

**NATIONAL ENDOWMENT  
FOR THE HUMANITIES**

SAMPLE APPLICATION NARRATIVE



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Summer Seminars for College and University Teachers  
Institution: Newberry Library



NATIONAL  
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## **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:** *Music Books in Early Modern Europe: Materiality, Performance, and Social Expression*

**Institution:** Newberry Library

**Project Director:** Carla Zecher

**Grant Program:** Summer Seminars for College and University Teachers

The Newberry Library  
Center for Renaissance Studies  
2009 NEH Summer Seminar for College and University Teachers

“Music Books in Early Modern Europe: Materiality, Performance, and Social Expression”

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## **Attachment 2: Narrative**

### **Music Books in Early Modern Europe: Materiality, Performance, and Social Expression**

#### **Introduction**

The Newberry Library seeks funding for a summer seminar for college and university teachers that will explore music books produced in Europe during the first two centuries of music printing, between 1500 and 1700. Music books stand at a crossroads between studies of material culture and intellectual history. Recent scholarship on the history of the book emphasizes the book object as a space for cultural performance at all levels, from the “how-to” manual to a source for philosophical speculation. Like many book objects, music books are by their nature performative, not only as records of performances (real or imagined), but also as guides or prescriptions for behavior, and as indicators of wider cultural patterns and concerns. Although this seminar will clearly be of special interest to teachers of music history, we seek to attract a diverse group of participants from such academic fields as literature, history, art history, theater, and religious studies. Those trained in other fields are often eager to incorporate the topic of musical culture into their teaching and research, but typically do not have the necessary training to do so comfortably. Because this seminar will focus on music manuscripts and music printing as cultural and social expressions, participants will not need to be able to read music. We will devote some attention to notation, but in those discussions we will look at how it is laid out on the page and we will note the various chart-like formats that were invented in the early modern period, rather than read the musical notes per se. We will also make occasional forays outside of our 1500-1700 time frame and outside of Europe (to the colonial Americas), so as to incorporate related topic areas that are also well supported by the Newberry collections, such as medieval music manuscripts and the French Revolutionary collection.

## **Rationale**

The history of books and readers, and the social and cultural history of performance are the two academic fields with which our seminar will engage. The history of written musical notation in the post-classical West goes back at least as far as the ninth century CE, when certain strokes and other marks were added to the texts of liturgical books to act as mnemonic guides for those who had to chant the words. Such marks served to remind the singers of the appropriate melodic and, possibly, rhythmic inflections, which they had memorized, but which they needed to recall at the moment of reading aloud from the book. Thus from the very beginning of its recorded history, musical notation had no “absolute” signifying authority of its own, but rather existed in support of, rather than as a substitute for, what was then an exclusively oral performance tradition. Written musical notation was not in itself “the music,” but rather (in the words of Leo Treitler, one of the leading authorities on the earliest music writing) it was a kind of “exemplification of the song, to be taken more as a model for performance than as a blueprint” (Treitler 237). This also reminds us that from its very beginnings, Western musical notation (like today’s jazz notation) had a highly pragmatic relationship with the act of making music, representing only as much as it needed to: ninth-century ecclesiastical singers already knew what they had to sing, and the written signs (or *neumes*) are directly related to the wider practical uses of the book in which they are written, and to the part played by that book and its readers in what was a highly complex performative event with wide cultural significance.

Once musical notation had developed as a writeable language, so that it could be used to record more precisely such things as pitch and duration, it acquired potential which, although still related to sounding music, now allowed musicians to use it to describe theoretical relationships (in a way analogous to mathematical signs) and to depict aspects of theoretical music. However, with the exception of works of music theory, which began to include musical notation to illustrate examples in the later fourteenth century, virtually all of the sources we have from the early modern period which show musical notation – from liturgical manuscripts containing chant, to increasingly sophisticated printed music books – were created, and almost certainly used for making musical events. Thus, although music books from the past

allow scholars of music history and performing musicians to study compositional styles and the evolution of genres and techniques, and to analyze structures such as harmony and counterpoint, it is also possible to look at music books as archaeological artifacts – records not only of musical activities but also of more complex cultural practices. If we take this rather more holistic view of these written sources, then what are already very rich and complex texts for histories of music potentially become even more potent witnesses to be interrogated in the making of the history of society.

Music books present a rich mine for investigations of many different aspects of early modern cultures. The cultural practices to which these books bear witness are nearly all situated within some of the most important loci where early modern European society and culture is studied, including churches, civic institutions, courts, households, schools, and theaters. At one level, they are naturally repositories of written or printed signs – readable language “information.” Yet the information inscribed in music books includes not only raw musical signs – pitches, note durations, song texts – but also many other registers of data. These may encompass prefatory material (title pages, dedications, tables of contents and other indexes); performance instructions or advice, including (in service books, for example) information about ceremonial or liturgical practices; instrumentation or voice allocations (sometimes); and ascriptions to composers, librettists, copyists, printers, and others.

Music books, however, are also material objects, and can be investigated in ways parallel to the kinds of work done by historians of the plastic and the architectural records. Music books may serve as topics of study comparable to household utensils, decorations, and furniture; spaces, layouts, and built environments. They may be studied in similar ways to objects designed for contemplation and different types of spiritual, educational, civic, or otiose practices – such as pictures, relics, uniforms, and robes of office. The physical characteristics of music books become hugely pertinent as soon as their materiality is acknowledged – characteristics such as the quality and sumptuousness of the decoration, binding, paper, or parchment; the style of writing or type faces; details of the process of production; or the size, layout, and arrangement of the contents.

Participants will be invited to think about music as an integral part of early modern European culture at large by considering music first and foremost as a *practice* – something that happens, rather than simply as a set of things called musical works. More specifically, taking advantage of the Newberry Library’s extraordinarily rich and varied resources, we will focus on the material sources for early modern music making and on the insights that can arise from asking questions such as: What is this book *for*? How is it made and why? How might it function and what might that tell us about the activities for which it was destined? Who might have owned it, commissioned it, manufactured it, used it and performed from it, or listened to those performances? What is the relationship between the physical manifestation of the music and the work or works that it encodes? What do the circumstances of its production, distribution, acquisition, deployment, and survival tell us about musicians’ working practices (as amateur or professional performers, composers, or teachers) and about their ways of communicating with one another? Finally, what might all of this tell us about wider aspects of the social and cultural relations of the early modern period; for example, about spiritual and religious experiences and practices; about education, learning and literacy; about private and public life; about social status, economics, and power relations?

### **Content and implementation**

Scheduled activities during the four weeks of the seminar will include a thorough orientation to the Newberry Library and its resources, eight discussion sessions (two per week) with assigned readings, and three rare book sessions (one per week for the first three weeks). Additionally, during the first week of the seminar the co-directors will meet with each participant, to chart his or her personal research plan for the four weeks, and to provide guidance about how to access relevant materials in the Newberry collections. In the final week we will schedule three sessions at which participants will briefly present their research findings to the group (see p. 18 for the calendar for the seminar). Readings for the seminar will be numerous and wide-ranging but fairly short, largely consisting of essays and excerpts from books that may serve as guides for future investigation.

### Session one: Print Culture in Early Modern Europe

We will open by considering the fiery debate about print culture carried out between Elizabeth Eisenstein (*The Printing Press as an Agent of Change*) and Adrian Johns (*The Nature of the Book: Print and Knowledge in the Making*). At the heart of this debate is the question of whether history is conditioned by print, or print by history. Eisenstein stresses the revolutionary aspects of the advent of printing, arguing that the printing press not only made more information available to a wider public, but that it actually gave rise to such major cultural movements and upheavals as the Renaissance, the Reformation, and the Scientific Revolution. In contrast, the kind of scholarship espoused by Johns posits that printing did not necessarily preserve texts more securely than hand copying, that the shift from script to print was (and is) strongly evolutionary, and that historians should be cautious about the degree of autonomy they ascribe to readers and about the character and potency of what has rather loosely come to be called “print culture.” A major goal for our seminar will be to discover how music books factor into this debate and in what ways they may challenge or alter its terms. Participants will be asked to familiarize themselves with the arguments by reading, prior to their arrival in Chicago, excerpts from the books by Eisenstein and Johns; the special issue of *The American Historical Review* entitled “How Revolutionary was the Print Revolution?”, which included additional pieces by Eisenstein (“An Unacknowledged Revolution Revisited”) and Johns (“How to Acknowledge a Revolution”); excerpts from Dane, *The Myth of Print Culture*; and selections from Grafton and Blair (eds.), *The Transmission of Culture in Early Modern Europe* (see p. 20 for the seminar’s working bibliography).

### Session two: Musical Practice and the Transition from Manuscript to Print

From our consideration of print culture, we will move on to examine the place of musical practice in early modern European culture, and the place of music books within the realm of musical practice. The second session will therefore include: a) a brief overview of historiographies and survey of the different sorts of sources used for music history (with special attention to the status of music notation in this



corpus); and b) an introduction to early music books, addressing basic questions such as “what is a music book” and “what is it for?” Identifying the sorts of information a music book needs to contain in order to serve the purpose for which it is conceived will allow us to introduce the possibly counter-intuitive principle of pragmatics as opposed to artistic creation. This in turn will allow us to introduce the topic of how music books were made, and what was involved in the transition from manuscript to print. We will look at a few of the ways in which music was written down before the advent of printing. A useful example will be a medieval manuscript in the Newberry collections, from an Augustinian abbey, which contains two types of graph-like musical notation: German-style neumes and the normal square-note notation of the late Middle Ages (see p. 24, figure 1). Readings on this topic will include excerpts from Hindman, *Printing the Written Word*; two seminal essays by Treitler (“The Early History of Music Writing” and “The ‘Unwritten’ and the ‘Written Transmission’ of Medieval Chant and the Start-Up of Musical Notation”); and Lewis’s “The Printed Music Book in Context.” In conclusion we will review the milestones of technological progress that allowed for the development of music printing in the early sixteenth century, and we will recall that print did not bring about the demise of the manuscript – that both formats continued to be used, and even to interact, during the early modern period, just as print formats continue to interact with digital formats today. To look forward to the present day, participants may want to look at Chartier’s *Forms and Meanings: Texts, Performance and Audiences from Codex to Computer*.

### Session three: Music Books as Material Objects

In the third session we will consider the implications of the varying formats that began to be developed for music books once they began to be printed. What does a book’s size and layout tell us about how it was intended to be used and or stored? What kinds of musical interaction and sociability were generated by such widely differing formats as an elephant-folio choirbook (intended for use by a group of singers), a set of part books (in which each book contains just one of the parts for a multi-voiced work), or a table music book (in which pairs of voices are printed on facing pages of part books, to allow

singers to gather around a table)? Bindings and paper types will also be of relevance here, as we seek to better understand these books as objects and the place they would have occupied as such in homes, schools, churches, and missions. Readings on this topic will include Fenlon's essay on "Music, Print and Society" and excerpts from his *Music, Print and Culture*. To introduce the subject of libraries and the place of music books in them, we will read excerpts from Chartier's *The Order of Books, Readers, Authors and Libraries in Europe between the Fourteenth and Eighteenth Centuries*. For a specific example, we will turn to Ongaro's "The Library of a Sixteenth-Century Music Teacher."

#### Session four: Public and Private Use

Our discussions in session four will address the differences between private and public consumption of music books: between one-off one-time luxury manuscripts and mass-produced prints. In the Newberry collections, two excellent examples of the former would be the illuminated, fourteenth-century Italian music theory manuscript commonly called the *Harpe de Melodie* (see p. 25, figure 2), and a beautiful set of early sixteenth-century part books in lavish bindings, which once belonged to England's King Henry VIII. To illustrate the category of cheap print, French psalm books will provide a good point of reference. Participants will be asked to consider what the titles, dedications, privileges, and other non-musical features of the books tell us about the social context for which they were destined (see pp. 26-27, figures 3 and 4). Photocopied samples of these materials will be distributed to participants for them to study before the session. Additional readings will be drawn from Freedman, *Chansons of Orlando di Lasso and Their Protestant Listeners*, and Van Orden (ed.), *Music and the Cultures of Print*.

#### Session five: Notation and Performance

Session five will focus on musical notation and performance. We will look at the development of various types of instrument-specific notation in the sixteenth century and at the innovations in print technology that allowed them to be adapted to reproduction. This session will also introduce the topic of performance practice: what were the needs and the working processes of performing musicians in the

early modern period and what part did notated music play in them? What is notated in the books, and what is not? What aspects of a musical work were musicians expected to generate themselves? Seminar participants will not need to be able to read notation to appreciate the visual and practical differences between mensural notation (the type we are most used to seeing, which employs a staff) and the instrumental tablatures (chart-like instrumental notations) that emerged in the sixteenth century. Useful texts for this session are found in Owens, *Composers at Work*, and Sherman (ed.), *Inside Early Music*. We will also read Kivy, “Note for Note: Work, Performance and Early Notation.” Finally, to orient our twenty-first century ears to the radically different soundscapes of the sixteenth and seventeenth centuries, we will look at portions of Smith’s *The Acoustic World of Early Modern England*.

#### Session six: Iconography

We will continue our exploration of the uses of musical notation by thinking about the ways it began to be incorporated into other kinds of books. A classic example is Jean de Léry’s *History of a Voyage Made to the Land of Brazil* (1578) in which this Protestant colonist describes the months he spent among the Tupinamba Indians in the mid-sixteenth century. In the first two editions of the book Léry verbally described the Tupi’s singing. In the third edition, he (or his printer) added musical notation (the Newberry owns copies of all three editions). What did they expect to gain from this addition? More broadly, we will also look at examples of music in a variety of material culture contexts; for instance the appearance of music notation in unusual situations (on plates, in paintings, on walls), so as to introduce the iconographical and iconological aspects of music notation. The Newberry has many recent acquisitions in dance notation which, although from the eighteenth century, will be relevant here. For this session we will read Baldassarre’s essay, “Reflections on Methods and Methodology in Musical Iconography” and Haar’s essay on “The Frontispiece of Gafori’s *Practica Musicae*,” as well as selections from Slim, *Painting Music*; Leppert, *The Sight of Music*; and Judd, *Reading Renaissance Music Theory: Hearing with the Eyes*.

### Session seven: Marketing Music Books

In our penultimate session we will look at the business of making and selling music books: at some of the big printing houses that specialized in music printing in the early modern period, and at the strategies they employed to market music books. There are many excellent studies of individual printers available, so for this session we will divide up the readings, asking different participants to report to the group about different printers. Relevant studies include Bernstein's book on the Scotto press in Venice and Boorman's book on Ottaviano Petrucci (also a Venetian printer, and the man who pioneered music printing), Cusick's book on Valerio Dorico (Rome), Hertz's book on Pierre Attaignant (Paris), and Pogue's book on Jacques Moderne (Lyons). Additionally, the Newberry collections are rich in materials dealing with the book trade more generally, especially catalogs of dealers and items documenting collections transactions. Including some of these materials will help us to think about the role of music books and the music they contain, in a wide variety of transactions: e.g., as gifts (Henry VIII's part books were presented to him by the commune of Florence), as records of events (the famous *Intermedii* performed in Florence in 1589), or as printed opera scores (the Newberry owns a copy of the first edition of the first opera performed, Jacopo Peri's *Euridice*, written for the marriage of Marie de Medici and France's king Henri IV in 1600).

### Session eight: Creating an Edition

Our final session will be a practical one. If enough of the participants happen to be able to read music, we will use some early books to actually make music, to see how well they serve their intended purposes. We might sing some simple hymns from part books and from shape note hymnals. This exercise will preface a discussion of the music editing process (if the group is not skilled in reading music, we will skip the first activity and move directly to the question of editing). We will compare twentieth- and twenty-first century editions of early modern music with their sources, asking questions about the choices that today's editors make and including a comparison of modern editions as objects (size, layout, prefatory material, and so on) with the early modern ones. This will also be a good moment

to look at elementary instruction books for learning to sing or play instruments. All of the seminar participants will be able to read this category of books, regardless of whether they have any musical training. Indeed, this topic will be all the more interesting if at least some of the participants are not music literate, since it will provide an opportunity for them to test the educational books and see whether the instructions are adequate. The materials for this session will be drawn from the Newberry collections and prepared in spiral-bound packets for the participants to take away with them. Variations of the activities for this session could readily be implemented in music history units in courses in various disciplines at their home institutions.

### **Newberry collections for this seminar**

This seminar will be strongly based in the Newberry collections. We wish to provide the opportunity for the participants to see as many early music books as possible, both as these may pertain to their own scholarly interests and so that they may identify materials that would be useful in their teaching. To these ends, the participants will be expected to undertake individual research projects during their residency at the Newberry, and the entire group will also attend three rare book sessions, at which we will view items selected to coordinate with the discussion sessions.

The Newberry's collections include both a wide range of music books printed between 1500 and 1700 and other materials that provide social and cultural context for understanding the roles that these books played in European and colonial societies. Acquisition of the music library of Count Pio Resse of Florence, one of the first collections acquired for the Newberry (at the end of the nineteenth century), set the stage for building the Library's premier collections in music and music theory. The broad sweep of the early collections, from the Middle Ages to the end of the seventeenth century, allows scholars to trace the development of musical notation. The greatest strength of the collections lies in the period covered by the seminar, 1500-1700. The collections are particularly strong in psalmody, secular lyric, and music theatre. Also included are Italian theoretical writings, early traditions of performance practice, and German and Italian pedagogical works. Among the special highlights are found several very early

Lutheran service books, several dozen Lutheran and Catholic hymnology sources (all but a few being the only recorded copies in the U.S.), and somewhat over 100 Italian part books of the sixteenth and seventeenth centuries. The Howard Mayer Brown Collection, the bequest of the late University of Chicago musicologist, is particularly strong in liturgical books of the sixteenth and seventeenth centuries, and opera libretti, especially of the seventeenth and eighteenth centuries.

As well as delving into these rich resources, participants will have the opportunity to view a number of treasures, some world-renowned, others less well-known. Manuscript treasures include the Capirola lute book (the earliest example of notation for the lute), six volumes of choirbooks which contain about half the extant repertoire of early Mexican cathedral music, a handsome seventeenth-century Russian *Obikhod*, and several dozen elephant folio choirbooks. The Newberry also owns a Mozart manuscript and a Chopin manuscript. In the printed collections participants will find examples of printing by such sixteenth-century pioneers as Ottaviano Petrucci, Andrea Antico, and Valerio Dorico, as well as earliest music text books for non-professional musicians.

The music collections are well supported by other Newberry holdings, such as those in the history of the book and printing, and those pertaining to the history of the colonial Americas. The Newberry began to collect in earnest on the history of printing and allied fields of the book arts in the years just after World War I, under terms of a bequest by Chicago journalist and publisher John Mansir Wing (1844-1917), who envisioned “a great typographical library.” The initial impulse of the collection was to represent as many different printers and type faces as possible from the early period of printing. The design of letter forms remains a central theme of the collection. Calligraphy, type and type-founding, technical innovations in printing, design usage and theory, bookselling, book binding, papermaking, the history of book collecting, and the history of libraries are other important themes.

The Newberry also houses an abundance of primary source material documenting the British, French, Spanish, and Portuguese colonies in the Americas. Many of these sources are found in the Edward E. Ayer collection, whose core is an original 17,000 pieces, donated in 1911, which treat of the early contacts between American Indians and Europeans. Since 1911, the Ayer endowment fund has

enabled the Library to collect in excess of 130,000 volumes, over 1 million manuscript pages, 2,000 maps, 500 atlases, 11,000 photographs, and 3,500 drawings and paintings on the subject. Music books are included, as examples of practices that developed (or were promoted by the governing authorities) in the colonies for educational, devotional, and missionary endeavors.

### **Project faculty and staff**

The seminar's co-directors, Carla Zecher and Richard Wistreich, offer scholarly and performing expertise in both instrumental and vocal music of the sixteenth and seventeenth centuries, with a particular focus on France and Italy – the two greatest geographical strengths of the Newberry's music collections. Dr. Zecher, who directs the Newberry's Center for Renaissance Studies, is the author of *Sounding Objects: Musical Instruments, Poetry, and Art in Renaissance France* (University of Toronto Press, 2007). She brings to the project her interests in iconography, in the artistic production of Renaissance France, and in the European colonies in the Americas. She has previously directed two NEH summer programs for college and university teachers: an institute on "French Travel Writing from the Americas, 1500-1700" in 2003, and a seminar on "Travel Writing, Skepticism and Religious Belief in Renaissance France," which she co-directed with George Hoffmann (University of Michigan) in 2005. The project proposed here has been shaped especially by Zecher's experience with the seminar in 2005. That group of participants has continued to work together since the conclusion of the seminar, first by organizing a series of sessions at the annual meeting of the Sixteenth Century Society and Conference in the fall of 2006, and then by coordinating a special issue of a scholarly journal, *L'Esprit Créateur* (published by Johns Hopkins University Press), which will appear in May 2008. We will also encourage the "music books" group to continue its dialogue well beyond the confines of the four-week seminar itself.

The seminar's co-director, Dr. Richard Wistreich, is Senior Lecturer in Music at the University of Newcastle upon Tyne, and the author of *Warrior, Courtier, Singer: Giulio Cesare Brancaccio and the Performance of Identity in the Late Renaissance* (Ashgate, 2007). His research interests center on the

relationship between the human voice and the construction of identity in early modern Europe, and the technical and social history of singing and the education of musicians. Dr. Wistreich also is a professional performer whose international career in early modern music performance goes back some thirty years. Dr. Wistreich's seven-month tenure as a Mellon Post-Doctoral Research Fellow at the Newberry in 2007 provided an opportunity for him to familiarize himself with the Newberry's early European collections.

For the three rare book sessions, Zecher and Wistreich will be joined by Paul F. Gehl, who is Custodian of the Newberry's John M. Wing Foundation on the History of Printing. Dr. Gehl trained in paleography and medieval history but his particular research interest is in the printing and marketing of text books in the sixteenth century. His twenty-six years' experience on the Newberry staff make him the perfect guide to the Library's early modern collections. Because Dr. Adrian Johns, author of the work we will be discussing in the first session, is at the University of Chicago, we will also invite him to join us at some point, if he wishes.

Lily Gershenson, Program Assistant in the Center for Renaissance Studies, will provide administrative support for the seminar, including designing the promotional brochure, preparing course-packs, creating and maintaining the seminar's listserv and Web pages, handling travel and housing arrangements for Dr. Wistreich, processing check requests, and assisting the participants with lodging needs and computer hook-ups.

### **Participant selection**

By advertising on national listservs and websites, and via the Newberry's own extensive mailing lists, we expect to draw an interdisciplinary group of 15 participants to this seminar. It will be useful to teachers of music history, but will also provide an opportunity for those trained in other fields to expand their historical knowledge to include musical culture, or to enhance their existing syllabi with new units on music. In recent years Newberry staff have noted an increase in the number of applications received for music-related projects. The musicologists (Dr. Wistreich among them) who have been awarded



fellowships at the Newberry have readily been able to generate interest in their work among the Library's wider community. The Newberry's Center for Renaissance Studies hosts an annual lecture series in the History of the Book, and the staff have noted, in this instance as well, that the lectures draw an audience which includes scholars from a variety of fields.

Each participant in the seminar will carry out a research project. These might focus quite specifically on the roles that music books played in European and colonial societies, or they might pertain to the broader social and cultural contexts in which music books circulated between 1500 and 1700.

A selection committee comprising the seminar co-directors and one colleague with expertise in the field of either music history or European history, will review applications. The selection committee will primarily be concerned with the quality and scope of the applicants' proposed research projects and the likely impact of the seminar on their teaching, but we will also seek to gather a lively group representing a range of academic specialities and teaching responsibilities.

### **Institutional context**

The Newberry collections constitute the foundation for a community of scholars whose presence complements the research resources essential to this kind of seminar. Each year the Newberry welcomes 12 to 15 long-term Fellows and 25 to 30 short-term Fellows, many of whom are in residence during the summer. Brown-bag lunches and other informal gatherings will provide opportunities for the NEH seminar participants to interact with Fellows. The Newberry's curators and reference librarians have years of experience in administering seminars, institutes, conferences, and colloquia, and stand prepared to orient participants to the Library.

Each participant will be provided with a research carrel for the duration of the seminar. These carrels are located in areas of the library that are convenient to the Center for Renaissance Studies, the Special Collections reading room, and bibliographical resources. The carrels are wired for computer use, and Newberry staff will assist participants in connecting their computers directly to the Newberry local network, providing access to the Internet and to the Newberry's online research resources. Wireless

Internet access is also available in the carrel room. Additionally, participants will have access to the Library's fifth-floor lounge and kitchen facilities.

Housing for participants will be available at the Seneca Hotel, located on Chestnut Street just east of Michigan Avenue. Rooms at the Seneca are equipped with kitchenettes, and the hotel has laundry facilities. Past participants in summer programs at the Newberry have given the Seneca generally favorable reviews and have especially raved about its location, only a 15-minute walk from the Newberry, and very convenient to Chicago's famous downtown shopping, theaters, museums, restaurants, and the lake front. The current rate for 30 nights at \$70/night (plus 15% tax) is very competitively priced for this part of Chicago.