



Medieval and Renaissance Drama Society Newsletter Spring 2013

☞ The 48th Congress on Medieval Studies ☛
May 9-12, 2013

MRDS Sponsored Sessions

Post Death/After Life on the Medieval and Early Modern Stage Friday, May 10, 10:00 a.m. Session 201. Fetzer 1045

Organizer: Frank M. Napolitano, Radford Univ.

Presider: Kisha G. Tracy, Fitchburg State Univ.

“Loke þat 3e be of ryght good chere”: From Counsel to Christ in the N-Town
Lazarus

Frank M. Napolitano, Radford Univ.

Night of the Living Bread: Resurrection Theology in the Chester “Antichrist”
Play

Cameron Hunt McNabb, Southeastern Univ.

Saints and Whores: Anatomizing Female Sexuality on the Early Modern Stage
Christine Gottlieb, Univ. of California–Los Angeles

Performing the End Times: Medieval and Medievalism Friday, May 10, 1:30 p.m. Session 277. Schneider 1335

Organizer: Jill Stevenson, Marymount Manhattan College

Presider: Jill Stevenson

Play It Again: The Manuscripted (After)Life of the *Ludus de Antichristo*

Kyle A. Thomas, Univ. of Illinois–Urbana-Champaign

Struggle to the After Life: The Trouble with Being Dead on the Medieval Stage

Jesse Njus, Univ. of California–Santa Barbara

The Admiral of Sackcloth and Cord: Christopher Columbus Performs the End of
Times

Christopher Swift, New York City College of Technology, CUNY

Celebration

Friday, May 10, 3:30 p.m. Session 317. Schneider 1120

Organizer: Susannah Crowder, John Jay College of Criminal Justice, CUNY

Presider: Susannah Crowder

Let’s Get Loud: Festivity and Containment in Revivals of the Chester Plays

Matthew Sergi, Wellesley College

Bogus Bishops and Capering Cuckolds: The Medieval Carnavalesque in

Contemporary Celebrations of a Major Saint’s Day

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

Two Capons, Twenty Plovers, and a Porpoise to the Property Player: Food at
English Parish and Civic Plays
Ernst Gerhardt, Laurentian Univ.
Performance of Celebratory Graduation Speeches in the Medieval English
University
Thomas Meacham, LaGuardia Community College, CUNY
Topography, Celebration, and Performance in Medieval East Anglia
James Stokes, Univ. of Wisconsin–Stevens Point

Medieval and Renaissance Drama Society
Business Meeting with Cash Bar
Friday, May 10, 5:15 p.m. Fetzer 1045

Speaking in Tongues: Reconsidering Macaronic Performance Texts
Saturday, May 11, 10:00 a.m. Session 363. Valley I 103

Organizer: Mario B. Longtin, Univ. of Western Ontario

Presider: Mario B. Longtin

How to Speak English like a Sarasin: The Unrecognized Language as a Source of
Dramatic Fiction: The Case of the Farce *Colin, fils de Thevot*

Emilie Pilon-David, Univ. of Western Ontario

The Tongues of Men and Angels: Functions of Polyglotism in Early German
Drama

Stephen Wright, Catholic Univ. of America

“Ho Ho Ri Ha He”: Linguistic Otherness in French Mystery Plays

Vicki Hamblin, Western Washington Univ.

Other Sessions of Interest

The *Jeu d'Adam*: MS Tours 927 and the Provenance of the Play
Thursday, May 9, 10:00 a.m. Session 36. Schneider 1360

Organizer: Christophe Chaguinian, Univ. of North Texas

Presider: Samuel N. Rosenberg, Indiana Univ.-Bloomington

Pax Gallie: The Latin Songs of Tours 927

Mary Channen Caldwell, Univ. of Chicago

The Responsories of the *Jeu d'Adam*

Océane Boudeau, Univ. de Rouen

The Origin of the *Jeu d'Adam*: Monastic or Secular?

Christophe Chaguinian

Le Jeu d'Adam: Un texte anglo-normand ?

Catherine Bougy, Univ. de Caen

The Merchant of Venice I: Pre-Texts, Texts, and After-Texts
Thursday, May 9, 3:30 p.m. Session 130. Schneider 1225

Sponsor: Shakespeare at Kalamazoo

Organizer: Kavita Mudan Finn, Independent Scholar

Presider: Joseph Stephenson, Abilene Christian Univ.

The Pre-Texts of Christ's Parable of the Talents and Chaucer's *Shipman's Tale* in
The Merchant of Venice

Jason R. Gildow, Independent Scholar

“A Thousand Raw Tricks of These Bragging Jacks”: Performing Manhood in *The Merchant of Venice*

Nora L. Corrigan, Mississippi Univ. for Women

Resisting Conversion in *The Merchant of Venice*

Patricia Wareh, Union College

**The Spectacle of Punishment in Late Medieval and Early Modern Literature
Thursday, May 9, 7:30 p.m. Session 170. Schneider 1145**

Organizer: Jeffrey B. Griswold, Univ. of Virginia

Presider: Francis X. Connor, Wichita State Univ.

The Spectacle of Execution: Political Propaganda and Performative Justice in 1487 York

Nicole Edge, Univ. of Calgary

“It’s a Lusty Wench:” Pleasure and Violence in *The Taming of The Shrew*

Erin Pellarin, Vanderbilt Univ.

Fashioning Subjection: Radigund and *A View of the Present State of Ireland*

Jeffrey B. Griswold

Performativity I: Emotion, Mind, Body

Sunday, May 12, 8:30 a.m. Session 543. Schneider 1280

Sponsor: Early Drama, Art, and Music

Organizer: Robert L. A. Clark, Kansas State Univ.

Presider: Robert L. A. Clark

Designed for Performance? A First Look at an Anonymous Anglo-Norman Life of Saint Catherine

Sarah W. Townsend, Univ. of Pennsylvania

Clothing and the Postlapsarian Body in Early English Drama

Sarah Brazil, Univ. de Genève

The Shift of Function and the (Reduced) Application of Violence in Reformation Theatre in Saxony

Nicole Lorenz, Technische Univ. Chemnitz

Performativity II: Color, Sound, Gesture

Sunday, May 12, 10:30 a.m. Session 572. Schneider 1280

Sponsor: Early Drama, Art, and Music

Organizer: Jesse Hurlbut, Brigham Young Univ.

Presider: Jesse Hurlbut

Reis glorios through Time and Space

Laura Zoll, Harvard Univ.

Medieval Music’s Stringed Instruments: Torturous Violins versus Celestial Lutes and Harps

Laura Hyatt, Univ. of Nebraska–Kearney

Appealing to the Gods: Language and Gestures of the Sacred

Mario B. Longtin, Univ. of Western Ontario

Temporalities and Medieval Drama

Sunday, May 12, 10:30 a.m. Session 573. Schneider 1360

Sponsor: Medieval Research Consortium, Univ. of California–Davis

Organizer: Katherine Leveling Wait, Univ. of California–Davis

Presider: Katherine Leveling Wait

The Closed Book and the Open Stage: Literary Privilege and the Mediated
Medieval Performance

Trevor Jackson, Univ. of California–Merced

Performing Virtue: Temporal Incarnation and the Musical/Dramatic Performance
of Hildegard's *Ordo virtutum*

Charles A. Gillespie, Yale Institute of Sacred Music/Yale Divinity School

The "Mary Play," the Harrowing of Hell, and King Henry VIII

John Warrick, Univ. of Southern Mississippi

A Continuous Tradition: Medievalism of the Middle Ages within the Alliterative
Morte Arthure

Justin Lynn Barker, Purdue Univ.

Papers of Interest

Drama and the Reformation across Disciplines

Russ Leo, Princeton Univ.

Session: Interdisciplinarity Now

Thursday, May 9, 10:00 a.m. Session 32. Schneider 1255

"Oyez! Oyez! Oyez!": Strategies for Catching the Ear in Medieval Outdoor
Theater

Pamela KingCentre for Medieval Studies, Univ. of Bristol

Session: Late Medieval Soundscapes

Thursday, May 9, 3:30 p.m. Session 127. Schneider 1155

Playing It by the Book: Drama as Literature in Late Medieval and Early Tudor
England

Tamara Atkin, Queen Mary, Univ. of London

Session: Reading in Medieval England II: Ways of Reading

Thursday, May 9, 3:30 p.m. Session 145. Schneider 2345

A Harlot High and Low: The Checkered Career of Thaïs in Medieval and Modern
Drama

Robert L. A. Clark, Kansas State Univ.

*Session: In Honor of Emanuel J. Mickel, Jr. I: Saints and Sinners in Old French
Literature*

Saturday, May 11, 10:00 a.m. Session 373. Fetzer 2020

Notes on the Transmission and Edition of Early Medieval Theatrical Texts

Andrea Livini, École des Hautes Études en Sciences Sociales, Paris

Session: Platinum Latin I: Texts and Editing

Saturday, May 11, 10:00 a.m. Session 383. Schneider 1220

Biblical Drama as Reform

Emma Maggie Solberg, Univ. of Virginia

Session: Biblical Mediation and Remediation

Saturday, May 11, 10:00 a.m. Session 384. Schneider 1225

“Our trespaas is but lytel”: How Innocent, Trapped Devils in Medieval and
Elizabethan Drama Question the Nature of Evil
Brenda Carr, Univ. of Toronto
Session: Encountering Evil in the Medieval World
Saturday, May 11, 1:30 p.m. Session 446. Schneider 1320

Rhetorical Tactics of the Councils of Hell in Two Later Medieval Temptation
Dramas
Mandy Lowell, Cornell Univ.
*Session: Smooth Criminals: Blandishment, Satire, and Communicative Trickery in
the Middle Ages*
Saturday, May 11, 3:30 p.m. Session 472. Valley II LeFevre Lounge

Drama Performances

The Merchant of Venice II: Seen and Unseen (A Performance)
Thursday, May 9, 7:30 p.m. Session 174. Bernhard 106
Sponsor: Shakespeare at Kalamazoo
Organizer: Kavita Mudan Finn, Independent Scholar
Presider: Karen Libman, Grand Valley State Univ.

Rowley’s Birth of Merlin (A Performance)
Saturday, May 11, 6:30 p.m. Valley I 106
Sponsor: Arthuriana
Organizer: J. Case Tompkins, Purdue Univ.
Presider: Trey Gorden, Purdue Univ.

Other Performances

Songs and Chants: A Window into the Middle Ages (A Performance)
Thursday, May 9, 1:30 p.m. Session 60. Valley I 105
Organizer: Hunter Hensley, Eastern Kentucky Univ.
Presider: Hunter Hensley
Hunter Hensley, cantor/chanter, performs medieval chant and early French song,
including conductus, planctus, troubadour and trouvère song, fourteenth-
century monophonic motet, pastourelle, and virelai. Hensley plays the Kinnor
lyre, in his dramatic performance of Peter Abelard’s lamentation, Planctus
David.

Musica Instrumentalis (A Performance)
Saturday, May 11, 3:30 p.m. Session 478. Fetzer 1005
Sponsor: Early Music Michigan
Organizer: Sara Miller Schulte, Western Michigan Univ.
Presider: Eric Strand, Early Music Michigan



Recent Publications

Books

- Khalid Amine and Marvin Carlson. *The Theatres of Morocco, Algeria, and Tunisia :Performance Traditions of the Maghreb*. Houndmills, Basingstoke, Hampshire; New York: Palgrave Macmillan, 2012.
- Kathryn Boshier, Editor. *Theater Outside Athens: Drama in Greek Sicily and South Italy*. Cambridge, New York: Cambridge UP, 2012.
- Stijn Bussells. *Spectacle, Rhetoric and Power*. Amsterdam, New York: Rodopi, 2012.
- Mary Carruthers. *Rhetoric beyond Words: Delight and Persuasion in the Arts of the Middle Ages*. Cambridge Studies in Medieval Literature Series. Cambridge, UK; New York: Cambridge UP, 2010.
- Natasha Korda. *Labors Lost: Women's Work and the Early Modern English Stage*. Philadelphia: U of Pennsylvania P, 2011.
- Erika T. Lin. *Shakespeare and the Materiality of Performance*. New York: Palgrave Macmillan, 2012. (Winner of the 2013 Bevington Prize.)
- David McInnis. *Mind-travelling and Voyage Drama in Early Modern England*. London, New York: Palgrave Macmillan, 2012.
- Maria Teresa Micaela Prendergast. *Railing, Reviling, and Invective in English Literary Culture, 1588-1617: The Anti-poetics of Theater and Print*. Farnham, Surrey; Burlington, VT: Ashgate, 2012.
- John T. Sebastian, Editor. *Croxton Play of the Sacrament*. Middle English Text Series. Kalamazoo: Medieval Institute: 2012.
- Holger Schott Syme. *Theatre and Testimony in Shakespeare's England: A Culture of Mediation*. Cambridge, UK; New York: Cambridge UP, 2012.
- Richard Strier. *The Unrepentant Renaissance*. Chicago, IL: U of Chicago P, 2012.
- Martin Wiggins. *Drama and the transfer of power in Renaissance England*. Oxford, U.K.: Oxford University Press, 2012.

Books - Essay Collections

- Pascale Aebischer, Editor. *Performing Early Modern Drama Today*. Cambridge, New York: Cambridge UP, 2012.
- Pascale Aebischer and Kathryn Prince. Introduction.

Lucy Munro. *The Early Modern Repertory and the Performance of Shakespeare's Contemporaries*.

Jeremy Lopez. *The Seeds of Time: Student Theatre and the Drama of Shakespeare's Contemporaries*.

Farah Karim-Cooper. *The Performance of Early Modern Drama at Shakespeare's Globe*.

Coen Heijes. *Shakespeare's Contemporaries at the Royal Shakespeare Company*.

Jacquelyn Bessell. *The Actors' Renaissance Season at the Blackfriars Playhouse*.

Rebecca McCutcheon and Sarah Thom. *Dido, Queen of Carthage: Site-specific Marlowe*.

Roberta Barker. 'A freshly creepy reality': Jacobean Tragedy and Realist Acting on the Contemporary Stage.

Pascale Aebischer. *Early Modern Drama on Screen*.

Jonathan Heron, Nicholas Monk and Paul Prescott. *Letting the Dead Come out to Dance: An Embodied and Spatial Approach to Teaching Early Modern Drama*.

Karin Brown. *Professional Productions of Early Modern Drama, 1960–2010*.

Jeremy Lopez. *Performances of Early Modern Drama at Academic Institutions Since 1909*.

Jeremy Lopez. *Performances of Early Modern Plays by Amateur and Student Groups Since 1887*.

Maria M. Delgado and David T. Gies, Editors. *A History of Theatre in Spain*. Cambridge, New York: Cambridge UP, 2012.

Most Relevant Chapters:

Maria M. Delgado and David T. Gies. Introduction.

Ángel Gómez Moreno. *The Theatre in Medieval Spain: The Challenges of Historiography*.

Margaret R. Greer. *Playing the Palace: Space, Place and Performance in Early Modern Spain*.

José María Ruano De La Haza. *The World as a Stage: Politics, Imperialism and Spain's Seventeenth-Century Theatre*.

Jonathan Thacker. *Lope De Vega, Pedro Calderón De La Barca and Tirso De Molina: Spain's Golden Age Drama and Its Legacy*.

Evangelina Rodríguez Cuadros. *The Art of the Actor, 1565–1833: From Moral Suspicion to Social Institution*.

Ton Hoenselaars, Editor. *The Cambridge Companion to Shakespeare and Contemporary Dramatists*. Cambridge Companions to Literature Series. Cambridge, New York: Cambridge UP, 2012.

Arthur F. Kinney. *John Lyly and the University Wits: George Peele, Robert Greene, Thomas Lodge and Thomas Nashe*.

Clara Calvo. *Thomas Kyd and the Elizabethan Blockbuster: The Spanish Tragedy*.

Richard Wilson. 'The words of mercury': Shakespeare and Marlowe.

Warren Chernaik. *The Dyer's Hand: Shakespeare and Jonson*.

Matthew Steggle. *Urbane John Marston: Obscenity, Playfulness, Co-operation*.

Darryll Grantley. *Thomas Dekker and the Emergence of City Comedy*.

Ton Hoenselaars. *Shakespeare: Colleagues, Collaborators, Co-authors*.

Jean E. Howard. Thomas Heywood: Dramatist of London and Playwright of the Passions.
 Paul Franssen. George Chapman's Learned Drama.
 Catherine Henze. Francis Beaumont and John Fletcher's Tragicomedy as Musical Melodrama.
 Michelle O'Callaghan. Thomas Middleton and the Early Modern Theatre.
 Robert Henke. John Webster: Collaboration and Solitude.
 Lisa Hopkins. John Ford: Suffering and Silence in *Perkin Warbeck* and *'Tis Pity She's a Whore*.
 Rui Carvalho Homem. Philip Massinger: Drama, Reputation, and the Dynamics of Social History.
 Heather Hirschfeld. Richard Brome and the Idea of a Caroline Theatre.
 Elizabeth Schafer. Troublesome Histories: Performance and Early Modern Drama.

Adrian Streete, Editor. *Early Modern Drama and the Bible: Contexts and Readings, 1570-1625*. Houndmills, Basingstoke, Hampshire, UK; New York: Palgrave Macmillan, 2012.

A.Streete. Introduction: Situating the Bible in Early Modern Drama.
 M.Davies. Enter The Book: Reading the Bible on the Early Modern Stage.
 H.Wilcox. Measuring up to Nebuchadnezzar: Biblical Presences in Shakespeare's Tragicomedies.
 P.Canning. Fatal Visions: The Image as Actor in Early Modern Tragedy.
 D.Cavanagh. Political Theology in George Buchanan's *Baptistes*.
 P.Cefalu. The Ethics of Pardoning in Shakespeare's *Measure for Measure*.
 J.Hudson. Punishing Perjury in *Love's Labour's Lost*.
 B.Groves. 'They repented at the preaching of Ionas: and beholde, a greater then Ionas is here': *A Looking Glass for London and England*, Hosea and the Destruction of Jerusalem.
 E.McManus. Marital Infidelity and Christian Self-Sacrifice in Thomas Heywood's *How a Good Man May Choose a Good Wife from a Bad*.
 E.Rhatigan. Reading the White Devil in Thomas Adams and John Webster.
 A.Streete. Situating Political and Biblical Authority in Massinger and Field's *The Fatal Dowry*.
 H.Hamlin. Afterword.

Individual Articles

Anthony Archdeacon, The Publication of No-body and Some-body: Humanism, History and Economics in the Early Jacobean Public Theatre. *EMLS* 16.1, 2012.
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Rita Banerjee. Gold, Land, and Labor: Ideologies of Colonization and Rewriting *The Tempest* in 1622. *Studies in Philology*, Volume 110, Number 2, Spring 2013, pp. 291-317.

Blamires, Adrian. Homoerotic Pleasure and Violence in the Drama of Thomas Middleton. *EMLS* 16.2, 2012.

- Anna Feuer. Fair Foul and Right Wrong: The Language of Alchemy in Timon of Athens. *EMLS* 16.1, 2012.
- Andrew Griffin. Thomas Heywood and London Exceptionalism. *Studies in Philology*, Volume 110, Number 21, Winter 2013, pp. 85-114.
- Bryan Lowrance. "Modern Ecstasy": Macbeth and the Meaning of the Political. *ELH*, Volume 79, Number 4, Winter 2012, pp. 823-849.
- Rhodri Lewis. Hamlet, Metaphor, and Memory. *Studies in Philology*, Volume 109, Number 5, Fall 2012, pp. 609-641.
- Mathew Martin. "Pious Aeneas, False Aeneas: Marlowe's Dido, Queen of Carthage and the Gift of Death. *EMLS* 16.1, 2012.
- Frank M. Napolitano. The N-Town Presentation of Mary in the Temple and the Production of Rhetorical Knowledge. *Studies in Philology*, Volume 110, Number 21, Winter 2013, pp. 1-17.
- Margaret E. Owens. John Webster, Tussaud Laureate: The Waxworks in *The Duchess of Malfi*. *ELH*, Volume 79, Number 4, Winter 2012, pp. 851-877.
- John Parker. Faustus, Confession, and the Sins of Omission. *ELH*, Volume 80, Number 1, Spring 2013, pp. 29-59.
- Peter Ramey. The Audience-Interactive Games of the Middle English Religious Drama. *Comparative Drama*, Volume 47, Number 1, Spring 2013, pp. 55-83.
- Lindsay Ann Reid. Beaumont and Fletcher's *Rhodes*: Early Modern Geopolitics and Mythological Topography in The Maid's Tragedy. *EMLS* 16.2, 2012.
- Elza Tiner. Mirrored Genres: The Fall of the Angels in Vincent of Beauvais' *Speculum Historiale* and Thomas Chaundler's Liber Apologeticus," *Vincent of Beauvais Newsletter* 37 (2012): 4-14.

Selected Journals

Early Theatre Volume 15, Issue 2 (2012)

Helen M. Ostovich, Melinda J. Gough, and Erin E. Kelly. Editorial.

Articles

Rachel Greenberg. From Subject to Earthly Matter: The Plowman's Argument and Popular Discourse in *Gentleness and Nobility*.

William Ingram. John Cholmley on the Bankside.

David Mann. Reinstating Shakespeare's Instrumental Music.

Andrea C. Lawson. Saying Farewell with Shoes: The Gift Cycle and Unresolved Class Tensions in *The Shoemaker's Holiday*.
Brent E. Whitted. Staging Exchange: Why *The Knight of the Burning Pestle* Flopped at Blackfriars in 1607.
Mathew R. Martin. The Raw and the Cooked in Ford's *'Tis Pity She's a Whore*.

Issues in Review Essays

Paul Yachnin. Introduction: Playing with Space in the Early Modern Theatre.
Andrew Brown. Theatre of Judgment: Space, Spectators, and the Epistemologies of Law in *Bartholomew Fair*.
Helga L. Duncan. 'The Hole in the Wall': Sacred Space and 'Third Space' in *The Family of Love*.
Marlene Eberhart. Performance, Print, and the Senses: Aretino and the Spaces of the City.
Jennifer Roberts-Smith. 'What makes thou upon a stage?': Child Actors, Royalist Publicity, and the Space of the Nation in the Queen's Men's *True Tragedy of Richard the Third*.
Laura L. Vidler. 'The Great Choreographer': Embodying Space in *Fuenteovejuna*.

Early Theatre

Volume 15, Issue 1 (2012)

Special Volume: Access and Contestation: Women's Performance in Early Modern England, Italy, France, and Spain

Helen M. Ostovich and Erin E. Kelly. Editorial.
Peter Parolin. Introduction: Access and Contestation: Women's Performance in Early Modern England, Italy, France, and Spain.
James Stokes. Women and Performance in Medieval and Early Modern Suffolk.
Peter Parolin. 'If I had begun to dance': Women's Performance in *Kemps 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 L. 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.

Space and Place in Early Modern English Theater

A Special Issue of Journal of Medieval and Early Modern Studies

Volume 43, Number 1, Winter 2013

Special Issue Editors: Lloyd Edward Kermode and Janette Dillon

Lloyd Edward Kermode. Experiencing the Space and Place of Early Modern Theater.
Bruce R. Smith. Taking the Measure of Global Space.

- Emma Katherine Atwood. "All Places Are Alike": Marlowe's *Edward II* and English Spatial Imagination.
- Ashley Denham Busse. "Quod me nutrit me destruit": Discovering the Abject on the Early Modern Stage.
- Donovan Sherman. Governing the Wolf: Soul and Space in *The Merchant of Venice*.
- Helga L. Duncan. "Here at the Fringe of the Forest": Staging Sacred Space in *As You Like It*.
- Julia Reinhard Lupton. Making Room, Affording Hospitality: Environments of Entertainment in *Romeo and Juliet*.
- Su Mei Kok. "How Many Arts from Such a Labour Flow": Thomas Middleton and London's New River.

English Literary Renaissance
Special Issue: Studies in Renaissance Drama
Volume 43, Issue 1, Winter 2013

- Jim Ellis. Kenilworth, King Arthur, and the Memory of Empire.
- Jane Grogan. "Headless Rome" and Hungry Goths: Herodotus and *Titus Andronicus*.
- Matthew Spellberg. Feeling Dreams in *Romeo and Juliet*.
- Jacqueline Vanhoutte. "Age in Love": Falstaff among the Minions of the Moon.
- John Huntington. Chapman's Ambitious Comedy.

English Literary Renaissance
Volume 42, Issue 1, Winter 2012

- Joseph Navitsky. Scurrilous Jests and Retaliatory Abuse in Shakespeare's *Troilus and Cressida*.
- Jeffrey S. Doty. *Measure for Measure* and the Problem of Popularity.
- Kevin Curran. Treasonous Silence: *The Tragedy of Philotas* and Legal Epistemology.

Medieval English Theatre
Volume 33 (2011)

- James McBain. The Vice's missing book in Heywood's *Play of Love*.
- Charlotte Steenbrugge. Books of Accounts in *Everyman* and *Elckerlijc*.
- Pamela M. King. Texts in Plays: the case of *Mankynde*.
- Sarah Carpenter. Verity's Bible: books, texts and reading in *Ane Satyre of the Thrie Estaitis*.
- Meg Twycross. 'Say thy lesson, fool': Idleness tries to teach Ignorance to read (Part One).
- Max Harris. Composing Music for the Feast of Fools: the case of the Kyrie Asini.



14th Triennial Colloquium
of the **Société Internationale**
pour l'Étude du Théâtre Médiéval
(SITM)
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.

The deadline for abstracts was September 30, but further information on attendance and participation can be found at <http://www.sitm.amu.edu.pl/>.



MRDS Business Meeting Agenda {DRAFT}
Friday, 10 May 2012, 5:15 p.m., Fetzer 1045

- 1) Welcome (Pam King)
 - 2) Presentation of minutes from last meeting (Carolyn Coulson) –
 - 3) MRDS awards announcement (Jesse Hurlbut)
 - Alexandra F. Johnston Award
 - Martin Stevens Award
 - Barbara Palmer Award
 - David Bevington Award
 - 4) Treasurer's report (Carolyn Coulson)
- Old Business
- 5) EEDTS (Pam King)
 - 6) Website (Carolyn Coulson)
- New Business
- 7) ROMARD (Jill Stevenson/Mario Longtin)
 - 8) Elections & Terms
 - Results of Council election (Coulson)
 - Terms review
 - 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, May 2014 (4 sessions) – paperwork due June 1
 - International Medieval Congress, Leeds University, July 2014 (2 sessions).
 - Modern Language Association Convention, January 2015 (2 sessions, one co-sponsored)
 - Possible co-sponsorship with Marlowe Society again, or Middle English Language & Literature Excluding Chaucer group, or a Shakespeare group.
- Topics
- EXTRA from last year
- Devils Speak Truth (Mario)
- 11) Adjournment



MRDS Business Meeting Minutes
Friday, 11 May 2012, 5:15 p.m., 2016 Fetzer

- 1) Welcome (Richard Emmerson)
- 2) Presentation of minutes from last meeting (Carolyn Coulson-Grigsby) – Vote for Approval Moved David Bevington; Seconded David Klausner. Approved
- 3) MRDS awards announcement (Pamela King)
 - Alexandra F. Johnston Award – not going to be awarded.
 - Martin Stevens Award – Rick Emmerson chaired the committee. Citation read by Coulson – Lofton Durham “Reconnecting Text to Context: The Ontology of ‘French Medieval Drama’ and the Case of the *Istoire de la Destruction de Troie la Grant*,” *Journal of Dramatic Theory and Criticism* 25.2: 37-60.
 - Barbara Palmer Award – Garrett Epp chaired committee. Susannah Crowder read citation. Matthew Sergei: “Festive Piety: Staging Food and Drink at Chester,” *Medieval English Theatre* 31: 89-136.
 - David Bevington Award – citation read by Pam King. Max Harris, *Sacred Folly: A New History of the Feast of Fools*, Cornell UP, 2011.
- 4) Treasurer’s report (Carolyn Coulson-Grigsby) – Vote to institute new amounts for 2012 awards. Jill moved, Jesse seconded. Approved. New amounts: Bevington: \$500 (plus 2 years membership); Johnston, Palmer, and Stevens: \$250 (plus one year membership).

Old Business

- 5) EEDTS (Richard Emmerson)
- 6) Website (Pam King) – THANKS to Gloria for all her work on the website. Seeking grad student or young scholar. Cameron McNabb volunteered.

New Business

- 7) ROMARD (Jill Stevenson/Mario Longtin) – New look, new website <http://www.romard.org/> (going live at the end of May). Website contains an events calendar with CFPs, a page for MRDS info (which needs to be expanded). Looking into e-publishing, including back-issues (two of which are now on website). Name of journal is now officially ROMARD. Board is looking for two new members, to replace out-going members.
- 8) Elections & Terms
 - Results of Council election (Coulson)
 - New Vice President: Jesse Hurlbut
 - Secretary/Treasurer: Carolyn Coulson re-elected
 - Two new council members: Rob Barrett and Sheila Christie
 - Thanks to outgoing council members Garrett Epp and Bob Clark
 - 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). Due to Pam's shortened Presidency, we will need to elect another VP, plus the regular Council election (two members).
- 9) Announcements
- SITM – Mario Longtin – 2013 Colloquium is in Poznan, Poland, July 22-27, 2013. <http://www.sitm.amu.edu.pl/>
 - American Society for Theatre Research – Lofty Durham: trying to build medieval presence at this conference, which is largely working groups rather than traditional sessions. Durham and Jenna Soleo-Shanks organizing a working group on medieval drama: “What the Middle Means” Call for papers – working group. Deadline May 31. Conference is in early November in Nashville.
- 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.

Topics:

MLA 2014:

Roundtable Spectatorship and Reception in Early Drama (Coulson)

Leeds 2013:

Performing Beauty (Longtin)

Performing Robin Hood (Coulson)

Kalamazoo 2013:

Performing the End Times: Medieval and Medievalism (Stevenson) (kzoo) 25

Celebration: Worship and Play (Crowder) (Kzoo) 24

Speaking in Tongues – performance of macaronic texts (Longtin) kzoo 24

Post-Death/After-Life (Napolitano) kzoo 23

EXTRA

Devils Speak Truth (Mario) kzoo 8

11) Adjournment

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