://community.dur.ac.uk/reed.ne/wp-content/uploads/SITM.REED-N-E-2016-Programme.pdf>.

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

#### Othello's Island Conference

##### 5th Annual Conference

Nicosia • Cyprus

5 to 8 April 2017

The annual international conference on mediaeval, renaissance and early modern art, literature, social and cultural history.

Lead Academic Co-ordinator: Dr Michael Paraskos (City and Guilds of London Art School and Imperial College London)

Held annually since 2013, Othello's Island is the leading gathering in the Mediterranean region of academics, students and members of the public interested in mediaeval, renaissance and early modern art, literature, history and culture.

Attracting speakers from all over the world, Othello's Island is the place to present and discover the latest research on this period, and to make new connections between the different disciplines.

For more information please visit <http://www.othelloisland.org/>

Call for Papers: <http://www.othelloisland.org/#!call-for-papers/cox6>

## CFP: Medieval Association of the Midwest's

### 32nd Annual Conference

October 6-8, 2016

Theme: "Materiality and Performance"

The College of St. Scholastica, Duluth, Minnesota

This year's conference will coincide with the Folger Shakespeare First Folio Exhibit at the University of Minnesota, Duluth. Attendees will be able to take in the exhibit as well as other related events marking the 400th anniversary of Shakespeare's death. The conference theme emphasizes performance and material culture. Organizers, however, will also welcome paper and session proposals on any topic related to medieval and early modern history, literature, and culture.

Paper/Session Proposals Deadline: Friday, July 22, 2016

Please send proposals or inquiries via email or regular post:

William Hodapp

The College of St. Scholastica

1200 Kenwood Avenue

Duluth, MN 55811-4199

[whodapp@css.edu](mailto:whodapp@css.edu)

#### Ben Jonson Conference at the University of North Georgia-Gainesville

Our first bi-annual conference on early modern verse drama by Shakespeare's contemporaries will commemorate the 400th anniversary of the 1616 folio publication of Ben Jonson's *Workes*. We're calling for papers that examine some aspect of one or more of the playtexts found within this volume, but we also welcome topics involving Jonson's works in performance or Jonson's influence on seventeenth-century print culture. The conference will be held at the Gainesville campus of the University of North Georgia on September 23 and 24, 2016.

Information on registration, hotel accommodations, and other details will be provided soon (see our website:

[www.ung.edu/english/ben-jonson-conference](http://www.ung.edu/english/ben-jonson-conference)). The evening activities will include a pair of Jonson's plays, *The Alchemist* and *Volpone*, produced especially for conference attendees by the Atlanta Shakespeare and Resurgens Theatre companies.

With the assistance of the University Press of North Georgia, we plan to publish a selection of papers from the proceedings.

Please submit a 200-word abstract to Dr. Brent Griffin ([brent.griffin@ung.edu](mailto:brent.griffin@ung.edu)) by Wednesday, June 15. We welcome proposals from graduate students and early career researchers.

#### 2017 Annual Meeting of the Medieval Academy Of America Toronto, Ontario, Canada April 6-8, 2017

Call for Papers:

<http://www.medievalacademy.org/?page=2017Meeting>

Please note: "Drama and Performance in Urban Centers"



## Forthcoming Performances

**The Norwich Stonemasons' Play**  
Adapted by Gail McMurray Gibson  
Norwich, Saturday 28th May, 2016



### *From the announcement:*

The Guild of St. Stephen & St. George is very grateful to East Anglian medieval drama expert, Professor McMurray Gibson, for rewriting the 'N-Town' Play, 'Cain & Abel' for our guild members to perform. The rewriting is an adaptation of the original rendering it understandable to twenty first century audiences. The Master & apprentices of our guild will be performing this play across seven city centre locations in Norwich .

For more information, please visit  
<http://gildencraft.blogspot.com/2016/04/the-norwich-stonemasons-play-by-gail.html>.

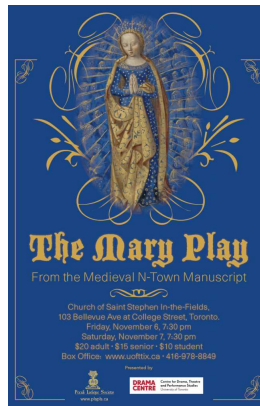
Image borrowed from the same page.

## Recent Performances

**The Mary Play: From the Medieval N-Town Manuscript**  
Presented by Poculi Ludique Societas & Centre for Drama,  
Theatre and Performance Studies  
Friday November 6 and Saturday November 7, 2015

### *From the Announcement:*

The N-Town Mary Play is a Medieval English drama chronicling the biography of the Virgin Mary, from her own immaculate conception through her childhood Presentation at the Temple and the events leading up to the Annunciation when she is chosen to be the virginal mother of Christ. The Mary Play is a liturgical drama, full of choral music, which will be overseen in this production by Musical Director Andrea Budgey of the medieval music group Sine Nomine, and chaplain of Trinity College.



Directed by Kimberley Radmacher, the production is an adaptation of a piece originally staged in Oxford in 2009 under the supervision of scholar Elisabeth Dutton.

In conjunction with the performance, PLS will also host The Mary Play Symposium on Saturday November 7 from 11 am to 4:30 pm at the Centre for Medieval Studies, 125 Queen's Park at Bloor, Room 310.

Image borrowed from <http://groups.chass.utoronto.ca/plspls/>.



## 2016 MRDS Business Meeting Agenda Saturday, 14 May 2016 – Fetzer 2016

1. Welcome (Vicki)
2. Approval of Business meeting minutes from 16 May 2015 (Vicki)
3. Secretary-Treasurer's report for 2015-2016 (Frank)
4. Announcements
  - a. 2015 MRDS Awards (Jim)
  - b. Executive Council and Vice President election results (Frank)
  - c. EEDT update (Vicki)
  - d. <http://themrdsd.org> (Vicki)
  - e. twitter @the MRDS (Cameron)
  - f. ROMARD (Mario)
  - g. SITM (Sandy et al.)
  - h. Other
5. Action items
  - a. MRDS Articles of Incorporation, Bylaws and tax status (Vicki)
  - b. MRDS sponsored sessions for 2017 (Vicki et al.)
6. Discussion items
7. Adjournment

**2015 MRDS Business Meeting Minutes**  
**Saturday, May 16, 2016, 5:15 PM, 2020 Fetzer, WMU**

1. Minutes of the meeting of 9 May 2014 (Carolyn Coulson) – Tina moves; Frank seconds. Approved.
2. Treasurer’s report (Carolyn) – David moves; Mario seconds. Approved.
  - a. Financial stewardship – Paypal – council approves.
  - b. 501C3.
3. MRDS awards (Vicki Hamblin) – three of four categories had lots of nominees.
  - a. David Bevington Award – 13 noms. 10 were eligible (no Shakespeare or edited volumes); thanks to Lofty for chairing. Claire Sponsler The Queen’s Dumbshows: John Lydgate and the Making of Early Theater. University of Pennsylvania Press. Very honored; can’t be here.
  - b. Martin Stevens Award – 8 noms. Tina chaired. Christopher Crosbie. “The Longleat Manuscript Reconsidered: Shakespeare and the Sword of Lath.” *English Literary Renaissance* 44.2 (2014): 221-240.
  - c. Alexandra F. Johnston Award – 1 nom. Not being awarded.
  - d. Barbara Palmer Award – 6 noms. Shelia, committee member. Christopher Matusiak, “Elizabeth Beeston, Sir Lewis Kirke, and the Cockpit’s Management during the English Civil Wars.” *Medieval and Renaissance Drama in England* 27 (2014): 161-191.
  - e. Advertising and judging awards –discussion of outdated email lists...how to get the calls for nominations out. Facebook? Website? Council members form the committees rather than going further into membership? Get a forum going for council members to be reaching out to folks for nominations. More senior council members (2<sup>nd</sup> and 3<sup>rd</sup> year) chairing along with VP. Automatically chairing or on Bevington. Matt moves. Carolyn seconds. Approved.
  - f. David wants to know if we did something different to get so many nominations. Publishers saw announcement last year and sent for this year. More self-nominations are coming in. Need to get decisions sooner so that the winners can make arrangements to come to Kalamazoo. We need a process to figure out how to “hear” papers at Kalamazoo. Generate a list of grad students from database. Reach out through facebook page. Need frequent blasts. Call for nominations. Form on website linked to profiles? Upload pdf? We need a streamlined digital process. Use of e-books – could expire in 90 days.
4. Nominations
  - a. Election: results & new online system (Jesse)
    - i. VP: Jim Stokes
    - ii. Secretary/Treasurer: Frank Napolitano (Replacing Carolyn Coulson)
    - iii. Council: David Klausner & Suzanne Westfall (2015-2018) (Rob Barrett & Sheila Christie go off this year)
  - b. Nominations for 2016 Council election (Lofty and Tina go off in 2016)
    - i. Chris Swift, Mark Chambers, Cameron McNabb, Claire Wright (Glenn Ehrstine)
    - ii. Matt – we should ask Claire about connecting EED&P network (wordpress.com). They are organizing a symposium.
5. Old Business
  - a. Online presence: New Website (Jesse); Facebook page (Carolyn); Twitter @theMRDS (Cameron)
    - i. New website – preview glitches. Couldn’t get new site on eserver thru old site. It’s right now on Jesse’s backchannel. So we need to get it moved over to eserver eventually. theMRDS.org (right now). Reimburse Jesse for his personal expense. \$75. Right now, the only people who need to log in would be administrators and judges. We could hide the login in.
    - ii. Cameron will find out if two twitters can go to two different facebook (since she feeds into her own facebook account). Medieval twitter hashtag – what exactly should we advertise. Graduate students on hashtag. Cameron would like clarification about what she should advertise. #medievaltwitter
    - iii. Live tweet live broadcast of NT Everyman – need to piggyback on that event. Need a hashtag.
  - b. EEDTS (Jesse) – no report yet. Jesse hasn’t been to the table. Steve Wright had a volume coming out...not sure. Jesse will go before business meeting. If anyone has a translation project... Cost of books makes them difficult to assign. David K says he negotiated it and there was a price of \$15
  - c. SITM (Vicki/David) – Vicki has SITM brochures to hand out at business meeting. Mark or Pam should say something about Durham at business meeting. July 2016
6. ROMARD
  - a. Editor’s Report (Mario) –
    - i. Thanks to Pam Sheingorn (who had to step down from board). Would like to say something in meeting. She’s been copy editing journals since M took over. Jane Toswell will be taking over copy editing. Next issue is of papers from two conferences held in Toronto -will come out in July. Back on track with numbers/years since Flanagan volume was a double issue. Budget is in good shape. We have secured the Shakespeare census – will be online vetted. Wants to put together a Notes and Queries section. Would like

to have PLS publish performance scripts on website - texts that could be produced or read for class. Get younger audiences looking at site for reasons other than the journal.

- b. ROMARD Editorial Board (Jill Stevenson)
  - i. Need suggestions for new chair of Editorial board. Jill has one more year (MRDS council meeting is turning from one year to next). Other members Glenn Ehrstine, Max Harris, Susannah Crowder, Paul White – none can take over as chair. Jill thinks a person who thinks more online presence, more outside the box. We need to generate submissions. Early Theatre has the same problems. Jill asks about the long range life of boutique journals, since mainstream journals are publishing more of the topics that they used to reject. Matt asks about problems of merging different journals (Early Theatre). Mario – ebsco host, distribution problems. Ebsco has consolidated but nervous about journals. Mario – old fashioned way of doing journals being for a select group of like-interested people. Big questions of whether we want to be part of MUSE.
  - ii. De Gruyter is looking to sponsor journals. Jill suggests we look into housing it through a publisher. (Elisabeth Kempf, Project Editor, Literary & Cultural Studies) De Gruyter, Genthiner Strasse 13, 10785 Berlin, Germany, www.degruyter.com elisabeth.kempf@degruyter.com +49 (0)30.260 05-106
  - iii. Rob Barrett hesitantly throws his hat in the ring for board chair (Jesse asked him to think about it). Paul White thinks he'd be great. ROB SAYS YES! Matt moved, Jesse seconded. Approved.
  - iv. Editorial board can't make decision to add a sixth member. Jesse proposes we have sixth member. David seconds. Board approves.

#### 7. New Business:

- a. October 4-10 Wiki week – fix it. Generate facebook attention.
- b. Topics for MRDS-sponsored sessions
  - i. Kalamazoo Congress ( May 2016)—4 sessions
  - ii. Leeds Congress (July 2016)—2 sessions
  - iii. MLA ( January 2017)—2 sessions, 1 co-sponsored
    1. Proposed:
      - a. Jim: Regionality (It's a wonderful play in the neighborhood)
      - b. Frank: Editing Medieval Drama texts
      - c. Mario: Translating for the Stage
      - d. Performance – 1 person show?
      - e. PLS possibly performing (Pride of Life?)
      - f. David – plays as devotional reading/non-performance texts or Reading plays
      - g. Staging wars – scaffold vs pageant wagons
      - h. Way in which medieval performance traditions survive – maybe co-sponsor with Babel.
    2. Approved Sessions:
      - a. Kalamazoo:
        - i. Bob Clark: Training of the actor: Commemorative session for Robert Potter.
        - ii. Frank: Editing for the Classroom; Translating for the Stage (16 votes)
        - iii. Performance: PLS possibly performing (*Pride of Life?* *Mankind?*) (16 votes)
        - iv. Jill: Making Space / Making Time (17 votes)
        - v. Session Proposals Due to Medieval Congress: June 1, 2015.
        - vi. Send Proposals to Frank (fnapolitano@radford.edu): May 28, 2015.
      - b. Leeds:
        - i. Jim: Regionality of Devotion and Play (it's a wonderful play in the neighborhood) Leeds, moderated by Clare Wright? (19 votes)
        - ii. Mario: Playing with Your Food (Leeds?). (18 votes)
      - c. MLA (Jan 2017)
        - i. Cameron McNabb: Mummings (Lydgate Society? American Theater and Drama Society; Folklore)
        - ii. Helen Cushman and Maggie Solberg: Early Drama's Afterlives: survival, revival, reinvention (Folger?)
    3. Possibly for next year:
      - a. Jim: Staging wars: scaffold vs. pageant wagons (“Off the Wagon”? “Place and Space”?)
      - b. David: plays as devotional reading/non-performance texts or reading plays (8 votes)
      - c. Jill: Beyond Representation: Medieval Drama and Performative Effects (5 votes)

#### 8. Announcements

- a. Alexandra Johnston announces that Elizabeth Dutton will be directing the N-Town *Mary Play*, November 6-7.
- b. David Klausner: PLS Festival of Early Drama. Toronto. Performing June 5-7.

#### 9. Adjournment

Submitted by Frank Napolitano

## 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

James Stokes (2015-2016)  
MRDS Vice-President  
University of Wisconsin – Stevens Point  
jstokes@uwsp.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  
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

Lofty Durham (2013-2016)  
Western Michigan University  
lofton.durham@wmich.edu

Christina Fitzgerald (2013-2016)  
University of Toledo  
christina.fitzgerald@utoledo.edu

MRDS Webmaster  
(Ex-officio)  
Cameron Hunt McNabb  
Southeastern University  
chmcnabb@mail.usf.edu

MRDS Newsletter Secretary  
(Ex-officio)  
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



### Spring 2016 MRDS Newsletter

© 2016 Medieval and Renaissance Drama Society

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



MRDS



@theMRDS



themrds.org