 Approaches to Teaching Medieval Drama, Revisited  
Session 103, Thursday 3:30, Fetzer 1045  
Organizer: Frank Napolitano, Radford Univ.  
Presider: Andrew M. Pfrenger, Kent State Univ.–Salem  

Authentic Pedagogy in the Medieval Drama Classroom  
Cameron Hunt McNabb, Southeastern Univ.  
The Umpteenth Annual Secunda Pastorum at a Commuter Campus, or, My Son, the Stolen Sheep  
Betsy Bowden, Rutgers Univ.  
Countering Presentism in a Student-Led Performance of Mankind  
Boyda J. Johnstone, Fordham Univ.  
Not Scripted: Playing with the Archive  
Gina Di Salvo, Univ. of Tennessee–Knoxville  

Staging Politics: Tyranny, Repression, and Unrest in Medieval Plays  
Session 161, Friday 10:00, Valley 3 Eldridge 309  
Organizer: Mario B. Longtin, Western Univ.  
Presider: Mario B. Longtin  

Tyrannicide, Liberation, and Proto-Reformation Preaching in the Earliest Extant William Tell Play (ca. 1512)  
Stephen K. Wright, Catholic Univ. of America  
That Reverant Unutile Moi Play: Herod’s Gibberish  
Ruth Nisse, Wesleyan Univ.  

New Voices in Early Drama Studies  
Session 229, Friday 1:30, Fetzer 2016  
Organizer: Christina M. Fitzgerald, Univ. of Toledo  
Presider: Christina M. Fitzgerald  

Approaching Sacred Comedy in Early English Drama  
Sarah Brazil, Univ. de Genève  
Divine Travail: Christ’s Conflicting Abilities and Mobilities in the York Plays  
Jennie Friedrich, Univ. of California–Riverside  
On Stage Directions from the Twelfth Century to the Twenty-First Century in Jehan Bodel’s Jeu de Saint Nicolas  
Nouha Gammar, Univ. of Virginia  
“Le diable qui parle par ta bouche”: Vulgar Language from Mankind to Michel Tremblay’s Les Belles-Sœurs  
Aylin Malcolm, Univ. of Pennsylvania  

Claire Sponsler: In Memoriam I  
Session 287, Friday 3:30, Fetzer 2016  
Organizer: Matthew Evan Davis, McMaster Univ.  
Presider: Matthew Evan Davis  

Crossdressing on the Medieval Stage: A Transgender and Transracial Sartorial Masquerade  
Jesse Njus, Virginia Commonwealth Univ.  
Medieval Drama and the “Myth of Communal Life” in the Twenty-First Century  
Heather Mitchell-Buck, Hood College  
Hamilton and Medieval Drama  
Michelle Markey Butler, Univ. of Maryland  

Medieval and Renaissance Drama Society  
Executive Council Meeting  
Friday 11:45 a.m.  
Fetzer 1030  

Medieval and Renaissance Drama Society  
Business Meeting  
Friday 5:15  
Fetzer 2016  

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The 53rd Congress on Medieval Studies
Other Sessions of Interest

The Continuity of the Middle Ages: Hans Sachs and His Contemporaries

**Session 71, Thursday 1:30, Schneider 1325**
Sponsor: Oswald-von-Wolkenstein-Gesellschaft
Organizer: Albrecht Classen, Univ. of Arizona
Presider: Albrecht Classen

“Lateinische Kunst” und “Unordentliche Lieb”: Hans Sachs’s Version der “Päpstin Johanna”
Ingrid Bennewitz, Otto-Friedrich-Univ. Bamberg

Pluralisierung und Autorität: Hans Wilhelm Kirchhofs Wendunmuth als frühneuzeitliche Erzählsammlung
Johannes Deibl, Univ. Wien

A Dramatic Form in a Changing World: Peter Probst’s Shrovetide Plays between Lutheran Discourses and Late Medieval Reception
Sindy Müller, Univ. Trier

Women on the Global Medieval Stage: Performers, Producers, and Artists (A Roundtable)

**Session 148, Thursday 7:30, Fetzer 1045**
Organizer: Susannah Crowder, John Jay College of Criminal Justice, CUNY; Jesse Njus, Virginia Commonwealth Univ.
Presider: Susannah Crowder and Jesse Njus

Women and Performance: The Evidence Too Obvious to See
James Stokes, Univ. of Wisconsin–Stevens Point

Female Actors on Stages of Their Own Making: Thirteenth-Century Cultural Concepts
Paula Karger, Univ. of Toronto

From Exile to Enclosure: A Troveress’s Contrafactum
Rachel Ruisard, Univ. of Maryland

Drama Queen: The Virgin and the Theater
Emma Maggie Solberg, Bowdoin College

Papers of Interest

Nonhuman Forms of Thought

**Session 373, Saturday 10:00, Schneider 1325**
Sponsor: Program in Medieval Studies, Rutgers Univ.

City as Zoophyte: Arboreal Articulations of Urban Community in Early English Drama
Robert W. Barrett Jr., Univ. of Illinois–Urbana-Champaign

The New “Dark Ages”

**Session 476, Saturday 3:30, Schneider 1280**
Sponsor: International Society for the Study of Medievalism

A Dark Stage for the Dark Ages: Medieval Theatre as Protest (Then and Now)
Carol L. Robinson, Kent State Univ.–Trumbull

Reformation II: Rethinking Texts and (Historical) Contexts

**Session 478, Saturday 3:30, Schneider 1325**
Sponsor: Society for Reformation Research

The Polish Brethren and the Early Modern English Stage: Reformation Religion, Revolutionary Politics, and the Public London Theatres
Kristin Bezio, Univ. of Richmond

Records of Early English Drama North-East: Five Years In

**Session 536, Sunday 10:30, Fetzer 2020**
Sponsor: Dept. of English Studies, Durham Univ.
Organizer: Diana Wyatt, Durham Univ.
Presider: Alexandra Johnston, Records of Early English Drama

Traveling Players on the North Yorkshire Moors
David Klausner, Records of Early English Drama

The Murderous Mumming, and Other Unexpected Finds in the East Riding of Yorkshire
Diana Wyatt

Medieval Records for Early English Drama in Durham: Entertaining Town and Gown in the Palatinate
Mark C. Chambers, Durham Univ.

Staging Knowledge in Early English Drama

**Session 519, Sunday 8:30, Bernhard 205**
Sponsor: Lydgate Society
Organizer: Helen Cushman, Harvard Univ.; Joe Stadolnik, Univ. College London
Presider: Christina M. Fitzgerald, Univ. of Toledo

Preeve Demonstratif
Helen Cushman

Carnal Knowledge in the N-Town Nativity
Emma Maggie Solberg, Bowdoin College

“Full wofull is the householde / That wantys a woman”: Staging the Secret and Generative Knowledge of Women in the Wakefield Master’s Plays
Erin K. Wagner, SUNY–Delhi

Quackery, Continental Drama, and Croxton Play of the Sacrament
Joe Stadolnik

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Joe Stadolnik
Recent Publications

**Books, General**


**Books, Anthologies**


Dissertation Completed


Articles and Chapters, General


Articles, Selected Journals

**ELH**

*Volume 85, Number 1, Spring 2018*

Andrew Shifflett. Shakespeare’s Histories of Forgiveness.


**Comparative Drama**

*Volume 51, Issue 3 (2017) Fall*

*Elizabeth Bradburn, Editor.*


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Critical Survey

**Special 30th Anniversary Issue**

**Volume 30, Issue 1 (2018)**

**Shakespeare and War**

*Guest editor: Patrick Gray*

*Editors: Bryan Loughrey and Graham Holderness*


**Early Theatre**

*Vol 20 No 2 (2017)*

*Edited by Helen Ostovich, Melinda J. Gough, Erin Kelly*

*Articles*


**English Literary Renaissance**

*Spring 2017, Volume 47, Issue 2*

*Edited by Arthur F. Kinney*

Domenico Lovascio. Rewriting Julius Caesar as a National Villain in Early Modern English Drama.

Linda Shenk. Shakespeare’s Comic Topicality in Love’s Labour’s Lost.

Mario Digangi. Sibling Affection and Domestic Heterosexuality in Lodovick Carrell’s The Deserving Favorite.


**European Medieval Drama**
**Volume 20, 2016.**

*General Editor, Jelle Koopmans.*

Yelena Mazour-Matusevich. Humour as a Teaching Tool in Jean Gerson’s (1363–1429) Morality Plays.

Femke Kramer. Apollo, Apollo! An Ambiguous Call for Sophistication in Antwerp, 1561.


Max Harris. Charlemagne, Triumphant Entries, and Palm Sunday Processions: How Wrong Was Kantorowicz?


Cora Dietl. Wer nicht tanzt zur rechten Zeit…

Tanzdarstellungen in deutschen Zehnjungfrauenspielen.

Peter Happé. Interludes as Stages of Faith.

Sarah Brazil. Is Imitation Always Imitation? The Case of the Visitatio Sepulchri.

**Medieval and Renaissance Drama in England**
**Volume 30, 2017**

*Edited by S. P. Cerasano.*

Kavita Mudan Finn. Bloodlines and Blood Spilt: Historical Retelling and the Rhetoric of Sovereignty in Shakespeare’s First Tetralogy.


S. P. Cerasano. A City of Stages.


Penelope Meyers Usher. ‘I Do Understand You Inside’: The Animal beneath the Skin in Webster’s Duchess of Malfi.

Matthew Steggle. Philip Henslowe’s Artificial Cow.

Doug Swartz. Profit and Pleasure in Tourneur’s The Atheist’s Tragedy.

Lauren Leigh Rollins. ‘Republicans’ Behaving Badly: Anachronism, Monarchy, and the English Imperial Model in Julius Caesar and Antony and Cleopatra.

Leeds Barroll. Reuniting King Lear.

Charles Cathcart. Robert Daborne’s Irish Critic.

William B. Long. Shapiro’s Shakespeare Redivivus.

**Medieval English Theatre**
**Vol. 38, 2016**

*The Best Part of Our Play Essays presented to John J. McGavin Part Two*
John Nassichuk. Traduire la Philanira de Claude Roillot, ou, le laboratoire de la forme poétique théâtrale. 
Louise Frappier. Traduire, imiter et réécrire Agamemnon à la Renaissance: les tragédies de Charles Toutain (1556), Roland Brisset (1589) et Pierre Matthieu (1589).

**Renaissance Drama**
**Volume 46, Number 1, Spring 2018**
**Edited by Jeffrey Masten and William N. West**
Katherine C. Little. What Is Everyman?
Ivan Lupić. The Mobile Queen: Observing Hecuba in Renaissance Europe.
Catherine A. Viano. Wonder and Spectatorship in Early Seventeenth-Century Desseins.

**Volume 45, Number 2, Fall 2017**
Alanna Skuse. Missing Parts in The Shoemaker’s Holiday.
Meghan C. Andrews. “Address to Public Council”: The Additions to Marston’s The Malcontent, the King’s Men’s Repertory, and Early Modern Theatrical Economics.
Sara B. T. Thiell. Performing Blackface Pregnancy at the Stuart Court: The Masque of Blackness and Love’s Mistress, or the Queen’s Masque.

**Volume 45, Number 1, Spring 2017**
Maggie Vinter. Doctor Faustus and the Art of Dying Badly.
Alex MacConnochie. “Lady, Shall I Lie in Your Lap?”: Gender, Status, and Touch on the English Stage.
Bonnie Lander Johnson. Allegories of Creation: Glassmaking, Forests, and Fertility in Webster’s The Duchess of Malfi.

**Shakespeare Bulletin**
**Volume 36, Number 1, Spring 2018**
**Metatheatre and Early Modern Drama**
Kathryn Prince. General Editor’s Introduction.
Stephen Purcell. Are Shakespeare’s plays always metatheatrical?
Robert Shaughnessy. As If.
Callan Davies. Matter-Theatre: Construction in Cymbeline.
Harry Newman. Reading Metatheatre.
Bridget Escolme. Public Eye and Private Place: Intimacy and Metatheatre in Pericles and The Tempest.
Eoin Price. Modernizing Metatheatre in the RSC’s A Mad World Y My Masters.

**Shakespeare Quarterly**
**Volume 68, Number 3, Fall 2017**
James Kuzner. All’s Well That Ends Well and the Art of Love.
Stephanie M. Buhr. Titus Andronicus and the Interpretive Violence of the Reformation.

**The 54th Congress on Medieval Studies**

Call For Performances

for the 2019 Mostly Medieval Theatre Festival
May 8-11, 2019
Western Michigan University’s Gilmore Theatre Complex
in cooperation with the International Congress on Medieval Studies

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. In 2017, 700 tickets were sold to this unique inaugural event, which featured six different performance troupes from across North America. We anticipate a similar response for the 2019 Festival, and we invite interested groups to propose productions to share with our audiences.

Please visit https://www.wmich.edu/medieval/performance-proposal for more information and to make a proposal. We also encourage groups to get in touch with the Artistic Producer, Lofty Durham (lofton.durham@wmich.edu), ahead of making a formal proposal.
Announcements

MRDS Awards

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: Robert Clark: rclark@ksu.edu

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

For a list of the 2017 award winners, please see the 2017 MRDS Business Meeting minutes. For full citations, see the Fall 2017 MRDS Newsletter.

Early Theatre Prizes

Early Theatre offers congratulations to the winners of the 2017 Best Essay Prizes, given for articles in volumes 18 and 19.

Best article in theatre history:
Winner: Matteo A. Pangallo (Virginia Commonwealth University), “I will keep and character that name”: Dramatis Personae Lists in Early Modern Manuscript Plays.

Honourable Mention: Misha Teramura (Reed College), ‘The Admiral’s Vayvode of 1598’.
Best article on the interpretation of a topic in early drama, medieval or early modern:
Winner: Cameron Hunt McNabb (Southeastern University), ‘Night of the Living Bread: Unstable Signs In Chester’s “Antichrist”’.
Honourable Mention: Ann Hubert (University of Illinois at Urbana-Champaign), ‘Preaching Rhetorical Invention: Poeta and Paul in the Digby Conversion of St Paul’.

Best note (including Issues in Review essays):
Winner: Matthew Steggle (Sheffield Hallam University), ‘The “Comedy of a Duke of Ferrara” in 1598’.
Honourable Mention: David Nicol (Dalhousie University), ‘The Peaceable King, or the Lord Mendall’: A Lost Jack Cade Play and its 1623 Revival’.

REED

Records of Early English Drama

REED: Berkshire, ed. Alexandra F. Johnston, Launched!

Announcing REED’s second digital edition, for the county of Berkshire, edited by Alexandra F. Johnston. Now freely available at REED Online: https://reed.library.utoronto.ca/

We are pleased to make available the long-awaited records for Berkshire and equally delighted that for the first time users will be able to search across two collections for locations, people and a wide range of topics, such as summer games or the King’s Men. We anticipate an ever-growing list of results as more collections are published online.

The REED: Berkshire records illustrate a rich popular entertainment tradition. The most prominent details of mimetic activity come from the parish of St Laurence, Reading, which has preserved records running from 1498 to 1573, among the fullest and richest in England. Virtually every kind of mimetic activity is featured—an Easter play with evidence from 1498 to 1537, an early sixteenth-century Creation play, a Robin Hood game, morris dancing, church ales, maypoles, and Hock gatherings.

Reading was a stopping place for all kinds of late medieval travelling entertainers as well as for some of the most prominent professional companies, including Queen Elizabeth’s, the earl of Leicester’s, and King James’ players, along with those of other royal family members in the early seventeenth century. Noble households are also well represented in the collection, which includes an edition of ‘The Entertainment of Queen Elizabeth’ by Lady Elizabeth Russell at Bisham in 1592.
Conferences and Calls for Papers

Leeds International Medieval Congress (IMC)
Thematic Strand: Materialities
University of Leeds, 1-4 July 2019

The IMC provides an interdisciplinary forum for the discussion of all aspects of Medieval Studies; paper and session proposals on any topic related to the Middle Ages are welcome. The special thematic focus for 2019 is Materialities. The study of materiality brings together a host of scholarly and theoretical concerns and puts them into dialogue to understand how conceptions of matter, and matter itself, shaped the creation of the material world, regimes of labor and supply, connectivity, entanglements, trade networks, movements of things and people, concepts of agency and network theory, and constructed notions of the sublime, of replication, and of ‘reality’, as an abstract concept and category during the Middle Ages. This strand seeks to bring into conversation recent research on materialities by art historians, archaeologists, paleographers, historians, economists, musicologists, liturgists, philosophers, philologists, scholars of literature, critical theory, and religious studies, among other fields. Themes to be addressed include but are not limited to: ‘space and materialities’; ‘abundance and/or scarcity’; and ‘text and/as object’.

The online proposal form will be available from 31 May 2018 until 31 August 2018. Session proposals are due for submission by 30 September 2018. For more information about the conference and to submit, see the website: http://www.leeds.ac.uk/ims/imc/imc2019_call.html.

Arousal and Medieval Performance
ASTR Annual Conference, San Diego
November 15-18, 2018

Moments and methods of arousal lie at the heart of medieval performance. From scenes that enflame our lust for the virgin saints to embodied devotional practices that stimulate sensual encounters with holy figures, desire lies at the heart of the dramatic encounters of the Middle Ages. Medieval performance serves as a force of arousal and of stimulation, moving the participants and audience from the simplicity of pleasure or pain to the possibility of a transcendent experience in which visions and materiality combine to connect the earthly with the heavenly: through the awakening and cultivation of bodily experience, the embodied arousals of medieval performance permit access to the divine.

This session seeks contributions of short scholarly papers that actively engage with questions of arousal in medieval drama and performance practices. This is an ongoing working group focused on Medieval Performance; as in previous years, discussions will begin in the months prior to the meeting in order to foster a deeper exchange in person. We invite participation from scholars and practitioners of medieval performance, both institutionally-based and independent, and from graduate students as well as more senior scholars.

Submission: Please submit a 500-word abstract that makes specific reference to the session’s theme to the conference website (http://www.astr.org/page/18_WSSubmissions), selecting “Arousal and Medieval Performance” as your first choice working group. Abstracts are due June 1; accepted participants will be notified by July 1; completed papers will be due by September 7 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 2018 ASTR Conference, please visit http://www.astr.org/page/18_Conference.
Sessions of Interest

**Session 524**  
**Memory Theatre, I: Shaping Memory through Theatre**  
Tuesday 3 July 2018: 09.00-10.30

*Sponsor:* Société internationale pour l’étude du théâtre médiéval (SITM)  
*Organiser:* Cora Dietl, Institut für Germanistik, Justus-Liebig-Universität, Gießen  
*Moderator:* Cora Dietl, Institut für Germanistik, Justus-Liebig-Universität, Gießen

A Prince or a Pauper?: Staging Noble Lineage in the Coronation Order of Emperor Charles IV  
Eliska Polàková, Department of Theatre Studies, Masarykova univerzita, Brno / Centre for Classical Studies, Czech Academy of Sciences, Praha

Unreliable Witnesses: Foreign and Local Memories of the 1589 Florentine Intermedi  
M. A. Katritzky, Department of English, Open University, Milton Keynes

Imagery, Memory, and Dynasties in Shakespeare's Richard II  
Giorgia De Santis, Dipartimento di Storia, Patrimonio culturale, Formazione e Società, Università degli Studi di Roma 'Tor Vergata'

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**Session 624**  
**Memory Theatre, II: Theatrical Memento**  
Tuesday 3 July 2018: 11.15-12.45

*Sponsor:* Société internationale pour l’étude du théâtre médiéval (SITM)  
*Organiser:* Cora Dietl, Institut für Germanistik, Justus-Liebig-Universität, Gießen  
*Moderator:* M. A. Katritzky, Department of English, Open University, Milton Keynes

Three Memento mori Plays on the Late Medieval Majorcan Stage  
Lenke Kovács, Departament de Filologia Catalana i Lingüística General, Universitat de les Illes Balears, Palma

Memento mori on Swiss Stage: Johannes Kolross's Spil von Fünferley betrachtnussen zur Buß  
Cora Dietl, Institut für Germanistik, Justus-Liebig-Universität, Gießen

'And do not say 'tis superstition…': Shakespeare, Memory, and the Iconography of Death  
Lawrence Green, Centre for the Study of the Renaissance, University of Warwick

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**Session 1219**  
**Cities of Readers, III: The Performance of Text**  
Wednesday 4 July 2018: 14.15-15.45

*Sponsor:* NWO Project 'Cities of Readers', Rijksuniversiteit Groningen  
*Organiser:* Bart Ramakers, Oudere Nederlandse Letterkunde, Rijksuniversiteit Groningen  
*Moderator:* Margriet Hoogvliet, Vakgroep Mediaevistiek, Rijksuniversiteit Groningen

Deguilleveille in the Convent: Pilgrimage, Poem, and Play-Script  
Olivia Robinson, Département des langues et littératures, Université de Fribourg

Experiencing Comedy in Early English Biblical Drama  
Sarah Brazil, Département de langue et littérature anglaises, Université de Genève

A Miracle Staged: Performative Didactics in Cornelis Everaert's Play of Mary's Chaplet  
Bart Ramakers, Oudere Nederlandse Letterkunde, Rijksuniversiteit Groningen

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**Session 1627**  
**Remaking the Past in 1483 and 1951: Cursing, Caxton, and the York Cycle Drama**  
Thursday 5 July 2018: 11.15-12.45

*Organiser:* IMC Programming Committee  
*Moderator:* Joyce Coleman, Department of English, University of Oklahoma

'Bloody Hell!': Breaking a Quintessentially British Swear Word  
Emily Reed, School of English, University of Sheffield

Saluting Classical Rome in William Caxton's The Golden Legend  
Judy Ann Ford, Department of History, Texas A&M University, Commerce

Remembering the Past and Looking to the Future: The 1951 Revival of the York Mystery Play Cycle  
Eleanor Margaret Bloomfield, Department of English & Drama, University of Auckland
Call to order: 5:25 p.m.
Approval of 2016 minutes: moved and seconded. Approved by acclamation.

**Announcements:**
2. Treasurer’s Report provided by Frank Napolitano.

**Awards**
2. Alexandra Johnston Prize: Helen Cushman “Producing Knowledge in the N-Town Plays”. Citation read by Christina Fitzgerald.
3. Barbara Palmer Prize: Elizabeth Tavares: “A Race to the Roof”. Citation read by David Klausner.
7. Vicki’s report on EDT Series: 2 works in proofreading stage. Streitman and Happé; Wright. Discussions with ACMRS to re-invigorate those studies. Contact David Klausner for more information.
9. Mario Longtín’s report on ROMARD. Volume 55 is one year late, will be published at the end of May. Double issue in July 2018 (56-7), honoring Alan Knight and Lynette Muir. Mario will step down as chief editor at that time. Discussions re: future of ROMARD and MRDS forthcoming. PDFs of the journal will be sent after people pay their dues. Hard copies for purchase through Amazon for $25. $10 will be deducted from price. Prior volumes still available for purchase.
10. Vicki: call for editors in chief for ROMARD. Executive Council elected to form a task force to discuss ROMARD’s future and a more streamlined and dynamic Web presence. Web site, Twitter, Facebook. Current task force members: Matt Sergie, Gordon Kipling, Rob Barrett, Mario Longtin. All interested should contact Frank (fnapolitano@radford.edu) or Gordon Kipling (kipling@humnet.ucla.edu).

**Action Items**
1. Mostly Medieval Theatre Festival is a biennial event, so we won’t need to discuss funding it until next year. Current performances are underway and tickets are available. Report from Lofty Durham forthcoming.
2. Alexandra Johnston announces EREED (https://ereed.library.utoronto.ca/search/)
3. Rob Barret announces Online performance
4. Cameron McNabb announces SSDMA anthology

**Proposed Conference Panels for Next Year**
1. Claire Sponsler in Memoriam (Matt Davis) (Kalamazoo). *Possible overlap with Lydgate Society. 28 Votes*
2. Approaches to Teaching Medieval Drama, Revisited (Frank Napolitano) (Kalamazoo) **18 Votes**
3. Staging Politics (Mario Longtin and Rob Barrett): Tyranny, Repression, and Unrest in Medieval Plays (Kalamazoo) **21 Votes**
4. New Voices (Tina Fitzgerald) (Kalamazoo) **23 Votes**

**MLA 2019: Chicago**
1. Possible: Staging Trade and Markets (Mandy Albert) (MLA) **6 Votes**
2. Guaranteed Session: Women as Actors in Global Medieval Performance (Jesse Njus) **21 Votes**

**Leeds**
1. New Voices (Ann Hubert)

**For Future Consideration**
1. Painting and the Drama (Gordon Kipling) (Kalamazoo) **12 Votes**
2. Staging Ecological Issues: Barnyard Animal (Rob) (Kalamazoo) **9 Votes**
3. Vicki Hamblin hands over the presidency to Gordon Kipling. All new officers begin term on June 1st.

Submitted by Frank Napolitano
MRDS Officers and Council Members

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MRDS Dues
Regular member dues: US$25
Student dues: US$10
Friend dues: US$50
Benefactor dues: US$100

To join MRDS, send your name, your postal and e-mail addresses, and a check for your dues made out to “MRDS / Frank Napolitano, Treasurer” to
Frank Napolitano (2015-2018)
Radford University
English Department
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Spring 2018 MRDS Newsletter
© 2018 Medieval and Renaissance Drama Society
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