



# MRDS

Medieval and Renaissance  
Drama Society

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## Medieval and Renaissance Drama Society Newsletter Fall 2015

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### 131<sup>st</sup> MLA Annual Convention



January 7-10, 2016

#### MRDS Sponsored Session

##### 6. The Pedagogy of Global Medieval Performance

Thursday, 7 January, 12:00 noon–1:15 p.m., 307, JW Marriott  
Presiding: Shannon Gayk, Indiana Univ., Bloomington

“Medieval Drama’s Contact Zone: Teaching the Croxton *Play of the Sacrament* in a Global Context,” Emma E. Lipton, Univ. of Missouri, Columbia

“Reimagining Continental Contact in the Noh Play *Haku Rakuten*,” Elizabeth Oyler, Univ. of Illinois, Urbana

“All the World’s a Classroom: Teaching Global Performance in the Introductory Medieval Studies Course,” Robert W. Barrett, Univ. of Illinois, Urbana

##### 490. The New World in Performance: Colonial Drama of Los Virreinos de Nueva España and Perú

Saturday, 9 January, 10:15–11:30 a.m., 305, JW Marriott  
Co-Sponsored by the American Association of Teachers of Spanish and Portuguese

Presiding: Mary Maxine Browne, Purdue Univ., West Lafayette;  
Christopher Swift, New York City Coll. of Tech., City Univ. of New York

“Aztec Antichrist: Transculturation and Native Identity Onstage in Two Newly Discovered Nahuatl Religious Dramas,” Ben Leeming, Univ. at Albany, State Univ. of New York

“Words, Works, and Wakas: Performative Encounters in Calderón de la Barca’s *La aurora en Copacabana*,” Payton Phillips Quintanilla, Univ. of California, Los Angeles

“Theater and Historical Imagination in the Americas, 1500–1640,” Nicole T. Hughes, Columbia Univ.

#### Other Sessions of Interest

##### 61. Women and Performance in the Spanish *Comedia*

Thursday, 7 January, 1:45–3:00 p.m., 306, JW Marriott  
Presiding: Emily C. Francomano, Georgetown Univ.; Amy R. Williamsen, Univ. of North Carolina, Greensboro

“Actresses, Athletes, and Acrobats,” Barbara Louise Mujica, Georgetown Univ.

“Women, Spectacle, and Social Disorder in the Corral de Comedias,” Glenda Y. Nieto-Cuevas, Ohio Wesleyan Univ.

“Entre recuerdos y olvidos: El espectáculo teatral conventual y la escritura de Sor Marcela de San Félix como elixir de la memoria,” Elena Neacsu, Univ. of Virginia

##### 228. Scales of Time and Shakespeare

Friday, 8 January, 8:30–9:45 a.m., 6A, ACC  
Presiding: Sarah Werner, independent scholar

“Inside Time in Shakespeare’s Late Plays,” Christopher D’Addario, Gettysburg Coll.

“‘Redeeming Time’: Prince Hal’s Reformation and the Poetics of the Everyday,” Katherine Attié, Towson Univ.

“One Time: Shakespeare in the Key of Anecdote,” Paul Menzer, Mary Baldwin Coll.

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## 270. Literature and Cultures of Credit in Early Modern England

Friday, 8 January, 10:15–11:30 a.m., 6B, ACC

Presiding: Molly Murray, Columbia Univ.

“Feigned Fortunes: Constructing Credit in Early Modern England,”

Laura Kolb, Baruch Coll., City Univ. of New York

“Timon the Cynic: Credit, Credibility, and the Problem of the Truth Teller in Early Modern England,” David Hershinow, Princeton Univ.

“‘But Is He Often Thus?’: Credible Character in *Othello*,” J. K. Barret, Univ. of Texas, Austin

“Castiliano Vulgo! or, How to Believe in Nothing,” Adam Zucker, Univ. of Massachusetts, Amherst

## 283. Early Modern Books in Place

Friday, 8 January, 12:00 noon–1:15 p.m., 6A, ACC

Presiding: Jonathan P. Lamb, Univ. of Kansas

“‘For the Easier Understanding’: Language Lessons in Thomas Kyd’s *The Spanish Tragedy*,” Andrew Keener, Northwestern Univ.

“Reading and Writing English Drama at Saint Dunstan’s and the Inns of Court,” Meghan C. Andrews, Lycoming Coll.

“Whose Book Is It Anyway? Shakespeare’s First Folio in New Mexico,” Marissa Greenberg, Univ. of New Mexico, Albuquerque

“Women in Print,” Valerie Hotchkiss, Univ. of Illinois, Urbana

## 453. (Up)Staging the Law

Saturday, 9 January, 8:30–9:45 a.m., 6A, ACC

Presiding: Jody Enders, Univ. of California, Santa Barbara; Alex Feldman, Univ. of Haifa

“*Doctor Faustus* and the Drama of Drafting,” Maggie Vinter, Case Western Reserve Univ.

“Staging the Gaps of the Law: Legal Fictions in Early Modern French Tragedies of Cross-Cultural Encounter,” Toby Wikström, Tulane Univ.

## 465. Theater and Its Publics in Shakespeare’s London

Saturday, 9 January, 8:30–9:45 a.m., 7, ACC

Presiding: Douglas S. Bruster, Univ. of Texas, Austin

“The Politics of Attention in Shakespearean Tragedy,” Steven Mullaney, Univ. of Michigan, Ann Arbor

“News before the Public Sphere: Chapman’s Tragedies,” Andras Kisery, City Coll., City Univ. of New York

“Theatrical Process in *A Game at Chess*,” Musa Gurnis, Washington Univ. in St. Louis

“Theatrical Form and Public Formation,” Jeffrey S. Doty, West Texas A&M Univ.

## 567. Comedic Desires in the *Comedia*

Saturday, 9 January, 12:00 noon–1:15 p.m., 306, JW Marriott

Presiding: Maria M. Carrion, Emory Univ.; José R. Cartagena-Calderón, Pomona Coll.

“Desiring Space in Fuente Ovejuna,” Gloria Maité Hernandez, Harvard Univ.

“Building a Character for the Early Modern Spanish Stage,” Elizabeth Cruz Petersen, Florida Atlantic Univ.

“Demigods in Dresses: The Inversion Motif as Social Critique in Calderón de la Barca’s *El monstruo de los jardines*,” Jennifer Darrell, King’s Coll.

## 720. Actor and Audience Bodies in Early Modern Theater

Sunday, 10 January, 8:30–9:45 a.m., 6B, ACC

Presiding: Sarah Outterson-Murphy, Boston Teacher Residency

“‘Accursed Complot to My Misery’: Felt Sympathies and Antipathies in *The Spanish Tragedy*,” Roya Biggie, Graduate Center, City Univ. of New York

“‘Standing like Stone with Thee’: Bodily Mirroring in *The Winter’s Tale*,” Sarah Outterson-Murphy

“Sex Working the Audience: The Female Sex Worker as Performer in Early Modern Playhouse Audiences,” William Casey Caldwell, Northwestern Univ.

Responding: Allison Hobgood, Willamette Univ.

## 787. The Allure of Catholicism in Early Modern English Literature

Sunday, 10 January, 12:00 noon–1:15 p.m., 6B, ACC

Presiding: Jeremy Carnes, Lindenwood Univ.

“Elizabeth Grymeston and the *Memento Mori* Tradition,” Emily Fine, Brandeis Univ.

“An Unusual Depiction of the Virtuous Jesuit in Philip Massinger’s *The Renegado*,” Mike Nolan, La Trobe Univ.

“‘Riddling Shrift’: The Friar-Confessor on the Early Modern Stage,” Jane Wanninger, Vanderbilt Univ.

## Paper(s) of Interest

### 114. Robin Hood in Words and Music

Thursday, 7 January, 3:30–4:45 p.m., 307, JW Marriott

“Diana’s Merry Women: Finding Robin Hood in John Lyly’s *Gallathea*,” Kristina Sutherland, Univ. of Georgia

## REED NEWS

Records of Early  
English Drama



From Peter Greenfield

I would like to announce extensive additions to the Records of Early English Drama Pre-Publication Collections website ([www.reedprepub.org](http://www.reedprepub.org)), announced in the Fall 2015 newsletter.

These include records of the Scottish royal court from the early reign of James VI, edited by Sarah Carpenter; records (especially of seasonal festivity) from the Isle of Wight, edited by Jane Cowling; records of Sir Richard Paulet and Sir Thomas Jervoise (Hampshire gentry), as well as of additional Hampshire parishes, edited by Peter Greenfield. Records from several Wiltshire locations, edited by Ted McGee, will be appearing on the site within the next few weeks.

We encourage scholars to make use of these records, with the caveat that they have not yet undergone the full REED checking and editing process, and we especially seek feedback from users on individual records and the site as a whole.

## Recent Publications

### Books, General

Shifra Armon. *Masculine Virtue in Early Modern Spain*. Farnham, Surrey, England; Burlington, VT, USA: Ashgate, 2015.

Kristin M.S. Bezio. *Staging Power in Tudor and Stuart English History Plays: History, Political Thought, and the Redefinition of Sovereignty*. Farnham, Surrey: Ashgate Publishing Limited, 2015.

Brian Chalk. *Monuments and Literary Posterity in Early Modern Drama*. Cambridge, UK; New York: Cambridge University Press, 2015.

Thomas Drue. *The Duchess of Suffolk*. Richard Dutton and Steven Kenneth Galbraith Eds. Columbus, Ohio: The Ohio State University Press, 2015.

Andrew Duxfield. *Christopher Marlowe and the Failure to Unify*. Farnham, Surrey: Burlington, VT: Ashgate, 2015.

Glenn Ehrstine. *Hofmeister, Wernfried and Cora Dietl, eds. Das Geistliche Spiel des europäischen Spätmittelalters*. Jahrbuch der Oswald von Wolkenstein-Gesellschaft 20. Wiesbaden: Reichert Verlag, 2015.

Michelle M. Dowd. *The Dynamics of Inheritance on the Shakespearean Stage*. Cambridge, United Kingdom: Cambridge University Press, 2015.

Robert C. Evans. *Othello: A Critical Reader*. London and New York: Bloomsbury, 2015.

Douglas Gray. *Simple Forms: Essays on Medieval English Popular Literature*. Oxford: Oxford University Press, 2015.

Marissa Greenberg. *Metropolitan Tragedy: Genre, Justice, and the City in Early Modern England*. Toronto; Buffalo: University of Toronto Press, 2015.

Katherine Heavey. *The Early Modern Medea: Medea in English Literature, 1558-1688*. Houndmills, Basingstoke, Hampshire; New York: Palgrave Macmillan, 2015.

Robert Henke. *Poverty & Charity in Early Modern Theater and Performance*. Iowa City: University of Iowa Press, 2015.

Ralf Hertel. *Staging England in the Elizabethan History Play: Performing National Identity*. Farnham, Surrey, England; Burlington, VT: Ashgate, 2014.

Maurice Hindle. *Shakespeare on Film*. New York: Palgrave/Macmillan Education, 2015.

Gavin Hollis. *The Absence of America: The London Stage, 1576-1642*. Oxford; New York: Oxford University Press, 2015.

Blair Hoxby. *What Was Tragedy?: Theory and the Early Modern Canon*. Oxford: Oxford University Press, 2015.

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

Isabel Karremann. *The Drama of Memory in Shakespeare's History Plays*. New York: Cambridge University Press, 2015.

Matthew Kendrick. *At Work in the Early Modern English Theater: Valuing Labor*. Madison New Jersey: Fairleigh Dickinson University Press; Lanham, Maryland: The Rowman & Littlefield Publishing Group, Inc., 2015.

Frederick Kiefer. *English Drama from Everyman to 1660: Performance and Print*. Tempe, Arizona: ACMRS Arizona Center for Medieval and Renaissance Studies, 2015.

Akiko Kusunoki. *Gender and Representations of the Female Subject in Early Modern England: Creating Their Own Meanings*. Houndmills, Basingstoke, Hampshire; New York, NY: Palgrave Macmillan, 2015.

Ruggio Luca. *Alla maniera dei comici: aspetti del comico nella commedia umanistica*. Biblioteca della tradizione classica. Bari: Cacucci editore, 2015.

Lister M. Matheson, Ed., et al. *Staging Salvation: Six Medieval Plays in Modern English*. Tempe, Arizona: Arizona Center for Medieval and Renaissance Studies, 2014.

Nicole R. Rice and Margaret Aziza Pappano. *The Civic Cycles: Artisan Drama and Identity in Premodern England*. Notre Dame: University of Notre Dame Press, 2015.

Jessica Murphy. *Virtuous Necessity: Conduct Literature and the Making of the Virtuous Woman in Early Modern England*. Ann Arbor: University of Michigan Press, 2015.

Eoin Price. *'Public' and 'Private' Playhouses in Renaissance England: The Politics Of Publication*. Houndmills, Basingstoke, Hampshire; New York, NY: Palgrave Macmillan, 2015.

Julie Sanders. *The Cambridge Introduction to Early Modern Drama, 1572-1642*. Cambridge; New York: Cambridge University Press, 2014.

Kirilka Stavreva. *Words Like Daggers Violent Female Speech in Early Modern England*. Lincoln: University of Nebraska Press, 2015.

Stephen Wittek. *The Media Players: Shakespeare, Middleton, Jonson, and the Idea of News*. Ann Arbor: University of Michigan Press, 2015.

Mimi Yiu. *Architectural Involutions: Writing, Staging, and Building Space, c. 1435-1650*. Evanston, Illinois: Northwestern University Press, 2015.

## Books, Reference

Nadine George-Graves. *The Oxford Handbook of Dance and Theater*. Oxford: Oxford University Press, 2015.

## Books, Anthologies

Susan Bennett and Mary Polito, Eds. *Performing Environments: Site-Specificity in Medieval and Early Modern English Drama*. Houndmills, Basingstoke, Hampshire; New York, NY: Palgrave Macmillan, 2014. (Previously cited, but not detailed.)

Susan Bennett and Mary Polito. Thinking Site: An Introduction

Patricia Badir. 'The whole past, the whole time': Untimely Matter and the Playing Spaces of York.

Elisabeth Dutton. John Heywood, Henry, and Hampton Court Palace.

Kim Solga. Playing *The Changeling* Architecturally.

Jim Ellis. Performing Folk at Kenilworth.

Helen Ostovich. Knights and Daze: The Place of Romance in the Queen's Men's Repertory.

Julie Sanders. Geographies of Performance in the Early Modern Midlands.

Kevin Teo. Mapping Guild Conflict in the York Passion Plays.

Clare Wright. Body, Site and Memory in the Croxton *Play of the Sacrament*.

Sarah Crover. A Taste of High Life at Elvetham: Elizabethan Progresses and the Rural Consumption of Royal Neverwheres.

Joseph Rodriguez. With the grace off God at th'entryng off the Brigge: Crown versus Town and the Giant of London Bridge in Lydgate's Triumphal Entry of Henry VI.

Amy Scott. *Cymbeline* and the Politics/Poetics of Mobility.

Vimala C. Pasupathi. Locating *The Valiant Scot*.

Dirk Delabastita and A. J. Hoenselaars, Eds. *Multilingualism in the Drama of Shakespeare and His Contemporaries*. Amsterdam; Philadelphia: John Benjamins Publishing Company, 2015.

Dirk Delabastita and Ton Hoenselaars. 'If but as well I other accents borrow, that can my speech diffuse': Multilingual Perspectives on English Renaissance Drama (Introduction).

Giles Goodland. Reading Early Modern Literature through OED3: The Loan Word.

Lindsey Marie Simon-Jones. Neighbor Hob and Neighbor Lob: English Dialect Speakers on the Tudor Stage.

Anny Crunelle-Vanrigh. 'Fause Frenche Enough': Kate's French in Shakespeare's *Henry V*.

Nely Keinänen. Female multilingualism in William Shakespeare and George Peele.

Liz Oakley-Brown. 'Have you the tongues?': Translation, multilingualism and intercultural contact in *The Two Gentlemen of Verona* and *Love's Labour's Lost*.

Anita Auer and Marcel Withoos. Social Stratification and Stylistic Choices in Thomas Dekker's *The Shoemaker's Holiday*.

Cristina Paravano. Refashioning Language in Richard Brome's Theatre: Comic Multilingualism in Action.

Michael Saenger. Interlinguicity and *The Alchemist*.

Marianne Montgomery. Double Tongues (Afterword).

Darlene Farabee, Mark Netzloff, and Bradley D. Ryner, Eds. *Early Modern Drama in Performance: Essays in Honor of Lois Potter*. Newark: University of Delaware Press, 2015.

Roslyn L. Knutson. Dramatic Verse and Early Modern Playgoers in Marlowe's Time.

Bradley D. Ryner. The Usurer's Theatrical Body: Refiguring Profit in *The Jew of Malta* and *The Blind Beggar of Alexandria*.

Peter Hyland. Theater of Anatomy: *The Tragedy of Hoffman*.

Ann Thompson and John O. Thompson. "Know you this ring?": Metonymic Functions of a Prop.

Alan C. Dessen. Editing and Staging *The Revenger's Tragedy*: Three Problems.

Darlene Farabee. The "Most Unsavoury Similes" and *Henry IV, Part One*.

Arthur F. Kinney. Shakespeare and Cognitive Vision.

Jay L. Halio. Shakespeare's Conception of Tragedy: The Middle Tragedies.

Michèle Willems. Shakespeare or Not Shakespeare?: The Propagation of the Plays in Europe through J.F. Ducis's "Imitations".

Virginia Mason Vaughan. Un/natural perspectives: Viola on the Late Nineteenth-Century Stage.

Evelyn Tribble. Reading, Recitation, and Entertainments: the Dunedin Shakespeare club, 1877-1956.

Zdeněk Stříbrný. The Power of Shakespeare's Word in Twentieth-Century Prague.

Andrew James Hartley. Showtime: Temporality and the Video Archive of *Julius Caesar* at the RSC.

David Loewenstein and Michael Witmore, Eds. *Shakespeare and Early Modern Religion*. Cambridge; New York: Cambridge University Press, 2015.

David Loewenstein and Michael Witmore. Introduction.

David Bevington. The debate about Shakespeare and religion.

Peter Marshall. Choosing sides and talking religion in Shakespeare's England.

Felicity Heal. Experiencing religion in London: diversity and choice in Shakespeare's metropolis.

Alison Shell. Delusion in *A Midsummer Night's Dream*.

Beatrice Groves. The siege of Jerusalem and subversive rhetoric in *King John*.

Peter Lake. Shakespeare's *Julius Caesar* and the search for a usable (Christian?) past.

Adrian Streete. Lucretius, Calvin, and natural law in *Measure for Measure*.

David Loewenstein. Agnostic Shakespeare?: the God-less world of *King Lear*.

Ewan Fernie. 'Another Golgotha'.

Michael Witmore. Shakespeare and wisdom literature.

Richard McCoy. Awakening faith in *The Winter's Tale*.

Paul Stevens. *Hamlet*, *Henry VIII*, and the question of religion: a post-secular perspective.

Michael Davies. Converting Henry: truth, history, and historical faith in *Henry VIII*.

Matthew Dimmock. Shakespeare's non-Christian religions.

Brian Cummings. Afterword.

Michael Meere, Ed. *French Renaissance and Baroque Drama: Text, Performance, Theory*. Newark, DE: U of Delaware P, 2015.

Andreea Marculescu. *Mystery Plays Reloaded: Performing Demonic Possession in the Histoires véritables*.

John D. Lyons. *Abraham sacrificant* and the End of Ethics.

Caroline Gates and Michael Meere. Farce, Community, and the Performativity of Violence in Rabelais's Quart Livre: The Chiquanous Episode.

Sara Beam. Calvinist "Comédie" and Conversion during the French Reformation: *La comédie du Pape malade* (1561) and *La comédie du Monde malade et mal pensé* (1568).

Corinne Noirot. French Humanist Comedy in Search of an Audience: The Case of Jean de la Taille.

Ellen R. Welch. Rethinking the Politics of Court Spectacle: Performance and Diplomacy under the Valois.

Antónia Szabari. Our Future Barbarism: Sacrifice, the Body, and Performance in Robert Garnier's Greek Tragedies.

Phillip John Usher. Courtroom Drama during the Wars of Religion: Robert Garnier and the Paris Parlement.

Fabien Cavaillé. From the Politics of Performance to the Anthropology of Festivals: Montaigne's "Of the Education of Children" (I.26) and "Of Coaches" (III.6).

Elizabeth Guild. Too Late? The Drama of the Cannibals in Rouen.

Christian Biet. Red and Black, Pink and Green: Jacques de Fontenay's Gay Pastoral Play.

Sybille Chevallier-Micki. Stage Designs of Cruelty: Theater in Rouen at the Turn of the Seventeenth Century.

Alison Calhoun. The Court Turned Inside Out: The Collapse of Dignity in Louis XIII's Burlesque Ballets.

Stephanie O'Hara. Poison in French Tragedy and Tragic Stories, 1600-1636.

## Articles and Chapters

Glenn Ehrstine. "Abläss, Almosen, Andacht: Die Inszenierung der nahen Gnade im Zerbst'schen Fronleichnamsspiel." *Literaturwissenschaftliches Jahrbuch* 56 (2015).

Glenn Ehrstine. "Ubi multitudo, ibi confusio: Wie andächtig war das Spielpublikum des Spätmittelalters?" In *Das Geistliche Spiel des europäischen Spätmittelalters*, ed. Wernfried Hofmeister and Cora Dietl, 113-131. Jahrbuch der Oswald von Wolkenstein-Gesellschaft 20. Wiesbaden: Reichert Verlag, 2015.

Francis J. Finan. "Drama without Performance and Two Old English Anomalies." *Mediaevalia* 35 (2014).

Max Harris. "Diabolic Suffering, Whips, and the Burning of Judas: Holy Week in Cabral, Dominican Republic," in *Festive Devils of the Americas*, ed. Milla Cozart Riggio, Angela Marino Segura, and Paolo Vignolo. London: Seagull Books, 2015.

James Hirsh. "The Origin of the Late Renaissance Dramatic Convention of Self-Addressed Speech." *Shakespeare Survey* 68 (2015).

Erika T. Lin. A Witch in the Morris: Hobbyhorse Tricks and Early Modern Erotic Transformations. In *The Oxford Handbook of Dance and Theater*, edited by Nadine George-Graves. Oxford: Oxford University Press, 2015.

Christopher Pye. *The Storm at Sea: Political Aesthetics in the Time of Shakespeare*. New York: Fordham University Press, 2015.

Margaret Rogerson. 'Medieval Religious Plays in England: Afterlives and New Lives through Performance', in Gail Ashton, ed., *Medieval Afterlives in Contemporary Culture* London: Bloomsbury, 2015.

Martin Walsh. "The Claude la Geste Episode in Andrieu de la Vigne's *Mystère de Saint Martin* (1496): Perversion of the Law, a Bourgeois Heroine, and Testimony from beyond the Grave." *Essays in Medieval Studies* 18 (2015).

---. "The Satirical Charity of Saint Martin from Bosch to the German Baroque: A Drawing by Michael Herr." *Notes in Art History* 33 (2014).

Virginia Mason Vaughan. *Antony and Cleopatra: Language and Writing*. London, New York: Bloomsbury / Arden Shakespeare, 2015.

## Articles, Selected Journals

### Comparative Drama

#### Volume 49, Number 2 (Summer 2015)

Julián Jiménez Heffernan. "The Naked Fellow": Performing Feral Reversion in King Lear.

Nicole R. Rice. Law, Farce, and Counter-Kingship in the Semur Fall of Lucifer.

#### Volume 49, Number 1 (Spring 2015)

Judy H. Park. The Tragicomic Moment: Republicanism in Beaumont and Fletcher's *Philaster*.

Stijn Bussels. Vondel's *Brothers* and the Power of Imagination.

Maurice Hunt. Brothers and "Gentles" in *The Life of King Henry the Fifth*.

### Early Theatre

#### Vol. 18, No. 1 (2015)

##### Articles

Ann Hubert. Preaching Rhetorical Invention: Poeta and Paul in the Digby *Conversion of St Paul*

Elza C. Tiner. Performance Spaces in Thomas Chaundler's *Liber apologeticus*.

Lloyd Edward Kermode. "This Citie of insufficiency": Heraldic Text and the Representation of Authority in York's 1486 Entertainment for Henry VII.

Misha Teramura. The Admiral's Vayvode of 1598.

##### Note

Mirvana Dimitrova. Labienus and Sceva: Two Classical Supporting Characters and Their Early Modern Dramatic Life in Fletcher and Massinger's *The False One*.

##### Review Essay

Brett D Hirsch. Moving Targets: Constructing Canons, 2013–2014.

**Vol. 18, No. 2 (2015)**

**Articles**

- Mariana Lopez. An Acoustical Approach to the Study of the Wagons of the York Mystery Plays: Structure and Orientation.
- Frank Napolitano. 'Here may we se a mervayl one': Miracles and the Psalter in the N-Town 'Marriage of Mary and Joseph.'
- Caroline Baird. From Court to Playhouse and Back: Middleton's Appropriation of the Masque.
- Matteo Pangallo. 'I will keep and character that name': Dramatis Personae Lists in Early Modern Manuscript Plays.

**Note**

- Riki Miyoshi. 'We have this day, expell'd our Men the Stage': Dating the Prologue and Epilogue of The Parson's Wedding

**Issues in Review**

- Early Modern Women Theatre Makers  
Contributing Editor: Elizabeth Schafer
- Elizabeth Schafer. Introduction: Attending to Early Modern Women as Theatre Makers
- Alison Findlay. Reproducing *Iphigenia at Aulis*.
- Ramona Wray. Performing The Tragedy of Mariam and Constructing Stage History.
- Yasmin Arshad, Helen Hackett, and Emma Whipday. Daniel's *Cleopatra* and Lady Anne Clifford: From a Jacobean Portrait to Modern Performance
- Rebecca McCutcheon. A Performance Studies Approach to *The Tragedy of Mariam*.

**ELH**

**Volume 82, Number 4, Winter 2015**

- Suparna Roychoudhury. Mental Tempests, Seas of Trouble: The Perturbations of Shakespeare's *Pericles*.

**Volume 82, Number 4, Fall 2015**

- Evelyn Tribble. Where are the Archers in Shakespeare?

**English Literary Renaissance**

**Volume 45, Issue 2 (Spring 2015)**

- Christine M. Gottlieb. Middleton's Traffic in Dead Women: Chaste Corpses as Property in *The Revenger's Tragedy* and *The Lady's Tragedy*.
- Marissa Greenberg. Processions and History in Shakespeare and Fletcher's *Henry VIII*.

**Volume 45, Issue 1 (Winter 2015)**

- Matteo A. Pangallo. The Pirate, the Pirate-Hunter, and the Beginning of Early Modern Play Editing.

**European Medieval Drama**

**Volume 16 (2012; published 2014-15)**

- Max Harris. Interpreting the Role of Christ and His Donkey: The Palmesel as Actor in the Processional Theatre of Palm Sunday.
- Tiziano Pacchiarotti. La formation du jeu, entre culture de l'altérité et carnavalisation du discours.

- Vicki L. Hamblin. 'Putting People in their Place in French Hagiographic Mystery Plays': The Craft(s) of Medieval Theatre: Spaces and People.
- Charlotte Steenbrugge. Presenters in N-Town: 'We asygne it to 3oure good deliberacion'.
- Heidy Greco-Kaufmann. Theatrical Actions during Carnival and Religious Disputes: The Bernese Way of Promoting Reformation Ideas.
- Cora Dietl. A Polemical Theatre Review on Stage: Johannes Cochlaeus' *Ein heimlich gsprech Vonn der Tragedia Johannis Hussen*.
- Peter Happé. Theatricality in Classical Comedy and the English Interlude: *Jack Juggler*.
- Tatiana Victoroff. *Misteri d'Elx et Mystère de la Dormition de la Mère de Dieu* de Dimitri de Rostov: Entre représentation et présentation.
- Marie Bouhaïk-Gironès. *Le Mystère de saint Clément de Metz*, éd. par Frédéric Duval.
- Émilie Pilon-David. The Farce of the Fart and Other Ribaldries: Twelve Medieval French Plays in Modern English, éd. et trad. par Jody Enders.
- Leif Søndergaard. Fastnachtspiele. Weltliches Schauspiel in literarischen und kulturellen Kontexten, ed. by Klaus Ridder.
- Lieke Stelling. 'This Earthly Stage': World and Stage in Late Medieval and Early Modern England, ed. by Brett D. Hirsch and Christopher Wortham.

**Medieval and Renaissance Drama in England**

**Volume 28 (2015)**

- Frederick Kiefer. Lost and Found: William Boyle's *Jugurth*.
- Paige Martin Reynolds. Sin, Sacredness, and Childbirth in Early Modern Drama.
- Peter Byrne. "Titles are jests": The Challenge to Generic Dialectic in *A King and No King*.
- Louise Geddes. Playing No Part But Pyramus: Bottom, Celebrity and the Early Modern Clown.
- Regina Buccola. "Some Woman is the Father": Shakespeare, Middleton, and the Criss-Crossed Composition of *Measure for Measure* and *More Dissemblers Besides Women*.
- Emily Detmer-Goebel. "Then let no man but I/Do execution on my flesh and blood": Filicide and Family Bonds in *Titus Andronicus*.
- Jonathan P. Lamb. The Stylistic Self in *Richard II*.
- S. P. Cerasano. Edward Alleyn's Diary and the "Lost Years" Recovered.

**Medieval English Theatre**

**Volume Thirty-Six (2014)**

- Matthew Sergi. Beyond Theatrical Marketing: Play Banns in the Records of Kent, Sussex, and Lincolnshire.
- James McBain. Recycling Authority: John Bale at Magdalen?
- Tamara Atkin. 'The Personages that Speake': Playing with Parts in Early Printed Drama.
- Clare Egan. 'Now Fearing neither Friend nor Foe, to the Worldes View these Verses goe': Mapping Libel Performance in Early-Modern Devon.
- Alexandra F. Johnston. The Puzzle of the N.Town Manuscript Revisited.

## Renaissance Drama

### Vol. 43, No. 2, Fall 2015

- Tristan Samuk. Satire and the Aesthetic in *As You Like It*.  
James M. Bromley. "Quilted with Mighty Words to Lean Purpose": Clothing and Queer Style in *The Roaring Girl*.  
Brent Dawson. "The World Transformed": Multiple Worlds in *Antony and Cleopatra*.  
William Cook Miller. Macabre Vitality: Texture and Resonance in *The Duchess of Malfi*.

### Vol. 43, No. 1, Spring 2015

- Andrew Barnaby. "The Botome of Goddes Secretes": 1 Corinthians and *A Midsummer Night's Dream*.  
Christy Pichichero. Words of the "Wise Captain": Pierre Corneille, *Le Cid*, and Fidelity.  
Robert N. Watson. Lord Capulet's Lost Compromise: A Tragic Emendation and the Binary Dynamics of *Romeo and Juliet*.  
Patricia Wareh. Literary Mirrors of Aristocratic Performance: Readers and Audiences of *The Faerie Queene* and *The Winter's Tale*.

## Research on Medieval & Renaissance Drama (ROMARD)

### Volume 54, 2015.

- Charlotte Steenbrugge and Alexandra F. Johnston. Introduction.  
Marla Carlson. The Thais Scenario: Public Women, Penance, and Performance.  
Erin Weinberg. "Since I have your good leave to go away": Negotiating Desire in *The Merchant of Venice*.  
Kirsten Inglis. "Most excellent writers, very valiaunt": Reading Amazons in *A Midsummer Night's Dream* and *The Two Noble Kinsmen*.  
Andrew Bretz. "Are You My Sweet Heart?": *Bonduca* and the Failure of Chivalric Masculinity.  
Dimitry Senyshyn. *Mucedorus*, Shakespeare, and the Persistence of Romance.  
Alexandra F. Johnston. "The Actors of the Playe were Countreymen": the disastrous performance of *Mucedorus* in 1653.  
Mario Longtin and Richard J. Moll. "La farce du Poulier à six personnages (The Farce of the Chicken Coop for Six Characters) BnF Ms. fr. 24341 (ff. 132v-144v)."

## Shakespeare Bulletin.

### Volume 33, Number 4, Winter 2015

- John Wyver. Introduction: Television and the Anti-Realist Theatricality of "not Shakespeare".  
Amanda Wrigley. The Spaces of Medieval Mystery Plays on British Television.  
James Wallace. Marlowe and McKellen on screen: The Prospect Theatre Company Production of *Edward II* 1969–70.  
Andy Kesson. "Trying television by candlelight": Shakespeare's Globe's *The Duchess of Malfi* on BBC4.  
Oliver Jones. *The Dutch Courtesan* Online.

### Volume 33, Number 3, Fall 2015

- Michael D. Friedman. "Let me twine / Mine arms about that body": The Queerness of *Coriolanus* and Recent British Stage Productions.  
Kristin N. Denslow. "Clearly it's nothing alarming ... It's only Shakespeare": Conjuring the Shakespeare Specter in Ernst Lubitsch's *To Be or Not To Be*.  
Victoria Sparey. Performing Puberty: Fertile Complexions in Shakespeare's Plays.  
Mort Paterson. Practitioners' Forum: Stress and Rhythm in the Speaking of Shakespeare's Verse: A Performer's View.

### Volume 33, Number 2, Summer 2015

- Lezlie C. Cross. Acting in the Paratext: Theatrical Material in Horace Howard Furness's New Variorum Shakespeare.  
L. Monique Pittman. Heroes, Villains, and Balkans: Intertextual Masculinities in Ralph Fiennes's *Coriolanus*.  
Chad Allen Thomas. Queer Shakespeare at the Citizens Theatre.  
Guy Zimmerman. The Performance of Counter-Sorcery in Lemi Ponifasio's *Tempest: Without a Body*.  
Irene Middleton. A Jew's Daughter and a Christian's Wife: Performing Jessica's Multiplicity in *The Merchant of Venice*.  
Alan C. Dessen. Performance Retrospective: Of an Age But Not For All Time?: Staging Shakespeare's Contemporaries at the Swan.

## Shakespeare Quarterly

### Volume 66, Number 3, Fall 2015

- Bryan Crockett. Shakespeare, Playfere, and the Pirates.  
Philip Goldfarb Styrt. "Continuall Factions": Politics, Friendship, and History in Julius Caesar.  
Adam Rzepka. "How easy is a bush supposed a bear?": Differentiating Imaginative Production in *A Midsummer Night's Dream*.

### Volume 66, Number 2, Summer 2015

- Daniel Shore. Shakespeare's Constructicon.  
Andrew Sisson. *Othello* and the Unweaponed City.  
William Junker. The Image of Both Theaters: Empire and Revelation in Shakespeare's *Antony and Cleopatra*.

MRDS Online / Social Media



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## Recent and Forthcoming Performances

Performance: The “Harlotry Players,” the University of Michigan's early drama group returned to Corsica in November 2014 for San Martinu in Patrimonio: Festivale d'autunu di a ruralità. They performed an extended episode from Andrieu de la Vigne's 1496 *Mystère de Saint Martin*, which they entitled “La Veuve et l'Usurier” (The Widow and the Usurer).



*Announcement from the York Site*

26 May – 30 June 2016  
#mysteryplays

Tickets for the Mystery Plays 2016 - the biggest event York Minster has ever staged - will go on sale on Wednesday 13 January, the cathedral has announced today (24 November).

The Minster's cavernous Nave will be transformed into a 1,000 seater auditorium for the production of the famous Plays, which return to the cathedral for the first time in 16 years and only the second time in their history on 26 May 2016, for a five week run.

In keeping with tradition, a community cast will form the heart of the production with just one professional actor. The cast will be supported by an army of backstage volunteers, the York Minster MysteryMakers.

The scale of the production and anticipated high demand for tickets has prompted the Minster to invite a number of experienced box office providers, both national and regional, to tender for the contract. A combination of strong track record, local knowledge and expertise resulted in the contract being offered to the York Theatre Royal.

Tickets for the production will be available to purchase from 9:30am on Wednesday 13 January via the York Minster Mystery Plays website or by calling 01904 623568. People will also be able to purchase tickets by visiting the Theatre Royal's Box Office at the De Grey Rooms in St Leonards Place and from York Minster's visitor admission desks.

The Minster's production will be directed by Phillip Breen and the script has been written by Mike Poulton.

For more information, please visit:  
<http://www.yorkminster.org/mysteryplays2016/home.html>

## Poculi Ludique Societas' Festival of Early Drama 2015: An Appreciation By Michelle Markey Butler

University of Maryland's Lord Baltimore's Company performed the N-Town “Death of Herod / Massacre of the Innocents” at Poculi Ludique Societas' Festival of Early Drama, June 5-7, 2015. Lord Baltimore's Company is the production name for the students of Michelle Markey Butler's "Fireworks and Trap-doors: A Hands-on Workshop in Early Theater Production and Special Effects" course. As part of their semester learning about medieval and early modern drama with special attention to stage effects, they selected and produced a play, handling all steps of production from translating the Middle English into a modern English performance text, designing and creating costumes, acting, and of course the special effects—not to mention staying within a limited budget for everything. They learned that the special effect possibilities for the N-Town “Death of Herod / Massacre of the Innocents” are extensive and rewarding, but the text itself is, shall we say, not the best example of medieval dramatic poetry that survives. Most of the students are STEM majors, so acting and stage-work was pretty far outside their comfort zone, but they did a splendid job. They also enjoyed the other Festival of Early Drama productions, knowing that they were seeing more medieval and early modern drama in that weekend than they would most likely see for the rest of their lives. Congratulations to PLS for another superb event!

## Prizes & Honors

### Early Theatre Essay Prizes 2015

Early Theatre offers congratulations to the winners of the 2015 Best Essay Prizes, awarded for articles appearing in volumes 16 and 17. For full prize committee commendations, please see <https://earlytheatre.org/earlytheatre/pages/view/prizes>

Best article on a theatre history topic relying on REED-style records Winner: Stephen K. Wright, ‘The Twelfth-Century Story of Daniel for Performance by Hilarius: An Introduction, Translation, and Commentary’, *Early Theatre* 17.1 (2014)  
Honourable Mention: Louise Rayment, ‘A New Context for the Manuscript of Wit and Science’, *Early Theatre* 17.1 (2014).

Best article on the interpretation of a topic in early drama, medieval or early modern Winner: Andrew Albin, ‘Aural Space, Sonorous Presence, and the Performance of Christian Community in the Chester Shepherds Play’, *Early Theatre* 16.2 (2013)  
Honourable Mention: Eleanor Lowe, ‘Bound up and clasped together’: Bookbinding as Metaphor for Marriage in Richard Brome's *The Love-Sick Court*, *Early Theatre* 16.1 (2013).

Best note on any topic Winner: Maura Giles-Watson, ‘John Rastell's London Stage: Reconstructing Repertory and Collaborative Practice’, *Early Theatre* 16.2 (2013)  
Honourable Mention: Brett D. Hirsch, ‘Hornpipes and Disordered Dancing in The Late Lancashire Witches: A Reel Crux?’, *Early Theatre* 16.1 (2013).

Prizes for volumes 18 and 19 will be announced in Fall 2017.

## ❧ Forthcoming Conferences / Calls for Papers ❧

### Medieval Association of the Midwest 32nd Annual Conference

October 13-15, 2016  
The College of St. Scholastica  
Duluth, Minnesota

MAM is holding its annual conference in Duluth next October. The 2016 theme, "Materiality and Performance," may be of particular interest to MRDS members. The conference aims to take advantage of the Folger Library First Folio Exhibit to be held down the street at the University of Minnesota-Duluth (Oct 3-26) by emphasizing performance and material culture in its plenary lectures and related paper sessions.

Organizers will also welcome proposals on any topic related to medieval and early modern history, literature, and culture. A CFP and other information will be available in the spring, but feel free to contact Bill Hodapp if you have questions.

William Hodapp, Ph.D.  
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Coordinator, Medieval and Renaissance Studies  
218-723-5947  
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### Ambivalenzen des Geistlichen Spiels? Re-Visionen von Texten und Methoden

Please also see separate document & announcement for this.

### Performance & Materiality in Medieval & Early Modern Culture

The Early Modern Colloquium at the University of Michigan invites abstracts for papers for their interdisciplinary graduate student conference, March 11-12, 2016. Keynotes by Jill Stevenson (Marymount Manhattan College) and Andrew Sofer (Boston College).

This conference will dialogue between performance studies and material culture. Some questions this conference hopes to pose include: how is medieval and early modern performance shaped by material conditions? How are props and other performing objects contributing to theories of materiality? What role do nonhuman objects such as props, costumes, devotional objects, art, and architecture play in pre-modern performance? How can we best understand the agency of nonhuman objects in these environments? What do recent theories like Object-Oriented-Ontology or Extended Cognition have to offer thinking about past performances?

Please submit 250-300 word abstracts for 15-20 minute papers to Sheila Coursey (scoursey@umich.edu) or Tony Gillum (gillanth@umich.edu) with the subject heading "EMC Conference" by January 10, 2016.

More at <https://call-for-papers.sas.upenn.edu/node/65211>



**The fifteenth triennial colloquium  
of the Société Internationale pour  
l'étude du Théâtre Médiéval 2016**



The fifteenth triennial colloquium of the Société Internationale pour l'étude du Théâtre Médiéval, jointly sponsored by the North East research team of Records of Early English Drama, will be held in Durham, England on 7-12 July, 2016 immediately after the IMC in Leeds.

This notice is a reminder of deadlines for papers and general attendance. The Call for Papers and Productions has long since passed.

Following standard SITM guidelines, all accepted papers in their entirety will be published online several months before the Conference in order to give all participants ample time to read and prepare for discussion. Presentation of papers during the conference is limited to main points only, taking no more than 10 minutes each.

There will be five general themes for the conference:

- i. Performing Latin
- ii. Archive-based research
- iii. Reformation, Recusant and Humanist Drama
- iv. Revivals, Reinventions, Inventions
- v. Paratheatrical Performative Tradition / Ritual and Festive Culture

All papers must be submitted by March 31, 2016 in order to be mounted on the website

All correspondence should be sent to:

Dr Mark Chambers at [mark.chambers@durham.ac.uk](mailto:mark.chambers@durham.ac.uk) or Dr. Diana Wyatt at [d.k.j.wyatt@durham.ac.uk](mailto:d.k.j.wyatt@durham.ac.uk).

For details of the colloquium please visit the web site: <http://community.dur.ac.uk/reed.ne/>

**MRDS Awards**  
**2014-2015 Honorees**

**The 2015 David Bevington Award for Best New Book in Early Drama Studies**

**Claire Sponsler, University of Iowa.**

***The Queen's Dumbshows: John Lydgate and the Making of Early Theater.***

**Philadelphia: University of Pennsylvania Press, 2014.**

Claire Sponsler's *The Queen's Dumbshows* puts the literary output of Lydgate in context of the performance culture of fifteenth century London and illuminates the connection and overlap of the literary and theatrical, arguing for their interdependence and efficacy in the public sphere. It changes the definition of "early theatre" in England, and places a renewed emphasis especially on those texts whose ambiguity has tended to obscure them. It has the potential to be a model for future book length investigations in other times and language groups.

**The 2015 Martin Stevens Award for Best New Essay in Early Drama Studies**

**Christopher Crosbie. "The Longleat Manuscript Reconsidered: Shakespeare and the Sword of Lath." *English Literary Renaissance* 44.2 (Winter 2014), 221-240.**

In Christopher Crosbie's lucid, deftly argued article, "The Longleat Manuscript Reconsidered: Shakespeare and the Sword of Lath," "so much, it would seem, depends upon Aaron's sword" (p. 225). Crosbie revisits the Peacham illustration of Titus Andronicus, focusing on the vexing figure of Aaron the Moor, whose unsheathed sword and curious hand gesture seemingly do not match the scene illustrated or referenced by the accompanying text. But as Crosbie demonstrates, the conjunction of both image and text do make sense if we understand the sword not as real sword, but as a wooden prop sword associated with the Vice figure of moralities, and the gesture as a representation of the nail-paring often associated with stage devils. Each of these details, he argues, have been turned into rhetorical tropes in the image to signify Aaron's relation to the Vice tradition. Reading the image/text this way not only gives the manuscript coherence, but also shows it to be a sophisticated engagement with theater history, whereby a late 16th century audience may have sought to understand its drama through older traditions and conventions.

Crosbie's adroit argument draws on evidence as multi-modal as the Longleat manuscript itself: textual references from other plays to swords of lath and nail-paring; visual representations of swords and sheaths, especially in woodcut illustrations in printed plays; and stage practices related to the Vice. Throughout, Crosbie performs perceptive close readings of text and image that teach the reader to notice details they may have previously overlooked. The Longleat manuscript may seem like a minor object of study, but the image is often reproduced in classroom editions of Shakespeare, and the accompanying captions should be updated in light of Crosbie's findings. What is more, the essay gestures more widely to a larger reconsideration of how older theatrical conventions might simultaneously get reinvented and yet also remain viable rhetorical tropes and devices of understanding for theater audiences, thus contributing to our understanding of a theater history shared across the medieval and renaissance periods.

**The 2015 Barbara Palmer Award for Best New Essay in Early Drama Archival Research**

**Christopher Matusiak. "Elizabeth Beeston, Sir Lewis Kirke, and the Cockpit's Management during the English Civil Wars." *Medieval and Renaissance Drama in England: An Annual Gathering of Research, Criticism and Reviews* 27 (2014), 161-191.**

Christopher Matusiak's "Elizabeth Beeston, Sir Lewis Kirke, and the Cockpit's Management during the English Civil Wars" adeptly fulfills the criteria of the Palmer award: the author marshals extensive original research and interpretation of archival material to present a valuable exploration of theatrical management during the civil war period. Matusiak provides important insight into a largely understudied period with respect to theatrical activity, demonstrating the continuing importance of drama in the period and its intersection with contemporary politics. The article makes a significant contribution to our knowledge of women's roles in commercial theatre, and is also relevant to other contemporary issues, including mercantile ventures, military service, New World engagements, and national identity.

*Please note: The Alexandra Johnston Award for best conference paper in early drama studies by a graduate student was not given in 2015.*

Please see the following page for instructions on nominations for the 2015-2016 awards.

**MRDS Awards**  
**Call for Nominations**

Annual awards given to recognize achievement in publication, conference presentation, and archives research in the field of early drama studies.

For an essay or book published in the 18 months before January 31, 2016:

Martin Stevens Award for best new essay in early drama studies (\$250 award + one year membership in MRDS)  
Barbara Palmer Award for best new essay in early drama archival research (\$250 award + one year membership in MRDS)  
David Bevington Award for best new book in early drama studies (non-Shakespearean, no edited volumes) (\$500 award + two years membership in MRDS)

For a conference paper presented in the 12 months before January 31, 2016:

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, 2016

**Eligibility:** All MRDS members and non-members

**The Judges:** Each category of submissions is judged by committees made up of members of the MRDS Executive Council.

**Submissions:**

For the Palmer and Stevens Awards, please send the published article as an attachment to an email addressed to [jstokes@uwsp.edu](mailto:jstokes@uwsp.edu). The committee will consider any essay published within 18 months of the deadline and judged by the committee to be of outstanding quality. Qualifying essays published in a collection may be submitted for the Stevens and Palmer Awards.

For the Bevington Award, please send one hard copy of the book (plus a copy in digital form if you like). An author unable to supply a hard copy, may submit the book in digital form only, though hard copy is preferred. The committee will consider any book of high quality published within the last 18 months. Publishers: please limit submissions for the Bevington to two books per year. NOTE: Edited collections and Shakespearean studies are not eligible for the Bevington Award.

For the Johnston Award, papers should not exceed 5,000 words, excluding notes, and should include the name and date of the conference at which the paper was delivered, and the presenter's name, the title of the paper, and a contact number or email. We encourage graduate students to seek out a mentor to review their work before submission. MRDS members are happy to serve as mentors.

Send one copy of each book to the address below (hard copy or digital). Articles and papers may be submitted digitally, either in .pdf or .doc format via email, or on a CD-Rom. If submitted in hardcopy, send three copies of each essay or paper. Please direct all submissions to:

Jim Stokes  
3275 Soo Marie Avenue  
Stevens Point, WI  
54481  
[jstokes@uwsp.edu](mailto:jstokes@uwsp.edu)

**Announcement of Award Winners**

Awards announcement and presentation will take place during the annual MRDS business meeting in May 2016, at the 51st International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan.

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### MRDS Dues

Regular member dues: US\$25  
Student dues: US\$10  
Friend dues: US\$50  
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[http://mrds.eserver.org/dues/mrds\\_dues\\_pay.htm](http://mrds.eserver.org/dues/mrds_dues_pay.htm)

### Fall 2015 MRDS Newsletter

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