The 47th Congress on Medieval Studies
May 10-13, 2012

MRDS Sponsored Sessions

Parody, Farce, and Authority in Early Drama
Friday 3:30 p.m. Session 304. Fetzer 2016
Organizer: Cameron Hunt McNabb, Univ. of South Florida
Presider: Frank M. Napolitano, Radford Univ.
“Lippy Kids:” Cheeky Servants, Parody, and Anxiety in Early English Drama
Victor I. Scherb, Univ. of Texas–Tyler
Hocus Pocus and the Croxton Play of the Sacramento
Cameron Hunt McNabb
 Marian Parody in the N-Town Plays: Religious Polemic and Divine Adultery
Emma Solberg, Univ. of Virginia
Invisible Voices: Sight and Speech in Le garçon et l’aveugle
Evan Bibbee, Minnesota State Univ.–Mankato

Medieval Drama Performance

A Readers’ Theater Performance of Mankind (A Performance and Roundtable Discussion)
Thursday 7:30 p.m. Session 153. Valley I 107
Sponsor: Chaucer Studio
Organizer and Presider: Warren Edminster, Murray State Univ.
A readers’ theater performance with Thomas J. Farrell, Stetson Univ.; Alan Baragona, Virginia Military Institute; Gloria J. Betcher, Iowa State Univ.; Susan Yager, Iowa State Univ.; Joe Ricke, Taylor Univ.; Justin Brent, Presbyterian College; Carolyn Coulson-Grigsby, Shenandoah Univ.; and Trish Ward, College of Charleston.

Other Sessions of Interest

Performing Gender and Shakespeare
Thursday 10:00 a.m. Session 30. Schneider 1130
Sponsor: Shakespeare at Kalamazoo
Organizer and Presider: Joseph F. Stephenson, Abilene Christian Univ.
Margaret of Anjou’s Revenging Identity: Dehumanization and the Mutability of Female Revenge
Liberty Stanavage, SUNY–Potsdam
“Nor I Nor Any Man”: Fiona Shaw’s Un-queer Richard II
Lea Luecking Frost, Lindenwood Univ.
“Taffeta Phrases, Silken Terms”: Performing Rhetorical Dandyism in Love’s Labour’s Lost
Maura Giles-Watson, Univ. of Nebraska–Lincoln
“The Office Becomes a Woman Best”: Paulina and the Prophetic Shrew in Early English Drama
Joe Ricke, Taylor Univ.
Medieval Drama
Thursday 1:30 p.m. Session 62. Valley I 101
Presider: Angela Heetderks, Univ. of Michigan–Ann Arbor (Change Noted)
Hybridized Grief in the N-Town “Betrayal”
Frank M. Napolitano, Radford Univ.
Affective Violence in Two Medieval Slaughter Plays
(Paper Withdrawn)
Robin Hizme, CUNY
Setting the Scene in England’s Medieval Mystery Plays:
Shaping Affect through Conceptual Blends of Time and Place
Kristen Deiter, Tennessee Tech Univ.

Musician as Profession in the Middle Ages
Thursday 1:30 p.m. Session 90. Bernhard 204
Sponsor: Early Music America
Organizer and Presider: David N. Klausner, Univ. of Toronto
The English Musician as Storyteller
Linda Marie Zaerr, Boise State Univ.
Early Tudor Musicians in the London Livery Companies
David Kathman, Independent Scholar
On the Way to a Wedding: Minstrels with Princess Eleanor of England, April–June 1332
Richard Rastall, Univ. of Leeds

Problematizing Parenthood in Shakespeare
Thursday 3:30 p.m. Session 116. Valley I Shilling Lounge
Sponsor: Shakespeare at Kalamazoo
Organizer: Joseph F. Stephenson, Abilene Christian Univ.
Presider: Carole Levin, Univ. of Nebraska–Lincoln
Medieval Macbeth: Blood and Bloodlines
Lesley E. Jacobs, Indiana Univ.–Bloomington
Son of the “Accursed Womb”: Maternal Rejection and the Dichotomous Womb in King Richard III
Julia Bluff, California Polytechnic State Univ.–San Luis Obispo
Staging Childbirth in Macbeth
James C. W. Truman, Huntingdon College

Where Sacred Meets Secular: Medieval Drama
Thursday 3:30 p.m. Session 149. Bernhard 213
Organizer: Robin Waugh, Wilfrid Laurier Univ.; Peter V. Loewen, Rice Univ.
Presider: Robin Waugh and Peter V. Loewen
Courtroom Drama: Heavenly Justice and Earthly Law in the Towneley Judgment
Britt Mize, Texas A&M Univ.
Solemnity and Sin: Music in East Anglian Drama
Katherine Steele Brokaw, Univ. of California–Merced
“Bi the Holi Roed”: Religious Language in Dame Sirith
Luke William Mills, Univ. of North Carolina–Chapel Hill
Civic Charity, the Mercer’s Hospital, and the York Last Judgment
Nicole R. Rice, St. John’s Univ

Shakespeare at Kalamazoo Lecture
Thursday 7:30 p.m. Session 168. Bernhard 105
Sponsor: Shakespeare at Kalamazoo
Organizer and Presider: Joseph F. Stephenson, Abilene Christian Univ.
Shakespeare and Religion
David Bevington, Univ. of Chicago

From Mankind to Marlowe and Back Again: Growth of Scholarship in the Popular Drama of Tudor England in the Age of Bevington
Friday 1:30 p.m. Session 244. Valley I Shilling Lounge
Organizer and Presider: Joe Ricke, Taylor Univ.
Examining Interactions with Dutch Characters in Tudor Drama: From “Traditional Hostilities” to Radical Hospitality
Joseph F. Stephenson, Abilene Christian Univ.
Shakespeare’s Parables
Grace Tiffany, Western Michigan Univ.
Popular Tudor Drama: What We Thought We Knew, What We Thought We’d Find, and What We Think We Know Now
Peter Greenfield, Univ. of Puget Sound
The Age of Bevington
John Cox, Hope College

Elizabeth I and Shakespeare
Friday 1:30 p.m. Session 263. Schneider 1245
Sponsor: Queen Elizabeth I Society
Organizer: Anna Riehl Bertolet, Auburn Univ.
Presider: Kavita Mudan Finn, Georgetown Univ.
Androgyny and Authenticity: A Study of the Persuasive Performativity of Feminine Power on Elizabethan Stages
Leslie Haines, Auburn Univ.
“Ambassadors of Love”: Shakespeare’s Love’s Labour’s Lost, Elizabeth I, and Anglo-French Diplomacy in the Mid-1590s
Linda Shenk, Iowa State Univ.
Venus and Adonis, the Boar, and War
Thomas Herron, East Carolina Univ.
Hearing the Early Modern: Musicking Elizabeth and Shakespeare
Kendra Preston Leonard, Independent Scholar

Performativity in Early Music and Drama
Saturday 10:00 a.m. Session 362. Fetzer 2020
Sponsor: Early Drama, Art, and Music
Organizer: Alexandra F. Johnston, Univ. of Toronto; Véronique Plesch, Colby College
Presider: Alexandra F. Johnston
“With One Voice”: Memory, Chant, and the Performance of Christian Identity
Jordan Baker, Univ. of Tennessee–Knoxville
“Ut Aedificentur Audientes”: Monastic Music as a Perlocutionary Act
Sara Miller Schulte, Western Michigan Univ.
Resurrecting Callimachus (and Sapientia) on the Contemporary Stage: Revealing the Performative Potential of Hrotsvit’s Dramas Using Pop Music, Puppets, and Pageantry
Jenna Soleo-Shanks, Briar Cliff Univ.

Watching Thomas Grope: Vicarious Performances of Medieval English Biblical Dramas
Mary Hayes, Univ. of Mississippi

Other Papers of Interest

Medieval Translation Theory and Practice I

Recent Publications, Books, Articles, and Electronic Media

Books


Catherine Emerson; Adrian Tudor; Mario Longtin. Performance, Drama and Spectacle in the Medieval City: Essays in Honour of Alan Hindley. Louvain: Peeters, 2010.


Ashgate’s Studies in Performance and Early Modern Drama Series


Selected Articles and Chapters


**Selected Journals**

**Early Theatre**

**Volume 15.1 (June 2012)**


James Stokes. Women and Performance in Medieval and Early Modern Suffolk.

Peter Parolin. ‘If I had begun to dance’: Women’s Performance in Kemp’s *Nine Daies Wonder*.

Bella Mirabella. ‘In the sight of all’: Queen Elizabeth and the Dance of Diplomacy.

Mark Hutchings and Berta Cano-Echevarría. Between Courts: Female Masquers and Anglo-Spanish Diplomacy, 1603-5.

Melinda J. Gough. Marie de Medici’s 1605 ballet de la reine: New Evidence and Analysis.

Pamela Allen Brown. ‘Cattle of this colour’: Boying the Diva in *As You Like It*.

Amy Tigner. The Spanish Actress’s Art: Improvisation, Transvestism, and Disruption in Tirso’s *El vergonzoso en palacio*.


**Medieval English Theatre**

**Volume 32 (2010)**

David Mills. A Tale of Two Cities: Chester and Coventry in the 1490s.

Thomas Meacham. Exchanging Performative Words: Epistolary Performance and University Drama in Late Medieval England.

Gordon Kipling. The Design and Construction of Royal Entries in the Late Middle Ages.

Vicente Chacón Carmona. Singing Shepherds, Discordant Devils: Music and Song in Medieval Pastoral Plays.


**Medieval and Renaissance Drama in England**

**Volume 24**

*Symposium: Theatre History Resources*


Sally-Beth MacLean and Alan Somerset. From Patrons Web site to REED Online.

Grace Ioppolo. “If I could not liu by it & be honest”: Putting the Henslowe-Alleyn Manuscript Archive Online.

Roslyn L. Knutson and David McInnis. The Lost Plays Database: A Wiki for Lost Plays.

Jayne Elisabeth Archer and Elizabeth Goldring. The John Nichols Project.

*Articles*

Rachel Kapelle. Predicting Elizabeth: Prophecy on Progress.

Sara Mueller. Early Modern Banquet Receipts and Women’s Theatre.

Alan C. Dessen. The Theatre Historian as Director.

Bella Mirabella. ‘A Wording Poet’: Othello Among the Montebanks.

**Renaissance Drama**

**New Series 39, 2011**

Gillian Woods. “Strange Discourse”: The Controversial Subject of *Sir Thomas More*.

Anjela María Mescall. Staging the Moor: Turks, Moriscos, and Antichrists in Lope de Vega’s *El Otomano famoso*.


Gavin Hollis. “He would not goe naked like the Indians, but cloathed just as one of our selves”: Disguise and “the Naked Indian” in Massinger’s *The City Madam*.

Marissa Greenberg. The Tyranny of Tragedy: Catharsis in England and *The Roman Actor*.

Daniel Javitch. Introduction to Giovanna Battista Giraldi Cintio’s “Discourse or Letter on the Composition of Comedies and Tragedies.”
Lichfield Mysteries

Lichfield Mysteries is a community-based arts project, we believe the largest such event in England to be free of charge to participants and spectators. Every third year we offer, on each of two days, 27 plays, each produced by a different local group. In 2012 on each day, each play will be performed twice, first outdoors in the Market Square and then inside Lichfield Cathedral. There will also be a mobile stage performing chosen plays around the district.

The next performances will take place on Saturday and Sunday, 6th & 7th May 2012, a little earlier this year to avoid a clash with the Olympics. For more information, please visit http://www.lichfieldmysteries.co.uk

International Medieval Congress of the European Middle Ages - Leeds
1-4 July 2013
2013 Call For Papers
Thematic Focus for 2013: Pleasure
http://www.leeds.ac.uk/ims/imc/

Medieval Christianity had a specific cultural attitude towards pleasure, with a strong focus on the division of this world and the afterlife. Pleasure was often either spiritual or corporeal, although sometimes seen as both (as in the mystical/ecstatic experience). Earthly pleasures were first and foremost associated with sin and damnation, and even posed a threat to health, while spiritual pleasures contributed towards salvation and a more harmonious life. The attitude towards pleasure was ambiguous: with the threat of the devil on one side, and the enticement of heaven on the other, pleasure was linked to both joy and pain. Questions around pleasure were posed in philosophical and theological debates throughout the Middle Ages. Pleasure was nonetheless an experience commonly and eagerly sought for - in all its forms and by all social groups, in and outside Christendom. Aristocratic life is particularly represented as a culture of pleasure in both iconography and literature. The balance between celestial and terrestrial values was renegotiated in the late medieval period, so that pleasure became an aspiration for all.

Areas of discussion could include:
• Diverging cultural attitudes toward pleasure
• Pleasure in non-Christian contexts
• Earthly pleasure versus spiritual pleasure
• Visual and narrative representations of pleasure
• Social and corporeal manifestations of pleasure
• Pleasurable activities
• Individual and collective experiences of pleasure
• Prohibition and condemnation of pleasure
• Chastity, celibacy, fasting, and abstinence
• Love / sexuality / pleasures of the flesh - and their specific cultural expressions
• Medical theories and approaches to pleasure
• Mysticism, spirituality, and pleasure
• Creating and/or experiencing pleasure
• Entertainment and leisure
• Humour and fun
• Material culture and evidence of pleasure
• Pleasure and luxury / cultural goods / worldliness


Historical Dance Program
Amherst Early Music Festival
July 7-15, 2012
Connecticut College in New London, Connecticut
This Year’s Theme: “Music of the German Lands”
Dance Faculty: Dorothy Olsson, Director; Kaspar D. Mainz (from Germany)
Dance Classes:
Dance is an integral part of the Amherst Early Music Festival (a two-week early music festival with a vast array of musical offerings; see http://www.amherstearlymusic.org/). For the 2012 workshop, classes will be offered in Baroque Dance, Baroque Dance Notation, and Renaissance Dance. Participants are also entitled to attend many other events (including English country dancing, concert and lectures) in the evenings that are part of the Amherst Early Music Festival.
Classes for the Historical Dance Program will focus on dance materials from Germany, and will culminate in rehearsals for two public performances:
--a fully staged production of Georg Phillip Telemann’s Der geduldige Socrates (1721) on July 13, and
--a special dance performance, “Sondershausen Sing-Ballett,” (1702), with the Festival Oboe Band on July 14.
All levels of dancers are welcome.
For more information, including an application form, on the dance programs, please see http://www.amherstearlymusic.org/ or http://www.newyorkhistoricaldance.com/. Or, contact Dr. Dorothy Olsson: dolsson@nyc.rr.com or info@amherstearlymusic.org.

Recent
John Bale’s Three Laws
Medieval English Theatre Meeting
31 March 2012
Magdalen College, Oxford
Performance of excerpts from John Bale’s Three Laws, directed by Elisabeth Dutton (University of Freiburg).

Robin Hood and the Potter
The English ballad “Robin Hood and the Potter” (c. 1500) was adapted for performance as a play and directed by Carolyn Coulson-Grigsby. Performed by students from Shenandoah Conservatory in late 15th century pronunciation at both the Southeastern Medieval Association conference (at Agnes Scott College, GA, in October 2011) and the Longwood Medieval Conference (Longwood University, VA, in March 2012). Check SEMA website for video.

International Medieval Congress of the European Middle Ages - Leeds
9-12 July 2012

Session Sponsored by the Medieval & Renaissance Drama Society

Medieval Soundscapes: Orderly and Unruly Sounds and Silences
Session 805
Tuesday 10 July 2012: 16.30-18.00
Organiser: Pamela M. King, Centre for Medieval Studies, University of Bristol
Moderator: Philip Butterworth, Institute for Medieval Studies, University of Leeds
‘The Topping Tooters of the Town’: The Civic Soundtrack of the Town Waits
William Fitzgerald Lyons, Guildhall School of Music & Drama / Royal College of Music, London

- What Did a Medieval Religious Soundscape Look Like?
Beth Williamson, Department of History of Art, University of Bristol

- Tudor Musical Theatre: The Sounds of Religious Change in Ralph Roister Doister
  Katherine Steele Brokaw, School of Social Sciences, Humanities & Arts, University of California, Merced

Abstract: Musicologists who have formerly had trouble with non-notated sound, are moving into theorising the ‘soundscape’. Cultural historians from various disciplinary backgrounds meet them to engage in exchanges which are a theorised thought-experiment; we may know what things looked like but how did they sound? A range of performance possibilities presents itself: for example the early morning liturgy in the monastery, bells, the sound of pipe and tabor played for dancers, the preaching friar’s sermon at the market cross, a proclamation, even a play. Soundscape includes everything from the highly stylised and musical to ambient noise, with a number of points between, but also with significant absences and silences. What were and/or were considered loud noises? How did people listen?

Other Sessions of Interest

Liturgical Performance
Session 628
Tuesday 10 July 2012: 11.15-12.45
Moderator: Nils Holger Petersen, Centre for the Study of the Cultural Heritage of Medieval Rituals, Københavns Universitet

- How to Transform a Monk into a Performer: Rubrics as Rules For Shaping the Medieval Music-Liturgical Drama
  Nausica Morandi, Department of Music, Università degli Studi di Padova

- Three Votive Offices of Bishop Pietro Barozzi between Tradition and Innovation
  Cristina Bernardi, Department of Music, Università degli Studi di Padova

- Music and Liturgy in Catalan
  Cristina Menzel Sansó, Consejo Superior de Investigaciones Científicas, Barcelona

Adapting and Staging the York Mystery Plays for August 2012: A Round Table Discussion
Session 933
Tuesday 10 July 2012: 19.30-20.30
Sponsor: York Theatre Royal
Moderator: Abbigail Wright, York Theatre Royal

- Participants include Abbigail Wright (York Theatre Royal), Andrew Morrison (York Museums Trust), and Mike Kenny (York Theatre Royal).

Rules and the Unruly in Late Medieval English Drama
Session 1028
Wednesday 11 July 2012: 09.00-10.30
Sponsor: Medieval English Theatre and Records of Early English Drama
Organiser: Philip Butterworth, Institute for Medieval Studies, University of Leeds
Moderator: Cora B. Dietl, Institut für Germanistik, Justus-Liebig-Universität, Gießen

- Biblical versus Contemporary Time Rules and Rulers in Medieval Nativity Plays
  Vicente Chacón Carmona, Departamento de Literatura Inglesa y Norteamericana, Universidad de Sevilla

- Breaking the Rules Across Genres: The Fall of the Angels in Vincent of Beauvais’ Speculum Historiale and Thomas Chaundler’s Liber Apolgeticus
  Elza C. Tiner, Department of English / Department of Latin, Lynchburg College, Virginia

- Rules of Exchange: Some Thoughts on Dialogicality in the Northern Town Plays
  Pamela M. King, Centre for Medieval Studies, University of Bristol

Rules to Follow - But Whose?
Session 1115
Wednesday 11 July 2012: 11.15-12.45
Sponsor: Medieval English Theatre and Records of Early English Drama
Organiser: Philip Butterworth, Institute for Medieval Studies, University of Leeds
Moderator: Alexandra Johnston, Records of Early English Drama, University of Toronto

- Rules to Follow - But Whose?: Christopher Goodman and His Controversies
  Elizabeth M. S. Baldwin, University of Cape Town

- The Charlton Horn Fair and the Worshipful Society of Cuckolds and Cuckold-Makers
Performers, Spectators, and Ethics
Session 1228
Wednesday 11 July 2012: 14.15-15.45
Sponsor: Medieval English Theatre and Records of Early English Drama
Organiser: Philip Butterworth, Institute for Medieval Studies, University of Leeds
Moderator: Pamela M. King, Centre for Medieval Studies, University of Bristol
-Spectatorial Risk, Metatheatre, and Zombies
   Nadia Thérèse van Pelt, Faculty of Humanities, University of Southampton
-Spectatorship, Bruce Forsyth, and the Tudor Interlude
   Greg Walker, Department of English Literature, University of Edinburgh
-The Ethics of Medieval Spectatorship
   John J. McGavin, School of Humanities, University of Southampton

Medieval Drama Studies: Securing the Future - A Round Table Discussion
Session 1428
Wednesday 11 July 2012: 19.30-20.30
Sponsor: Records of Early English Drama / Medieval English Theatre
Organiser & Moderator: Alexandra Johnston, Records of Early English Drama, University of Toronto
-Participants include Pamela M. King (University of Bristol), John Sebastian (Loyola University, New Orleans), Charlotte Steenbrugge (Independent Scholar, Oxford), and Greg Walker (University of Edinburgh).

Papers of Interest

Middle English Regions and Their Languages
Session 128
Monday 9 July 2012: 11.15-12.45
East Anglian Representations of the Demonic Other: Linguistics, Scatological Humor, and Drama
Lindsey Simon-Jones, Pennsylvania State University, Fayette

SITM 2013 – Call for Papers

The 14th Triennial Colloquium of the Société Internationale pour l’Étude du Théâtre Médiéval in Poznan, Poland, 22nd - 27th July 2013

In July 2013 the next SITM Colloquium will be held at Poznan, one of the oldest Polish cities located in Western Poland. Our host is the Institute of Classical Philology of the Adam Mickiewicz University in Poznan. We propose the following five main topics:

1. Medieval Theaters of Central and Eastern Europe: Traditions and interactions
   Legacy of the Past and New Approaches
   Héritage du passé et voies nouvelles: chercheurs et recherches en Europe central et en Europe de l’Est
   Halina Lewicka and the French farce
   Halina Lewicka et la farce française
2. Building bridges, crossing boundaries
   2. Etablir des ponts, abolir les frontières
   Dis- or Continuity of ancient theatre during the Middle Ages
   Le Théâtre médiéval et l’héritage antique: continuité ou hiatus?
   Dissimination and Transmission: Translation, Adaptation, Revival, Printing and reprinting
   Diffusion et transmission: traduction, adaptation, réinterprétation, impression et réimpression
   Intertextuality and Intergeneric Practices
   Intertextualité et conjointure des genres
   Comparative Approaches
   Approches comparatistes
3. Rhetoric in Action
   3. La rhétorique à l’œuvre
   Modes and Registers of Writing. Versification and Theatricality
   Modes et registres d’écritures. Versification et théâtralité
   Rhetoric of Delivery: Acting, Voice and Gesture
   Rhetorique performative: jeu, voix et geste
   Farce and vernacular eloquence
   Farce et éloquence vulgaire
   Prologues and Epilogues.
| Prologues et épi logues. | Electronic platforms |
| Preaching and Theatre | Platforme electronique |
| *Théâtre et prédication* | 5. The craft(s) of medieval theatre |
| Political / Polemical Plays | 5. *Les arts et les métiers du théâtre* |
| *Théâtre politique / théâtre polémique* | Music, Noises, Special Effects in Context |
| Moralities, Interludes, Festive Drama | *Musique, bruitages et effets spéciaux de scène* |
| *Moralités, interludes, et "théâtre festif"* | Costume Design, Decoration, Directing |
| **4. Theory and Practice at the dawn of the 21st Century** | Costumes et décors et régie |
| **4. De la théorie à la pratique à l’aube du 21 siècle** | Mass effects: Spaces and people |
| Critical Theory | *Effets de masse : espaces et personnes* |
| Philology and new editorial ventures | Representing Violence, Horror, Sex and Scatology |
| *Philologie et nouvelles avenues éditoriales* | *(In Memory of Robert Potter)* |
| Relevancy of teaching medieval theater in the context of universities | *Représenter la violence, l’horreur, la sexualité et la scatologie (séance en mémoire de Robert Potter)* |
| *Pertinence du théâtre médiéval dans l’enseignement universitaire* | Manuscript as Performance: Scribes, Correctors, Readers |
| Call for papers | *Le théâtre du manuscrit: copistes du manuscrit: copistes, correcteurs et lecteurs* |

**Performances during the Colloquium**

We warmly invite theatrical and musical groups performing medieval and early modern repertoire to attend our colloquium. It gives you an extraordinary opportunity to play for the most competent audience you can imagine. Moreover you will be able to participate in the conference and you can exchange your ideas with scholars and colleagues.

**For further information**

Performers and musicians are kindly requested to contact Klementyna Glinska (psitm@yahoo.com, klementyna.glinska@gmail.com).

For technical and organizing questions please contact Piotr Bering (pber@amu.edu.pl).

Question about your topic and related to scholarly programme should be submitted to Mario Longtin (mlongtin@uwo.ca), the President of the SITM.


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**MRDS Business Meeting Agenda**

Agenda for MRDS Business Meeting at the 47th Congress on Medieval Studies, Western Michigan University
Friday, 11 May 2012, 5:15 p.m., 2016 Fetzer

1) Welcome (Richard Emmerson)

2) Presentation of minutes from last meeting (Carolyn Coulson-Grigsby)

3) MRDS awards announcement (Pamela King)
   - Alexandra F. Johnston Award
   - Martin Stevens Award
   - Barbara Palmer Award
   - David Bevington Award

4) Treasurer’s report (Carolyn Coulson-Grigsby)

Old Business

5) EEDTS (Richard Emmerson)
6) Website (Gloria Betcher)

New Business
7) ROMARD (Jill Stevenson/Mario Longtin)

8) Elections & Terms
- Results of Council election
- VOTE on Proposed Amendments to Constitution affecting membership of Council: Vote to take place at the 2012 MRDS Business Meeting. Proposed changes to the MRDS Constitution appear below. It is proposed that [text in bold and bracketed be deleted] and text underlined, italicized, and in bold be added.

1. There shall be a non-profit educational society called the Medieval and Renaissance Drama Society. Its purposes shall be to effect annual meetings of scholars and other persons interested in medieval and Renaissance drama, to sponsor long-range projects of interest to such persons, and to support the publication of material of interest to the Society, including the Early European Drama in Translation (EEDT) Series and Research [Opportunities in] on Medieval and Renaissance Drama.

2. The executive powers of the Society shall be vested in a Council consisting of a President, a Vice-President, a Secretary-Treasurer, and six other officers elected by the paid-up members of the Society. The Vice-President shall be elected every [two [three]] years for a single [two-year [three-year]] term, after which (s)he will ordinarily succeed the President without further election; the President shall serve a single [two-year [three-year]] term; the Secretary-Treasurer shall be elected for an initial five-year term and, thereafter, shall stand for election every three years for three-year terms; the other officers of the Council shall be elected two each year in rotation for no more than two successive three-year terms. An Editor of the MRDS Newsletter and an MRDS Website manager shall be appointed by and serve at the pleasure of the Council. [S]he [They, in addition to the Editor of Research on Medieval and Renaissance Drama, shall be [a] non-voting member of the Council.
- Nominations for 2013 Council election (nominating committee)

9) Announcements

10) Topic selection for MRDS sessions at 2013 conferences:
- International Congress on Medieval Studies, Western Michigan University, 9-12 May 2013 (4 sessions) – paperwork due June 1
- International Medieval Congress, Leeds University, 1-4 July 2013 (2 sessions). Conference Theme: PLEASURE
- Modern Language Association Convention, Chicago, 9-12 January 2014 (2 sessions, one co-sponsored)
- Possible co-sponsorship with Marlowe Society again, or Middle English Language & Literature Excluding Chaucer group, or a Shakespeare group.

Left Over Topics:
- Farce
- Falling off the wagon: Alternative staging outdoors (Stokes?)
- Wise Women in Medieval Drama (Napolitano)
- Horsing Around (Epp?)

11) Adjournment

MRDS Business Meeting Minutes
Minutes from the May 15, 2011, Meeting at the 46th Congress on Medieval Studies
To be approved at the May 11, 2012 MRDS Business Meeting

MRDS Business Meeting Minutes
Friday, 13 May 2011, 5:15 p.m., 2020 Fetzer

1) Welcome (Pam King for Richard Emmerson)

2) Presentation of minutes from last meeting (Carolyn Coulson-Grigsby) Jesse moved, David K. seconded. Minutes approved.
3) MRDS awards announcement (Pamela King)
   - Alexandra F. Johnston Award – no winner this year

Reminder: Submissions in languages other than English – please submit at least a month ahead of the normal deadline.

4) Treasurer’s report (Carolyn Coulson-Grigsby) – Rob Barrett moved, Garrett Epp seconded. Approved.

Old Business
5) EEDTS (Pam King for Richard Emmerson) - one volume appearing now; three in the pipeline; one proposal.

6) Website (Gloria Betcher) – database info will allow us to add members and give them login ability to access certain areas of the website. May be able to move payments directly through website and skip the middle-man Paypal. Possibilities of collaborating with REED to develop pedagogy section of site.

New Business
7) ROMARD (Jill Stevenson) – Undergoing numerous changes, including a name change. New name is Research On Medieval and Renaissance Drama. The new editor is Mario Longtin. Working on changes, working through transition. New editorial board in place, 2011 will probably come out a little later than normal. Be on the look out for calls for submissions. Mario wants input on what members would like to see in the journal. Seeking more international submissions/materials. SUBMIT ARTICLES!! Possibilities for new models of the kinds of reviews and essays.

8) Elections & Terms
Results of Council election: Congratulations to Susannah Crowder and Paul Whitfield White.

VOTE on Proposed Amendments to Constitution affecting membership of Council: Vote to take place at the 2012 MRDS Business Meeting. Proposed changes to the MRDS Constitution appear below. It is proposed that [text in bold and bracketed be deleted] and text underlined, italicized, and in bold be added.

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Nominations for 2013 Council election (nominating committee): Rob Barrett, Sheila Christie, Doug Hayes, and [ ].

9) Announcements
   - Theresa Colletti – 1.) announces a session at New Chaucer Society in Portland on Morality Play in the Age of Chaucer – Castle of Perseverance. Seeking proposals. Need to be a member to participate. 2.) T. Colletti is convening a seminar seminar on Med/Ren periodization in England at the Folger. Graduate students usually, but faculty or graduate students can apply. First deadline June 1. Folger Institute makes selections. See Folger Institute Website for description.
• Sandy Johnston: Pedagogical initiative at REED. Particularly looking at things not yet published. Summer seminars? Use of Web for teaching. Seeking input on how to facilitate making materials to which REED has access available to the field for teaching purposes. Problem of texts that are available in anthologies.
• Max Harris: tribute to Bob Potter.

10) Topic selection for MRDS sessions at 2012 conferences:
International Congress on Medieval Studies, Western Michigan University, 10-13 May 2011 (4 sessions) – paperwork due June 1
• Ceremonial (Epp or Stokes) - 24
• Affect and Emotional production in early drama (Stevenson) - 22
• Tableau Vivant (Hurlbut) - 19
• Parody, Farce and Authority (McNabb) – 20-something

International Medieval Congress, Leeds University, 9-12 July 2012 (2 sessions). Conference Theme: Rules to Follow (or Not)
• Medieval Soundscapes (King)
• Shepherds in Europe (Longtin)

Modern Language Association Convention, Boston, 3-6 January 2013 (2 sessions, one co-sponsored)
• Possible co-sponsorship with Marlowe Society again, or Middle English Language & Literature Excluding Chaucer group, or a Shakespeare group. Editing Early Drama?
• In honor of Bob Potter (Kipling)
• Left-over topics:
  • Magic, Miracle and the Marvelous (J.Lellock)
  • Wise Women in Medieval Drama (Napolitano) - 10
  • Horning Around & Playing the Ass (Epp?)
  • Falling off the wagon: Alternative staging outdoors (Stokes?)

Extra announcement: SITM in Poland 2013. Mario Longtin is new president of SITM.

11) Adjournment –Max Harris moved to adjourn, Rob Barrett seconded.

Nominations for MRDS Awards
Call for Nominations for the Four MRDS Annual Awards

All MRDS members are urged to forward nominations for the following 2013 Medieval and Renaissance Drama Society awards:

The David Bevington Award for Best New Book in Early Drama Studies
$150 and two years membership in MRDS

The Martin Stevens Award for Best New Essay in Early Drama Studies
$100 and one year membership in MRDS

The Barbara D. Palmer Award for Best New Essay in Early Drama Archives Research
$100 and one year membership in MRDS

The Alexandra Johnston Award for Best New Conference Paper in Early Drama Studies by a Graduate Student
$100 and one year membership in MRDS

Entry Information
Deadline: February 1, 2013.
Eligibility: All MRDS members and non-members.
Judges: For each category, two MRDS Executive Council members and one non-council member of MRDS.

Submissions
For the Bevington, Palmer, and Stevens Awards: Any book or essay published within eighteen months of the deadline and judged by the committee to be of outstanding quality. Publishers, please limit submissions for the
Bevington Award to two books per year. Please note: Edited collections are not eligible for the Bevington Award, but qualifying essays published in a collection may be submitted for the Stevens or Palmer Award.

For the Johnston Award: Any conference paper delivered by a graduate student within twelve months of the deadline and judged by the committee to be of outstanding quality. Entries for the Johnston Award 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, where appropriate, the title and sponsor of the panel.

Send one copy of each book to the address below. 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:

Professor Jesse D. Hurlbut  
MRDS Vice-President  
Brigham Young University  
Department of French and Italian  
3129 JFSB  
Brigham Young University  
Provo, UT 84602  
jesse_hurlbut@byu.edu

Announcement of Award Winners
Awards announcement and presentation will take place during the annual MRDS business meeting in May 2013, at the 48th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan.

Questions about the Awards
If you have questions about these awards, email MRDS Vice-President Pamela M. King at jesse_hurlbut@byu.edu.

Publication Opportunities
Opportunities for Publication of Scholarship on Medieval and Renaissance Drama

Early Theatre
This journal welcomes research in medieval or early modern drama and theatre history, rooted in the records and documents of England, Scotland, Ireland, and Wales. We likewise encourage articles or notes on related materials either in Europe, or in parts of the world where English or European travellers, traders, and colonizers observed performances by other peoples. Although we are primarily interested in the performance history of any art, entertainment, or festive occasion of the period, we also invite submissions of interpretive or literary discussions relating to the performances themselves. Contributions should be sent to our website http://digitalcommons.mcmaster.ca/earlytheatre.

Research on Medieval and Renaissance Drama
Research on Medieval and Renaissance Drama (ROMARD), with its new name and its new editor, Mario Longtin of the University of Western Ontario, encourages MRDS members to submit work on any aspect of medieval and Renaissance drama (except for essays focusing exclusively on Shakespeare). Submissions should be sent to Mario Longtin at mlongtin@uwo.ca.
MRDS Officers and Council

Contact Information for MRDS Officers and Council.

Richard Emmerson
MRDS President (2009-2012)
Professor of English
Dean of the School of Art
Manhattan College
Miguel 210
Riverdale, NY 10471
richard.emmerson@manhattan.edu

Carolyn Coulson-Grigsby
MRDS Secretary/Treasurer (2012-2015)
Division of Theatre
Shenandoah Conservatory
Shenandoah University
1460 University Drive
Winchester, VA 22601
ccoulson2@su.edu

Pamela M. King
MRDS Vice-President (2009-2012)
MRDS President (2012-2015)
Director of the Centre for Medieval Studies
University of Bristol
Department of English
3/5 Woodland Road
Bristol, UK BS8 1TB
fapmk@bristol.ac.uk

Jesse M. Hurlbut
MRDS Vice-President (2012-2015)
Brigham Young University
Department of French and Italian
3129 JFSB
Brigham Young University
Provo, UT 84602
jesse_hurlbut@byu.edu

Carolyn Coulson-Grigsby
MRDS Secretary/Treasurer (2012-2015)
Division of Theatre
Shenandoah Conservatory
Shenandoah University
1460 University Drive
Winchester, VA 22601
ccoulson2@su.edu

MRDS Council

Rob Barrett (2012-2015)
University of Illinois at Urbana-Champaign
rwb@illinois.edu

Sheila Christie (2012-2015)
Cape Breton University
sheila_christie@cbu.ca

Bob Clark (2009-2012)
Kansas State University
rclark@ksu.edu

Garrett Epp (2009-2012)
University of Alberta
garrett.epp@ualberta.ca

Susannah Crowder (2011-2014)
John Jay College, CUNY
Susannah.crowder@gmail.com

Eve Salisbury (2010-2013)
Western Michigan University
eve.salisbury@wmich.edu

Jim Stokes (2010-2013)
University of Wisconsin - Stevens Point
jstokes@uwsp.edu

Paul Whitfield White (2011-2014)
Purdue University
pwhite@purdue.edu

MRDS Webmaster
Gloria Betcher
(Ex-officio)
Iowa State University
gbetcher@iastate.edu

MRDS Newsletter Secretary
Gerard P. NeCastro
(Ex-officio)
University of Maine at Machias
necastro@maine.edu

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Editor: Gerard NeCastro
English and Book Arts
University of Maine at Machias
116 O’Brien Avenue
Machias, ME 04654
necastro@maine.edu