The annual newsletter, edited by Michael Cornett, is designed to inform the Medieval and Renaissance Studies faculty and students about the activities of the Center and our colleagues. Any comments or suggestions about the newsletter are very welcome.

Executive committee

For the 2001-02 year David Aers continues leading the Center as Director. Leigh DeNeef begins his second year as DGS, and Kristen Neuschel begins her second as DUS. Clare Woods joins the committee as a new member this year. The Executive Committee also consists of Sarah Beckwith, Kalman Bland, Michael Cornett, Valeria Finucci, Cynthia Herrup, Ann Marie Rasmussen, David Steinmetz, Helen Solterer, and Annabel Wharton.

New faculty

Catherine Brown comes to Duke from the University of Michigan this year as a visiting associate professor in Romance Studies. She is the author of Contrary Things: Exegesis, Dialectic, and the Poetics of Didacticism (Stanford UP, 1998) and articles on medieval Spanish, French, and Latin literary/cultural topics. She recently published an article in a special issue of the Journal of Medieval and Early Modern Studies, “Decolonizing the Middle Ages” (fall 2000), an experimental piece called “In the Middle” that takes as its starting point an idea from Gilles Deleuze: “Things do not begin to live except in the middle.” The essay explores the Middle Ages as a foreign place, what happens when a scholar goes “there,” and how the “difference” in the encounter works on them in the past and on us in the present. Brown is currently working on a new book to be titled “The Living Letter,” about language and embodiment, focusing mainly
on texts, ideas, and problems from late antiquity to the twelfth century. She is teaching an introduction to medieval Spanish literature through travel narratives this semester; next semester she will offer a graduate seminar on medieval intertextuality and the *Libro de buen amor*—everyone interested, from any department, is welcome. The *Libro de buen amor* is a sprawling, bawdy, encyclopedic, hilarious, and dead-serious book composed in the middle of the fourteenth century in Castile. In many ways it’s comparable (both in flavor and canonical and intellectual importance) to the *Roman de la Rose* or the *Canterbury Tales*. It’s not well known among non-Spanish scholars and deserves to be, which is why Catherine would love to have participants from all medieval disciplines in the course. Reading knowledge of Spanish would be great but is not necessary. The seminar will be conducted in English if the class wants it that way!

Marc Schacter comes to Duke as an assistant professor of French in the Romance Studies Department. He received his doctorate in Literature from the University of California, Santa Cruz, where he concentrated in pre- and early modern studies. His teaching and research interests include medieval and early modern French and Italian literatures, with the occasional foray into sixteenth-century British literature and neo-Latin; the history of sexuality; feminism and queer theory; the politics, theory, and practice of translation in the Renaissance; and philology and textual editing. He is currently at work on two book projects, one tentatively entitled “Voluntary Servitude: The Erotics of Friendship and the Politics of Love,” addressing such authors as Plato, Cicero, Ariosto, Machiavelli, Marguerite de Navarre, La Boétie, and Montaigne. The other project focuses on Renaissance commentaries on and translations of Plato’s *Symposium* from Leonardo Bruni’s early-fifteenth-century partial rendering to Henri Estienne’s magisterial 1578 *Platonis omnium quæ extant operum* with translations by Jean de Serres.

Last year saw the performance of Thomas Middleton and Thomas Dekker’s comedy *The Roaring Girl; or, Moll Cut-Purse* (ca. 1611), and Thomas Middleton and William Rowley’s tragedy *The Changeling* (acted ca. 1622), the first time in over fifty years that non-Shakespearean Renaissance drama has been performed at Duke.

In the fall, the Shenandoah Shakespeare Company, hosted by Professor Emeritus George Williams, performed the *Roaring Girl* in Shafer Theater. The sponsorship of the Center for Medieval and Renaissance Studies, Dept. of English, Drama Program, and Student Activities Committee enabled admission to the
performance to be free for 200 students. As is customary for this troupe, a small group of six actors played multiple parts with minimal costuming and without modern stage set or lighting, interacting with the audience and transgressing the traditional distance between stage and audience. The ambiguity of that liminal space was amusingly revealed when one of the play’s pickpockets filched the purse of an audience member, and began perusing its contents as its owner looked on with a mixture of good-natured embarrassment and slightly concerned helplessness.

Then in the spring, the Drama Program’s Duke Players performed The Changeling, which was directed by Christine Morris, with Dale Randall serving as associate director and dramaturg. Since the setting of the play is Alicante, on the Mediterranean coast of Spain, the set and costumes were based on designs from Spain’s Golden Age, and the music was borrowed from period Spanish sources. In conjunction with the play itself a symposium was held, “Madness and Medicine on the Renaissance English Stage,” which focused particularly on medical and psychiatric aspects of The Changeling and drew speakers from a variety of disciplines. Funding for the symposium was provided by the Center for Medieval and Renaissance Studies, the Dept. of English, the Trent Foundation, and the office of the Vice Provost for Interdisciplinary Studies.

**NC Colloquium**

The second annual North Carolina Colloquium on Medieval and Renaissance Studies was held at Duke this past February. Organized by Julie Paulson and Rebekah Long of the English Dept., with assistance from graduate students at the University of North Carolina, and co-sponsored by Duke’s Center for Medieval and Renaissance Studies, it was Duke’s turn to host this interinstitutional graduate-student conference. The theme was “Sense and Sensibilia: Knowledge and Apprehension in the Middle Ages and Renaissance,” and a number of Duke and UNC graduate students gave papers, representing the departments of Religion, Philosophy, Music, English, and Romance Studies, among others. The Duke organizers broadened the scope of this year’s conference by attracting the participation of graduate students from universities beyond the Triangle: Univ. of Virginia, Univ. of Georgia, Notre Dame, and elsewhere--part of, the organizers hope, a thriving tradition encouraging communication between medieval and early modern graduate-student scholars in the southeast. The keynote lecture was delivered by Thomas Laqueur of the University of California at Berkeley and a fellow at the National Humanities Center, “Naming and Memory from Shakespeare to Maya Lin.”
Duke graduate colloquium

Last year saw a resurgence of the Duke Medieval and Renaissance Studies Graduate Student Colloquium. Organized by the Center’s DGS, Leigh DeNeef, the colloquium met three times in the fall, each presentation featuring a faculty member speaking about his or her current research. The goal of the colloquium was to give students an opportunity to learn the breadth of research interests of participating faculty members, and to interact both socially and intellectually with colleagues across normal departmental lines. Faculty presenters included Joseph Porter, Ann Marie Rasmussen, and Monica Green.

New graduate certificate requirements

One of the most important outcomes of last spring’s executive committee meetings was a thorough revision of the requirements for obtaining the Medieval and Renaissance Studies Graduate Certificate. The committee wished to articulate more clearly the interdisciplinary emphasis of our program as well as its procedures. The new requirements go into effect for students matriculating in 2001-02; students matriculating before this year may follow the former requirements or the new ones as they choose. Faculty were sent a copy of these new requirements for their reference in August; all graduate students will be receiving a copy, along with a restatement of the former requirements, this fall. We wish to see graduate students take advantage of obtaining the certificate, which is officially noted on the student transcript at graduation, as we believe this will not only help them in their professional lives but also help the Center develop a more visible and active collective body of interdisciplinary researchers. The Center will be in much more contact with students as they make progress toward obtaining the graduate certificate. Please direct any questions about the certificate to either Leigh DeNeef or Michael Cornett.

Sponsored events and activities

In addition to lectures and activities already noted, the Center also sponsored the following in the 2000-01 year:

Duke Graduate Shakespeare Reading Group met monthly during the year at the home of its organizers, Charles Del Dotto and Daniel Breen of the English Dept.

The Continuum colloquium, a new gathering of the Medieval and Renaissance faculty and graduate students in the English Dept., along with those from other Duke or UNC departments interested in these periods, met twice each term to present works in progress in a discussion-oriented format. Presenters included
Maureen Quilligan, Dan Breen, Julie Paulson, and Lara Bovilsky; organized by Vin Nardizzi.

Duke Center for Late Ancient Studies symposium co-sponsored by CMRS and the Depts. of Religion and Art and Art History, “Paulinus and the Cult of Felix of Nola: The Recovery of a Late Antique Pilgrimage Site,” featured three speakers: Dennis Trout (Univ. of Missouri-Columbia), Dieter Korol and Tomas Lehmann (Westfalische Wilhelms-Universität, Munster); organized by Caroline Bruzelius (Nov. 2000).


Annual Fall Reception for faculty, graduate, and undergraduate students, along with faculty and students from the University of North Carolina, held in the Renaissance Masters Collection in the Duke Museum of Art; organized by Michael Cornett (Nov. 2000).


The Huelgas Ensemble, dir. Paul van Nevel, the premier Belgian early music ensemble, presented a program of Guillaume Dufay’s “Thirteen Isorhythmic Motets (1420-1442)”; organized by the Duke Institute of the Arts, co-sponsored by the Duke University Chapel and CMRS (Mar. 2001).


Graduate student workshop, Elizabeth Fowler, University of Virginia, “How to Get into Trouble with the Law over Chaucer, Shakespeare, and the Like,” sponsored by CMRS and the English Dept.; organized by David Aers and Michael Cornett (Apr. 2001).

Don Faustino Avagliano, prior and archivist of the abbey of Monte Cassino, seminar presentation of manuscript specimens from Monte Cassino in the Rare Book Room, with reception hosted by the library; sponsored by the Dept. of Classical Studies, CMRS, and the Rare Book, Manuscript, and Special Collections Library; organized by Francis Newton (Apr. 2001).
Undergraduate program

During the 2000-01 year, we saw a remarkable increase of enrollment in our courses. In fall 2000, 475 students registered for 24 courses; and in spring 2001, 603 students took 34 courses. A total of 1,078 students took 58 Medieval and Renaissance courses last year, which is about 20 percent of the Trinity College student body, along with some Divinity School and graduate students. It is not clear why there was a surprising increase in these numbers over the previous year (879 total registered), but it is certainly very pleasing and underscores the vitality of our program across the University. Though we have a small number of majors and minors, it is very clear that Trinity College students find Medieval and Renaissance Studies courses to be attractive choices for fulfilling requirements and electives.

Six students graduated in Medieval and Renaissance Studies, all majors:

**Rabia Geha** graduated with a double major in History. She is pursuing her Ph.D. in Religion at the University of North Carolina.

**Joanne Gonzales** double-majored in English and graduated with distinction. Her English honors thesis was on a medieval topic. Joanne plans to work for a publishing company for a few years before returning to graduate school to work in Medieval and Renaissance Studies.

**Michelle Kalas**, a double major in English, won the English department’s 2001 poetry prize for her original work, “Ghost Dance.” She is now attending law school at the University of North Carolina.

**Eva Sayre**, a double major in English, graduated with distinction and won the English department’s award for Outstanding and Most Original Thesis for “Mediated Mysticism: Textuality, Ineffability, and Desire in Fourteenth- and Fifteenth-Century England.” Eva is working in Boston this year for the Parthenon Group, a business strategy consulting firm. She has deferred admission to the M.Phil. program at the University of Cambridge and M.A. program at the University of York, and will pursue one of those two Medieval and Renaissance programs next year.

**Alix Steinmetz**, double-majoring in History, graduated with distinction in History and is now attending Vanderbilt Law School. Her senior honors thesis was titled “The Ancrene Riwle as an Index of Emergent Trends in Late Medieval Spirituality.”

**Torrence Thomas**, a double major in History, graduated with distinction in History. His senior thesis was titled “Buffoons at Christ’s Altar: The Feast of Fools in Late Medieval England.” He worked at the National Gallery of Art in Washington, D.C. for the summer, and is planning to attend graduate school in history this fall.
We begin the 2001-02 year with 13 majors and minors before this year’s new declarations, including 4 majors: Omar Khan, John La Salle, Adam Sandler, and Ruchi Thanawala; and 9 minors: Krysta Chauncey, Cecilia Davit, Jason Dean, David Evans, Bradley Gottfried, Lisa Rying, Lauren Sardina, Kathryn Smith, and Christine Varnado.

Michelle Kalas, Eva Sayre, John La Salle, and Lisa Rying gave outstanding help last year as assistants at the Center. Andrea Bookman, who graduated with her English degree and will be a Fulbright teacher in Germany this year, worked at the Center as a summer intern. This year Lauren Sardina and Omar Khan will work at the Center as assistants.

**Graduate program**

Last year 63 graduate students in ten departments were affiliated with the Center for Medieval and Renaissance Studies, and after several graduations, 53 begin this year. Julie Paulson (English) worked as an assistant proofreading for the *Journal of Medieval and Early Modern Studies*, and Rebekah Long (English) has succeeded her in this position. Caery Evangelist (Philosophy) finished up three years as the assistant in charge of course scheduling, a job she in part created as the Center delved into the complexities of cross-listing its courses. Olga Trokhimenko (German) will take over in this position.

A new graduate assistantship has been created for a desperately needed Web manager of the sites for the Center and *JMEMS*. Alex Feerst (English) will take up this challenge. Suggestions are most welcome, especially as construction and renovation is in the early stages for the journal’s site.

The following students completed (or nearly have) their Ph.D. in 2000-01 and have begun new academic positions:


Julie Paulson (English), “‘Words Made Flesh’: Sacramental Knowledge in the English Morality Play” (to be defended in the fall), directed by Sarah Beckwith. Asst. Prof., San Francisco State University. Julie gave a paper, “Penitential Effect in the Morality Play Wisdom,” at the Medieval Congress at Kalamazoo in May and co-coordinated Duke’s “Sense and Sensibilia” conference last spring.


Incoming graduate students this year who are planning to work in Medieval and Renaissance Studies include the following: Amy Tabb (Music), Kristi Upson-Saia (Religion), and Andrew Yang (Religion).

Katja Altpeter-Jones (German) is working on her dissertation. In May, she presented a paper, “Mercantile Exchange and the ‘Traffic in Women’ in Konrad Fleck’s Flore und Blanscheflur,” at the Medieval Congress at Kalamazoo. Katja has won a Lee/Ewing Teaching Fellowship from Woma Renaissance/Women’s Studies course this fall, “Venus, She-Man, Wife, Witch: Women in Medieval Culture.”

Justin Berg (Music) won a departmental fellowship for 2001-02.

Kate Crassons (English) passed her prelim exams last spring and gave a paper at Kalamazoo on the Sermon of William Taylor.

Timothy Dickey (Music) passed his prelim exams in the spring. He received Duke’s Advanced International Travel Fellowship for 2001-02 and will spend this year doing dis-
ertation research in Siena, Florence, and Milan. Tim also presented “Ut Rhetorica … : Humanist Oratory as Structural Model for Fifteenth-Century Music and Painting” at the Sense and Sensibilia Conference at Duke in February.

Caery Evangelist (Philosophy) has moved to New Orleans and is teaching at Tulane this year while finishing her dissertation.

Brooke Heidenreich Findley (Romance Studies) won a Medieval and Renaissance Dissertation Fellowship for 2001-02.

Jonathon Gibson (Music) passed his prelim exams and began his dissertation.

Ellen Gray (Cultural Anthropology) has received a Social Sciences Research Fellowship, which will enable her to undertake research abroad for her dissertation.

Aaron Kunin (English) won the John L. Leivsay Dissertation Fellowship for Renaissance studies in the English Dept. for 2001-02.

Kent Lehnhof (English) published “‘Nor turnd I weene’: Paradise Lost and Pre-Lapsarian Sexuality” in Milton Quarterly 34.3 (2000): 67-83; and “‘Rather say I play the man I am’: Shakespeare’s Coriolanus and Elizabethan Anti-theatricality” in Shakespeare and Renaissance Association Selected Papers 23 (2000): 31-41. Other articles are forthcoming in Milton Quarterly and Milton Studies. Lehnhof presented papers in 2000 at the Medieval-Renaissance Conference at the University of Virginia-Wise, the Southeastern Renaissance Conference at the University of South Carolina, and the Southeastern Women’s Studies Association Annual Conference at Appalachia State University. He had a John L. Lievsay Dissertation Fellowship for 2000-01, won the Carolinas Symposium on British Studies Best Paper of the Year for 2000, and is a Gerst Institute Dissertation Fellow for 2001-02.

Rebekah Long (English) finished her doctoral exams last spring and in the summer traveled to London, Oxford, and Cambridge to view a series of medieval apocalypse manuscripts. This travel was made possible by the Graduate School Award for International Research and an Aleane Webb Dissertation Research Award. Rebekah is now working on her dissertation, tentatively titled “Apocalypse and Memory in Pearl,” directed by David Aers and Sarah Beckwith. She presented two papers this year: “The Case of Anne Askew in the Acts and Monuments,” in October 2000 at the Wrinkles in Time Graduate Student Conference at the University of Pennsylvania; and “The Jerusalem Lamb in Pearl,” at the Medieval Congress at Kalamazoo. Rebekah co-coordinated the CAMS graduate student conference last spring called “Sense and Sensibilia.” This fall she is teaching a new course, “J. R. R. Tolkien: Mythmaking and Medievalism.”

Megan Drinkwater Ottone (Classics) defended her prospectus and is now working on her dissertation with working title “Epic and Elegy in Ovid’s Heroïdes: Paris, Helen, and Homeric Intertext,” directed by Gregson Davis. She will be presenting a paper at the SEMA Conference in New Orleans this fall on the reuse and recycling of two tags from the Arch of Constantine by medieval writers in the eleventh and twelfth centuries.

Jake Selwood (History) began his dissertation, a cultural history of difference in England through examination of attitudes toward immigrants to London, 1580-1680.

Tina Shephardson (Religion) has received a Charlotte Newcombe Fellowship for 2001-02.

Sumie Song (German) is working on her dissertation on the rhetoric of space, memory, and performance in courtly romance and love discourse. In May, she presented a paper on the same subject at the Medieval Congress at Kalamazoo. Sumie won a Medieval and Renaissance Studies Dissertation Fellowship for 2001-02.

Andrew Sparling (History) was a Junior Fellow at the Internationales Forschungszentrum Kulturwissenschaften in Vienna from January through June 2001. In May, he presented a paper in Vienna on the 17th-century alchemist Johann Rudolph Glauber. Andrew began working on his dissertation on Glauber under his advisor Tom Robisheaux.

Edwin Tait (Religion) presented a paper on Matthew 5:9 and its place in the exegetical tradition at Duke’s Medieval and Renaissance Colloquium in February. He is working on his dissertation on Martin Bucer’s exegesis of the Sermon on the Mount.


Faculty and staff news

David Aers (English) published his new book, Faith, Ethics, and Church: Writing in England, 1360-1409 (D. S. Brewer, 2000). Prof. Aers lectured on “Piers Plowman and the Sacrament of the Altar” at the University of Virginia and delivered a paper on “Poverty: Langland and Wyclif” at the Medieval Congress at Kalamazoo. He was also appointed to the edi-

Elizabeth Bartlet (Music) spent May and June 2001 as a “professeur invité” at the Université François Rabelais de Tours.

Sarah Beckwith (English) has published her new book Signifying God: Social Act and Symbolic Relation in the York Corpus Christi Play with the University of Chicago Press this fall. Last year she lectured at the University of Rochester; at Birkbeck College, University of London, where she gave the William Mathews biennial lecture; and at the ANZAMEMS conference at Perth in July as a plenary speaker. New courses for fall 2001 include one graduate seminar, “Political Lives of Dead Bodies,” and one undergraduate course, “English 90: Reading Critically,” which centers on Hamlet and its inheritances, adaptations, and transformations.

Tom Brothers (Music) has a year-long fellowship for 2001-02 at the John Hope Franklin Institute at Duke.

Caroline Bruzelius (Art History) was appointed Ann M. Cogon Professor of Art and Art History. Prof. Bruzelius published several new articles: “St.-Denis: l’Église du treizième siècle,” in Dossiers d’archéologie 261 (2001); “Ipotesi e proposte sulla costruzione del Duomo di Napoli,” in Rendiconto di una giornata di studio (Université de Lausanne, 2001); “Les villes, les fortifications, et les églises dans le Royaume de Naples,” in Les Angevins e l’Anjou, exhibition catalogue (Angers, 2001); “Le pietre sono parole: Charles II d’Anjou, Filippo Minutolo e la cathédrale Angevine de Naples,” Le monde des cathédrales (Musée du Louvre, 2001); “Il gotico dell’architettura universitaria,” in Arti e Storia nel Medioevo, vol. 4 (Turin, 2001); “Les églises de Charles II dans le Royaume de Naples,” in 1300: L’Art au temps de Philippe le Bel (Ecole du Louvre, 2001); and “Trying to Forget: the Lost Angevine Past of Italy,” in The International Congress of the History of Art (Amsterdam, 2000). Last year, Prof. Bruzelius gave lectures in Fontevraud, France, at the University of Lausanne, and at the Musée du Louvre.

Elizabeth Clark (Religion) has a fellowship at the National Humanities Center for the 2001-02 year.

Diskin Clay (Classical Studies) taught at Duke in Florence in Sesto Fiorentino last year, including a course on Dante’s Commedia and another on Greek philosophy in the Renaissance, both drawing on the resources of the city. He made progress on a book “Dante’s Parnassus: The Pagan Poetry of the Divine Comedy,” and began another study entitled “The Art of Hell.” Last spring Clay taught a DPC on the Commedia and will do so again as a MALs course this fall. Then he plans to finish the two Dantesque projects—in the fullness of time and with the Greek Kalends.
Michael Cornett (Center for Medieval and Renaissance Studies) completes his term as vice-president of the Council of Editors of Learned Journals this year and then will serve as president for two years. Last year he initiated a new program for CELJ at MLA, “Chat with an Editor,” which matched up over a hundred graduate students and assistant professors with experienced editors to discuss issues of journal publishing, which was written up in the Chronicle of Higher Education. He revised and edited a course for the Duke Talent Identification Program’s new Learn on Your Own series, to be published this fall, called Discovering King Arthur: Medieval Mystery and Meaning.

Valeria Finucci (Romance Studies) edited a collection of essays with Kevin Brownlee, Generation and Degeneration: Tropes of Reproduction in Literature and History from Antiquity to the Early Modern Period (Duke Univ. Press, 2001). Her critical edition of the unedited prose romance by Giulia Bigolina, Urania (1556-58), is coming out later this fall with Bulzoni Editore in Rome. She was appointed DUS for the Romance Studies Department for this academic year.

Monica Green (History) is currently on leave with a fellowship at the Radcliffe Institute for Advanced Studies at Harvard. As of Sept. 2002 she will be teaching at Arizona State University.

Margaret Greer (Romance Studies) was promoted to full professor as of August 2001, and she was appointed DUS for Romance Studies for 2001-03. In the past year, Prof. Greer has served as an editor of “Decolonizing the Middle Ages,” a special-topic issue of the Journal of Medieval and Early Modern Studies (fall 2000), and published two articles: “María de Zayas and the Female Eunuch,” in the Journal of Spanish Cultural Studies (2001); and “A Tale of Three Cities: The Place of the Theatre in Early Modern Madrid, London, and Paris,” in the Bulletin of Hispanic Studies (2000). She will teach a new graduate seminar this year, “The Drama of Renaissance and Early Modern Spain.”

Michèle Longino (Romance Studies) will see her new book Orientalism in French Classical Drama (Cambridge Univ. Press, 2001) published this November. She will be speaking, along with Walter Mignolo, at the Ottoman Empire Conference in March at the Folger Library, and she is teaching two new undergraduate seventeenth-century French courses this fall: “Yesterday’s Classics/Today’s Films” and “Early Modern French Mediterranean Travel Narratives.”

Catherine Peyroux (History) has left Duke and is now residing in New Jersey.

Joseph A. Porter (English) presented his essay “Character and Othello in
Prospect” at the annual meeting of the Shakespeare Association of America in Miami in April. He also presented “To Mauritanian” to the Mediterranean Studies Division of the Oceans Connect Project at Duke in January, and in April to the seminar “Re-framing Othello: Contexts, Para-texts, and Critical New Directions” at the seventh quinquennial World Shakespeare Congress in Valencia, Spain.

**Dale Randall** (English and Drama) co-produced last spring’s performance of *The Changeling* and organized an accompanying symposium on medicine and madness on the English Renaissance stage. He recently resumed his work with Professor Emeritus Jackson Boswell of UDC on the reception and image of Cervantes in seventeenth-century England.


**Laurie Shannon** (English) has a new book, *Sovereign Amity: Figures of Friendship in Shakespearean Contexts*, which will be published in October by the University of Chicago Press. She was a Humanities Fellow at the Aspen Institute in August, and will be a Fellow in the Franklin Seminar “Historicizing Identities” this year. Shannon will continue as the Center’s liaison to the Folger Institute.

**Lex Silbiger** (Music) published two articles this year: “Bach and the Concone,” in the *Journal of Musicology*; and a review of *Intavolatura di Ancona* (1644), edited by Andrea Coen, which appeared in *Music and Letters*. Prof. Silbiger gave an invited lecture entitled “The Sights and Sounds of Frescobaldi’s *Libri Di Toccate* (1637)” at a conference on Stefano della Bella at the University of Richmond in April. He will be teaching a new course this year, “The Instrumental Solo Tradition in the Seventeenth Century.”

Wharton will teach a new course this fall, “Medieval Pilgrimage/Modern Tourism.” She will be on leave, but in Durham, during the spring.

George Williams (English, emeritus) continues as associate general editor of the Arden Shakespeare history plays, seeing King Henry VIII, ed. G. McMullan published in 2000. He published also in 2000 “Early Exits: An Open Letter to Editors” in Shakespeare Quarterly, and “Staging the Adulterous Blot in The Comedy of Errors” in Shakespeare Bulletin. This fall, Williams will deliver an invited paper, “From Folio Indirections Finding Directions Out,” at a symposium celebrating the opening of the Blackfriars Playhouse in Staunton, Virginia, modeled after Shakespeare’s Blackfriars and the new home of the Shenandoah Shakespeare Company. This company was organized in 1988 by Ralph Alan Cohen, a former Duke Ph.D. (1973), and has been performing at Duke in recent years.

Ron Witt (History) is currently vice-president of the Renaissance Society of America and will succeed as president next year. His recent book “In the Footsteps of the Ancients”: The Origins of Italian Humanism from Lovato to Bruni won the Phyliss Gordan Book Prize of the Renaissance Society of America for the best book on the Renaissance written in 2000, and the Jacques Barzun Prize in Cultural History given by the American Philosophical Society for the best

Clare Woods (Classical Studies) spent time in Rome, Naples, and London setting up a research team dedicated to producing a new critical edition and translation of Festus’s *De verborum significatu*, with commentary and a new edition of Paul the Deacon’s eighth-century epitome of Festus. She is also engaged in writing a monograph on the textual transmission of Firmicus Maternus’s *Mathesis*. As a singer in Duke’s Collegium Musicum, Woods was part of the first performance since 1617 of Domenico Allegri’s music for the presentation of a doctoral thesis; she provided translations of the text for the performance. She will also contribute to a forthcoming publication an edition of the music and analysis of its seventeenth-century context.

**Faculty on leave**