

*Center for Renaissance
& Baroque Studies*



Annual Report 2003-2004

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UNIVERSITY OF MARYLAND, COLLEGE PARK

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Contents



<i>Mission</i>	1
<i>University of Maryland Campus Programs</i>	2
Symposia	3
<i>Attending to Early Modern Women: Structures and Subjectivities</i>	3
Mini Symposium	6
Shakespeare's Comedies: Texts and Contexts	6
Works-in-Progress Series	7
Table Readings Series	8
Renaissance Revels	8
Renaissance Studies Citation	9
Maryland Day	9
Special Lectures	9
<i>Outreach Programs</i>	10
Center Alliance for School Teachers (CAST)	10
<i>Teaching East & West: Establishing Historical Context Through a Comparison of Tokugawa</i>	
<i>Japan and Elizabethan England</i>	11
Shakespeare Monologue Contest	12
Scholar to Teacher Programs	13
Talk about Teaching	13
School-University Partnerships	14
Northwestern High School Partnership	14
Schools for a New Millennium	14
Fine Arts Institute	14
<i>Crossing Borders/Breaking Boundaries: The Impact of Islamic Culture on the</i>	
<i>Arts of the Renaissance</i>	14
Shakespeare Camp	16
<i>Publication Series</i>	16
<i>Cross-Campus Collaboration</i>	17
<i>Outside Funding</i>	18
<i>Future Programs</i>	20



Mission



The Center for Renaissance & Baroque Studies was established in the spring of 1981 to consolidate existing strengths in early modern studies at the University of Maryland. Since then, the Center has built on these strengths to create interdisciplinary programs of international reputation and to promote teaching and research in the Renaissance and Baroque periods at the University by offering programs for both an academic and a public audience in all disciplines of the arts and humanities.

The Center has garnered expertise in areas outside the Renaissance and Baroque time frame implied by its title by offering professional development programs in the liberal arts for public school teachers. New state and national curricular imperatives have led the Center to develop programs on topics ranging from ancient Western literatures to contemporary politics. Inspired by the rapid evolution of digital media, the Center has included a technology component in many recent programs and has concentrated increasingly on pedagogical issues raised by the incorporation of computers into the classroom. Although such programs may appear to be outside the scope of Renaissance and Baroque studies, they follow in the European Renaissance traditions of exploration and inquiry, relating older traditions of knowledge to new discoveries and research.

The Center aspires to fulfill the following goals: (1) to provide new research and teaching opportunities for faculty and graduate students within the College of Arts & Humanities; (2) to foster cross-departmental collaboration in the College; (3) to be an international presence in Renaissance and Baroque studies through symposia and published proceedings volumes; (4) to encourage creative applications of new technologies for research, teaching, and publishing projects in the humanities; (5) to promote ties with other area research and cultural institutions, thereby increasing the visibility of the College and the campus; and (6) to establish and maintain partnerships with secondary and middle school faculty in Maryland schools as part of the campus's public service commitment to the state.

The Center for Renaissance & Baroque Studies offers a wide variety of interdisciplinary programs designed to meet the needs of many different constituencies, both on campus and in the surrounding community. Campus programs, such as symposia, colloquia, and interdisciplinary courses, serve the University's faculty, graduate students, and undergraduates, as well as an international scholarly audience. All Center programs are subject to careful review by program participants, Center staff, and advisory boards.

University of Maryland Campus Programs ❁



In 2003–2004, the Center's programs blossomed after the careful cultivation given to them in previous years. The Center's signature symposium, *Attending to Early Modern Women: Structures and Subjectivities* served as the sweet bouquet at the center of the academic year and brought a national and international group of over three hundred scholars to campus from November 6 through 8. The fifth in a series, this three-day symposium allowed scholars at all levels to share both their research about the lives and works of sixteenth- and seventeenth-century women and their methods for bringing this research to their students and to the wider public through performances, museum exhibitions, and electronic resources. Other Center programs included a series of *Table Readings*, designed by Michael Olmert to bring seldom performed texts to the undergraduates in his classes and to the campus community more generally; a succession of *Renaissance Revels* (organized by a group of energetic graduate students), which convened faculty, graduates, and undergraduates to read aloud plays and poems of interest to the group; and the *Works-in-Progress* sequence of monthly meetings during which faculty and advanced graduate students discussed their current research projects. In addition, the Center collaborated with the Departments of French & Italian and Art History and Archaeology to organize a special

lecture on Dante, helped to administer the Renaissance Studies Citation, and provided programs at Maryland Day like the mini-drama festival, "Shakespeare and Friends," and an Arts Workshop for children.

The Center also sought to strengthen ties between the campus and the community; the Center Alliance for School Teachers (CAST) sponsored a number of programs designed to address the research and pedagogical needs of humanities high school teachers and their students in the state of Maryland. Three programs held in the spring were especially central to this effort. A one-day conference, *Shakespeare's Comedies: Texts and Contexts*, was developed in response to an area theater season replete with Renaissance comedies. Held February 28, 2004, and sponsored by the Maryland Humanities Council with funds from the National Endowment for the Humanities, this conference was the fourth in the *Shakespeare in Performance* series. Over one hundred faculty members and students from the University and from area high schools and middle schools gathered to listen to lectures, participate in discussion sessions, perform in acting workshops, and learn staging techniques from theater practitioners. Also in February, CAST, along with the English-Speaking Union and the Washington Episcopal Day School, organized

the inaugural Shakespeare Monologue Contest for area middle school students. *Talk about Teaching*, a monthly discussion series, offered opportunities for university faculty, graduate teaching assistants, community college professors, and teachers from area high schools to share their approaches to a range of themes, texts, and classroom challenges such as censorship and abridged texts. The year concluded with a summer institute for fine arts and humanities public school teachers entitled *Crossing Borders/Breaking Boundaries: The Impact of Islamic Culture on the Arts of the Renaissance* and a Shakespeare Camp for students aged eleven to fourteen.

SYMPOSIA

Attending to Early Modern Women: Structures and Subjectivities

University of Maryland, College Park
November 6–8, 2003

Made possible by Ashgate Publishers; Barnard College; the College of Arts & Humanities at the University of Maryland; College of Staten Island, CUNY; Georgetown University,

Department of History; The Gladys Kriebel Delmas Foundation; Pepsi-Cola, Inc., Fund for Campus Enhancement; University of Maryland, Office of Undergraduate Studies, Maryland Institute for Technology in the Humanities, Departments of Art History and Archaeology, English, History, and Women's Studies; the Society for the Study of Early Modern Women; and the many Friends of Attending to Early Modern Women.

Attending to Early Modern Women: Structures and Subjectivities was the fifth in a series of interdisciplinary symposia that have made the University of Maryland a valued destination for an international community of distinguished Renaissance women's scholars. Organized in collaboration with a planning community from the University of Maryland and institutions in the East Coast area, the conference attracted over 300 participants for three days of plenary sessions, workshops, demonstrations, and performances. Participants approached the conference's central themes — "Geographies and Politics"; "Degree, Priority, and Place"; "The Built Environment"; and "Pedagogies" — from a variety of disciplines such as Art History, Classics, Comparative Literatures, English, French, History, Italian, Music, Religious Studies, Spanish, Theater, and Women's Studies.

One of the highlights of this conference was a strength of every *Attending* to date — the engaging, energizing conversations between so many scholars from different disciplines and levels. It was heartening to see undergraduates seated along the edges of the plenary room, garbed in jeans and sweat shirts, clutching their notebooks. It was equally inspirational to hear graduate students, Maryland public school teachers, young professors, and pioneers in the field sharing, discussing, arguing, suggesting, correcting, and connecting. Two repeated strands of conversation encapsulate these exchanges. First: "You mean X is here?" (Look of wonder.) "Her work is on my syllabus/exam list/book shelf!" (Followed by excited conversation with X.) And: scholar, seated with friend, both looking over attendance list. "I've been at every *Attending*. Look at all of these new names and faces! How wonderful!" Shared enterprise, reunion, and discovery reverberated throughout the proceedings and gave them their central energy.

The keynote presentation, *Dangerous Enchantments: Music, Magic, and the Perilous Allure of Convent Singing*, was indeed magical because it combined the pleasure of listening to sacred music with a rich historical lecture. Craig Monson explored the relationship between convent walls and convent singers, and suggested

that convent architecture kept the singers separate, invisible, and disembodied, and thus rendered their public act of singing more powerful.

PLENARY PRESENTATIONS

“Making” Geographies and Politics: Representation in Historical Narrative

Joanne M. Ferraro, History, San Diego State University

In *“Making” Geographies and Politics: Representation in Historical Narrative*, Joanne Ferraro called for a shift in the scholarly analysis of women’s economic productivity. Traditional economic historians (Fernand Braudel and others) emphasize global and urban economic spheres and therefore give preference to broad sociological patterns at the expense of individuals. Ferraro advanced instead the model available from feminist geographers and Marxist social historians, who have developed a broader understanding of the term “economy” to include reproduction and domestic work. Ferraro noted that such a paradigm shift alters scholarly understanding of the separation of gender in Europe’s new colonial markets.

Renaissance Genderscapes

Adrian W. B. Randolph, Art History, Dartmouth College

In *Renaissance Genderscapes*, Adrian Randolph read several Renaissance paintings not simply as representative works of art but as texts that produced space and spatial identities. Randolph’s attention to gender allowed him to conclude that many female sitters in portraits had agency as performers and participated in their own display.

Locating Holiness in Early Modern Spain: Convents, Caves, and Houses

Alison Weber, Spanish, University of Virginia
Alison Weber scrutinized the fortunes of a nun and two non-cloistered devout women in early modern Spain. Weber proposed that by availing themselves of such liminal spaces as the convent’s threshold, the aisle of a church, and the mouth of a cave, women were able to transcend physical and social barriers. For these women boundaries between the public and the private were permeable. Weber suggested that scholars substitute metaphors from cell biology for the spatial public/private metaphor so often employed.

Cosmologies of Female Desires in Early Modern China: Of Bodies, Work, and Things

Dorothy Ko, History, Barnard College

Instead of seeing the practice of footbinding in early modern China as an act of patriarchal oppression, Dorothy Ko suggested that the eroticization of the practice, the commodification of shoes and shoe materials, and the descriptions of footbinding in print all combined to alter the cosmology of female desire.

Sapphic Subjects and the Economies of Desire

Susan S. Lanser, English, Women’s Studies, and Comparative Literature, Brandeis University

In *Sapphic Subjects and the Economies of Desire*, Susan Lanser posited that sapphic discourse in the early modern period offered women writers a way to articulate desire for both political and sexual agency and led to a change in depictions of female desire around 1650.

Women before the Law Courts in Islamic and Christian Politics

Margaret R. Hunt, History, Women’s and Gender Studies, Amherst College

Margaret Hunt dispelled the myth that women living in early modern western Europe had more autonomy than their Muslim counterparts. She

compared transcripts from Muslim and Christian women's cases in Ottoman law courts with those in European law courts and concluded that Muslim women in the period had far greater access to courts of law than European women.

Inhabiting the Great Man's House: Women and Space at Monticello

Elizabeth V. Chew, Art History, Monticello

Elizabeth Chew discussed the varying degrees of access permitted to Thomas Jefferson's daughter and granddaughters in the physical spaces, particularly the libraries, of Monticello.

Crimson, Feathers, and Pearls: Performing the Feminine in the Early Modern City

Carole Collier Frick, History, Southern Illinois University at Edwardsville

Carole Frick surveyed representations of young women in Renaissance Florence and concluded that merchant fathers advertised their daughters' marriageability through their clothing in an attempt to strengthen their own elite positions.

A Womb of One's Own: Constructing Maternal Space in Early Modern England

Naomi Miller, English, University of Arizona

Naomi Miller studied depictions of Scyrorax in

Shakespeare's *The Tempest* to posit the womb as a textual construction and the locus of male anxieties.

The Early Modern Woman and the Twenty-First-Century Museum

Julia Marciari Alexander, Art History, Center for British Art, Yale University

In *The Early Modern Woman in the Twenty-First-Century Museum*, Julia Marciari Alexander suggested a new role for art museums and explored ways in which museum exhibition catalogues can further feminist pedagogy.

But Is It Any Good? The Value of Teaching Early Women Writers

Susanne Woods, English, Wheaton College

Susanne Woods tracked shifts in the early modern literary canon that have taken place over the past twenty years, and, in doing so, plotted the progress of the acceptance of female writers into the canon.

Stress Management: Connecting Research and Pedagogy in Women's History

Allyson M. Poska, History, Mary Washington College

Allyson Poska assessed how women historians shape pedagogy in the academy and how these

historians are themselves molded by the institutions with which they are affiliated.

As with past conferences, the participatory workshops were a locus of intellectual energy. These workshops ranged from discussions of applications of new technologies in the classroom and research to analyses of manuscript compilations of recipes and poetry. Abstracts for the workshops and for the plenary sessions are archived on the Center's website, <http://www.crbs.umd.edu/atw5>

Four ancillary events enriched the conference. First, to commemorate the four hundredth anniversary of Elizabeth I's death, organizers commissioned a production of *The Triumphs of Oriana*, songs in honor of Elizabeth I. Edward Maclary, School of Music, directed Christopher Kendall, Linda Mabb, and the University of Maryland Chamber Singers in an evening of madrigal singing and solo voice accompanied by lute music. Carole Levin, History, University of Nebraska—Lincoln, provided an historical introduction and an overview of the place of music at Elizabeth's court. The performance was lovely and beautifully framed. One enchanting aspect was to watch the madrigal singers' faces as they cued each other with their expressions and passed musical phrases back and forth. How pleasurable to listen to their music and imagine a

group of sixteenth-century singers around a table, similarly enjoying each other as they concentrated upon making their musical patterns interlock with precision.

Second, to share recent research methods in art history and cultural materialism with a multi-disciplinary audience, the Samuel H. Kress Foundation sponsored two speakers, Patricia Allerston, History, University of Edinburgh, and consultant for the BBC's *Venice: A Second Hand City?* (<http://www.open2.net/renaissance2/doing/venice.html>), and Evelyn Welch, Art History, University of Sussex, and Director of *The Material Renaissance Project* (<http://www.sussex.ac.uk/Units/arthist/matren/>). Allerston and Welch together offered a video presentation entitled "Possessing Women: Investigating Italian Renaissance Material Culture."

Third, a team of humanities librarians — Marian Burright, Louise Greene, Patricia Herron, Eric Lindquist, Yelena Luckert, Helena Pedersoli, and Susanna Van Sant at the University of Maryland at College Park and Scott Burright at the University of Maryland at Baltimore County — highlighted recent developments in electronic resources. The humanities team developed an extensive database for these resources in honor of the conference in 2000; they continue to update and maintain this valu-

able asset for scholars, housed at <http://www.lib.umd.edu/ETC/LOCAL/emw/emw.php3>.

Fourth, the Society for the Study of Early Modern Women enriched the proceedings with its annual business meeting. Bernadette Andrea, their distinguished speaker, offered a lively paper, "*Turning Apostata: Theorizing the Exchange of Women between East and West*," which was followed by the Society's meeting and a reception.

Joan Hartman, Adele Seeff (the volume's co-editors), Erin Sadlack, and Andrew Nelson prepared the proceedings manuscript for review by the University of Delaware Press. The planning committee also continued to meet regularly to map the course for the next symposium in the series, scheduled for fall 2006.

Attending to Early Modern Women is a collaborative venture and the dedication of many people makes it possible. Without the planning committee — Julia Marciari Alexander, Center for British Art, Yale University; Susan D. Amussen, Graduate Center, Union Institute; Susan Dinan, Long Island University; Jane Donawerth, Department of English, University of Maryland; Joan Hartman, College of Staten Island, CUNY; Wendy Heller, Princeton University; Amy Leonard, Georgetown University; Margaret Mikesell, John Jay College, CUNY; Jacqueline

Marie Musacchio, Vassar College; Anne Lake Prescott, Barnard College, Columbia University; and Betty Travitsky, Center for the Study of Women and Society, Graduate Center, CUNY — there would be no conference. Financial support is also essential to limit costs to registrants as much as possible. The Center extends special thanks to the many Friends of Attending to Early Modern Women, whose contributions of money and time, small and large, ensured that the conference was a celebratory gathering of colleagues and who, as a collectivity, energized this endeavor beyond measure.

MINI SYMPOSIUM

Shakespeare's Comedies: Texts and Contexts

February 28, 2004

Made possible by a grant from the Maryland Humanities Council, through a grant from the National Endowment for the Humanities, with additional support from the College of Arts & Humanities, the School of Music, and the Department of Theatre at the University of Maryland.

This day-long workshop, held at the Clarice Smith Performing Arts Center at Maryland, provided historical and social contexts for selected Shakespearean comedies. Through lectures, discussion sessions, acting workshops, and active participation with theater practitioners, this symposium offered resources and teaching models for teachers as well as a stimulating learning experience for faculty, graduate students, students, and members of the general public.

As keynote, Peter Donaldson, Professor of Humanities, head of the Literature faculty, and Director of the Shakespeare Interactive Archive at the Massachusetts Institute of Technology, presented recent research in, "Walking Shadows: Shakespeare's Comedies on Film." His multimedia presentation centered on the 1999 film production of *A Midsummer Night's Dream* directed by Michael Hoffman. He employed clips from the film to demonstrate strategies for reading this production specifically and film more generally. Hoffman set his film in the 1890s, and Donaldson provided a reading of the intertextuality between the contemporary operatic music Hoffman used as a background for the film and the Shakespearean characterizations Hoffman created, which often echoed situations and considerations of class in Donizetti's "*L'Elisir d'Amore*," as well as in compositions by Bellini

and Verdi. Donaldson illustrated how production choices in cinematic representations of plays offer their own gloss on texts.

In her actors' workshop, "Understanding Text Through Performance," Leigh Smiley, Department of Theatre, masterfully directed a group of eighty-five participants in an exploration of comic movement. Led by Smiley, teachers and students explored the connection between thought, creative impulse, body, breath, voice, and language. Her exercises were designed to help actors, singers, teachers and professional speakers liberate their speaking voices while communicating a full range of complex thought and emotion. She offered participants a variety of theater classroom exercises that enhance listening, expression, and scene preparation, and ignite the imagination.

After a break for lunch, participants selected two of four concurrent workshops. In the first session, participants chose between "Elements of Comedy in *The Comedy of Errors*," a discussion led by Kent Cartwright, Professor of English at the University of Maryland, or a session on stage movement entitled "Creating Comedy and Comic Character through Movement," led by Isabelle Anderson, founding member of the Academy of Classical Acting. The second set of workshops allowed participants to attend either

a lecture entitled "Love at First Sight in Shakespeare's Comedies," by Theodore Leinwand, Professor of English at the University of Maryland, or a presentation on marriage practices in patriarchal Padua of the early modern period, entitled "To Wive and to Punish," led by Sabrina Baron, Department of History, University of Maryland.

The day concluded with an hour-long *a capella* musical performance by the University of Maryland chamber singers, directed by Edward Maclary, another magical *tour de force*. The choral group sang a sampling of madrigal songs from the Elizabethan period, and Maclary placed each song within its historical context.

WORKS-IN-PROGRESS SERIES

The *Works-in-Progress* series, inaugurated in 1999, allows humanities scholars at the University of Maryland to share their latest research on the early modern period and to benefit from an informal interdisciplinary roundtable discussion of their current projects. Generally, speakers come from the faculty of the College of Arts & Humanities, but affiliate and visiting faculty and doctoral candidates are also welcome. To facili-

tate conversation, participating speakers often circulate abstracts or drafts of their work prior to the colloquia.

October 21, 2003

From Clemency to Amnesty

Andrea Frisch, Department of French and Italian

November 18, 2003

The Cost of Originality

Richard Spear, Department of Art History and Archaeology

February 17, 2004

Dissertations-in Progress

“Indigna usura en los dioses”: Cultura del crédito y el dinero en Sor Juana

[*“A usury unworthy to the gods”: On Credit and Money in the works of Sor Juana Inés de la Cruz*]

Álvaro Enrique, Department of Spanish & Portuguese

Mary the French Queen: Letters, Literature, and Politics in the Court of Henry VIII

Erin Sadlack, Department of English

Nuns, Anchorites, and the “In Group”: Margaret Cavendish and Marriage

Christina Wells, Department of English

March 16, 2004

Get With the Program: Advice, Control, Artistic Freedom and the Mechanics of Iconographic Control in Early Modern Italy

Anthony Colantuono, Department of Art History and Archaeology

April 26, 2004

Eroticism and Religion in Spanish Golden Age Poetry

Hernán Sánchez María de Pinillos, Department of Spanish and Portuguese

TABLE READINGS SERIES

Michael Olmert, Department of English, directed a dedicated group of undergraduates and recent alumnae from various departments in the College of Arts & Humanities in rehearsed table readings. Actors included Ruth Akca (ENGL); Gillian Amrhein (ENGL); Leigh Caudill (THET); Hannah Baker (ENGL); Jason Baker (PHIL); Josh Bowman (ENGL); Valentin Katz (ENGL); Jennifer Rimmer (THET); Ginny Sampson (ENGL); Katharine Snow-Milon (ENGL, THET); Marion Stimson (ENGL). Olmert selected underperformed seventeenth- and eighteenth-century plays together with contemporary plays that illuminate the earlier peri-

ods. The performances were always entertaining and the students’ voices cast new light on these dramatic texts.

September 24, 2003

The Roman Actor, by Philip Massinger (1604)

October 22, 2003

A Laughing Matter, by April de Angelis (2002)

February 4, 2004

Eastward Ho!, by Ben Jonson (ca. 1605)

February 25, 2004

Invention of Love, by Tom Stoppard (1997)

RENAISSANCE REVELS

Adele Seeff, Meg Pearson, and Brandi Adams each organized sessions for this informal (and often hilarious) series of readings around the Center conference table.

September 25, 2003

The Devil’s Charter (ca. 1607), by Barnabe Barnes

Organized by Brandi Adams, Department of English

March 11, 2004

The Spanish Tragedy (ca. 1587), by Thomas Kyd

Organized by Meg Pearson, Department of English

April 22, 2004

Troilus and Criseyde, by Geoffrey Chaucer

Organized by Adele Seeff

April 29, 2004

The Shoemaker's Holiday (ca. 1600), by Thomas Dekker

Organized by Meg Pearson, Department of English

May 13, 2004

Troilus and Criseyde, by Geoffrey Chaucer

Organized by Adele Seeff

RENAISSANCE STUDIES CITATION

Designed to furnish undergraduate students with a solid foundation for continuing in Renaissance studies in any humanities graduate program, the citation offers students a cross-disciplinary concentration of advanced-level humanities courses

centered around Renaissance ideas, subjects, and themes. Jackson Barry, Department of English, serves as the citation advisor. For its part, the Center enlists the support of both undergraduate advisors and arts and humanities faculty, publicizes the citation every semester, and maintains the citation website. Furthermore, every semester the Center's website includes an updated list of medieval, Renaissance, and Baroque courses offered within the College. This year, four students earned the citation.

MARYLAND DAY

April 24, 2004

The Center viewed Maryland Day 2004 as an opportunity to offer a preview of its summer programs to the community. To highlight the summer institute for Fine Arts teachers, Center staff provided painting materials so that those participants who wished could turn the Arts & Humanities tent on McKeldin Mall into a mini-gallery. To publicize the upcoming summer Shakespeare Camp, students from area middle schools and high schools delighted audiences as they presented selections from performances they had perfected at their own schools. This mini-drama festival on the steps of Francis Scott Key featured Rockville High School's Reduced

Shakespeare Company, directed by Nancy Taubman, performing *The Complete History of America (Abridged)*; Takoma Park Middle School's Shakespeare Club, directed by Arlene Bartel-Lowe, staging *Romeo and Juliet—Punks vs. Preps*; Thomas Pullen Creative and Performing Arts Middle School's Theater Troupe, directed by Jeff Peck, adapting *The Winter's Tale*; and the Hornets Theater Troupe from Great Mills High School, directed by Pamela LeFave, with the College Park premiere of Margaret Cavendish's *The Convent of Pleasure*.

SPECIAL LECTURES

Throughout each academic year, the Center joins with departments to host scholars and artists in the Baltimore/Washington, D.C. area at the University. These lectures and workshops are open to faculty and students from all University departments.

Art, Music, and Poetry in Dante's Paradiso

Giuseppe Mazzotta, Italian Language and Literature, Yale University

Co-Sponsored with the School of Languages, Literatures, and Cultures and the Department of Art History and Archaeology

Outreach Programs



Center Alliance for School Teachers (CAST)

In addition to serving its academic constituency on campus, the Center is committed to making a variety of educational and cultural resources available to teachers across the state of Maryland. Until April 2004, the Center honored this commitment through the in-house Center Alliance for School Teachers (CAST). Originally established by a grant from the National Endowment for the Humanities, and re-funded twice by the Endowment, CAST quickly established a reputation among Maryland's secondary school teachers for offering outstanding text-based professional development programs free of charge.

With the termination of the Endowment's support in 1996, CAST modified its mission and forged economic and academic alliances with the Maryland State Department of Education and with individual counties and schools in Maryland. This strategy permitted CAST to deliver professional development programs in the liberal arts for teachers of English, social studies, and the fine arts on a cost-sharing basis with school districts. Participating counties covered at least half of the program costs for both planning and implementation. Direct

administrative costs were funded by the Dean of the College of Arts & Humanities. One happy result of this arrangement was the expansion of CAST programs, not only in terms of their content (originally limited to the study of canonical literature), but also in the range of academic disciplines which they cover.

For a number of years, CAST continued to provide a broad selection of professional development programs which attended primarily to updating scholarship for teachers, providing much needed assistance in teaching writing, and offering materials for an expanded non-Western curriculum.

However, in April 2004 the University of Maryland was faced with a severe recession, and the campus, together with all state agencies, had to return funds to the Governor. Each College on campus instituted budget cuts and CAST, as a unit supervised by the Center for Renaissance & Baroque Studies, was one of the casualties the Center suffered. The Dean withdrew his substantial support. The Center's commitment to the teachers of the state remains firm and will be honored through relationships with funding agencies, most notably the Maryland State Department of Education and other funders such as the Japan Foundation.

Teaching East & West: Establishing Historical Context Through a Comparison of Tokugawa Japan and Elizabethan England

April 1–3, 2004

Made possible by a grant from the Japan Foundation Center for Global Partnerships.

Co-sponsored by the US National Arboretum, The Textile Museum, and the Freer and Sackler Galleries of the Smithsonian Institution.

A generous grant from the Japan Foundation supported a three-day conference for American K-12 teachers eager to explore a comparison of Tokugawa Japan and Elizabethan England through the material culture — textiles, gardens, texts, food, theater, and artworks — of two very different worlds. The Washington area is richly endowed with museums which can serve as resources for a program of this kind.

Thirty-five area teachers visited the US National Arboretum, The Textile Museum, and the Freer and Sackler Galleries of the Smithsonian, where they heard lectures on the bonsai, on textiles, and on gardens.

Scholarly lectures served to frame the conference as a whole. Thomas Rimer, University of

Pittsburgh specialist on Japanese language and literature, presented the keynote address, which compared the cultures of Japan and England during the period 1500–1800. Jane Donawerth, a specialist on early modern women's writing and rhetoric in the Department of English at the University of Maryland, lectured on "Exploring Culture through Comparative Literary Arts: Poetry and Women's Roles in Heian and later Japan and Elizabethan England."

The teachers also attended workshops. On Thursday evening, under the direction of Ben Fisler, Department of Theatre, and the Blue Sky Puppet Theatre, participants created their own intercultural puppet shows at the Clarice Smith Performing Arts Center. Lary MacDonald, Associate Director of the Mid-Atlantic Region Japan-in-the-Schools (MARJIS) program at the University of Maryland, offered an explanation of traditional Japanese objects in the classroom and what these objects revealed of Japanese culture. On the final day of the conference, three concurrent workshops with an emphasis on classroom application allowed teachers to work in small groups. Phoebe Avery, Department of Art History and Archaeology, led a workshop entitled "Exploring Culture through the Visual Arts: Landscape Representation in Renaissance Art." Debra Kim Sivigny, Department of Theatre, presented a workshop on clothing

showing teachers not only the differences in clothing, but also how to use Internet resources to facilitate such comparisons in the classroom. Lee Viccellio considered textual passages and film clips in a cross-cultural comparison between Shakespearean and Japanese plays. *Hamlet* was juxtaposed with *Chushingura*, *Romeo and Juliet* was compared to *Love Suicides at Amijima*, and *Macbeth* was viewed in light of its film adaptation, *Throne of Blood*.

In addition to these absorbing campus lectures and workshops, the participants explored some of the Washington area's richest resources — the city's museums. During a tour of the Bonsai and Penjing Museums at the US National Arboretum, teachers ventured outside the museum and into the gardens that were so treasured by the early modern English and Japanese peoples, touring the English knot garden's intricate design and carefully constructed collections of vital herbs with Jim Adams, National Herb Gardens Curator. Participants learned the aesthetics of bonsai and its cultural influences, and sculpted their own bonsai tree under the guidance of Jack Sustic, Bonsai Museum Curator. They received classroom resources on creating bonsai and lesson plans relating to the herb and knot gardens. At The Textile Museum, on a tour of the exhibits and the museum's Learning Center, teachers learned about the cultural implications and impact of textiles.

They then studied kimonos as both clothing and works of art. At the Smithsonian Institution's Freer and Sackler Galleries, participants looked at art from the Tokugawa period and attended a *koto* concert. As an added delight, the teachers were then taken into a curatorial workshop not usually open to the public to study in depth a screen painting of a puppet performance based on a legend about bonsai trees.

Over the course of the conference, teachers sampled the culinary treats of both cultures. The first evening featured an Elizabethan style banquet, with Margaret Anne Coyle, Department of Theatre, University of Maryland, as dinner speaker. She tackled the evening's menu as a springboard for a comparison of dining and culinary practices from the Elizabethan and Tokugawa periods. Between museum stops on Friday, teachers enjoyed Japanese "fast food," a bento box lunch, prepared by Washington's Tako Grill. The second evening's meal, a traditional Japanese banquet, took place at Japan Inn, a recreation of a Tokugawa inn. The conference ended with one of the most beautiful examples of Japanese material culture—the Japanese Tea Ceremony. Masako Soyu Miyahara and three of her colleagues from the Urasenke Foundation guided teachers through the delicate choreography and rich traditions of the tea ceremony — a spellbinding performance.

This three-day conference served K–12 educators from Prince George's, Montgomery, Baltimore City, Calvert, Charles, and Frederick counties in Maryland and the District of Columbia, as well as two teachers involved in adult education programs in Maryland and Delaware. Participants were drawn from such fields as world studies, English, art, drama, social studies, Japanese language, geography, and ESOL studies. The program modeled ways for teachers to enrich their instruction by incorporating resources from other disciplines, and using a wider variety of methods to illustrate key concepts in their own disciplines. Many area teachers had never visited Washington's museums and they promised to take their students to Washington's internationally recognized one-of-a-kind cultural institutions.

Shakespeare Monologue Contest

February 12, 2004

Co-sponsored by the Center for Renaissance & Baroque Studies at the University of Maryland, the English-Speaking Union, the Washington Episcopal School, and the Shakespeare Theatre.

On February 12, 2004, the Center inaugurated the first ever Shakespeare Monologue Contest for middle school students. The English-Speaking Union has a well-established regional

and national contest for high school students but there has been nothing analogous for middle school students. The response was overwhelming; thirty-three public and private schools across the region participated. Students, their parents, and teachers gathered at the Washington Episcopal School, the host institution. Contestants recited twenty lines from a Shakespeare comedy before an audience of two hundred teachers, family members, and cheering friends. Kelly Newman, theater teacher and director at Montgomery Blair High School, Lee Viccellio, retired Montgomery County Public School theater and English teacher, and John Andrews, Executive Director of the English-Speaking Union of the United States, served as judges. Prizes included two tickets for a matinee performance of *I Henry IV*, provided by The Shakespeare Theater, as well as books donated by the English-Speaking Union, Washington Episcopal School, and Politics & Prose. Winners were Christina Day, Rocky Run Middle School, sponsored by Valerie Karasek; Corinne Ducey, Silver Spring International School, sponsored by Keri Phillips and Joanna Wolf; Katherine Turner, Thomas Pullen Creative and Performing Arts School, sponsored by Carol Jordan; Anna Weber, Earle B. Wood Middle School, sponsored by Michelle Meyer; and Alek Barkarts, St. Albans School, sponsored by Jane Blemaste. Every student, however, acquitted him-

self or herself well and the entire event had a wonderfully energetic spirit.

Scholar to Teacher Programs, 2003–2004

BALTIMORE CITY PUBLIC SCHOOLS

November 14, 2003

Writing for Math Teachers

Leigh Ryan, Department of English

Writing for Science Teachers

Lisa Zimmerelli, Department of English

HOWARD COUNTY PUBLIC SCHOOLS

August 25, 2004

Promoting Writing Growth: Contemporary Language Issues

Timothy Helwig, Department of English

Talk about Teaching

Talk about Teaching engages a broad spectrum of colleagues from educational institutions — schools, community colleges, and the University of Maryland — who meet for informal discussions about teaching practices and strategies for teaching texts at all levels. The theme for 2003–2004 was the challenge of teaching short texts. Maryland public school teachers who attended all six sessions and compiled a portfolio of instructional materials and reflections earned one Maryland State Department of Education professional development credit.

September 11, 2003

Non-Fiction

Leigh Ryan, Department of English

October 23, 2003

Censorship

Linda Coleman, Department of English

Hosted by Eleanor Roosevelt High School,
Greenbelt, MD

November 20, 2003

Colonial Latin America

Ralph Bauer, Department of English

Sandra Cypess, Department of Spanish &
Portuguese

February 19, 2004

Autobiography

Facilitator: Susan Leonardi, Department of
English

March 18, 2004

Contemporary Latin American Literature

Joseph McCaleb, College of Education

April Shemak, Department of English

Hosted by Northwestern High School,
Hyattsville, MD

April 15, 2004

Poetry

Elizabeth Loizeaux, Department of English

SCHOOL-UNIVERSITY PARTNERSHIPS

Northwestern High School Partnership

The legacy of the Center's partnership with Northwestern High School, initiated in 1996, is a number of jointly designed programs for teachers and students that have fostered stronger ties between the University and this neighborhood school. The award of a National Endowment for the Humanities Planning Grant in 1998, followed by an NEH *Schools for a New Millennium* grant in 2000 to support a three-year school-wide professional enrichment program of summer institutes and academic-year seminars (Cyber Cafés), can without doubt be credited to the vitality of this partnership.

Schools for a New Millennium

Made possible by a grant from the National Endowment for the Humanities.

Since 2000, the *Schools for a New Millennium* project has introduced teachers to the latest scholarship on Native American culture, the history of immigration to the United States, and African-American culture. Most importantly, this ambitious program had as a goal the revitalization of humanities instruction through two foci: updating scholarship and helping teachers to integrate web-based research and other digital materials into their teaching. The project has sought to change the intellectual culture at the school. This year, participants completed the seminar portion of the project with two final after-school Cyber Café sessions. The material the teachers have gleaned from the project over the years continues to make its way into their teaching, and the relationships established as long ago as 1998 still flourish.

October 2, 2003

A Latina-American Discusses her Art

Karla Rodas, Artist

December 2, 2003

Early Cinema and its Framing of Race and Ethnicity

Saverio Giovacchini, Department of History

FINE ARTS INSTITUTE

Crossing Borders/Breaking Boundaries: The Impact of Islamic Culture on the Arts of the Renaissance

Made possible by a grant from the Maryland State Department of Education.

Framing the topic in terms of cultural and artistic heritage and influence between Renaissance Europe and the Islamic empire is new. Only two texts are in print at the moment: Lisa Jardine and Jerry Brotton's *Global Interests: Renaissance Art between East and West* and Rosamond Mack's *Bazaar to Piazza: Islamic Trade & Italian Art, 1300–1600*. The search for faculty working in this area was therefore frustrating but the final result was exhilarating, and the Institute had the good fortune to have Rosamond Mack herself give a presentation. In the words of one excited participant:

From day one it was one memorable session after another. Bravo for framing it all within the arts! Mary Pixley is a delightful presenter, as was Lourdes Alvarez. Kay Broadwater's hands-on session helped to relate, for teachers of other content areas, much of the pattern and design they had been seeing at the museum and on screen. Looking back, every session was special.

Two beautifully timed exhibitions at downtown galleries added immeasurably to the intellectual substance of the institute. *Palace and Mosque: Islamic Art from the Victoria and Albert Museum* opened the day before the summer institute at the National Gallery of Art in Washington, DC. The second exhibition, *Caliphs and Kings: The Art and Influence of Islamic Spain*, at the Arthur M. Sackler Gallery, highlighted an earlier period in Islamic Spain. Faculty- and curator-led tours at both galleries, in addition to the lectures by Rosamond Mack and Esin Etil, gave the teachers both the historical context and a vocabulary for reading a wide variety of spectacularly beautiful images extending from Arabic inscriptions and calligraphy to maps of the period to carpets and articles of clothing to ceramics and glassware.

The Institute featured faculty from many different disciplines who shared a passion for the period and for the arts. Their sessions overlapped beautifully — Al-Farabi, one of historian Charles Butterworth's major figures in his philosophy discussion, was also important for music historian Victor Vicente, since Al-Farabi had also written a treatise on the *oud*, a Middle Eastern lute. Mary Pixley's opening artistic overview mentioned numerous dynasties that came up again throughout the Institute. Most striking was the manner in which art and architecture histori-

ans Esin Atil, Rosamond Mack, and Philip Jacks overlapped. There were never redundancies, but patterns and terms resurfaced enough that participants felt that they were getting a grasp on the material, that they were learning. The teachers were able to comment on the slides in Philip Jacks' last lecture, and ask questions based on what they had learned earlier, which was wonderfully exciting for them and for the faculty.

Several sessions stood out, both for the faculty's scope and depth of experience and for sheer enjoyment. Renaissance drama specialist Brinda Charry drew the teachers out at the end of an exhausting first day with her invigorating questions about *Othello*, which blended film, theater and history together effortlessly. Lourdes Alvarez had a similar impact on the group; her information about storytelling frequently had everyone laughing and absorbed with the material she was presenting. The tales of the Brethren of Purity, which highlighted the Brethren's religious tolerance at such an early period of time (10th century), were particularly fascinating. A group favorite was "The Case of the Animals versus Man," which recounted a utopian existence for the animals until man arrived and enslaved them all. The animals' appeals to the king of the *jinn* were marvelous arguments for the interdependence of all creation. Kay Broadwater's session on printmaking

and paper cutting was hailed by all as wonderful fun. The participants made excellent use of the patterns they had seen throughout the week as they created their own designs. In the flamenco session, teachers enjoyed laughing at themselves as they tried to keep up with the deceptively simple steps Natalia Monteleon taught everyone. Mohamed Zakariya showed lovely examples of calligraphy.

Susan Douglass, the facilitator, was helpful no matter the request. Participants appreciated her professionalism and the quality of the resources she provided, lauding her patience, generosity, accessibility, and knowledge. According to one participant, she was a "never-ending fountain of resources." The number of handouts she had prepared for them was staggering, and the breadth of her knowledge about the subject made her the perfect facilitator, as the teachers struggled to incorporate all of the diverse information into their lesson planning.

What had seemed disparate and fragmentary was by the end of eight crowded days rich, coherent, and evocative. Douglass wondered aloud if the Center realized what it had accomplished in bringing together these scholars. She said that she had been to major conferences that lacked the intellectual reach of the Institute; but, even more importantly, the program brought

together a forum of new scholars who had been “working in corners” for a long time. It was a wonderful experience for visiting faculty as well as for the participants. Teachers left euphoric and inspired.

SHAKESPEARE CAMP

In collaboration with the Maryland-National Capital Park and Planning Commission, Prince George’s County.

With support from the Office of Academic Affairs at the University of Maryland.

This was the Center’s second foray into a program designed for a younger age group, an experiment first encouraged by longtime Faculty Advisory Board member Jane Donawerth. The camp, which ran from July 6 through July 16, was every bit as successful as the 2003 camp. Carol Jordan, selected because of her coaching of a successful middle school contestant in the Shakespeare Monologue Contest, directed the camp, assisted by Julianne Homokay.

Because the final performance was an adaptation of *Macbeth* in an African setting, Jordan introduced the students to African drumming and African dance. The session on African drumming, led by Femi and Jelani Manners, was

extraordinary. Gathered in a circle, each equipped with a different kind of drum, students were invited to follow Femi’s lead by memorizing a rhythmic pattern. Among the students, one young girl showed unusual skill and in the final production she led the group.

On any given day, small groups of students could be observed in rehearsal, using physical exercise to find the emotion demanded by the text. Other student activities during the two-week period included the elements of fight choreography led by the Noble Blades, a lighting workshop with a member of the Clarice Smith Performing Arts Center staff, movement work with Beverly Anderson, and a clowning workshop with Noelle Wilson. Huddled in a corner with a sewing machine, Carol Jordan herself presided over a costume session while around her students worked with yards of fabric to construct their own costumes.

Parents and friends helped close the camp as they watched a standing-room only performance of scenes from *Macbeth* in the Kogod Theatre of the Clarice Smith Performing Arts Center at Maryland. The stylized performance of *Macbeth* was mesmerizing as students demonstrated their mastery of Shakespeare’s language and their ease with African dance and drumming. Thanks to all, most particularly to Carol Jordan and to the Maryland-National

Capital Park and Planning Commission, for encouragement and generous support.

Publication Series

Structures and Subjectivities: Attending to Early Modern Women

Proceedings volume of the 2003 symposium (in preparation)

Culture and Change: Attending to Early Modern Women

Proceedings volume of the 2000 symposium, edited by Margaret Mikesell and Adele Seeff. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 2003.

Crossing Boundaries: Attending to Early Modern Women

Proceedings volume of the 1997 symposium, edited by Jane Donawerth and Adele Seeff. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 2000.

Cross-Campus Collaboration

The Public and Private in Dutch Culture of the Golden Age

Edited by Arthur K. Wheelock, Jr. and Adele Seeff. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 2000.

Attending to Early Modern Women

Proceedings volume of the 1994 symposium, edited by Susan D. Amussen and Adele Seeff. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1998.

In Iberia and Beyond: Hispanic Jews between Cultures

Edited by Bernard Dov Cooperman. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1998.

Attending to Women in Early Modern England

Proceedings volume of the 1990 symposium, edited by Betty S. Travitsky and Adele Seeff. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1994.

The Picaresque: A Symposium on the Rogue's Tale

Edited by Carmen Benito-Vessels and Michael Zappala. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1994.

Action and Reaction: Proceedings of a Symposium to Commemorate the Tercentenary of Newton's Principia

Edited by Paul Theerman and Adele Seeff. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1993.

Settlements in the Americas: Cross-Cultural Perspectives

Edited by Ralph Bennett. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1993.

The French Academy: Classicism and Its Antagonists

Edited by June Hargrove. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1990.

Urban Life in the Renaissance

Edited by Susan Zimmerman and Ronald F. E. Weissman. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1989.

Print and Culture in the Renaissance: Essays on the Advent of Printing in Europe

Edited by Gerald P. Tyson and Sylvia S. Wagonheim. Newark: University of Delaware Press; London and Toronto: Associated University Presses, 1986.

The individuals listed below participated in one or more Center programs during the 2003–2004 academic year.

ART HISTORY AND ARCHAEOLOGY:

Phoebe Avery, *Teaching East & West*; Anthony Colantuono, *Works-in-Progress*; Margaret Morse, student representative to the Faculty Advisory Board; Richard Spear, *Works-in-Progress*

COLLEGE OF EDUCATION: Lary MacDonald, *Teaching East & West*; Joseph McCaleb, *Talk about Teaching*

ENGLISH: Brandi Adams, *Renaissance Revels*; Jackson Barry, Renaissance Studies Citation; Ralph Bauer, *Talk about Teaching*; Kent Cartwright, *Shakespeare's Comedies*; Linda Coleman, *Talk about Teaching*; Jane Donawerth, *Attending to Early Modern Women* Planning Committee, *Teaching East & West*; Catherine Field, student representative to the Faculty Advisory Board; Timothy Helwig, CAST; Theodore Leinwand, *Shakespeare's Comedies*;

Susan Leonardi, *Talk about Teaching*; Elizabeth Loizeaux, CAST; Michael Olmert, *Table Readings*; Meg Pearson, *Renaissance Revels*; Leigh Ryan, CAST, *Talk about Teaching*; Erin Sadlack, *Dissertations in Progress*; April Shemak, *Talk about Teaching*; Christina Wells, *Dissertations in Progress*; Lisa Zimmerelli, CAST

FRENCH AND ITALIAN: Hervé Campagne, *Attending to Early Modern Women*; Virginie Cassidy, student representative to the Faculty Advisory Board; Andrea Frisch, *Works-in-Progress*

GOVERNMENT & POLITICS: Charles Butterworth, *Crossing Borders/Breaking Boundaries*

HISTORY: Sabrina Baron, *Shakespeare's Comedies*; Saverio Giovacchini, *Schools for a New Millennium*; Madeline Zilfi, *Attending to Early Modern Women*

MUSIC: Christopher Kendall, Edward Maclary, *Attending to Early Modern Women*; *Shakespeare's Comedies*; Linda Mabb, *Attending to Early Modern Women*; Victor Vicente, *Crossing Borders/Breaking Boundaries*

LIBRARIES: Marian Burright, Scott Burright, Louise Green, Patricia Herron, Eric Lindquist, Yelena Luckert, Helena Pedersoli, Susanna van Sant, *Attending to Early Modern Women*

SPANISH AND PORTUGUESE: Sandra Cypess, *Talk about Teaching*; Álvaro Enrique, Hernán Sánchez M. de Pinillos, *Works-in-Progress*

THEATRE: Margaret Anne Coyle, Ben Fisler, Debra Kim Sivigny, *Teaching East & West*; Leigh Smiley, *Shakespeare's Comedies*

Outside Funding

The Center has always been a hybrid unit existing on a mix of state funds and external funding for its public programs — whether for scholarly academic audiences or for the school community of teachers and students. In recent years, such funding has become even more imperative but increasingly difficult to obtain because of fierce competition among nonprofit arts and humanities organizations seeking financial support. In the spring of 2004, the Center's state budget was severely reduced because of funding cuts statewide. As noted earlier, one of the victims of this cut was the CAST program. The Center will maintain its commitment to serving the teachers in the state by continuing to seek external funding for these programs. The Center has turned to a direct mail solicitation campaign to help fund one important program — the *Attending to Early Modern Women* conference and its companion volume. The Center will continue its strategy of seeking coalitions of donors for other programs.

Thanks in large part to the generosity of the following contributors, the Center is gratified to have provided vital programs for hundreds of participants this year. Grateful thanks are due to the generous community of the Friends of *Attending to Early Modern Women*, committed to securing the future of Attending to Early Modern Women conferences and their companion volumes, to the National Endowment for the Humanities, The Gladys Krieble Delmas Foundation, the Maryland-National Capital Park and Planning Commission, University of Maryland Office of Academic Affairs, and to Jay Tucker at the Maryland State Department of Education.

The Center for Renaissance & Baroque Studies received support from the following external donors:

Ashgate Publishing Company
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College of Staten Island, CUNY
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The Friends of Attending to Early Modern Women
Georgetown University, Department of History
Houghton Mifflin
The Samuel H. Kress Foundation
The Maryland Humanities Council
Maryland-National Capital Park and Planning Commission
The Maryland State Department of Education
The National Endowment for the Humanities
The Pepsi-Cola, Inc., Fund for Campus Enhancement
Society for the Study of Early Modern Women

The Center also gratefully acknowledges support from units on campus:

The College of Arts & Humanities
The Department of Art History and Archaeology
The Department of English
The Department of French and Italian
The Department of History
The Department of Theatre
The Department of Women's Studies
The Maryland Institute for Technology in the Humanities
The Office for Undergraduate Studies
The School of Languages, Literatures, and Cultures
The School of Music

Future Programs



During the 2004–2005 academic year, the Center will continue both the *Works-in-Progress* series and, with support from graduate students and faculty in the Department of English, the *Renaissance Revels* reading group. With the assistance of Michael Olmert and undergraduates in the Department of English, the Center will continue to host the *Table Readings* series.

Special programs contingent on outside funding include *Shakespeare and Popular Culture: Then and Now* on February 26, 2004, and the fifth summer institute for Maryland high school fine arts teachers, this one entitled *Crossing Borders/Breaking Boundaries V: Looking East, Looking West: Europe and Arabia, 1450–1750*, from July 18 through 25, 2005. In addition, the Center is delighted to maintain its partnership with the Maryland National-Capital Park and Planning Commission by offering a third Shakespeare Summer Camp for middle school students in 2005. The Shakespeare Monologue Contest for middle school students is scheduled for February 17, 2005.

To cap the year, the Center was one of a fortunate handful to secure funding from the National Endowment for the Humanities for a summer institute for college and university teachers. Ralph Bauer, Department of English, along with Vincent Carey, Department of History, SUNY Plattsburg, and Adele Seeff will co-direct the five-week institute, entitled *Inquisition and Persecutions in Early Modern Europe and the Americas* (June 13 through July 15, 2005). Vincent Carey and Ralph Bauer are the lead scholars. Additional information with the list of

distinguished visiting scholars can be found at <http://www.crbs.umd.edu/inquisitions/>.

The Center's work is collaborative. Faculty and graduate students in the College of Arts & Humanities contribute ideas and time to Center programs. A number of agencies — the National Endowment for the Humanities, the Maryland State Department of Education, school districts across the state, and other research and cultural institutions in the Baltimore-Washington area — enrich and support the Center's work. These partnerships and exchanges are always fruitful, and the Center welcomes further scholarly collaborations.

The Center
gratefully acknowledges support
from its many patrons