

*Center for Renaissance
& Baroque Studies*



Annual Report 2006-2007

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Mission

Established in 1981 at the University of Maryland, the Center for Renaissance & Baroque Studies (CRBS) fosters exchange between disciplines in the arts and humanities and allied fields.

As an independent unit within the College of Arts and Humanities, the Center serves the campus through an array of interdisciplinary programs including symposia, colloquia, and special programs and lectures. In addition, the Center publishes *Early Modern Women: An Interdisciplinary Journal* and a volume series of conference proceedings, and proudly hosts the *Attending to Early Modern Women* symposium, which explores various aspects of the lives and works of women in the Renaissance.

The Center aspires to fulfill the following goals: (1) to promote innovation and excellence in the humanities with a strong commitment to interdisciplinary studies; (2) to provide new research and teaching opportunities for faculty

within the College; (3) to be a formative presence in Renaissance and Baroque Studies through symposia, published proceedings volumes, and an interdisciplinary journal; (4) to increase visibility for the College and the campus by promoting ties with other area research and cultural institutions; (5) to maintain relationships with Maryland school teachers, thereby fulfilling the campus's public service commitment to the citizens of the state; (6) to increase access to current humanities scholarship for the community.



Highlights

In 2006–2007, the Center’s campus programs focused on celebrating the humanities across disciplines and departments. Three main initiatives anchored this effort: *Attending to Early Modern Women*, November 2006; *A Semester on Comedy and Humor*, Fall 2006; and *Shakespeare in Washington*, January through June 2007. All three grew out of the collaboration of scholars and students around particular topics; all three explorations were equally successful in energizing the vibrant humanities community at the University around intellectual exchange.

The Center also maintained its programs designed to stimulate middle school students in their studies of Shakespeare; these included the *Shakespeare Monologue Competition* and *Shakespeare Camp*. Other programs, such as *Shakespeare Fest* and *Crossing Borders/Breaking Boundaries, a Multidisciplinary Summer Institute for Maryland School Teachers*, continued to invigorate secondary school students and teachers by deepening their relationship to Shakespeare’s drama and, more generally, to the arts of the Renaissance.

In addition, two Center publications appeared in print. In October 2006, the inaugural volume of *Early Modern Women: An Interdisciplinary Journal* was published. This journal, the first and only of its kind, is edited by Adele Seeff and Jane Donawerth, both of the University of Maryland, and by Diane Wolfthal of Arizona State University, whose collaboration is a happy outcome of the negotiation with the Arizona Center for Medieval and Renaissance Studies.

In January 2007, the proceedings volume for the 2003 conference, *Structures and Subjectivities: Attending to Early Modern Women*, edited by Joan Hartman and Adele Seeff, was published by the University of Delaware Press in conjunction with the Associated University Presses. The ever-increasing number of publications in this area of early modern women’s studies testifies to the continuing vitality of the field.



Campus Programs

SYMPOSIUM: ATTENDING TO EARLY MODERN WOMEN—AND MEN

November 9 through 11, 2006
www.crbs.umd.edu/atw/atw6

Made possible by Ashgate Publishers; the College of Staten Island, CUNY; the Gladys Kriebel Delmas Foundation; Pepsi-Cola, Inc., Fund for Campus Enhancement; and the Society for the Study of Early Modern Women. Campus units providing support included the College of Arts and Humanities, the Departments of Art History and Archaeology, Dance, English, History, and Women's Studies, the Office of Undergraduate Studies, and the School of Music.

For the sixth time since 1990, scholars at all levels gathered at the University of Maryland for the interdisciplinary symposium, *Attending to Early Modern Women*. In 2006, plenaries and workshops turned their gaze upon women and men to consider a variety of issues across four organizing topics: "Theorizing Early Modern Masculinity and Maleness"; "Childhood"; "Violence"; and "Pedagogies." What might scholars learn about early modern women by focusing on men? What might we learn about early modern society and patriarchy from its gendering practices? What are

the consequences of current scholarly assumptions about gender for the study of early modern society? Participants approached the conference's central themes from a variety of disciplines such as Art History, Classics, Comparative Literature, English, French, History, Italian, Music, Religious Studies, Spanish, Theater, and Women's Studies.

Over 300 scholars participated from thirty-four states, the District of Columbia, Canada, the United Kingdom, and Spain. Roughly 25% of the audience were graduate students, a number of whom were workshop organizers. Thirty from the University of Maryland and its satellite campuses. The Delmas Foundation supported the attendance of ten graduate students, and the Society for the Study of Early Modern Women provided travel grants to five more. Approximately sixty-five undergraduate students attended plenary sessions, and several also registered in advance for workshops. Several professors at other institutions, many of whom were once graduate students at the University of Maryland, brought their outstanding undergraduate students as well.

Symposium evaluations were laudatory. In her introduction to *Women's Writing in English: Early Modern England* (University of Toronto Press, 2005), Patricia Demers described the symposium

as “one of the zestiest and most consciously interdisciplinary gatherings” devoted to early modern women. The symposium certainly was lively! Participants consistently cited the symposium’s interdisciplinary approach, its abundant opportunities for networking and intellectual exchange, and the workshops as the most valuable aspects of the three-day event. Participants also praised the balance of speakers and hands-on workshop sessions. For this symposium, the Center scanned all workshop readings into a password-protected website, thanks to help from Kathleen Cavanaugh (ARHU), Catherine Hays Zabriskie (ARHU), and Janel Brennan-Tillman (Languages, Literatures, and Cultures). Attendees were able to select workshops after previewing the workshop materials online. Many have reported that they continue to use this resource in their teaching and in fact have developed portions of their syllabi in response to materials garnered from the exchanges surrounding the workshops.

The keynote and the plenary presentations were scintillating. The keynote presentation, “Showing the Heart: Friendship, Love, and Anatomy in Early Modern Portraiture,” combined the pleasure of viewing film clips of modern dance and the portraits by Peter Paul Rubens, Nicholas Hillyard, Anthony van Dyck,

and Peter Lely, with a rich historical lecture. Sarah Cohen (Art History, University of Albany, State University of New York) considered the importance of the gesture of touching another’s heart to indicate emotional bonds of friendship or patronage between men.

Plenary Presentations

Manhood, Patriarchy, and Gender in Early Modern History

Alexandra Shepard, History, Cambridge University

In a talk that served as a touchstone for the symposium, Alexandra Shepard assessed recent scholarly studies of early modern masculinity. After tracing some of the categories of difference available from Joseph Hall’s *Characters of Virtues and Vices* (London, 1608) and other books of its sort to describe some of the “multiple masculinities” of the early seventeenth century, Shepard articulated the need to evaluate “the nature and extent of female agency and the limits of male power, as well as the centrality of patriarchal norms to creating and policing distinctions between men.” She cautioned against the erasure of the study of women’s experience and called instead for a more nuanced approach informed by masculinity studies.

The Castrato as Sex Object

Roger Freitas, Muscology, Eastman School of Music (University of Rochester)

Roger Freitas explored the cultural contexts for casting operas in the seventeenth and eighteenth centuries. Freitas suggested that audiences responded to *castrati* on many levels: “as alluring figure[s] whose talent only augmented an innate desirability. *Castrati* thus played amorous leading roles, not in spite of their physical distinctiveness, but because of it.” In the end, Freitas contended: “to be not quite fully masculine—in body or manner—was to be especially susceptible to love. . . . The ideal male was simply younger, and so more androgynous, than the current norm.”

Fashioning Men for Marriage: An Obscure Chapter in the History of Renaissance Education

Margaret Ferguson, English, University of California, Davis

In part by exploring concepts of “hymen,” “maidenhead,” and “maidenhood” inherited from a variety of often conflicting classical sources and investigated by seventeenth-century anatomists, Ferguson defined for scholars the notion of “hymenal instruction” as an effort to educate and civilize young men for proper performance on their wedding nights. Ferguson

posited that these texts, and many others, articulated fears about consummating the relationship and offered guidance on how to navigate the new coupling.

Sugar and Spice and Everything Nice: Gender Differences in German Primary School Education

Amy Leonard, History, Georgetown University

In this talk, Leonard used archival records to demonstrate disparities between the rhetoric of German reformers regarding universal education as a goal and their actual success at educating German children. She suggested that the reformers were slow to start schools and often allowed “Catholic” teachers and educational practices to remain in place in existing schools. Since Lutheran educational emphasis for girls was on domestic skills rather than letters and Latin, Lutheran women were increasingly unable to join exchanges within the international world of letters.

“All you need is love”: Music, Romance, and Adolescent Education in Sixteenth-Century France

Jeanice Brooks, Music, University of Southampton

In her assessment of methods used to educate young men, Brooks called for an examination of romance and romantic fiction to serve as a counterpoint to conduct books and treatises outlining humanist education practices. Brooks suggested that these literary texts offer additional insight into Renaissance views of recreation generally and music more specifically as a means to prepare young men for adult life. Ultimately, she argued, “Romances can be read as ‘plaything and pedagogue’ in which music is indeed a socializing force for boys, but one that instead of showing how to attain equilibrium and self-mastery, teaches them how—in what ways, and under which circumstances—to lose control.”

Growing Up Female: Chastity Tests and Adolescent Anatomy

Valeria Finucci, Italian, Duke University

Valeria Finucci drew upon records available from artists, anatomists, doctors, and the writers of medical treatises to examine the ways in which society constructed definitions of woman’s “purity” and invested women’s chastity with new meaning in early modern Italy. Finucci offered

the story of Margherita Farnese, married at fourteen to Vincenzo Gonzago. The young prince was unable to penetrate his wife’s hymen. Midwives and physicians concerned with the emergent field of obstetrics were called in as consultants in the case. Finucci concluded, “By reading through the literature of the period one cannot help but feel that the medical interest in removing a problematic clitoris, but not a problematic hymen, had a precise libidinal and moral reason: the presence of the first was thought to make women lustful, the presence of the second to keep them virtuous.”

Bosch’s Iron Age

Margaret Carroll, Art History, Wellesley College

According to Carroll, Bosch’s painting serves as a dialogue about the nature and dangers of desire. In its representation of both the utopian and the dystopian world, Bosch’s “conversation” includes homoerotic desire in ways that suggest homoerotic relationships between men were normative, or that they had recently emerged as subjects of celebration from printed texts by Plato and Ficino. The painting works in much the same way as humanist debates on the subject of desire or on the corrupting influence of violence, since it requires the viewer to generate his or her own resolution regarding the competing images the panels offer.

Women Murderers in Early Modern English News and the Culture of Equity

Randall Martin, Theatre and Literature,
University of New Brunswick

Randall Martin examined the relationship between changes in the prosecution of women for infanticide and concurrent shifts in the journalistic representation of those prosecutions during the seventeenth century. Martin analyzed a number of specific cases from broadsheets of the period, first by assessing genre-establishing news reports, ca. 1616, and then by exploring the ways in which journalists deviated from these models in reports made in 1651 and 1679–81. The reports were all concerned, in one way or another, with the question of “when is infanticide not infanticide?” Martin posited that either the “criminal” was “innocent” or “the victim” of class bias, as proved by circumstances surrounding the case, or the “crime” was in fact “a miscarriage,” as demonstrated by forensic evidence from the infant body.

Violence, Gender, and Race in the Seventeenth Century English Atlantic

Susan D. Amussen, History, Union Institute and University

In this paper, Susan Amussen explored some of the ways in which settlement in the Caribbean

reshaped English ideas about gender, most especially how the violence associated with slavery contributed to such reshaping. Amussen identified some of the processes related to the emergence of racialized identity. Central to her analysis was a reading of Benedetto Genarri’s 1683 portrait of Hortense Mancini, Duchess of Mazarin, represented in the guise of Diana surrounded by African attendants. The portrait diverged, in terms of genre, from two distinct forms: representations of Diana and figures contrasted with attendants. Amussen suggested that “the portrait’s departures from convention suggest connections between race, gender, and violence that are rarely visible in early modern society.”

Telling 1001 Tales: Integrating Muslim Women into the World History Narrative

Judith E. Tucker, History, Georgetown University

In the course of examining the history and reading of *1001 Nights* along with women’s history more generally, Judith Tucker asked two questions: “Are there peculiarities or particular challenges . . . in discussing women and gender issues when it comes to the Arab World in the period from the late sixteenth to the early nineteenth centuries? Was early modern society gendered in ways that placed special burdens on women, especially when

it comes to issues of female sexuality and mobility?” Tucker considered these issues in relation to the problems posed by world history narratives and by the limited number of colonial and indigenous sources. Suggesting some places one might look for a clearer portrait of early modern women, Tucker noted that Arab biographers of the thirteenth and fifteenth centuries included numerous entries for women in their biographical dictionaries, although many of these entries disappeared in the volumes produced in the early modern period and afterwards. Marriage contracts and legal discourse provide additional sources of information. Tucker especially advocated attention to women who were guardians or philanthropists.

Mediated Masculinity: The Duke of Bracciano, the Medici Princess, and The White Devil

Caroline P. Murphy, Art History, University of California, Riverside

Caroline Murphy asked the question, “What happens when a man aspires to normative ‘manly’ qualities—to be a soldier, masterful lover, great leader or patron—and fails?” She offered as a case study Paolo Giordano Orsini and suggested that his life, characterized by vengefulness, gluttony, and lechery, was more illustrative of vices than virtues. Murphy noted that *The White Devil*, written by John Webster and based loosely upon the events of Orsini’s life, highlights his

vengefulness and gluttony, and adds a certain amount of avariciousness. While the play does not follow the historical events of Orsini's life, it does capture his essence and illustrates that stories circulating about him served as examples of how *not* to be a gentleman and how *not* to enact maleness.

The Politics of Pedagogy: Teaching Gender and Sexuality during the Culture Wars

Katherine B. Crawford, History, Vanderbilt University

Katherine Crawford assessed some of the ways that talking about gender and sexuality in the classroom requires confrontation with the body. She suggested that teaching gender and sexuality demands an engagement and confrontation with the prejudices and discomforts we have inherited about bodies and the people who inhabit these bodies. Gender and sexuality studies inevitably disrupts the complacency of those students whose assumptions about bodily integrity and political privilege have never been questioned.

As in past symposia, 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. Abstracts for the workshops are archived on the

Center's website,
www.crbs.umd.edu/atw/atw6/index.html

Ancillary events enriched the symposium as well. On Friday, November 10, 2006, *Choreographie Antique*, a dance ensemble based at Goucher College, was joined by the Towson University *Early Music Ensemble* in an offering of *An Evening of Renaissance Dance*. Chrystelle Bond (Goucher College) provided an introduction and information about the dances performed, and encouraged members of the audience to join the dances. Several audience members rushed onto the stage to learn Renaissance dance steps.

A team of humanities librarians—Bonnie Jo Dopp, Louise Greene, Tim Hackman, Patricia Herron, Eric Lindquist, Judy Markowitz, and Alan Mattlage—highlighted recent developments in electronic resources. The humanities team developed an extensive database of these resources in honor of the symposium in 2000; they continue to update this valuable asset for scholars, housed at
www.lib.umd.edu/ETC/LOCAL/emw/emw.php3

The Society for the Study of Early Modern Women conducted its annual business meeting at the conference and also organized a Plenary Round Table: "Celebrating a Dozen Years of SSEMW: The Next 12 Years." Namoi Yavneh

served as moderator; panelists were Linda Austern (Northwestern University), Elizabeth Cohen (York University), Margaret Hannay (Siena College), Jennifer Pendergrass (Arizona State University), and Allyson Poska (University of Mary Washington). This panel facilitated a lively conversation about the advantages and difficulties inherent in interdisciplinary inquiry and cross-disciplinary collaboration.

Attending to Early Modern Women is a collaborative venture, and the dedication of many people—both on and off campus—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 (William Patterson University); Jane Donawerth (English); 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); Betty Travitsky (Center for the Study of Women and Society, Graduate Center, CUNY)—there would be no symposia. Financial support is also essential to limit costs to registrants as much as possible. Thus, the Center extends special thanks to the many Friends of *Attending to Early Modern*

Women, whose contributions, small and large, of money and time ensured that the symposium was a celebratory gathering of colleagues. They, as a collectivity, energized this endeavor beyond measure. Gratitude also goes to the dedicated members of the Center staff.

A SEMESTER ON COMEDY AND HUMOR

September through December 2006
www.comedy.umd.edu

Planned in part to celebrate the University's 150th anniversary, and supported with funds from the Provost's Office, the College of Arts and Humanities, and participating departments.

Adele Seeff, Kent Cartwright (English), and Larry Minz (American Studies) designed a College-wide exploration of comedy and humor. They began, in 2004, by convening a steering committee and by establishing activities for the semester in order to engage the interest and participation of as many departments, programs, and faculty members as possible. The goal was to kindle a sustained, cross-campus conversation. *A Semester on Comedy and Humor* was academic in its focus and also quite fun.

The semester was organized around four foci: courses, performances, special events, and lectures. Faculty members from departments across the College offered courses designed specifically around the topic. A visit to the program website at www.comedy.umd.edu demonstrates the variety of courses, which encompassed everything from "Archaic Latin, with Special Attention to Plautus and Roman Comic Writing," taught by Judith Hallett (Classics) to "An American Comedy of Manners: The Films of Woody Allen," taught by Joseph Miller (English).

The range of performances was equally expansive. Of particular interest was an unusual performance of *Commedia dell'arte* at the Kogood Theatre, repeated at the Italian Embassy, and organized by Giuseppe Falvo (French and Italian). This performance by the *Gruppo Teatro Essere* of Rome was sponsored in part by the Italian Embassy, the City of Rome, the Department of French and Italian, and funds provided by the Provost's Office. The performance was in Italian with English subtitles on television monitors. The effects of skilled stylized movement, *Commedia dell'arte* humor, and foreign language transmission combined to offer spectators an extraordinary comedic experience.

Units in the Clarice Smith Performing Arts Center and the Adele H. Stamp Student Union

arranged a number of performances. Leon Major, in spite of an already full schedule, directed School of Music faculty in a *Comedy Cabaret* on December 9 and 10 in the Gildenhorn Recital Hall. The highly amusing selection opened with "The Italian Lesson," courtesy of composer Lee Hoiby, featuring Linda Mabbs as the housewife attempting to learn Italian with the aid of Dante's *Inferno*. Delores Ziegler followed with her characterization of Julia Child in *Bon Appetit* (Lee Hoiby). In the closing piece, Stacey Mastrian and François Loup argued over the choice of coffee and a husband in Bach's *Coffee Cantata*. The evening sparkled with wit and glorious voices.

The Clarice Smith Performing Arts Center sponsored performances by the Bang on a Can All-Stars with Don Byron; *500 Clown Macbeth* by the 500 Clown Theatre Company; and *College Park, The Opera* by the Squonk Opera Company of Pittsburgh. Student Entertainment Events hosted shows featuring Michael Aronin of NBC's *Last Comic Standing* on October 3 and Wayne Brady on October 19.

Perhaps most spontaneous and most gratifying were contributions by student performers. Students simply appeared in the Center office and asked to be included. Erasable Inc. Improvisation Group performed every Friday on

the steps of McKeldin Library, and The Bureau offered two *Sketch Comedy* improvised performances, December 6 and 8, 2006.

In the special events category, a visit as comic actor-in-residence by Floyd King (The Shakespeare Theatre) was a highlight for students across several departments. During the week of November 13–18, 2006, King held workshops with students, visited classes in the Departments of English and Theatre, and participated in a panel discussion, *Renaissance Comedy*, on November 14, 2006, together with Franklin Hildy (Theatre); Theodore Leinwand (English); Maynard (Sandy) Mack, Jr. (English); and Heather Nathans (Theatre). Other special events included discussion sessions, play readings, and film screenings. The Department of Theatre organized a conference considering the puppetry of Jim Henson, held Friday, September 22. The Department of Classics held a reading of Plautus' *Pseudolus* in Latin on December 11 and a daylong discussion around Edith Hamilton's 1927 essay "Comedy" on December 5. Michael Olmert (English) planned his series of Table Readings to support the themed semester. An international film series offered by the School of Languages, Literatures, and Cultures permitted scholars to introduce such films as *Concorrenza Sleale* (*Unfair Competition*) (Italy, 2001), *El Verdugo*

(*Not on Your Life*) (Spain, 1963), *Good Bye, Lenin!* (Germany, 2003), *Moolaade* (Senegal, 2004), and *Unfair Competition* (Italy, 1938). A complete list is available at www.comedy.umd.edu/films.html. Larry Minz (American Studies) combined a screening with a discussion of Charlie Chaplin's film *City Lights* (1931).

Special lectures focused on comedy and humor over time from a number of perspectives. Lectures included Paul Lewis, Boston College, "Cracking Up: American Humor in a Time of Conflict," sponsored by the Department of American Studies on September 21; Brian Richardson (English), "Behind the Happy End of Comedy: Aesthetics, Politics, and Closure in Drama," on September 28; M. Thomas Inge, Randolph-Macon College, "Mark Twain, Chuck Jones, and the Art of Animation," sponsored by the Department of American Studies on November 1; and Millicent Marcus, Yale University, "When Life was Not So Beautiful: Italy 1938 in Ettore Scola's *Unfair Competition*," sponsored by the School of Languages, Literatures, and Cultures on November 10.

The semester was rich and varied. Participants agreed that selecting an intellectual focus with broad interest for many departments in the College was valuable for students and faculty alike. The steering committee, which consisted of Paul

Brohan (Clarice Smith Performing Arts Center); Federica Deigan (French and Italian); Lillian Doherty (Classics); Laura Lee Everett (Music); Giuseppe Falvo (French and Italian); Maynard (Sandy) Mack, Jr. (English); Leon Major (Music); Alan Mattlage (Libraries); Steve Mencarini (Adele H. Stamp Student Union); Charles Rutherford (ARHU); Hernán Sánchez M. de Pinillos (Spanish and Portuguese); Leigh Smiley (Theatre); Pierre Verdaguer (French and Italian); and Ruth Waalkes (Clarice Smith Performing Arts Center) lent their time, energy, and talent to the organization of the semester-long enterprise. They mobilized their colleagues, promoted events that rippled across the campus, and contributed to the success of *A Semester on Comedy and Humor*.

SHAKESPEARE IN WASHINGTON, D.C.

January through June 2007
www.shakespeare.umd.edu

Supported with funds from the Provost's Office, the College of Arts and Humanities, and participating departments.

Buoyed by the success of *A Semester on Comedy and Humor* and determined to have the University of Maryland participate in the city-wide celebra-

tion of *Shakespeare in Washington*, conceived by Michael Kaiser, president of the Kennedy Center, and curated by Michael Kahn, artistic director of the Shakespeare Theatre Company, Adele Seeff and Kent Cartwright (English) spurred a group of faculty and graduate students into assembling a program, titled *Incarnations of Shakespeare*, at College Park. The end result, archived at www.shakespeare.umd.edu, was impressive! *Incarnations of Shakespeare* focused on adaptations of Shakespeare across genre, across media, and across time, and included a film series, table readings, performances, and colloquia.

As with *A Semester on Comedy and Humor*, the breadth and variety of programming was remarkable. From play readings directed by Michael Olmert; to *Davenant and Cromwell: Closed Theaters and Singing Bards*, a mini-symposium organized by Marshall Grossman (who had always yearned to hear the music Davenant composed for Dryden's adaptation of *The Tempest*) and Leon Major; to "Shakespeare Undressed: A Screening and Discussion of Shakespearean Pornography," a video presentation and panel discussion of popular culture appropriations of Shakespeare's texts organized by graduate students Gillian Knoll (English) and Christine Maffuccio (English), the offerings were always interesting, full of surprises, and provocative.

For "Shakespeare Undressed," the Hoff Theater was packed. Knoll and Maffuccio, along with the faculty panel Theodore Leinwand (English), Trevor Parry-Giles (Communication), and Heather Nathans (Theatre), joined forces to field comments and questions from students in the audience.

Units across campus joined the effort as well. The Libraries, using a wide range of research tools, developed "Shakespeare in the Libraries," a series of exhibitions which provided windows into Shakespeare's world. These exhibitions extended from "The Globe Theater" in the Architecture Library, curated by Patti Cossard, to "Alchemy in Shakespeare's Time" in the Chemistry Library, curated by Svetla Baykoucheva. The Libraries' exhibitions are archived at www.lib.umd.edu/shakespeare. The Hoff Theater participated by hosting a film series and even managed to screen *Shakespeare in Love* on Valentine's Day.

The semester succeeded in celebrating incarnations of Shakespeare, whose afterlife and its vitality testify to the exceptional capacity of his texts to be appropriated.

MINI SYMPOSIUM

Shakespeare Fest: Shakespeare in Performance VI

March 10, 2007

This program was made possible by funds from the Office of Undergraduate Studies, the College of Arts and Humanities, the Departments of English and Dance, and the School of Music, with additional support from the Pepsi Cola Fund for Campus Enhancement.

What a festive event! A program which was once quite small and casual has grown into a symposium, with over one hundred and fifty people attending lectures and workshops in the Art-Sociology Building and the Tawes Fine Arts Building. The success of the day can be measured by the hunger of students (of all ages) to understand how a 400-year-old dramatic text speaks across time and across place to contemporary American audiences. How do directors, actors, costume designers, and fight choreographers make it happen? And, when an audience watches "bad" Shakespeare, what has gone awry in the production, and what can be learned from a flawed performance?

Patricia Lennox, English, New York University,

opened the day with her keynote entitled “*Romeo and Juliet* on Film: The Next Generation.” Lennox held the enraptured audience’s attention with her exploration of Baz Luhrmann’s film adaptation, *William Shakespeare’s Romeo + Juliet*.

The group divided into two workshops following the keynote. In “Boarding the Bard: A Director’s Perspective on Staging Shakespeare,” Douglas C. Wager, Theater, Temple University, described the complexities of producing and directing Shakespeare’s plays at Arena Stage and elsewhere. Students joined an invigorating session, “For Students Only! Acting Directing Workshop,” led by David Markey and Madeleine Burke, both of Imagination Stage.

In the afternoon, participants selected from a series of concurrent workshops. Kent Cartwright (English) shared his recent research in a discussion of “Theories of Comedy & *The Comedy of Errors*.” The Noble Blades introduced stage combat to their group, focusing on the importance of training, rehearsal, and making eye contact with one’s opponent before an aggressive move is made. In a very spirited session, Virginia Freeman (Dance) taught her participants the steps to the *pavane* and the *galliard*. The critical importance of costume design was illustrated in Celestine Ranney-Howes’s (Theater, University of Maryland-Baltimore County) workshop,

“Undressing Shakespeare: How Costumes Define Character.” In a session so lively that laughter spilled into the hallways through closed doors, Jasmine Lellock (English) captivated participants with dialogue taken from various Shakespeare plays with “Insult and Persuasion.”

In the second series of concurrent workshops, three workshop leaders offered different perspectives on Shakespeare’s texts: Catherine Field (English) explored “Shakespeare’s Sister’s Kitchen: Recipes, Remedies, and Food in Elizabethan England,” and, in a workshop entitled “Shakespeare Films: Mirrors of their Times,” Karen Nelson used film clips from Laurence Olivier’s *Hamlet* (1948), Neil Hartley’s *Shakespeare’s Hamlet* (1964), and Franco Zeffirelli’s *Hamlet* (1990), together with primary documents available on the web from each of the films’ eras, to generate a timeline of twentieth-century world events. Dody DiSanto (Center for Movement Theatre, Washington, D.C.) helped her group explore the use of masks to help performers concentrate on the essence of particular characters.

The afternoon concluded with a beautiful performance of *The Tempest* by DuVal High School students, directed by Carol Jordan. The “big room” in Art/Sociology was filled with proud family members, admiring students from other schools in the Washington, D.C. metro area, and

faculty, staff, and students from the University. The students’ rendition of *The Tempest* was especially effective in communicating the magic of the island through its use of original music and dance. The performance provided a gratifying conclusion to a fun-filled day.

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 to support both *A Semester of Comedy and Humor*, Fall 2006, and *Shakespeare in Washington, D.C.* January through June 2007. One stand-out was his original play, *Shakespeare and Dr. Lopez*.

September 13, 2006

Kafka's Dick (1986) by Alan Bennett

October 4, 2006

The Rehearsal (1671) by George Villiers

February 7, 2007

Shakespeare & Dr. Lopez (2004) by Michael Olmert

February 21, 2007

Bingo: Scenes of Money and Death (1974) by Edward Bond

March 7, 2007

The Herbal Bed (1996) by Peter Whelan

April 4, 2007

Fortinbras (1992) by Lee Blessing

April 18, 2007

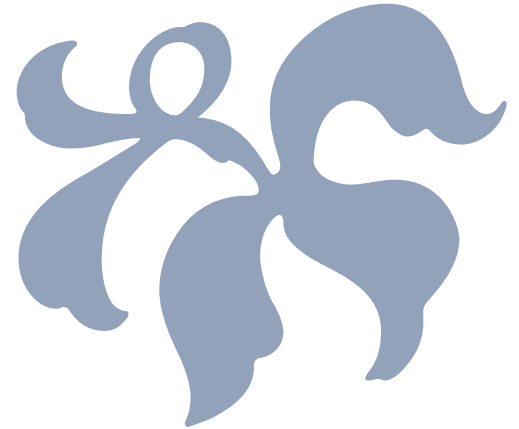
Cressida (2000) by Nicholas Wright

MARYLAND DAY

April 28, 2007

As in years past, Center staff, assisted this year for the first time by Northwood High School students, gave visitors the chance to experience the arts. Over three hundred students, children, and their parents visited the Center's art tables on McKeldin Mall and experimented with tempera paints, glitter, and markers. Their drawings and paintings turned the Arts & Humanities Tent into a gallery celebrating the Terrapins on a glorious spring day.

In addition, Maryland Day activities included a participant reunion and follow-up session for the 2006 summer institute, *Crossing Borders/Breaking Boundaries: The Arts and Artistic Legacies of the West African Civilizations*, described more fully in the annual report for 2005–2006.



Outreach Programs



The Center continues to offer a variety of outreach programs designed to provide access to recent research in Renaissance Studies. These include the *Shakespeare Monologue Competition* and *Shakespeare Camp*, both of which target students ages eleven to fourteen; and *Crossing Borders/Breaking Boundaries*, a summer institute that brings secondary school teachers to campus for an interdisciplinary exploration of a Renaissance topic, viewed through the lens of arts-integration practices.

In the spring of 2005, Dean James F. Harris (ARHU) named Adele Seeff, the Center's Director, as Director of Outreach for the College of Arts and Humanities. She now manages several key College outreach programs, the most extensive of which are the *Seminars for Teachers* program (formerly *Teachers as Scholars*) and the *Northwood High School Collaboration*. *Seminars for Teachers*, initially funded by the Woodrow Wilson Foundation in partnership with school districts in Maryland, is now in its fifth year. The *Northwood Collaboration* was conceived in 2003 and continues to blossom under the care of many nurturing hands at the University and in Montgomery County Public Schools.

CENTER OUTREACH

Shakespeare Monologue Competition

March 12, 2007

This program 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 fourth annual *Shakespeare Monologue Competition* for students in grades 6–9, an event rescheduled after snow closed schools on the program's originally scheduled date of February 15, 2007. Prior to the competition, David Markey and Madeleine Burke of Imagination Stage coached interested students in a workshop held at Imagination Stage on Saturday, February 3, from noon to 2:00 p.m. Madeleine Burke gave the students a list of practical tips that ranged from advice about concentrating on punctuation for clues about breathing to an exhortation to understand exactly what their characters seek when they speak. She left them with these words, "HAVE FUN! Acting is a joy and working with Shakespeare's texts one of the highest delights of being an actor—so revel in the experience!" Many

of the participating students developed their understanding of and their ability to perform their character between the workshop and the competition. During the competition itself, the students all did a marvelous job of acting on Burke's advice. The performances were excellent, dynamic, and focused, and it took the judges quite some time to select the winners.

This year, awards were made for outstanding performances in the following areas:

Best Use of Costume and Props: Elizabeth Bloxam (Rocky Run Middle School, sponsored by Valerie Karasek) as Julia, *Two Gentlemen of Verona*

Best Understanding of Text: Helen Felker (Stone Ridge School, sponsored by Cynthia Webb-Manly) as Hermione, *The Winter's Tale*

Most Fully Realized and Connected to the Character: Adam Farqui (St. Alban's School, sponsored by Brian Soja), as Caliban, *The Tempest*

Most Informed and Boldest Character Choice: Nick McGuire (Landon School, sponsored by Matt Dougherty), Nick Bottom as Pyramus, *A Midsummer Night's Dream*

Most Interesting Interpretation of Text: Joshua Greenwald (Eleanor Roosevelt High School, sponsored by Sara Nelson), as Hamlet, *Hamlet*

Rachel Dempsey and Clare Johnson, both of Imagination Stage, served as judges. Fran Caterini (Washington Episcopal School) served as consultant and co-organizer for the program. The Center for Renaissance & Baroque Studies donated prizes for the winners.

Crossing Borders/Breaking Boundaries: A Multidisciplinary Summer Institute for Maryland School Teachers

www.crbs.umd/crossingborders/

These programs were 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 (MDSE), developed a series of summer institutes in 2000. These institutes were designed for Maryland school teachers interested in incorporating the arts across the curriculum in order to enhance student learning. Each year, the institute focuses on different artistic and cultural periods, allowing participants to explore the social, cul-

tural, and political contexts within which art is produced.

Crossing Borders/Breaking Boundaries VI: The Arts and Artistic Legacies of the West African Civilizations, 700–1600 C.E.

Follow-up Sessions

October 14, 2006

Teachers returned to campus for a lively reunion. In the morning, the discussion centered on evaluating the institute and participants' ability to incorporate the materials from the summer into their own teaching and professional development. Participants offered numerous suggestions for identifying program goals and tracking program success, including incorporating student work in the online lesson plans and gathering formal data on teachers' use of curriculum materials from the institute. One teacher described a professional development seminar that she had led for the staff at her school in which she had incorporated the skills she gained at the institute. The in-service booklet detailing her plan was sent to Jay Tucker (MDSE) as a model of arts integration.

After lunch, Joseph C. Miller (History, University of Virginia) gave a lecture entitled,

“The Scramble for Atlantic Imports in Africa/the Slave Trade in the Atlantic c. 1500 to Present.” Participants asked probing questions, revealing their comfort with the topic. An animated conversation followed the lecture.

April 28, 2007

For this day-long session, teachers brought samples of student work and their own evaluations of that work, filling the symposium room at the Center for Renaissance & Baroque Studies with beautiful and colorful works of art. One teacher shared a film of her students drumming and dancing. The teachers discussed the success of their lessons and gave each other feedback. They shared resources and ideas, as well as energy and enthusiasm. One participant commented, “It was wonderful to evaluate our plans and see self-reflection. As teachers we rarely have time to go back and review our own work, so this was very useful and refreshing.”

Lesson plans are archived at www.crbs.umd.edu/crossingborders/lesson-plans.shtml. Thanks to a small service grant from the Human-Computer Interaction Laboratory and the generous efforts of Catherine Plaisant and Anne Rose, the website is now database-driven. Overall, teachers were pleased with the newly designed site. One

teacher noted, “The format is very user friendly, and the information included for each plan is thorough enough for implementation yet concise enough for *real* use!” The participants feel it is a very valuable tool for educators around the world.

Crossing Borders/Breaking Boundaries VII: The Portuguese Empire in the Sixteenth and Seventeenth Centuries: Artistic and Cultural Exchange Summer Institute

July 16–24, 2007

This institute attracted a dynamic, diverse group of elementary, middle, and high school teachers of visual arts (including digital art), music, world cultures, drama, foreign animated, and language arts, together with a media specialist.

The institute began on a high note as Lisa Pegram, a poet, songwriter, and singer from the DC Writers Corps, offered a model for integrating the arts in the classroom. In her session, “*Conceptismo* vs. *Culteranismo*: Poetry in the Everyday Classroom,” Pegram used two poetic forms—*pantoum* and *renga*—from Iberian Baroque poetry as prompts to aid participants in producing their own poetry. The session also served as

an icebreaker; participants worked in groups and shared their poetry at the end. In the afternoon, Daryle Williams (History) framed his discussion of the Portuguese maritime empire by asking, “How do we begin a story?” Williams interrogated the description of Portuguese expansion as friendly trade and thus offered a nuanced narrative of Portuguese expansion. Catherine Hays-Zabriskie (ARHU) and Janel Brennan-Tillman (Languages, Literatures, and Cultures) then introduced teachers to the “Wide World of Wikis.” The participants learned how to use this online resource for collaboration, exploring possible pedagogical applications for this developing technology. In fact, the wiki was a valuable tool for the participants for the duration of the institute. Early morning lab sessions offered teachers the opportunity to compile resources and information from the institute sessions, to comment on the ideas and lesson plans of their colleagues, and to collaborate. Teachers will continue to use the wiki throughout the upcoming academic year, and several of them integrated this technology into their lesson plans for their students.

Facilitator Kristina Berdan then directed teachers in goal-setting exercises. Throughout the week, she helped participants connect their ideas for the lesson plans to county, state, and national standards. Her sessions helped participants make

connections and consider ways to organize their newly acquired knowledge and skills into coherent, well-structured lesson plans.

In the evening, Victor Vicente (Music) introduced teachers to the music of the Portuguese Empire by mapping both religious and trade routes east and west. Teachers were captivated by the images and sounds. Vicente concluded the session by teaching participants to sing a Portuguese song *a capella*.

On Tuesday, Daryle Williams returned to discuss *lusotropicalismo*, a theory of a special cultural affinity between Portuguese civilization and the peoples of the tropical world formulated in the 1930s by Brazilian sociologist Gilberto Freyre (1900–1987), a theory that circulated throughout the Portuguese-speaking world for nearly a half-century. Williams asked participants to consider how they might interrogate master narratives in their own classrooms. This question prompted an animated and skeptical discussion about contemporary world events, the definition of the self, and American identity.

Tuesday morning was rich with images from two slide lectures. Alison Sandman (History, James Madison University) led a cartography workshop that described how cartographers mapped the Iberian Atlantic. Sandman discussed

cartography's changes as the Portuguese made new discoveries and as trade increased. Most importantly, she helped participants understand the intersection of politics, exploration, technology, and the arts that generated these beautiful maps. Quint Gregory (Art History and Archaeology) then guided participants on a tour of Portuguese trading networks and followed the path of blue and white porcelain that was enormously popular among the Portuguese and other Europeans. Gregory noted that Portugal is often omitted from the story of blue and white ceramics, despite its importance; Portugal's contact with the port of Macau generated interest in and access to porcelain, and Portuguese collectors displayed porcelain in their *kunst* and *wunderkammers*. The subject of the blue and white served as an exemplar for artistic and cultural exchange, and Gregory's presentation served as the basis for many participant lesson plans.

Late Tuesday afternoon, Fabio Melo (International Angola Capoeira Foundation) introduced *capoeira*, an Angolan martial art that incorporates elements of dance and music. Participants were eager to follow him as he taught them the offensive kicks and defensive actions in this fluid set of movements. He also demonstrated some of the call-and-response songs and rhythms associated with *capoeira*—in

Portuguese! Then, on Tuesday evening, Phyllis Peres (Spanish and Portuguese) offered a lecture on Portuguese travel literature, love songs, and pilgrimage lyrics. Participants recognized many of the themes from Victor Vicente's lecture on music. Peres challenged participants to consider the themes inspired by travel literature, such as the issues of observation, subjectivity, exile, and otherness. Once again, the question, "Whose story is it?" made its way into the discussion.

Wednesday morning was a highlight for many of the participants. Internationally recognized artist Alfredo Ratinoff taught participants the history and techniques of painting *azulejos*, Portuguese tiles. He offered a brief slide lecture on the history of tiles in Portugal and the ways that tiles reflect the architectural trends of their time; he also included some of the murals he has created with area school children. Participants savored the opportunity to create their own tiles, as they followed Alfredo's guidance. The finished products—fired for the final day of the institute—were quite beautiful. His presentation inspired teachers to create similar projects at their schools.

On Wednesday afternoon, Barbara Sommer, Coordinator of Latin American Studies at Gettysburg College, talked about popular religion in the Portuguese Atlantic world, especially the

importance of symbols and signs in indigenous religions. Participants learned that many of the records of these popular religions are Inquisitorial documents, so the perspective of the local practitioners is erased from the written record. Sommer posited that superstitions and magic are about communication and community building. Local magic rituals were often used as tools of resistance, giving individuals a means of understanding and controlling an unpredictable world.

Participants then viewed a film called *Secrets of the Sea*. Directed by Peter Swain and narrated by Patrick Stewart, the film chronicles the intrigues surrounding mapmaking and navigational developments during the Portuguese Empire.

In her Wednesday night workshop, Lenore Blank-Kelner of InterAct Story Theatre used drama to explore the idea of colonization. She took her theme from the institute's content, illustrating how an abstract idea can be demonstrated physically by using acting and movement techniques. Lenore emphasized the skills students could develop collaterally through these exercises: reading comprehension, improvisation, collaboration, and concentration.

Thursday morning was a special treat for the participants. Thomas Cohen, the curator of the Oliveira Lima Library (The Catholic University

of America), welcomed the group for his presentation and a tour of the library's collection. He offered a complex picture of the Jesuit missionaries in the Portuguese Empire. He then led participants on a tour of the library, one of the most extensive collections of works from the Portuguese-speaking world from the sixteenth through twentieth centuries.

Thursday afternoon, Letty Bonnell (Art History, Loyola College-Maryland) illustrated how Afro-Portuguese ivories are a material record of their time, especially since written records on the contact between Portugal and West Africa are rarely available. The participants marveled at the elaborate ornamentation and skilled craftsmanship of the ivories when they visited the collection at the National African Museum of Art the next day. On Thursday evening, Gilberto Campello, a percussionist and resident artist of the Washington Performing Arts Society, led a workshop on Afro-Brazilian percussion. The workshop focused on samba, and teachers learned about the history, the instruments, and the rhythms of this art form. Campello taught them a few simple rhythms and steps, as well as a song, which they sang as they paraded around the dance studio.

Participants spent Friday at the Smithsonian museums. In the morning, Margaret Heiner of

the Arthur M. Sackler Gallery introduced participants to the online resources that the museum offers to educators. Next, the teachers enjoyed docent-led tours of the exhibition, "Encompassing the World: Portugal in the Sixteenth and Seventeenth Centuries." In the afternoon, Veronika Jenke guided them through the exhibition of Sapi-Portuguese ivories—salt cellars, hunting horns, and spoons—at the National African Museum of Art. As Jenke pointed out, these exquisitely carved ivories offer insights into African perceptions and representations of the Portuguese travelers. In addition to African beliefs about death, regeneration, and the afterworld, this generation of African artists, the first to meet or know the Portuguese, provides the spectator with a view of European otherness.

Monday's activities included three workshops. Stephen Koziol (Curriculum and Instruction) led the first, a session on evaluation and assessment. For the afternoon, several teachers invited administrators from their schools to attend a workshop to discuss winning administrative support for integrating the arts into all subject areas. Kristina Berdan facilitated the discussion. Teachers and administrators worked together on solutions to the problems of supporting the integration of arts across curricula. On Monday night, Valeska Populoh, a visual performance

artist, guided participants through the process of etching designs in styrofoam, stamping the images onto fabric, and embroidering with color to elaborate on designs. Populoh described dyes, such as tumeric and Brazil wood, and discussed the importance of textiles as a cultural record and as objects for trade and exchange in the Portuguese Empire.

Kristina Berdan, mentor and facilitator *par excellence*, presided over the sessions on the final day, as teachers shared their lesson plans. Teachers will continue to refine these plans as the year progresses and will return to campus for follow-up activities in the fall of 2007 and the spring of 2008. Participants who complete the entire program, including the follow-up sessions, are eligible for five MSDE Continuing Professional Development credits. Susan Hendricks (College of Education) offered an independent course in conjunction with the institute, so that interested participants could earn graduate credit.

This, the seventh institute in this series, was in many ways the most successful. At the level of content and of group dynamics, the institute achieved all of its goals. The mix of lectures, the gallery visit, and the art and performance workshops provided much-needed variety and helped sharpen the interdisciplinary focus, as demon-

strated on the concluding day when the teachers presented their lesson plans. Teachers drew on different portions of the institute and integrated everything they had learned into their teaching in meaningful, authentic, artful ways.

Shakespeare Camp

July 2–13, 2007, at the Bowie Center for the Performing Arts

July 16–27, 2007, at the Clarice Smith Performing Arts

This program was co-sponsored by the Center for Renaissance & Baroque Studies and the Maryland-National Capital Park and Planning Commission.

The camp was the Center's fifth effort at this program designed for students ages 11 to 14. Because the camp filled so quickly in 2006, two sessions were offered this year. Annmarie Saunders (Theatre) directed both sessions and was ably assisted by Erin Bone (Theatre). Shadaroil Pierce and Marie Bernard served as counselors for both sessions, and Renee Charlow (Theatre, Bowie State University), assisted with the first session at the Bowie Center for the Performing Arts. Dante Bishop and Nicky Purser joined the staff at the Clarice Smith Performing Arts Center.

After introductions on the first day, participants played a series of theater games, acquainted themselves with *Julius Caesar*, and began to build *esprit de corp*. By the second day of each camp, Saunders and Bone had set their cast lists, and campers' efforts to understand lines and character began immediately. A high point occurred on the final day of the first session, as campers performed their dress rehearsal for an audience of campers at a poetry slam camp; the poets then practiced their compositions for the Shakespeare campers. Both groups were motivated by seeing the talents of the other group, and each group appreciated the skill and effort demanded by the dramatic process. During the second session, the final day was especially memorable since four former campers, now high-school age, joined the group to watch the dress rehearsal and spend a day at Shakespeare Camp. Many in that audience suggested that an additional session be added for high school dramatists, and the Center is exploring this possibility with their partners at Maryland-National Capital Park and Planning.

Parents and friends helped close each camp as they watched moving performances of *Julius Caesar* on the main stage at the Bowie Center for the Performing Arts and in the Kogod Theatre of the Clarice Smith Performing Arts Center. Thanks to

all, most particularly to Annmarie Saunders and Erin Bone, and to Barbara Funk, Valerie Watson, and Jeneanne Hunter at the Maryland-National Capital Park and Planning Commission, for their dedication and generous support.

COLLEGE OUTREACH

Seminars for Teachers

www.arhu.umd.edu/outreach/sft/

Teachers as Scholars is a national professional development program originally funded by the Woodrow Wilson National Fellowship Foundation. The program, now known at the University of Maryland as *Seminars for Teachers*, brings K–12 teachers on campus for a seminar experience. The seminars, led by professors recognized by their institution as preeminent scholar-teachers, are held on a university campus away from the day-to-day responsibilities of school.

Since the fall of 2001, *Seminars for Teachers* at the University of Maryland has allowed teachers from partnering school districts and private schools to participate in seminars on the College Park campus. In 2006–2007, partners included the Charles E. Smith Jewish Day School,

DeMatha Catholic High School, Mount Saint Joseph High School, Our Lady of Good Counsel High School, Anne Arundel County Public Schools, District of Columbia Public Schools, Montgomery County Public Schools, Prince George’s County Public Schools, and Wicomico County Public Schools.

October 4 and 18, 2006

Slave Emancipation in the Americas

Barbara Weinstein, Department of History

October 11 and 25, 2006

Science and Technology as Themes in Literature and Film

James Wallace, Department of Mechanical Engineering, James A. Clark School of Engineering

October 12 and 26, 2006

You’ll Find It In Shakespeare: Love, Jealousy, Tragedy, and Comedy

Maynard (Sandy) Mack, Jr., Department of English

October 19, 2006

Scientific Integrity

Robert Dooling, Department of Psychology, College of Behavioral Sciences

November 2, 2006

Winning Negotiation Tips and Tactics

Joyce E. A. Russell, Department of Management

and Organization, Robert H. Smith School of Business

November 29, 2006

The Blues Tradition

Barry L. Pearson, Department of English

February 28, 2007

The Renaissance of the East and West

Meredith Gill, Department of Art History and Archaeology

March 6, 2007

The Impact of Brain Research on Education

Nathan A. Fox, Department of Human Development, College of Education

March 8, 2007

Imagining the Exotic in European Art and Artifacts

Adrienne Childs, David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora

March 14 and 28, 2007

How Modernist Culture Reinvented the World

Eric Zakim, School of Languages, Literatures, and Cultures

April 11 and 25, 2007

Knowing and Doing in the Humanities

Robert Gaines, Department of Communication

April 12 and 26, 2007

African-American Theatre and Performance

Scot Reese, Department of Theatre

The Northwood Collaboration

www.northwood.umd.edu

In December of 2003, President Mote and Superintendent Jerry D. West signed a Memorandum of Understanding cementing a collaboration between the University of Maryland and Northwood High School, with the support of Dean James F. Harris, the College of Arts and Humanities, and the Provost's Office.

The collaboration has three major goals: (1) to increase access to higher education for Northwood students, many of whom would be the first in their families to attend college, and many of whom are historically under-represented in post-secondary education; (2) to improve articulation between high school and college; and (3) to provide rich opportunities for University of Maryland students to participate in service-learning and internships. Since 2003, programs have been developed with the goal of making college a viable reality for high school students who might not otherwise see higher education as an opportunity. Northwood students participating in the

Northwood Collaboration can visit campus, meet with professors, and take college classes. For University students who participate, the partnership offers student-teaching internships (Northwood is a Professional Development School) and tutoring opportunities. The University of Maryland /Northwood Collaboration is administered by an Executive Committee which guides the collaboration and meets annually, and a Steering Committee chaired by Adele Seeff who is assisted by Michael Sullivan, Academy Coordinator for Northwood High School (NHS), and Charla Levine, Coordinator of Higher Education Partnerships for the Department of Enriched and Innovative Programs at Montgomery County Public Schools (MCPS), who, together, function as a caucus.

Some of the outstanding projects that have grown out of this collaboration are the Dual Enrollment Program, the Wheaton Redevelopment Project, and the Professional Development School.

Dual Enrollment Program

The University of Maryland/Northwood High School Dual Enrollment Program allows academically eligible Northwood High School seniors to take courses at the University. In June 2006, Dean James F. Harris pledged \$6,000 to a

scholarship fund for the dual enrollment students. This amount was matched by Erick Lang, Director of the Department of Enriched and Innovative Programs at Montgomery County Public Schools. Charla Levine (MCPS) submitted a legislative platform to the Maryland state legislature requesting tuition funds for high school students wishing to take courses on college campuses; the bill was signed by Governor Martin O'Malley in May 2007.

In January 2007, Northwood hosted a meeting for eighty-six twelfth graders and their parents. Thirty-five students applied and twenty-four were accepted. In June, Northwood students and their parents attended an orientation session and welcoming reception. They toured the campus and met with various campus officials. In June, all dual enrollment students concurrently enrolled in a prerequisite orientation course specially tailored to their needs and taught by Darius Greene, Assistant Director for Student Affairs (ARHU).

All programs must be evaluated to determine the effectiveness of specific interventions. A small evaluation subcommittee meets frequently to develop comprehensive evaluation procedures. The subcommittee includes Alexander Chen (Urban Studies and Planning); Sharon La Voy, (Director of Assessment, Office of Institutional Research

and Planning), Charla Levine (MCPS); Suzanne Merchlinsky, (Evaluation Specialist, Department of Shared Accountability, MCPS); Jessica Mislevy, (Office of Institutional Research and Planning); Adele Seeff; and Michael Sullivan (NHS).

Wheaton Redevelopment Project

The Wheaton Redevelopment Project, in its second year during 2006–2007, involves successive cohorts of high school students who will conduct a demographic study of the Wheaton community over a three-year period. The goal of the program is to promote engagement with the community. The urban community of Wheaton functions as a living laboratory. Under the tutelage of Alexander Chen (Urban Studies and Planning), Northwood students use current industry-standard technologies, including high-end global positioning tools such as geographic information systems (GIS), digital video (DV), and personal data assistants (PDAs), to conduct an inventory or audit of community assets in Wheaton: streets, trees, buildings, and their quality. What makes this program unique is that students use technologies common to professionals. They document neighborhood conditions, measure urban growth and change, and examine the relationship between people and the environment. Students engage with members of the community and become active participants in a

dialogue on community issues. They present their findings to the local community in a public session. At graduation, these students will leave their three-year body of work to the next cohort of tenth graders to repeat the cycle of study.

On May 31, 2007, a group of eleventh-grade students presented their findings, including a video of their interviews with members of the community, to the Wheaton Chamber of Commerce.

Professional Development School

In November 2005, Steve Koziol, Chair of the Department of Curriculum and Instruction (Education), submitted a proposal to make Northwood High School a Professional Development School. His proposal was approved in February 2006, and MCPS agreed to allocate funds for tuition remission, stipends, and health benefits for eleven student-teacher interns at Northwood. Professional Development Schools are designed to benefit both the University of Maryland students and the schools where the student-teacher interns teach by: a) providing high quality novice teachers to the schools and b) providing College of Education students with valuable real-world experience and professional development opportunities. The success of the program is illustrated by the fact that Principal

Henry Johnson hired seven of the eleven teaching interns for the 2007–08 academic year. The University and Northwood have renewed the program for the 2008–09 school year, when once again, eleven student-teacher interns will be chosen to participate.

Tutoring Program

University of Maryland students also tutor Northwood students who need support in High School Assessment areas. Building on the success of a math tutoring program introduced in the 2005–06 academic year, nine University students volunteered to tutor at Northwood in the Spring 2007 semester and an additional six in Fall 2007. Charles Alexander, Academic Intervention Specialist at Northwood High School, conducted orientation sessions for the tutors. These student volunteers tutored Northwood students in a variety of subjects, and in turn, earned service-learning credits.

As part of a program for underachieving students, Andrew Wolvin (Communication) visited Northwood on November 29, 2006, to provide information about careers in such areas as intercultural communication and public relations. Mitchell Hebert (Theatre) led a discussion on possible careers in Theatre on March 5, 2007.

Field Trips

On October 13, 2006, sixty sophomores from Northwood attended a welcome reception hosted by Dean James F. Harris and a performance of *Josephine Baker: A Life of Le Jazz Hot!* by The Imani Winds, in the Clarice Smith Performing Arts Center.

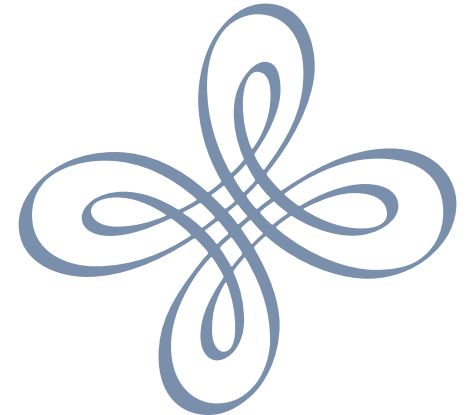
On April 16, 2007, students from the Environmental Studies Program at the University and the Environmental Sciences Academy at Northwood hiked a portion of the Appalachian Trail around Harper's Ferry, accompanied by Wendy Whittemore (Environmental Science and Policy) and Jill Coutts (NHS).

Sixty Northwood High School students benefitted from "Sustainable Green," a unit in Environmental Science during the 2006–2007 academic year. Wendy Whittemore and Jill Coutts planned field trips to the Philip Merrill Environmental Center to teach students about sustainable, "green" building methods.

The Office of Extended Studies provided two fully funded commuter scholarships to two Northwood students for the 2007 Young Scholars summer program, which is administered by University of Maryland Office of Summer and Winter Terms. This program includes career

discovery aspects, field trips, and introductions to the university environment.

The collaboration is flourishing. Dealing with concurrently enrolled students is a challenge because of the pressure to accommodate University of Maryland students in courses. A second challenge presents itself when seeking to evaluate minors; permission must be granted by the Institutional Review Board and the MCPS Office of Shared Accountability. However, good will on the part of a dedicated staff and various campus citizens has ensured that serving these high school students is a priority.



Publications



In Iberia and Beyond: Hispanic Jews between Cultures
Edited by Bernard Dov Cooperman. 390
pp/1998.

Attending to Women in Early Modern England
Proceedings volume of the 1990 symposium,
edited by Betty S. Travitsky and Adele Seeff. 382
pp/1994.

The Picaresque: A Symposium on the Rogue's Tale
Edited by Carmen Benito-Vessels and Michael
Zappala. 191 pp/1994.

*Action and Reaction: Proceedings of a Symposium to
Commemorate the Tercentenary of Newton's Principia*
Edited by Paul Theerman and Adele Seeff. 324
pp/1993.

Settlements in the Americas: Cross-Cultural Perspectives
Edited by Ralph Bennett. 290 pp/1993.

The French Academy: Classicism and Its Antagonists
Edited by June Hargrove. 224 pp/1990.

Urban Life in the Renaissance
Edited by Susan Zimmerman and Ronald F. E.
Weissman. 303 pp/1989.

*Print and Culture in the Renaissance: Essays on the
Advent of Printing in Europe*
Edited by Gerald P. Tyson and Sylvia S.
Wagonheim. 266 pp/1986.

EARLY MODERN WOMEN: AN INTERDISCIPLINARY JOURNAL

www.emwjjournal.umd.edu

Early Modern Women: An Interdisciplinary Journal (EMWJ), a collaboration between the Center for Renaissance & Baroque Studies and the Arizona Center for Medieval and Renaissance Studies, is the only annual journal dedicated solely to the interdisciplinary study of women from 1400–1700. The inaugural volume, published in October 2006, considers a gratifyingly broad range of interdisciplinary topics, including an analysis of the responsibilities and accomplishments of an English woman who managed a large family estate; an examination of the power dynamic between a Spanish mystic and her confessors; a survey of French women philosophers; and an explication of what Elizabeth I's coronation robes have to tell us about the significance of 'hand me downs' in the cultivation of matrilineal communities. Volume I also features book reviews of key new studies in the field. Volume II, slated to be published in October 2007, will include essays on Queen Elizabeth's self-presentation at Tilbury; the aspirations and conflicts of

a female poet in China; the lives of nuns who lived in a now lost convent; and the testimonies of two prostitutes in the courts of early modern Rome. It will also contain book reviews, an extensive bibliography of English-language publications about early modern women, and a review of a recent exhibition on “Italian Women Artists from Renaissance to Baroque” at the National Museum for the Women in the Arts.

EMWJ benefits from the support of James F. Harris, Dean of Arts and Humanities; Gary Hamilton, Chair of the Department of English; and Bonnie Thornton Dill, Chair of Women’s Studies at the University of Maryland, as well as the Society for the Study of Early Modern Women and the Sixteenth Century Studies Conference. Jane Donawerth (English and Women’s Studies), Adele Seeff, and Diane Wolfthal (Art History, Arizona State University) are the co-editors; they have assembled a noteworthy Editorial Board and a Board of Advisors consisting of distinguished scholars in early modern studies, whose names are listed on the Center’s website at www.emwjjournal.umd.edu/editorial.shtml. *EMWJ*’s subscription base and reputation for publishing innovative, interdisciplinary work on early modern women continue to grow.



Cross-Campus Collaboration



The individuals listed below participated in one or more Center programs during the 2006–2007 academic year.

ADMISSIONS: Shannon Gundy (*Northwood Collaboration*)

AMERICAN STUDIES: Gregory Metcalf (*A Semester on Comedy & Humor*); Lawrence Minz (*A Semester on Comedy & Humor*)

ART HISTORY AND ARCHAEOLOGY:

Meredith Gill (Advisory Board, *Attending to Early Modern Women; Seminars for Teachers*); Quint Gregory (*Crossing Borders/Breaking Boundaries*); William Pressly (Advisory Board; *A Semester on Comedy & Humor*); Adam Rudolphi (Advisory Board)

ARTS & HUMANITIES: Kathleen Cavanaugh (*Attending to Early Modern Women*); Darius Greene (*Northwood Collaboration*); Quint Gregory (*Crossing Borders/Breaking Boundaries*); James F. Harris (*Early Modern Women Journal, Northwood Collaboration, Shakespeare Fest*); Charles Rutherford (*A Semester on Comedy & Humor*); Audran Ward (*Northwood Collaboration*); Catherine Hays Zabriskie (*Attending to Early Modern Women; Crossing Borders/Breaking Boundaries*)

BUSINESS: Joyce E. A. Russell (*Seminars for Teachers*)

CLASSICS: Lillian Doherty (*A Semester on*

Comedy and Humor); Judith Hallett (*A Semester on Comedy and Humor*); Greg Staley (*A Semester on Comedy and Humor*)

COLLEGE PARK SCHOLARS: Martha Baer Wilmes (*Northwood Collaboration*)

COMMUNICATION: Robert Gaines (*Seminars for Teachers*); Trevor Parry-Giles (*Shakespeare in Washington*); Andrew Wolvin (*Northwood Collaboration*)

DANCE: Virginia Freeman (*Shakespeare Fest*)

DAVID C. DRISKELL CENTER FOR THE VISUAL ARTS AND CULTURE OF AFRICAN AMERICANS AND THE AFRICAN DIASPORA: Adrienne Childs (*Seminars for Teachers*)

EDUCATION: Nathan A. Fox (*Seminars for Teachers*); Susan Hendricks (*Crossing Borders/Breaking Boundaries*); Stephen Koziol (*Crossing Borders/Breaking Boundaries; Northwood Collaboration*)

ENGINEERING: James Wallace (*Seminars for Teachers*)

ENGLISH: Charles Caramello (*Early Modern Women Journal*); Kent Cartwright (*A Semester on Comedy and Humor; Shakespeare in Washington; Shakespeare Fest*); Vincent Caretta (*A Semester on*

Comedy and Humor); George Allen Cate (*A Semester on Comedy and Humor*); Linda Coleman (*A Semester on Comedy and Humor*); Kim Coles (*Attending to Early Modern Women*); Theresa Coletti (*A Semester on Comedy and Humor*); Jane Donawerth (Advisory Board; *Attending to Early Modern Women*; *Early Modern Women Journal*); Catherine Field (Advisory Board; *Shakespeare Fest*); Marshall Grossman (*Shakespeare in Washington*); Gary Hamilton (*Early Modern Women Journal*); Gillian Knoll (*Shakespeare in Washington*); Theodore Leinwand (*A Semester on Comedy and Humor*; *Shakespeare in Washington*); Jasmine Lellock (*Shakespeare Fest*); Marilee Lindemann (*A Semester on Comedy and Humor*); Maynard (Sandy) Mack, Jr. (*A Semester on Comedy and Humor*; *Seminars for Teachers*); Christine Maffuccio (*Shakespeare in Washington*); Joseph Miller (*A Semester on Comedy and Humor*); Michael Olmert (*A Semester on Comedy and Humor*; *Shakespeare in Washington*; Table Reading Series); Barry L. Pearson (*Seminars for Teachers*); Brian Richardson (*A Semester on Comedy and Humor*); Laura Rosenthal (Advisory Board, *A Semester on Comedy and Humor*); Mary Helen Washington (*A Semester on Comedy and Humor*)

ENVIRONMENTAL SCIENCE AND POLICY: Wendy L. Whittemore (*Northwood Collaboration*)

FINANCIAL AID: Sarah Bauder (*Northwood Collaboration*)

HISTORY: Marvin Breslow (Advisory Board); Andrea Goldman (Advisory Board); Philip Soergel (Advisory Board; *Attending to Early Modern Women*); Barbara Weinstein (*Seminars for Teachers*); Daryle Williams (*Crossing Borders/Breaking Boundaries*)

HUMAN-COMPUTER INTERACTION LABORATORY: Catherine Plaisant (*Crossing Borders/Breaking Boundaries*); Anne Rose (*Crossing Borders/Breaking Boundaries*)

INSTITUTIONAL RESEARCH, PLANNING, AND ASSESSMENT: Sharon La Voy (*Northwood Collaboration*); Jessica Mislevy (*Northwood Collaboration*)

LANGUAGES, LITERATURES, AND CULTURES: Janel Brennan-Tillman (*Crossing Borders/Breaking Boundaries*); Hervé Campagne (Advisory Board); Federica Deigan (*A Semester on Comedy and Humor*); Caroline Eades (*A Semester on Comedy and Humor*); Giuseppe Falvo (Advisory Board; *A Semester on Comedy and Humor*); Andrea Frisch (Advisory Board; *Attending to Early Modern Women*); Jacqueline Letzter (Advisory Board); Phyllis Peres (*Crossing Borders/Breaking Boundaries*); Hernán Sánchez M. de Pinillos (Advisory Board; *A Semester on Comedy and Humor*); Pierre Verdaguier (*A Semester on Comedy and Humor*); Eric Zakim (*Seminars for Teachers*)

LIBRARIES: Svetla Baykoucheva (*Shakespeare in Washington*); Patti Cossard (*Shakespeare in Washington*); Bonnie Jo Dopp (*Attending to Early Modern Women*); Louise Greene (*Attending to Early Modern Women*; *Shakespeare in Washington*); Tim Hackman (*Attending to Early Modern Women*); Diane Harvey (*Northwood Collaboration*); Patricia Herron (*Attending to Early Modern Women*); Carleton Jackson (*Shakespeare in Washington*); Eric Lindquist (*Attending to Early Modern Women*; *Shakespeare in Washington*); Yelena Luckert (Advisory Board); Liz McAllister (*Shakespeare in Washington*); Doug McElrath (*Shakespeare in Washington*); Judy Markowitz (*Attending to Early Modern Women*); Alan Mattlage (*Attending to Early Modern Women*; *A Semester on Comedy and Humor*); Vin Novara (*Shakespeare in Washington*); Karyna Witoszka-Swistak (*Shakespeare in Washington*); Nevenka Zdravkovsk (*Shakespeare in Washington*)

MUSIC: Carmen Balthrop (*A Semester on Comedy and Humor*); Laura Lee Everett (*A Semester on Comedy and Humor*; *Shakespeare in Washington*); Robert Gibson (*Northwood Collaboration*); François Loup (*A Semester on Comedy and Humor*); Linda Mabbs (*A Semester on Comedy and Humor*); Leon Major (*A Semester on Comedy and Humor*; *Shakespeare in Washington*); Stacey Mastrian (*A Semester on Comedy and Humor*); Victor Vicente (*Crossing Borders/Breaking Boundaries*); Richard Wexler

(Advisory Board), Delores Ziegler (*A Semester on Comedy and Humor*)

OFFICE OF THE PRESIDENT: Wendell Hall (*Northwood Collaboration*)

PERFORMING ARTS CENTER: Paul Brohan (*A Semester on Comedy and Humor*); Ruth Waalkes (*A Semester on Comedy and Humor*)

PHILOSOPHY: Jerrold Levinson (*A Semester on Comedy and Humor*)

PSYCHOLOGY: Robert Dooling (*Seminars for Teachers*)

STUDENT UNION: Steve Mencarini (*A Semester on Comedy and Humor*); Lisa Tropea (*Shakespeare in Washington*)

UNDERGRADUATE STUDIES: Georgette Hardy DeJesus (*Northwood Collaboration*); Katherine C. McAdams (*Northwood Collaboration*); Christine Mahan (*Northwood Collaboration*); Wallace Southerland (*Northwood Collaboration*)

THEATRE: Erin Bone (*Shakespeare Camp*); Mitchell Hebert (*Northwood Collaboration*; *A Semester on Comedy and Humor*); Franklin Hildy (Advisory Board; *A Semester on Comedy and Humor*); Heather Nathans (*A Semester on Comedy and Humor*; *Shakespeare in Washington*); Scot Reese (*Seminars for Teachers*); Annmarie Saunders

(*Shakespeare Camp*); Leigh Smiley (*A Semester on Comedy and Humor*); Richard Tharpe (*A Semester on Comedy and Humor*); Blair Thomas (*A Semester on Comedy and Humor*)

URBAN STUDIES AND PLANNING: Alexander Chen (*Northwood Collaboration*)

WOMEN'S STUDIES: Bonnie Thornton Dill (*Early Modern Women Journal*)

The Center also gratefully acknowledges support from units on campus:

College of Arts and Humanities (*Attending to Early Modern Women*; *Early Modern Women Journal*; *A Semester on Comedy and Humor*; *Shakespeare in Washington*; *Shakespeare Fest*)

Department of Art History and Archaeology (*Attending to Early Modern Women*)

Department of English (*Attending to Early Modern Women*; *Early Modern Women Journal*; *Table Readings*)

Department of Dance (*Attending to Early Modern Women*; *Shakespeare Fest*)

Department of History (*Attending to Early Modern Women*)

Department of Theatre (*Shakespeare Fest*)

Department of Women's Studies (*Attending to*

Early Modern Women; *Early Modern Women Journal*)

Office of the Provost (*Northwood Collaboration*; *Seminars for Teachers*)

Office of Undergraduate Studies (*Attending to Early Modern Women*; *Shakespeare Fest*)

School of Languages, Literatures, and Cultures (*Attending to Early Modern Women*)

School of Music (*Shakespeare Fest*)

Outside Funding



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Shakespeare Fest:

Pepsi Fund for Campus Enhancement

Shakespeare Monologue Competition:

English-Speaking Union
Imagination Stage
Washington Episcopal School

Crossing Borders/Breaking Boundaries:

Maryland State Department of Education

Shakespeare Camp:

Maryland-National Capital Park
and Planning Commission

Seminars for Teachers:

Anne Arundel County Public Schools
Bishop McNamara High School
DeMatha Catholic High School
District of Columbia Public Schools
Montgomery County Public Schools
Mount Saint Joseph High School
Our Lady of Good Counsel High School
Prince George's County Public Schools
The Charles E. Smith Jewish Day School
Wicomico County Public Schools

Northwood Collaboration:

Montgomery County Public Schools

Early Modern Women Journal:

Arizona Center for Medieval and
Renaissance Studies
Sixteenth Century Studies Conference
Society for the Study of Early Modern Women

Future Programs



The Center looks forward to another exciting year. One highlight is the “New Voices” colloquium, scheduled for October 16, 2007, designed to introduce some of the University’s more recent hires in Renaissance Studies to the campus and to one another. Speakers will include Andrea Frisch, French and Italian; Meredith Gill, Art History; and Gerard Passannante, English.

Established initiatives will continue as well. The *Shakespeare in Performance* series will offer another iteration of *Shakespeare Fest*, which now includes many concurrent interactive workshops on stage fighting, acting, and Renaissance dance. The *Shakespeare Monologue Competition* for middle school students enters its fifth year, its fourth at Imagination Stage. *Shakespeare Camp*, in its sixth year, will be offered twice for middle school students, and a third session will be added for high school students.

With support from the Dean of the College of Arts and Humanities, the Center, together with Kent Cartwright, chair of the English Department, has organized a campus-wide initiative for Fall 2008: *A Semester on War*, with courses, colloquia/performances, and readings coordinated to explore many of faces of war across cultures and time periods. Kent Cartwright and Adele Seeff planned this initiative after the suc-

cess of *A Semester on Comedy and Humor*, Fall 2006. The coordinators are soliciting participation from units across campus, and the offerings promise to be rich and varied.

The Center has also begun planning for the next symposium in the *Attending to Early Modern Women* series, *Conflict, Concord*, scheduled for November 5 through 7, 2009. To amplify the overarching symposium theme, participants will consider four plenary topics: “Negotiations”; “Economies”; “Faiths & Spiritualities”; and “Pedagogies.” These topics were selected by members of an interdisciplinary planning committee to anchor analysis and to give the symposium richness and depth. They also offer many avenues into an exploration of Renaissance studies and seem particularly fruitful at this time.

The Center’s programs are ever-expanding. As always, the Center welcomes ideas for new initiatives from faculty and graduate students.

The Center gratefully acknowledges support from its many patrons ~