



MRDS

Medieval and Renaissance
Drama Society

Medieval and Renaissance Drama Society Newsletter Spring 2017

☞ THE 52ND CONGRESS ON MEDIEVAL STUDIES ☛
MAY 11-14, 2017

MRDS SPONSORED SESSIONS

Staging the Undead

Session 195, Friday 10:00, Schneider 1280

Organizer: Cameron Hunt McNabb, Southeastern Univ.
Presider: Cameron Hunt McNabb

When the End Is Only the Beginning: Justice for the Undead on the Global Medieval Stage

Jesse Njus, Univ. of Pittsburgh

And Jesus Wept (or at Least He Pretended to) in N-Town's "Raising of Lazarus"

Mary Hayes, Univ. of Mississippi

Waking Dreams, Walking Statues, and Posthuman Affect in *The Winter's Tale*

Jasmine Lellock, Newton South High School

New Voices in Early Drama Studies

Session 253, Friday 1:30, Schneider 1280

Organizer: Christina M. Fitzgerald, Univ. of Toledo
Presider: Christina M. Fitzgerald

"If a Wheel Be in the Midst of a Wheel": A Proposal for a Twelve-Station, Fifty-Play, One-Day York Cycle

Arlynda Boyer, Univ. of Toronto

Modeling the Magdalene: Staging Practice and the Question of Orthodoxy in the Digby *Mary Magdalene*

Matthew Evan Davis, McMaster Univ.

Appendix's Paradox: Metatheatricality and Antitheatricality in *The Resurrection of Our Lorde*

Jay Zysk, Univ. of Massachusetts–Dartmouth

Bourgeois Virtue, Elite Vice, and Censorship: Cornelis Everaert's Play about War and Greed

Mandy L. Albert, Cornell Univ.

New Approaches to Drama Records: East Anglian Play Texts and Nearby Archives

Session 312, Friday 3:30, Schneider 1280

Organizer: Matthew Sergi, Univ. of Toronto
Presider: Matthew Sergi

The Conversion of Saint Paul: Can the Play Text and the Archival Records Have a Mutually Illuminating Conversation?

James Stokes, Univ. of Wisconsin–Stevens Point

East Anglian Staging(s) of *The Conversion of Saint Paul*

Gordon Kipling, Univ. of California–Los Angeles

Mayoral Entries in Late Sixteenth-Century Norwich: Shillings, Staging, and Civic Pride

Colin Rowley, Univ. of Toronto

Kingmaking and Playmaking in Fifteenth-Century East Anglia: Records of Drama and Performance during the War of the Roses

John A. Geck, Memorial Univ. of Newfoundland

Medieval Drama: Beyond Genres: Alan Knight in Memoriam

Session 360, Saturday 10:00, Schneider 1125

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

Openness to Comedy

Jody Enders, Univ. of California–Santa Barbara

Genre Trouble: "Medieval Genres" in the Later Renaissance

Mario B. Longtin, Western Univ.

Un Spectacle à Risque: *The Mystère de saint Martin* and Its Farce

Noah D. Guynn, Univ. of California–Davis

Remembering Claire Sponsler

Thursday, 6:00, Bernhard Faculty Lounge

Reception with cash bar, hosted by Mary Hayes, Jonathan Wilcox, Robert Clark, Theresa Coletti, and Carol Symes.

MRDS Business Meeting

Friday, 5:15 p.m. Fetzer 1060

With Cash Bar

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THE 52ND CONGRESS ON MEDIEVAL STUDIES
OTHER SESSIONS OF INTEREST



The Winter's Tale: Pretexts, Texts, and Aftertexts
Session 20, Thursday 10:00, Schneider 1320

Sponsor: Shakespeare at Kalamazoo
Organizer: Nora L. Corrigan, Mississippi Univ. for Women
Presider: Liberty S. Stanavage, SUNY–Potsdam

“It is required you do awake your faith”: Redemptive Gender in the Digby Mary Magdalene and *The Winter's Tale*
Christina Hildebrandt, St. Louis Univ.

“A Gallimaufry of Gambols”: *The Winter's Tale* at the 1613 Palatine Wedding

Rachel Horrocks, Univ. of St. Andrews
Artistry, Artifice, and the Environment in *The Winter's Tale* and *The Tempest*

Jan Stirn, Univ. of Wisconsin–Eau Claire
Dreams, Sleeplessness, and Nightmares in *The Winter's Tale*
Carole Levin, Univ. of Nebraska–Lincoln

“Liturgical Drama” and Representational Liturgy
Session 21, Thursday 10:00, Schneider 1325

Sponsor: Musicology at Kalamazoo
Organizer: Anna Kathryn Grau, DePaul Univ.; Cathy Ann Elias, DePaul Univ.; Daniel J. DiCenso, College of the Holy Cross
Presider: Margot E. Fassler, Univ. of Notre Dame

Reflections on a Spectral Genre: Liturgical Drama in the Cabinet of Curiosities

Michael L. Norton, James Madison Univ.
Local Practice and the German *Visitatio Sepulchri*

Melanie Batoff, Luther College
The Type II *Visitatio Sepulchri* in the View of a Medieval Aesthetic of Order

Irene Holzer, Univ. Basel

In Honor of Richard K. Emerson: Interdisciplinary Approaches to Medieval Literature, Drama, and Art I
Session 86, Thursday 1:30, Bernhard Brown & Gold Room

Sponsor: Dept. of Art History, Florida State Univ.
Organizer: Karlyn Griffith, California State Polytechnic Univ.–Pomona; Deirdre Carter, Florida State Univ.
Presider: Paula L. Gerson, Florida State Univ.

Staging the Tegernsee Antichrist
David Bevington, Univ. of Chicago

The Endurance of the Name in Manuscript Books, 700–1400
Elaine M. Treharne, Stanford Univ.

Found in Translation? Artist and Patron, Audience and Message in a Fourteenth-Century Anglo-Norman Bible
Kathryn Smith, New York Univ.

God's Palimpsest: *Omne bonum* and the Medieval “Artists’ Book”

Penn Szittyá, Georgetown Univ.

In Honor of Richard K. Emerson: Interdisciplinary Approaches to Medieval Literature, Drama, and Art II (A Roundtable)

Session 133, Thursday 3:30, Bernhard Brown & Gold Room

Sponsor: Dept. of Art History, Florida State Univ.
Organizer: Deirdre Carter, Florida State Univ.; Karlyn Griffith, California State Polytechnic Univ.–Pomona
Presider: Deirdre Carter

How I Learned to Love the Apocalypse
Ronald Herzman, SUNY–Geneseo

Medieval Drama/Rick Emerson: Before and After
Theresa Coletti, Univ. of Maryland

Text and Image: Crossing Disciplinary and Departmental Lines
Joan A. Holladay, Univ. of Texas–Austin

Rick Emerson as Mr. Apocalypse
Bernard McGinn, Univ. of Chicago

Illustrated Apocalypse Manuscripts as Spectacle: A Student's Perspective

Karlyn Griffith

This Is the End
Elina Gertsman, Case Western Reserve Univ.

Records of Early English Drama, North-East
Session 411, Saturday 1:30, Schneider 1125

Sponsor: Dept. of English Studies, Durham Univ.
Organizer: Mark C. Chambers, Durham Univ.
Presider: Alexandra Johnston, Records of Early English Drama

“Lo, he merys; Lo, he laghys”: Humor and the Shepherds in the York and Towneley Plays

Jamie Beckett, Durham Univ.
Men of the Cloth and Men in Drag: Ecclesiastical Patronage of the “Other” in Late Medieval Durham

Mark C. Chambers
The Distinctiveness of Yorkshire West Riding Rushbearings
Ted McGee, Univ. of Waterloo

“I will speak as liberal as the North”: Performances in Northumberland
Suzanne Westfall, Lafayette College

Jewish Identity in Medieval Passion Plays
Session 429, Saturday 1:30, Schneider 1345

Presider: Kelly E. Hall, Program for Afloat College Education (PACE), U.S. Navy

Text as Image: A Consideration of Bonaventure's Meditations on the Life of Christ as a Source for Performances of Jewish Identity in the Late Medieval French Passion Plays

Denise O'Malley, Independent Scholar
Religious Instruction through Theatres in Medieval French and German Cities: The Depiction of Redemption and Jewish Deviance in Passion Plays

Carlotta Lea Posth, Univ. of Tübingen

Memories of Medieval Drama in Shakespeare's Plays
Session 463, Saturday 3:30, Schneider 1125

Organizer: Rosemary O'Neill, Kenyon College; Kurt Schreyer,
Univ. of Missouri–St. Louis
Presider: Rosemary O'Neill

“At Feastivals / On Ember Eues, and Holydayes”: Pericles and
the Medieval Saint Play

Gina M. Di Salvo, Univ. of Tennessee–Knoxville

Shakespeare's Stage Commentators and Choric Devices: How
Medieval, How Early Modern?

Michael Anthony Ingham, Lingnan Univ.

Horses and Harries: Medieval Depictions of Virtue and Vice in
1 Henry IV

Ann Hubert, St. Lawrence Univ.

“Spirits of peace, where are ye?": Theatrical Recusancy in *All Is
True*

Kurt Schreyer

Session 469, Saturday 3:30, Schneider 1220
**Persecution, Punishment, and Purgatory II: Methodological
Considerations**

Sponsor: Medieval Studies Certificate Program, Graduate
Center, CUNY

Organizer: Steven Kruger, Queens College and Graduate
Center, CUNY

Presider: Alexander Baldassano, Graduate Center, CUNY

Towards an Understanding of the Medieval Surveillant
Imaginary

Sylvia Tomasch, Hunter College, CUNY

Confessionals and Punishment Rituals in the Swiss Confederacy
Noah Shuster, New School

Ritual Violence/Theatrical Terminus

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

PAPERS OF INTEREST

Session 58 Fetzer 1045
**Peril and Possibility: Political Writing in Late Medieval
England**

I Laughed, I Cried, I Made Fun of the Aristocracy: The
Wakefield Master and the *Secunda pastorum*

Paul Frisch, Pennsylvania State Univ.–Worthington-Scranton

Medieval Translation Theory and Practice II (A Practicum)
Session 286, Friday 3:30, Valley II Lefevre Lounge

Medieval Convent Drama: Translating and Transforming the
Liturgy

Elisabeth Dutton, Univ. de Fribourg

Medieval Convent Drama: Translating and Transforming the
Liturgy [sic]

Matthew Cheung Salisbury, Univ. of Oxford

Games and Visual Culture II
Session 318, Friday 3:30, Schneider 1345

Medieval Play Studies: Early English Drama, Ludi, and Games
Nathan Kelber, Univ. of Maryland

Hell Studies: Hellish Remixes
Session 337, Friday 3:30, Sangren 1720

Sympathetic Satan Before Milton Remix: The Characterization
of Satan and the Harrowing of Hell in *Christ and Satan* and
York Corpus Christi Plays

Alexis M. Milmine, Texas Tech Univ.

Upon the Wicked Stage: The Devil in English Drama From the
Medieval Period to Modernity

Laura Elizabeth Rice, Hidden Theatre

Atmospheric Medievalisms/Medieval Atmospheres
Session 389, Saturday 10:00, Bernhard 210

An Atmosphere of Anxiety in Late Medieval English Drama
Christina M. Fitzgerald, Univ. of Toledo

Resplendent Pain
Session 517, Sunday 8:30, Schneider 1320

Painful Demons: Performance and Embodiment in Medieval
Drama

Andreea Marculescu, Univ. of Oklahoma

PERFORMANCES OF NON-DRAMATIC WORKS

Performing Malory: Palomydes the Sarasyn
Friday 7:30, Valley III Stinson Lounge

Organizer: Alison Harper, Univ. of Rochester
Presider: Steffi Delcourt, Univ. of Rochester
A readers' theater performance with Kara Larson Maloney,
Binghamton Univ.; Carolyn F. Scott, National Cheng Kung
Univ.; Kimberly Jack, Athens State Univ.; Patricia V. Lehman,
Siena Heights Univ.; John Lowell Leland, Salem International
Univ.; Bernard Lewis, Murray State Univ.; Derek Shank,
Independent Scholar; Paul R. Thomas, Brigham Young Univ.;
Kyle Huskin, Univ. of Rochester; Rebecca D. Fox, Western
Michigan Univ.; Anna E. Goodling, Independent Scholar; Emily
Lowman, Univ. of Rochester; Marjorie Harrington, Univ. of
Notre Dame.

Session 395, Saturday 1:30, Valley III Stinson Lounge
Performances of Marie de France: Yonec

Sponsor: International Marie de France Society
Organizer: Tamara Bentley Caudill, Tulane Univ.
Presider: Ed Ouellette, Air Univ.
Performances with Simonetta Cochis, Transylvania Univ.;
Yvonne LeBlanc, Independent Scholar; Walter A. Blue,
Hamline Univ.; and Dorothy Gilbert, Univ. of California–
Berkeley.

THE 52ND CONGRESS ON MEDIEVAL STUDIES
PERFORMANCES, DRAMATIC AND OTHER

The Mostly Medieval Theatre Festival
Mostly Medieval. Mostly Theatre.



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

Cosmic Dance (Early Music Michigan)
Wednesday, May 10, 8:00 p.m.

A music and dance performance based on the life and music of the twelfth-century mystic and visionary Hildegard of Bingen. Combines ancient music with contemporary dance interpreting Hildegard's vision for a new age. Ann Marie Boyle of Early Music Michigan and choreographer Becky Straple join forces for this innovative and engaging theatrical event.

Leaf-by-Niggle (Univ. of Maryland)
It's a Miracle! (The Harlotry Players, Univ. of Michigan–Ann Arbor)

Cooch E. Whippet (Farce of Martin of Cambray) (Radford Univ.)
Thursday, May 11, 8:00 p.m.

A triple bill featuring a Tolkien fairy tale staged in a medieval style, a florilegium of fakery from the Harlotry Players, and a filthy French farce, courtesy of Radford's ensemble and translator Jody Enders.

Esmoreit & Lippijn (Western Michigan Univ.)
Friday, May 12, 8:00 P.M.

In new translations by Mandy L. Albert, and directed by Festival founder Lofty Durham, this double bill features a contemporary reimagining of a pair of plays from the fifteenth-century Middle Dutch Van Hulthem manuscript. In *Esmoreit*, an evil villain and a dreadful prophecy lead to a baby's kidnap and a happy ending . . . in *Lippijn*, someone gets a happy ending, but it's not the husband . . .

Additional performance at 3:30 p.m. on Saturday, May 13.

Floris and Blancheflour (Pneuma Ensemble)
Dulcitus, or Sex in the Kitchen (Poculi Ludique Societas)
Saturday, May 13, 8:00 P.M.

It's "Toronto night" at the festival! Toronto's Pneuma Ensemble shares a period musical presentation of the first extant romance in English, before the venerable PLS performs Colleen Butler's new translation of Hrosvit's tenth-century tragicomedy about the Roman emperor lured into carnal embrace with cookware.

Evening performances: \$10.00 presale with online Congress registration

General admission for all performances: \$15.00

Performances, all at the Gilmore Theatre Complex on the WMU campus, range in duration from 60 to 90 minutes.

Shuttles leave Valley III (Eldridge-Fox) for evening performances beginning at 7:15 p.m.

Dramatic Performance in Film

The Second Shepherds' Play: An Adaptation (A Film Screening)
Session 173, Friday 10:00, Fetzer 1005

Organizer: Douglas Morse, New School
Presider: Martin Walsh, Univ. of Michigan–Ann Arbor
A screening and discussion of a new film adaptation of the Wakefield Master's Second Shepherds' Play. This pivotal medieval drama (also known as the Second Shepherds' Pageant), rarely performed in the modern theater, has been adapted for the screen for the first time and shot on a working sheep farm outside of Cambridge, England.
Respondents: Maura Giles-Watson, Univ. of San Diego; Liam Purdon, Doane Univ. ("The Second Shepherds' Play and the 'Inventive' Empirical Creaturely Triune Mind")

The Deaf Everyman and Deaf Snow White Theatre Projects (Documentary Film)
Session 55, Thursday 1:30, Fetzer 1005

Sponsor: UNICORN Virtual Museum of Medieval Studies and Medievalism
Organizer: Carol L. Robinson, Kent State Univ.–Trumbull
Presider: Pamela J. Clements, Siena College
A premier viewing of the final revision of two short films, which are episodes (chapters) of a longer feature film that documents the generation of two performances by both deaf and hearing actors and stage crew: *For Every Man, Woman and Child*, a modern morality inspired by *Everyman* (written by world-renowned playwright Willy Conley) and *Deaf Snow White* (directed by Broadway actor, Iosif Schneiderman).

RECENT PUBLICATIONS

Books, General

Nathalie Rivère de Carles ed. *Early Modern Diplomacy, Theatre and Soft Power: The Making of Peace*. London: Palgrave Macmillan UK: Imprint: Palgrave Macmillan, 2016.

Matthieu Chapman. *Anti-Black Racism in Early Modern English Drama: The Other "Other."* London, New York: Routledge, 2016.

Nieves Romero-Díaz and Lisa Vollendorf, eds. Harley Erdman, trans. Feliciano Enriquez de Guzmán, Ana Caro Mallén, and Sor Marcela de San Félix: *Women Playwrights of Early Modern Spain. Medieval & Renaissance Texts & Studies*. Tempe: Arizona Center for Medieval and Renaissance Studies, 2016.

Nandini Das, Nick Davis, eds. *Enchantment and Disenchantment in Shakespeare and Early Modern Drama: Wonder, the Sacred, and the Supernatural*. London, New York: Routledge, 2016.

Michael Fontaine, ed., trans. *Joannes Burmeister: Aulularia and Other Inversions of Plautus*. Leuven, Belgium: Leuven University Press, 2015.

A. F. Johnston, *The City and the Parish: Drama in York and Beyond: Shifting Paradigms in Early English Drama Studies*, David N. Klausner, ed. London, New York: Routledge, 2017.

Jeffrey Knapp. *Pleasing Everyone: Mass Entertainment in Renaissance London and Golden-Age Hollywood*. New York, NY: Oxford University Press, 2017.

Nina S. Levine. *Practicing the City: Early Modern London On Stage*. New York: Fordham University Press, 2016.

David Mills. *To Chester and Beyond: Meaning, Text and Context in Early English Drama: Shifting Paradigms in Early English Drama Studies*. Philip Butterworth, Ed. London, New York: Routledge, 2016.

Daisy Murray. *Twins in Early Modern English Drama and Shakespeare*. London, New York: Routledge, 2017.

Akihiro Yamada. *Experiencing Drama in the English Renaissance: Readers and Audiences*. London, New York: Routledge, 2017.

Books, Anthologies

Sidia Fiorato and John Drakakis, eds. *Performing The Renaissance Body: Essays on Drama, Law, and Representation*. Berlin ; Boston: De Gruyter;2016

Sidia Fiorato. Introduction. Performances, Regulations and Negotiations of the Renaissance Body. Legal and Social Perspectives

I. Trying "Other" Bodies: The Witch, the Black and the Old Beate Neumeier. (Disciplining) Monstrous Renaissance Bodies: Staging the Witch.

Tempera, Mariangela. "...Languished...., and then died": Courtroom Drama and the Bodies of the Victims in Thomas Pott's *The Wonderful Discoverie of Witches* (1612).

Heinz Antor. Constructing Alterity: Race, Gender, and the Body in Shakespeare's *Othello*.

Roxanne Barbara Doerr. Staged and Staging Bodies as Legal and Medical sites in *Volpone*.

II Codification of the Body Politic and Common Law Jurisprudence

Paul Raffield. Representing the Body of Law in Early Modern England.

Ian Ward. The Image of Power: Shakespeare's Lord Chief Justice.

Riccardo Baldissone. With Teeth and Nails: The Embodied Inservitude of Étienne de La Boétie.

III. Liminal Bodies: The Life/Death Edge on Stage and in the Body Politic

Daniela Carpi. The Funeral Oration over Caesar's Body: Techniques of Mass Communication.

Raffaele Cutolo. Motionless Bodies: Shakespeare's Songs for Sleep and Death.

IV. Staging the Queenly Body: The Performance of a Female Body Politic

Cristina Costantini. Katechontic Elizabeth: The Physical Repository of Sovereignty through Law, Literature and Iconography.

Sidia Fiorato. Anna of Denmark and the Performance of the Queen Consort's Sovereignty.

Aspasia Velissariou. The Body Politic, Female Transgression and Punishment in Jacobean Tragedy.

Pamela King, ed. *The Routledge Companion to Early Drama and Performance*. London: Routledge, 2017)

Introduction

Pamela M. King

Section 1: Northern European Playing before the Playhouse

1. Nils Holger Petersen. Liturgical Enactment.

2. Jelle Koopmans. Arras, where burghers and jongleurs meet, play, and develop forms – afterwards seen as theatre....

3. Robert Clark. The Early "Anglo-Norman" and French tradition.

4. David N. Klausner. Drama in Cornwall, Wales, Ireland, Scotland and Brittany.

5. Elsa Strietman. Playing in Northern Europe: Setting the Stage for the Low Countries..

Section 2: Modes of Production and Reception

6. Véronique Plesch. Word and Image in Early Performance.

7. Jill Stevenson. Playing with Time's End: Cultivating Sincere Contrition in Medieval Last Judgment Performances.

8. Sarah Carpenter. Researching Court Performance.

9. Frances Eustace. Dance and Gesture as Media for Dramatic Expression.

10. John Marshall. Robin Hood Plays and Combat Games.

Section 3: Reviewing the Anglophone Tradition

11. Alexandra F. Johnston. English Biblical Drama.

12. Charlotte Steenbrugge. Morality Plays and the Aftermath of Arundel's Constitutions.
13. Stephanie Allen, Elisabeth Dutton & James McBain. Rehabilitating Academic Drama.
14. Andrew Hiscock. The Interlude.
15. Peter Greenfield. Touring Players and their Plays before 1570.

Section 4: The Long Middle Ages

16. Pamela M. King. Manuscripts, antiquarians, editors and critics: the historiography of reception.
17. Margaret Rogerson. Re-enacting the past: medieval English biblical plays and some modern analogues.
18. Max Harris. The Processional Theatre of Palm Sunday
19. Nils Holger Petersen and Pamela M. King. The Medieval and the Avant Garde: an Interview with avant garde multi-media medievalist-practitioner/deviser Gro Siri Ognøy Johansen (Norway)

Articles, General

Anthony J. Grubbs. On the path to oblivion: The Pilgrims' Declining Role in The St. Christopher Plays of Early and Early Modern Spain. *Romance Quarterly*. 2017, Vol. 64 Issue 2,

Rebecca Lemon. Scholarly Addiction: *Doctor Faustus* and the Drama of Devotion. *Renaissance Quarterly*. Volume 69, Number 3, Fall 2016

Articles, Selected Journals

Comparative Drama
Volume 50, Number 4, Winter 2016
Edited by Elizabeth Bradburn

Rebecca Cameron. "I Knew Not How to Call Her Now": The Bigamist's Second Wife in *The Witch of Edmonton* and *All's Lost by Lust*.

Early Theatre
Vol. 20, No. 1 (2017)
Edited by Helen Ostovich and Melinda J. Gough
Forthcoming

ELH
Volume 83, Number 4, Winter 2016

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

Volume 83, Number 2, Summer 2016

Jonathan Sterne. Shakespeare Processing: Fragments from a History
 Matthew Hunter. *Measure for Measure* and the Problem of Style.

English Literary Renaissance
Volume 45, Issue 3, Autumn 2016
Edited by Arthur F. Kinney

Matthew Hunter. City Comedy, Public Style.

European Medieval Drama
Volume 20. 2016
General Editor, Jelle Koopmans.
Forthcoming.

Journal of Dramatic Theory and Criticism
Volume 31, Number 1, Fall 2016
Edited by Rebecca Rovit

Lauren Coker. Boy Actors and Early Modern Disability
 Comedy in *The Knight of the Burning Pestle* and *Epicæne*.
 Ian Faith. "Canst thou not minister to a mind diseased": The Clinical Gaze in the National Theatre of Scotland's *Macbeth*.

Medieval and Renaissance Drama in England
Volume 30, 2017
Edited by S. P. Cerasano
Forthcoming

Medieval English Theatre
Volume 37, 2015

The Best Part of Our Play: Essays presented to John J. McGavin, Part One.
 Edited by Sarah Carpenter, Pamela M. King, Meg Twycross, & Greg Walker

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.

Volume 38, 2016
 The Best Part of Our Play: Essays presented to John J. McGavin, Part Two.
 Edited by Sarah Carpenter, Pamela M. King, Meg Twycross, & Greg Walker

Eila Williamson. The Funeral of Walter Scott, First Earl of Buccleuch: A Grand Ceremonial Occasion.

Alice Hunt. The Bright Star of The North: James I and his English Coronation.
 Sue Niebrzydowski. 'Ye know eek that in forme of speche is change': Chaucer, Henryson, and the Welsh *Troelus a Chresyd*.
 David N. Klausner. Playing the Crucifixion in Medieval Wales.
 Elisabeth Dutton. 'My Boy shall Knowe Himself from Other Men': Active Spectating, Annunciation, and the St John's College Narcissus.
 Charlotte Steenbrugge. 'I Speke so Miche to 3ow': Authority, Didacticism, and Audience Address in Middle English sermons and morality plays.
 Nadia Thérèse van Pelt. Early English Spectatorship and the 'Cognitive Turn'.
 Mishtooni Bose. The Theatre of the Mind in Late-Medieval England.
 Pamela M. King. Poetics and Beyond: Noisy Bodies and Aural Variations in medieval English outdoor performance.
 Clare Egan. Women and the Performance of Libel in Early-Modern Devon
 David Mills. *Abraham Sacrificing*.

Renaissance Drama

Volume 45, Number 1, Spring 2017

Edited by Jeffrey Masten and William N. West

Maggie Vinter. *Doctor Faustus* and the Art of Dying Badly.
 Alex MacConochie. "Lady, Shall I Lie in Your Lap?": Gender, Status, and Touch on the English Stage.
 Harry Newman. "The Stamp of Martius": Commoditized Character and the Technology of Theatrical Impression in *Coriolanus*.
 Joseph Bowling. "Part Shame, Part Spirit Renewed": Affect, National Origins, and Report in Shakespeare's *Cymbeline*.
 Bonnie Lander Johnson, Bethany Dubow. Allegories of Creation: Glassmaking, Forests, and Fertility in Webster's *The Duchess of Malfi*.

Volume 44, Number 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.

Research on Medieval & Renaissance Drama (ROMARD)

Volume 55, 2016

Edited by Mario Longtin

Heather Herrick Jennings. Medieval Performance as Pedagogy in Thomas Chaundler's *Liber apologeticus*.
 Robert I. Lublin. The Spectacular Nature of the Early Modern London Lord Mayor's Show.
 James Armstrong. The Spirit of Perpetual Negation: Christopher Marlowe as Demonic Trickster.
 Paul Whitfield White. Minstrels and Players: Introduction.
 Andrew Taylor. Were Minstrels Actors in Waiting?
 Paul Whitfield White. Were Players and Minstrels Professional?
 Richard Rastall. Minstrels and Players: Functions and Terminology.
 Cameron Hunt McNabb. 'Ecce Signum' in Early English Drama.

Shakespeare Bulletin

Volume 35, Number 1, Spring 2017

Barbara Hodgdon. The Shakespearean Phonograph.
 Eileen Sperry. Joss Whedon's Much Ado About Nothing and the Voyeuristic Audience.
 Maureen McDonnell. Signing Shakespeare: Staging American Sign Language in *Cymbeline*.
 John Wesley. Original Gesture: Hand Eloquence on the Early Modern Stage.
 Michael M. Wagoner. The Dramaturgical Space of Solo Scenes in Fletcher and Shakespeare, Or a Study of the Jailer's Daughter.

Shakespeare Quarterly

Volume 67, Number 3, Fall 2016

Edited by Gail Kern Paster

Joseph Mansky. "Unlawfully published": Libels and the Public Sphere in Titus Andronicus.
 Giulio J. Pertile. King Lear and the Uses of Mortification.
 Richard Wilson. A Scribbled Form: Shakespeare's Missing Magna Carta.

Volume 67, Number 2, Summer 2016

Michael L Hays. Shakespeare's Hand Unknown in Sir Thomas More: Thompson, Dawson, and the Futility of the Paleographic Argument.
 John V. Nance. From Shakespeare "To ye Q."
 Santiago Segarra, Mark Eisen, Gabriel Egan, Alejandro Ribeiro. Attributing the Authorship of the Henry VI Plays by Word Adjacency.

Dissertations

Helen Cushman. Harvard University. *Producing Knowledge in the Middle English Mystery Plays*. Directed by Nicholas Watson. Defense next spring.

IN MEMORIAM

Claire Beth Sponsler



Claire Beth Sponsler, who died on July 29 from the irreversible effects of a cerebral aneurysm, was the M.F. Carpenter Professor of English at the University of Iowa, where she taught for twenty-three years.

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.

ENTRANCES & EXITS

This item of our newsletter announces significant changes for MRDS members, including their transitions, new challenges, retirements, and departures.



Jill Stevenson was recently promoted to full Professor at Marymount Manhattan College (MMC). She is also President of MMC's Faculty Council and has spent this past year co-chairing the College's Institutional Strategic Planning process. She is pleased to have two articles recently published:

"Playing with Time's End: Cultivating Sincere Contrition in Medieval Last Judgment Performances," in *The Routledge Companion to Early Drama and Performance*, edited by Pamela King, and "Passion Playing: An Interview with Sarah Ruhl on the Shaping Influence of Oberammergau," in *The Oberammergau Passion Play: Essays on the 2010 Performance and the Centuries-Long Tradition*, edited by Kevin J. Wetmore, Jr. This second volume was dedicated to Professor Claire Sponsler.

MORE GOOD NEWS

Lofton L. Durham, Associate Professor of Theatre at Western Michigan University was awarded a National Endowment for the Humanities 2017 Summer Stipend, to support work on his book project, *Medieval Theatre at the Center: Jacques Milet's Destruction of Troy and the Making of the French Nation*.

Erika T. Lin (Associate Professor, Ph.D. Program in Theatre and Performance, The Graduate Center, CUNY) was recently elected to the Board of Trustees for the Shakespeare Association of America and will serve as the Chair of the Program Committee for the 2019 conference in Washington, DC. She welcomes suggestions from MRDS members for seminars or workshops, especially those featuring innovative or experimental formats.

Erika is also the faculty advisor for the Approaching Dance conference.

Approaching Dance:

Transdisciplinary Methodologies and Modalities of the Moving Body in Performance

Conference organized by

The CUNY Doctoral Theatre Students Association

May 11, 2017

The Graduate Center, CUNY
approachingdance.com

RECENT PRODUCTIONS



Poculi Ludique Societas and the Pneuma Ensemble recently performed Marie de France's *Bisclaveret* (Pneuma Ensemble) and Hrotsvit of Gandersheim's *Dulcinius*.

In "Lai de Bisclaveret" Pneuma Ensemble presents Marie de France's classic anglo-norman werewolf tale of love, betrayal, human kindness, and revenge. The Baron, handsome and loved by all, including the King, has a secret: for three days every week; he disappears to the darkest part of the forest to become a werewolf. His wife betrays him, stealing his hidden clothing so that he cannot change back and marrying a knight who had long pursued her. The tale is told troubador-style with period music.

Dulcinius is a fast-paced one act tragicomedy written in the 10th century by the nun Hrotsvit of Gandersheim. The production will be using a new translation by Dr. Colleen Butler from the original Latin. This rarely performed play tells the story of three virgin sisters who refuse to give up their Christian faith at the order of the emperor Diocletian. They are persecuted by various Roman officials but their prayers save them from sexual assault by the governor

April 6, Victoria College Chapel (Medieval Academy of America)
April 7-9, Luella Massey Studio Theatre



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, 2018:

- 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, 2018:

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

Entry Information

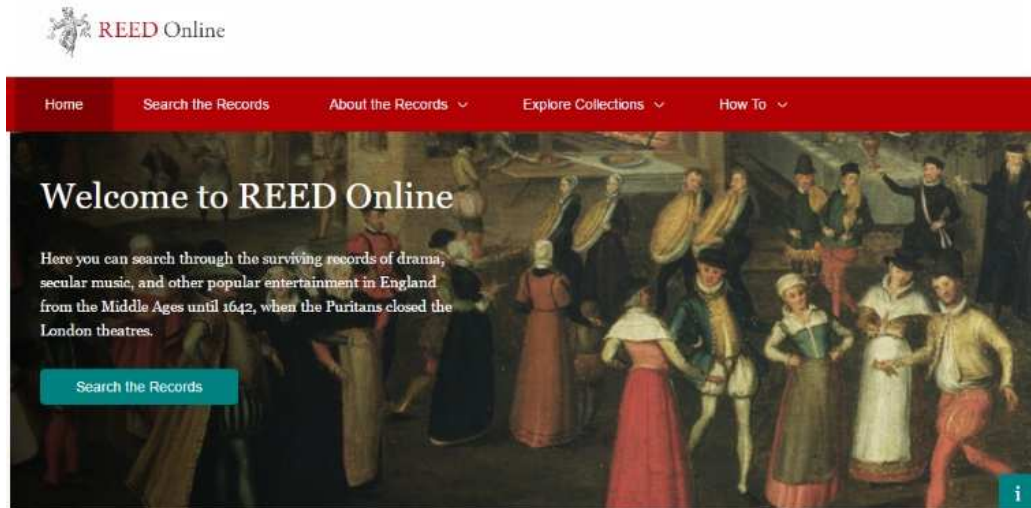
- Deadline for nominations: January 31, 2018
- Eligibility: All MRDS members and non-members
- The Judges: Each category is judged by committees made up of members of the MRDS Executive Council.

Submissions: Bob Clark, rclark@ksu.edu

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

ANNOUNCING THE LAUNCH OF REED ONLINE

The Records of Early English Drama (REED) project is delighted to announce the launch of *REED Online* (ereed.library.utoronto.ca), its new open-access website.



The site features REED's first digital edition of dramatic records for the county of Staffordshire, encoded in TEI. Easily searched with a number of useful filters, online records appear conveniently on the same page as their translations, document descriptions, and any glosses or related endnotes. GIS mapping based on the *Patrons and Performances* map of historic county boundaries and main roads illuminates significant details further. For students and those new to records research, search tips, an introduction to the research process, and an anatomy of a sample record provide a welcoming guide.

The *Staffordshire* records, edited by J.A.B. Somerset, are found in scattered collections, but they yield fascinating glimpses of early social and economic history through accounts of public performances, social occasions, royal welcomes, folk customs, and professional entertainments. A few examples highlight the richness of the collection, which includes two royal visits – by Queen Elizabeth in 1575 and, more extensively, King James I in 1615. The records of Tutbury, whose castle was a major administrative centre for the household of John of Gaunt, show us from 1380 a flourishing Minstrel Court while the accounts of Burton Manor, home to Thomas, Lord Paget reveal an Elizabethan household filled with music, playing, and revels. By contrast, Newcastle under Lyme sources record evidence of implacable hatred of players, levying large fines upon persons who allowed playing, and firing the town constable for turning a blind eye. For those interested in tracking the itineraries of professional troupes across the kingdom, new details of performance troupes visiting Stafford and Walsall as well as the private residences of Beaudesert, Blithfield, and Burton will be important.

Staffordshire is REED's pilot digital publication, with more collections forthcoming on the same website to enable easy cross-collection searching. As REED begins planning for the production of the next collection for the county of Berkshire, the integration of *Patrons and Performances* data, and the further development of *REED Online*, it welcomes all comments and suggestions from users. Please send any feedback to REED's project manager, Carolyn Black, at ca.black@utoronto.ca.

REED gives special thanks to the Social Sciences and Humanities Research Council of Canada for a Connection grant that has made possible development of our digital publishing framework for *REED Online*.

CONFERENCES AND CALLS FOR PAPERS

Call for Submissions The Medieval Disability Sourcebook



Sponsored by
The Society for the Study of Disability in the Middle Ages

- Seeking submission for medieval poetry, prose, drama, religious texts, and historical records
- Continental and global perspectives are welcome!
- Contributors will provide an introduction, bibliography, and edited text with glosses and disability-related endnotes
- Currently under contract with punctum press
- Completed contributions due August 1, 2017

Contact Cameron Hunt McNabb at
cameronhuntmcnabb@gmail.com
for submission information.

Call for Papers Extra/Ordinary Bodies and Medieval Performance

**American Society for Theatre Research (ASTR)
Annual Conference
Atlanta, Georgia
November 16-19, 2017 (Abstracts due June 1, 2017)**

Medieval performance is at once ordinary and extraordinary, a site of both critical discomfort and affective familiarity. This segment of our performance past remains “monstrous”, made foreign by history despite striking similarities to contemporary ways of being. Historians and practitioners confront this problem of “difference” with regard to medieval dramatic activity and performance practices, staging patterns and material conditions, and audience engagement and players’ experience; we simultaneously grapple with our own “difference” from these cultural and scholarly artifacts, as well.

This session seeks contributions of short scholarly papers that actively engage with questions of “extra/ordinary bodies” in medieval drama and performance practices. Although topics that address medieval constructions of difference are welcome, we particularly encourage submissions that examine the spaces of discomfort produced through modern encounters with medieval texts and bodies.

Some possible paper topics:

- how does the embodied identity of the modern scholar, practitioner, or audience member produce difference or sameness relative to historical study or to current issues and movements?
- how do modern actors or audiences negotiate medieval staging practices emerging from non-universal tenets or beliefs? gendered bodies? racial, religious, or cultural prejudice?
- what is the work of non-normative physical bodies, genders, or sexualities in medieval dramatic activity and its contemporary representation? of foreign or heretical bodies? of disruptive or subversive bodies?
- what bodies are excluded from medieval or modern stages and audiences, and to what effect?
- how does medieval performance or its modern incarnation represent bodily aesthetics? age and infirmity? class or status? the monstrous or grotesque?

To Propose a Paper: Please submit a 500-word abstract that makes specific reference to the session’s theme to the conference website

(http://www.astr.org/?page=17_WSSubmissions), selecting “Extra/Ordinary Bodies and Medieval Performance” as your first choice working group. Abstracts are due June 1; accepted participants will be notified by June 30; completed papers will be due by September 8 for circulation and discussion.

Contact: Feel free to contact the co-organizers, Susannah Crowder (scrowder@jjay.cuny.edu) and Jacqueline Jenkins (jenkinsj@ucalgary.ca), with questions about the session; for general information about the 2017 ASTR Conference, please visit http://www.astr.org/page/17_Conference.

Call for Papers 2017 MMLA Conference - "Artists and Activists" November 9-12, 2017 Cincinnati, Ohio

The Midwest Modern Language Association invites proposals for the 2017 conference in Cincinnati, Ohio on any topic, yet participants are particularly encouraged to consider this year’s theme “Artists and Activists.” The MMLA invites individual proposals as well as proposals for complete panels.

Submissions should include the following information: presenter name, institutional affiliation, e-mail address, paper title, and a 250-word proposal.

Proposals should be sent to mmla@luc.edu by May 5.

More information about the MMLA and the convention at <http://www.luc.edu/mmla>.

Questions. Chris Kendrick at ckendri@luc.edu.

SPECIAL OFFER FROM BOYDELL & BREWER
For MRDS Members
Selected Titles 30% Off

As most medieval scholars know, Boydell & Brewer is an independent publisher of scholarly works and trade books across the humanities, including history, literature, music and the arts. You can browse the wide range of titles on medieval and renaissance history and literature on the website.

Boydell & Brewer is now offering a special discount to MRDS member on selected titles. The details on the discount, as well as how to order, are below.

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BROWSE IMPRINTS & AFFILIATES AUTHORS CATALOGUES CONTACT US



MRDS members can use the promo code of **BB340**. This code will qualify members to save **30%** on the following titles:

9781843843993	<i>Civic London to 1558</i> [3 volume set]	Edited by Anne Lancashire with David J. Parkinson
9781843844518	<i>Medieval English Theatre 38: "The Best Pair of our Play". Essays presented to John J. McGavin. Part II</i>	Edited by Sarah Carpenter, Pamela M. King, Meg Twycross & Greg Walker
9781843844631	<i>Medievalism, Politics and Mass Media: Appropriating the Middle Ages in the Twenty-First Century</i>	Andrew B.R. Elliott
9781843844327	<i>Medieval into Renaissance: Essays for Helen Cooper</i>	Edited by Andrew King & Matthew Woodcock

Members can order online on <https://boydellandbrewer.com/>. Input the promo code at check-out. Members can also order by calling the Boydell & Brewer office at (585) 275-0419 and mentioning the code with the order.

Medieval and Renaissance Drama Society

Annual Business Meeting Agenda: Friday 12 May 2017 – Fetzer 1060, WMU

1. Welcome (Vicki)
2. Approval of minutes from 14 May 2016 (Vicki)
3. Announcements and Reports
 - a. Council Elections report (Frank)
 - b. Budget report + membership report (Frank)
 - c. Awards report (Gordon)
 - d. ROMARD report (Rob/Mario)
 - e. EEDT update (Vicki)
 - f. Tax exempt status (Vicki)
4. Action Items
 - a. Mostly Medieval festival support for ICMS 2018
 - b. MLA (2019), Leeds (2018) and ICMS (2018) sessions
 - c. Session titles, names of organizers, venue
5. Discussion Items
6. Adjournment

MRDS Annual Business Meeting Minutes: Saturday, 14 May 2016 – Fetzer 2016

Present: Vicki Hamblin, Frank Napolitano, Cameron Hunt McNabb, Matthew Sergi, John T. Sebastian, Christina Fitzgerald, et al.

1. Welcome (Vicki). Call to order: 5:18 PM
2. Approval of Business meeting minutes from 16 May 2015 (Vicki) Moved, Max, Seconded, Susannah. Minutes approved.
3. Secretary-Treasurer's report for 2015-2016 (Frank) Received
4. Announcements
 - a. 2015 MRDS Awards (Jim)
 - i. Johnston Award: Ben Leeming: "Aztec Antichrist" (\$250)
 - ii. Palmer Award: Jim Stokes (\$250)
 - iii. Stephens Award: Matthew Sergie (\$250)
 - iv. Bevington Award: Nicole Rice, Margaret Pappano: "Artisan Identity" (\$250 ea.)
 - b. Executive Council and Vice President election results (Frank)
 - i. VP: Gordon Kipling
 - ii. Executive Council: Cameron Hunt McNabb, Clare Wright
 - c. EEDT update (Vicki)
 - i. Translating opportunities
 - d. <http://themrds.org> (Vicki)
 - i. Transporting documents to new web site. Record keeping will be more consistent, esp. for the IRS.
 - ii. Will link to PayPal for dues
 - e. twitter @the MRDS (Cameron)
 - i. All encouraged to follow. Send relevant information to Cameron or Rob Barrett to distribute it.
 - f. ROMARD (Mario)
 - i. Issue 54 is finished and available via print-on-demand, through themrds.org and Amazon.com.
 - ii. PDFs (simplified) will be distributed after web site is finished. Probably by summer.
 - iii. Issue 55 will be issued by end of July.
 - iv. Accepting submissions
 - v. Trying to establish consistent sessions at ICMS.
 - vi. Attempting to develop web versions of translations of French farces.
 - vii. Budget is healthy.
 - g. SITM (Sandy et al.)
 - i. Program is sent and online.
 - ii. Accommodations available for booking in hotels (and in Durham castle!)
 - iii. Exhibition in the chapel
 - iv. Leeds ends Thursday; Durham begins on Friday evening.
 - v. Lots of plays and various performances integrated into the conference
 - vi. All sessions are plenary.
 - vii. Matt: after SITM: New Chaucer Society in London. Just stay in England.

- h. Other
 - i. REED civic London, 2015; Staffordshire, Salisbury, Berkshire. Plan is to make legacy volumes inter-operable digitally.
 - ii. York Index has been redone by Margaret Rogerson and will debut next week on www.reedprepub.org. Gordon requests print-on-demand, and executive committee is exploring the option.
 - iii. Lofty: American Society for Theater Research. Call for papers and workshops. Nov. 3-6, Minneapolis. Traditional papers and non-traditional workshops. Submissions online.
 - iv. EDAM MIP is accepting book proposals. Output is increasing.
 - v. Announcement for "Play of Adam" Cloisters, 12/17-18/16.
 - vi. PLS is touring two productions of *Mankind* and *Pride of Life*. The second half of the latter will be improvised. Beginning at LEEDS, NCS, Birmingham, etc. 7/4-18/16.
- 5. Action items
 - a. MRDS Articles of Incorporation, Bylaws and tax status as a 501 c3 organization (Vicki). Step 1: Google Drive repository for all documents, edited by all officers. Step 2: bank accounts transferred from Carolyn Coulson to Frank N. this summer. Step 3: Created an official notebook (hardcopy required). Articles of Incorporation and Bylaws. Step 4: Permanent agent registered in the state of MI. Step 5: full non-profit status may take up to 27 months.
 - b. In order to approve new bylaws, we must suspend our current rules. Max and Pam, moved and seconded. Yes: 25; No: 0; Abstentions: 2. Motion to suspend the rules passes.
 - c. Motion to approve bylaws and articles of incorporation, as amended. Max and Sandy, Moved and seconded. Yes; 27; No 0; Abstentions 0.
 - d. MRDS sponsored sessions for 2017 (Vicki et al.)
 - Kalamazoo:
 - i. New Voices in Early Drama Studies. Ph.D. students & early careerists. Annual session? (Tina; Kalamazoo) 22
 - ii. Jim: New Insights into East Anglian Records and Texts (Matt; KZoo) 11/21
 - iii. Mario: Session in honor of Alan Knight (continental drama; profane/secular; morality plays; etc.) (Mario; Kzoo) 21
 - iv. Staging the Undead (Cameron; Kzoo) 18
 - Leeds
 - v. Latin influences on early drama (Elza; Leeds)
 - vi. New Developments in Drama of the Low Countries (Mandy L.; Leeds)
 - MLA 2018
 - i. Early Drama in the Americas (Mary Maxine; MLA 2018)
 - Sessions proposed but not chosen:
 - i. Matt: session on digitized REED. (deferred)
 - ii. (Michelle Markey Butler's proposal for a play.) (deferred)
 - iii. Digital / Material Culture of Shakespeare (Thomas, Kzoo) 2
 - iv. Sex and Sexuality in Medieval Drama (Frank; Kzoo) 11/1
- 6. Discussion items
 - Lofty Durham's Proposal:
 - a. A festival of five performances, starting May 2017 four theatrical and one musical, for works ranging 500-1500 CE. In negotiations with the Medieval Institute. These things wouldn't be under the aegis of the Medieval Institute, so we wouldn't have to follow their deadlines, etc. We could even do modern works in a medieval fashion. We should consider doing things other than English productions. Imagines that every session would have some sort of "talk-back." Participants, not audience members, would need to register for the conference. Lodging expenses would be negotiable. Audience members who had registered for the conference would receive a discount. MRDS would be one of the external sponsors. Each performance would charge admission. Bring touring companies in and have good theatrical space and equipment. LD would direct something every year. Medieval Institute would need to put up cash and "in-kind support," like marketing and shuttle buses. We would fund the shows in advance, and any box office earnings would roll over to the next year. Concern 1: Actors paying to act? Concern 2: How quickly would we have to pledge funding? Financial request for year 1: \$1,500. Less in subsequent years (\$500/yr.?).
 - b. Request authorization of an executive council subgroup to make the decision re: funding. Max: could a subcommittee negotiate and then return to membership for a summertime vote? Yes. Pam: We enthusiastically welcome this proposal, though we should exercise caution re: funding. Lofty: there would be a letter of agreement and a report for every year. Max: would this result in a rise in our membership fees? If so, can we not raise dues of graduate students? Lofty: there could be an optional donation for supporting the festival. Matt, re: concern 1: we should also be concerned about the financial situations of the actors. Lofty: we're already working on it.
 - c. Subcommittee formed by acclamation
- 7. Adjournment: 7:00 PM

Submitted by Frank Napolitano

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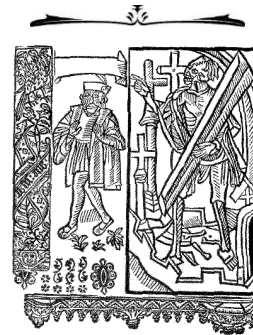
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MRDS DUES

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

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SPRING 2017 MRDS NEWSLETTER
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MRDS



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