

---

# English Department

Professor Timothy D. O'Brien  
Chair

---

The English Department was remarkably productive during this academic year. Its members published six books, a dozen scholarly articles in prominent journals, and numerous reviews; and they delivered seventeen scholarly papers at regional and national conferences. Nearly every member of the department, including officers pursuing graduate degrees and temporary faculty members, was engaged in some form of research and/or professional development. Most notable among the achievements of the department's faculty was the publication by Professors John Hill and Phil Jason of two books each, an original scholarly monograph and an edition, one of critical essays and the other of poems and stories. Professor Hill's works focused on Anglo-Saxon literature, while Professor Jason's addressed the literature of the Vietnam and Korean wars. In addition Professor Bruce Fleming published a rare monograph on modern dance, while Professor Herb Gilliland coauthored a biographical anthology on Admiral Dan Gallery. Nine other faculty members published articles on such subjects as game theory, copyright records, navigational keys to Joseph Conrad's fiction, and the subject of boundaries in the landscape of Eliot's *Waste Land*. Equally various were the subjects of the seventeen conference papers: the African American poet, Robert Hayden; anthropological approaches to medieval literature; and the Vietnam War and Southern literature, to name a few. Nearly all of this activity was the result of support in previous years by the Naval Academy Research Council (NARC). During the 1999-2000 academic year the NARC awarded grants to twelve members of the department for projects on such authors as Hemingway, Shakespeare, and Pinter and on such topics as roadside theatre, a novel, and the journal of a Master's Mate aboard the *USS Yorktown* in the mid 19th century. Members of the department also continued to pursue unfunded, independent research or to compose and publish poems, plays, and short stories as well as to direct plays and participate in theatrical productions. Impressive for both its range of interests and its favorable reception within the scholarly and literary communities, this activity enhances the academic reputation of the Academy; but it also generates vitality within its faculty that in turn enriches immeasurably the intellectual and personal growth of midshipmen.

## Sponsored Research

### **Shakespeare's *Antony and Cleopatra* in Eliot's *Waste Land***

RESEARCHER: Associate Professor Allyson Booth

SPONSOR: Naval Academy Research Council (NARC)

This project is part of a larger one investigating the interconnections between T.S. Eliot's *The Waste Land* (1922) and its numerous source materials. It relates directly to my own teaching of modernism and will, I hope, eventually constitute part of the available literature on the subject of teaching *The Waste Land* - a poem in which an extremely small detail frequently provides a window onto surprisingly large fields of vision. By gradually familiarizing myself with and writing about more and more of the poem's source materials, I hope to become more adept at situating it in a cultural context that was still reeling from World War I and more skillful at communicating that context to my students.

### **The Collected Letters of Isabella Bird**

RESEARCHER: Assistant Professor Katherine Chubbuck

SPONSOR: Naval Academy Research Council (NARC)

*Letters to My Sister: Selected Letters of Isabella Bird* was supported by two NARC grants. Isabella Bird was a 19<sup>th</sup>-century explorer; this volume covers her journeys in Hawaii, Colorado, Japan, China and Malaysia over the years 1872-1879. In addition to sponsoring my time in London to transcribe Bird's letters, NARC funding allowed me to trace her footsteps in Hawaii and Scotland. NARC funding has also assisted with my preliminary research on a new critical biography of Bird that will be published on the centenary of her death. Non-print work I have done on Bird (sponsored by the NARC) includes

---

a joint project with BBC radio on woman explorers of the nineteenth century, and my consultation with a British Academy screenwriter who is making a movie about the relationship between Bird and the one-eyed desperado, Rocky Mountain Jim.

***That's Not the Way I Remember It:***  
**The Dramatic Use of Memory in the Plays of Harold Pinter**

RESEARCHER: Professor Anne Marie Drew  
SPONSOR: Naval Academy Research Council (NARC)

With a dramatic disbelief in absolute truth, Harold Pinter, the British Playwright, argues, "A thing is not necessarily either true or false, it can be both true and false." His characters embody this blurred perspective on reality. The nonexistence of absolute truth is most evident when memory is evoked. Thus, Anna, in the Pinter play, *Old Times*, can say, "There are some things one remembers even though they may never have happened. There are things I remember which may never have happened but as I recall them so they take place." Pinter's characters say, in many different ways, "That's not the way I remember it." Readers and audience are left to wonder about the very nature of memory, as they struggle to determine if any lived experience is ever truly knowable or verifiable. And because Pinter's plays are often so menacing, so filled with silently simmering violence, the question of memory is pulled into sharper focus. As one character remembers a potential threat, another will discount the memory. The characters (and audience) are then bereft of any certainty about the potential for harm. And that very uncertainty magnifies the sense of danger. We cannot arm ourselves against a plague we cannot identify.

**The American Festival Project**

RESEARCHER: Assistant Professor Anne M. Ellis  
SPONSOR: Naval Academy Research Council (NARC)

I am in the third year of what I expect to be a five-year project documenting the history and practice of the American Festival Project, the longest-running coalition of community-based artists in the United States. Previous years' NARC grants have supported individual research projects, as will this year's grant. After this summer's research, I expect to be in a position to collate documentation, finish transcription of interviews, and begin writing a full draft of the book, incorporating and revising existing chapters as necessary.

**Twentieth Century Japanese Literature**

RESEARCHER: Professor Bruce E. Fleming  
SPONSOR: Naval Academy Research Council (NARC)

This project is a continuation of research done in years past. Five years ago I held a NARC grant to undertake preliminary research in the field of Asian culture and literature, with a focus on Hong Kong. After that summer, I halted this work in order to finish two book projects in Western Modernism, which came out in the fall of 1995. My sabbatical leave in fall of 1994 was once again devoted to work on Asia. I self-funded a study trip to Hong Kong, China, and Japan, where I met with a former colleague at USNA teaching Asian-American literature at the Chinese University of Hong Kong. Following this trip, I funded a second study and lecture trip, this one to Hyderabad and Bombay, India, where I met with faculty members at the Universities of Hyderabad and Bombay, India. During the summer of 1995, I held a NARC grant which allowed me to do basic work in Chinese literature. I was able to gain a working knowledge of the "terrain" in Chinese literature from its earliest times to the twentieth century. This ranges from the "Confucian" classics which formed the bases of examinations in China up until the Revolution, through classic Tang Dynasty poetry, to "golden age" Chinese novels of the Ming Dynasty. During summer of 1996, I began a similar grounding in Japanese literature with intensive study of its single most influential work, Lady Murasaki's *The Tale of Genji*. During the summer of 1997, I began the study of the novels of the single most revered modern Japanese novelist, Natsume Soseki. During the summer of 1998, I was able to consider the secondary literature regarding Soseki's later novels, and complete an article on the divergence between reception of these novels in Japan (where they are highly regarded) and in the West (where they are virtually unknown outside of specialist circles). This article is currently under consideration.

---



---

### **Master's Mate John C. Lawrence: A Journal**

RESEARCHER: Professor C. Herbert Gilliland  
 SPONSOR: Naval Academy Research Council (NARC)

This project to complete an edition of the journal kept by Master's Mate John C. Lawrence aboard the sloop-of-war *USS Yorktown* during an 1844-45 cruise with the African Squadron continues from the previous summer. The journal gives a vivid eyewitness account of U.S. Navy operations aimed at suppressing the transatlantic slave trade in the 1840s. The project involves not merely textual editing, but the incorporation of a considerable mass of amplifying material gathered from other sources.

### ***At the Feet of Marilyn Monroe: A Novel***

RESEARCHER: Assistant Professor Elizabeth Haas  
 SPONSOR: Naval Academy Research Council (NARC)

Beginning in the Piedmont region of North Carolina when Julia-Margaret and Cameranne Fitzhugh are young girls, *At the Feet of Marilyn Monroe* follows these characters' passage into adolescence and adulthood on the Outer Banks of North Carolina, specifically Ocracoke and Sunset islands, and in New York City. While told from their separate points of view and alternating between first and third person accounts, the novel also concerns two other generations of women: their mother, Karen Hollar Fitzhugh, a photographer, and her mother, Lucille Holler, a former Ziegfeld Follies' girl and film star of 1930s low-budget movies. Lucille is of particular importance to the trajectory of Cameranne's character. The older of the sisters, Cameranne longs to follow in Lucille's footsteps, eschewing the artistic pretensions of her mother. A tomboy and the less physically attractive of the girls, Julia-Margaret tracks Cameranne's desires and the events of her life the better to decode adulthood itself. The sections devoted to Julia-Margaret's adolescence and early adulthood involve life on the Outer Banks and are the most completed parts of the novel. She journeys forward to New York and then returns to the islands later in life to solve the mystery of Cameranne's disappearance, the book's climax.

### **Heads, Hands and Arms in Anglo-Saxon Heroic Stories: Synecdoche, Fragmentation and the Archaic Warrior Body**

RESEARCHER: Professor John M. Hill  
 SPONSOR: Naval Academy Research Council (NARC)

This project involves writing an invited essay under the general theme of constructions of the body in Old English literature. My essay will be one of eleven by various scholars - a gathering solicited and edited by Benjamin Withers, an art historian at Indiana University, South Bend. The working title of the collection is "Naked Before God: Cultural Construction of the Unclothed body in Anglo-Saxon England." A university press director has expressed strong interest in the collection, which will go out sometime late next year for peer review. The goal for the collection is to have an interdisciplinary group of scholars apply current methodologies and interests to medieval notions of the body as metaphor and as a "site" for complex cultural and ideological formations. This focus has been a hot area of study in Renaissance contexts. Professor Withers wants to bring it to the conservative area of Old English studies.

### **Resolution and Discernment in Three Novels by Charlotte Brontë**

RESEARCHER: Associate Professor Eileen Tess Johnston  
 SPONSOR: Naval Academy Research Council (NARC)

This project is a study of resolution and discernment in Charlotte Brontë's novels *The Professor*, *Jane Eyre*, and *Villette*. This study is part of a series of investigations into major works by Victorian authors including, in addition to Charlotte Brontë, Alfred, Lord Tennyson, Charles Dickens, and George Eliot. These investigations reveal pervasive, yet previously undiscovered patterns in these works. While the literature of the Romantic period in England focuses heavily on perception, epistemology, and creativity, a shift in focus occurs during the Victorian period, when writers became increasingly interested in discernment, ethics, and the will. Victorian writers were fascinated by the processes of decision-making, not only in ethical situations concerned with right and wrong, but also in cases of vocational and other life choices. The major crises and turning points in Charlotte Brontë's

---

---

novels almost invariably prove to involve discerning the false from the true, the “demonic” from the “angelic,” whether in matters of friendship, courtship, choosing a home, or recognizing a vocation. Brontë’s development and success as novelist involved an increasingly thoughtful, creative, and subtle application of ideas and images drawn from a long Christian tradition addressing the discernment of spirits and the formation of resolutions.

### **The British Music Trade in the Late Eighteenth Century**

RESEARCHER: Associate Professor Nancy A. Mace

SPONSOR: Naval Academy Research Council (NARC)

Although music publishing is important in the history of eighteenth-century theatre, music, literature, and the print trade, scholars have virtually ignored this area. Beginning with a collection of thirty lawsuits in the Public Record Office, London, which are hitherto unknown to scholars, I am studying the music trade in the late eighteenth-century - the relationship between book- and music-sellers, their conflicts over copyright, and their business practices. This project began eight summers ago. A database of music sellers and others named in the suits has been developed, providing new information about the music sellers and about the publishing history of the compositions they published, which will substantially help musicologists and music librarians in dating these works. The first of two books on the subject - dealing specifically with music copyright - is underway and should be ready for a publisher in the next year. Another book will examine the business practices, clients, and finances of late eighteenth-century music sellers. In addition, several articles have appeared and are in progress on various elements of the music trade.

### **Stagecraft in Middle-Class Plays of the English Renaissance**

RESEARCHER: Professor Robert D. Madison

SPONSOR: Naval Academy Research Council (NARC)

My study has embraced Shakespeare’s *The Merry Wives of Windsor* in the context of other town and country plays as well as with reference to current assessments of stagecraft in the competing companies and theatres of Shakespeare’s London. Specifically, I have studied eight “middle-class” plays in addition to *Merry Wives*: Anonymous, *Arden of Feversham*; Dekker, *The Shoemaker’s Holiday*; Heywood, *A Woman Killed with Kindness*; Jonson, *Bartholomew Fair*; Dekker/Middleton, *The Roaring Girl*; Middleton, *A Chaste Maid in Cheapside*; Beaumont, *The Knight of the Burning Pestle*; Massinger, *A New Way to Pay Old Debts*. In addition, I have been drawn by the nature of the material to several of the Shakespeare apocrypha, including especially *The First Part of Sir John Oldcastle*, a play intimately associated with Shakespeare’s own Falstaff plays. I have focused on stage directions and implied action as well as the obvious demands of the texts as I have strived to discover the ambiance of a theatre company as it might have been felt ca. 1600. One proposal, “Sean and Stage in Edward III,” has been accepted for the College English Association (CEA) conference in April 2000.

### **Hemingway’s Sophisticated Artistry: the Short Fiction**

RESEARCHER: Professor Charles J. Nolan, Jr.

SPONSOR: Naval Academy Research Council (NARC)

I am working on an article on Hemingway’s “The Sea Change” - a relatively unknown story outside the circle of Hemingway scholars. Because of its centering on gender and sexual issues, its interest for Hemingway studies is growing, especially since the publication of *The Garden of Eden* with its focus on gender confusion and sexual role reversal. In many ways, “The Sea Change” is a precursor, even an early version, of the later novel. The particular issue of interest to me is the degree to which the male character’s response to the situation he finds himself in - his lover is leaving him for another woman - is psychologically and sociologically true. To that end, I am looking at sociological studies that focus on the reaction of a straight partner when a gay or lesbian lover leaves.

---

---

---

## Independent Research

### *Places in the Yard*

RESEARCHER: Professor Nancy Arbuthnot

*Places in the Yard* is a book-length collection of original historical essays on monuments and buildings at the Naval Academy, with reminiscences by midshipmen, alumni, faculty and staff, and visitors. Based on an assignment in my HE111 class that I've used over the past three to four years, this project is underway as I work on researching the monuments and collecting the reflections of others on their favorite places in the Yard.

### *The White Bird of Ailinglaplap and Other Tales from the Marshall Islands*

RESEARCHER: Professor Nancy Arbuthnot

*The White Bird of Ailinglaplap and Other Tales from the Marshall Islands* is a retelling of oral stories recently compiled by ethnologists and others, from the Marshall Islands in the western Pacific. None of these stories has yet been published in a popular format. I am hoping to have these published as a picture book.

### *Spirit Hovering: Poems*

RESEARCHER: Professor Nancy Arbuthnot

My main writing interest is this on-going collection of lyric poems about art, literature and the people and places in my life. Not confessional, not merely personal, the poems nonetheless aim for a crucial honesty of voice. They reflect my experience with my family, with my study of Cezanne and other artists, with my reading of poetry, and they reflect on these experiences with, usually but not always, "emotion recollected in tranquility."

### *Tapping the Source*

RESEARCHER: Professor Neil Berman

The preparation and teaching of HE360 this fall have gotten me started on a new project on Kem Nunn's provocative first novel, *Tapping the Source*. This project is in a seminal stage and so it is not possible to articulate yet a mature thesis. The novel fits into several interesting genres: coming of age, hard-boiled detective, and sports fiction. Nunn uses the sport of surfing as the defining center of the novel to successfully wed the mystery and *bildungsroman* motifs. Surfing is a transcendent experience here and future research will explore relationships between the novel's play and sport elements and the growth, both physical and emotional, of the protagonist.

### *The Music and Literature of George Washington's Eighteenth Century*

RESEARCHER: Associate Professor Marlene Browne

Examining the eighteenth century in America with a special focus on George Washington and the music and literature of the United States which he would have known and experienced constitutes the center of this project. I have focused my reading to date on those materials that trace the general development of American music along with those that directly address the kind of music George Washington would have known (*Music from the Days of George Washington* and *Music for Patriots, Politicians, and Presidents*). The works addressing American music all discuss links with European composers. I, thus, have been reading works that discuss music in the classic period.

---

### **Imaginary Journeys: How the Myths of the Orient Revitalized the West**

RESEARCHER: Assistant Professor Katharine Chubbuck

A revision of my doctoral dissertation on nineteenth-century travel writing that will include Romantic authors such as Coleridge, De Quincey and Byron, and “Romantic” legends such as Xanadu, Shangri-La and Salome. This is being done under the auspices of Oxford University Press, which requested substantial changes to my dissertation last August as a prerequisite for publication.

### ***Talley’s Folly***

RESEARCHER: Assistant Professor Anne M. Ellis

Director, Colonial Players, Annapolis. Researched, cast, blocked, and rehearsed a production of Lanford Wilson’s *Talley’s Folly*. Included coordination with designers, design of floor plan, blocking, research of production history, casting, actor coaching, coordination with publicity. During production process, this requires approximately twenty hours a week in addition to my regular duties.

### ***Voices***

RESEARCHER: Assistant Professor Anne M. Ellis

Original one-act play, slated for first production in late June 2000. *Voices* is the second one-act I have been able to bring to production, and it is the product of a long-term collaboration with Boston-based actress/director/musician Ellen Groves. Writing the play included not only the extended monologue that makes up the bulk of its content, but also the lyrics to three original songs (for which Groves is writing the music). We are planning a June 2000 premiere in either Annapolis or Howard County.

### ***The Marriage Proposal and The American Dream***

RESEARCHER: Assistant Professor Anne M. Ellis

At the request of students, and to fill the gap left by the absence of a USNA Glee Club musical this year, I agreed to direct two one-acts for the Masqueraders. This included the selection of scripts, auditioning, casting, research, securing a performance space (with Mahan Hall closed for renovation), coordinating technical requirements, excusal lists, blocking, rehearsal, and supervision of performances.

### **“Says Me, Sister”: Stanwyck the New Type of Gal in Pre-Code Hollywood**

RESEARCHER: Assistant Professor Elizabeth Haas

A scholarly paper in revision for submission to *Cinema Journal*, “Says Me, Sister” argues that in three of her films, Barbara Stanwyck portrays a type of woman unique in depression-era Hollywood. On the cusp of adulthood, this gal relies financially and socially on a surrogate family created out of sibling like relationships to women her age. These relationships code her as virginal even as the films go out of their way to eroticize those female bonds. By eliding male-female desire only to map it onto female-female intimacy, these pre-code films pave the way for specific censorship in the Hayes code forbidding “unnatural acts” between sexes.

### **Firsthand Accounts, Journals, and Reminiscences of the Antebellum American South**

RESEARCHER: Associate Professor Mary Howland

During my sabbatical, I accomplished my goal by reading dozens of plantation journals and accounts of life in the antebellum South. I focused especially on the information I found about the day-to-day operations of the plantation and the relationships between African American women and white women.

---

---

**Acting Editions: *Tempest* and *Midsummer Night's Dream***

RESEARCHER: Professor Robert D. Madison

In a Shakespeare company the dramaturge works closely with the director to adapt and edit texts for performance within the specific contexts of concept, audience, and company actors. *Midsummer Night's Dream* is our primary performance text originally scheduled for this summer; *Tempest* is a backup script for a reduced cast.

**Approved Antiquity: Inigo Jones's Restoration of St. Paul's  
and the Meaning of British History**

RESEARCHER: Professor Michael P. Parker

This article, a revision of the paper I delivered in Durham last summer, posits a new interpretation of the Corinthian portico that the architect Inigo Jones added to the Gothic cathedral of St. Paul's in the 1630s: Jones modeled the portico on the temple of Diana at Ephesus in order to "restore" the sanctuary of Diana, later christianized, that English antiquarians claimed originally stood on the site. Jones's work entailed demolition of the neighboring parish church of St. Gregory, a Puritan stronghold, and the battle between architect and congregation was played out against different theories of the origin of the church in England. This article deals extensively with primary source materials, both literary and historical, to explore the religious and political ramification of what has long been viewed as a mere aesthetic dispute.

**History of Presidents Hill in Annapolis**

RESEARCHER: Professor Michael P. Parker

This on-going project charts the development of Presidents Hill off West Street from fruit orchards in the 1840s to the vibrant downtown neighborhood it has become today. The history is based on extensive primary research in land records and newspapers as well as interviews with nearly a hundred current and former residents. The history also includes a house-by-house building survey of the neighborhood. When completed, this history will constitute the most intensive study of any neighborhood in Annapolis and perhaps Maryland. The typescript currently numbers 200+ pages.

**An Edition of Edmund Waller**

RESEARCHER: Professor Michael P. Parker

This on-going project will present the first edition of Waller's poetry and prose carried out in accordance with modern critical principles. My collaborator, Professor Timothy Raylor of Carleton College, and I have now established a copy-text and are in the process of collating individual poems. My principal responsibility is the annotation, which I hope to have completed in draft form this summer. We have a tentative contract with Yale University Press to publish the completed edition; we have also been asked by Longman to submit the edition to them if YUP passes for any reason. When completed, this edition will be a major contribution to seventeenth-century studies.

**French Archbishop Marcel Lefebvre**

RESEARCHER: Professor David A. White

I continued to work over the course of the year on a biography of controversial French Archbishop Marcel Lefebvre. The book will be published by the Angelus Press of Kansas City, Missouri. The most important progress made in the past few months came as the result of a visit to Lille, France, the boyhood home of the Archbishop. I was able to meet and interview his youngest brother (now eighty years of age) who provided a wealth of material on the family's home life and kindly took me to visit the family home, the neighborhood school and the cemetery where many family members are buried. I also met with elderly family members who offered reminiscences and supplied old photos. I am currently shaping the material into what will become the opening chapters of the book.

---

---



---

## Publications

BERMAN, Neil, Professor, "The Sweet Pleasure of Play as Survival Strategy in *Billy Phelan's Greatest Game*," *Aethlon: The Journal of Sport Literature*, 16.2 (1999), 13-23.

*Billy Phelan's Greatest Game* is a complex and dynamic account of the play-attitude in sports and games on levels both literal and metaphoric, and while Billy is not the accomplished athlete his father was in mastering a single sport, he is a consummate player proficient at many sports and games which shape and give meaning to his daily life, and in the largest contest, to William Kennedy's Albany. This interest in the importance of play, sport, and games is announced in one of the epigraphic quotes which introduce the novel: "The great archetypal activities of human society are all permeated with play from the start." Taken from Johan Huizinga's seminal book on the play element in human culture, the quote announces both the author's interest in, and the importance of Billy's sporting and gaming activities. Eventually, we come to understand that the play attitude informs all the important human intercourse in the novel, even those activities not typically associated with sports and games. And, finally, the title of the novel refers to a meta-game; Billy's survival depends upon his complete involvement in the sporting spirit and his personal identification with the play attitude beyond the literal sports and games which form his livelihood. Put another way, Billy's greatest game is one he does not even realize he is playing, but which his full adoption of the play attitude has prepared him to accept and which, ultimately, makes possible his survival.

BOOTH, Allyson, Associate Professor, "Sir Earnest Shackleton, Easter Sunday and the Unquiet Dead in T.S. Eliot's *Waste Land*," *Yeats Eliot Review*, (Winter 1999), 28-33.

This essay traces the overlaps between the landscapes of Eliot's *Waste Land*, Shackleton's South Pole, and the western front of World War I, concentrating especially on the ways in which all three territories are marked by an unstable boundary between life and death.

CHUBBUCK, Katharine, Assistant Professor, Review of Robert Wright's *Nonzero: The Logic of Human Destiny*, *Baltimore Sun*, February 20, 2000.

This review covers the book, *Nonzero: The Logic of Human Destiny*, which is an analysis of social sciences and economics.

CHUBBUCK, Katharine, Assistant Professor, Review of Zadie Smith's *White Teeth*, *Baltimore Sun*, April 23, 2000.

This review was submitted to the *Baltimore Sun* for a general audience. *White Teeth* is a work of popular fiction.

CHUBBUCK, Katharine, Assistant Professor, Review (Summer Reading Package) of Moses Isegawa's *Abyssinian Chronicles*, Tom Huzuka's *In the City of the Disappeared*, Richard Power's *Plowing the Dark*, Thomas Power's *The Confirmation*, and Edmund White's *The Married Man*, *Baltimore Sun*, June 10, 2000.

These reviews are part of a collection of reviews submitted to the *Baltimore Sun*. They all examine works of popular fiction.

FLEMING, Bruce E., Professor, *Sex, Art, and Audience: Dance Essays*, New York, Peter Lang, 2000.

*Sex, Art, and Audience* responds to and discusses issues raised by ballet, modern dance, and non-Western performances during the 1980s and 1990s. The essays examine the subject of gender and sexuality in performances, the relationship of the dance performance to its audience, and the important but puzzling fact that dance, alone amongst art forms, lacks a reproducible text. In addition, these essays consider the development of classical style in the works of modern choreographic masters such as George Balanchine, Martha Graham, Paul Taylor, and Merce Cunningham. Through its five chapters, *Sex, Art, and Audience* develops an aesthetic stance of contextual viewing: dance is most productively seen in its place among other art forms and the arts collectively as constituent, if distinct, part of our lives as a whole.

---

---

FLEMING, Bruce E., Professor, "Humor in Ballet," *Dance View*, 17.2 (Spring 2000), 45-47.

"Humor in Ballet" starts with an invocation of Henri Bergson's definition of humor as people acting in a mechanical way. It proposes another analysis of humor in ballet through a consideration of two performances, one by Trisha Brown, a contemporary choreographer, and the other by the group of male ballet dancers called Les Ballets Russes de Trockadero. The latter group is attempting to be funny; the first group is so only inadvertently. This difference, as well as the basis of the humor itself (usually, things that go "wrong" in the contract between dancers and audience) provide the bulk of the piece's subject matter.

GILLILAND, C. Herbert, Professor and Robert Shenk, *Admiral Dan Gallery: The Life and Wit of a Navy Original*, Annapolis: Naval Institute Press, 1999.

Drawing upon the massive Gallery papers here at USNA, plus personal interviews and other sources, this is the biography of one of the Navy's most lively-minded admirals. Dan Gallery planned and executed the first capture of an enemy vessel on the high seas by the U.S. Navy since the War of 1812: the U-505, now on display in Chicago. He also created the Navy Steel Band, played an important role in the Revolt of the Admirals, and was a successful writer of popular fiction.

HAAS, Elizabeth, Assistant Professor, "Horses, Not Reindeer," *Antioch Review*, (Fall 1999), 553-564.

"Horses Not Reindeer" is a short story set in Chapel Hill, North Carolina about a young man and his adolescent sister.

HILL, John M., Professor, and Deborah Sinnreich-Levi, eds. *The Rhetorical Poetics of the Middle Ages: Reconstructive Polyphony, Essays in Honor of Robert O. Payne*, Madison: Fairleigh Dickinson University Press, 2000.

The introduction compares Robert O. Payne's contributions to our study of medieval poetry and rhetoric with those of several other, influential theorists. It concludes that Payne's analysis of stylistic, thematic and presentational issues is demonstrably superior to anyone else's. The introduction summarizes the contents, essay by essay, of the body of the book.

HILL, John M., Professor, *The Anglo-Saxon Warrior Ethic: Reshaping Lordship in Early English Literature*, Gainesville: University Press of Florida, 2000.

This study takes on the still current view that Anglo-Saxon heroic story largely reflects traditional values - those of warrior honor and reciprocity, of loyalty to kin and to warlord, along with the requirement to fight bravely even in a lost cause. Instead, a close look at the stories and poems composed between the ninth and the eleventh centuries shows a gradually enlarging political program. Traditional verse forms and heroic situations have been appropriated for political ends, beginning sometime in the era of King Alfred. Those ends include weakening the pull of kinship ties and strengthening ties between warriors and their warlords and between warlords and the king. That process continues past the likely dates of composition for *The Battle of Maldon* and on into the eleventh century, influencing choices of wording and style in the chronicle entry concerning Aethelred's return from exile in 1016.

HILL, John M., Professor, "Revenge and Group Reformation in the In-law Feuds: the Cases in *Beowulf* of Hengest and Ingeld," *Philological Quarterly* 71, (Winter 2000), pp. 97-123.

While most commentators see the stories of in-law feud in *Beowulf* as part of a case against revenge feud in the poem, I look at them as painful instances of heroic virtue at the group level. In each case, terrible violence breaks out and needs to be answered. In each case, the afflicted group regroups around the acts of requital and disengages itself from a horribly compromised relationship with the antagonistic group.

---

JASON, Philip K., Professor, and W.D. Ehrhart, *Retrieving Bones: Stories and Poems of the Korean War*, New Brunswick and London: Rutgers University Press, 1999.

This is the first anthology of Korean War literature in over thirty-five years and the first to combine poetry and short fiction. The editors have made a careful selection of the best periodical literature available, rescuing from obscurity a good many valuable works and rescuing the larger body of Korean War literature from undeserved oblivion. Along with the selections, the editors have provided an elaborate introduction treating military history, literary history, and the individual authors and works. Moreover, the volume includes an annotated list of works for further study, a chronology of important events, and useful maps. The book received enthusiastic reviews in the (London) *Times Literary Supplement*, the *San Francisco Chronicle*, and the *Chicago Tribune*. There is a detailed (8-page) and enthusiastic treatment as well in the Fall 1999 issue of *Korean Literature Today*.

JASON, Philip K., Professor, *Acts and Shadows: The Vietnam War in American Literary Culture*, Lanham: Roman and Littlefield, 2000.

The imaginative literature of the Vietnam War participates - both overtly and covertly - in a struggle for national memory. First-generation Vietnam War literature, focusing on representation of combat and its immediate consequences, strives to give testimony, to write history. Later writings, in their range of genre and style, investigate and interrogate the very meaning of war - and ultimately reveal the deep and far-reaching impact of the Vietnam experience on the American psyche. To reflect these two stages, the author divides his study into two sections: "Acts" and "Shadows." "Acts" provides formal and cultural readings of combat narratives - by such authors as James Webb, Larry Heinemann, William Turner Huggett, and Joe Haldeman - and explores the meaning of "authenticity" as applied to Vietnam War texts. "Shadows" looks both forward and backward from the combat zone, challenging the parameters of what we define as "Vietnam War literature." Here, the author brings to the fore the literary treatment of Vietnamese Americans, the representation of the war in contemporary detective fiction, and the questions of genre and canon by placing Korean War and Vietnam War fiction side by side. Two final chapters address teaching war literature.

JASON, Philip K., Professor, Project Editor, *The Sound of Poetry: Maryland Laureates on Tape*, Bethesda, MD: The Writer's Center, 2000.

This pamphlet draws together biography, commentary, and study questions on the most recent poet laureates on Maryland. The pamphlet, along with the tape recordings, will be distributed to public libraries in Maryland in support of educational programming. The project editor wrote the biographical information and the study questions. He also solicited and edited the critical contributions and prepared the lists of works by and about the four poets.

KYHOS, Ronald M., Visiting Assistant Professor, Review of Kathleen T. McWhorter's *College Reading and Study Skills*, 8<sup>th</sup> ed., Addison Wesley Publishing Company, New York, 2000.

The review took the entire academic year and involved me in a complete evaluation of the text and the addition of computer instruction within the copy. This is a very popular text on many campuses for "college readiness" courses for freshmen and might be of interest to the Academic Center at some point.

KYHOS, Ronald M., Visiting Assistant Professor, Review of Judith A. Sanford's *Responding to Literature*, 3<sup>rd</sup> ed., Mayfield Publishing Company, Mountain View, California, 1999.

An excellent text with modern writers emphasized within the usual review of accepted writers of excellence. I was especially pleased to see the author's (Judith Stanford) use of the modern writers not usually found in these anthologies. The text would provide some valuable reading for "mature" professors too.

LARABEE, Mark D., LCDR, USN, "A Mysterious System: Topographical Fidelity and the Charting of Imperialism in Joseph Conrad's Siamese Waters," *Studies in the Novel*, 32.3, (Fall 2000).

This article adds to my previous examination of Joseph Conrad's alterations of geographical reality in his novel *The Shadow-Line*. Using such primary source materials as British Admiralty charts, pilot guides, and travel narratives, I demonstrate how Conrad's topographical manipulations prove crucial to the development of his themes. Furthermore, I show how these changes can be seen as part of an imperialist reading of the observable world.

MACE, Nancy A., Associate Professor, "Litigating the *Musical Magazine*: The Definition of British Music Copyright in the 1780s," *Book History* 2 (1999), 122-145.

In 1784, the booksellers James Harrison and Thomas Drury advertised a new periodical entitled the *Musical Magazine*, designed primarily to sell popular musical compositions at half the prices charged by the London music sellers. Faced with this challenge to their business, the music sellers used the courts to block publication of the periodical after its first issue appeared. Although one suit was unsuccessful, the music sellers Ann, Peter, and Samuel Thompson were able to obtain an injunction from the Court of Chancery preventing Harrison and Drury from printing the opera *Artaxerxes*, for which they owned the publishing rights. The court documents proved new information about the publishing history of the opera and raise several important issues about copyright not resolved in the Copyright Act of 1710, the first copyright statute.

NOLAN, Jr., Charles J., Professor, "Hemingway's 'Out of Season': The Importance of Close Reading," *Rocky Mountain Review of Language and Literature*, 53.2, (1999), 45-58.

A close reading of "Out of Season," the first story Hemingway wrote after the loss of his early manuscripts, makes clear his basic talent while revealing essential aspects of his artistry. The problems of gender relationships, the theory of omission, the incommunicability at the heart of human interaction, the use of symbolic landscape, the choice of just the right word - these and other elements of Hemingway's craft manifest themselves clearly if we look line by line at this remarkable work.

NOLAN, Jr., Charles J., Professor, "Hemingway's Puzzling Pursuit Race," *Studies in Short Fiction*, 34.4, (1997), 481-91.

In "A Pursuit Race," which Hemingway published in *Men without Women* (1927) and which Archibald MacLeish believed "missed fire," Hemingway presents another of those characters whom life defeats. From the symbolic opening paragraphs to the story's final lines, Hemingway portrays for us an aggressively hostile world. The flashback, which occupies much of the story, conveys this theme effectively. Campbell's messy room and his supine posture, for example, suggest the disorder of his life and his emotional deadness. The initial contrast between Campbell and his boss, Turner, is later modified so that readers see that Turner is a fellow-sufferer. He is different from Campbell, however, in that he has learned how to live in the world instead of having been beaten by it; in the story's terms, his nickname ("Sliding Billy") suggests his ability to adapt to life's terrors. His attempt to help Campbell beat his drug and alcohol addiction - Campbell's response to an actively hostile universe - changes our view of both men so that ultimately we feel sympathy for Campbell's plight. The final paragraph of the story suggests that, because Turner has suffered similar pain, he has learned a new set of values - a frequent Hemingway theme.

O'BRIEN, Timothy D., Professor, "Oppositions in *In Country*," *Critique*, 41.2, (2000), 175-90.

The representational surface of Bobbie Ann Mason's *In Country* belies its rich, symbolic subsurface. That subsurface consists of repeated images, symbols and motifs, and a playful use of characters' names. It contributes to the novel's almost stereophonic effect whereby the characters' involvement in - and attempt to work out - troublesome oppositions at the representational level can be "heard" against the authoritative, definitive formations at the symbolic level. The tension between these two levels, then, becomes an essential element of the novel's meaning and especially of the work's problematic ending at the Vietnam War Memorial.

PARKER, Michael P., Professor, "Sarah Eileen Hanley," *American National Biography*, Vol. 10, John A. Garraty and Mark C. Carnes, eds., New York: Oxford University Press, 1999, 10: 7-9.

This article is the first published biographical notice of Irish-American artist Sarah Eileen Hanley (1882-1958), the protégé of Louis Comfort Tiffany. Trained as a nurse, Hanley became the companion of Tiffany about 1908 after the death of his second wife. She inspired a late burst of creativity from the aging Tiffany, who made her the subject of a number of canvases and taught her how to paint. Her style was more primitive and abstract than Tiffany's; her subject matter included still lifes, landscapes, and ultimately religious themes. After Tiffany's death in 1933, Hanley continued to paint on her own, mounting eight one-woman shows over the next 15 years.

PARKER, Michael P., Professor, "William Oliver Stevens," *American National Biography*, Vol. 20, John A. Garraty and Mark C. Carnes, eds., New York: Oxford University Press, 1999, 20: 720-722.

This encyclopedia article is the first comprehensive biographical notice of William Oliver Stevens (1878-1955). American educator, writer, and artist. Born of missionary parents in Burma, Stevens received his B.A. from Colby College and his Ph.D. from Yale in 1903. He taught at the U. S. Naval Academy from 1903 to 1924; he wrote the first textbook on sea power, one that remained in standard use until the late 1950s. After leaving the Academy, Stevens became the first headmaster of the Cranbrook School in Bloomington Hills, Michigan. Stevens was the author of 49 books and hundreds of scholarly and popular articles. He was also an accomplished artist, illustrating a number of his books himself.

PORTOLANO, Marlana, Visiting Assistant Professor, "Increase and Diffusion of Knowledge: The Rhetorics of Science and Education in the Smithsonian's Inception," *Rhetoric Review*, (Spring 2000).

This article investigates two important points of view that helped to shape the Smithsonian Institution during nineteenth-century Congressional debates about its founding and inception. The "ethos of science" is represented by John Quincy Adams's arguments for an institution to increase and diffuse knowledge through hard science and research, while the "ethos of education" comprises various arguments for common schools and public colleges. These two points of view combined in fruitful ways during the Congressional debate that ended in an act to found the Smithsonian Institution.

PORTOLANO, Marlana, Visiting Assistant Professor, "John Quincy Adams's Rhetorical Crusade for Astronomy," *Isis*, (September 2000).

During the early nineteenth century, astronomy thrived in Europe, but in the United States a utilitarian mindset opposed it. John Quincy Adams's oratory in support of American astronomical discovery reached its peak during a congressional debate over the Smithsonian Institution (1838-1846). During this debate, Adams countered proposals to found a university with plans for an observatory. While he addressed congressional and public audiences about the possibility of a Smithsonian observatory, his speeches were also intended to foster interest in the science of astronomy and encourage the growing astronomical community in America. Although the Naval Observatory in Washington, D.C., was established before the Smithsonian debate ended, many considered Adams its political father. Adams composed his speeches on astronomy in a systematic manner, following neoclassical principles of rhetoric that he had taught at Harvard University. His speeches both in and outside of Congress show evidence of the rhetorical principles he conscientiously used in the service of astronomy.

## Presentations

BOOTH, Allyson, Associate Professor, "Roadside Writing: Spontaneity and the Expression of Loss in Contemporary American Culture," Mid-Atlantic American Culture/Popular Culture Association, Valley Forge, Pennsylvania, 7 November 1999.

CHUBBUCK, Katharine, Assistant Professor, "Benjamin Disraeli and the Wondrous Tale of Alroy," Conference on Travelers and The Near East, Cambridge University, England, 17 July 1999.

CHUBBUCK, Katharine, Assistant Professor, "Shangri-La," Cities & Centers Conference, Modern Languages Department, Catholic University, Washington, D.C., 1 April 2000.

ELLIS, Anne M., Assistant Professor, Teaching Workshop on Shakespeare's Women and Social History, USNA History Department, coordinated by Professor Phyllis Culham, 28 March 2000.

ELLIS, Anne M., Assistant Professor, Radio Interview for *Talley's Folly*, WBJC, Baltimore.

---

FETROW, Fred M., Professor, "Vision and Revision: Robert Hayden's Poetry in Evolution," West Chester Poetry Conference, West Chester University, West Chester, Pennsylvania, 10 June 2000.

GILLILAND, C. Herbert, Professor, "Admiral Dan Gallery and the U-505," presented with Robert Shenk to Friends of the Museum of Science and Industry, Great Lakes, Michigan, 18 September 1999.

GILLILAND, C. Herbert, Professor, Interview, 20 minutes on WCIU-TV, Chicago, with Jack Taylor, December 15, 1999, on *Admiral Dan Gallery: The Life and Wit of a Navy Original*.

GILLILAND, C. Herbert, Professor, Interview on "Capital Conversations" (one hour) with John Tegler, on *Admiral Dan Gallery*, 10 January 2000.

GILLILAND, C. Herbert, Professor, Participant in "The Capture of the U-505," an hour long show done by ABC News for the Discover History Channel, 19 April 2000.

GILLILAND, C. Herbert, Professor, "An Artist on the Cushing Expedition & A Woman Archaeologist Seventy Years Later," Marco Island, Florida, 25 January 2000.

GILLILAND, C. Herbert, Professor, "Admiral Dan Gallery," with Robert Shenk, Potomac Pilots Association, Washington, D.C., 7 March 2000.

GILLILAND, C. Herbert, Professor, "Dan Gallery," Macinac Island, Michigan, 1 July 2000.

HAAS, Elizabeth, Assistant Professor, "Naomi's Handsome Stranger," AWP Y2K, Kansas City, Kansas, 29 March – 2 April 2000.

HILL, John M., Professor, "Decreased Retainership, Enhanced Lordship: The Reshaping of Lordship in Early English," University of Delaware, September 1999.

HILL, John M., Professor, Anthropological Approaches to Medieval Literature, SAMLA session, November 1999.

HILL, John M., Professor, "The Emptiness of Fear in *Beowulf*," 6<sup>th</sup> Annual Meeting of the Arizona Conference on Medieval and Renaissance Studies, Tempe, Arizona, 17-19 February 2000.

HILL, John M., Professor, "Aristocracy Friendship, Cicero, and the Courtly World in *Troilus and Criseyde*," University of the South, 1 April 2000.

HILL, John M., Professor, "Courtly Conversation in *Troilus and Criseyde*," Western Michigan University, May 2000.

HOWLAND, Mary D., Associate Professor, "Learning to Live Again," Al-Anon meeting, Bethesda, Maryland, 11 November 1999.

JASON, Philip K., Professor, "The Vietnam War and Southern Literature." Georgia Humanities Council Program, "On Dixie Station: The Impact of the Vietnam War on the American South," Atlanta Historical Center, 25 March 2000.

MACE, Nancy A., Associate Professor, Chair of Panel on "Teaching Drama of the Long Eighteenth Century: An Open Discussion," East Central American Society of Eighteenth-Century Studies, Washington & Jefferson College, Washington, Pennsylvania, 23 October 1999.

MACE, Nancy A., Associate Professor, "Exploiting Copyright for Profit: Charles Rennett and the London Music Sellers, 1779-1787," Conference of the Society for the History of Authors, Readers and Publishers (SHARP), Mainz, Germany, 2-8 July 2000.

MADISON, Robert D., Professor, "Sea and Stage in Edward III," College English Association, Charleston, South Carolina, 8 April 2000.

NOLAN, Charles, J. Jr., Professor, "Hemingway's 'Out of Season': Close Reading Matters," U.S. Air Force Academy Hemingway Conference, U.S. Air Force Academy, Colorado Springs, Colorado, October 1999.

---

NOLAN, Charles, J. Jr., Professor, Chair of Panel on “American Literature III: Critiquing Past and Present,” College English Association, Charleston, South Carolina, 8 April 2000.

O’BRIEN, Timothy D., Professor, “Gender, Power, and Authority in *The Book of Launcelot and Guinevere*,” 25<sup>th</sup> Meeting of the Southeastern Medieval Association, Knoxville, Tennessee, 14-16 October 1999.

O’BRIEN, Timothy D., Professor, “‘Fere’ and ‘Sikerness’ in *Troilus and Criseyde* and the ‘Merchant’s Tale,’” 6<sup>th</sup> Annual Meeting of the Arizona Conference on Medieval and Renaissance Studies, Tempe, Arizona, 17-19 February 2000.

PARKER, Michael P., Professor, “Whose England? The Controversy over Jones’s Restoration of Pauls and the Meaning of British History,” Centre for Seventeenth-Century Studies Eighth International Conference. University of Durham, Durham, England, 26 July 1999.

WHITE, David A., Professor, “Goethe’s *Faust* and the Myth of Progress,” Dietrich von Hildebrand Institute, Lake Garda, Italy, June-July 1999.

WHITE, David A., Professor, “Wagner and Romanticism,” Dietrich von Hildebrand Institute, Lake Garda, Italy, June-July 1999.

WHITE, David A., Professor, “Dostoevsky, Russia and Fatima,” Dietrich von Hildebrand Institute, Lake Garda, Italy, June-July 1999.

WHITE, David A., Professor, “Greek Theater and *Oedipus Rex*; *Hamlet* and the Dawn of Modernism; Hawthorne and Puritanism; Dostoevsky’s *Notes from the Underground*; and Flannery O’Connor’s “Revelation,” Summer Literature Seminar, St. Thomas Aquinas Seminary, Winona Minnesota, 19-30 July 1999.

WHITE, David A., Professor, “The Moving Image and the Graven Image,” Spirit of Chartres Committee Conference, Phoenix, Arizona, September 1999.

WHITE, David A., Professor, “The Face of the Master: *King Lear* and the Crisis in Church Authority,” Spirit of Chartres Committee Conference, Phoenix, Arizona, September 1999.

WHITE, David A., Professor, “Solzhenitsyn and Suffering,” *Catholic Family News* Conference, Cleveland, Ohio, October 1999.

WHITE, David A., Professor, “True and False Charity,” *The Remnant* Forum, Minneapolis, Minnesota, November 1999.

WHITE, David A., Professor, “Dante’s Theological Guide to the Modern Church,” *Christi Fidelis* Lecture Series, New York City, January 2000.

WHITE, David A., Professor, Introduction and Commentator for “What We Have Lost,” Spirit of Chartres Committee Videos, Phoenix, Arizona, February 2000.

WHITE, David A., Professor, “Preparing For the Seed: Culture and the Church,” Spirit of Chartres Committee Videos, Phoenix, Arizona, February 2000.

WHITE, David A., Professor, “Dividing the World: Dante and Shakespeare,” Spirit of Chartres Committee Videos, Phoenix, Arizona, February 2000.

WHITE, David A., Professor, “Solzhenitsyn and Suffering,” St. Aquinas Seminary, Winona, Minnesota, April 2000.

WHITE, David A., Professor, “Solzhenitsyn’s Artistry: *One Day In The Life . . .*” St. Aquinas Seminary, Winona, Minnesota, April 2000.

WHITE, David A., Professor, “Solzhenitsyn and Suffering,” St. John Fisher Forum, University of Illinois-Springfield, Illinois, April 2000.

---