
English Department

Professor Anne Marie Drew
Chair

Peek into the offices on the second deck of Sampson Hall on any given day, and you will stumble upon an abundant diversity of intellectual activity. Members of the English Department write about and research an ever-expanding range of topics. In this academic year alone, the Naval Academy Research Council (NARC) supported faculty research on such diverse topics as American Fun, The Black Esthetic, and the British Music Trade. Professor John Beckman, one of our new colleagues, published his first novel, *The Winter Zoo*, a publishing event noted by a cover story in *The New York Times Book Review* and an article in *Time*. Professor Robert Madison has produced scholarly editions of both *The Bounty Mutiny* and *Man Without A Country*. Several instructors have books forthcoming, on topics ranging from the philosophy of sex to a biography of Archbishop Marcel LeFebvre.

In addition, the department produced refereed articles on Wallace Stevens, Langston Hughes, Charles Dickens, Robert Hayden, *Beowulf*, and *The Book of Sir Lancelot and Queen Guinevere*. This prolific trend of books and articles continues in a wide range of presentations. Individuals have presented scores of papers at various conferences and locales on such topics as, “The Poetry of Le Pham Le,” “Trouble in the Kitchen: Culinary Skill and Self-Worth in Antebellum U.S. Fiction,” and “Hospitality in Chaucer’s *Canterbury Tales*.”

Members of the department also continue to write poems, plays, essays, and short stories and participate in both community and USNA theatrical productions. Impressive for both its range and its favorable reception within diverse 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

American Fun: The Pleasures of Risky Citizenry and Radical Democracy

Volume 1: From the Origins to the Jazz Age

Researcher: Assistant Professor John A. Beckman

Sponsor: Naval Academy Research Council (NARC)

This literary-critical and historicist project shall compare two distinct histories of American culture – one which spans from the Boston Tea Party to the Roaring Twenties, another from the Middle Passage to the Harlem Renaissance – and through this comparison open up the surprisingly uncharted field of American “fun.” I define the elusive term “fun” as the enjoyment of play, risk, transgression, and rebellion – a complex pleasure that figures prominently in U.S. cultural history. Plato, as I argue, warned that the indiscriminant mixing of pleasures engendered dangerous forms of democracy that should be outlawed in his Republic, and he thereby fostered a hierarchical view of pleasure that would prevail in European aesthetics and politics. Moreover, Thomas Jefferson, a studious hedonist of the sort feared by Plato, promoted the inalienable rights of “life, liberty, and the pursuit of happiness” in his vision of a tyranny-free republic, and this revolutionary promise inspired an identification with rebellion that has persisted throughout the nation’s history. American fun, in this sense, is not an insurance policy on social hierarchies but rather a challenge to law and order by marginal groups. And yet as dominant, white society often defended its right to “pursue happiness” in *self-destructive* ways, African-American society did so in *self-preserving* ways that created a tradition of freedom within an oppressed community. This project will follow the interpenetrating development of these two coeval societies towards explaining the centrality of “fun” to the United States’ identification with democracy.

The Black Esthetic

Researcher: Professor Fred M. Fetrow

Sponsor: Naval Academy Research Council (NARC)

I am collecting, surveying, and analyzing poems about African American poets by other African American poets in an effort to extrapolate an esthetic, an implicit standard for judging the genre as practiced by those in that racial category. I expect to apply the findings as evidence in the ongoing discussion(s) about canon and the so-called "Black Esthetic" as spelled out by Stephen Henderson and as "practiced" by critics and poets since.

Aristocratic Friendship in Troilus and Criseyde

Researcher: Professor John M. Hill

Sponsor: Naval Academy Research Council (NARC)

This essay is now in page proofs at *Sewanee Mediaeval Studies*.

Romeo & Juliet

Researcher: Professor John M. Hill

Sponsor: Naval Academy Research Council (NARC)

Presented at PALMA in October 2001, this paper is part of a large project on love, friendship and politics in Chaucer and Shakespeare as I move my scholarly wagon from medieval territories into Early Modern areas, while still working on medieval subjects.

Troilus and Criseyde

Researcher: Professor John M. Hill

Sponsor: Naval Academy Research Council (NARC)

This paper is another part of my large project on love, friendship and politics in Chaucer and Shakespeare.

**Charles Rennet and the London Music Sellers in the 1780s:
Testing the Ownership of Reversionary Copyrights**

Researcher: Professor Nancy A. Mace

Sponsor: Naval Academy Research Council (NARC)

In 1783 Charles Rennett, an attorney with many connections in the music trade, began to exploit an ambiguity in the first copyright law (1710), which suggested that a composer could reclaim his rights to a musical composition after the first fourteen years of copyright had expired. He agreed with the composers Charles Dibdin and John Garth to purchase their rights to works that had been in print fourteen years to test this provision of the copyright act. Consequently, he sued the original purchasers of these compositions, James Longman and his partner Francis Fane Broderip and Samuel, Ann, and Peter Thompson, to prevent them from printing or selling any more copies of the musical works in questions. The resulting litigation in the Courts of Exchequer and Chancery provided an important test of reversionary rights and defined exactly what terms composers signed over when they executed copyright agreements with music sellers.

The Human Face of the Age: The Physical Cruelty of Slavery and the Modern American Novel

Researcher: Assistant Professor Mark B. McWilliams
Sponsor: Naval Academy Research Council (NARC)

The mental cruelty of slavery has been evoked in many of the novels I examine in this article, most notably, perhaps, in the remarkable passages on the lack of the freedom to love in Morrison's *Beloved* and in the exploration of slavery's impact on both communal and individual identity in Williams's *Dessa Rose*. Yet while critics have recognized the power of these novels to explore the effect of mental cruelty, few have examined the narrative choices faced by novelists in portraying physical cruelty, even though, as many critics and historians have recognized, the mental cruelty of slavery was everywhere under girded by the potential—indeed by the certainty—of physical torture. It is the imaginative recreation of these acts of physical cruelty I explore in this project. Here the novelist must be careful: too much and the reader may become desensitized, while not enough risks romanticizing away the extent of evil within the system. As Harriet Beecher Stowe famously responded to her critics in *A Key to Uncle Tom's Cabin*, "slavery, in some of its workings, is too dreadful for the purposes of art. A work which should represent it strictly as it is would be a work which could not be read." Modern American novelists, while often sharing the view that Stowe's portrayal of slavery in *Uncle Tom's Cabin* was romanticized and while generally seeking a more realistic representation of slavery, face the same constraints and, indeed, make similar choices. As Stowe recognized, these constraints concern the reader's capacity both to tolerate tales of the horrors of slavery and to empathize with its victims. If, as Deborah McDowell and Arnold Rampersad argue, depictions of slavery can too easily descend into stereotypical historical romance, the serious novelist must guard against the potential exploitative prurience of even an accurate representation of the horrors of slavery. As Saidiya Hartman maintains, "[t]he impossibility of adequately representing the violence of slavery is due not only to the enormity of the degradation and the unwillingness of the reader to believe the extremity or obscenity of violence but also to the fact that by speaking of these crimes the narrator carries the burden of the indecent and the obscene." In examining the narrative techniques novelists use to bear this burden, I explore the ways theories of representation can help us better understand the costs and the effectiveness of narrative choices.

Hemingway's 'The Sea Change': What Close Reading and Evolutionary Psychology Reveal

Researcher: Professor Charles J. Nolan Jr.
Sponsor: Naval Academy Research Council (NARC)

"The Sea Change," a story relatively unknown outside the circle of Hemingway scholars but a precursor to *The Garden of Eden*, demonstrates Hemingway's remarkable artistry. A close reading of the piece reveals (1) that the overall arc of the story involves Phil's gradually coming to terms with the changed nature of his relationship with his lover as she leaves him for a lesbian affair; (2) that the changes Hemingway makes as he moves from the several drafts of the story to its published form are always designed to focus the issue at hand more sharply and therefore ultimately to make the passage stronger; (3) that Hemingway effectively uses repetition to highlight aspects of characterization and employs pauses to control the story's movement and architecture, often providing counterpoint; (4) that the irony that pervades the work serves to underscore Phil's bitterness; and (5) that Hemingway's portrayal of Phil's jealousy brilliantly captures the feelings that a person faced with his particular situation would experience. On this last point, I look to the psychologists and sociologists for verification.

Independent Research Projects

From Where the Wind Blows: Poems by Le Pham Le

Researcher: Professor Nancy P. Arbuthnot

This research consists of English translations from the Vietnamese (based on literal translations by the author).

American Voices

Researcher: Professor Nancy P. Arbuthnot

This research consists of poems in the voices of heroes and heroines in American history, based on sculptures in Washington, DC.

A Guide to the Monuments, Memorials and Buildings of the U. S. Naval Academy

Researcher: Professor Nancy P. Arbuthnot

This research consists of a guide to the architectural history of the Yard, personalized by midshipmen's reflections on their favorite monuments; under negotiation with Naval Institute Press.

Justine, ou les Malheurs de la Sentimentalite: A Novel

Researcher: Assistant Professor John A. Beckman

This satirical love story set in contemporary France revolves around a Walt Disney "animated masterpiece" of the Marquis de Sade's notorious novel, *Justine*. It concerns the quest for sentimental bliss in a cynical age.

At the Bottom of *The Waste Land*: Essays on the Footnotes

Researcher: Professor Allyson A. Booth

This study investigates the interconnections between T. S. Eliot's poem *The Waste Land* (1922) and its numerous source materials, which range from hit tunes of the twenties to opera and from Dante to Dickens. The book is organized according to Eliot's footnotes so that readers can look up a specific line of the poem and then read an essay explaining how the text cited in footnotes to that line alters the experience of the poem. Designed to be useful for undergraduate teachers who want to feel more sure of their footing when they introduce *The Waste Land* to their classes, it also includes suggestions for class discussions.

Rene Fleming

Researcher: Associate Professor Marlene C. Browne

At present I am beginning a study of opera, its beginnings from the 16th century to the 20th century, with special emphasis on Renee Fleming, the opera singer who inspired the writing of *Bel Canto*, a work I expect to teach in the fall.

Taking Laughter Seriously: Rhetorical Uses of Humor in Religious Instruction, Drama, and Literary Dialogue in Middle English

Researcher: LCDR Christopher E. Crane, USN

This project, still in the beginning stages, will examine humor that appears in literature with a more serious rhetorical objective for which arousing laughter or a smile is only a means to that end. It will seek to answer questions such as "Is the humor itself governed by the serious objective in any way?"; "Are certain topics or jokes off limits in such rhetoric?"; "How consistent with classical, patristic, and medieval church teaching on rhetoric and preaching is such literature?"; and "Can we identify any theory of humor or comedy that tends to govern or describe this literature?" As the title suggests, the genres examined will include sermons, religious manuals, mystery, saints & morality plays, and conversations between characters in which humor is used as a means toward a serious objective (e.g. Pandarus in Chaucer's *Troilus and Criseyde*).

Knowing/Learning/Telling

Researcher: Professor Bruce E. Fleming

This book, the “sequel” to *Work/Art/World*, is primarily concerned with the relationship between what E.M. Forster called “the inner life” to the external world. This in turn means the relationship between the private self and public life. Is knowledge limited to scientific (i.e. verifiable, reproducible) knowledge? What is the nature of the evanescent events out of which each of us constructs a life? Do we know these even though no one else does? What is the nature of wisdom? Is this knowledge too? How do these ways of knowing things relate to each other? What may we reasonably predict of the world? (The question is, of course, related to Hume’s and later Kant’s of whether or not we can say the sun will rise tomorrow, and if so, why?) In considering these questions, this book draws heavily from works of Tolstoy, especially *Anna Karenina* and “The Kreutzer Sonata.”

Thirty Years at Sea

Researcher: Professor C. Herbert Gilliland

Introduction to Edward Shippen’s *Thirty Years at Sea*, contracted for with Naval Institute Press. The fairly lengthy introduction will be the first published biography of the author and the first significant analysis of his work. Shippen’s career as a navy surgeon included service in the African Squadron, being wounded while witnessing the encounter between the *Monitor* and *Merrimac*, and eventually becoming Surgeon General. *Thirty Years at Sea*, first published in 1876, his only novel, is set mostly in the Civil War.

Twenty Years as an African Slaver

Researcher: Professor C. Herbert Gilliland

Edition of Captain Theophilus Canot’s *Twenty Years as an African Slaver*. This would be the first genuinely scholarly edition of a great classic of the Middle Passage. Canot describes with extraordinary candor his picaresque beginnings and his career as one of the most notorious slave-traders of his day. The owner of the holograph manuscript has agreed to this new edition, which will also include much new information about Canot.

Wandering Between Two Worlds: The Victorians as Poets of Change

Researcher: Associate Professor Eileen T. Johnston

A synthesizing essay about Victorian poetry, this article is 99% ready for circulation.

A Tale of Two Cities

Researcher: Associate Professor Eileen T. Johnston

This article studies Dickens’ use of traditional domestic activities - knitting, sewing, weaving - as metaphors in this novel, focusing particularly on his powerful contrast of weaving and knitting. Everyone remembers Mm. Defarge and her knitting needles; critics have not paid attention to Dickens’ other figurations of the fiber arts.

From Chaos to Stillness: A Tale of Two Weavers

Researcher: Associate Professor Eileen T. Johnston

“From Chaos to Stillness: A Tale of Two Weavers” – Essay, possibly a book-length set of essays, on learning to weave and its relationship to the spiritual journeys of two women.

The British Music Trade in the Late Eighteenth-Century

Researcher: Professor Nancy A. Mace

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 several summers ago. A database of music sellers and others is 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 soon. 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.

Cruise of the Shark

Researcher: Professor Robert D. Madison

Contact is on-going with Penguin Publishers for an edition of Jack London's *Cruise of the Shark*.

Food and Metaphorical Identity in the Nineteenth-Century American Novel

Researcher: Assistant Professor Mark B. McWilliams

During the nineteenth century food emerges as a dynamic source of metaphor for nascent American identity in both major and popular novels. This study investigates the function of the novel at the intersection of social change and narrative representation. I discuss American novels as interventions in the unprecedented changes taking place in American culture during the nineteenth century. As both technological and social developments change American foodways, novelists join other cultural commentators (including the authors of increasingly popular domestic manuals) to encode these changes with social and even moral meaning. Drawing on the work of cultural critics as diverse as Lionel Trilling and Pierre Bourdieu and on the theoretical approaches of other disciplines, I examine the way narrative representation participates in creating a cultural system that both encourages emulation and demands further refinement as foodways become increasingly central to class identification. This project is a revision of my dissertation; the current manuscript is over 300 pages.

He's Not Heavy, He's My Brother: The Problem of Brotherhood in the Troilus

Researcher: Professor Timothy D. O'Brien

There is a curious instability to the term *brother*, and to the relationship it signifies, in the *Troilus*. Criseyde makes the mistake of trying to stabilize her relationship with Troilus by telling him in a letter that she will go only so far as to act "as his suster, hym to plesse, . . . fayn to doon his herte an ese" (1, 1224-25). And later, in the fifth book, Diomedes tries to advance his intimacy with Criseyde by asking her to treat him as something safe, as her brother - "ye me wolde as youre brother trete" (134). The irony here is thick: Diomedes gains control of Criseyde through the very means by which she tried to put off Troilus' advances. However, the implications of this term penetrate even further into the texture of the poem. The relationship captured by "brother" often functions as the standard a character invokes in order to show how far he/she will in fact go to prove some ultimate form of loyalty. Welling up from other depths of the narrative, moreover, are the stories of the brother-rapist Tereus and Polynices and Eteocles. All of these different and troubling "takes" on the notion of brother occur, what is more, in the shadow of the narrator having established his relationship with his readers in same terms: he feels compassion for Love's servants, he tells us, "As though [he] were hire owne brother dere" (1, 15). At every level of the poem, then, the relationship of the brother is set up as a standard only to be abandoned—even by the narrator, the brother upon whom we as readers must rely. (26 pages, completed and submitted)

Fere and Sikernesse in Troilus and Criseyde

Researcher: Professor Timothy D. O'Brien

This study focuses on the way in which Chaucer imbeds his concern with certainty and fear within two sets of words, one revolving around the term *sikernesse* and the other around the term *fere*. Both of these terms are repeated, or echoed, in other words that complicate their apparently stable meaning, and thus the characters' fear of circumstances bleeds into the narrator's fears about the slipperiness of the verbal realm in which he operates. That verbal play, moreover, accumulates to form a deterministic undercurrent, a persistent sense of sympathetic knowing in, to use Iser's term, the "implied reader" of the poem. The verbal play involving each of these words tells a skeletal story that undercuts all the gestures toward autonomy in the surface narrative. Fear and companionship (dependence on a *fere*) is the fear (*fere*) of loss, and thus avoidance of companionship diminishes fear. This double bind is enriched moreover by the story of *sikernesse*: all desire for certainty amounts to sickness and leads to sighing, the expression mainly of either loss or a falsely secure feeling of satisfaction. (25 pages, completed and submitted)

Finding Names: Naming and Signature in Frost's Poetry

Researcher: Professor Timothy D. O'Brien

This research explores the implications behind Frost's description of poetic composition as a process in which a poem "finds its own name as it goes." Not the poem's title and not theme, this name that the poem finds comes closer to being the poet's "signature." The analysis explores some theoretical discussions of naming and signature, discussions by Lacan, Derrida, and Hartman; it examines the poems in Frost's collection that deal with the act of naming; and it analyzes the descriptions in his poetry that display some version of "Frost" being inscribed in the landscape. This last suggestion has so far been treated by scholars as simply an aspect of Frost's playfulness, his tendency to pun on his name. This study suggests that the stakes are higher, that the tendency is more complex than that and more centrally concerned with the relationship between identity and language that emerges so often in Frost's poems.

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 in 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 is now largely complete. We have a tentative contract with Yale University Press to publish the completed edition; we have also been asked by Longman to submit the manuscript to them if Yale passes for any reason. When completed, this edition will be a major contribution to seventeenth-century studies.

A New Edition of Thomas Carew

Researcher: Professor Michael P. Parker

Thomas Carew's poems were edited by Rhodes Dunlap for Oxford University Press in 1949; the discovery in the 1980s of substantial manuscript sources unknown to Dunlap have rendered a new edition desirable. Oxford University Press

has given a contract to me and to Scott Nixon, an important Carew scholar, to prepare the new edition. As with the Waller edition, my responsibility is the annotation.

An Article on the Evolution of the City Park at the Annapolis City Dock

Researcher: Professor Michael P. Parker

This article (project length: 20 pages) traces the history of the city's attempts to create a downtown park from 1885 to the present day. I first became interested in the subject in 1982 when I was chairing the committee that commemorated the anniversary of the Annapolis Charter; my recent research on Presidents Hill has uncovered a trove of material on the subject in the Annapolis *Capital*. While advising the Kunta Kinte/Alex Haley Committee last year, I drafted a brief six-page sketch of the topic; the complete article will cover more ground and chart the efforts of Annapolitans over the years to create "the City Beautiful" on the shores of the Severn.

Biography of Archbishop Marcel LeFebvre

Researcher: Professor David A. White

The LeFebvre biography is over half completed and should appear from the Sarto House Press within a year.

Nostradamus: Seer or Sorcerer?

Researcher: Professor David A. White

The Preface to the Nostradamus book, a book written by a USNA English Honors Grad John Sharpe, discusses people's desire to possess extraordinary knowledge in times of social and political unrest and upheaval.

Faculty Publications

Journal (Refereed) Manuscripts

BECKMAN, John, A., Assistant Professor, "Good, Bad, and Supreme Risks: Wallace Stevens' Surety Claim On/Against the Death of the Father," *The Wallace Stevens Journal*, Volume 26, Number 1, Spring 2002: 70-87.

This article looks into the vicissitudes of Wallace Stevens' politics, economics, and poetics in the late 1930s and early 1940s, a period when upheaval in his poetry reflects what he considered to be the nation's "violent" social climate. The article's principle archive includes Stevens' letters from his bankrupt father while a student at Harvard College, Stevens' strikingly original theories of national insurance published during the Great Depression, and his masterpiece poem "Notes Toward a Supreme Fiction" written in response to the United States' entry into World War II. Drawing extensively on the poststructuralist literary theory of Jacques Derrida and the Marxist-Psychoanalytic theory of Jean-Joseph Goux, the article charts this monumental (and parricidal) shift in the writing and thought of Wallace Stevens as a means of developing a theory of the "risky sign" – a notion by which the "sign" operates as both a "good son" who secures the father's capital (in terms of value, meaning, and political stability) and a "bad son" who gambles on the same.

BECKMAN, John, A. Assistant Professor, "'Stomping at the Savoy': Langston Hughes and the 'Fall' of Oligarchic in the Hedonistic Rabble," *Annals du CRA*, Vol. 26. Fall 2001: pp. 181-191. Centre Cultures et Litteratures de L'amerique du Nord. Bordeaux, France.

Here I examine the modalities by which a "heteroclitic" aesthetic has been developed throughout the history of African-American culture. Toppling the elitism and hierarchizing aesthetics traditionally to be found within Eu-

ropean music and dance, this culture, deriving from the folk, opened a space of heterogeneous, popular pleasures – spaces, indeed, of liberty, fraternity, and egalitarianism. Whether on slave plantations, at informal gatherings on New Orleans's Congo Square, or at annual festivals like the eighteenth- and nineteenth-century "Pinkster Days" and "Election Days," African-Americans of diverse origins came together to develop and perfect salubrious forms of public pleasure. By the end of the nineteenth century, such phenomena, refined and renovated, gave birth to the music and culture of jazz. Langston Hughes, whose premier writings directly respond to the potentials of jazz as a democratic agent, was one of those who looked beyond the sensationalist primitivism of his age to appreciate the social revolution taking place at the rent parties, jook joints, and multi-racial playgrounds such as Small's Paradise and the Savoy Ballroom. In brief, Hughes culled the virtues of a practical and innovative aesthetic from what Eurocentric aesthetes would have dismissed as mere rabble.

BECKMAN, John, A., Assistant Professor, "The Middle Passage and the Work of Memory in the Novels of Toni Morrison and Charles Johnson," *Profils américains: Constructions of Memory*. No.13. Fall 2001: pp. 14-23. Le Centre d'Etudes et de Recherches sur la Culture et la Littérature américains. Université Paul Valéry Montpellier III.

This paper examines the impetus behind recent literary and other cultural attempts to, in effect, work through the U.S. trauma of the Middle Passage. In a disorienting and fundamentally fragmented chapter of *Beloved*, Morrison's text dives into the wreck of this trauma, where the bowels of a slave ship become the darkest regions of the national unconscious, the place where all the ladders start. In Charles Johnson's National Book Award-winning novel *The Middle Passage* (1990), the hull of the slaver Republic contains a great spiritual and human "treasure" – a tribe of noble and peacefully Houyhnhnm-like magicians and, their "African god." Just as Morrison explores the originary guilt and suffering that was carried along with the slave trade, so does Johnson, with his highly allegorical novel, explore the enforced transport of what in 1924 W.E.B. DuBois called the "Gift of Black Folk," an African heritage that values the strength and pride of "unity" over potentially violent European ideas of "multiplicity." It may be thanks in part to these novels, and their release of this national family secret, that the late 1990s brought more popular cultural attempts to unearth it, spread it, and even rehearse it.

BOOTH, Allyson, A., Professor, "He Do the Police in Different Voices': Our Mutual Friend and The Waste Land," *The Dickensian*, (Summer 2001): pp.116-121.

This article examines one of the draft details of Eliot's *Waste Land*: a subtitle for the poem ("He Do the Police in Different Voices") that was borrowed from Dickens's *Our Mutual Friend*. I talk about how the unreliability of death in both Eliot's poem and Dickens's novel destabilizes conceptions of identity that rely on life to present itself as a narrative that opens with a birthday and closes with a funeral. I argue that while questions about the identities of living-dead characters in Dickens are resolved with definitive deaths or by acts of human connection the many characters in *The Waste Land* who are both alive and dead, neither alive nor dead, make it appropriate that Eliot eventually deleted the Dickens reference from his poem. Finally, I suggest that the cultural context of England in 1922—a landscape populated by the ghosts of soldiers who never returned from the Great War—might go some way toward explaining an imaginative landscape in which death seems so fragile a method for winding up a narrative, and in which life seems so saturated with death.

FLEMING, Bruce, E., Professor, "Soseki and His Discontents," *Michigan Quarterly Review*, Volume XL 3: pp. 467-483 (2001).

A critical re-reading of the premier Japanese Modernist Natsume Soseki (end 19th/early 20th), who is an icon in Japan and virtually unknown in the West. The article begins with a consideration of the ramifications of this disconnect, and of the perils of even considering it nowadays. It then offers a reading of several of his most famous works in translation.

FLEMING, Bruce, E., Professor, "Be a Male Model! Or Just Look Like One," *Southwest Review* 86:2/3: pp. 429-453.

Drawing on the recent book *The Adonis Complex* and Susan Faludi's *Stiffed*, this article/personal essay considers the contradictions involved in the recent surge of interest in the male body. According to the English art critic and novelist John Berger, women are defined by "being," men by "doing." What tensions result when men become the object of the camera's gaze, thus frozen in a state of "being"? Faludi holds that this is a debased version of the "doing" men engaged in the (for her) benighted era for the 1940s. *The Adonis Complex* suggests that men are falling prey to the same eating disorders that have plagued women for years, in their quest to produce the perfect body.

HILL, John, M., Professor, "Translating Social Speech and Gesture in *Beowulf*," *Old English Newsletter*, 35, forthcoming, (2002).

O'BRIEN, Timothy, D., Professor, "Hand Imagery, Masculinity, and Narrative Authority" in *The Book of Sir Lancelot and Queen Guinevere*, *English Language Notes* 39.3 (March 2002): pp. 1-18.

This paper investigates Malory's use of the hand as symbol in *The Book of Sir Lancelot and Queen Guinevere*. The frequent appearances of hand imagery in this area of Malory's *Works* is too astonishing to be ignored. Although discussions of the body in the Arthurian canon help us to understand generally the meaning of the hand in Malory's fictions, that approach does not account for the almost compulsive repetition of images of the hand in this book, for the alterations Malory makes to the source material with which he works, and for the way in which the image turns upon Malory's function as author.

Journal and Essay Manuscripts

BECKMAN, John, A., Assistant Professor, "P. Shy, with Apologies to R. Mutt." In *Readymade Magazine*, Spring 2002: 30.

BECKMAN, John, A., Assistant Professor, "When Successful Men Cock It Up Good," *Men's Health*, forthcoming.

CRANE, Christopher E., LCDR (USN), "The Merchant's Tale," *Master Plots II, Poetry*, reviewed, Salem Press, 2002.

A brief summary of the content, form, genre, and major themes of Chaucer's "Merchant's Tale" for this multi-volume reference collection.

CRANE, Christopher E., LCDR (USN), "Persuasion and Laughter: A Survey of Scholarship on the Relationship Between Rhetoric and Humor," (Fall 2001).

A bibliographic essay examining twentieth-century humor theory and research that sheds light on both theoretical and practical connections between rhetoric and humor. Completed as part of the requirement for the previous semester's (spring 2001) Seminar in 20th Century Rhetoric at Catholic University.

FLEMING, Bruce, E., Professor, "Loyal Opposition Isn't Disloyal," *Proceedings of the U.S. Naval Institute*, 127/9/1,183: 76.

An essay considering the unfortunate phenomenon of ongoing Navy impulse to deny or engineer cover-ups of problems (most recently, the sub/Japanese fishing vessel), drawing on an earlier article by LCDR Tom Cutler. Cutler suggested that cover-ups occur because military personnel are held to impossibly high standards. This article proposes that Cutler fails to go far enough; command is based on personal relationships which in some cases are only incidentally related to truth. The article contrasts the "gold standard" of effectiveness in the

military, namely command, to the gold standard of effectiveness in academia, namely truth. Command is different from truth in that it is largely psychological, rather like paper money, or stock market fluctuations. Thus it stands to reason that those in the military, in order to preserve the aura necessary for successful maintenance of authority, would sooner sacrifice truth than admit error or wrong-doing.

MACE, Nancy A., Professor, "Report from the Molin Prize Committee," *The East Central Intelligencer* N.S. 16 (January, 2002): pp. 10-11.

The article reports on the deliberations of the Molin Prize Committee at the October, 2001 conference of the East-Central American Society for Eighteenth-century Studies. The prize, awarded to the graduate student who presents the best paper at the conference, is given both for the paper submitted before the conference for the judges to read and for the quality of the presentation at the meeting in October. In addition to reporting the results of the competition, the article sets out the new set of guidelines for contestants drawn up by the Molin Prize Committee.

WHITE, David A., Professor, "Dostoevsky and the Mystery of Russia," *Latin Mass*, Fall 2001, pp. 42-46.

The Dostoevsky article examines his Orthodox background, the reasons for his hatred of the Roman Catholic Church and the mysterious similarities between predictions made in his novels *Demons* and *The Brothers Karamozov* concerning the religious future of Russia and the prophecies made in Fatima, Portugal in 1917.

WHITE, David A., Professor, "The Importance of Language (The Image vs. the Word)," *The Angelus*, January 2002, pp. 2-9.

The article on Language: Word and Image discusses the shift in culture toward visual representation of images and the decline in language as well as the replacement of standard narrative forms with visceral incidents and events.

WHITE, David, A., Professor, "An Open Letter to the Priests of Campos," *The Remnant*, January 31, 2002: 1-3; *The Angelus*, February 2002: 3-5; *Catholic* (Orkney Islands), March 2002: 3-5. Website postings: *Traditio*, January 2002; *The Remnant*, January 2002; *The Diocese Report*, February 2002; *The Daily Catholic*, February 2002.

The "Open Letter to the "Priests of Campos" follows from my book *The Mouth of the Lion*. When the Bishop of Campos and his priests signed an agreement with Rome on January 18, 2002, I sent out a letter of sorrow combined with words of warning. I am not at all sure I have included all the periodicals and websites which posted the letter. I know it appeared in other places (Australia, Austria, Germany, France among other places) without my receiving a copy of the publications. I have listed those which sent me a copy or notified me.

WOOTEN, John, C., Professor, "The Catholic Reader," *The Latin Mass: A Journal of Catholic Culture*, Vol. 10. No.3 (Summer 2001): pp. 44-46.

This essay argues for a broad and truly "catholic" approach to literature in which writers like James Joyce, despite his problematic modernism and open hostility to the Church, are read and studied for the "authentically human" elements to be found in such masterpieces as "The Dead" and *Ulysses*. Such stellar Catholic authors as Dante, Chaucer, and St. Thomas Aquinas prove that an openness to complexity is indeed the true Catholic tradition when it comes to literature and life.

Books

BECKMAN, John, A., Assistant Professor, *The Winter Zoo, A Novel*, Henry Holt and Company, New York, NY. 348 pages. June 4, 2002.

In 1990, a young man named Gurney leaves behind a newborn daughter in an Iowa delivery room and escapes into Krakow, Poland, where it seems as if everyone is hunting for the next new thing. Upon this seductive frontier, Gurney devotes himself to a life of irresponsibility. Already ensconced in Poland in Gurney's cousin Jane, a master manipulator who occupies the center of Krakow's spider web of sexual and political intrigue. As Jane and Gurney's relationship swerves thrillingly closer to the incestuous, Gurney crosses paths – and often swords – with Krakow's gallery of rogues and innocents. Among them are Wanda, Jane's virginal yet rebellious roommate, who harbors for Gurney a not-so-secret crush; Dick Chestnutt, a sodden American expatriate; Jackie Witherspoon, an ambitious young scholar of uncertain sexuality and allegiance; and Zbigniew Zamoycki, Wanda's father, a former communist aristocrat who decides that the fun, and Gurney, must be stopped.

FLEMING, Bruce, E., Professor, *Work/Art/World: What Words Can Do, and What They Can't*, Accepted by Univ. Press of America, forthcoming.

This book begins with fundamental philosophical questions: can words convince us of a point of view not our own? If so, how does this happen? It then moves on to related literary questions: how do the words in literary works of art function? Is art true or false, or something else? What, in a non-Wittgensteinian sense, are the limits of language, the times where words, whether written (in literature) or spoken, must give way to other things, such as silence, or the body? The book draws on many examples from literature, ranging from a consideration of the Japanese Modernist Soseki to the contemporary poet Steven Dunn to the way seduction works in Stendhal's *The Red and the Black*.

FLEMING, Bruce, E., Professor, *A Structure Opera*, Six Gallery Press, forthcoming.

An abstract "novel," very avant-garde, in five acts with overture and "program notes" (the fictional manifesto of an imaginary artistic group called the Structurists), follows Gertrude Stein in proposing itself as a written "opera." It makes the point that art is constructed by identifying what it calls force fields in the world, lines of extant structure, which it then deviates from. It attempts to answer the question, what can art do for us other than provide escape? How can we render artistic the quotidian world? It contains structures, therefore, of the everyday, ranging from descriptions of place to "ballets" for watch hands, structures of letters, scores for performances by metro-nomes, the façade of a building on Independence Ave in DC, and semaphores.

FLEMING, Bruce, E., Professor, *Kigali, Rwanda: A Novel*, Six Gallery Press, forthcoming.

A meditative novel on the subject of exile, illness, men and women, and the subject of the above work, the attempt to impose structure on life. The fictional autobiography of a young American diplomat posted to Rwanda, born in Paris, who finds himself infected in the early 1980s with the ill-understood AIDS virus, which he has contracted from the local prostitutes. The book's frame is Rwanda, but consists in large part of his ruminations on relationships with women. A straight AIDS book, therefore, with an African setting.

GILLILAND, C., Herbert, Professor, *Sea Warfare*, Rudyard Kipling, introduction by C. Herbert Gilliland. Annapolis: U.S. Naval Institute Press, 2002.

Sea Warfare, first published in 1916, is Kipling's description of British naval operations in World War I. This introduction to an edition for the Naval Institute Classics of Naval Literature series sets the context and offers apparently the first substantial evaluation of that work.

GILLILAND, C. Herbert, Professor, *Voyage to a Thousand Cares*, to be published by U.S. Naval Institute Press.

This considerably augmented edition of the hitherto unpublished journal of John C. Lawrence aboard USS Yorktown 1844-5 gives a vivid picture of the operations of the African Squadron, the U. S. Navy's effort to interdict the slave trade.

MACKENZIE, Ross, H., LT, (USN), *Brief Points: An Almanac for Parents and Friends of U.S. Naval Academy Midshipmen*, U.S. Naval Institute Press, forthcoming in 2003.

Not revised since 1996, this revision will dramatically update the dated facts contained in the book and restructure their presentation, while including myriad references (both internet-based and otherwise) which will hopefully preclude future revisions. The intended goal is to produce an accurate book of midshipman-specific vocabulary, one that includes *all* words currently in use while careful not to exclude those words which may be considered politically incorrect by the institution.

MADISON, Robert D., Professor, scholarly edition of Bugh and Christian, *The Bounty Mutiny*, (Penguin, 2001).

MADISON, Robert D., Professor, edition of Hale, *Man Without a Country*, (NID, 2001).

Reviews

BOOTH, Allyson, A., Professor, review for *Modern Philology* of Margot Norris's *Writing War in the Twentieth Century*, (University of Virginia Press), Summer 2001.

BOOTH, Allyson, A., Professor, review for *Modern Philology* of Jessica Berman's *Modernist Fiction, Cosmopolitanism, and the Politics of Community*, (Cambridge University Press), due July 2002.

FETROW, Fred M., Professor, review essay, *African American Literary Criticism, 1773 to 2000*, Hazel Arnett Ervin (New York: Twayne Publishers, 1999), forthcoming in MELUS, May issue, 2002.

FETROW, Fred M., Professor, manuscript reader, *Contours, A Journal of African American Studies* (African American Studies Program), Duke University.

HILL, John M., Professor, book review in *Envoi* on Edward Wheatley's *Mastering Aesop: Medieval Education, Chaucer, and His Followers*, *Envoi* 9, (Spring 2002): 88-90.

HILL, John M., Professor, book review on *Chaucer and War*, forthcoming.

HOWLAND, Mary, D., Associate Professor, review of William Vesterman's "The Bible: Literary Text and Literary Tradition," for McGraw-Hill, May 2002.

This is a review of a book that is a supplemental text designed for undergraduate courses in the Bible; it includes various poems and critical essays that expand biblical texts.

Internet or CD-ROM Publications

HILL, John, M., Professor, electronic journal, *Heroic Age*, Vol. 5, <http://www.mun.ca/mst/heroicage/issues/5/toc.html>.

Professor Hill is the guest editor and the introducer of the essays presented on the web, all of them focusing in anthropological or cultural studies ways on *Beowulf*. There are eight contributors, most of them established scholars in Anglo-Saxon studies.

WHITE, David A., Professor, "An Open Letter to the Priests of Campos," *The Remnant*, January 31, 2002, pp.1-3. Website postings: *Traditio*, January, 2002; *The Remnant*, January, 2002; *The Diocese Report*, February, 2002; *The Daily Catholic*, February, 2002.

Presentations

ARBUTHNOT, Nancy, P., Professor, "From Where the Wind Blows: The Poetry of Le Pham Le," bilingual reading, American Literary Translators Association (ALTA), Annual Conference, Raleigh, NC, 6-8 October 2001.

CRANE, Christopher E., LCDR (USN), "Why are Chaucer and Shakespeare So Hard?" Renaissance Institute, College of Notre Dame, Baltimore, MD, February 2002. (Sponsored by Maryland Humanities Council, Speakers Bureau.)

FETROW, Fred M., Professor, "The Bard in the Yard: Teaching Shakespeare at the United States Naval Academy," Mid-Atlantic American Culture-Popular Culture Association Twelfth Annual Conference, Silver Spring, MD, 4 November 2001.

FETROW, Fred M., Professor, "The Bard in the Yard: Teaching Shakespeare to the Warrior Class," Annapolis Chapter, Rotarians International, Annapolis, MD, 4 April 2002. (Luncheon guest speaker)

FETROW, Fred M., Professor, "Robert Hayden's Homage(s) to Paul Robeson," Severn School, Severna Park, MD, 10 April 2002.

GILLILAND, C. Herbert, Professor, "Playing to the Gallery: Admiral Dan Gallery and the Sampson Project," Second Annual U.S. Naval Academy Literary Festival, Annapolis, MD, 28 January 2002.

GILLILAND, C. Herbert, Professor, "Will Sampson on Blockade," Mahan Hall, U.S. Naval Academy, Annapolis, MD, 25 February 2002.

GILLILAND, C. Herbert, Professor, "Spending Splendor: Design on Coins of Ancient Greece," Ancient History Seminar, St. Mary's College of Maryland, St. Mary's City, MD, 22 April 2002.

JOHNSTON, Eileen T., Associate Professor, "Choosing Novels for HE112," English Department, U.S. Naval Academy, Annapolis, MD, 25 February 2002.

MACE, Nancy A., Professor, "The Power of Patents and the Many Forms of Lily's Short Introduction of Grammar in the Eighteenth Century," East-Central Society for Eighteenth-Century Studies Conference, Cape May, NJ, 19 October 2001.

MACE, Nancy A., Professor, "Music and English Copyright before 1773: Applications of the Act of Anne to Music before Bach v. Longman," Society of the History of Authorship, Readers, and Publishers, Williamsburg, VA, 17 July 2001.

MADISON, Robert D., Professor, "The Aviary of the Ocean: Melville's Rock Rodondo," Modern Language Association, New Orleans, LA, 28 December 2001.

McWILLIAMS, Mark B., Assistant Professor, "Trouble in the Kitchen: Culinary Skill and Self-Worth in Antebellum U.S. Fiction," Popular Culture Association/American Culture Association Fifth Congress of the Americas, October 2001.

McWILLIAMS, Mark B., Assistant Professor, Chair, "Looking At and Beyond Our Centers," International Writing Center Association Conference, April 2002.

McWILLIAMS, Mark B., Assistant Professor, "Distant Tables: Food and the Novel in Early America," New Frontiers in Early American Literature: A Conference Sponsored by the University of Virginia's Electronic Text Center and the Mellon Foundation, August 2002.

McWILLIAMS, Mark B., Assistant Professor, "The Flavors of Postmodernity: Theorizing Fusion Cuisine," Midwest Modern Language Association Annual Conference, November 2002.

McWILLIAMS, Mark B., Assistant Professor, "The Necessary Wink and William Styron's 'Meditation on History,'" U.S. Naval Academy Literary Festival, Annapolis, MD, January 2002.

O'BRIEN, Timothy D., Professor, "Glimpsing Medusa: *Astoned* in the *Troilus*," SAML A Conference, Baltimore, MD, Fall 2002.

O'BRIEN, Timothy D., Professor, "Sticks and Stones as Emotional Material in the *Troilus*," 34th Annual Conference of the Rocky Mountain Medieval and Renaissance Conference, Las Vegas, NV, 22-25 May 2002.

O'DONNELL, Michael J., LT (USN), "Hospitality in Chaucer's *Canterbury Tales*," St. John's Chaucer Preceptorial, December 2001.

O'DONNELL, Michael J., LT (USN), "The Redemption of Marriage in Shakespeare's History Plays," St. John's Shakespeare Preceptorial, 9 May 2002.

NOLAN, Charles J., Jr., Professor, "Literature of the American South," Annual College English Association Convention, Cincinnati, OH, April 6, 2002. (Session chair)

PARKER, Michael P., Professor, "The Other Thornton Wilder," American Literature Association Conference, Los Angeles, CA, May 30-June 2, 2002. (Session chair)

WHITE, David A., Professor, "Shakespeare's 'Phoenix and the Turtle' and the English Martyrs," *Catholic Family News* Conference, Buffalo, NY, April 2002.

WHITE, David A., Professor, "Fire in Eliot's 'Little Gidding' (Part One)," Dietrich von Hildebrand Institute, Lake Garda, Italy, July 2002.

WHITE, David A., Professor, "Fire in Eliot's 'Little Gidding' (Part Two)," von Hildebrand Institute, Lake Garda, Italy, July 2002.

WHITE, David A., Professor, "Sophocles' *Philoctetes* and Suffering," von Hildebrand Institute, Lake Garda, Italy, July 2002.

WHITE, David A., Professor, "The Caskets as Key in *The Merchant of Venice*," St. Thomas Aquinas Seminary, Winona, MN, March 2002..

WHITE, David A., Professor, "The False Tragedy of Shylock," St. Thomas Aquinas Seminary, Winona, MN, March 2002.

WHITE, David A., Professor, Monthly Shakespeare Commentary, "The Hugh Hewitt Show," KRLA Los Angeles and the Salem Radio Network, Los Angeles, CA.

WHITE, David A., Professor, "An Introduction to Shakespeare" 3-hour radio special, "The Hugh Hewitt Show," KRLA and Salem Network Broadcast December 25, 2001; re-broadcast 3 January 2002.

WHITE, David A., Professor, Guest, National TV Cable Show, *Fatima: The Hour Has Come*, Topic: "Shakespeare and the English Martyrs" and (second show) Topic: "The Changes in the Tridentine Mass," Filmed in Niagara Falls, Ontario April 2002.
