



Medieval and Renaissance Drama Society Newsletter
Spring 2012

☞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 Sacrament
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 and Renaissance Drama Society
Business Meeting with cash bar
Friday 5:15 p.m. Fetzer 2016

Affect and Emotional Production in Early Drama
Sunday 8:30 a.m. Session 519. Valley II 202

Organizer: Jill Stevenson, Marymount Manhattan College

Presider: Jill Stevenson

Performing Women in N-Town and the *Castle of Perseverance*

Alexandra F. Johnston, Univ. of Toronto
Posthuman Affect and Early Modern English Anti-Theatrical Tracts

Farrah Lehman Den, New York Institute of Technology

Un-idle tears: Signaling Sorrow and Inspiring Action at the Feast of the Pheasant

Christina Normore, Northwestern Univ.

Tableaux Vivants

Sunday 10:30 a.m. Session 563. Schneider 1255

Organizer: Jesse Hurlbut, Brigham Young Univ.

Presider: Robert Clark, Kansas State Univ.

Is the Tableau Vivant a Form?

James Stokes, Univ. of Wisconsin–Stevens Point
A Missing Pageant for Queen Elizabeth’s Entry into London, January 1558/59?

Gordon Kipling, Univ. of California–Los Angeles
Hijacked Saints, Alien Nations, and Visiting Sovereigns.

Nancy J. Kay, Merrimack College

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

Friday 1:30 p.m. Session 243. Valley I 110

The Bible Translated into Early Modern Drama at Oxford

Elisabeth Dutton, Univ. de Fribourg

Hell Studies

Saturday 10:00 a.m. Session 364. Fetzer 2040

"I drede we cannot be glad": Sympathizing with the Rueful Devil: Messenger of Hope and Mirror of Humanity in Medieval and Elizabethan Drama

Brenda Carr, Univ. of Toronto

Recent Publications, Books, Articles, and Electronic Media

Books

Sharon Aronson-Lehavi. *Street Scenes: Late Medieval Acting and Performance*. New York, N.Y.: Palgrave Macmillan, 2011.

Marie Bouhaïk-Gironès, Denis Hüe and Jelle Koopmans, eds. *Un ouvrage collectif sur le théâtre médiéval français, en l'honneur du grand spécialiste de la farce: Le Jeu et l'accessoire. Mélanges en l'honneur du professeur Michel Rousse*. Paris: Classiques Garnier, 2011.

Lisa H. Cooper. *Artisans and Narrative Craft in Late-Medieval England*. Cambridge, New York: Cambridge University Press, 2011.

Clifford Davidson, ed., with commentary on the dialect by Paul A. Johnston, Jr. *The York Corpus Christi Plays*. TEAMS. Kalamazoo: Medieval Institute Publications, 2011.

---, ed. *A Treatise of Miraclis Pleyinge*, with commentary on the dialect by Paul A. Johnston. Revised ed. (paperback). Early Drama, Art, and Music Monograph Series Kalamazoo: Medieval Institute Publications, 2011. (Reprint of the 1993 edition, with updated bibliography and without the reduced facsimile of the manuscript.)

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

Jody Enders. *"The Farce of the Fart" and Other Ribaldries: Twelve Medieval French Plays in Modern English*. Philadelphia: University of Pennsylvania Press, 2011.

Joanne Findon. *Lady, Hero, Saint: the Digby Play's Mary Magdalene*. Toronto: Pontifical Institute of Mediaeval Studies, 2011.

Elina Gertsman. *The Dance of Death in the Middle Ages: Image, Text, Performance*. Turnhout: Brepols, 2010.

Elina Gertsman and Jill Stevenson, eds. *Thresholds of Medieval Visual Culture*. New York: Boydell and Brewer, 2012.

Suzanne Gossett. *Thomas Middleton in Context*. Cambridge, New York: Cambridge University Press, 2011.

Gary R Grund. *Humanist Tragedies*. Cambridge, Mass.: Harvard University Press, 2011.

Ellen MacKay. *Persecution, Plague, and Fire: Fugitive Histories of the Stage in Early Modern England*. Chicago: University of Chicago Press, 2011.

Robert Mullally. *The Carole: A Study of a Medieval Dance*. Farnham, Surrey, England: Ashgate, 2011.

Ineke Murakami. *Moral Play and Counterpublic Transformations in Moral Drama, 1465-1599*. New York: Routledge, 2011.

Michael O'Connell. *Three Florentine Sacre Rappresentazioni: Texts and Translations*. Tempe, Ariz.: ACMRS Arizona Center for Medieval and Renaissance Studies, 2011.

Margaret Rogerson. *The York Mystery Plays: Performance in the City*. Woodbridge, Suffolk: York Medieval Press, 2011.

Ashgate's Studies in Performance and Early Modern Drama Series

Jessica Dell, David Klausner, and Helen Ostovich. *The Chester Cycle in Context, 1555-1575: The Chester Cycle in Context*. October 2012.

Kai Wiegandt. *Crowd and Rumour in Shakespeare*. August 2012.

- Marianne Montgomery. *Europe's Languages on England's Stages, 1590-1620*. June 2012.
- Kevin A. Quarmby. *The Disguised Ruler in Shakespeare and his Contemporaries*. April 2012.
- Yael Manes. *Motherhood and Patriarchal Masculinities in Sixteenth-Century Italian Comedy*. December 2011.
- Robert I. Lublin. *Costuming the Shakespearean Stage*. October 2011.
- Tim Fitzpatrick. *Playwright, Space and Place in Early Modern Performance*. October 2011.
- Kathryn M. Moncrief. *Performing Pedagogy in Early Modern England*. September 2011.
- Brian W. Schneider. *The Framing Text in Early Modern English Drama*. July 2011.
- Peter Hyland. *Disguise on the Early Modern English Stage*. June 2011.
- Lisa Hopkins. *Drama and the Succession to the Crown, 1561-1633*. May 2011.
- Jane Hwang Degenhardt. *Religion and Drama in Early Modern England*. May 2011.
- Michelle M. Dowd. *Working Subjects in Early Modern English Drama*. February 2011.

Selected Articles and Chapters

- Pascale Aebischer. "Early Modern Drama on Screen: A Jarman Anniversary Issue." *Shakespeare Bulletin*, Volume 29, Number 4, Winter 2011, pp. 495-503.
- David K. Anderson. The Theater of the Damned: Religion and the Audience in the Tragedy of Christopher Marlowe. *Texas Studies in Literature and Language*, Volume 54, Number 1, Spring 2012, pp. 79-109
- Frank R. Ardolino. Misperception and Protestant Reading in *Gammer Gurton's Needle*. *SEL: Studies in English Literature, 1500-1900* 50.1, Winter 2010, pp. 17-34, 259.
- Robert W. Barrett. Leeks for Livery: Consuming Welsh Difference in the Chester Shepherds' Play. In *Mapping the Medieval City: Space, Place, and Identity in Chester, c. 1200-1600*. Ed. Catherine A. M. Clarke. Cardiff: University of Wales Press, 2011.
- Ariane M. Balizet. "Drowned in Blood": Honor, Bloodline, and Domestic Ideology in *The Duchess of Malfi* and *El médico de su honra*. *Comparative Literature Studies*, Volume 49, Number 1, 2012, pp. 23-49.
- Sheila Christie. Bridging the Jurisdictional Divide: The Masons and the York Corpus Christi Play. In *The York Mystery Plays: Performance in the City*. Ed. Margaret Rogerson. New York: Boydell & Brewer, 2011.

- . When in Rome: Shifting Conceptions of the Chester Cycle's Roman References in Pre- and Post-Reformation England. In *Drama and Religion 1555-1575: The Chester Cycle in Context*. Ed. Helen Ostovich, David Klausner, and Jessica Dell. Surrey: Ashgate Press, 2012.
- Gabriel Egan. Precision, Consistency and Completeness in Early-Modern Playbook Manuscripts: The Evidence from Thomas of Woodstock and John a Kent and John a Cumber." *The Library: The Transactions of the Bibliographical Society*, Volume 12, Number 4, December 2011, pp. 376-391.
- Blaine Greteman. Coming of Age on Stage: Jonson's Epicoene and the Politics of Childhood in Early Stuart England." *ELH* 2012.1, pp. 135-160.
- Jane Grogan. "A warre . . . commodious": Dramatizing Islamic Schism in and after *Tamburlaine*. *Texas Studies in Literature and Language*, Volume 54, Number 1, Spring 2012, pp. 45-78.
- Richard F. Hardin. England's Amphitruo before Dryden: The Varied Pleasures of Plautus. *Studies in Philology*. 109.1, 2012, pp. 45-62.
- . Middleton, Plautus, and the Ethics of Comedy. In *The Oxford Handbook of Thomas Middleton*. Eds. Gary Taylor and Trish Thomas Henley. Oxford: Oxford Univ. Press, 2012.
- James Hirsh. The "To be, or not to be" Speech: Evidence, Conventional Wisdom, and the Editing of *Hamlet*. *Medieval and Renaissance Drama in England* 23, 2010, pp. 34-62.
- Maurice Hunt. Purging the Jesting Spirit in The Tempest." *Comparative Drama* 37, 2011, pp. 417-437.
- Elizabeth Hutcheon. From Shrew to Subject: Petruccio's Humanist Education of Katherine in *The Taming of the Shrew*. *Comparative Drama*, Volume 45, Number 4, Winter 2011, pp. 315-337.
- Lin, Erika T. "Recreating the Eye of the Beholder: Dancing and Spectacular Display in Early Modern English Theatre. In *Congress on Research in Dance, 2010 Conference Proceedings: Embodying Power: Work over Time*. Edited by Karl Rogers, supplement, *Dance Research Journal* 43.S1, 2011, pp. 10-19.
- Cameron McFarlane. 'What's the Trick in That?' Performing Gender and History in Stage Beauty. *Journal of Popular Culture* 44.4, Aug. 2011. pp. 796-814.

John McGavin. Alliterative Place-Name Lists in Early Drama. *Medieval English Theatre* 30, 2008, pp. 45-62.

Ted McGee. The Entertainment of the French Ambassadors in England in 1564. *Early Theatre* 14.1, 2011, pp. 79-100.

---. Sir Thomas Benger: Ups and Downs of a Master of the Revels. *Notes and Queries* 58, 2011, pp. 207-8.

Caitlin McHugh. Late Seventeenth-Century Alterations to *Measure for Measure*. *Restoration: Studies in English Literary Culture, 1660-1700*, Volume 35, Number 2, Fall 2011, pp. 37-56.

James Philips. The Practicalities of the Absolute: Justice and Kingship in Shakespeare's Richard II. *ELH* 2012.2, pp. 161-177.

Sien Uytterschout and Marianne Van Remoortel. "The Flemish Connection: Socio-Cultural News from London in the Ghendtsche Post-tydingen." *English Studies: A Journal of English Language and Literature* 92.5, Aug. 2011, pp. 537-547.

Diana Wyatt. The Untimely Disappearance of the Beverley Cycle: What the Records Can and Can't Tell Us. *Medieval English Theatre* 30, 2010, pp. 26-38.

Selected Journals

Early Theatre

Volume 15.1 (June 2012)

- Peter Parolin. Access and Contestation: Women's Performance in Early Modern England, Italy, France, and Spain (Introduction to Volume).
- 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*.
- Virginia Scott. Conniving Women and Superannuated Coquettes: Travestis and Caractères in the Early Modern French Theatre.

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.
- Meg Twycross. Neque vox neque sensus: The Resuscitation of Wit in Wit and Science.

Medieval and Renaissance Drama in England

Volume 24

Symposium: Theatre History Resources

- Alan H. Nelson. Hard Choices: A REED Editor Battles House Style.
- 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*.
- Jennie Votava. "The Voice That Will Drown All the City": Un-Gendering Noise in *The Roaring Girl*.
- Sara D. Luttfriing. Bodily Narratives and the Politics of Virginity in *The Changeling* and the Essex Divorce.
- Gavin Hollis. "He would not goe naked like the Indians, but clothed 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 Giovan Battista Giraldi Cinthio's "Discourse or Letter on the Composition of Comedies and Tragedies."

Giovan Battista Giraldi Cinthio, Daniel Javitch.
Discourse or Letter on the Composition of Comedies
and Tragedies.

Research Opportunities in Medieval and Renaissance Drama (ROMARD)

**(Research on Medieval and Renaissance Drama)
Volume 50**

Mario B. Longtin. Editor's Notes.

David M. Bergeron. Early History of Research
Opportunities in Renaissance Drama: 1956-2000.

Peter H Greenfield. RORD becomes ROMARD: 2001-
2010.

Susannah Crowder. Performance in the Early Medieval
West: Cultural Practice and Expression of Identity in
the Marriage of Sigibert I and Brunhild.

Marie Bouhaïk-Gironès. How Can We Write the History
of the Actor during the Middle Ages? (Translated by
Carol Symes).

Diane Jakacki. Title Page Engravings and Re-Ordering
the Quartos of A Game at Chess.

Kara Northway. It's All in the Delivery: An Archival
Study of Players' Off-Stage Letter-Carrying.

Kelley Costigan & Martin Wiggins. Census of
Renaissance Drama Productions.

Dissertations

Recently Completed

Cameron Hunt McNabb. "*Bite on Boldly*": Staging
Medieval and Early Modern Heretics. University of
South Florida. Directed by Dr. Nicole Guenther
Discenza.

In Progress

Ann Hubert. *Performing Piety: Preachers and Players in
East Anglia, 1400-1520*. University of Illinois.
Directed by Robert W. Barrett.

❧Forthcoming and Recent Events❧

Forthcoming

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

IMC 2013 Online Proposal Forms available 1 May 2012. Paper proposals due 31 August 2012.
Session proposals due 30 September 2012. Hard copies of proposal forms available 16 July 2012.

**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 Sokrates* (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: Abigail Wright, York Theatre Royal

-Participants include Abigail 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 Chaudler'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

James M. Gibson, Records of Early English Drama, University of Toronto

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

1. Le théâtre de l'Europe centrale et de l'Europe de l'Est au Moyen Âge: traditions et 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 conjonction 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

Rhétorique performative: jeu, voix et geste

Farce and vernacular eloquence

Farce et éloquence vulgaire

Prologues and Epilogues.

Prologues et épilogues.
Preaching and Theatre
Théâtre et prédication
Political / Polemical Plays
Théâtre politique / théâtre polémique
Moralities, Interludes, Festive Drama
Moralités, interludes, et "théâtre festif"
4. Theory and Practice at the dawn of the 21st Century
4. De la théorie à la pratique à l'aube du 21 siècle
Critical Theory
Théorie critique
Philology and new editorial ventures
Philologie et nouvelles avenues éditoriales
Relevancy of teaching medieval theater in the context of universities
Pertinence du théâtre médiéval dans l'enseignement universitaire

Electronic platforms
Plateforme électronique
5. The craft(s) of medieval theatre
5. Les arts et les métiers du théâtre
Music, Noises, Special Effects in Context
Musique, bruitages et effets spéciaux de scène
Costume Design, Decoration, Directing
Costumes et décors et régie
Mass effects: Spaces and people
Effets de masse : espaces et personnes
Representing Violence, Horror, Sex and Scatology
(In Memory of Robert Potter)
Représenter la violence, l'horreur, la sexualité et la scatologie (séance en mémoire de Robert Potter)
Manuscript as Performance: Scribes, Correctors, Readers
Le théâtre du manuscrit: copistes du manuscrit: copistes, correcteurs et lecteurs

Call for papers

30th Sept. 2012 A deadline for short abstracts including a basic bibliography. After evaluation procedure you will be asked to write a paper in a whole length, which will be published on-line 2 months before the Colloquium, to give all participants enough time for reading and preparing themselves for a discussion. Presentation of papers during the conference is limited to main points, taking no more than 10 minutes.

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](mailto:molongtin@uwo.ca)), the President of the SITM.

SITM website: <http://www.sitm.info/index.php>.

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 members 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 Fetzner

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
- Martin Stevens Award – James Bromley, “Social Relations and Masochistic Sexual Practice in The Nice Valour,” *Modern Philology* 107.4, 2010, 556-587. Citation read by Pam King.
- Barbara Palmer Award – Marie Bouhaïk-Gironès. “Comment Faire L’Histoire de L’Acteur au Moyen Âge,” *Médiévales*, Volume 59, 2010, 107-25. Citation read by Bob Clark.
- David Bevington Award – Tracey Hill Pageantry and Power, A Cultural History of the Early Modern Lord Mayor’s Show. Manchester: Manchester University Press, 2010. Citation read by Pam King.

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.

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 members of the Council.

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 semester 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
- •Horsing 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

MRDS Council

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

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

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

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

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

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

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

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

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

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

Colophon

© 2012 Medieval and Renaissance Drama Society

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