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# English Department

Professor Anne Marie Drew  
Chair

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In April, four of our students and three faculty members brought a production of *Saints Joan* to the College English Association (CEA) in St. Petersburg, Florida. In writing of the production to the Naval Academy's Academic Dean and Provost, the CEA president states: "Captain Maria J. Pallotta, USMC, joined the students in performances that were riveting. Scriptwriter Robert Madison assembled a meaningful and eloquent compilation of drama and poetry, the coherence and trajectory of which was stunning. Director Christy Stanlake seamlessly and imaginatively brought the production to life with intuitive blocking and imaginative direction. It was a production we will long remember." The production capped a turnaround year for *Masqueraders*, the oldest extra curricular activity on campus, and a group who benefits from its longstanding association with the Academy's English Department. Under its new director, Assistant Professor Christy L. Stanlake, *Masqueraders* continues to offer midshipmen abundant educational and theatrical opportunities.

The English Department enriches the lives of the midshipmen in a variety of ways. The prolific research of this dedicated group of teacher-scholars keeps our classes vital and challenging. This year, the Naval Academy Research Council (NARC) supported the research of eight faculty members, and all of the research found its way into both pedagogical and professional outlets. As a group we published eleven articles—ranging in topic from "The Social and Dramatic Functions of Oral Recitation and Composition in *Beowulf*," to "A Student's Guide to the Classics." Several other articles are forthcoming. We have several books under way with such titles as, *Voyage to a Thousand Cares: Master's Mate Lawrence with the African Squadron 1844-1846* and *The Biography of Archbishop Marcel Lefebvre*. We produce short stories, poetry, plays, and novels at a steady pace. The faculty presented scores of professional papers and speeches, with some on cruise ships, at senior citizen centers and on college campuses.

We augment our standard matrix of courses with special topics courses. "Shakespeare on the Move" and "J.R.R. Tolkien: Master of Middle Earth" were two such courses offered this year. We encourage student attendance at local cultural events and exhibits. We host guest lecturers. This year Thomas Shippey, the Walter J. Ong Professor of the Humanities at St. Louis University and a friend and colleague of J.R.R. Tolkien, spoke to the Naval Academy and Annapolis communities.

In addition to the faculty's research and scholarship, we continue to serve the Naval Academy in related ways. Professor Michael P. Parker, for example, was the recipient of the Yard-wide Service Excellence Award.

Every single day of the academic year, midshipmen and faculty meet in classrooms and offices to engage in the vital work of reading critically and writing persuasively. In a year when we lost former students and colleagues to the Columbia disaster and Operation Iraqi Freedom, we remain mindful that what we do here has life beyond Sampson Hall.

## Research

### **American Fun: The Pleasures of Risky Citizenry and Radical Democracy**

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 indiscriminate 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

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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 (like the medieval “carnavalesque” described by Mikhail Bakhtin) 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 with 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.

### **Controlling Metaphors in Dickens’ *A Tale of Two Cities***

Researcher: Associate Professor Eileen T. Johnston

Sponsor: Naval Academy Research Council (NARC)

Essay on *A Tale of Two Cities*: 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 Mme. Defarge and her knitting needles; critics have not paid attention to Dickens’ other figurations of the fiber arts.

Essay on *A Tale of Two Cities*: This short article will comment on the relevance of several Biblical references in the novel, focusing particularly on Psalm 23 and the story of Lazarus of Bethany.

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

Researcher: Professor Nancy A. Mace

Sponsors: Naval Academy Research Council (NARC), National Endowment for the Humanities (NEH),  
and the Bibliographical Society of America

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. Forthcoming in late fall 2003 in the *Journal of the Royal Musical Association*.

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

Researcher: Professor Nancy A. Mace

Sponsors: Naval Academy Research Council (NARC), National Endowment for the Humanities (NEH),  
and the Bibliographical Society of America

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, this work is a study of the music trade in the late eighteenth-century, the relationship between book- and music-sellers, their conflicts over copyright, and their business practices.

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**Reversionary Copyright and the Works of John Baptiste Cramer:  
Birchall, Cramer, and Chappell**

Researcher: Professor Nancy A. Mace  
Sponsor: Naval Academy Research Council (NARC)

This study is based on a lawsuit filed in the 1800's by Robert Birchall against John Baptiste Cramer, an important pianist and composer. A review of the litigation and background materials reveals that this suit raises important questions about the meaning of copyright assignments; in particular, it highlights a long-standing dispute between music sellers and composers over which rights a composer transferred to a music seller when he signed a copyright assignment. In addition, the review of the Cramer bibliography revealed that the Birchall-Cramer suit offers important new information about editions of Cramer's compositions that should add considerably to the publishing history of his works.

**Good Women Bake Good Biscuits: Culinary Skill and Self-Worth  
in Antebellum American Literature**

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

In novels by writers as varied as Fanny Fern, Caroline Howard Gilman, Nathaniel Hawthorne, Augustus Baldwin Longstreet, Harriet Beecher Stowe, and Susan Warner, women who cook well serve as moral exemplars while women who cannot face social stigma. By popularizing this extended metaphor, these authors participate in a much larger cultural response to accelerations in industrialization and urbanization. They join the writers of the booming conduct books, domestic manuals, and cookbooks in an effort to replace support networks being destroyed by the breakdown of the extended family, modernize old workways superseded by new technology, and stress the importance of the domestic sphere in a period when 'work' was increasingly coming to mean something that took place outside of the home. And they can be surprisingly explicit: Sarah Josepha Hale claims, for example that, "the more perfect the bread, the more perfect the lady." Argument is offered that the metaphor equating cookery and morality draws on the myth of republican simplicity to become a powerful ideological critique of mid-nineteenth century society. These novelists' exploration of food's metaphorical possibilities deserves a fuller response from literary critics than currently available in studies of American fiction.

**Essential Questions: Keys to Meaning in Hemingway's "The Mother of a Queen"**

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

"The Mother of a Queen," one of a handful of stories in which Hemingway deals with homosexual characters, is especially puzzling. As we read the piece, Hemingway makes us ask and then answer a series of questions that point us toward the meaning. "Who is the story about?" "Is the narrator gay?" "How, ultimately, are we to see the piece?"—These are but a few of the questions that Hemingway insists we deal with in order to uncover just what he is up to in this relatively early work. Accepted for publication by the *South Atlantic Review* and published by the South Atlantic Modern Language Association.

**Transatlantic Performances: Politics and the Early American Theatre**

Researcher: Assistant Professor Thomas J. Shaffer  
Sponsor: Naval Academy Research Council (NARC)

Although the history of the American theatre as part of an American public sphere has become a popular topic for academic study in recent years, the origins of American performance in the British theatre and the founding era of the colonial theatre have not yet benefited from this revival of interest. The major histories of the colonial theatre are dated, and none consider the full impact of the theatre as a political and commercial, as well as an artistic, in the colonies. This project is, in effect, a political history of the colonial and Revolutionary era theatre that traces the theatre's role in shaping both the "British" identities of American creoles during the colonial period and the new, revolutionary identities that attended the founding of the republic of the United States. This project, which has attracted significant attention in manuscript, should make a real contribution to the history of the American theatre and to the study of colonial and Revolutionary American culture.

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**Mapping the Web of Native American Dramaturgy:  
A Theoretical Approach to Native Plays**

Researcher: Assistant Professor Christy L. Stanlake  
Sponsor: Naval Academy Research Council (NARC)

This research effort is a rework of the investigator's dissertation into a publishable manuscript. The proposed book will be the first full-length, published study devoted to the critical investigation of Native American dramatic literature and theatrical performance. Thus, it will be a valuable resource to the many disciplines (for example: English, theatre, cultural studies, performance studies, and Native American studies) that often examine Native American literature and cultural representations. Predicated on the argument that distinctive to Native American dramaturgy is a complicated web of discourses pertaining to Native American intellectual traditions regarding place, speech, and movement, this study uses a critical methodology that analyzes dramatic texts and performances, primarily, through Native American theoretical works and secondarily, through theatrical theories. Thus, the manuscript will privilege Native American theoretical perspectives and frame Native American dramaturgy as a creative manifestation of intellectual traditions existing both independently from colonialism and reflective of that tradition.

## Independent Research

### USNA Monuments and Memorials

Researcher: Professor Nancy P. Arbuthnot

A series of essays on the historical artistic backgrounds on the monuments and memorials at the Naval Academy, this project functions as an architectural tour guide to the Yard. Included are midshipmen "reflections" on the monuments, collected for a number of years, from students in the HE111, HE112, and HE343 classes.

### Annapolis Alphabet

Researcher: Professor Nancy P. Arbuthnot

This research is a collection of poems about things Naval Academic, in the form of an abecedarium, or alphabet book. The poems range from "Anchor" and "Bancroft Hall" and "The Crypt" to "Yard Patrol" and "Zimmerman Bandstand." Based loosely on Anglo-Saxon riddle poems, clues about the function or history or tails associated with the object are embedded in the verse.

### Justine

Researcher: Assistant Professor John A. Beckman

This novel, a parodic and palimpsestic love story set in an imagined contemporary France, follows the travels and trials of twenty-six-year-old Justine, a well meaning young French woman who makes her way through a world that has been corrupted by the excesses of decadent media. Put briefly, it's about the quest for ethical certainty in a cynical age.

### At the Bottom of the Wasteland: Essays on the Footnotes

Researcher: Professor Allyson A. Booth

This study investigates the interconnections between T.S. Elliot'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 Elliot'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 discussion.

### **Classical Music and the Movies**

Researcher: Associate Professor Marlene C. Browne

This project contains two principal divisions: studying the use of classical music written by classical composers such as Bach, Beethoven, and other classical composers; and studying the development of classical symphonic film scores by musicians hired specifically by movie directors to write the music to accompany a specific film.

### **“Now mendys oure chere ffrom sorrow”: The Rhetoric of Humor in Middle English Drama, Spiritual Instruction, and Chaucerian Religious Comedy**

Researcher: LCDR Christopher E. Crane, USN

This is a study of the use of humor in English religious literature and Chaucer from the fourteenth and fifteenth centuries to further the didactic, rhetorical objectives of that literature. The study involves looking at several different genres of Middle English literature and finding patterns in the application of humor in them. The investigation will also be a study of the classical, post-classical, and medieval teachings on and attitudes toward humor and laughter for one chapter. A final chapter, after the discussion and analysis of primary texts, will explore the implications of the study for the fields of rhetoric, comic theory, and medieval literature.

### **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.

### **Agnostic Debate and Institutional Ethos: Oratorical Societies at the U.S. Naval Academy**

Researcher: LT John F. Hussey, USNR

This paper examines the history of two literary societies at the Naval Academy (one in the 1850’s the other in the 1930’s) in an effort to understand the way they expose the Naval Academy’s long struggle to synthesize what Clark and Halloran describe as traditional and technical curricula. While Academy administrations allowed and even encouraged the formation and activities of these Societies, efforts to control them show an awareness of both the threats and benefits of agnostic debate. But this fence-sitting stance also reveals deep tensions inherent in the Academy’s institutional ethos, as it attempted to define itself both as a modern, technical institution designed to produce competent naval officers, and an educational institution dedicated to developing each “young gentleman” into a naval version of the orator-statesman.

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

Researcher: Assistant Professor Mark B. McWilliams

The mental cruelty of slavery has been evoked in many of the novels examined 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 effects 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 undergirded by the potential—indeed by the certainty—of physical torture. It is the imaginative recreation of these acts of physical cruelty that is explored in this project.

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## **Distant Tables: Food and the Novel in Early America**

Researcher: Assistant Professor Mark B. McWilliams

The declaration of Independence did not extend to American cookery. In the early republic and indeed well into the nineteenth century, eating habits in the new nation largely followed patterns established by the colonists, who had responded to the abundance of the New World by doggedly recreating British cuisine. Yet after the revolution, there was popular debate over the proper cuisine for a new nation; foodways became one site for expressing late eighteenth-century republican class anxieties. While this debate occurred in newspapers, club literature, and even poetry—Joel Barlow’s “The Hasty Pudding” celebrates a kind of culinary nativism—such discussions did not appear in early American novels. In the opening decades of the nineteenth century, however, food becomes much more important in later American historical fiction like Lydia Maria Child’s *Hobomok* (1824), Catharine Maria Sedgwick’s *Hope Leslie* (1827) and James Fenimore Cooper’s *Leatherstocking Tales* (1823-1841). In these works, novelists use depictions of food to evoke a sense of distance, of difference between seventeenth century New England and early nineteenth century America or between life on the frontier, whether in upstate New York or on the Midwestern prairies, and life in Eastern Seaboard cities. In this paper it is argued that these fictive representations of colonial and frontier foodways helped develop the myth of republican simplicity that shaped American culture throughout the nineteenth century and became a source of intense nostalgia for American writers and readers in the years before the Gilded Age.

## **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 1840’s 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 principle 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 1980’s 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. 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 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

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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 River.

### **Post-Revolutionary Patriotism and the American Theatre: Royall Tyler’s “*The Contrast*”**

Researcher: Assistant Professor Thomas J. Shaffer

This study concerns the first great play of the American national theatre written by a native-born American citizen: Royall Tyler’s comedy *The Contrast*. My argument proposes a new way of examining this text, which earlier critics have analyzed either as a piece of nationalist propaganda or a poor imitation of a British play. From the perspective of a transatlantic theatre historian, *The Contrast* is a hybrid performance text that reflects the uncertain state of American political identities in the 1780’s. The study focuses on various textual connections between this play and other popular British and American plays that were staged in the 1780’s as theatre managers struggled to find products that would appeal to the fervent but inchoate patriotism of their audiences. The study also examines the Tyler’s theatrical allusions to the history of the American Revolution, which include old snatches of Revolutionary ballads and references to favorite texts of the Revolutionary era like *Cato*.

## **Publications**

### **Journal (Refereed) Manuscripts**

FLEMING, Bruce E., Professor, “On Asking the Question, ‘What is the Sense of Life?’,” *Marlboro Review*, Summer/Fall 2001, pp. 62-71.

This essay uses as its springboard a quote from Kirkegaard’s *Either/Or* in which his persona asks the question, “What is the Sense of Life?” Drawing on examples ranging from James Agee’s novel *A Death in the Family* to a visit at a nursing home, the essay suggests that the circumstances under which we ask a question as general as this one are in fact quite specific, namely when we are edging towards the outside of our particular value system. It considers the way we answer moral questions, such as whether we should do X or Y, and the fact that most questions we can construct of this nature, such as whether we should plant a tree or eat vanilla ice cream for dessert, are meaningless. We have to see X and Y, whatever they are, as linked alternatives; most things are not linked. The mere fact of asking a question as general as “What is the Sense of Life?” means we are beyond the scope of our value system and so cannot provide an answer to it.

FLEMING, Bruce E., Professor, “Be a Male Model! Or Just look Like One,” *Southwest Review*, 86, Vol. 2/3, pp. 429-453.

This essay is part personal essay on my experiences as a print model in the last few years, part meditation on the objectification of the male body in contrast to and in relation with the more usual Western objectification of the female. Drawing on sources ranging from Laura Mulvey’s classic consideration of the male “gaze” that is applied almost exclusively to women (“Visual Pleasure and Narrative Cinema”) to Susan Faludi’s much-praised book on the plight of men in the contemporary world, *Stiffed*, as well as on Anne Hollander’s essays on the semiotics of dress (including *Sex and Suits*), the essay considers the contemporary topic of the male body and the way it can be and is displayed.

FLEMING, Bruce E., Professor, “Vanity, Thy Name is Man,” *Village Voice*, 18-24 September 2002, p. 63.

This article, in some ways a spin-off of the longer “Be a Male Model! Or Just look Like One,” focuses on the plethora of body images currently available to men and popular magazines ranging from the phenomenally successful *Men’s Health* to the weightlifting magazines from the most popular, *Muscle and Fitness* up through the truly “hard core” *Flex Magazine*. Men today are concerned with how they look without clothes on. Whom is this for? Women? Themselves? Competitors? The essay also ties in contemporary “look good” manuals and the subject of the increase in male interest in cosmetic surgery.

FLEMING, Bruce E., Professor, "A Student's Guide to the Classics," *Antioch Review*, forthcoming.

Seven interlocking "meditations" on classic authors ranging from Proust to Descartes, Kant to Dickens - miniature essays ending with one taking as its springboard W.B. Yeats' poem "Among School Children" (which contains the celebrated rhetorical question, "How do we tell the dancer from the dance?"). The perceiving consciousness is the author, that is to say, a professor, father, athlete, caught in moments of his life: in the pool, in the classroom, playing with his children.

FLEMING, Bruce E., Professor, "Annapolis Autumn," *Sewanee Review*, forthcoming.

In structure, a series of ten vignettes of life at the Naval Academy, some from a professor's perspective, some from the students', spanning a year from the wilted almost deserted Yard of the summer months broken only by the passage of a flock of plebes, to the hat toss.

HILL, John M., Professor, "Translating Social Speech and Gesture in *Beowulf*," *Old English Newsletter*, Subsidia, Vol. 31 (2002): pp. 67-79.

Lines 642-670 provide a nice case study of social gesture when Hrothgar places Beowulf in charge of Heorot and takes his leave. Most readers and translators have flattened out the high formality of this section and have even rendered Hrothgar somewhat unheroic, anti-climactically connubial in his seeking of Wealhtheow and her bed. I argue instead that the passage involves highly formal gestures on the part of a great king, understood as essentially victorious and even glorious despite Grendel's twelve-year, nightmarish run of attacks on the great hall.

HILL, John M., Professor, "The Social and Dramatic Functions of Oral Recitation and Composition in *Beowulf*," *Oral Tradition*, 17/2 (2002): pp. 1-12.

Through a vocabulary of singing and recitation, the *Beowulf* poet consistently differentiates between recitations of established story (however varied in the moment of performance) and impromptu composition, on the spot so to speak. These moments are a part of hall joy and also reflect the dramatic tensions of whatever has just transpired – they are not mere indicators of heroic or celebratory coloring. Moreover, tales of bloody crimes are treated as truth not simply as legend or rumor. Song and recitation, finally, while registering social formality in different ways are also inherently a part of changeable, dramatic expression. They can have both hoped-for and unlooked-for consequences (as when Danish creation song draws out Grendel).

O'BRIEN, Timothy D., Professor, "Traces of Medusa in the *Troilus*," *Quidditas: Journal of the Rocky Mountain Medieval and Renaissance Association*, accepted for publication.

This study examines the ways in which the figure of Medusa informs Chaucer's representation of love and the dangers of reading in *Troilus* and *Criseyde*. Though Chaucer neither mentions Medusa nor simply alludes to her, his unusually frequent use of the word "astoned" coupled with a narrative surface that repeats features of Poseidon's rape of Medusa and Athena's punishment of her for that rape strongly suggests that the Medusa figure is an important element in the texture of Chaucer's poem. Chaucer takes Medusa partly from Canto 9 of Dante's *Inferno*, complete with its admonishment's about the threat of fear and literal reading of texts and the world in general, and partly from Ovid's extended story about Medusa in *Metamorphoses*. These two versions of Medusa inform especially Chaucer's characterization of *Criseyde*, who functions simultaneously as sympathetic victim of male aggression (the story in Ovid) and petrifying temptress (the allegorical version in Dante).

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## Journal and Essay Manuscripts

DREW, Anne Marie, Professor, "The Candles of Saint Mary's," *Saint Anthony Messenger*, September 2003, pp. 24-27.

FLEMING, Bruce E., Professor, "Not Affirmative, Sir," *Washington Post Outlook Section*, 16 February 2003, B02.

In March the Supreme Court heard arguments regarding the University of Michigan's policy of awarding 20 points out of a possible 150 for applicants who were "under-represented" minorities. This essay draws on my year of frustrating service on the Admissions Board of the U.S. Naval Academy to contribute to this debate. It makes the point that however desirable the ultimate goal (presumably, ensuring a "decent" or "respectable" number of people of color in the heavily minority officer corps, and in the case of elite civilian institutions, a "decent" number of people of color with say, a Harvard diploma on their wall—though no one knows what this decent number is), in fact the practicalities of making this happen reveal the procedure as currently practiced to be unworkable. As a result of publishing this article, I received many supportive e-mails from members of the military, had a lengthy correspondence with one of the lawyers for the plaintiffs in the Michigan case (a USNA graduate), and saw the article reprinted in newspapers nationwide.

MACE, Nancy A., Professor, "Report from the Molin Prize Committee," *The East-Central Intelligencer* N.S. 17, January 2003, pp. 10-11.

The article reports on the deliberations of the Molin Prize Committee at the October, 2002 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 reports new guidelines for contestants drawn up by the Molin Prize Committee.

## Magazines and Newsletters

BECKMAN, John A., Assistant Professor, "The New Polygamist," *Book Magazine*, January, 2003.

Commissioned by the editors for the annual "Newcomers Issue" of *Book Magazine*. I had been rereading Mark Twain's *Roughing It* for my American Fun seminar and for other research, and I was struck once again by the narrator's amazing and hyperbolic interview with Brigham Young. Updating the Frontier notion of the polygamist for the Information Age, this story conceives of a protagonist who maintains the complex international family of 17 wives and 49 children. Maintaining these family relationships becomes, for this self-made man, a full-time job. The story takes place on his return to his youngest wife and children (residing in Sacramento, CA) on the night when this wife first suspects his polygamy.

JOHNSTON, Eileen T., Associate Professor, "Needing to Know the Story," *Association of Literary Scholars and Critics Newsletter*, forthcoming.

This essay reflects upon the literary and philosophical canon and responses to it among educated but mostly non-academic audiences who frequent forums like the Smithsonian Resident Associate seminars. Who feels the need to know the story, as it has been traditionally told, of Western civilization? Who does not?

## Books

ARBUTHNOT, Nancy P., Professor, "From Where the Wind Blows," Vietnamese International Poetry Society, forthcoming.

These English-language poems have been rendered from Vietnamese translations provided by the author. Although

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I do not know Vietnamese, I look back to the originals to analyze rhyme scheme, and using the literal translations, create the poems in free verse but attentive to rhyme and other sound effects to convey some of the forms as well as the spirit of the originals.

DREW, Anne Marie, Professor, *Praying Thieves*, Morehouse Publishing, forthcoming.

This book is an exploration of the seven deadly sins.

FLEMING, Bruce E., Professor, *Art and Argument: What Words Can't do and What They Can*. Lanham, Maryland: University Press of America, forthcoming.

This is a book that ties together the two topics of the title. It has worried Western philosophy since Plato that the assertions of literature weren't "real" assertions—Plato didn't want to let poets into his Republic. How do we relate to the sentence that opens Dickens' *David Copperfield*, with the title character telling us the circumstances of his birth? The same way that we react to an argument we get into with someone? Is art argument? Is it communication? This book develops themes from the author's earlier books in aesthetics and applies them to many examples taken from daily life and literature, including works by D. H. Lawrence, the French novelist Stendhal (Henri Beyle), the Japanese Modernist Soseki, and the contemporary American poet Stephen Dunn.

FLEMING, Bruce E., Professor, *Sex and Society: Liberal versus Conservative*. Lanham, Maryland: University Press of America, forthcoming.

Few topics make clearer the chasm between liberals and conservatives than those related to sex. Abortion, homosexuality, marriage: all these cause liberals and conservatives to line up with guns blazing. Why is this? The work begins with a non-Freudian theory of why sexual topics seem so suspect to many people. Its thesis is that sexuality fits neatly into neither of the two main spheres into which we have typically divided the world, the social and the personal. It then turns to the "deep-structural" nature of conservative and liberal thought. Why do liberals react the way they do? Conservatives? Figuring out the structure of these two ways of thinking helps us to predict how arguments will go.

GILLILAND, C. Herbert, Professor, *Voyage to a Thousand Cares: Master's Mate Lawrence with the African Squadron 1844-1846*, Naval Institute Press, forthcoming.

In addition to Lawrence's never-before published journal, this book includes material that narrates parts of the slavery story Lawrence could not tell. The journal is set in historical context to give readers a full understanding of events as they unfolded in the mid-1840's. Although there have been many books written on the slave trade and many others on life in the antebellum Navy, no other book has succeeded so well at bringing to life the issues of America's role in the Middle Passage while exposing the thoughts of a nineteenth-century naval officer.

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

WHITE, David A., Professor, "Biography of Archbishop Marcel Lefebvre," Angelus Press, Kansas City, Missouri, forthcoming.

This is a biography of the controversial Marcel Lefebvre who stood in opposition to the changes of the Second Vatican Council in the Catholic Church. The manuscript is 90% completed, but will need a thorough revision upon completion of the initial draft.

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## Book Chapters, Sections, Reviews

BECKMAN, John A., Assistant Professor, "Babylon Revisited in Redux," in *Wild East: Stories from the Last Frontier*, ed. Boris Fishman. London, Boston: Justin, Charles Co., 2003.

This 10,000-word short story was commissioned by the editors for inclusion in a forthcoming, major-release anthology comprising several recently debuted authors whose works concern the political and economic vagaries of Central Europe's emerging republics. The story, loosely based on the concept of F. Scott Fitzgerald's masterpiece short story, "Babylon Revisited," imagines former Vice President Dan Quayle's return to Krakow, Poland some twelve years after his initial 1991 diplomatic visit. Intending to get back into the diplomatic game and have a positive effect on this fledgling economy, the well-meaning official becomes unwittingly embroiled, at the hands of two of his junior fraternity brothers in a real-estate Ponzi scheme.

BECKMAN, John A., Assistant Professor, "David Lodge's Consciousness and the Novel," *Writer's Criterion*, Bethesda, MD, Spring 2003.

Commissioned by the editor of *Writer's Criterion*, the broadly circulated publication of the Writer's Center in Bethesda, MD, this review treats the most recent scholarly book by the esteemed British writer-critic, David Lodge. The review, which is intended for an audience of writers, discusses both the theoretical and practical implications of "consciousness" in Lodge's view of modernist and contemporary fiction.

BOOTH, Allyson A., Professor, Review of *Modernist Fiction, Cosmopolitanism, and the Politics of Community* by Jessica Berman, forthcoming in *Modern Philology*.

BOOTH, Allyson A., Professor, Review of *The Modern Androgyne Imagination: A Failed Sublime* by Lisa Rado, *A Route To Modernism: Hardy, Lawrence, Woolf* by Rosemary Sumner, and *Queering the Moderns: Poses/Portraits/Performances* by Anne Herrmann, forthcoming in *Virginia Woolf Miscellany*.

FETROW, Fred M., Professor, "The Postlapsarian World of Zora Neale Hurston's 'Sweat,'" *From Around the Globe: Secular Authors and Biblical Perspectives*, accepted for publication.

FLEMING, Bruce E., Professor, "A Weekend at the Beach," *A-way With It: Contemporary Innovative Fiction*, Journal of Experimental Fiction, New York: Writer's Club Press, 2003, pp. 434-445.

An "experimental" story (no plot, no characters—what's left, you say? Well, read the story, or at least this brief blurb) consisting of scenes from the title situation with an implied viewer/character. The scenes are like stroboscopic moments from a larger continuum; strung together on the page they are meant to act evocatively, to imply more than they say. (In perhaps a related way, Hemingway claimed he cut off the ends of his stories so that they would imply more than they said.) The unity of the occurrence is produced by the evocative commonality of rain, solitude, and the fact of it being a weekend: rather than being discrete bits, these fragments are meant to coalesce into a wistful evocation of solitude.

GILLILAND, C. Herbert, Professor, Introduction to Edward Shippen's *Thirty Years at Sea*, Naval Institute series, Classics of Naval Literature, Naval Institute Press, forthcoming.

Introduction to Edward Shippen's *Thirty Years at Sea*, contracted for with Naval Institute. 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 and the Pacific Squadron, being wounded while witnessing the encounter between the Monitor and the Merrimac, and eventually becoming Surgeon General of the Navy. *Thirty Years at Sea* is his only novel.

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GILLILAND, C. Herbert, Professor, "The U.S. Navy and Literature," *The Navy: A Complete History*, ed. M. Hill Godspeed, Naval Historical Center, forthcoming.

A brief survey of literature, especially fiction, generated from the American naval experience.

GILLILAND, C. Herbert, Professor, "USS Pueblo," *Naval Warfare: An International Encyclopedia*, (Ed. Spencer C. Tucker) ABC-CLIO, 2002.

A reference article on the only U.S. Navy ship surrendered in the 20<sup>th</sup> century.

GILLILAND, C. Herbert, Professor, "Gallery, Admiral Daniel V.," *Naval Warfare: An International Encyclopedia*, (Ed. Spencer C. Tucker) ABC-CLIO, 2002.

A reference article on this colorful author and naval leader.

GILLILAND, C. Herbert, Professor, "Digby, Sir Kenelm," *Naval Warfare: An International Encyclopedia*, (Ed. Spencer C. Tucker) ABC-CLIO, 2002.

A reference article on a 17<sup>th</sup> century admiral, author, and member of the Royal Society, who was also Ben Jonson's literary executor.

HILL, John M., Professor, "Aristocratic Friendship in Troilus and Criseyde: Pandarus, Courtly Love and Ciceronian Brotherhood in Troy," *New Readings of Chaucer's Poetry*, eds. Susan Ridyard, Robert Benson. Woodbridge, Suffolk: Boydell & Brewer, 2003.

Nearly all commentaries on Pandarus in the previous century move toward at best a mildly negative view of him (while recently the overwhelming number is scathingly censorious). The few analyses that see him as a noble friend can be counted up on one hand minus the thumb and little finger. That image of a maimed appendage is apt for the maimed view we indeed have in Chaucer criticism of this remarkable friend, go-between, and finally hurt and saddened companion for Troilus in his love of and loss of Criseyde. My purpose in this essay is a redemptive one: I argue that Pandarus, while not always savory in his ruses, is nevertheless noble in his efforts on Troilus's behalf. Chaucer draws upon the obligations of friends in Ciceronian tradition and transposes those obligations from Cicero's political world to a world of Courtly Love in which the young lover is completely, utterly struck – so much so that he truly is in danger of dying. That Chaucer does so creates tensions, of course, but he is far from conforming to the established outlooks of medieval treatises on moral friendship (which warn friends against helping friends enter into secret love affairs – courtly love itself being seen as highly suspect).

HILL, John M., Professor, "The Sacrificial Synecdoche of Hands, Heads, and Arms in Anglo-Saxon Heroic Story," *The Naked Body in Anglo-Saxon Art and Literature*, eds. Benjamin Withers and Jonathan Wilcox, Morgantown: West Virginia University Press, 2003.

Anglo-Saxon heroic story focuses on heroic limbs and their functions. Of course bodily force is involved, as is the nearly sacred defense of hearth and home, of territorial boundaries and treasure, and the ending of reigns of terror. But those bodily parts have mythical resonance in Old Norse legend and myth – especially in Tiu's loss of hand to the quickly growing cosmic wolf, Fenrir. The summoning of heroic strength and the concentrating of it in the hand or arm is a sacrifice of sorts demanding recompense – the binding of terror in Tiu's case as in every warrior-hero in some way descended from Tiu. Nowhere is the mark of Tiu, in a sense, more powerfully embodied than in the life and deeds of that great champion known as Beowulf. I extend the argument past the sacral role of the secular hero to the sacred role of the heroic saint – to the efficacy of saintly body parts. The deep force or spirit of the powerful body is present in both secular and hagiographic contexts. Thus the construction of the Anglo-Saxon heroic body goes from fiercely dedicated hand to sacred relic, from the huge potency of awesome bodily strength and righteous dedication to the healing power of saintly hand, head, and blood.

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JOHNSTON, Eileen T., Associate Professor, "Hallam's Review of Tennyson: Its Contexts and Significance." Reprinted in *Nineteenth Century Literature Criticism* Volume 110 (NCLC-110), ed. Lynn Zott, Cedar Park, Texas: The Gale Group, August 2002.

This volume was designed, in the words of Dana Ripley, who wrote to me asking for permission for the reprint, as "a reference tool for librarians and students with four or five in-depth critical excerpts taken from books, magazines, and literary reviews, newspapers, and scholarly journals." The essay itself examines Arthur Hallam's landmark view of Tennyson's 1830 volume. Hallam's review is one of a small handful of the important proto-Victorian writings about poetry. My essay closely analyzes Hallam's argument, revealing its parallels in his other writings and its debts to and departures from Romantic poetry and criticism, especially that of Wordsworth, Shelley, and Keats. I argue against the conventional reading of Hallam's argument as proto-Symbolist. My essay first appeared in *Texas Studies in Literature and Language* 23 (Spring 1981): 1-26.

MACE, Nancy A., Professor, Review of Ann and Grederick Ribble's *Fielding's Library: An Annotated Catalogue*, forthcoming in *Scribleria*, 88-89.

The Ribbles' annotated catalogue of Henry Fielding's library is a valuable reference source for Fielding scholars. Meticulously researched, it offers us the most complete picture available of Fielding's reading and fills out the sketchy information provided by the sale catalogue of a part of his library issued by Samuel Baker after Fielding's death. They also show which books in the library Fielding actually read by listing the places in his works where he refers to specific editions and authors.

MACE, Nancy A., Professor, "Translation and the Survival of Classical Culture in the Eighteenth Century," a review of D. K. Money's *The English Horace: Anthony Alsop and the Tradition of British Latin Verse* and Richard Morton. *John Dryden's Aeneas: A Hero in Enlightenment Mode*, forthcoming in *Eighteenth-Century Studies*.

Recent scholars have virtually dismissed the importance of Latin and Greek literature to the development of British eighteenth-century culture. Both D.K. Money and Richard Morton provided a needed correction to this view. Money's book focuses on Anthony Alsop, a clergyman and Oxford scholar, who, Money argues, was the most accomplished writer of Neo-Latin verse during this period. He situates Alsop within the rich tradition of Latin verse composition, in the process demonstrating that Neo-Latin literature was as important to eighteenth century readers as English poetry. Morton focuses his attention on John Dryden's translation of Virgil's *Aeneid* (1700), arguing that Dryden transforms Aeneas so that he is a hero more suitable to the sensibilities of eighteenth-century readers than he appears in the original Latin by Virgil.

MADISON, Robert D., Professor, *The Cruise of the Shark*, by Jack London, ed., with an introduction by R.D. Madison, Penguin Books, New York, forthcoming.

A collection of essays mainly published to help finance an abortive voyage along the lines of Joshua Slocum's in the sloop *Spray*. This edition presents an annotated text along with an appendix of analogs and other sea pieces.

SHAFFER, Thomas J., Assistant Professor, "Great Cato's Descendants": A Genealogy of Colonial Performance," *Theatre Survey*, forthcoming May 2003.

This article traces the far-reaching influence in colonial and Revolutionary-era America of a classic text from the British stage: Josef Addison's *Cato* (1713). Beginning with the 1776 execution of Nathan Hale, the American spy whose famous last words allude to *Cato*, it explores how this play, which originally endorsed a liberal British patriotism, became a key text for the formation of a Revolutionary American identity. As was the case with many texts from the British theatre, this play's interpretation changed radically as the colonies began to see themselves political entities distinct from Great Britain. Initially popular in the colonies as a patriotic puff-piece during wars against the French, the play was appropriated by the colonial Whig community during the Stamp Act Crisis and acquired a tinge of radicalism that ultimately led to its employment during the Revolution by American partisans like Hale and George Washington in the fashioning of their own public images.

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STANLAKE, Christy L., Assistant Professor, “American Indian Theatre and Performance” and “Spiderwoman Theater,” *The Oxford Encyclopedia of Theatre and Performance*, Ed. Dennis Kennedy, Oxford: Oxford University Press, 2003.

The American Indian Theatre and Performance entry provides a historical overview of the Native American theatre’s development and gives information about key Native American playwrights, performers, and companies. The Spiderwoman Theatre entry provides a synopsis of the company’s major works and explains key theoretical concepts that influence the company’s theatrical style.

WHITE, David A., Professor, a review of *Lead Kindly Light: the Life of John Henry Newman*, by Michael Davies. *The Remnant*, volume 35, no. 11, 30 June 2002, 1-3.

The book under review is a comprehensive biography of the life of John Henry, Cardinal Newman with close attention paid to the specific religious controversies of his time, specifically the question of Papal infallibility which divided churchmen in the nineteenth century.

WHITE, David A., Professor, a review of *The Great Façade: Vatican II and the Regime of Novelty in the Roman Catholic Church*, by Christopher Ferrara and Thomas E. Woods, Jr. *Latin Mass Magazine*, Fall, 2002, 60-62.

The authors, the Chairman of the Catholic Lawyers Association and a Professor of History at Suffolk Community College, provide a thorough and reasoned examination of the innovations which have altered the face of the Roman Catholic Church in the past 40 years. They devote much of their study to the chop-logic exhibited by those seeking to defend the novelties by claiming the existence of continuity within the teachings and practices of the Church in the past and in the reforms of the past half century.

WHITE, David A., Professor, review of *The Devil’s Final Battle*, by Father Paul Kramer. *Catholic Family News*, Vol. 9, No.11, November 2002, 28-30.

Father Paul Kramer presents an analysis of the Roman Catholic Church’s neglect of the requests made as part of the Fatima Apparitions and the ensuing upheaval in the contemporary Church. He examines the history of the prophecies and the requests and connects them directly to the problems currently affecting the Church.

## Letters, Booklets and Poems

ARBUTHNOT, Nancy P., Professor, “Truc Lam Temple” (poem, translation), *Contra Costa Current*, Spring 2003.

ARBUTHNOT, Nancy P., Professor, “Release,” “Echo,” “Simplicity,” “The Last Leaf Falls” and “Young Nun” (poems, translations), *Beacon: A Journal of Translation*\_(Forthcoming).

FLEMING, Bruce E., Professor, “Snowstorms,” *Puckerbrush Review*, Winter/Spring 2002 (XX, ii), 54-57.

A long, conversational poem meant to sound like someone talking aloud. It is a meditation beginning in the fashion of Robert Frost, with a natural occurrence—in this case a snowstorm—on the chance nature of human existence. Like the flakes that happen to fall into what seems a perfect echo of the world, with ridges of snow on every branch and caps on every stone, people are blown by the breath of the Demi-urgos and happen to fall where they do; when they have fallen, however, they seem as solid and real as the scorings of white that make us feel the tree had to be just this way.

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FLEMING, Bruce E., Professor, "Ser riktiga man pa dans?" (Do Real Men Do Dance?), *Jorma x 2*, program booklet of the Gothenburg Opera. Gothenburg, Sweden, fall 2002.

This essay, a reprint of an essay that appeared as part of my dance book *Sex, Art, and Audience*, considers the suspect nature for most men of dance in general and ballet in particular. Men are taught to rein in their bodies except for violent outbursts, to preserve an upright, chest-out stance, and never to lift their legs above the horizontal (if that far). Ballet asks men to engage in liquid movement, lift legs and arms, and abandon the threatening ("attention") posture typified by military drill. Translated into Swedish, it was included in the program book of two works by the choreographer Jorma that questioned the nature of maleness in dance.

## Director Activities

STANLAKE, Christy L., Assistant Professor, directed *Saint Joan* by George Bernard Shaw. Mahan Theatre, United States Naval Academy, Annapolis, Maryland, 15-16 November 2002.

STANLAKE, Christy L., Assistant Professor, directed *Saint Joan*, College English Association Convention, St. Petersburg, Florida, 4 April 2003.

This actor-centered production investigated various aesthetic representations of Joan of Arc from writers across history and nations. The works included within the production were: *The Lark* by Anouilh, *The Maid of Orleans* by Benson, *Henry IV, Part I* by Shakespeare, *Saint Joan* by Shaw, and Southey's epic poem devoted to Joan. All of the actors involved in the production (four midshipmen and one officer) were women. During rehearsals and, later, at the panel presentation at the College Education Association Convention, we explored Joan of Arc's history, representation and legacy in relationship to the lives of today's women warriors.

## Presentations

ARBUTHNOT, Nancy P., Professor, "Bilingual Reading," American Literary Translators' Association Annual Convention, Chicago, IL, 18 October 2002.

ARBUTHNOT, Nancy P., Professor, "First Date," HIPS (Helping Individual Prostitutes Survive) 10<sup>th</sup> Anniversary Celebration, Washington D.C., 12 April 2003.

BECKMAN, John A., Assistant Professor, "The Mocking of Americans: The Funny Business of Nation Building in Mark Twain's *Roughing It*," The Colloquium of the Centre des Cultures et Litteratures de L'Amérique du Nord, Université de Michel de Monaigne, Bordeaux III, Bordeaux, France, 24 November 2002.

BECKMAN, John A., Assistant Professor, "The Risky Fun of Radical Democracy in the Harlem Renaissance," The Modern Language Association Annual Convention, New York, NY, 28 December 2002.

BOOTH, Allyson A., Professor, "'I'm Just Going Outside and May be Some Time': Polar Exploration, the Great War, and Modernism," The Modernist Studies Association Fourth Annual Conference, Madison, WI, 1 November 2002.

BOOTH, Allyson A., Professor, "Empty Sleeves and Legless Pants: Images and Narratives of Great War Amputees," College English Association Twenty-Fourth Annual Convention, St. Petersburg, FL, 3 April 2003.

BROWNE, Marlene C., Associate Professor, "Classical Music and the Movies," Hawaii International Conference on Arts and Humanities, Honolulu, HI, 12-15 January 2003.

CLARENDON, Andrew J., Lieutenant, USN, "Melville's Marl and Hawthorne's Lime Kiln: the Dante Legacy," College English Association Twenty-Fourth Annual Convention, St. Petersburg, FL, April 2003.

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CRANE, Christopher E., Lieutenant Commander, USN, "Taking Laughter Seriously: The Rhetoric of Humor in Medieval Drama, Sermon Exempla, and Spiritual Instruction," 38<sup>th</sup> International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, 11 May 2003.

FETROW, Fred M., Professor, "Back on the Beach," presented for "Run Silent, Run Deep: A Tribute to the Life of Captain Edward L. Beach," Navy Memorial, Washington D.C., 10 April 2003.

FETROW, Fred M., Professor, "The Bard in the Yard: Teaching Shakespeare at the United States Naval Academy," Shakespeare in Popular Culture II: Pedagogical Experiences, the 24<sup>th</sup> Annual Conference of the Southwest/Texas Popular Culture Association/American Culture Association, Albuquerque, NM, 13 February 2003.

FETROW, Fred M., Professor, "Black Heroism in Contemporary African American Literature," Black History Month, Severn School, Severna Park, MD, 6 February 2003.

FETROW, Fred M., Professor, "Allusions to Art and the Art of Allusion in the Celebratory Poems of Michael S. Harper," 2003 International Conference on the Arts and Humanities, Honolulu, HI, 12 January 2003.

GILLILAND, C. Herbert, Professor, "The Heroic Impulse in Life, Literature, and Freshman English," College English Association Twenty-Fourth Annual Convention, St. Petersburg, FL, 4 April 2003.

HILL, John M., Professor, "The Aesthetics of Joy in *Troilus and Criseyde*," New Chaucer Society Conference, Boulder CO, 17 July 2002.

HILL, John M., Professor, "Translating Social Gesture: Beowulf's Return to Hygelac," Pacific Ancient and Modern Language Association Conference, Bellingham, WI, 10 November 2002.

HILL, John M., Professor, "Gods at the Borders: Northern Myth and Anglo-Saxon Heroic Story," International Congress on Medieval Studies, Kalamazoo, MI, 10 May 2003.

HUSSEY, John F., Lieutenant, (USNR), "Literature and Propaganda: Letters Post -9/11," College English Association Twenty-Fourth Annual Convention, St. Petersburg, FL, April 2003.

MACE, Nancy A., Professor, "Charles Dibdin, The Padlock, and Eighteenth-Century Music Copyright," East-Central American Society for Eighteenth-Century Studies Conference, Rosemont College, Rosemont, PA, 19 October 2002.

MACE, Nancy A., Professor, "Reversionary Copyright and Music in Nineteenth-Century England: Birchall, Cramer, and Chappell," Society of the History of Authorship, Reading, and Publishing, University of London, London, England, 12 July 2002.

MADISON, Robert D., Professor, "Shakespeare's Playhouses: Inside and Out," National Endowment for Humanities Seminar, Stanton, VA, 2003.

MADISON, Robert D., Professor, "Saint Joan," College English Association Twenty-Fourth Annual Convention, St. Petersburg, FL, 4 April 2003.

McWILLIAMS, Mark B., Assistant Professor, "Good Women Bake Good Biscuits," Nineteenth Century Studies Association Annual Conference, March 2003.

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, "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.

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McWILLIAMS, Mark B., Assistant Professor, "Competitive Dining in the Gilded Age: Delmonico's and the Invention of the American Restaurant," Sagan National Colloquium Series, Ohio Wesleyan University, 2003. (Invited speaker)

NOLAN, Charles J., Jr, Professor, "Essential Questions: Keys to Meaning in Hemingway's 'The Mother of a Queen,'" College English Association Twenty-Fourth Annual Convention, St. Petersburg, FL, 3 April 2003.

NOLAN, Charles J., Jr, Professor, "Examination, Interpretation, and Transformation," College English Association Twenty-Fourth Annual Convention, St. Petersburg, FL, 5 April 2003.

O'BRIEN, Timothy D., Professor, "Traces of Medusa in the *Troilus*," South Atlantic Modern Language Association Convention, Baltimore, MD, 16 November 2002.

O'BRIEN, Timothy D., Professor, "Naming and Signature in Frost's Poetry," 2003 American Literature Association Convention, Cambridge, MA, 22 - 25 May 2003.

O'DONNELL, Michael J., Lieutenant, (USN), "The Voice, the Lavender Shirt, and the Child-Prophet: the Pivotal Role of the Devil as Tarwater's Instrument of Grace in Flannery O'Connor's *The Violent Bear It Away*," St. John's Flannery O'Connor Preceptorial class, Annapolis, MD, August 2002.

O'DONNELL, Michael J., Lieutenant, (USN), "The Role of Written Documents in *The Marriage of Figaro*," St. John's Marriage of Figaro Preceptorial class, Annapolis, MD, December 2002.

PALLOTTA, Maria J., Captain, (USMC), "Discovering Saint Joan," College English Association Twenty-Fourth Annual Convention, St. Petersburg, FL, April 2003.

PARKER, Michael P., Professor, "Sailors standing Afar Off: The 9/11 Slide Show," College English Association Twenty-Fourth Annual Convention, St. Petersburg, FL, 4 April 2003.

SHAFFER, Thomas J., Assistant Professor, "Round-table Discussion on Julie Ellison's *Cato's Tears*," Biennial Meeting of the Society of Early Americanists, Providence, RI, 11 April 2003.

STANLAKE, Christy L., Assistant Professor, "Staging Survivance: Resisting Stereotypical Representations through the Power of Cultural Memories," XIV World Congress of the International Federation for Theatre Research, Theatre and Cultural Memory: The Event between Past and Future, University of Amsterdam, Netherlands, 3 July 2002.

STANLAKE, Christy L., Assistant Professor, "Directing Joans," College English Association Twenty-Fourth Annual Convention, St. Petersburg, FL, 4 April 2003.

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