



MRDS

Medieval and Renaissance  
Drama Society

**Medieval and Renaissance Drama Society Newsletter - Spring 2023**

**☞ The 58<sup>th</sup> International Congress on Medieval Studies ☛  
Thursday, May 11, through Saturday, May 13, 2023**



**☞ MRDS Sponsored Sessions ☛**

**Reexamining the Audience(s) of Early Drama and Festive Performance**

**Session 323 – Saturday, May 13, 10:00 AM  
Bernhard Center 211**

Presider: *Carolyn Coulson, Shenandoah Univ.*  
Organizer: *Carolyn Coulson*

Children in the Audience of Late Medieval Drama

*Alexandra Claridge, Univ. of Liverpool*

From Everyman to Everybody: Ritual Kinship, Cultural Competence, and the Morality Play

*Mary Maxine Browne, Purdue Univ.*

Medieval Mystery Plays in the Age of Darwin

*H. M. Cushman, Univ. of North Carolina–Chapel Hill*

**New Voices in Early Drama**

**Session 394 – Saturday, May 13, 1:30 PM  
Schneider Hall 2345 (Hybrid)**

Presider: *Emma Maggie Solberg, Bowdoin College*  
Organizer: *Emma Maggie Solberg*

Personating Beasts: Animal Neighborhood on the Early Modern Stage

*Chris Klippenstein, Columbia Univ.*

Making Mary's History: Queer Specters in the N-Town Mary Play

*Bradley J. Peppers, Univ. of South Carolina–Columbia*

“You shall comprehend all vagrom men”: Vagrant Specters and Comic Policing in *Much Ado About Nothing*

*Estevan Alemán, Univ. of Pennsylvania*

“The fludd comes fleeting in full faste”: Ecological Disaster and Ecofeminist Gossips in Three Noah Plays

*Phoenix Gonzalez, Northwestern Univ.*

Respondent: *Susannah Crowder, John Jay College of Criminal Justice, CUNY*

**Reflecting on Performance Past and Present: Players, Playing, and Ensembles: A Session in Honor of Clifford Davidson**

**Session 422, Saturday, May 13, 3:30 PM  
Bernhard Center 209**

Presider: *Kyle A. Thomas, Missouri State Univ.*  
Organizer: *Lofton L. Durham, III, Western Michigan Univ.*

Performance at the Congress: A Clifford Davidson Retrospective

*Lofton L. Durham III*

A Retrospective of the University of Michigan's “Harlotry Players” (1983—2022)

*Martin W. Walsh, Univ. of Michigan–Ann Arbor*

Surveying Fifteenth- and Sixteenth-Century Actors' Roles through Virtual Reality: A Case for Media Archaeology?

*Estelle Catherine Doudet, Univ. de Lausanne*

Players in the Northern Palatinate: The Evidence for Drama Production in Late Medieval Durham

*Mark C. Chambers, Durham Univ.*

Taking the Stage: The Role of Women in Medieval Theatre

*Jesse Njus, Virginia Commonwealth Univ.*

**MRDS Business Meeting  
Saturday, May 13, 5:30–6:30 PM – Fetzer Center 1055**

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## ROMARD and Early Theatre Session

### Surveying Journals and Their Practices across Medieval and Early Modern Studies (A Roundtable)

Session 188 – Friday, May 12, 10:00

Schneider Hall 2335 (Hybrid)

Prisider: *Melinda Gough, McMaster Univ.*

Organizers: *Kyle A. Thomas, Missouri State Univ.*

*Melinda Gough*

A roundtable discussion with

Adrienne Williams Boyarin, *Early Middle English*

William R. Bowen, *Renaissance and Reformation*

Michael Cornett, *Journal of Medieval and Early Modern Studies*

Jane Hwang Degenhardt, *English Literary Renaissance*

Elizabeth Dutton, *Medieval English Theatre Journal*

Randa El Katib, *Early Modern Digital Review*

Olivia Holmes, *Mediaevalia*

Shazia Jagot, *postmedieval*

Katherine L. Jansen, *Speculum*

Jeanette Patterson, *Digital Philology: A Journal of Medieval Cultures*

Carol Symes, *The Medieval Globe*

### Note from Kyle Thomas, ROMARD Editor

We have a strong group of journals represented and a format that will attempt to break out of the mold of merely a Q&A session by allowing our audience to participate in a discussion of concerns most pressing to them. It's also a hybrid session so those not in attendance can join online.

### Other ICMS Sessions on Drama & Performance

#### “No Exit”: What Happened to Hermione: Medievalism, Miracles and Meta-drama in The Winter’s Tale (A Roundtable)

Session 22, Thursday, May 11, 10:00

Schneider Hall 1145

Prisider: *Sarah Waters, Univ. of Buckingham*

Organizer: *Sarah Waters*

A roundtable discussion with Grace Tiffany, Western Michigan Univ.; Tiffany Elaine Schubert, Wyoming Catholic College; Nora L. Corrigan, Mississippi Univ. for Women; Susan Michele Dunn-Hensley, Wheaton College, Illinois; Laura Jane Higgins, Oxford Brookes Univ.; and Joe Rieke, Inkling Folk Fellowship

### Authors, Performers, and Audiences in the Middle Ages

Session 173 – Friday, May 12, 10:00

Schneider Hall 1120

Sponsor: Musicology at Kalamazoo

Prisider: *Sarah Ann Long, Michigan State Univ.*

Organizer: *Rebecca Maloy, Univ. of Colorado–Boulder*

Medieval Performance Practice: Imitating the Imagined Model

*Angela Mariani, Texas Tech Univ.*

The *Visitatio sepulchri*: The Platypus of Medieval Liturgical Rites?

*Melanie Batoff, Luther College*

Textual Community and Pingeयर Abbey

*Kyrie E. Bouressa, Independent Scholar*

### Other Papers of Interest

#### New Directions in Late Medieval French Literature Session 297 (Virtual) – Friday, May 12, 3:30

Re-Thinking Parody as Touch: Examples from Late Medieval Drama

*Bryant White, Vanderbilt Univ*

#### Pray and Play with Mary: From Processions and Pilgrimages to Performances I

Session 409 (Virtual) – Saturday, May 13, 1:30 PM

From the Epic to the Theater: The Representation of the Legend of Monserrat in the Famous Comedy of Cristóbal de Morales y Guerrero

*Marta Cristina Oria de Rueda Molins, École Normale Supérieure de Lyon*

### ICMS Performances

#### Malory Aloud: Tristram and Isolde (A Performance)

Session 305 – Friday, May 12, 7:00 PM

Valley 3 Stinson 305 (Kellogg Room)

Prisider: *Patricia Voichahoske Lehman, Washtenaw Community College*

A performance by Carol L. Robinson, Kent State Univ.–Trumbull; Bernard Lewis, Murray State Univ.; Kimberly Jack, Athens State Univ.; Alisa Heskin, Western Michigan Univ.; Rebecca Fox Blok, Hope College; and Anastasija Ropa, Latvian Academy of Sport Education

Session 308\* - Friday, May 13, 1:00 PM EDT

#### Performances of Marie de France

Sponsor: *International Marie de France Society*

Organizer: *Simonetta Cochis, Transylvania Univ.*

Prisider: *Simonetta Cochis*

A performance by Gail Borrow, ExploreTheArch; Tamara Bentley Caudill, Jacksonville Univ.; Yvonne LeBlanc, Independent Scholar

### Mostly Medieval Theatre Festival



Please see next page for details.

**Leeds International Medieval Congress 2023**  
**Sessions on Drama**

**Mostly Medieval Theatre Festival**

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



To relaunch the MMTF in 2023, founder and associate professor of theatre Lofton Durham has designed a special course that culminates in the creation of a traveling ensemble of players—students in WMU's Department of Theatre—who will present a rotating repertoire of short performances at various times and in various places throughout the Congress.

Keep an eye out for these enthusiastic and talented students, and be sure to use this QR code to make a donation to the MMTF to support these activities and more in the future.



**Christine de Pizan's *Le Dit de Poissy*: Part One**  
**Friday 11:30 AM, Fetzer Center Lobby**

Presenter: Lofton L. Durham, III, Western Michigan Univ.  
 Performed in English: reading and translation by Suzanne Savoy

**Christine de Pizan's *Le Dit de Poissy*: Part Two**  
**Friday 5:30 PM, Valley 3 Fox 307**

Presenter: Lofton L. Durham, III, Western Michigan Univ.  
 Performed in English: reading and translation by Suzanne Savoy

**Christine de Pizan's *Le Dit de Poissy*: Part Three**  
**Saturday 11:30 AM, Fetzer Center Lobby**

Presenter: Lofton L. Durham, III, Western Michigan Univ.  
 Performed in English: reading and translation by Suzanne Savoy



**Performing Premodern Disability: Disability in Performance, Disability as Performance**  
**Session 1642. Newlyn Building: GR.07**  
**Thursday 06 July 2023: 11.15-12.45**

Sponsor: *Medieval & Renaissance Drama Society*  
 Organiser: *Mark Campbell Chambers, Department of English Studies, Durham University*  
 Moderator: *Diana Wyatt, Department of English Studies, Durham University*

- Disability in Performance in the Records from Medieval Durham: The Case of Master Nicholas of York  
*Mark Campbell Chambers*
- Blindness and Body Waste in Medieval French Farce  
*Marla Carlson, Department of Theatre & Film Studies, University of Georgia, Athens*
- The Staging of Bodily Deviance in Leading Roles in Spanish Golden Age Comedia  
*Pablo García Piñar, Department of Romance Languages & Literatures, University of Chicago*

**Correlations between Poetry and Drama**  
**Session 843. Michael Sadler Building: LG.16**  
**Tuesday 4 July 2023: 16.30-18.00**

Sponsor: *Société Internationale pour l'étude du Théâtre Médiéval*  
 Organiser: *Cora Diel, Institut für Germanistik, Justus-Liebig-Universität Gießen*  
 Moderator/Chair: *Cora Diel, Institut für Germanistik, Justus-Liebig-Universität Gießen*

- The Virgin Mary between Orthodoxy and Reform in Medieval Bohemia: Drama, Poetry, Prose  
*Eliška Kubartová, Katedra divadelních a filmových studií, Univerzita Palackého, Olomouc*
- The Virgin Mary in Late Medieval Catalan Drama and Poetry: Interdependencies and Correlations  
*Lenke Kovács, Departament de Filologia Catalana i Lingüística General, Universitat de les Illes Balears, Palma*
- Between Prefiguration and Example: Between Christian and Jewish Traditions - Queen Esther in 16th-Century Drama and Poetry  
*Cora Diel, Institut für Germanistik, Justus-Liebig-Universität Gießen*

## Papers of Interest

### Networks of Artisanry: Entangled Objects, Colours, And Paintings

Session 729 Esther Simpson Building: 2.12  
Tuesday 04 July 2023: 14.15-15.45

Networks of Narrative: The N-Town Play *Burial of Christ and Guarding of the Sepulcher* and Parish Church Wall Paintings

Therese Novotny, Department of English, Modern Languages & Philosophy, Carroll University, Wisconsin

### Medieval Yorkshire: Communities and Networks, 10th-15<sup>th</sup> Centuries

Session: 1612 Clarendon Building: 2.01  
Thursday 06 July 2023: 11.15-12.45

Coal for Cabbages in the Townley *Killing of Abel* Play  
Gillian Redfern, Department of English, School of Arts, Languages & Cultures, University of Manchester

## Performances

### Ludus Danielis: Music and Tales from the Play of Daniel Performed by Trouvère Medieval Minstrels

Tuesday 04 July, 20.30-22.00

Stage@leeds: Stage 1

Price: £16.00

The *Ludus Danielis* was composed at the Abbey of Beauvais in Northern France in the 12th century and is a musical play telling two of the stories of the Old Testament

Trouvère are one of the longest-established medieval music ensembles in the UK, formed in 1998 by Paul Leigh.



### Hecastus

Performed by The Lords of Misrule

Wednesday 05 July, 18.30-19.30

University Square

This event is free of charge.

*Hecastus* is a morality play written in Latin in 1539 by the Dutch author Macropedius. Widely performed and widely translated in its day, Macropedius' version follows the story of Hecastus (Greek for 'everyman'), who is faced with the prospect of death, but can find no one to accompany him to the grave.

The Lords of Misrule are an amateur dramatic society first established nearly 50 years ago at the Centre for Medieval Studies at the University of York.

## Recent Publications

### Books, General

Todd Andrew Borlik. *Shakespeare Beyond the Green World: Drama and Ecopolitics in Jacobean Britain*. Oxford: New York: Oxford University Press 2023.

Philip Butterworth. *Functions of Medieval English Stage Directions Analysis and Catalogue*. Milton: Taylor & Francis Group 2022

Heidi Craig. *Theatre Closure and the Paradoxical Rise of English Renaissance Drama in the Civil Wars*. Cambridge, United Kingdom; New York, NY: Cambridge University Press 2023.

Lisa Hopkins. *The Edge of Christendom on the Early Modern Stage*. Berlin; Boston: Walter de Gruyter: Medieval Institute Publications 2022.

Erith Jaffe-Berg. *Jewish Theatre Making in Mantua, 1520-1650*. Leeds: Arc Humanities Press 2022.

Asuka. Kimura. *Performing Widowhood on the Early Modern English Stage*. Berlin; Boston: De Gruyter; Kalamazoo MI: Medieval Institute Publications 2023.

Emma Lipton. *Cultures of Witnessing: Law and the York Plays*. Philadelphia: University of Pennsylvania Press 2022.

Andreas Loewe and Katherine Firth. *Martin Luther and the Arts: Music, Images and Drama to Promote the Reformation*. Leiden; Boston: Brill 2023.

Laura Seymour. *Refusing to Behave in Early Modern Literature*. Edinburgh: Edinburgh University Press 2023.

Kyle A. Thomas, *The Play about the Antichrist (Ludus de Antichristo): A Dramaturgical Analysis, Historical Commentary, and Diplomatic Latin Edition, with a New English Verse Translation by Carol Symes*; Early Drama, Art, and Music. Berlin: DeGruyter, 2023..

Lauren Weindling. *Thicker than Water: Blood, Affinity, and Hegemony in Early Modern Drama*. Tuscaloosa: The University of Alabama Press 2023.

Jeffrey R. Wilson. *Richard III's Bodies from Medieval England to Modernity: Shakespeare and Disability History*. Philadelphia: Temple University Press 2022.

### Books, Editions

Jody Enders, Editor, translator. *Trial by Farce: A Dozen Medieval French Comedies in English for the Modern Stage*. Ann Arbor, Michigan: University of Michigan Press 2023.

Jody Enders, Editor, translator. *Immaculate Deception and Further Ribaldries: Yet Another Dozen Medieval French*

*Farces in Modern English*. Philadelphia: University of Pennsylvania Press 2022.

Francesco Scalera editor, translator. *Gelastinus* by Gaudenzio Merula. Firenze: SISMELE Edizioni del Galluzzo 2022.

### **Books, Essay Collections**

Carla Bino and Corinna Ricasoli, Editors. *Performing the Sacred: Christian Representation and the Arts*. Leiden; Boston: Brill 2023.

Carla M. Bino and Corinna Ricasoli. Introduction.

Timothy Verdon. The Drama of Christian Images: Art, Liturgy, Sacred Theatre.

Carla M. Bino. A 'Dramatic Turn': The Revolution of Christian Representation.

Andrew Walker White. No Drama Please, We're Greek: Sacred Plays from a Greek Orthodox Perspective.

Nils Holger Petersen. Enacting Sacred Narrative: Biblical, Liturgical, and Sacramental Practices in the Latin West.

Rachel Fulton Brown. Mary in the Scriptures as Container and Way: Henry Adams and the Virgin of Chartres.

Kamil Kopania. The Power of Images of Passion: Animated Sculptures of the Crucified Christ and the Problem of Visualizing Suffering in Medieval Art.

Carolyn Muessig. Women as Performers of the Bible: Female Preaching in Premodern Europe.

Allie Terry-Fritsch. Dramatic Action and the Participatory Spectator at the Sacro Monte di Varallo: Frozen Theatre or Immersive Installation?

Fabrizio Fiaschini. The Paradox of the Saint Actress: Church and Commedia Dell'Arte during the Counter-Reformation.

Francesc Massip. Performing Glory: *The Misteri* or *Festa d'Elx* on Contemporary Stages.

Jean-Claude Schmitt. Performing the Bible: Christian Drama and the Arts.

Murat Ögütçü and Aisha Hussain, Editors. *Materializing the East in Early Modern English Drama*. Arden Studies in Early Modern Drama. Lisa Hopkins and Douglas Bruster, Series Editors. London: Bloomsbury, 2023.

Murat Ögütçü and Aisha Hussain. Introduction.

Part I. Civility, Commonality, and the Classics

Murat Ögütçü. Materializing Mamluks and Turks in Salterne's *Tomumbeius*.

Daniel Blank. Cultural and Celestial Representations in Goffe's *The Courageous Turk*.

Mark Chambers and Johnny Ignacio. Byzantines in English Jesuit Drama: Performing Joseph Simons' *Leo the Armenian*.

Part II. Costume, Space, and Place

Aisha Hussain. Dramatising Borders and Behaviours of the Eastern 'Other' in Greene's Alphonso and *Orlando Furioso*.

Hana Ferencová. Staging a Multicultural World in Daborne's *A Christian Turned Turk*.

Part III. Sight, Smell, and Blood

Lubaaba Al-Azami. 'Seat of Merchandise': Staging Indian Trade in *The Triumphs of Honour and Industry*.

Nour El Gazzaz. Scent of the Orient: The King's Men and the Corporatization of Smell.

Marianne Montgomery. Fat Falstaffs and Sullied Flesh in Dryden's *Amboyna*.

Jyotsna G. Singh. Afterword: Journeys into the 'Orient.'

### **Articles and Chapters**

Robert Barrett. "Medieval Drama, East and West" (co-written with Elizabeth Oyler). In *Teaching the Global Middle Ages*, edited by Geraldine Heng, 382-95. New York: Modern Language Association, 2022.

Christopher Crosbie. "Aristotelian Time, Ethics, and the Art of Persuasion in Shakespeare's *Henry V*." *Literature*, 3 (2023), 82-93.

Erika T. Lin. "Circles and Lines: Community and Legacy in Taylor Mac's *Gary: A Sequel to Titus Andronicus*." In *The Taylor Mac Book: Ritual, Realness and Radical Performance*, edited by David Román and Sean F. Edgecomb. Ann Arbor: University of Michigan Press, 2023.

Richard Rastell. "Civic Minstrels in Late Medieval England: New Light on Duties and Careers" in the *Royal Musical Association Research Chronicle* 52 (2021).

Maggie Vinter. "'Who's There?': Hearing Character in Hamlet." *ELH*. Volume 90, Number 1, Spring 2023.

### **Select Journals**

#### **Comparative Drama**

**Editor: Daniel Knapper.**

**Volume 56, Number 4, Winter 2022**

Igor Djordjevic. Thomas, Lord Cromwell Recontextualized: An Economic Fable in Response to *The Merchant of Venice*.

#### **Early Modern Literary Studies**

**Editor, Matthew Steggle**

**Vol. 22 No. 2, 2022**

Matteo Pangallo. Destroying Things on the Early Modern English Stage.

Todd H.J. Pettigrew. Wavering in Faith: Pythagoras, Metempsychosis, and the Fate of the Soul in English Renaissance Drama.

Peter K. Andersson. 'A Simple Honest Dunc': Humphrey King and the Ambivalent Status of the Uneducated Poet at the Turn of the Seventeenth Century.

Ellwood Wiggins. Stage of Exception: Politics and Theater in Shakespeare's *Troilus and Cressida*.

Roger Holdsworth. 'Tongue-tied, our queen?': The Anatomy of a Pun.

## English Literary Renaissance

**Coeditors: Joseph Black, Mary Thomas Crane, Jane Hwang Degenhardt, and Adam Zucker**

**Volume 53, Number 2, Spring 2023**

Jill P. Ingram. "Hick scornors jestes": Thomas Nashe, *Martin's Month's Mind*, and the Tudor Dramatic Tradition.

## European Medieval Drama

**Editors, Cora Dietl, Lenke Kovács, Martin Bažil, and Eliška Kubartová**

**Volume 26, 2022**

Elaine Stratton Hild. The Long Journey of the Magi: Re-assessing 'Liturgical Drama' for Epiphany from Nevers.  
Christophe Chaguinian. The Good Friday Ceremonies of the Burial of Christ: A Survey of European Practices.  
Max Harris. Conspicuous Discontinuity: Theatrical Variations on the Life of Anthony in Medieval Italy and France.  
Verónica da Rosa Guimarães. Staged Resistance: Rethinking the Context of the *Tragaedia de Sancta Agnetis*.  
Francesca Robusto. The Inner Scene of Hildegard of Bingen's *Ordo Virtutum*.  
Kyle A. Thomas. Playful Performance: Gameplay and Theatre in the Early Middle Ages.  
Nadia T. van Pelt. Henry VIII, Zeitgeist, and Charivari: Expanding the Discourse.  
Piotr Bering. Dall' Italia alla Polonia: Italianische Theater-Einflüsse in Polen in Mittelalter und Renaissance.

## Literature

**Special Issue: The Times They Are A-changin': Temporal Shifts in Early Modern Drama**

**Guest Editors, Lisa Hopkins and Megan Holman.**

**Volume 2, Issue 4, 2022.**

Christopher Crosbie. Aristotelian Time, Ethics, and the Art of Persuasion in Shakespeare's *Henry V*.  
Lisa Hopkins. Staging St George after the Reformation.  
Paul Innes and Katie James. Temporal Compression in Shakespeare's *Richard III*.  
Edward B. M. Rendall. Temporal Instability, Wildernesses, and the Otherworld in Early Modern Drama.  
Chloe Renwick. "In Her I See/All Beauties Frailty": Mirroring Helen of Troy and Elizabeth I in Thomas Heywood's *The Iron Age* and *The Second Part of The Iron Age* (c.1596/c.1610).

## Medieval English Theatre

**Edited by Meg Twycross, Sarah Carpenter, Elisabeth Dutton and Gordon L Kipling**

**Volume 44, 2023**

Nadia van Pelt. John Blanke's Wages: No Business Like Show Business.

Pamela M. King. Perpetually Editing Towneley: A Speculative Textual Note on Mrs Noah's 'Stafford Blue.'  
Ben Parsons and Bas Jongenelen. Understanding the Blanket-Toss in Medieval Drama: The Case of *Een Cluijt van Lijsgen en Jan Lichthart*.  
Ernst Gerhardt. Alimentary Address and the Management of Appetite and Hunger in *Jacob and Esau*.  
Elisabeth Dutton and Olivia Robinson. Last Supper, First Communion: Some Staging Challenges in N. Town and the Huy Nuns' Play based on Deguileville's *Pèlerinage de la vie humaine*.

## Renaissance Drama

**Editors: Jeffrey Masten and William N. West**

**Volume 50, Number 2, Fall 2022**

Laura Kolb. Feminine Performance in *The Taming of the Shrew*: Final Speech and Missing Soliloquy.  
Roya Biggie. The Botany of Colonization in John Fletcher's *The Island Princess*.  
*Special Section: Trans-Lation, Trans-Nation, Trans-Desire*  
Susanne L. Wofford and Jane Tylus. Introduction: Cross-Dressing Technologies of Mobility, Trauma, and Freedom.  
Jane Tylus. La Calandra: The Trauma behind Cross-Dressing.  
Lucia Cardelli. The Hymenal Resolution in the *Accademia degli Intronati's Gl'Ingannati*.  
Karen Newman. Playing Women, Playing Men: Cross-Dressing in Sixteenth-Century France, 1980s New York, and Early Modern Critique.  
Barbara Fuchs. The Courage to Transform: Diversifying the Classics Translates *Valor, agravio y mujer*.  
Susanne L. Wofford. Cross-Dressing and Technologies of Desire and Revenge in Ana Caro, *Valor, agravio y mujer* with a Glance at *Twelfth Night*.

## ROMARD

**Editor, Kyle Thomas**

**Volume 59 (2022)**

Kyle A. Thomas. Introduction.  
E. Maggie Solberg. Review: The State of the Field: Seven Recent Monographs in Early Drama Studies.  
Melanie Batoff. Elucidating the Nexus between the Gospels, Exegesis, and the *Visitatio sepulchri* in the German-Speaking Lands.  
Jennifer A. Reid. "Of Robyn-hood and of His Traine": Competition, Improvisation, and Physical Contests in Early Robin Hood Festal Performance.  
Heather Bailey. "Fletcher's Schoolroom:" Dance and Actio as Humanist Pedagogy in *The Two Noble Kinsmen*.  
Riley S. Stewart. "Then their heirs may prosper while mine bleeds": Legal Renege, Witnessing, and Child Corpses in *Two Lamentable Tragedies* and *A Yorkshire Tragedy*.

## Shakespeare Bulletin

General Editor: Peter Kirwan

### Volume 40, Number 4, Winter 2022

Trevor Boffone, Danielle Rosvally. "Everyone in illyria is bi you absolute cowards": Shakespeare TikTok, *Twelfth Night*, and the Search for a Queer Utopia.

Emer McHugh. Writing (Irish) Histories on the Body: DruidShakespeare, Gender, and the Shakespearean History Play.

Kevin Ewert. "You want to sort that out?": A Conversation on Overwhelming Whiteness, Anti-Racism, Theater-Making, and Shakespeare with Keith Hamilton Cobb.

### Shakespeare Quarterly

Editor: Jeremy Lopez

### Volume 74, Number 1, Spring 2023

The Complexions of Shakespeare's Voices.

Bruce R. Smith.

Evelyn Tribble. "Circle Worcke": Atmospheres on the Early Modern Stage.

Julian Yates. The Shakespeare Ark of America.

### Volume 73, Numbers 3-4, Fall-Winter 2022

Jade Standing. Conscience-Caught: Historicizing the Religious and Legal Traditions of Conscience in *Hamlet*.

Meghan C. Andrews. The Commonplacing of Professional Plays Revisited: Print, Theater, and Early Modern Institutional Exchange.

Bradley J. Irish. Racial Disgust in Early Modern England: The Case of *Othello*.

Gary Taylor. Shakespearean Magnitudes.

Laurence Publicover. *Pericles*'s Humming Waters: Nonhuman Agency, Textual Criticism, and the Practice of Material Ecocriticism.

Kenneth J. E. Graham. *King Lear* and Blessing.

## Recent and Forthcoming Productions

### Shakespeare in Yosemite University of California Merced Romeo and Juliet

Shakespeare in Yosemite performed an eco-adapted *Romeo and Juliet* for Earth Day 2023, in Yosemite National Park. A film of the production will go onto the company's free YouTube channel, where one can also find a film of their 2022 *Love's Labor's Lost*, and 2021 *Imogen in the Wild* (Cymbeline).



More at <https://yosemiteshakes.ucmerced.edu/>  
Visit the YouTube Channel here



### Rude Mechanicals 'Tis Pity She's a Whore 2023 New College Conference

Shepherd University's Rude Mechanicals Medieval and Renaissance Players will be performing John Ford's *'Tis Pity She's a Whore* in early November.

The Rude Mechanicals perform under the direction of Dr. Betty Ellzey. Please visit <https://www.shepherd.edu/eml/rude-mechanicals>.



From the Rude Mechanicals 2022 production of *Joseph's Wedding*.

**Folio400**  
October 2022 – November 2022

As November 8, 2023, is the 400<sup>th</sup> anniversary of Shakespeare's First Folio, a variety of exhibits, documentaries, galas, and performances are afoot. This site tracks many of them, especially in the UK.

Visit: <https://folio400.com/>  
For a list of events: <https://folio400.com/celebration-2023/>

## **☞ Forthcoming Events ☞**

### **Parish and Performance University of Warwick – Saturday 13 May 2023**

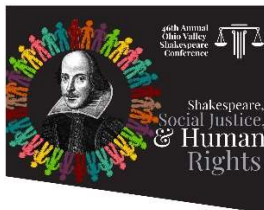


The twenty-first Parish Symposium, co-sponsored by My-Parish, The Warwick Network for Parish Research, and Records of Early English Drama (with its REED Online platform), focuses on the participants, occasions, evolutions and meanings of such activities, showcasing papers from an international set of speakers ranging across a wide geographical and chronological spectrum.

Keynote Address: “‘a strange perswasion’: English parish performances and the Records of Early English Drama” by Peter Greenfield, Professor Emeritus of English, University of Puget Sound, Washington

View the programme and register for the symposium at: [https://warwick.ac.uk/fac/cross\\_fac/myparish/parishsymposia/performance/](https://warwick.ac.uk/fac/cross_fac/myparish/parishsymposia/performance/).

### **Ohio Valley Shakespeare Conference: Shakespeare, Social Justice, and Human Rights October 26-28**



The OVSC welcomes papers and roundtables that address this year’s theme of Social Justice and Human Rights. How do Shakespeare’s works engage with human rights discourses? The OVSC is also interested in Shakespeare in adaptation. How do contemporary writers, directors, actors, and filmmakers use Shakespeare to address human rights violations and to activate readers, audiences, and viewers to pursue a more just world? Alternatively, how have Shakespeare’s works been used to justify the oppression and vilification of targeted populations.

Please submit 200-300-word abstracts by September 1, 2023, to [OVSC.UD.2023@gmail.com](mailto:OVSC.UD.2023@gmail.com). The OVSC also offers an early decision option with the deadline of July 1, 2023.

Keynote Speaker: Dr. Patricia Akhimie

OVSC offers prizes for best graduate and undergraduate papers.

Please visit [https://www.ovshakes.org/?page\\_id=858](https://www.ovshakes.org/?page_id=858)

### **Shakespeare’s First Folio: 1623–2023 August 2023 and April 2024**



Jonathan Walker is organizing a public humanities project titled Shakespeare’s First Folio: 1623–2023, which will commemorate the 400th anniversary with an exhibition, a lecture series, and performances of Shakespearean drama, opera, music, and film. Programming will take place in Portland, Oregon, between August 2023 and April 2024, except for 6 (or possibly all) of the lectures, which will be available via webinar.

Among the scheduled lectures are the following:

Shakespeare in Performance (October 26, 2023)  
Prof. Daniel Pollack-Pelzner, Portland State University

Shakespeare’s Book (November 8, 2023)  
Prof. Jonathan Walker, Portland State University

Shakespeare and the Visual Arts (TBA)  
Prof. Clark Hulse, University of Illinois at Chicago

Race Relations in Shakespearean Drama (TBA)  
Prof. Patricia Akhimie, Rutgers University and the Folger Shakespeare Library

Pop Music in the Renaissance (TBA)  
Prof. Joseph M. Ortiz, University of Texas, El Paso

Shakespeare’s Sister: Women, Gender, and Speech (TBA)  
Prof. Heidi Brayman, University of California, Riverside

Science, Public Health, and the Theater (TBA)  
Prof. Tanya Pollard, Graduate Center and Brooklyn Center, City University of New York

A Shakespearean History of Sexuality (TBA)  
Prof. Valerie Traub, University of Michigan

The Renaissance Kitchen and Portland Foodie Culture (TBA)  
Mr. John Tufts

Visit <https://sites.google.com/pdx.edu/shakespeare/home>.



**MRDS Medieval and Renaissance Drama Society Annual Business Meeting**

**Business Meeting Agenda**

**Saturday, May 13, 5:30–6:30 PM – Fetzer Center 1055**

1 Approval of Minutes from 9 May 2022 (Carolyn):

2. Announcements and Reports

- a. Budget report (Frank)
  - i. 2021-2022 completed report.
  - ii. 2022-23 (before end of fiscal year)
- b. Elections Report (Frank)
- c. Annual Awards report (Maggie)
- d. ROMARD report (Kyle)
- e. Festival (Lofty)
- f. Website, MRDS and ROMARD (Elizabeth)
- g. Kalamazoo, MLA and Leeds IMC

3. Action Items

- a. Sponsler Award (Maggie)
- b. Travel fund for junior scholars (Maggie)
- c. New strategies for organizing conference sessions (Maggie)

4. Discussion Items

- a. Bank accounts: to be formalized May 12th, 11 a.m.
- b. ICMS (2024), Leeds (2024), MLA (2025) session suggestions
- c. Plan for 2023 Business Meeting.

5. Adjournment

**Medieval and Renaissance Drama Society  
Annual Business Meeting Minutes: Draft  
May 11, 2022**

Present: Frank Napolitano, Carolyn Coulson, Maggie Solberg, Mark Chambers, Elizabeth Tavares, Christina Fitzgerald, Max Harris, Kyle Thomas, Harry Cushman, Michael Norton, Alexandra Johnston, Mary-Maxine Browne, Lofty Durham, Chris Swift, Sara Carreno, Kirsten Mendoza, Glenn Ehrstine, Alexandra Atiya, Nicole Rice, Hanh Bui, Nerida Newbigin, Ann Hubert, Jenna Soleo-Shanks, Martin Walsh

1. Welcome (Carolyn)
2. Approval of minutes from 11 May 2021 (Carolyn)  
Passed unanimously.
3. Announcements and Reports
  - a. Council Elections report (Frank): trying something new this year. Soliciting nominations NOW rather than having election before meeting. Self nominations are welcome. Please send nominations via chat to Frank privately on Zoom, and he will

proceed from there. Looking for a robust field of candidates.

- b. Budget report + membership report (Frank) - membership up, money up, about breaking even this year. Thanks to Elizabeth for social media push. Bank account: need to open an account in ONE place (Kalamazoo) - all officers together.

c. Awards report (Maggie)

- i. **Bevington** – Committee: Maggie Solberg (Chair), Nicole Rice, Carol Symes. Award: Nerida Newbigin. *Making a Play for God: The Sacre Rappresentazioni of Renaissance Florence*. 2 vols. Toronto, ON: University of Toronto Press, 2021. (Full citations for all awards below.\*) Honorable Mention: *Unfixable Forms: Disability, Performance, and the Early Modern English Theater*. Ithaca, NY: Cornell University Press, 2021.
- ii. Max - praise for Nerida's collegiality.
- iii. **Palmer**: Committee: Elizabeth Tavares (Chair), Penelope Geng, Noemie Ndiaye. Award: "'Printed follies': Mountebanks and the Performance of Ambivalence within the Archive." *Journal of Medieval and Early Modern Studies* 51, no. 3 (2021). Honorable Mention: Urvashi Chakravarty. "What Is the History of Actors of Color Performing in Shakespeare in the UK?"
- iv. **Stevens**: Penelope Geng, Noémie Ndiaye, Elizabeth E. Tavares (Chair). Award: Kirsten Mendoza. "'Thou maiest inforce my body but not mee': Racializing Consent in John Marston's *The Wonder of Women*." *Renaissance Drama* vol. 49.1 (2021): 29–55. Honorable Mention: Angela Vanhaelen. "Turnings: Motion and Emotion in the Labyrinths of Early Modern Amsterdam."
- v. **Johnston** – Committee: Harry Cushman, Sheila Coursey, Miriah Mim. Award: Hanh Bui. "Scorax and the Anatomies of Old Age." British Shakespeare Association Conference, Surrey, England, July 2021.
- vi. Winners talk to Frank about best way to be paid!

- d. ROMARD report (Kyle) - Submit!! (Follow-up report was sent in email to Carolyn and Frank.)

ROMARD is on track for Issue 59, moving on to copyediting very soon (with a publication date scheduled for the end of the calendar year). We will have 4 articles and, potentially, another performance census. Last summer, Kyle was invited by Melina Gough, editor of *Early Theatre*, to speak to several other editors of journals focused

on medieval and early modern theatre/performance about the changes made to the ROMARD editorial board and our content offerings. This group was brought together to address matters of inequity and marginalization in our editorial practices. Kyle is happy to say that ROMARD has been recognized as a leader in this very important endeavor.

Melinda and Kyle have kept up our conversation and we are currently considering offering a roundtable or panel at next year's ICMS. It will be coupled with a "meet the editor" opportunity in which individuals can speak to editors of medieval journals and learn about their practices and how to submit a successful article for publication. Finally, this year marks the end of the two-year terms for our editorial board members. Kyle discusses his plans for replacing any board members who wish to step down and not renew for another two-year term. Kyle asks those who haven't received hard copies of ROMARD to email him.

4. Mostly Medieval Theatre Festival (Lofty) Changes to campus - Mostly medieval performance - space questions....

5. Action Items

1. ICMS 2023 (4 sessions)
  1. Kyle's ROMARD session
  2. Players/Playing/Ensembles: in honor of Clifford Davidson (Lofty)
  3. The Audiences of Early Drama/Festive Performance (Carolyn)
  4. New Voices in early drama (Maggie)
2. Leeds 2023 (2 sessions, neither guaranteed)
  1. Disability in Premodern Performance (Mark Chambers)
  2. Manuscript and Premodern Performance: Reassessing The Evidence (Lexi Atiya)
3. MLA (2024), (2 sessions, 1 guaranteed)
  1. Race in Early Drama

(All sessions approved, via hand vote as a package.)

6. Discussion Items

1. Carolyn announces statement on nonprofessional or predatory behavior
2. Adding a prize for first books
3. Recruiting junior scholars

7. Adjournment: 4:31.

\*[Full citations for the awards are included in the official minutes. They were included in the Spring 2022 MRDS Newsletter. -gpn]

## MRDS 2024 Awards Call for Nominations



The MRDS is pleased to recognize achievements in research of early drama studies, announced each year at the International Congress on Medieval Studies. Each category of submissions is judged by committees made up of members of the MRDS Executive Council or the membership at large. Search our archives for a complete listing of past winners in all four categories.

Eligibility. Both members and non-members of the MRDS are invited to submit. Deadline. January 30, 2024

### Categories

The Alexandra Johnston Award is for the best conference paper in early drama studies by a graduate student. The committee will consider any presentation given within twelve months of the deadline and judged to be of outstanding quality. Winners receive \$250 USD as well as a one-year membership to the MRDS and ROMARD.

The Martin Stevens Award is for the best new essay in early drama studies. The committee will consider any essay published within eighteen months of the deadline and judged to be of outstanding quality. Winners receive \$250 USD as well as a one-year membership to the MRDS and ROMARD.

The Barbara Palmer Award is for the best new essay in early drama archival research. The committee will consider any essay published within eighteen months of the deadline and judged to be of outstanding quality. Winners receive \$250 USD as well as a one-year membership to the MRDS and ROMARD.

The David Bevington Award is for the best new book in early drama studies, exclusive of Shakespeare and edited collections. The committee will consider any book of high quality published within eighteen months of the deadline. Winners receive \$500 USD as well as a two-year membership to the MRDS and ROMARD.

### Submission

For complete details on nomination and submissions, please visit <http://themrds.org/awards>.

### Announcement

Awards will be announced and presented at the annual MRDS public business meeting at the annual meeting of the International Congress on Medieval Studies (ICMS) at Western Michigan University in Kalamazoo, Michigan. Each category of submissions is judged by committees made up of three or more members of the MRDS Executive Council.

## MRDS 2023 Awards



### 2023 Bevington Award for Best New Book

The David Bevington Award is for the best new book in early drama studies, exclusive of Shakespeare and edited collections. The committee will consider any book of high quality published within eighteen months of the deadline. Winners receive \$500 USD as well as a two-year membership to the MRDS and ROMARD.

2022–2023 Committee: Nerida Newbigin, E. Maggie Solberg (chair), and Jeffery G. Stoyanoff

Winner of the Bevington Award: Noémie Ndiaye. *Scripts of Blackness: Early Modern Performance Culture and the Making of Race*. Series: RaceB4Race: Critical Race Studies of the Premodern. Philadelphia, PA: University of Pennsylvania Press, September 2022.

The Bevington committee is delighted to award the Bevington Award for best new book in early drama studies to Noémie Ndiaye, Randy L. and Melvin R. Berlin Assistant Professor of Renaissance and Early Modern English Literature at the University of Chicago, for *Scripts of Blackness: Early Modern Performance Culture and the Making of Race*, published in the RaceB4Race series edited by Geraldine Heng and Ayanna Thompson for the University of Pennsylvania Press. This monograph, the author's first, explores the theatrical poetics of three techniques of impersonation, or "scripts of blackness," used by white performers to represent Afro-diasporic people in the drama of England, France, and Spain in the sixteenth and seventeenth centuries: cosmetic black-up, acoustic blackspeak, and kinetic black dances. The committee, unanimous in its choice, found this book to be urgently important, ingeniously crafted, exceptionally insightful, and ineluctably persuasive.

Honorable Mention for the Bevington Award: Julie Stone Peters. *Law as Performance: Theatricality, Spectatorship, and the Making of Law in Ancient, Medieval, and Early Modern Europe*. London: Oxford University Press, 2022.

The Bevington committee would like to recognize with an honorable mention Julie Stone Peters, H. Gordon Garbedian, Professor of English and Comparative Literature at Columbia University, for *Law as Performance: Theatricality, Spectatorship, and the Making of Law in Ancient, Medieval, and Early Modern Europe*, published in the Law and Literature series edited by Robert Spoo and Simon Stern for Oxford University Press in 2022. This monograph tracks the history of legal performance and spectatorship from the Athenian lawcourt and the Roman legal theater to the medieval courtroom, stocks, and scaffold and then on to the early modern stage, tavern, and Temple of Law, demonstrating the fundamental necessity of theatrical performance to law's realization. The committee deeply appreciated this book for its marriage of comprehensive scholarship and elegant wit.



### 2023 Stevens Award for Best New Essay in Early Drama Studies

The Martin Stevens Award is for the best new essay in early drama studies. The committee will consider any essay published within eighteen months of the deadline and judged to be of outstanding quality. Winners receive \$250 USD as well as a one-year membership to the MRDS and ROMARD.

2022–2023 Committee: Mark Chambers, Harry Cushman (chair), and Christopher Swift

Winner of the Stevens Award: Ana Laguna. "In the Name of Love: Cervantes' Play on Captivity in La gran sultana." In *Drawing the Curtain: Cervantes's Theatrical Revelations*, edited by Esther Fernández and Adrienne Martín, pp. 150–176. The University of Toronto Press, 2022.

The Stevens/Palmer committee awards this year's Stevens Award for the best new essay in early drama studies to Ana Laguna, Professor of Early Modern Spanish Literature at the College of Arts and Sciences at Rutgers–Camden, for her chapter, “In the Name of Love: Cervantes’ Play on Captivity in *La gran sultana*,” in the collection *Drawing the Curtain: Cervantes’s Theatrical Revelations*, edited by Esther Fernández and Adrienne Martín and published by The University of Toronto Press in 2022. This brilliant study examines the idea of captivity through the representation of the harem in Cervantes’ *La gran sultana* (circa 1608), persuasively arguing that this play critiques the patriarchal structures that “pervaded the Eastern and Western Mediterranean cultures,” and particularly the institution, or “prison,” of marriage.



### **2023 Palmer Award for Best New Essay in Early Drama Archival Research**

The Barbara Palmer Award is for the best new essay in early drama archival research. The committee will consider any essay published within eighteen months of the deadline and judged to be of outstanding quality. Winners receive \$250 USD as well as a one-year membership to the MRDS and ROMARD.

2022–2023 Committee: Mark Chambers, Harry Cushman (chair), and Christopher Swift

Winner of the Palmer Award: Amy Lidster. “‘With much labour out of scattered papers’: The Caroline Reprints of Thomas Heywood’s 1 and 2 *If You Know Not Me You Know Nobody*.” *Renaissance Drama* 49.2 (2021): pp. 205–228.

The Stevens/Palmer committee awards this year's Palmer Award for the best new essay in early drama archival research to Amy Lidster, Departmental Lecturer in English Language and Literature at Jesus College, Oxford, for her article “‘With much labour out of scattered papers’: The Caroline Reprints of Thomas Heywood’s 1 and 2 *If You Know Not Me You Know Nobody*” published in *Renaissance Drama* in 2021. This deeply researched study of the early publication history of Thomas Heywood’s 1 and 2 *If You Know Not Me You Know Nobody* puts forward an innovative model of early modern production that includes not only the playwright and the publisher, but also “broader networks of contributors that destabilize the idea of single agency or authorship.”



### **2023 Johnston Award for Best Conference Paper in Early Drama Studies by a Graduate Student**

The Alexandra Johnston Award is for the best conference paper in early drama studies by a graduate student. The committee will consider any presentation given within twelve months of the deadline and judged to be of outstanding quality. Winners receive \$250 USD as well as a one-year membership to the MRDS and ROMARD.

2022–2023 Committee: Daisy Black, Mariah Junglan Min (chair), and Kyle A. Thomas

Winner of the Johnston Award: Elena Gittleman. “‘All heaven is his stage’: Theater, Performance, and Architecture in Hagios Georgios, Thessaloniki.” MRDS: Performance in the Global Middle Ages at ICMS, Kalamazoo in May 2022.

The committee found this to be a fascinating paper that not only offers a strong, well-supported argument about performance culture in Byzantium, but also opens the door on connections between scholars of early Latin drama and the Greek world to the East. Gittleman makes the compelling point that the scholarly assumption of the Byzantine rejection of theater has thus far led the field to underplay or overlook evidence of performance cultures. However, Gittleman’s use of architecture and urban planning as evidentiary source materials teaches us that the traces of performance can survive in unexpected places. We were thoroughly convinced by her central provocation that those who sponsored, built, decorated, and worshipped in religious buildings such as the Hagios Georgios might have had different attitudes towards theater from those who preached in them, and we appreciated the paper’s lively review of the history of performance in Thessaloniki, as well as the deftness with which it navigates the complex levels of role-playing and artifice in Philemon’s vita. We enjoyed Gittleman’s work very much and are thrilled to be able to present her with the Johnston Award.

**JoAnna Dutka**

**Robert L. A. (Bob) Clark**

**1 November 1934, Canmore – 3 January 2023, Canmore**

Professor Emerita JoAnna Dutka died on 3 January 2023 at 1 pm in Canmore, Alberta. She was an esteemed medievalist and musicologist (BA and MA from University of Alberta; ARCT from the Royal Conservatory of Music, PhD U of Toronto) and much more not so easily labelled. She joined Erindale College (now the Department of English and Drama, UTM) in 1974. Her research focused on Medieval English drama, poetry, and music; children's literature, especially of the eighteenth century; and Canadian literature and visual art, especially from Western Canada.

Her publications range from the scholarly *Music in the English Mystery Plays* (1980) to *Kathleen Daly: Canmore Workings* (1987) and *Sacred Heart Church: A Centennial Celebration* (1993). She had been editing the *Records of Early English Drama* (REED) volume on Norwich to 1540 at the time of her death. In her trips back and forth between Canmore and Toronto, she was always accompanied by boxes and boxes of material on which she tried to work for some part of each day, despite the mountains calling her name. The spread of research findings was literally awesome. Her final conversation with REED about the ongoing work consisted of a detailed update, a couple of weeks before her death, with Sally-Beth MacLean, who made her feel secure about the future of a project JoAnna knew she could not finish.

JoAnna loved to teach, and was recognized with the prestigious OCUFA Teaching Award. Her extensive administrative service to the University included the positions of Associate Director, PhD; Acting Director of the Graduate Department of English; and Associate Chair of English for Erindale College. After retirement, she continued to teach undergraduates part-time, at Trinity College, where she became a Fellow and member of the Board of Trustees. She also taught Continuing Studies courses on various topics, her favourite being *Nordic Sagas*, a topic her mostly adult students begged for. She also served on the Board of the Osborne Collection of Early Children's Books, Toronto Public Library.

I will miss JoAnna hugely, as I'm sure will all her many friends, colleagues, and students. We all have many diverse memories of her. As the former editor of the REED Newsletter, she taught me how to edit a journal, when I took over as editor, for which the success of *Early Theatre*, now a McMaster journal (1998-continuing), is a tribute to her wisdom.

Her funeral was held on Thursday, January 19th, in Canmore. The funeral was as she wanted it to be. A pianist, a singer, a choir, a requiem mass, with old friends and neighbours in attendance. It was austere, lovely to hear, and very simple – expressing JoAnna's devout wishes.

Remembrance by Helen Ostovich

Robert L. A. Clark was Professor of French in the Department of Modern Languages at Kansas State University. He published broadly on medieval theater, devotional practices, and gender. With Claire Sponsler in *New Literary History* in 1997, he wrote a pioneering queer-theory study of medieval drama, "Queer Play: The Cultural Work of Crossdressing in Medieval Drama."

He was the co-editor with Kathleen Ashley of a volume on *Medieval Conduct* published by the University of Minnesota Press in 2001 that has been praised for its "engaging, exciting, and well researched" approach. Bob also generously edited a loving festschrift for his teacher, C. Clifford Flannigan, which was titled *The Ritual Life of Medieval Europe: Papers by and for C. Clifford Flannigan* (volume 52/53 of *ROMARD: Research on Medieval and Renaissance Drama* in 2014).

Even more important than his professional accomplishments were the personal ties he made with friends and colleagues. Professor Ashley shared the following remembrance.

Anyone who worked with Bob knew what a convivial person he was – how much he enjoyed meals with a group of his good friends (and acquaintances about to become good friends). His Facebook page also testifies to a life of socializing across the world. Give Bob wine, good food and the company of interesting people, and he'd be completely at home anywhere! Of course, as someone who has known Bob since 1985, I've benefitted many times from those social occasions. We had a regular gossipy dinner at the annual medieval congress at Kalamazoo, he visited us in our village near Beaune, Burgundy, every year we were there doing archival research, and there were other convivial group meals at conferences globally. I could go on, but I'm sure you can see how much I have valued knowing Bob as both a friend and medieval collaborator throughout the past nearly 40 years. Those who knew him as teacher and colleague will no doubt have many stories to tell of Bob's contributions to their lives and learning.

Bob Clark served as MRDS Vice-President from 2017 to 2019 and President from 2019 to 2021.

Ave atque Vale, JoAnn and Bob!

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### Spring 2023 MRDS Newsletter



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