

**NATIONAL ENDOWMENT
FOR THE HUMANITIES**

SAMPLE APPLICATION NARRATIVE



Summer Seminars for School Teachers
Institution: Brigham Young University



NATIONAL
ENDOWMENT
FOR THE
HUMANITIES

DIVISION OF EDUCATION
PROGRAMS

1100 PENNSYLVANIA AVE., NW
WASHINGTON, D.C. 20506
ROOM 302

SEM-INST@NEH.GOV
202.606.8463
WWW.NEH.GOV

National Endowment for the Humanities Division of Education Programs

Narrative Section of a Successful Application

This sample of the narrative portion from a grant is provided as an example of a funded proposal. It will give you a sense of how a successful application may be crafted. It is not intended to serve as a model. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants are also strongly encouraged to consult with staff members in the NEH Division of Education Programs well before a grant deadline. This sample proposal does not include a budget, letters of commitment, résumés, or evaluations.

Project Title: *Authors in the Prado, Spanish Painting and the Literature it Inspired*

Institution: Brigham Young University

Project Director: John Rosenberg

Grant Program: Summer Seminars for School Teachers

AUTHORS IN THE PRADO (Madrid, Spain; in Spanish)

John R. Rosenberg
Brigham Young University
June 22-July 25, 2008 (five weeks)
Seminar Web page: neh.byu.edu

Table of Contents

Narrative Description1

Project Budget.....14

Appendices

Appendix A: Seminar Outline (pdf attachment)

Appendix B: Javier Portus vitae (pdf attachment)

Appendix C: Letter of Endorsement from Gabriele Finaldi, head curator,
Prado (pdf attachment)

Appendix D: Rosenberg résumé

Narrative Description

*...un cuadro sereno, pero con
toda la tristeza de España adentro.
(...a serene painting, but one that
contains all the sadness of Spain)*
Antonio Buero Vallejo

Introduction

This proposal requests funds to repeat the NEH Seminar for School Teachers I directed in Madrid in 2004 and again in 2006. The design of the seminar was an outgrowth of an earlier one I offered in 2001 on the campus of Brigham Young University, focusing on the historical theater of Spain's Antonio Buero Vallejo. Several of the plays discussed dealt with historical figures Diego de Velázquez and Francisco de Goya. Some of our best conversations focused on the intersections between literature, history and visual art. The 2004 and 2006 seminars expanded this emphasis by moving to Madrid's Prado Museum and concentrating specifically on literature inspired by the museum's most important paintings. This proposal is a further refinement on the same theme. We have been invited back to the Prado by Dr. Gabriele Finaldi, the museum's deputy director and head curator (see attached letter), and again enjoy the intellectual support of Javier Portús, curator of Spanish Baroque Painting and Juan Luna, curator of eighteenth- and nineteenth-century collections. We believe that the Prado and Madrid in general provide a memorable educational environment for our teachers and hope that the panel will see fit to fund a second seminar.

The 2006 seminar met most of my and the teachers' expectations. We enjoyed a marvelously congenial group, recognized our privilege of receiving access to the museum on the day when it is closed to the public, connected our seminar topic to important monuments and institutions throughout Spain, and simply enjoyed the opportunity to share our love for life-long learning. The 400 year old convent we used in 2004 unexpectedly became unavailable months before the 2006 seminar, forcing us to find other quarters in the Círculo de Bellas Artes. Though that building is both spectacular and culturally important, the elegant boardroom we rented for our meetings was cold and offered terrible acoustics, making discussions difficult. My own thinking about seminar content has evolved as a result of our 2004/06 experiences and some of the readings have been adjusted with this in mind. Most notably, I have added Alberti's *A la pintura* to our reading list, a text dealing with poetry, painting technique and artistic themes and will

serve as the ideal conclusion to the seminar. Some teachers have resisted the more theoretical pieces and the older, difficult Spanish texts, others have relished the challenge they offered. In the revised calendar for the 2008 proposal I have decided to introduce theoretical content more obliquely, weaving it into discussions rather than presenting it directly via secondary readings.

The 2006 seminar generated a lot of interest. We received 112 applications and could have created at least three groups with highly qualified teachers.

Antonio Buero Vallejo

While not as well known internationally as Federico García Lorca, one might argue that Antonio Buero Vallejo was the Spanish playwright of the twentieth century who had the greatest impact on his time. His work spans over fifty years, beginning with his classic study of “man torn between his limitations and his dreams”¹, *Historia de una escalera* (Story of a Stairway, 1949) and continuing through the 2000 season with the premier of *Misión al pueblo desierto* (*Mission to the Desert Town*) in Madrid’s Teatro Español. A winner of the Cervantes Prize (1986), the most prestigious literary recognition for an author writing in Spanish, Buero brought some twenty-five works to Spanish stages. Surviving imprisonment in one of Franco’s post-war cells and creating works for the public state under a state censorship that silenced or exiled other writers, Buero developed a highly symbolic, almost allegorical style that appealed to audiences both during the dictatorship and in the democratic period of the last twenty-five years. His plays invariably are tragedies, though as he himself asserts, they are never pessimistic. He avoids dogmatism at all costs and forces his audiences to confront questions often avoided in our social and psychological complacency. His comment, “Doubt all you want, but do not cease to act” suggests his tendency to replace affirmation with interrogation. Or perhaps more accurately, he affirms that both one’s sense of life and the ethical conduct of one’s life are grounded in questions.

Buero’s theatre is one of engagement: it deals powerfully and provocatively with the sociopolitical situation in Spain during the second half of the twentieth century. It is also universal; in fact, Buero requires his audiences to acknowledge that the questions he asks are not just Spanish issues, but human concerns. His engagement, however, leads him to a technique that is visibly anti-Brechtian: he seeks “immersion” rather than

¹ Martha Halsey, *Antonio Buero Vallejo* (New York: Twayne, 1973), p.5.

alienation. He systematically implicates his audience in the stage situation, requiring us to deal with the same existential dilemmas faced by the characters. A notable example of this is found in one of the plays selected for the seminar, *El sueño de la razón* (The Slumber of Reason), in which the audience experiences the world from the point of view of the deaf and paranoid painter, Francisco de Goya.

A striking subset of Buero's work is his historical plays about the Spanish painters Velázquez and Goya, the focus for this seminar. The historical drama was a favorite genre of Buero and his contemporaries during the years of Francoist suppression. Alfonso Sastre, for example, wrote about the ecclesiastical persecution of Miguel Servet (Michael Servetus), an anatomist whose work on the circulation of blood prefigured that of William Harvey, and who also dared to question the doctrine of the Trinity (*La sangre y la ceniza*). In *Guillermo Tell tiene los ojos tristes* (William Tell Has Sad Eyes), he describes how Tell's errant arrow shot kills his son and leads the tragic hero to political revolt. Both plays are thinly veiled attacks on totalitarianism. Buero's historical plays are more subtle, and more universal. Nevertheless, he uses the technique typical of both the historical novel and historical theatre of allegorizing a moment in the political past of a country in order to cast light on the present.

The Plays

The plays selected for the seminar will allow us to maintain our interest in historical literature that was the main point of departure for the 2001 meeting. However, I have chosen some additional pieces that will permit us to develop more fully the relationships between art and theatre.

Pedro Calderón de la Barca. *La gran comedia del sitio de Breda* (The Great Comedy of the Siege of Breda, 1625)

Composed ten years before the premier of his universal masterpiece, *La vida es sueño* (Life is a Dream), this play participates in the cycle of historical plays fully developed by Calderón and his contemporaries, most notably Lope de Vega. The play takes place in Holland during the years in which Spain unsuccessfully attempted to hold its northern possessions. Many critics believe that Calderón may well have been present during the conflict and he almost certainly knew personally some of the protagonists, Ambrosio de Espínola in particular. Whether his knowledge was that of eye witness, or whether he

digested carefully the chronicles extant dealing with the northern wars (or both), Calderón's play recreates with remarkable accuracy the strategies, movements and ideologies that defined the famous encounter.

The most enduring moment of the play occurs when outside the gates of the burning Breda, Espínola, the head of the Spanish forces, meets Justino de Nassau, the Flemish general, and receives the key to the city. As Nassau extends the key, Espínola gently touches his adversary's shoulder and Calderón has him say, "quel balor del benzido / haze famoso al que benze" (the valor of the vanquished makes the victor famous).



This is the scene that Diego de Velázquez immortalizes in what many believe to be one of the great war paintings of all time: *La rendición de Breda* (also called *Las lanzas*; The Surrender of Breda or The Lances). This is the only piece we will read in which the play inspires the painting (in Buero's plays, the paintings are the motivation for the dramatic action). Fortunately, my collaborator in the Prado, Dr. Javier Portús, the curator for Spanish Baroque painting, has written extensively on the relationship between the painting and the play. It was his suggestion that we include the piece in the seminar and we will rely heavily on his expertise during our discussions.

Our reading of Calderón's work will be placed in a broader context of the works commissioned by Phillip IV's prime minister for the Salón de Reinos in a new palace outside of Madrid. Those works combined to create a program that documented the legitimacy of the Hapsburgs in Spain and made a claim for their legacy. The two most important works in that program were Velázquez's above mentioned work, and a canvas by Maino. Curiously, this work also had a theatrical antecedent, this one in Lope de Vega's play, *El Brasís restituído*. By working on the interartistic relations between two

paintings and two plays we hope to understand better the early seventeenth century in the Spanish empire.

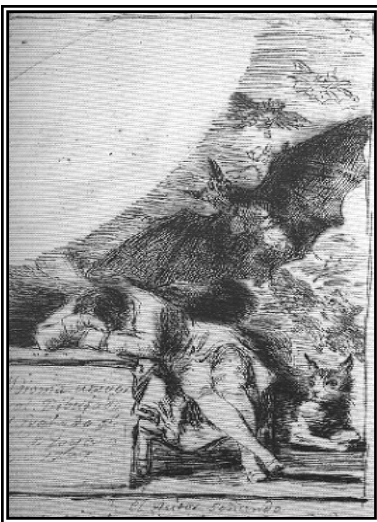


Las meninas (The Ladies-in-Waiting, 1660)

Like *El sueño de la razón* that deals with the work of Francisco de Goya, *Las meninas* is in essence a multidimensional *tableau vivant* in which the images of

the famous painting come to life. Set in the court of Philip IV, the play's main character, the painter Diego de Velázquez, seeks royal permission to paint the work now known as *Las meninas*. His path is blocked by Nieto, who denounces the painter before the inquisition for painting the "obscene" nude, his *Venus*. The plays' characters represent different gradations of the passive-active continuum, with Velázquez himself demonstrating the greatest quantity of extroverted energy. In this sense, the play may be a case of historical fiction that itself revises history: Buero's vision of an insightful, unsettled, rebel replaced traditional views of Velázquez as a vain, obsequious, and conservative courtier. For Buero, blindness and (in-)sight are themes that appear repeatedly in his work; they are present also in *Las meninas*. Velázquez, the painter, sees not only line, color and perspective, but life with a clarity that escapes the other members of the court. The painter's vision is rivaled only by his friend, Pedro, a blind beggar who joins the protagonist in decrying the hypocrisy of official policy. Readings of the play will allow us to focus on both the politics and the culture of the court of Philip IV. The action takes place in the palace, yet this safe space is set in opposition to the reality of suffering on the outside. At the same time, Buero's play is an interpretation, a rather controversial one at that, of the work that nineteenth-century French author T. Gautier called the "theology of painting." Thus our reading, and performance of *Las meninas* will offer insights into the politics, aesthetics and sociology of seventeenth-century Spain, and its relationship to contemporary experience.

El sueño de la razón (The Sleep of Reason, 1970)



Buero takes up directly the theme of reason and madness in his study of Goya (and his "black paintings") in the court of Fernando VII at the tragic conclusion of the so-called liberal triennium in 1823. This is the period of Goya's luminous delirium, when his art applies the first brush strokes of modernity. He is deaf and persecuted by hideous noises he hears in his head. The audience, through Buero's technique of immersion, is forced to participate in Goya's isolation: when the painter is on the stage the audience hears only his words and the "sound effects" of his hallucinations (based on his paintings); the lines "spoken" by the other characters are mouthed but not

produced. Periodically Goya's black paintings are projected as backdrops on the stage and become an intertext and an interlocutor for Goya's prophetic madness. At one point one of Goya's few loyal friends, Dr. Arrieta asks what if the grotesques painted on the walls were masterpieces, and "what if his madness was his real strength." Buero has Goya explain the play's title, which itself is the title or caption of one of his most memorable engravings (*Capricho* #34): "Fantasy without reason produces monstrosities; but together they beget true art and may give rise to wonderful things." Throughout the play Goya's art becomes reality. His hallucinations and nightmares become prophetic: he awakes from his slumbers only to hear a knock at the door announcing the arrival of the demons from his dreams, now personified as messengers of the totalitarian Fernando VII. The abuses that they heap on Goya and his consort reproduce the horrifying scenes depicted in his Disasters of War series. Goya is defeated at the end of the play, his dreams of a better Spain shattered by the madness of Fernando's "ominous decade" of repression.

Ciugrena-Guernica and Noche de guerra en el museo del Prado (Guernica and Night of War in the Prado Museum)

Two one act plays written and set in the twentieth century offer both political and artistic contrasts to the full-length plays by Buero and Calderón. Fernando Arrabal's *Guernica* and Rafael Alberti's *Noche de guerra en el Museo del Prado* both deal with crucial episodes in the Spanish Civil War, 1936-39. Arrabal, a writer in the absurdist tradition, frequently jailed and a virulent critic of what he believed were Buero's accommodations to Francoism, writes a meditation on the stupidity and cruelty of war and of the complacency of many of war's victims. The play was first published as *Ciugrena* to avoid censorship, though the rearrangement of the letters of the Basque town's name gives the play a universalism and is an ironic commentary on Franco's tendency to rearrange history. Picasso's famous painting (located not in the Prado but a few blocks south in the Centro Artístico Reina Sofía) becomes the protagonist for the play, many of its figures coming to life and parading across the stage. Alberti, better known as one of the leaders of Spain's poetic Generation of 27, wrote *Noche de guerra en el Museo del Prado* in 1956. The play is set in inside the museum during the Nationalist bombing of Madrid in 1936. During those weeks the galleries of the Prado were emptied and the paintings were stored either in the basement surrounded by sandbags or in other buildings nearby. In Alberti's play we hear bombs exploding in the

distance as many of the museum's most recognizable paintings reoccupy the empty galleries and comment on war and totalitarianism. In 2008 we will spend more time with Alberti's *A la poesía*. Alberti was both poet and painter and his poems in this remarkable texts are definitely painterly. He develops texts that deal with color, with technique (perspective, composition, the line, the brush, etc.) and with the major painters whose works hang in the Prado's galleries.

Paloma Díaz Mas. Epilogue: *El sueño de Venecia* (1992)

To conclude the seminar we will make a generic turn and work on a short novel by Paloma Díaz-Más, *El sueño de Venecia* (Dream of Venice). The novel offers an interesting contrast to Susan Vreeland's best-selling, *The Girl in Hyacinth Blue* about a painting of Vermeer interpreted by its owners over the last four centuries. Díaz-Más begins her book in the sixteenth century, describing the creation of a painting by a former slave which becomes much appreciated in the court (though she does not say so, Díaz Más appears to be alluding to Juan de Pareja, Velázquez's apprentice). The first chapter is written in the style of the picaresque novel, narrated from the point of view of a young delinquent who finds his life intertwined with the painting. The second chapter is set in the nineteenth century and imitates the travel novels describing the adventures of British adventurers in "exotic" Spain. This particular traveler has a unique gift for "acquiring" Spanish art treasures and he has his eye set on the painting from the first chapter. We follow the painting into the twentieth century; it has undergone various restorations, mutilations and additions and finally is discovered and revealed as a Baroque masterpiece. The author ends with various "scientific" studies each purporting to establish the truth of the painting, a truth we know to be completely erroneous. Thus, this short novel ties together in subtle ways the two major themes for the seminar: art and literature and history and literature. Also, all the chapters take place in the Madrid neighborhood where the author was raised and which happens to be about a ten minute walk from where we will hold class. Díaz Más has accepted my invitation to join us for one of the final days of the seminar and she will lead the discussion about her work.

Supplementary Readings

Our reading of the primary texts will be supplemented by numerous short theoretical and critical pieces chosen to stimulate conversation.

The Seminar Plan

The seminar group will meet in three-hour sessions four days per week, on average. Participants will be organized into three work groups of five persons each, and will be asked to take an active part in all aspects of the seminar. In the introductory sessions groups will be assigned readings and reports on initial critical materials, and will be asked to take an active role as well in the subsequent discussions of individual plays. My pedagogical style is highly dialogical, but carefully structured. I have come to believe that group work in which participants take responsibility for their own learning is the most effective way to teach. I have also learned that those group sessions need to be thoroughly structured and prepared. For example, participants will be given topics in advance to prepare for their group work, and one person is assigned beforehand the role of facilitator. In this way the group discussions maintain a purposiveness often lost in more spontaneous exercises. I also have used successfully a round-robin reporting mechanism for the groups. Group recorders report the conclusions of their discussions on large poster-sized sheets. Subsequent groups then rotate through each of the poster reports, reading and reacting to the written comments and adding their own conclusions. At the end of the session the graduate assistant compiles the comments into a summary document.

Judging by reports we have received from past participants, the teachers have appreciated the model of collaborative pedagogy almost as much as the seminar content itself. In the sessions that center on theatrical readings, one group will be assigned to prepare (with some prior informal rehearsal) and present to the full seminar those interpretative oral readings, with the remaining groups assigned to critique those presentations. When Merlin Forster and I first experimented with a performance component in our 1996 seminar we were uncertain of the results we would see. The outcome exceeded our expectations. Indeed, the performance dimension of the 96, 98, 01, 04 and 06 seminars probably was the highlight of the experience. They were enjoyable—fittingly entertaining; but they also led to a depth of discussion and subsequent understanding of the play texts that we would have missed had we limited ourselves to traditional readings. The seminar will be conducted in Spanish and therefore the primary texts will be read in the original Spanish. A list of basic texts to be used in the seminar will be provided before the initial meetings (prereading will be most useful in this case), and copies of those texts can be ordered through Amazon.com. (I have tried ordering books through Spanish bookstores, and through the BYU Bookstore, but it appears that Amazon offers the least complicated option for the works we will consult.)

In addition to the individual and group activities already described, an individual writing project will be required as well of each participant. This will take the form of an interpretative written essay rather than a traditional research paper, an essay that will reach out beyond the four plays that will be under detailed study. Each participant will be asked to choose, in consultation with the director, an additional “art” text for individual reading, analysis, and interpretation. Such a work might come from the work of the Buero Vallejo, perhaps, or from that of other significant Spanish (or Spanish American) playwrights. A written essay of eight to ten typewritten pages in length should come from that study, and should be completed by the end of the seminar period as a personal contribution to the work of the group. These final essays should have two dimensions: 1) a careful analysis and interpretation of the play text under study, including comments on its historical and aesthetic elements; 2) a consideration of how performance-oriented readings might enrich the process of analysis and interpretation. A final seminar session will be devoted to presentation of synopses of these essays, and the completed written texts will be brought together in an informally-published volume after the close of the seminar. A copy of that volume on CD will be sent to each participant.

Three guest lecturers have accepted my invitation to join the seminar. Dr. Portús, the Baroque curator in the Prado will give at least two lectures and will be our chief liaison with the museum. His participation may be expanded depending on his availability and his effectiveness in working with the group. I should note that Javier wrote his Ph.D. thesis on literary influences on painting and has published extensively on the topic. I have met with him four times in Madrid over the last year and he is genuinely excited to be part of the project. I already have described Dr. Díaz Más’s participation. Finally, Dr. Juan Luna, curator of nineteenth-century Spanish painting has agreed to do a presentation on Goya.

Other Pertinent Information

In addition to the 2004 and 2006 seminars in Madrid, I have directed or co-directed seminars at BYU in 2001, 1998, 1996 and 1990. I believe that we have established a record that suggests that participants almost unanimously have had a positive experience with us and with our community. In addition to the NEH seminars, I have also been involved in a number of initiatives relating to partnerships between the university and the public schools. I currently serve on the executive committee of the Center for the Improvement of Teacher Education and Schooling. This center coordinates the activities of five local school districts, the colleges of arts and sciences at

BYU and the McKay School of Education in an effort to “renew” the programs for training teachers and the teaching and learning in the public schools. Five years of negotiation with the Spanish government led to the creation of the Spanish Resource Center on the BYU campus. The center is funded by the Ministry of Education and Culture and directed by an employee of the Ministry. Its primary function is to provide inservice and professional development opportunities for local public schools teachers. Its presence on campus is evidence of my commitment to schooling, and its resources add another dimension to BYU’s attractiveness as a seminar sponsor.

Participants for the seminar will be chosen with the assistance of an appropriate small committee (the director, a university colleague and one former participant). Selection will be based on the perceived strengths of application dossiers, taking into account letters of recommendation as well as preparation and experience as classroom teachers. Since the seminar is to be conducted in Spanish, we would expect that most if not all the applicants would be Spanish teachers; applicants from other disciplines will be welcome if language competence can be demonstrated. Also, in keeping with the quality of the applications we would hope that the selection committee could work toward some reasonable balance of gender, geographical location, and type of teaching experience. Given the foreign setting of the seminar, I also would hope to provide an opportunity for those who have not yet experienced Spain to do so.

The Seminar Setting

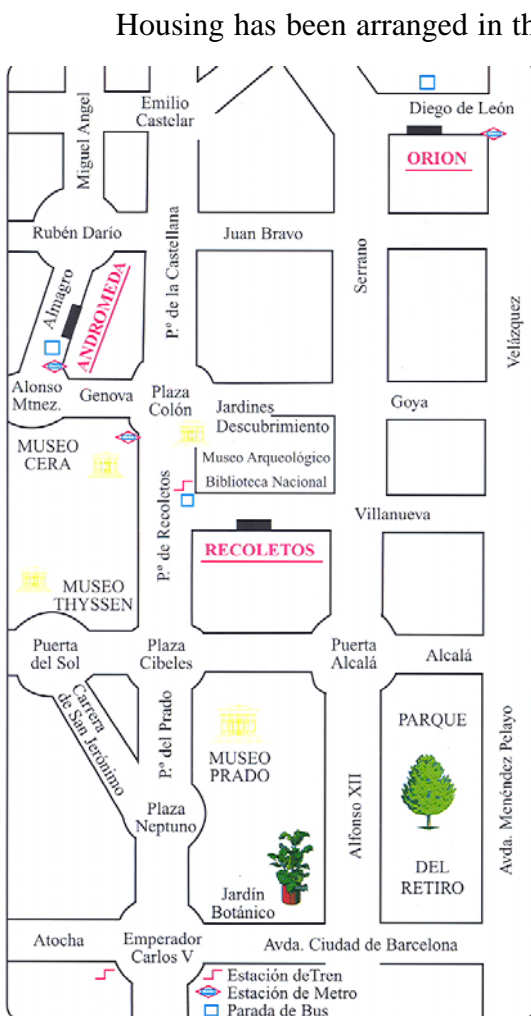
I have made arrangements with the Consejo Superior de Investigaciones Científicas to rent a modern, fully-equipped classroom in the exhibition area of Madrid’s eighteenth-century Botanical Gardens, located about 200 feet from the Prado. This should afford the most comfortable, flexible, best-equipped classroom space available in central Madrid. It is undoubtedly the most beautiful setting imaginable. Participants will enter through the main gate of the garden, pass by



the eighteenth-century Villanueva pavillion, and cross through the bonsai collection. Since the Gardens are located next to the Prado, we will have the luxury of spontaneously deciding we need to

look at a particular painting and walking across the Murillo plaza to the museum. We are about 7-8 minutes by foot to the Plaza de Santa Ana, site of the original theatres in sixteenth-century Madrid and another five minutes beyond there gets us to the Puerta del Sol and the Plaza Mayor.

We have made arrangements with the director’s office of the National Library so that our participants will be able to have access to its peerless collection. Special library cards will be issued allowing the teachers unlimited use of the facilities during normal hours. Of course, this library is “closed stack” and is not a lending library, so the teachers will need to use the materials in one of the BNE’s internal reading rooms. We also have made arrangements with the library staff for a special tour of Department of Rare Books and Manuscripts, allowing our teachers to view some of the rarest treasures from Spanish literature, including Pacheco’s sixteenth century *Art of Painting* in which he discusses Velazquez’s privileged role in the court, Palomino’s early eighteenth century study of the lives of Spanish painters that offers the first interpretation of *Las meninas*, and Jacques Callot’s engravings that informed Velazquez’s *Surrender of Breda* and Goya’s etchings on war. The Biblioteca Nacional is located on the same street as the Prado, an easy ten to fifteen minute walk on Madrid’s most attractive boulevard.



Housing has been arranged in the Apartamentos Recoletos, a modern apartment building next door to the Biblioteca Nacional. These are not luxurious apartments—more like a standard college dorm room than a posh flat. They are clean, as quiet as anything can be in downtown Madrid, splendidly located and modestly priced *for this part of town*. Participants will be able to choose from a studio or one bedroom apartment. Units are air conditioned, they have a simple kitchen; bed linens are provided and changed once a week. Laundry facilities are available on the premises. Wireless internet signals are strong in public areas (like the



lobby and café). These apartments are in high demand during the summer; our arrangement with Management includes the agreement to prepay a portion of the anticipated bill in order to block sufficient units during the fall of 2007. The teachers accepted to the seminar will be asked to commit soon after acceptance if they wish to reserve one of these units and they should be prepared to have some of their stipend money held to make direct payment to Apartamento's Recoletos. Those who prefer to make their own arrangements in Madrid may do so. Most of the negative comments from participants in the 2004 and 2006 groups concerned the housing. The 2006 cohort was especially vocal about wishing we had arranged for less expensive accommodations. They stressed that the somewhat spartan rooms were fine, but were overpriced. Certainly, other less costly options are available, but not within walking distance of the Museum, the Gardens, and the National Library. In weighing the advantages of cost against having to commute to downtown, I remain convinced that Recoletos is the best option. The cheapest alternative of all would be to house the teachers with families. While a few might enjoy that cultural experience, I believe most prefer their privacy (especially those few who travel with families), and the homestay option adds to the problem of the commute the undesirable dispersion of participants throughout a very large city.

Excursions

I have planned for three formal excursions designed to supplement the educational experience. One is an overnight trip to the Salamanca where we will tour the famous medieval university. The highlight of this tour will be the extremely unusual privilege we will have spend an hour in the historic library. This library contains many of the most important manuscripts in Spain and is closed to the public. Fortunately, our contacts at the university kindly allow us to spend time perusing the shelves and uncovering the treasures in the vault. This was one of the most appreciated events from our 2006 trip. The program budget covers the transportation costs; participants will be asked to cover the cost of admissions, food and one night's lodging. We also will make a day trip to the imperial capital of Toledo, viewing there the Cathedral, the "mosque" Cristo de la Luz, Fernando and Isabel's church, San Juan de los Reyes, one of the two remaining medieval synagogues in Toledo and the mudéjar romanesque church of San Roman. Toledo will offer us the opportunity to become more familiar with El Greco's paintings, in particular *El expolio* in the cathedral's sacristy and *El entierro del conde Orgaz* in the church of Santo Tomé. A second day trip will take us to Segovia where we

will be able to visit Isabel's castle, the remarkable Roman aqueduct, and several important romanesque churches.

At the midpoint of the seminar we will schedule a *puente* (long weekend) that will allow the teachers to visit on their own another destination in Spain. In 2006 several teachers traveled to southern Spain to tour its outstanding monuments from the Islamic period. Others spent a few days in Barcelona or the Basque Country, while others preferred to concentrate on the unexplored secrets of Madrid.