

*Center for Renaissance
& Baroque Studies*



Annual Report 2004-2005

www.crbs.umd.edu

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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. 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 academic and public audiences 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 most recent programs. 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 ❁



Despite severe budget cuts, the Center has had a stellar year. Highlights included two mini-symposia, two summer institutes, and two programs for middle school students, together with a range of more informal programs throughout the year.

MINI-SYMPOSIA

The Impact of Islamic Culture on the Arts of the Renaissance

February 4, 2005

This program was made possible in part with funds from the Maryland Humanities Council, through a grant from the National Endowment for the Humanities.

The Impact of Islamic Culture on the Arts of the Renaissance was conceived when high school teachers who were unable to attend the oversubscribed 2004 summer institute, *Crossing Borders/Breaking Boundaries: The Impact of Islamic Culture on the Arts of the Renaissance*, pleaded for more information on this topic. Accordingly, the Center coordinated a day-long program focused on the artistic exchange between Arab cultures and the arts in countries of the western Mediterranean as Europe moved from the late medieval period to

the Renaissance. During this period, trade routes along the shores of the Mediterranean facilitated a vast cultural exchange that influenced architecture, painting, music, and the decorative arts produced by the countries involved. By illustrating the centrality of the arts in the peaceful relations among diverse peoples, *The Impact of Islamic Culture on the Arts of the Renaissance* demonstrated the rich cultural legacy that Arabia bequeathed to the arts of Renaissance Europe.

As keynote, Esin Atil (Freer Gallery of Art and the Arthur M. Sackler Gallery) presented “Classical Ottoman Designs: Their Origin and Development.” Philip Jacks (College of Arts & Sciences, George Washington University) followed with his slide lecture, “Architectural Ornament: The Islamic Presence in Renaissance Architectural Forms.” Four concurrent workshops took place after lunch: “Patterns from Islam to Renaissance,” by Kay Broadwater (Art, Towson University); “Islam across the Curriculum: Developing Lesson Plans and Other Resources,” by Susan Douglass (Council of Islamic Education); and “Oriental Stories in Early Modern Europe: Wondrous Journeys and Talking Beasts” by Lourdes Alvarez (Spanish, The Catholic University of America). Madeline Zilfi (History) presented a lecture entitled “Women in Sixteenth-Century Islam.” The day

concluded with a Roundtable Discussion, “Non-Western Cultures in the Curriculum: The Next Steps,” which featured Mike D’Anna (Blake High School), Kay Broadwater (Art, Towson University), and Florence Hendershot (Northwestern High School).

Shakespeare in Performance V: Shakespeare and Popular Culture Then and Now

February 26, 2005

This program was co-sponsored by the Center for Renaissance & Baroque Studies, the College of Arts & Humanities, the Office of Undergraduate Studies, the School of Music, and the departments of American Studies, English, and Theatre.

This day-long program investigated Shakespeare’s role in popular culture from Elizabethan England to twenty-first-century film and stage productions.

Keynote speaker Thomas P. Cartelli (Humanities, Muhlenberg College) presented “Shakespeare and the American Street.” Cartelli focused his talk on the film *Looking for Richard*, Al Pacino’s homage to Shakespeare’s *Richard III*,

which combines street performance and classical theater. Peter S. Donaldson (Literature, Massachusetts Institute of Technology) offered a multimedia presentation, “Shakespeare from Folio to DVD,” that illustrated how Shakespearean performance texts are represented in late twentieth- and early twenty-first-century media. Donaldson explored the impact of digital technology, game technology, and other peripherals in extending the experience and understanding of the plays. The actors’ workshop—a perennial favorite—was led by director Andrew Borthwick-Leslie, who guided performers and audience members through “Directing Shakespeare for Popular Audiences.”

Three concurrent workshops followed these general sessions. After a brief discussion of Renaissance dance in Shakespeare’s plays, Cheryl Stafford (The Court Dancers) taught participants the basic elements of the galliard and the pavon to the delight of all. Theodore Leinwand (English) led a discussion of Shakespeare’s shrewd representation of his own audience’s demands on him as a playwright in *Coriolanus*. Leinwand especially explored the tense interaction between Coriolanus and his mother, Volumnia, in Act III, scene iii, where Coriolanus dismisses the idea of flattering the common citizens as a “beggar’s tongue / Make motion

through my lips” (ll. 117–18). Becky Kemper (The Shakespeare Project) worked with a group of participants on physicalizing the texts. Kemper asked them to examine the stage cues available in Shakespeare’s texts as they constructed their performances. Her session was mesmerizing.

To conclude the day, Stylus Luxurians performed Renaissance music and songs from Shakespeare’s plays. Michael Stuart Holmes (Music) directed the ensemble and offered commentary about the selections.

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

November 9, 2004

Rubens in America: The Role of an Exiled Art Collection in the Creation of a Belgian Cultural Consciousness, 1794–1816

Jacqueline Letzter, Department of French and Italian

February 8, 2005

Dissertations-in-Progress

“Let these their beads / Preach upon poles”: Spectacles of Decapitation in Edward II

Meg Pearson, Department of English

Automatons and Automatisms in Eighteenth-Century French Libertine Novels

Dorothee Polanz, Department of French and Italian

The Golden Chain: Royal Slavery, Sovereignty, and Servitude in Early Modern English Literature

Ray Bossert, Department of English

Imagining Oneself Dead: Suicide and Subjectivity in the English Renaissance

Angelique Wheelock, Department of English

April 12, 2005

The Myth of Paolo and Francesca: Poetry, Philosophy, and Adultery in Modern Times

Peter Levine, School of Public Policy and

Director of the Center for Information & Research on Civic Learning and Engagement (CIRCLE).

TABLE READINGS SERIES

Michael Olmert (English) directed a dedicated group of undergraduates, graduates, and recent alumni from various departments across campus in rehearsed table readings. Ruth Akca (English), Hannah Baker (English), Francoise Bastien (Theatre and English), Stewart Brown (English), Leigh Caudill (Theatre), Brianne Cobuzzi (English), Emilia Costa (English), Elaine Derrer (English and Education), Josh Goldstein (English), Chelsea Harrison (English), Joyce Khouri (English and Education) Jason Juzwiak (English), Josh McManus (English and History), Silke Popp (English), Anne Powell (English), Jennifer Ring (Theatre), Lindsey Robbins (English and Journalism), Pam Slater (Communications), Kat Snow-Milon (English and Theatre), Marian Stimson (English), and Allie Young (English) contributed their talent and energy.

September 9, 2004

Translations, by Brian Friel (1981)

October 21, 2004

Shakespeare and Doctor Lopez, by Michael Olmert (2004)

January 27, 2005

The History Boys, by Alan Bennett (2004)

April 19, 2005

Iphigenia at Aulis, by Euripides (ca. 410 B.C.)

RENAISSANCE REVELS

Doctoral candidates from the Department of English collaboratively organized sessions for this informal (and often hilarious) series of readings around the Center conference table.

November 4, 2004

Tamburlaine the Great, by Christopher Marlowe (1587–88)

Organized by Meg Pearson, Erin Sadlack, and Brandi Adams, Department of English

March 3, 2005

The Alchemist, by Ben Jonson (1610)

Organized by Meg Pearson, Erin Sadlack, and Brandi Adams, Department of English

MARYLAND DAY

April 30, 2005

In addition to the Center's beloved "Arts Workshop" on McKeldin Mall, Maryland Day activities included participant reunions for two of the previous year's most successful programs: *Teaching East & West: Establishing Historical Context Through a Comparison of Tokugawa Japan and Elizabethan England* and *Crossing Borders/Breaking Boundaries: The Impact of Islamic Culture on the Arts of the Renaissance*.

Teachers from *Teaching East & West* gathered at the National Gallery of Art and the Smithsonian Institution's Freer Gallery of Art and Arthur M. Sackler Gallery in Washington, DC, for their final follow-up session. That program is described more fully below.

Curriculum design and gardens were at the center of the follow-up session for the *Crossing Borders* participants as they gathered at the University of Maryland to share their experiences teaching the materials they developed the previous summer. These lesson plans, archived online at the Center for Renaissance & Baroque Studies Fine Arts website (www.crbs.umd.edu/finearts), had evolved into effective classroom exercises. After lunch, Cammy Brothers (Architecture, University of Virginia) lectured on "Landscape and Gardens

between Granada and Venice" and described the Islamic influence on European gardens.

SPECIAL PROGRAMS

Inquisitions and Persecutions in Early Modern Europe and the Americas

June 13–July 15, 2005

This program was made possible by a grant from the National Endowment for the Humanities.

This five-week institute examined representations of persecution between 1530 and 1700 in Spain, New Spain, England, and New England from a comparative, cross-disciplinary perspective. Vincent Carey (History, SUNY Plattsburgh), Ralph Bauer (English), and Adele Seeff (Center for Renaissance & Baroque Studies) directed this engaging conversation with twenty-two scholars from colleges and universities across the United States. Participants themselves represented a variety of post-secondary institutions from across the United States—community colleges, small liberal arts colleges, and research universities. Equally diverse were participants' backgrounds in teaching and

research in this area. Some were beginning their teaching careers; others were moving from administration positions back into the classroom. Some had published their own research in this area, while others were beginning their study. Scholars approached the institute from disciplinary homes in departments of English literature, History, Gender Studies, Italian, Latin American Studies, Law, Library Science, Philosophy, Religious Studies, Social Sciences, and Spanish literature.

Thirteen distinguished scholars provided additional lectures and workshops. Their presentations were organized into five units. During the first, "The Cultural and Political Functions of Public Spectacles of Inquisition and Persecution: Spain and Spanish America," speakers included Eric Lindquist (Libraries), Lourdes Alvarez (Spanish, The Catholic University), Barbara Fuchs (Spanish, University of Pennsylvania), Eyda Merediz (Spanish), Luis Fernando Restrepo (Spanish, University of Arkansas), Georgina Dopico Black (Spanish, New York University), and Nina Gerassi-Navarro (Spanish, Mount Holyoke University). The second segment, "Making Law and Remaking History: The Elizabethan Settlement," featured Theresa Coletti (English) and Rachel Doggett (Curator, Folger Shakespeare Library). Guest lecturers Christopher Highley (History, Ohio State

University), Theodore Leinwand (English), and John King (English, Ohio State University) addressed the third area, "Treason and Martyrdom, Persecution and Prosecution." The fourth, "Martyrdom, Treason, Conformity, and Resistance: Catholics in Elizabethan England," drew upon the expertise of Jessie Ann Owens (Music, Brandeis University) and Frances Dolan (English, University of California-Davis). Carla Pestana (History, Miami University) contributed to the final portion of the institute, "The Cultural Work of Inquisition and Persecution: England and British America."

Ralph Bauer and Vincent Carey were available throughout the five weeks, guiding the work of the group with lectures and consultations. The institute was rich and varied in its content. Paper presentations, panels, publications, lessons, syllabi, and a poetry collection have already grown out of it. Participants expect even more to emerge as they continue to incorporate the materials from the institute into their writing and teaching. Many have observed that the community that grew out of the summer at College Park is quite possibly the most valuable result. The complete schedule, the list of scholars and their presentations, and program activities are detailed on the program website, www.crbs.umd.edu/inquisitions.

Outreach Programs



Teaching East & West: Establishing Historical Context Through a Comparison of Tokugawa Japan and Elizabethan England, Follow-up Sessions

October 30, 2004, and April 30, 2005

This program was made possible by a grant from the Japan Foundation Center for Global Partnerships, and co-sponsored by the US National Arboretum, The Textile Museum, the Freer Gallery of Art and the Arthur M. Sackler Gallery at the Smithsonian Institution, and the National Gallery of Art.

A generous grant from the Japan Foundation supported a three-day conference in April 2004 and two follow-up meetings during the academic year. During the three-day conference, thirty-five area teachers compared the material cultures of early modern Japan and England. In addition to lectures and workshops on topics varying from textiles to bonsai, teachers visited the US National Arboretum, The Textile Museum, and the Smithsonian Institution's Freer Gallery of Art and Arthur M. Sackler Gallery.

Teaching Comparatively, held October 30, 2004, provided teachers with an opportunity to explore further the relationship between the two cultures and to share with one another refined versions of their lesson plans. Ann Marie Moeller examined the symbols used in fabric design in her lecture, “Exploring Culture through Textiles: Symbolism in Edo Period Textiles,” which framed the day’s conversation. The teachers then spent most of the day enthusiastically sharing their lessons with one another. The lessons themselves addressed a wide range of topics and disciplines and are archived on the program’s website, www.crbs.umd.edu/eastandwest.

Ceramicist Terry Murray’s workshop on the Japanese tea ceremony brought the day to a conclusion. Seated in a circle, teachers held small fistfuls of clay in their hands and made tea bowls with their eyes closed. The finished product was intended to express where the teachers were at a certain place in time and to tie into the tea ceremony itself. In Japan, the tea ceremony is seen as an opportunity to focus on the here and now. In this meditative, silent fashion, the teachers explored the Japanese view of the immediacy and impermanence of beauty.

On Saturday, April 30, 2005, fifteen teachers met in the West Building of the National Gallery of Art in Washington, DC, to continue

their exploration of comparative approaches to art. They considered the various ways in which they had introduced Japanese cultural material into their curricula. Aneta Georgievska-Shine (Art) lectured to the group on a number of Renaissance landscape paintings at the National Gallery of Art, and then led the group through the Smithsonian’s Freer and Sackler Galleries in order to focus on points of contrast. Most significant was a relative indifference to perspective in the Japanese art. While there was some recognition of perspective in Japanese painting, the viewer never lost the bird’s eye view. As a result, the viewer also retained a sense of spatial unity as well as unity of time and action.

The three-day conference and its two follow-up meetings served K–12 educators from the Baltimore City, Calvert, Charles, Frederick, Montgomery, and Prince George’s 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 varied fields as art, drama, English, ESOL, geography, Japanese language, social studies, and world studies. The program offered models for teachers to enrich their instruction on Tokugawa Japan and Elizabethan England by incorporating resources from other disciplines, by embracing new methods and teaching strategies to illustrate key concepts in

their own disciplines, and by taking advantage of the wealth of cultural institutions available to them in Washington, DC.

The program’s legacy continues in the lesson plans archived on the program website, www.crbs.umd.edu/eastandwest, but more importantly in the ways it has transformed participants. Westerners who encounter Japanese material culture are radically changed by its exoticism. Once they understand the philosophical context for the Japanese aesthetic, their thinking about their own cultural practices is transformed.

SHAKESPEARE MONOLOGUE CONTEST

February 17, 2005

This contest was co-sponsored by the Center for Renaissance & Baroque Studies, the English-Speaking Union, the Washington Episcopal School, and Imagination Stage.

Imagination Stage in Bethesda, Maryland, hosted the second annual Shakespeare Monologue Contest for middle school students. Madeleine Burke (Imagination Stage), Celia Josephs, a teacher, administrator, and former executive director of The American Friends of Sadler’s Wells,

and Lee Viccellio, Ph.D., Educational Consultant and Shakespeare Specialist, served as judges. David Markey (Imagination Stage), Fran Caterini (Washington Episcopal School), and the students of the Washington Episcopal School hosted the event. Alroy Scott (Barnes & Noble Bookstore, University of Maryland) and Heather Nathans and Daniel Wagner (Theatre) donated prizes for the judges and the student winners.

FINE ARTS INSTITUTE

Crossing Borders/Breaking Boundaries: The Impact of Islamic Culture on the Arts of the Renaissance, Follow-up Session

November 6, 2004

This institute was made possible by a grant from the Maryland State Department of Education.

In this follow up to the summer 2004 program, *The Impact of Islamic Culture on the Arts of the Renaissance*, Aneta Georgievska-Shine (Art) began the day by delivering a lecture entitled “Northern Perspectives on the Islamic World: From Durer to Rembrandt.” Professor Georgievska-Shine is an expert on Dutch and

Flemish painting, and her lecture focused on the influence of Islamic culture on the painting of the Northern Renaissance.

The bulk of the workshop consisted of three sessions in which teacher participants convened in teams to present their lesson plans—composed during the summer Fine Arts Institute—and to discuss their implementation.

Crossing Borders/Breaking Boundaries: Looking East, Looking West: Europe and Arabia, 1450–1750 July 18–25, 2005

This institute was made possible by a grant from the Maryland State Department of Education.

As part of the University’s commitment to educational outreach, the Center for Renaissance & Baroque Studies, in collaboration with the Maryland State Department of Education, developed a series of summer institutes in 2000. These institutes were designed for Maryland secondary school teachers interested in using the arts to enhance student learning across the curriculum. Each year, the institute focuses on different artistic and cultural periods; participants

explore artistic production as well as the social and political contexts that help enable the production of art.

This year’s institute challenged the notion that the Renaissance was a period of European rediscovery of Greco-Roman antiquity, emphasizing instead the rich interaction between European and Islamic cultures. Cultural and economic transactions between the cultures prevailed throughout the sixteenth and seventeenth centuries, influencing and transforming the fine arts of both societies. This institute used the tangible interchange of scientific and mathematical knowledge between Europe and Arabia as a foundation for a broader study of how cultural exchange influences the arts.

The 2005 program included an opening keynote address and seven lecture/discussion sessions, as well as two hands-on fine arts workshops, two performance sessions, one technology class, and one field trip. Participants also attended daily sessions with institute facilitator Susan Douglass, a seasoned administrator who works at the Council for Islamic Education and has extensive experience in curriculum development. Douglass ran large and small group discussions and helped participants make connections between the different activities in which they were engaged throughout the week.

The keynote speakers this year were Laura Smyth (National Arts Strategies) and Lisa Pegram (Centronia Learning Center). Smyth and Pegram divided the participants into four groups and asked each group to create a *pantom*, a poetic form adopted by the French from Malaysia. The *pantom*s were inspired by quotations, maps, photographs, and other prompts. The teachers enjoyed the exercise tremendously, as it not only allowed them to get to know one another quickly, but it also provided a concrete lesson idea they could take back to their classrooms.

Molly Greene (History, Princeton University) opened the institute with a flourish in her lecture on “Pirates and Merchants in the Mediterranean,” which illustrated the extralegal game of entrepreneurial violence (and cultural and material exchange) perpetrated by pirates from three Mediterranean regions. The next discussion focused the participants on one of the consumer capitals of the early modern period—Venice. In a lavishly illustrated discussion, Adrienne Childs (Art History and Archaeology) demonstrated Venice’s growing interest in luxury objects manufactured in the Islamic East. She included the acquisition of slaves as luxury objects, all pictured in stunningly beautiful images of the period. In the afternoon, calligrapher Mohamed Zakariya showed replicas of early modern astrolabes and

other navigational instruments. A technology session followed in which Joan Stahl and Louise Green (Libraries) introduced teachers to campus research tools. The participants ended a very full day with a performance workshop on *The Merchant of Venice* led by Brinda Charry (English, Syracuse University). Charry’s workshop, a huge hit with the teachers, was vividly connected to the notion of Venice as a commercial nexus at the center of a diplomatic network. She showed clips from Michael Radford’s recent film version of the play and a video of an actor’s workshop that revealed the many different ways a character such as Shylock can be portrayed.

Carol Bier (Art, Maryland Institute College of Art and Johns Hopkins University) gave Wednesday’s first lecture. Bier discussed the central role of geometry in Islamic patterning, as well as the effect these patterns had on Western art. Susan Douglass’s afternoon workshop built on Bier’s ideas. Douglass showed the teachers how to use The Geometer’s Sketchpad, a program which uses geometrical concepts to create patterns and designs. The workshop was therefore perfectly aligned with the institute’s theme, and many of the teachers’ final lesson plans incorporated the relationship between art and science.

On Thursday morning, Quint Gregory (Art History and Archaeology) gave a fascinating lec-

ture that traced the global transmission of blue and white Delft tiles from the Middle East to China and finally into Europe. Perhaps more than any other lecture, Dr. Gregory’s presentation helped illustrate the intricacies of the cross-cultural exchange that was at the heart of this year’s program. In the afternoon, Joann Spencer Siegrist (Theatre and Dance, University of West Virginia) led a performance workshop on shadow puppets. She provided a history of puppetry and the place of shadow puppets in that tradition before helping the participants create their own shadow puppets. The teachers wrote scripts, made the puppets, chose the music, and ended the workshop with lively performances. The day ended with a workshop on tile mosaics. The teachers had a wonderful time hammering away at brightly colored pieces of tile in order to create small mosaics of their own under the guidance of Italian mosaic artist Matteo Randi and his wife Simona Cristanetti.

Quint Gregory joined the teachers again on Friday morning at the National Gallery of Art in Washington, DC. Dr. Gregory chose five images which illustrated the institute’s theme of artistic exchange. Not surprisingly, Delft pottery appeared in a painting by Venetian artist Giovanni Bellini. Teachers complained vociferously that their time in the Gallery was too

short! In the afternoon, Meredith Gill (Art History and Archaeology) expanded on Gregory's idea in a lecture on artistic exchange in the period. Venice and its relationship with Mamluk Egypt in the late fifteenth and early sixteenth century was once again the focus. She selected two images—one by Costanzo da Ferrara and the other by a Pisano artist—that dramatically illustrated the subtle exchanges between the two cultures.

The week's grand finale came on Monday morning, when teams of teachers presented the arts-integrated lessons that they had developed during the week. The influence of individual lectures could be seen in each lesson. As noted on page 5, the Center for Renaissance & Baroque Studies archives these lesson plans on its website for the benefit of participants and teachers around the world. Participants who complete the entire program, including the follow-up sessions, are eligible for 5 MSDE Continuing Professional Development credits.

By all accounts, this year's institute was a great success. Participants gained a deep understanding of the program's topics from the lectures, performance classes, and discussion sessions, as well as from the consistently high level of scholarship and performance experience of the faculty. In speaking about her particular

team of teachers, one participant aptly described the institute's effect: "We have decided to restructure our entire curriculum to reflect our learning here. It has revolutionized the way we think about teaching and has forged a team bond between us."

SHAKESPEARE CAMP

July 5–July 15, 2005

This program was co-sponsored by the Center for Renaissance & Baroque Studies, the Department of Theatre, the Office of the Assistant Provost for Equity and Diversity, and the Maryland-National Capital Park and Planning Commission.

This was the Center's third foray into a program designed for a younger age group, an experiment first encouraged by longtime Faculty Advisory Board member Jane Donawerth (English and Women's Studies). Carol Jordan (Duvall High School) directed the camp for a second time, assisted by Julianne Homokay. Other staff members included Jillian Bleggi, Sarah Espinosa, and Heather Stangle.

The final performance was an adaptation of *Henry V*. On any given day of the two weeks preceding the final performance, small groups of

students could be observed in rehearsal, using physical exercise to find the emotion demanded by the text, engaging in stage combat, or using dance movement to prepare for the play's fight scenes and tavern dancing.

Parents and friends helped close the camp as they watched a standing-room only performance of scenes from *Henry V* in the Kogod Theatre of the Clarice Smith Performing Arts Center.

Thanks to all, most particularly to Carol Jordan and to the Maryland-National Capital Park and Planning Commission, for their dedication and generous support.

Publication Series



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.

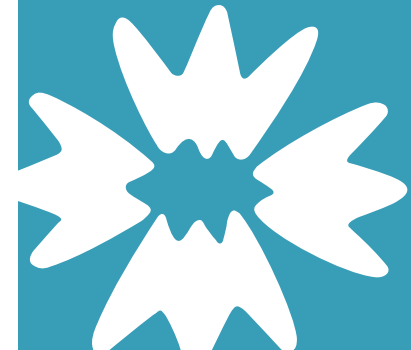
Early Modern Women: An Interdisciplinary Journal

Early Modern Women: An Interdisciplinary Journal was launched in the spring of 2005 with financial support from Dean James F. Harris of the College of Arts & Humanities, and the Departments of English and Women's Studies, as well as the Society for the Study of Early Modern Women. It is especially heartening to have visionary colleagues such as Charles Caramello (English) and Bonnie Dill (Women's Studies), who endorsed this project from the beginning. Jane Donawerth (English and Women's Studies) and Adele Seeff (Center for Renaissance & Baroque Studies) are co-editors; they have assembled a noteworthy Editorial Board. The Board includes Jane Couchman (French and Women's Studies, York University),

Nancy A. Gutierrez (Arts and Sciences, University of North Carolina Charlotte), Amy Leonard (European History, Georgetown University), Margaret Mikesell (English, John Jay College, City University of New York), Karen Nelson (Center for Renaissance & Baroque Studies), Diane Wolfthal (Art History, Arizona State University), and Naomi Yavneh (Humanities, University of Southern Florida). The Journal is also assisted by a Board of Advisors consisting of the foremost scholars in early modern studies.

Early Modern Women is structured to be a competitive peer-reviewed academic journal; it follows the customary editorial practices for scholarly humanities publications. Following a call for subscriptions and papers issued last May, the Journal received many submissions, and numerous subscriptions and gifts. The first volume will be ready for sale at the fall 2006 *Attending to Early Modern Women—and Men* Symposium.

Cross-Campus Collaboration



The individuals below participated in one or more Center programs during the 2004–2005 academic year.

ART HISTORY AND ARCHAEOLOGY:

Adrienne Childs, *Fine Arts Institute*; Aneta Georgievska-Shine, *Fine Arts Institute, Teaching East & West*; Meredith Gill, *Fine Arts Institute*; Quint Gregory, *Fine Arts Institute*

COMMUNICATIONS: Pam Slater, *Table Readings*

EDUCATION: Elaine Derrer, *Table Readings*; Joyce Khouri, *Table Readings*

ENGLISH: Brandi Adams, *Renaissance Revels*; Ruth Akca, *Table Readings*; Hannah Baker, *Table Readings*; Francoise Bastien, *Table Readings*; Ralph Bauer, *Inquisitions and Persecutions*; Stewart Brown, *Table Readings*; Ray Bossert, *Dissertations-in-Progress*; Brianne Cobuzzi, *Table Readings*; Theresa Coletti, *Inquisitions and Persecutions*; Emilia Costa, *Table Readings*; Elaine Derrer, *Table Readings*; Jane Donawerth, *Early Modern Women Journal*; Josh Goldstein, *Table Readings*; Chelsea Harrison, *Table Readings*; Joyce Khouri, *Table Readings*; Jason Juzwiak, *Table Readings*; Theodore Leinwand, *Inquisitions and Persecutions, Shakespeare and Popular Culture*; Josh McManus, *Table Readings*; Michael Olmert, *Table Readings*; Meg Pearson, *Renaissance Revels, Dissertations-in-Progress*; Silke Popp, *Table*

Readings; Anne Powell, *Table Readings*; Lindsey Robbins, *Table Readings*; Erin Sadlack, *Renaissance Revels*; Kat Snow-Milon, *Table Readings*; Marian Stimson, *Table Readings*; Angelique Wheelock, *Dissertations-in-Progress*; Allie Young, *Table Readings*

FRENCH & ITALIAN: Jacqueline Letzter, *Works-in-Progress*; Dorothee Polanz, *Dissertations-in-Progress*

HISTORY: Marvin Breslow, *Inquisitions and Persecutions*; Josh McManus, *Table Readings*; Madeline Zilfi, *Islam Day*

JOURNALISM: Lindsey Robbins, *Table Readings*

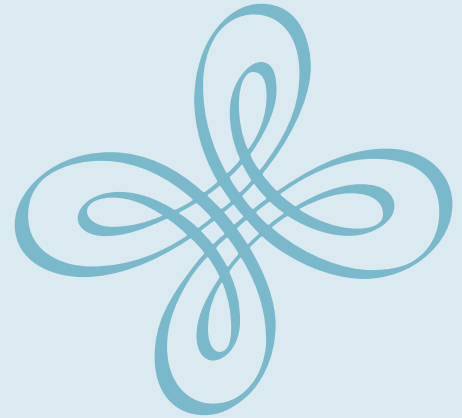
LIBRARIES: Louise Green, *Fine Arts Institute*; Eric Lindquist, *Inquisitions and Persecutions*; Joan Stahl, *Fine Arts Institute*

MUSIC: Michael Stuart Holmes, *Shakespeare and Popular Culture*

PUBLIC POLICY: Peter Levine, *Works-in-Progress*

SPANISH & PORTUGUESE: Eyda Merediz, *Inquisitions and Persecutions*

THEATRE: Francoise Bastien, *Table Readings*; Leigh Caudill, *Table Readings*; Jennifer Ring, *Table Readings*; Kat Snow-Milon, *Table Readings*; Noelle Wilson, *Shakespeare Camp*



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Dean's Office, College of Arts & Humanities

Office of the Assistant Provost for Equity and Diversity

Department of American Studies

Department of English

Department of Theatre

Department of Women's Studies

Office of Undergraduate Studies

School of Music

Future Programs



The Center looks forward to an exciting year. Its signature symposium, *Attending to Early Modern Women—and Men*, is scheduled for November 9–11, 2006, and a stellar slate of speakers has been organized around four topics. The keynote speaker will be Sarah Cohen (Art History, University at Albany-SUNY). The first plenary, “Theorizing Early Modern Masculinity and Maleness,” will feature Alexandra Shepard (History, University of Cambridge); Roger Freitas (Musicology, Eastman School of Music, University of Rochester); and Margaret Ferguson (English, University of California, Davis). “Childhood” is the subject matter of the second plenary, and speakers will include Amy Leonard (History, Georgetown University); Jeanice Brooks (Music, University of Southampton); and Valeria Finucci (Italian, Duke University). The third plenary will turn its focus to “Violence,” and speakers on this topic include Margaret Carroll (Art, Wellesley College); Randall Martin (English, University of New Brunswick); and Susan Niles (Anthropology and Sociology, Lafayette College). At the fourth plenary of the symposium, “Pedagogies,” attendees will be treated to talks by Judith Tucker (History, Georgetown University); Caroline Murphy (Art History, University of California, Riverside); and Katherine Crawford (History, Vanderbilt University).

Planning for this international symposium is underway and full use is being made of the conference website (www.crbs.umd.edu/atw6) as a location for reading abstracts, registration information, and for announcing the availability of ten graduate student grants-in-aid for travel to the conference.

The most exciting new development is the Center’s launch of *Early Modern Women: An Interdisciplinary Journal*, a scholarly publication that is long overdue. There are now four interlinked scholarly enterprises: the *Attending to Early Modern Women* series, the series of symposium proceedings published by the University of Delaware Press, the recently inaugurated Journal, and the separate but related discipline association, the Society for the Study of Early Modern Women. The Center can take credit for the first three. A good part of the upcoming year will be devoted to preparing both of these print collections for publication. The ever-increasing number of publications in this area testifies to the continuing vitality of the field.

The Center’s *Crossing Borders/Breaking Boundaries* series of summer institutes for Maryland educators has been identified by James Tucker (Maryland State Department of Education) as a model arts integration program for the state of Maryland. This award will

require modifying the 2006 program to bring the institute into conformity with the Professional Development Standards recently articulated by the Maryland State Department of Education. These standards were developed over a two-year period of state-wide focus groups; they are intended to ensure that professional development programs for teachers are designed to serve teachers' needs and will always include student assessment.

In the spring of 2005 Dean James Harris (College of Arts & Humanities), working with Adele Seeff, decided to house several key College outreach programs at the Center under her supervision. Seeff was named Director of Outreach for the College. The Teachers as Scholars program and the Northwest High School Collaboration are now managed by the Center Director. Teachers as Scholars, initially funded by the Woodrow Wilson Foundation in partnership with school districts in Maryland, is in its fifth year.

The Northwood Collaboration, founded by a memorandum of understanding signed by University of Maryland President C.D. Mote, Jr., is at the beginning of an extraordinary relationship. Northwood High School and the University of Maryland are working together to create a collaborative learning community of

students, faculty, staff, parents, businesses, and community organizations who together will create an "Early College High School" model. This model will promote cooperation among high school and college faculty and will improve access to post-secondary institutions by offering high school students opportunities to earn college credit in high school. Parents at the school will be encouraged to think of college as a viable option for their children. The school will be a site for University of Maryland interns.

Other established initiatives will continue in the coming year. The *Shakespeare in Performance* series has been expanded to *Shakespeare Fest* and now includes even more active workshops on stage fighting, acting, and clowning for students, as well as dynamic lectures and pedagogical discussions for teachers. The Shakespeare Middle School Monologue Contest enters its third year, its second at Imagination Stage. Shakespeare Camp enters into its fourth year. As always, the Center welcomes ideas for new initiatives from both faculty and graduate students.

*The Center gratefully acknowledges
support from its many patrons ~*

