

English Department

Professor Allyson A. Booth
Chair

The English Department enriches the lives of the midshipmen in a variety of ways. We augment our standard matrix of courses with special topics courses. We encourage student attendance at local cultural events and exhibits. We host guest lecturers. We encourage and support presentations by our students at meetings of the College English Association. Through a longstanding relationship with the English Department, *Masqueraders*, the oldest extra curricular activity at the Naval Academy, continues to offer midshipmen abundant educational opportunities and theatrical productions.

The research of the dedicated group of teacher – scholars in the English Department keeps our classes vital and challenging. This year, the Naval Academy Research Council (NARC) supported the research of several faculty members, as the research found its way into pedagogical and professional publications.

Sponsored Research

American Fun: The Pleasures of Risky Citizenry and Radical Democracy

Researcher: Assistant Professor John A. Beckman

Sponsor: Naval Academy Research Council (NARC)

This ongoing literary-critical and historicist project weaves two distinct histories of American culture - one which spans from the infamous destruction of the Maypole and Merry Mount (Plymouth Plantation, 1626) to the Great Crash of 1929, another from the Middle Passage to the Harlem Renaissance. In the following, both intimate and public expressions of pleasure that recur in my archival research of these periods which supports the notion that an ever-deeper relevance between social features and cultural attractions of a surprisingly uncharted America: the inextricability of Puritan prohibition from much of what passes for “fun” in America; the pleasures of cross-racial masquerade; the playful celebration of risk, violence and youthful autonomy; the masculine carnivals of the Wild West clashing with the feminine sexual revolution of the Jazz Age; and ultimately a range of wild social gatherings that become associated with the direct experience of democracy. Each of these is a compelling instance of American Fun. Drawing on North American sources as early as the 1620’s, the elusive term, in this novel, has come to be the playful enjoyment of risk, transgression, and rebellion - a flexible but arguable stable denotation that has remained remarkable intact up to our current usage. To understand America’s earliest of ideas of fun is to gain access to some of its most subtle sociopolitical phenomena.

Justine: A Novel

Researcher: Assistant Professor John A. Beckman

Sponsors: Naval Academy Research Council (NARC) and Faculty Development Funds

This novel-in-progress narrated by a twenty-six-year-old French woman, Justine, takes place in contemporary France and involves the storyteller’s love triangle with two rival American animators - Justin Barnum, an avant-garde filmmaker who is exiled (*a la* Roman Polanski) in Paris, and Matthew Guthrie, Justin’s art school chum and former collaborator who has risen high up in the ranks at Disney. Justine’s compulsive entanglement with the lads leads to her representation as the new Disney Princess, an icon who turns out to be, not so coincidentally, the Marquis de Sade’s long-suffering heroine, Justine. A high-flying satire and searing love story, this reads novel like a Napoleon pastry. Its many layers of custard, sugar, and flaky millefeuille include: the Marquis de Sade

himself; a thematized commentary on the post-911 Franco-American relations; and a cast of characters hailing from France, the States, England, Iran, and genocide-torn Srebrenica, Herzegovina. Its vision is both human and catastrophic.

The British Music Trade in the Late Eighteenth-Century

Researcher: Professor Nancy A. Mace

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

Although music publishing is important in the history of eighteenth-century theatre, music, literature, and the print trade, scholars have virtually ignored this area. Beginning with a collection of thirty lawsuits in the Public Record Office, London, which is hitherto unknown to scholars, this research details the music trade in the late eighteenth-century and the relationship between book- and music-sellers, their conflicts over copyright, and their business practices. A database of music sellers and others named in the suits has been developed, providing new information about the music sellers and about the publishing history of the compositions they published, which will substantially help musicologists and music librarians in dating these works. In addition, several articles have appeared and are in progress on various elements of the music trade.

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. The 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. The research for this project is complete, and the article will be in progress soon.

Conspicuous Consumption: Delmonico's and the Invention of the American Restaurant

Researcher: Assistant Mark B. McWilliams

Sponsor: Naval Academy Research Council (NARC)

Delmonico's 1860 meal for the Prince of Wales and several thousand members of New York society, which received front-page coverage in the *New York Times*, marked the beginning of the dominance of *haute cuisine* that would last until such extravagant displays became unpopular during World War I. But as more people became familiar with French cookery, the wealthy - especially the newly rich - had to reach for new heights of conspicuous consumption to distinguish themselves from the growing ranks dining in the new restaurants. From the Silver, Gold, and Diamond dinner in 1867 to the well-known Swan Banquet of 1873, Delmonico was not adverse to hosting events where the food was not the only attraction. But soon the demands of the *nouveau riche* for public showcases grew beyond even Delmonico's willingness to comply, and a range of new competitors were eager to host such obscene displays of wealth and (poor) taste as the infamous Stage Dinner and the Horse Dinner. For the modern reader, such listings of restaurant meals can be dangerously misleading. The restaurants in the period differ little from those of our own experience; if they differ at all, it is in the scale rather than in kind. But for the contemporary diner these restaurants were of a new type. As Rebecca Spang insists, our own superficial familiarity too often inhibits full recognition of the revolution in dining habits liked to the ascendancy of the modern restaurant. Unlike the eating house or inn common in earlier periods, where a single meal with a fixed price was served at set times at a common table, restaurants offered what Joanne Finkelstein calls a "diorama of desire": a menu of individually priced dishes served at any time at private tables. The implications of these changes are both obvious and wide

ranging. Unlike the eating house, which was a public space in every sense, the restaurant became a strange combination of public and private spheres.

The Importance of ‘The Doctor and the Doctor’s Wife’

Researcher: Professor Charles J. Nolan, Jr.

Sponsor: Naval Academy Research Council (NARC)

This early story is important in the Hemingway canon for a variety of reasons. The portrait that we get of Dr. And Mrs. Adams and the impact that their relationship has on Nick’s development is perhaps the most significant element, but the story is also relevant to aspects of Hemingway biography, to what came to be called the Hemingway hero, to gender and to racial relations, and to father-son dynamics in Hemingway’s work.

Transatlantic Performance: Politics and the Early American Theatre

Researcher: Assistant Professor Thomas Jason 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, institution 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. The project should make a contribution to the history of the American theatre and to the studying of colonial and Revolutionary American culture.

JudyLee Oliva’s *The Fire and the Rose* and the Modeling of Platial Theories in Native American Dramaturgy

Researcher: Assistant Professor Christy L. Stanlake

Sponsor: Naval Academy Research Council (NARC)

This research is one of the first to treat Native American theatre from critical perspectives designed from Native epistemologies. Drawing from Native American philosophies of place, the article argues that Native concepts extend theatrical notions of space and spatial theories. To demonstrate how Native theories of place function within Native American dramaturgy, this article examines JudyLee Oliva’s *The Fire and the Rose* as a model.

Mythic Motion: Performative Tactics for Deconstructing Native American Stereotypes

Researcher: Assistant Professor Christy L. Stanlake

Sponsor: Naval Academy Research Council (NARC)

Gerald Vinzenor’s term “radical presence” refers to the exposure of incongruities existing between Native peoples’ lives and stereotypes of Indianness. However, the idea of radical presence goes beyond the mere deconstruction of existing stereotypes; it also eludes potential stereotypes through self-representations that borrow tactics from Native American trickster stories. Radical presence incorporates the trickster’s overabundance of self-representations, which are contradictory, chaotic, ever-multiplying, and transitory. As such, radical Native presence presents a kind of mythic motion; it uses the mythological figure of the trickster to inspire self-representations that evade fixed definitions. This research examined the use of mythic motion in two venues, at the National Museum of the American Indian opening procession and within *Urban Tattoo* (a play by Marie Clements, Metics), in order to

imagine ways in which Native American epistemologies provide critical points of entry into social and dramaturgical performances.

Independent Research

Now Mendys Oure Chere from Sorrow: The Rhetoric of Humor in Middle English Drama, Spritual Instruction, and Chaucerian Religious Comedy

Researcher: LCDR Christopher E. Crane, USNR

The subject of this research is the use of humor in English religious literature and Chaucer from the fourteenth and fifteenth centuries to further specific didactic, rhetorical objectives of that literature. This study involves looking at several different genres of Middle English literature and finding patterns in the application of humor in them. The results of the research are presented in 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, explores the implications of my study for the broader fields of medieval literature, rhetoric theory, and comic theory.

Patrick O'Brian: A Literary Biography

Researcher: Assistant Professor Mark B. McWilliams

When Patrick O'Brian died in early 2000, the *Times of London*, not satisfied with describing the author as Britain's "foremost historical novelist," declared O'Brian one of the twentieth-century "finest writers of narrative fiction." Despite such acclaim and the extraordinary popularity of his novels, few substantial studies consider O'Brian's place in literary and cultural history. Readers, however, have long been convinced of O'Brian's importance. The twenty novels in the Aubrey/Maturin series (along with excerpts of another to be published posthumously in October of 2004) may be the best sea tales ever written. O'Brian conveys the gritty details of life aboard a man-of-war during the Napoleonic wars to both sailors and landlubbers alike - an astonishing gift - whether the ship is becalmed or firing two broadsides every three minutes. Yet the Aubrey/Maturin novels are much more than just sea tales. Readers and reviewers frequently compare the series to works by Jane Austen and other great novelists of the period that O'Brian described with such sweeping scope and keen detail. Indeed, O'Brian's obituary in the *New York Times* noted that it was "as if England has lost its last fine 18th-century writer." O'Brian was also a gifted biographer and the author of other novels, but the glorious accomplishment of the Aubrey/Maturin series eclipses even significant achievements in other areas. Writing the feature story for a 1991 issue of *The New York Times Book Review*, Richard Snow captured the gifts that kept readers (and, now, filmmakers) returning to what Snow called "the best historical books ever written": "On every page Mr. O'Brian reminds us with subtle artistry of the most important of all historical lessons: that times change but people don't, that the grief and follies and victories of the men and women who were here before us are in fact the maps of our own lives."

Publications

Journal (Refereed) and Essay Manuscripts

CONE, R. Temple C., Jr., Assistant Professor, "Hasidim in Poetry: Dialogical Poetics of Encounter in Denise Levertov's *The Jacob's Ladder*," *New Contemplative Review*, 1.1 (2004) <http://www.comtemplative-review.com/cone.pdf>

This essay addresses the influence of Hasidic Judaism on the work of contemporary poet Denise Levertov, focusing particularly on her book *The Jacob's Ladder*. Scholars have noted that one primary source of Hasidic influence on Levertov's work was the Jewish theologian Martin Buber's collection of Hasidic sayings and stories, *Tales of the Hasidim*. But emphasis on the *Tales* has overshadowed the ways in which Buber's own religious philosophy, drawn from Hasidic lore but individually refined, permeates Levertov's work. Similarly, while much has been made of her worldly celebration of the divine, the ways in which Levertov's poetics embody and actualize this celebration have not yet been described. This essay examines the thematic significance of Buber's idea of the dialogical encounter (treated most fully in his major philosophical work, *I and Thou*) for Levertov's poetry, exploring Levertov's depictions of 'authentic' and 'rational' experience. The essay then demonstrates how Levertov's poetics, in particular her kinetic lineation and depersonalizing (though not destabilizing) of the subject, enact the dynamic of the dialogical encounter. Levertov examines the moral import of the relation first by considering its failure in the context of the Holocaust, then by representing the transforming effect of its enactment in day-to-day reality.

CONE, R. Temple C., Jr., Assistant Professor, "Janet Lewis' Redemptive Poetics," *Midwest Quarterly*, forthcoming.

This article reprises the early poetry of the modern poet and novelist Janet Lewis (1899-1998), whose oeuvre is often read as rejecting the modernist turn to fragmentation and depersonalization of the subject, but whose poetry from the first half of the century is fully engaged with the aesthetics of Imagism, the movement whose emphasis on precise visual images and unornamented diction heralded the revolutions of literary modernism. Like the Imagists and other modern poets, Lewis was troubled by the sense of time's fleetingness. Yet where the Imagists sought to use the image to arrest time, Lewis found it a means of expressing the ineffability of the present, which endures from moment to moment. Her small but subtly powerful oeuvre, which has regained attention with the recent publication of *The Selected Poems of Janet Lewis*, may thus be read as redemptive poetics. It reclaims the image from the auto telic, or "end in itself," experiment of Imagism, even as it reveals the perdurable moment in the flux of time.

CONE, R. Temple C., Jr., Assistant Professor, "Panopticism and Cartography" in Ciaran Carson's *Belfast Confetti*, *New Hibernia Review*, forthcoming.

This article examines Ciaran Carson's treatment of surveillance and terrorism in his important poetic text about the Troubles in Northern Ireland, *Belfast Confetti*. Carson examines Belfast's history through its etymological origins, its infrastructure, its material composition, its vernacular, through his and his fictional characters' memories, and through an eclectic range of poetic forms. For Carson, no one of these discursive "maps" asserts itself as a singular explanation of sectarian violence, and this unresolved multiplicity reflects not only the city's ever changing nature, but also the poet's prevailing wariness about committing to a single discourse, especially a political discourse. Carson explores the politically dangerous cynicism and equivocation that can result from such circumspection, while at the same time validating circumspection as a form of action. In a reprisal of Jeremy Bentham's and Michel Foucault's discussions of panoptic structures, Carson figures the city itself as a series of unstable "panopticons within panopticons." Rather than ascending the panoptic watchtower of narrative omniscience, a position that requires being surrounded on all sides by those subject (and possibly resistant) to its surveillance, Carson situates himself between observer and observed by writing about and in the voice of a variety of political,

social, and religious identities. Such a position registers as a Derridean trace or absence from the panopticon which the system cannot account for or subjugate.

CRANE, Christopher E., Lieutenant Commander, USNR, "Superior Incongruity: Derisive and Sympathetic Comedy in Middle English Drama and Homiletic Exempla", in Brepols, an essay collection on Middle English comedy, Routledge Publishing, forthcoming.

Several examples from different genres of Middle English literature involve the use of humor to achieve serious rhetorical objectives. In Robert Mannyng's *Handlyng Synne*, God punishes a husband and wife who dare to make love in the rectory by causing them to remain stuck together in intercourse until a priest absolves them. Dramatic irony in the York Joseph pageant gives his concern over Mary's fidelity a humorous element. In both drama and homiletic narrative, devils suffer or caper about comically; are we to laugh with them or at them? This essay examines uses of humor in Middle English literature containing a clear rhetorical function or objective related to religion in order to identify elements of an underlying medieval rhetorical theory of humor. It seeks to answer several questions raised by the employment of humor as part of a larger rhetorical objective: What patterns describe such humor, what guidelines can help identify texts intended as humorous, and how did medieval writers understand the relationships between humor, religion, and persuasion? The paper also touches on questions of source influence: To what extent do Middle English writers reveal the influence of classical, biblical, or church views toward humor and laughter? The central argument is that - in contrast to one popular view in scholarship - far more than subversion and carnivalesque impulses underlie the humor in these religious works. An understanding of the efficacy of laughter to make the heart more receptive to serious exhortation, the incongruity between the earthly and the divine, and the ultimately comic vision of Christianity all contribute to both the humor and the rhetorical effect of that humor in these genres.

FLEMING, Bruce E., Professor, "The Academy Can Do Better," *Proceedings of the U.S. Naval Institute*, February 2005.

This article outlines the basis of the U.S. Naval Academy's division of the class into students admitted "direct" and those who compete for congressional nominations. There are three main categories of "direct" admission, who in addition to being guaranteed a slot if found "qualified" by the Admissions Board are frequently let in on the basis of lower predictors: people "blue-chipped" to play on athletic teams, prior enlisted, and members of three specific minority groups. The article suggests that we pay for turning away students with higher predictors in favor of these "set-aside" groups with lower-level classroom academics. It suggests that the skills taught in the classroom are essential to being an effective USN or USMC officer.

HILL, John M., Professor, "The Countervailing Aesthetic of Joy in *Troilus and Criseyde*," *The Chaucer Review*, 39 2005, pp. 280-297.

Most of the commentary of *Troilus and Criseyde* and love faults the lovers - Troilus especially - for putting too much trust in basically unstable relationships. That they do so is clear but that Chaucer is uninterested in the joy they achieve is not so clear. He works hard in the second half of Book III to dramatize that sexual joy happily consummated a high point in the love affair as it is also a high point in the great friendship between Troilus and Pandarus. Chaucer creates an experiential joy for his characters that the turn of fortune will end - but that does not require the reader to dismiss as foolish or childish the joy in question.

MACE, Nancy A., Professor, "The History of the Grammar Patent from 1620-1800 and the Forms of Lily's Latin Grammar," *Papers of the Bibliographical Society of America*, forthcoming.

William Lily's *Short Introduction of Grammar* is significant because of its role in the history of royal patents and the information it provides to scholars studying classical learning in the seventeenth and eighteenth centuries. In particular, it is a useful source of Latin quotations that every schoolboy memorized

as he studied the text. As valuable as this book was, however, it presents special problems for a scholar using it as a source of classical quotations familiar to every learned seventeenth- or eighteenth-century reader. Although more than one version of the Grammar existed, scholars have assumed that the text remained unchanged because it was part of a royal patent throughout this period. This article both traces the publishing history of the Grammar to demonstrate why more than one version of the text appeared and identifies the differences among the four forms of Lily's Grammar in the seventeenth and eighteenth centuries.

MACE, Nancy A., Professor, "The Perils and Pleasures of Interdisciplinary Research and the late Eighteenth-Century Music Trade," *East-Central Intelligencer*, n.s. 19, 2005, pp. 3-9.

Scholars who pursue interdisciplinary studies may find such work rewarding, but at the same time they encounter a range of difficulties not faced by those working in a single narrowly defined discipline. A good example of the problems and rewards of such work is Professor Mace's project on late eighteenth-century music publishing, which does not fit into a well defined academic discipline. In addition to the challenges of identifying relevant secondary material and becoming sufficiently expert in several areas in order to write knowledgeably, the interdisciplinary scholar also faces problems when applying for grants, finding publication outlets, and making sure that databases, which are often restricted in their focus, include their material so that other scholars will read it.

MADISON, Robert D., Professor, editor, "W. Clark Russell's *Pictures from the Life of Nelson*," MD: Naval Institute Press, forthcoming.

This facsimile edition has been prepared to celebrate the bicentennial of Nelson's death.

O'BRIEN, Timothy D., Professor, "Traces of Medusa in the *Troilus*," *Quidditas: Journal of the Rocky Mountain Medieval and Renaissance Association*, 23 (2004), pp. 33-49.

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 admonishments 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).

Magazines and Newsletters

SHAFFER, Thomas J., Assistant Professor, "Invitation for EC/ASECS 2005 in Annapolis," *East Central Intelligencer*, Vol. 19:2, February 2005, pp. 1-3.

This article, commissioned by the journal's editor, contained a detailed account of the arrangements for the Fall 2005 conference, including suggestions for paper topics and details about the arrangements that had been made for the conference. Composing the piece required research on ground transportation and parking options for participants.

WHITE, David A., Professor, "The Passion of the Christ – Riflessioni," *Chiesa Viva*, Brescia, Italy, Luglio Agosto 2004, pp. 16-18.

This entry is an essay on the Mel Gibson film reprinted in Italian Magazine.

WHITE, David, A., Professor, "Eulogy for Michael Davies –The Teacher, The General," *The Remnant*, 15 October 2004, p. 13.

This entry provides words in honor of deceased British author and lecturer.

WHITE, David A., Professor, "Comments on the News from Campos, Brazil," *The Remnant*, 30 Nov. 2004, p. 6.

This entry is an analysis of the reconciliation between the diocese of Campos, Brazil and Rome.

WHITE, David A., Professor, "The St. Joseph Institute of Prague," *Catholic Family News*, January 2005, p.7.

This entry is an introduction to the newly-created St. Joseph Institute in Prague.

Books

FLEMING, Bruce E., Professor, *Sexual Ethics: Liberal vs. Conservative*. Lanham, MD: University Press of America, 2004.

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 culture has typically divided the work, 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 predict the outcome of arguments.

FLEMING, Bruce E., Professor, *Explaining the Culture Wars: Why Liberals and Conservatives Clash*. New York: Routledge, forthcoming.

Based on a long article for the *Antioch Review* entitled "Why I Love Conservatives," *Explaining the Culture Wars* considers liberal and conservative thought as world-views with their own discrete structures. Liberal thought is expressed in terms of rules for actors, conservative in terms of rules for actions. The Berkeley linguist George Kakoff has made some suggestions along these lines (largely in a book called *Moral Politics*) but does not go far enough, and is being too legalistic, so fails to grasp the essence of the difference. The liberal world-view is expressed in thought, the conservative world-view is expressed in action; for this reason the two are fundamentally incompatible.

FLEMING, Bruce E., Professor, *Disappointment or The Light of Common Day: Sketch for a World-View*. Lanham, MD: University Press of America, forthcoming.

The Romantic poets such as Wordsworth and Keats sketched a point of view: "disappointment." This point of view is expressed not only in poems, but also in ways to consider such topics as the question, developed from Wittgenstein, of whether or not mental states exist, as well as the question of whether or not war is inevitable. Disappointment in this view acknowledges both of two opposing viewpoints, both as opposing,

and as sufficiently related to each other to be able to create a situation of opposition --which is to say, as related to each other. It is a viewpoint of both/and as well as either/or, and these two options simultaneously. "The lights of common day" refers to Wordsworth's notion, expressed in the "intimations of Immortality" Ode, that daily life, though full-lit, is faded in some quasi-metaphysical way with respect to divine light. In this way, life is faded with respect to a theoretical position of clearer outlines that people typically have only in the period of intellectual youth. We see the world beyond the point not as altered in outline or shape, but instead only in cast or hue: things somehow are illuminated with a more quotidian light. It is a world view.

GILLILAND, C. Herbert, editor, *Novels of the Age of Fighting Sail*, A Volume for the Dictionary of Literary Biography, forthcoming.

PARKER, Michael P., Professor, *History of Presidents Hill in Annapolis*, MD: Annapolis Publishing Company, 2005.

This history 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, which also includes a house-by-house building survey of the neighborhood, constitutes the most intensive study of any neighborhood in Annapolis and perhaps in Maryland.

Book Chapters, Sections, Reviews

BECKMAN, John A., Assistant Professor, "Babylon Revisited Redux," *Wild East: Stories from the Last Frontier*, ed. Boris Fishman., New York: Random House, 2004.

This 10,000 word short story imagines the return of Dan Quayle to Krakow, Poland, where he paid a brief visit many years earlier in his role as Vice President. Eager to get back into the diplomacy game, Mr. Quayle, a lovable picaresque hero, falls victim to two corrupt repatriates from his erstwhile DKE house at DuPauw University. These unprincipled younger businessmen, preying on the protagonist's sunny sense of honor, involve him in a shady Ponzi scheme, wherein the same phony ancestral houses are being sold simultaneously to Austrian bankers and dispossessed, threadbare Polish aristocrats. In the nick of time, Dan's wife Marilyn swoops in to save the day.

BECKMAN, John A., Assistant Professor, "Review of *The Art of Walt Disney*," *Publisher's Weekly*, 29 November 2004.

This review of the latest edition of Christopher Finch's classic book on the artistic innovations of Walt Disney argues that the author's definition of "art" is becoming increasingly suspect. While the early chapters manage to tell a rousing tale of Disney's creative life, the latter ones boldly blur the line between art and money. Indeed, Finch's sprawling hagiography of the Magic Kingdom touches down for a perfect Hollywood ending: "Perhaps the greatest achievement of Michael Eisner..." it concludes, "has been to build a company in which no creative endeavor need be aborted for lack of available funding."

BOXWELL, David A., LtCol., USAF, "Orientalism," in *Twayne Literary Voices: American Literature in Historical Context, 1870-1920*, ed. Gary Scharnhorst, Boston: Twayne, forthcoming.

This is the first comprehensive reference source on American cultures' ambivalent embrace of Asia in the Gilded Age.

CONE, R. Temple C., Jr., Assistant Professor, *Considerations of Earth and Sky: Poems*. Madison, WI: Parallel Press, 2005.

This collection is a chapbook of twenty-seven original poems. The poems are set throughout the South and Midwest and are written in various forms (blank verse, free verse, ballad stanza, and closed forms like the sonnet and villanelle), and seek out the “plain beauty” of straightforward lives (animal and human alike) occupied with daily labor, necessity, and tenacity.

CONE, R. Temple C., Jr., Assistant Professor, “Dave Smith,” in *A Companion to 20th Century American Poetry*, ed. Burt Kimmelman. New York: Facts on File, Inc., 2005.

This article is a biography and introduction to the work of the contemporary American poet Dave Smith, a writer whose work is set in coastal Virginia and Louisiana and is concerned with issues of memory, historical violence, and the rough pleasures of the physical world.

CONE, R. Temple C., Jr., Assistant Professor, “Nathaniel Tarn,” in *A Companion to 20th Century American Poetry*, ed. Burt Kimmelman. New York: Facts on File, Inc., 2005.

This article is a biography and introduction to the work of the contemporary American poet and translator Nathaniel Tarn. Tarn’s poetry is archaeological in nature, drawing on images and themes from disparate cultures in an effort to sound the junctures between spiritual and erotic experience.

CONE, R. Temple C., Jr., Assistant Professor, “William Logan,” in *A Companion to 20th Century American Poetry*, ed. Burt Kimmelman. New York: Facts on File, Inc., 2005.

This article is a biography and introduction to the work of the contemporary American poets and critic William Logan, a poet committed to reviving formal poetry and focused on the expressions and limitations of human will in history.

CRANE, Christopher E., LCDR, USNR, “Exemplary Humor: Rhetoric and Comic in Some Middle English Dramatic and Homiletic Exwmppla,” in *Middle English Comedy Anthology*, Turnout: Brepols Publishing, forthcoming.

This essay examines uses of humor in Middle English literature containing a clear rhetorical function or objective related to religion in order to identify elements of an underlying medieval rhetorical theory of humor. It seeks to answer several questions raised by the employment of humor as part of a larger rhetorical objective: What patterns describe such humor, what guidelines can help identify texts intended as humorous, and how did medieval writers understand the relationships between humor, religion, and persuasion? The paper also touches on questions of source influence: To what extent do Middle English writers reveal the influence of classical, biblical, or church views toward humor or laughter? The central argument is that—in contrast to one popular view in scholarship - far more than subversion and carnivalesque impulses underlie the humor in these religious works. One goal: an understanding of the efficacy of laughter to make the heart more receptive to serious exhortation. The incongruity between the earthly and the divine, and the ultimately comic version of Christianity all contribute to both the humor and the rhetorical effect of that humor in these genres.

GILLILAND, C. Herbert, Professor, “Richard Lovelace,” in *Great Lives from History: The Seventeenth Century, 1601-1700*, Pasadena: Salem Press, 2005.

HILL, John M., Professor, "Violence and the Making of Wiglaf," in *A Great Effusion of Blood: Interpreting Medieval Violence*, eds. Myerson, Thierry, and Faulk. Toronto: University of Toronto Press, 2004.

Many readers react negatively to violence as a general issue, while reserving the right to applaud violence that is self-defensive. The Beowulf poet understands aggressive violence - taking the fight to the dragon in this case - as entirely justified and also as an intense process by which a warrior-leader forms and asserts himself. That leader would be Wiglaf, the young kinsman who comes to Beowulf's aid when the rest of his hearth-troop flees into the woods after the dragon has surrounded him with fire.

MADISON, Robert D, Professor, with ALLEN, Michelle, Assistant Professor, co-editor, *Lorna Doone* by R.D. Blackmore, Penguin Classics, forthcoming.

This is a scholarly edition of one of the most widely read Victorian novels, with a history of the genesis of the text, and analysis of revision, and a glossary. The present editors have restored the first-edition text and provided a summary of Blackmore's literary career. The project involved collation of three editions of Lorna Doone and close reading of other works by Blackmore and his contemporaries

MADISON, Robert D., Professor, "Wilson Heflin, *Herman Melville's Whaling Years (2004)*," ed. Mary K. Bercaw Edwards and Thomas F. Heffernan, TN: Vanderbilt University Press, 2005.

Heflin was a Naval Academy professor whose scholarly life was devoted to tracing Melville's wanderings in the Pacific. Although his dissertation had been plundered for fifty years, it had never been generally available to students and scholars. Through this edition, Heflin's work is now updated. The review focuses on Heflin's personal contributions to the study of sea literature and the extraordinary archival work of the editors.

SHAFFER, Thomas J., Assistant Professor, "Review of *Harlequin Britain*," *Theatre Journal*, forthcoming.

This article was commissioned by the editors and reviews a new book on the rise of the English pantomime and its multiple layers of literary and social significance in the eighteenth century. The book in questions was extremely dense; the review was composed of a commentary of the work as a whole, as well as individual summaries of each chapter.

Letters, Booklets, and Poems

ARBUTHNOT, Nancy P., Professor, "Wild Washington: Animal Sculptures in Washington, DC, The Annapolis Publishing Company, Annapolis, forthcoming.

This work is an illustrated *abecedarium* based on animal sculptures in Washington, including poems on each animal depicted and accompanying text on the sculpture and sculptor. The sculptures represent every area of the city and range from hard-to-see bas-relief sculptures such as the Indian Heads on Rock Creek Bridge to the large, hard-to-miss bison on the bridge. The poems are in the genre of Anglo-Saxon riddle poems. using alliteration and metaphor to present their subject. While the book is primarily a poetry book, it also serves as a comprehensive resource guide to the animal sculpture in Washington.

ARBUTHNOT, Nancy P., Professor, "Riding Dragons," Translations of Le Pham Le's 2nd Volume of Poetry, published in *Beacons 9* (2004), *Nimrod International Journal* (Summer 2004) and *Rattle*.

This is a collection of poems by Vietnamese poet Le Pham Le and other anonymous poets of the *ca dao* tradition of folk poetry. Working with the poems in the original language and the poet and her literal English prose translations, it attempts to compose English translations of these poems about life in Vietnam before the communist takeover in 1975. It does not imitate the same intricate rhyme schemes of the originals, yet attempts to convey some of their musicality through attention to alliteration, assonance and consonance in English.

Director Activities

STANLAKE, Christy, Assistant Professor, directed William Shakespeare's *Macbeth*. Mahan Theatre, United States Naval Academy, Annapolis, Maryland, 12,13,19,20 November 2004.

The production of *Macbeth* was based upon the central action of crossing, or transitioning: things fair became foul, passions became actions, Scots became Englishmen and the tribal world became Christian. The major images used in the staging the play were the four natural elements, Saint Joan's Cross from Iona, and reoccurring gestures using hands and hearts. The relationships among passion (signified by the heart) thought (signified by the head) and action (signified by the hand) shaped the ways in which the actors approached the text. Repeated stylized gestures (such as the plucking out of the heart, and three fingered claw hands) appeared throughout the play. In most cases, the gestures were generated by the witches and then adopted by other characters, mainly Lady Macbeth and Macbeth. The reflection of the gestures tied together two other elements to which the play paid special attention: the literary aspect of the characters' repeating the witches' use of trimeter and the idea of possession (or the Macbeths' actions of inviting the dark spirits to enter their bodies). The production received positive reviews from the *Baltimore Sun*, the *Annapolis Capitol*, and *Bay Weekly*.

WHITE, David A., Professor, directed *HMS Pinafore*, Mahan Theatre, United States Naval Academy, Annapolis, MD, February 2005.

Presentations at Professional Meetings and Conferences

ARBUTHNOT, Nancy P., Professor, "The Poems of Le Pham Le: Bilingual Reading," American Literary Translators Association Annual Conference, Las Vegas, NV, 29 October 2004.

ARBUTHNOT, Nancy P., Professor, "Rhyme's Reason: Vietnamese Verse," American Literary Translators' Association Annual Conference, Las Vegas, NV, 30 October 2004.

ARBUTHNOT, Nancy P., Professor, "Teaching Drama in the Creative Writing Classroom," Association of Writing Programs Annual Conference, Vancouver, BC, 1 April 2005.

BECKMAN, John A., Assistant Professor, "Fiction Reading, from *Justine*," Reading Between A and B, New York, NY, 23 March 2005.

BOOTH, Allyson A., Professor, "Chaos at Bay: Underwater Spaces of Modernism," Modernist Studies Association 6th Annual Conference, Vancouver, BC, 24 October 2004.

Division of Humanities and Social Sciences

BOXWELL, David A., LtCol., USAF, "Shoot!: Ways of Looking in/at Alfred Hitchcock's *Easy Virtue*," 6th Space Between (Modernism in the Interwar Years) Conference, Montreal, QE, 28 May 2005.

BUSHNELL, William, LCDR, USNR, "Paying for the Damage: *The Quiet American Revisited*," 2004 "War in Film, TV, and History" Conference, Dallas, TX, 11-14 November 2004.

FETROW, Fred M., Professor, "The Bard in the Yard: Teaching Shakespeare at the U. S. Naval Academy," CIVITAN Monthly, Annapolis, MD, 3 March 2005.

GILLILAND, C. Herbert, "More Wine, Captain Bell? An Abolitionist Naval Commander and Theodore Canot," Seventh Maritime Heritage Conference, Norfolk, VA, 30 October 2004.

GILLILAND, C. Herbert, "The Shadows Obscure the Shining Brightness: *The Red Rover* and *Jack Tier*," Meeting of the College English Association, Indianapolis, IN, 31 March 2005.

GILLILAND, C. Herbert, "Melville," Meeting of the College English Association, Indianapolis, IN, 1 April 2005.

GILLILAND, C. Herbert, "English Literature III," Renaissance Society of America, Cambridge University, Cambridge, UK, 9 April 2005.

GILLILAND, C. Herbert, "Captains on the Coast," Naval Historical Center, Washington, DC, 15 February 2005.

HILL, John M., Professor, "Anthropology, Aesthetics and Beowulf: The Social Function and Quality of Song," The Social Anthropology Graduate Program, York University, 4 November 2004.

HILL, John M., Professor, "The Offa Digression and the Aesthetics of *Beowulf*," The Old English Division, December 2005.

MACE, Nancy A., Professor, "The Market for Music in the Late Eighteenth Century and the Stationers' Company Registers," Society for the History of Authorship, Reading, and Publishing (SHARP) Conference, Halifax, Nova Scotia, 17-20 July 2005.

MACE, Nancy A., "The Perils and Pleasures of Interdisciplinary Research and the late Eighteenth-Century Music Trade," Presidential Address for the East-Central American Society for Eighteenth-Century Studies Conference, Cape May, NJ, 20 October 2005.

MACE, Nancy A., Professor, "The Stationers' Registers and the Market for Printed Music in the Late Eighteenth Century," East-Central American Society for Eighteenth Century Studies Conference, Cape May, NJ, 20 October 2005.

MADISON, Robert D., Professor, "Melville as Poet," Modern Language Association, Philadelphia, 30 December 2005.

Division of Humanities and Social Sciences

MADISON, Robert D., Professor, "Mickle and Melville," Meeting of the College English Association, Indianapolis, IN, 1 April 2005.

McWILLIAMS, Mark B., Assistant Professor, "Dining Out in the Novel: Howells, James, and the Meaning of the Gilded Age Restaurant," Meeting of the College English Association, April 2005.

McWILLIAMS, Mark B., Assistant Professor, "Eating Disguises: Food and Class in Early American Novels," Midwest Modern Language Association Annual Conference, November 2004.

McWILLIAMS, Mark B., Assistant Professor, "Delmonico's and the Gilded Age Restaurant," United States Naval Academy English Department Athenaeum, November 2004.

NOLAN, Charles J., Jr., Professor, "The Importance of 'The Doctor and the Doctor's Wife,'" Meeting of the College English Association, Indianapolis, IN, 1 April 2005.

O'BRIEN, Timothy D., Professor, "'They Also Serve...': Proverbial Sayings in Frost's Poetry," Robert Frost's Session at the American Literature Association Conference, Boston, MA, 26-29 May 2005.

O'BRIEN, Timothy D., Professor, "Brother as a Problem in the *Troilus*," Medieval Round Table, Annapolis, MD, 12 November 2004. (Group Chair)

O'BRIEN, Timothy D., Professor, "Readers and Writers within Medieval Narratives," South Atlantic Modern Language Association, Roanoke, VA, 12 November 2004.

PARKER, Michael P., Professor, "Teaching Thornton Wilder at the U. S. Naval Academy," American Literature Association Conference, Boston, MA, 28 May 2005.

SHAFFER, Thomas J., Assistant Professor, "Cincinnatus Burlesqued: O'Keefe, Tyler, and the Post-Revolutionary American Theatre," East Central American Society for Eighteenth-Century Studies, Cape May, NJ, 21 October 2004.

SHAFFER, Thomas J., Assistant Professor, "Patriots and Principles: The President and the Paterfamilias in Two Plays by Richard Penn Smith," Modern Language Association, Philadelphia, PA, 29 December 2004.

SHAFFER, Thomas J., Assistant Professor, "Roundtable Panel on Early American Theatre and Drama," Society of Early Americanists, Alexandria, VA, 2 April 2005. (Panel Chair)

SHAFFER, Thomas J., Assistant Professor, "Performing Plantocracy: Richard Cumberland's The West Indian in the Early American Theatre," Society of Early Americanists, Alexandria, VA, 2 April 2005.

STANLAKE, Christy L., Assistant Professor, "Mids and the Maid: Directing Joans at the Naval Academy," Modern Language Association, Philadelphia, PA, December 2004.