
English Department

Professor Allyson 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

Cleansing the City: Sanitary Geographies in Victorian London

Researcher: Assistant Professor Michelle Allen
Sponsor: Naval Academy Research Council (NARC)

Anthropologist Mary Douglas famously defined dirt as “matter out of place.” *Cleansing the City* explores the challenges faced by nineteenth-century Londoners as they strove to clean up an increasingly filthy city – to put Victorian “matter” in its place. This effort was carried out from the 1830s under the banner of the movement for sanitary reform. With missionary zeal, reform-minded individuals and associations gathered data on the physical environment, agitated for public health legislation, and generally promoted the new idea that cleanliness equaled health, whereas dirt equaled death and disease. Taking the long view, we can acknowledge the success of the reform movement: sewers were built, slums were cleared, the death rate declined, and London streets and rivers were cleaner at century's end than they had been at mid-century. What we have yet to consider, however, is the way sanitary measures were experienced and represented by the urban inhabitants who lived through them. For, like filth, purification posed its own challenges, including the alteration and destruction of the urban fabric and the displacement of (usually poor) individuals. Telling this untold story of the sanitary movement, *Cleansing the City* reveals the felt experience and imagination of the city under the pressures of modernization, and thus provides a nuanced understanding of Victorian ideas of reform and progress.

American Fun: The Pleasures of Risky Citizenry and Radical Democracy

Researcher: Associate 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: Associate Professor John A. Beckman

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

This novel-on-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.

Transatlantic Performances: 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. This project should make a real contribution to the history of the American theatre and to the study of colonial and Revolutionary American culture.

The 'Female Martinet':

Mrs. Harper, Gender, and Civic Virtue on the Early Republican Stage

Researcher: Assistant Professor Thomas Jason Shaffer

Sponsor: Naval Academy Research Council (NARC)

This essay has evolved out of an earlier project on post-Revolutionary patriotism and Royall Tyler's *The Contrast*. It chronicles the emergence of the actress as a national symbol of both private (domestic) and public (political) virtue in the early Republic. This change in the representation of women generally has been well documented, but critics have largely ignored the emergence of the cult of the actress, the public embodiment of gendered virtue in a society that was busily refashioning the proper definitions of masculinity and femininity after the Revolution. Notably, the New York actress Mrs. Harper, who played the sentimental, yet strangely martial ingénue Mariah in *The Contrast*, caused a great stir later in the season by playing the role of Sylvia in the British comedy *The Recruiting Officer*. The theatre company appears to have modified the play so that Sylvia, who cross-dresses in order to be "impressed" into the company of her lover, Captain Plume, at one point in the play performs the manual exercise drill of the Continental Army. Public opinion was shocked at the image of an actress performing military drill. Critics were aghast at her "immodest" and "masculine" performance, but also conceded that she performed the drill better than many men in the state militia.

Making 'an Excellent Die': Death, Mourning, and Patriotism in the Propaganda Plays of the American Revolution"

Researcher: Assistant Professor Thomas Jason Shaffer

Sponsor: Naval Academy Research Council (NARC)

This study explores the process by which propaganda writers for the Patriot cause in the 1770's and 1780's transformed the deaths of American citizens and soldiers into propagandistic dramas during the Revolutionary era. These plays convert contemporary events such as the Boston Massacre, the Death of the American general Richard Montgomery in the American assault on Quebec, and the Battle at Breed's Hill (Bunker Hill) into heated political dialogue, often displaying a good sense of dramaturgy. Focusing on the plays of Mercy Otis Warren, Hugh Henry Brackenridge, and the anonymous author of *The Fall of British Tyranny*, this essay makes three basic contentions about such propagandistic representations of violence. First, propaganda plays assume an emotional transaction between the suffering hero and the reader in which sympathy is the reward for sacrificial suffering. Second, they treat each death as an inspiration for new heroes to rise from the ashes of the deceased. Third, they place the death of Americans within the context of British history, hearkening back to the memories of British political martyrs like John Hampden or military leaders like General Wolfe, the commander at the 1760 Battle of Quebec.

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

Researcher: Assistant Professor Christy Stanlake

Sponsor: Naval Academy Research Council (NARC)

This article is one of the first publications to critically address Native American dramaturgy. The platian approach presented blends Native American epistemologies of place with theatrical theories of space. In order to analyze how Native theories of place function within Native American dramaturgy, Stanlake uses JudyLee Oliva's *The Fire and the Rose* as a model that demonstrates how Native American philosophies of place extend theatrical notions of spatial theories.

Mythic Motion: Performative Tactics for Deconstructing Native American Stereotypes

Researcher: Assistant Professor Christy 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 paper 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.

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

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

This proposed book, based on Stanlake's dissertation, 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 (English, theater, 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 historical tradition.

Limitlessness and the 'Mythic Motions' of Te Ata

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

An article developed from a paper presented at the 2006 Modern Language Association conference, and that will be part of the *American Indian Culture and Research Journal's* special edition on critical approaches to Native American performances in specific communities. The subject of this article will be the *Te Ata* world premiere that opens in Chickasaw, Oklahoma this summer. Using Gerald Vizenor's theories of "mythic motion," this article shows how *Te Ata's* script, production team, and production elements work to undermine stereotypical notions of Indianness and to evade new definitions that seek to limit Native American representation.

Review: Keepers of the Morning Star: An Anthology of Native Women's Theater

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

An article requested by Simon Ortiz, and submitted *Indigenous Journeys*, Ortiz's new journal focusing on Native American literature and criticism. The review focuses on the first collection of Native American women's plays to be published in the United States. The review addresses not only the individual plays within the collection, but also frames those plays within the larger context of the Native American theater movement.

The Masqueraders' Production of Hannah Cowley's *The Belle's Stratagem*

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

The Belle's Stratagem was selected as a production that would both enrich the Masqueraders' theatrical experiences and support the East Coast American Society for Eighteenth Century Studies 2005 conference. The production concept, "flirting within the swirling winds of avian society," worked collapse the time span between the 1780 play and the 2005 audience by focusing on common aspects of both eighteenth-century and twenty-first century societies. Our production glossed over war and focused on the frivolous actions of flirting, socializing, and exhibiting. To emphasize the actions of preening and gazing, the dramatic texts bird imagery was exploited and a fanciful world created that resembled an aviary. The giant birdcage setting allowed the use of stage props that emphasized flighty movements (swings, teeter-totters, and poles), while it accentuated the characters' dual desires of escaping home and drawing the attention of one's hometown. The production received positive reviews from the *Baltimore Sun*, *The Annapolis Capital*, and *Bay Weekly*.

Independent Research

The Image of the Mountain in Cézanne and Stevens

Researcher: Professor Nancy Arbuthnot

This project compares the image of the mountain in the paintings of Paul Cézanne and in the poems of Wallace Stevens. The study expands on earlier scholarship on the relationship between these two giants of modern art and literature to present the case for the "influence" of Cézanne, whom Stevens called "the master of Aix," on Stevens, who uses in writing similar techniques of foreshortening, broad brushwork and multiple perspectives that Cézanne uses in his paintings. This paper, first written for the Stevens panel at the 2006 American Literature Association but not accepted, will be revised and submitted for publication in a scholarly journal such as *The Wallace Stevens Journal* or *The New England Review*.

If I Could Tell You All the Stories: Poems

Researcher: Professor Nancy Arbuthnot

This collection of poems is inspired by Biblical verses. The intent in these poems is to use a word or phrase from a Biblical passage as a starting point to relate a contemporary story about such issues as alcohol abuse, child abandonment, Alzheimer's syndrome, the use of wealth, the use of storytelling. So far twenty-five poems have been completed, which are being prepared for submission as a poetry chapbook to small press contests.

Seasonal Verses

Researcher: Professor Nancy Arbuthnot

This book of poetry for young adults about the seasons also serves to introduce different forms of poetry to the uninitiated. Each month is represented by a different verse form that is appropriate in line length or syllable count to a particular month. For example, January, the first month, is represented by a 12 line poem, with one syllable per line; February is represented by a couplet (a two-line rhyme) about the shortness of the day; March by the three-line haiku, and so on. The presentation of the poems is followed by an explanation section that briefly describes the origin and requirements of each verse form. Several poems and the explanatory section are complete.

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

Researcher: Professor Allyson Booth

This study investigates the interconnections between T.S. Eliot's poem *The Waste Land* (1922) and its numerous source materials, which range from hit tunes of the twenties to opera and from Dante to Dickens. The book is organized according to Eliot's footnotes so that readers can look up a specific line of the poem and then read an essay explaining how the text cited in footnotes to that line alters the experience of the poem. It is designed to be

useful both for undergraduate teachers who want to feel more sure of their footing when they introduce *The Waste Land* to their classes and also for the non-academic reader.

Music and the Movies

Researcher: Professor Marlene C. Brown

This research project focuses on the role of a music score in film. In addition to learning about and explaining how music can define a historical context for film, shape the setting, define the characters, establish the mood and tone of the film, along with the specific musical patterns of development (the use of repeated themes or motifs, the use of major or minor keys, for example), the lyrics (if present), the tempo and the volume, and the instrumentation, eventually, the researcher hopes to use her formal musical training to describe and analyze film music. Presently she still has basic texts dealing with film music to finish reading.

Cord: Poems

Researcher: Assistant Professor Temple Cone

This is a book-length collection of original poems, forty-four total, some of which were originally published in Professor Cone's chapbook, *Considerations of Earth and Sky*. It is currently under consideration at five presses.

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

Researcher: Lieutenant Commander Christopher E. Crane, Assistant Professor, SC, USNR

The subject 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. The study involves looking at several different genres of Middle English literature and finding patterns in the application of humor in them. Research is 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.

A Neophyte's Guide to the Universe: Asking the Big Questions

Researcher: Professor Bruce Fleming, Professor

A book that takes its structure of seven numbered propositions and dozens of sub-propositions from Wittgenstein's *Tractatus*. Its premise is that most of the big questions of life can be answered briefly and succinctly. In reference to the book's subtitle, most people, in fact, don't have the leisure to even ask these questions until questions more necessary to survival are answered first: philosophy is something many people only arrive at quite late, and they may be unclear about how to begin to think these issues through. This book tries to show them how it's done, if not necessarily what the conclusions could be.

Bridging of the Military Civilian Divide

Researcher: Professor Bruce Fleming, Professor

A book comprised of Fleming's pieces for www.military.com all along with his other military related articles.

Chaucer's Platonic Art: Forms of Belief, Love, Friendship, and Community in Chaucer's Works

Researcher: Professor John M. Hill

This monograph in less than finished form ranges across Chaucer's poetry virtually to the end of the Tales of *Canterbury*. It finds that Chaucer thinks about issues in ways we do not, at least in ways most of do not. He is a Platonist of sorts, although not systematically so. Yet in the dream poems his focus on forms of belief is a serious one, a meditative one, as he struggles in effect to find his subject and perhaps his narrative voice or pose. Finding

that in the business of love and friendship, he composes his masterpiece, *Troilus and Criseyde*, where various ideas of love and friendship come into juxtaposition. From that little tragedy he moves on to his communal comedy, where in the interactions between pilgrims various ideas of community arise, form for a time, and then subside – eventually in great deference to the idea at the end of community in Christ. The *Troilus* sections of the manuscript are as yet uneven as it wrestles with how to present the unfolding, complex drama involving Pandarus and Criseyde, his niece. That story needs to be told well, in detail, as it evolves.

Arrivals and Departures: The Narrative Pulse of *Beowulf*

Researcher: Professor John M. Hill

Since nearly the beginning of modern scholarship down to our day the overwhelming majority opinion is that the poem does not have a steady, narrative advance. This is clear from one angle: the poem has many “digressions,” some of which flash forward, as it were; others recall past events in some tenuous but perhaps relevant relation to a present, foreground issue. However, when looked at as a series of often tense and sometimes hopeful arrivals and departures, the poem takes on a remarkable consistency of pulse. There are at least 22 such scenes stretching across the poem and especially across the dragon divide, which has for many marked something like a second poem attached to a poem of *Beowulf*’s youth.

Trying the Spirits: Discerning Character and Vocation in George Eliot’s *Daniel Deronda*

Researcher: Associate Professor Eileen Johnston

This study demonstrates the ways in which Eliot, despite her agnostic outlook, persists even at the end of her career as a novelist in conceptualizing plot and character and in using diction and imagery drawn from the Christian tradition, which she demythologizes. This study is part of a larger scheme, “Resolution and Discernment in Victorian Fiction,” a long-term project on the depiction of major life decisions in the novels of Charles Dickens, Charlotte Bronte, and George Eliot. These investigations reveal pervasive, yet previously undiscovered patterns in these works. While the literature of the Romantic period in England focuses heavily on perception, epistemology, and creativity, a shift in focus occurs during the Victorian period, when writers became increasingly interested in discernment, ethics, and the will. Victorian writers were fascinated by the processes of decision-making, not only in ethical situations concerned with right and wrong, but also in cases of vocational and other life choices. The major crises and turning points in novels by Dickens, Bronte, and Eliot often involve discerning the false from the true, the “demonic” from the “angelic,” whether in matters of friendship, courtship, choosing a home, or recognizing a vocation. These novels reveal various thoughtful, creative, and subtle applications of ideas and images drawn from a long Christian tradition addressing the discernment of spirits and the formation of resolutions.

The Stationers’ Registers and the Market for Printed Music in the Late Eighteenth Century

Researcher: Professor Nancy A. Mace

As many scholars have noted, in the last half of the eighteenth century, the demand for printed music rose dramatically, in part fueled by the lively musical environment in England and by the growth of the middle class, who purchased printed music suitable for amateur musicians, which they could play at home and in small groups. No one, however, has examined the market for music: what types of compositions were printed, what composers were most marketable, and what music sellers were most influential in determining what did and did not get printed and sold. We can determine the market for printed music from a variety of sources, among them newspapers and lawsuits. A third way of gauging a work’s popularity is registration with the Company of Stationers. As we know from scholars who have compared book entries in the Registers against listings for the same period in the *English Short-Title Catalogue*, members of the print trade did not register every work they printed, largely because of the expense involved to enter a work in the Registers. In fact, studies have concluded that only a third to a half of all printed works were registered at Stationers’ Hall. In addition to the fee paid to the Stationers for registration, the proprietor was required by law to send copies of the printed work to the nine deposit libraries, a considerable outlay considering the cost of paper and other expenses. Consequently, a book- or music-seller only entered a work in the Register if he believed in its commercial viability and was concerned that his competitors might attempt to pirate it. Therefore, an analysis of music entries is one way we can discover which compositions music sellers and composers considered marketable enough to justify the expense of registration.

New Information about Longman and Company's Early Involvement in the *Edinburgh Review*

Researcher: Professor Nancy A. Mace

The *Edinburgh Review*, first printed by Archibald Constable in 1802, was one of the most important periodicals of the nineteenth century because of its influential role in politics and literature; among its contributors were such important writers as William Hazlitt, Sir Walter Scott, and William Babington Macaulay. Although scholars have extensively studied its editorial practices, its political essays, and its reviews of the most significant authors of the period, practically no scholars have examined its finances, especially the arrangements between its publisher, Edinburgh bookseller Archibald Constable, and various London booksellers with whom he arranged to distribute the periodical in London. Two years ago I discovered several documents, hitherto unknown to scholars, that offer new information about the early finances of the *Review* and the dispute between Constable and Longman & Co., who distributed the periodical in London early in its run. Based on this new material, letters and financial records from Longman & Company, this article will detail my findings and consider how these records will change our understanding of the *Edinburgh Review*, its circulation, and editorial practices. Ultimately, an examination of the *Review's* finances is worthwhile because it will help scholars understand the market forces that affected the distribution of this periodical and the financial pressures that clearly influenced decisions made by the editors in the *Review's* early history. This analysis will affect interpretations of the articles appearing in the *Review* by serving as a corrective to the commonly held view that the early editors were not influenced by printers like Constable and Longman and Co.

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

Researcher: Assistant Professor Mark McWilliams

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 linked 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.

Delmonico's: Inventing the American Restaurant

Researcher: Assistant Professor Mark McWilliams

Despite the explosive growth of popular interest in food culture, little attention has been paid to the historical developments that have shaped what and how we eat. For example, while the influence of Delmonico's on nineteenth-century culture in particular and on American foodways in general is widely recognized, there has been surprisingly little scholarly attention paid to the details of this astonishing story. Yet Delmonico's was indisputably the most important restaurant in nineteenth-century America and the most influential in the history of the nation. From offering the first printed menu in America to being the first to have produce raised to its specifications, from importing the finest French cooks to constructing elaborate buildings to showcase the dining experience, Delmonico's did more than any other establishment to define the idea of the restaurant in America. A cultural history of Delmonico's would have a large, diverse audience of both scholars and general readers. Thus the

plan is to develop a proposal to trade publishers as well as large university presses that have the ability to reach such an audience.

Changing Tastes: Food and the American Character

Researcher: Assistant Professor Mark McWilliams

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

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

Researcher: Assistant Professor Mark McWilliams

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." This work argues 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.

From Raw Beef to Freedom Fries: Haute Cuisine, the White House, and Presidential Politics

Researcher: Assistant Professor Mark McWilliams

Before the second conflict with Iraq, antagonism toward French foreign policy quickly spilled over into food culture, with Congressional french fries jarringly renamed "freedom fries" and a new ice cream company selling "I Hate the French Vanilla." But while the flavor might be new, smearing French cookery is as old as American politics. Even founding fathers argued over the food of diplomacy: Patrick Henry feared Thomas Jefferson's appreciation of *haute cuisine* led him to "abjure his native victuals." In 1840, for example, presidential candidates were what they ate. In April, Rep. John Ogle, a Pennsylvania Whig, rose on the floor of the U.S. Capitol to recite the menu from a recent White House dinner. Trying to give each its correct French name, Ogle listed almost thirty dishes in six courses. Rather than culinary celebration, Ogle sought political condemnation: to his constituents, he hoped, the White House dinner proved the extent to which Martin Van Buren had lost touch with the American people. In the campaign that followed, the incumbent was portrayed as eating *pâté de foie gras* and *soupe à la reine* while his opponent, William Henry Harrison, claimed to subsist on "raw beef without salt." This paper traces the history of *haute cuisine* in American presidential politics, from the complaints about Jefferson's tastes and the charges of the 1840 election to the Clinton-era debate about the culinary style of the White House kitchen and the more recent controversy over what, exactly, we should call fried potatoes.

Scrambled Class: Eggs and Refinement in Nineteenth-Century America

Researcher: Assistant Professor Mark McWilliams

In the middle of the nineteenth century, American homemakers struggled to balance a commitment to simple, wholesome food with increasing desires for culinary sophistication. One answer to this dilemma was the egg. The only food that is both “elegant and frugal,” according to cookbook author Marion Harland, the versatile egg worked equally well in quick dishes and more complex fare. Even Catharine Beecher, who scoffed at the overly “stylish” dinner parties of New York and Boston, frequently recommended eggs as a garnish to elevate dishes for “proper” entertaining. Eliza Leslie, one of the first American popularizers of French cuisine, went even farther, daring ambitious home cooks to attempt soufflés. For both Beecher and Leslie, the egg epitomizes “niceness,” that treasured quality of delicate richness central to refinement. This paper traces the egg’s treatment by American cooks, real and fictional, as a surprisingly complex marker of social class.

Eating Disguises: Food and Class in Early American Novels

Researcher: Assistant Professor Mark McWilliams

The plots of popular early American fiction depend on intrigue. Sentimental novels like Susanna Rowson’s *Charlotte Temple* and Hannah Foster’s *The Coquette* turn on acts of deception; both highlight the dire consequences of following those who are not what they seem. Yet others celebrate rather than condemn the impostor. Rebecca Rush’s remarkable *Kelroy*, for example, follows Mrs. Hammond’s shrewd maneuvers to find rich husbands for her two daughters. Hoarding her resources, she saves for a spending spree designed to convey a sense of wealth to her daughters’ potential suitors. While food is crucial to this illusion, Rush leaves the elegant repasts to the reader’s imagination. Instead, the novel’s descriptions of food and eating serve to unmask those characters in high society with either low breeding or poor manners. This paper explores how Rush’s innovative use of food plays on the anxieties of Americans struggling to negotiate class in an avowedly egalitarian nation. Afraid of appearing either immoral or provincial, readers seem primed to welcome Rush’s nostalgic view of a mannered class that quickly sees through the acts of the *nouveau riche* but misses careful deception by one of their own.

The Doctor's and the Doctor's Wife

Researcher: Professor Charles J. Nolan, Jr.

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.

Frost - Witness Tree Project

Researcher: Professor Timothy D. O’Brien

The purpose of this project was to produce an article or chapter-length study based primarily on an analysis of the prefatory poems in Frost’s volume entitled *A Witness Tree*. The analysis would examine the prefatory poems themselves, many of the poems that follow them in *A Witness Tree*, and even Frost’s personal letters and essays, as well as documents to which he alludes such as the *New England Primer*. That examination would justify the contention that in practice Frost actually contradicts his frequently repeated claim, and one often echoed by scholars, that he writes for the ear rather than for the eye. Ultimately what rules his poems is a strong concern for their materiality.

Proverbial Inclinations

Researcher: Professor Timothy D. O’Brien

Though irreverent, this passage in *A Masque of Mercy* is hardly unusual for Frost. In fact it typifies the complexity with which Frost treats the very human need for proverb-like expressions or sayings. This largely unexplored concern in Frost’s poetry with the proverbial inclination could very well be one important way in which, as he said in 1945, “All [his] poetry is a footnote to the [Masque of Reason]” (Cramer, 182). Frost’s dramatic addition to *Job* continues with that Biblical work’s primary concern, the clashing of accepted, proverbial wisdom

with an authentic, more profound experience of the basic identity questions with which we have been dealing—who or what am I and what name can I use to bring order to my experience? Therefore it is well worth our while to explore Frost’s seemingly exaggerated claim that all his poetry serves as a footnote to his masque; and it is also useful to examine the extent to which proverbial sayings function as names, as unsatisfying though finally necessary markers of our desire to be located. The implications involved in Frost’s use of these expressions are more finally complex than is usually suggested by dismissal of, say, the neighbor in “Mending Wall” or the husband in “Home Burial” as mindlessly conventional and helplessly insensitive.

Emerson and Frost as Namers

Researcher: Professor Timothy D. O’Brien

In two works, the poem “Hamatreya” and the essay, “The Poet,” Emerson, unknowingly marks off the rough boundaries of one aspect of naming in Frost’s poetry. At one extreme, naming expresses the arrogant desire to possess and control, as suggested in “Hamatreya”:

Bulkeley, Hunt, Willard, Hosmer, Meriam, Flint,
Possessed the land which rendered to their toil
Hay, corn, roots, hemp, flax, apples, wool and wood.
Each of these landlords walked amidst his farm,
Saying, “’Tis mine, my children’s and my name’s. (1-5)

The *Ubi sunt?* stanza that follows (Where are these Men? Asleep beneath the grounds”), along with the “Earth Song,” in which Earth claims her independence from men, obviously undercuts avaricious naming. This combination of nature’s resistance to naming and man’s need to control by labeling nature occurs either peripherally or centrally in a number of Frost’s poems. In general Frost’s treatment of the futility of naming is marked by sympathy, questioning, and complexity rather than satirical judgment. And he gives it this sort of complex treatment partly because of what one would like to claim is his fundamental ambivalence about the poet as namer.

An Edition of Edmund Waller

Researcher: Professor Michael Parker

This on-going project will present the first edition of Waller’s poetry and prose carried out in accordance with modern critical principles. Parker and collaborator Professor Timothy Raylor of Carleton College have established a copy-text and are in the process of collating individual poems. Parker’s principal responsibility is the annotation, which is now largely complete. The two editors have signed a contract with Oxford University Press to publish this edition in its English Texts Series; delivery date is July 2010. When completed, this edition will be a major contribution to seventeenth-century studies.

The Evolution of the City Park at the Annapolis City Dock

Researcher: Professor Michael Parker

This article (projected length: 20 pages) traces the history of the city’s attempts to create a downtown park from 1885 to the present day. Parker first became interested in the subject in 1982 when he chaired the committee that commemorated the anniversary of the Annapolis Charter; his recent research on Presidents Hill has uncovered a trove of material on the subject in the Annapolis *Capital*. While advising the Kunta Kinte/Alex Haley Committee several years ago, he 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.

The Corps of Mathematicians

Researcher: Professor Michael Parker

This article will survey the history of the Corps of Professors of Mathematics from its first chartering by an act of Congress in August 1848 until its eventual demise in 1936. Under the provisions of the Congressional legislation, civilian professors at the Naval Academy were granted commissions as officers and garbed in uniforms bearing a shoulder device emblazoned with a distinctive capital P in Gothic script; they were entitled to salaries at a

prescribed military rate as well as daily rations. The corps was limited to twelve professors serving at the Academy, at the Naval Observatory, and on ships of war. As the number of civilian professors grew throughout the nineteenth century, no provision was made for concomitantly increasing the size of the membership, with the result that by the early twentieth century a few select faculty enjoyed the rights and privileges of the corps while the remainder worked for lower salaries with no promise of job security. The situation eerily precurred the distinction between tenured/tenure-track faculty and adjuncts a century later. When he reformed the Naval Academy in 1916-17, Secretary of the Navy Josephus Daniels faced a choice between two different methods of rectifying the unequal situation of the civilian faculty: either to commission them all as officers in the corps, or to abolish the corps and adopt the system of academic ranks in use at other leading colleges and universities. Daniels chose the latter course: Congress closed the Corps of Professors of Mathematics to new membership in 1916 (though it continued in existence until the retirement of its last member twenty years later), and in 1919 the Academy adopted the academic organization for civilian instructors still in use at the Academy today. This article will examine the some of the more prominent members and piquant moments in the eighty-eight-year history of the corps as well as Daniels' reasoning in his ultimate decision to abolish it.

Is Dissociative Amnesia a Cultural Artifact? Findings from a Survey of Historical Literature.

Researchers: Professor Michael Parker, Harrison G. Pope, Jr., Michael B. Poliakoff, Matthew Boynes,
and James I. Hudson

Parker first got involved in this project ten years ago with two professors of psychiatry at McLean Hospital, Harvard Medical School, who were looking for literary evidence of dissociative amnesia, i.e., memory loss following a traumatic event, before 1900. Two initial literary examples emerged: Dr. Manette in *A Tale of Two Cities* and a character in a novel by Cooper. After a hiatus, the collaborators have written up their findings and are close to submitting it to a leading psychological journal. Parker's role has been to come up with examples, critique the organization and argument, and edit the whole for style.

Review of Diane Glancy's *Stone Heart*. Directed by Randy Reinholz. Rasmussen Theater, National Museum of the American Indian

Researcher: Assistant Professor Christy Stanlake

Native Voices, the company that produced Glancy's new play, invited Stanlake to review *Stone Heart* during its tour to the National Museum of the American Indian. Stanlake attended a performance and wrote a review for a theater journal.

Speaking the Corpse in 20th-century Anglo-American Poetry Researcher: Lieutenant Commander Jeffery Sychterz, Assistant Professor, USNR

This is a book that examines the representation of death in modern war poetry and the resulting transformation of poetics and poetic voice.

“She Was the Enemy”: The Prostitute in American Vietnam War Poetry Researcher: Lieutenant Commander Jeffery Sychterz, Assistant Professor, USNR

An article length excerpt from the above book.

Petrarchan Politics and the Modern Sonnet Researcher: Lieutenant Commander Jeffery Sychterz, Assistant Professor, USNR

An article.

Monthly Shakespeare Commentary

Researcher: Professor David Allen White

Regular contributions to the Hugh Hewitt Show, KRLA – Los Angeles, Salem Radio Network

Introduction to Handle's "Messiah"

Researcher: Professor David Allen White

A three-hour radio special on the Hugh Hewitt Show, December 2005.

Beyond the News: a Review of the Life of Carlo Maria GiVlini

Researcher: Professor David Allen White

Contributed to this radio journal, November 2005.

Publications

Journal and Essay Manuscripts

BECKMAN, John A., Associate Professor, "Clear Channel," *McSweeney's Quarterly*, Vol. 1, forthcoming.

The editors of *McSweeney's*, the nation's premier avant-garde literary journal, contacted Professor Beckman and nineteen other authors to contribute to a special issue devoted to F. Scott Fitzgerald. They asked each contributor to choose from a list of thirty-five seeds for unwritten stories that Fitzgerald left behind in a notebook and then to write that story themselves. The seed Professor Beckman chose reads: "Girl whose ears are so sensitive she hears radio. Man gets her out of the asylum to use her." In Professor Beckman's version of the story, the girl in question is abducted from a figuratively high-modern and rural New Hampshire asylum, where radio signals are so scarce that she's able to read and take thoughtful breaks in "thickets of static," and is driven through a tunnel into the mainland, contemporary, U.S. of A., where the airspace is dominated by the endless stations of that media monster, Clear Channel. How does the man "use" her? He makes her a mascot, à la Ready Kilowatt, an ocular girl who can "channel" Clear Channel – but in doing so must sacrifice her quaint literary modernity.

BOOTH, Allyson, Professor, "Mr. Ramsey, Robert Falcon Scott, and Heroic Death," *Mosaic*, forthcoming.

This essay charts Virginia Woolf's dismantling of the convention of heroic death - a convention that not only shapes Mr. Ramsay's imagination in *To the Lighthouse* but also informed the way England responded to the Great War. Through cultural and literary allusions that move backwards into the nineteenth century as the novel moves forward toward the war, Woolf attends to the inadequacies of such formulas. Precisely at the moment when Mr. Ramsay seems prepared to leave such notions behind, his children recuperate them for him, though their version is decidedly postwar.

CONE, R. Temple C., Jr., Assistant Professor, "Les Murray's 'Presence: Translations from the Natural World.'" *The Explicator* 64.2 (2006) pp.121-124.

This short article focuses on the formal innovations and discussions of language in Les Murray's collection of dramatic monologues and personae poems spoken by various animals, *Translations from the Natural World*.

CONE, R. Temple C., Jr., Assistant Professor, "One Temper with the Granite: the Troubling Achievement of Robinson Jeffers's Ecological Lyric," *Jeffers Studies*, forthcoming.

This article was supported by a NARC grant. As a result of research into Deep Ecology, Professor Cone was able to articulate more fully Jeffers's proto-Deep Ecological philosophy, to trace points of agreement between his ideas and the later movement's, and to formulate important questions about the global implications of Deep Ecology, the consequences of which Jeffers's later poetry clearly illustrates. Not content with regarding the origins or implications of Jeffers's environmentalism from simply a philosophical perspective, extensive research was conducted into environmental changes brought by the local fishing economy of Monterey, CA from 1914-1952, trying to locate historical environmental events that may have contributed to Jeffers's evolving environmental vision. Through extensive research at the Wisconsin Historical Society revealed that rampant economic expansion led to a sardine boom during the interwar years, followed by an excess of harvesting during WWII which led to the fisheries' complete collapse in 1952, when no measurable harvest was collected. These significant economic and environmental events affected Jeffers's conceptions of the relation between humans and the natural world, as research into Jeffers's published personal documents showed. This research furnished important support for arguments that Jeffers's isolationism during WWII was a logical extension of his ecocentrism, with his apparently misanthropic recasting of historical events in terms of natural cycles (which brought about much of his later negative reception) exemplifying the problem, if not the impossibility, of applying ecocentric values in the global rather than the local sphere. The long journal article produced on Jeffers's ecological vision and his WWII poetry has been accepted by the peer-reviewed journal *Jeffers Studies*, pending revision.

CRANE, Christopher, Lieutenant Commander, Assistant Professor, SC, USN, "Subverting Subversion: Wickedly Devotional Comedy in the York *Temptation of Christ*," *Baylor Journal of Theatre and Performance*, Fall 2005.

This article argues that what appears to be subversive comedy that contradicts the religious message in the medieval play from York about the temptation of Christ actually serves to persuade the audience to lives of greater devotion by, in effect, tricking them into laughing with instead of at the devil and then finding themselves complicit in his efforts to attack Christ's holiness. The argument places this particular play in the broader discussion of such religious comedy, comparing it with other comic plays from the period that have been said (by different scholars) to either support or undermine the overt religious message.

CRANE, Christopher, Lieutenant Commander, Assistant Professor, SC, USN, "Exemplary Humor: Rhetoric and Comic in Some Middle English Dramatic and Homiletic Exempla," Middle English Comedy anthology. Turnhout: Brepols Pub, forthcoming, 2006.

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, Professor, "Annapolis Autumn: A Year at the US Naval Academy," *Sewanee Review* CXIII/4, Spring 2006.

A poetic essay made up of vignettes of a year at the Naval Academy (no relation to the book of the same title, also by Fleming), ranging from plebe summer to Commissioning Week.

GILLILAND, Herbert C., Professor, "Metaphoric Structure in *Starman Jones*," *The Heinlein Journal*, forthcoming.

This article describes a metaphoric structure linking the physical and ethical environments in this novel by USNA graduate Robert Heinlein.

HILL, John M., Professor, "A Review of Recent *Beowulf* scholarship," *Blackwell's Electronic Library*, forthcoming.

This article covers about fifty essays and books, discussing ways in which they fall into conversational groups and suggesting directions for future study and debate. A major cleavage found is one between post-structuralist studies and related interests in race, gender and sexuality on the one hand and culturally informed studies of the institutions, practices and values enshrined in the poem.

MACE, Nancy, A., Professor, "The History of the Grammar Patent from 1620 to 1800 and the Forms of Lily's Latin Grammar." *Papers of the Bibliographical Society of America* 101 (2006): 177-225.

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.

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, "Brother as Problem in the *Troilus*," *Philological Quarterly* 82.2: 125-48.

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).

PARKER, Michael, Professor, "The Rise of Louis N. Phipps, Sr.," repr. from *Presidents Hill: Building an Annapolis Neighborhood*, *Anne Arundel County History Notes*, 37.2 (January 2006): 1 *et passim*.

This article traces the early political career of Anne Arundel County political boss Louis N. Phipps, Sr., from his first forays into city politics through his election to the state senate in 1939. The piece balances Phipps's achievements as Annapolis mayor and community organizer - he was one of the founders of the

Maryland Municipal League - against his inveterate cronyism and exploitation of the country's long-standing racial divisions.

SHAFFER, Thomas J., Assistant Professor, "The 'Female Martinet': Mrs. Harper, Gender, and Civic Virtue on the Early Republican Stage," *Comparative Drama*, forthcoming summer 2006.

This essay has evolved out of an earlier project on post-Revolutionary patriotism and Royall Tyler's *The Contrast*. It chronicles the emergence of the actress as a national symbol of both private (domestic) and public (political) virtue in the early Republic. This change in the representation of women generally has been well documented, but critics have largely ignored the emergence of the cult of the actress, the public embodiment of gendered virtue in a society that was busily refashioning the proper definitions of masculinity and femininity after the Revolution. Notably, the New York actress Mrs. Harper, who played the sentimental, yet strangely martial ingénue Mariah in *The Contrast*, caused a great stir later in the season by playing the role of Sylvia in the British comedy *The Recruiting Officer*. The theatre company appears to have modified the play so that Sylvia, who cross-dresses in order to be "impressed" into the company of her lover, Captain Plume, at one point in the play performs the manual exercise drill of the Continental Army. Public opinion was shocked at the image of an actress performing military drill. Critics were aghast at her "immodest" and "masculine" performance, but also conceded that she performed the drill better than many men in the state militia.

SHAFFER, Thomas J., Assistant Professor, "Making 'an Excellent Die': Death, Mourning, and Patriotism in the Propaganda Plays of the American Revolution," *Early American Literature* 41.1 (April 2006), 1-27.

This study explores the process by which propaganda writers for the Patriot cause in the 1770's and 1780's transformed the deaths of American citizens and soldiers into propagandistic dramas during the Revolutionary era. These plays convert contemporary events such as the Boston Massacre, the Death of the American general Richard Montgomery in the American assault on Quebec, and the Battle at Breed's Hill (Bunker Hill) into heated political dialogue, often displaying a good sense of dramaturgy. Focusing on the plays of Mercy Otis Warren, Hugh Henry Brackenridge, and the anonymous author of The Fall of British Tyranny, this essay makes three basic contentions about such propagandistic representations of violence. First, propaganda plays assume an emotional transaction between the suffering hero and the reader in which sympathy is the reward for sacrificial suffering. Second, they treat each death as an inspiration for new heroes to rise from the ashes of the deceased. Third, they place the death of Americans within the context of British history, hearkening back to the memories of British political martyrs like John Hampden or military leaders like General Wolfe, the commander at the 1760 Battle of Quebec.

STANLAKE, Christy, Assistant Professor, "JudyLee Olivia's *The Fire and the Rose* and the Modeling of Platial theories in Native American Dramaturgy," *Modern Drama* 48 (2005):819-41.

This article is one of the first publications to critically address Native American dramaturgy. The palatial approach presented blends Native American epistemologies of place with theatrical theories of space. In order to analyze how Native theories of place function within Native American dramaturgy, Stanlake uses JudyLee Oliva's *The Fire and the Rose* as a model that demonstrates how Native American philosophies of place extend theatrical notions of spatial theories.

Magazines and Newsletters

DREW, Anne Marie, Professor, "January Meditations." *My Daily Visitor*. Huntington, Indiana. 2006.

FLEMING, Bruce, Professor, "No Can Do." *Chronicle of Higher Education*, 2 September 2005.

How much of classroom performance is due to "motivation"? Is there a point at which natural ability, or its lack, or biological learning disabilities, should be acknowledged? This article suggests that they must be acknowledged, and that the conservative dogma that everything is amenable to "motivation" (akin to the conservative dogma that all life actions are a "choice") is ultimately a dangerous one.

FLEMING, Bruce, Professor, Weekly Columns on www.military.com:

- “God and Caesar,” 06 April 2006.
- “Proxy Wars,” 29 March 2006.
- “Military Loyalty,” 23 March 2006.
- “Policy Won’t Solve Sex Problem,” 17 March 2006
- “Islamic Culture 101,” 09 March 2006
- “Thinking About Mission,” 27 February 2006.
- “Camaraderie,” 16 February 2006.
- “Military Hardness,” 09 February 2006.
- “Who’s for Choice?” 30 January 2006.
- “Arjuna’s Charioteer,” 25 January 2006.
- “Another Witch Hunt?” 18 January 2006.
- “Warriors or Peacekeepers?” 11 January 2006.
- “Civilians Are Soft,” 29 December 2005.
- “Respect and Donatist Heresy,” 19 December 2005.
- “Invading Personal Space,” 14 December 2005.
- “Saying Whatever You Want” 08 December 2005.
- “Shakespeare for Warriors,” 30 November 2005.
- “Military Up by Three,” 22 November 2005.
- “How to make a PR Disaster” 15 November 2005.
- “The Gay Ban Redux,” 08 November 2005.
- “Are ROTC Officers Better?” 01 November 2005.
- “Do Academics Matter?” 25 October 2005.
- “God With Us,” 21 October 2005.

Books

ARBUTHNOT, Nancy, Professor, *Wild Washington: Animal Sculptures in Washington, DC*. Annapolis: Annapolis Publishing Company, 2005.

This book is composed of two main parts: a series of poems and illustrations on twenty-six animal sculptures in DC, interspersed with informative text on the artist, sculpture and animal represented by each letter of the alphabet; and a comprehensive list, with small identifying, photographs, of the major – and many minor – representations of animals in sculptures and friezes, and as ornamentation on buildings and monuments in Washington.

ARBUTHNOT, Nancy, Professor, *Annapolis Alphabet: An Insider’s Guide to the Monuments and Memorials of the Naval Academy*. Annapolis: Annapolis Publishing Company, forthcoming 2006.

This book introduces life at the Academy through its monuments and memorials. It does so first in verse, through a series of rhyming couplets, one brief but informative couplet per monument, followed by an essay on the history and tradition behind each monument represented. This volume is illustrated by black-and-white historical drawings and photographs. It also includes a foreword by the Class of ‘45, which has underwritten the publication of this project.

DREW, Anne Marie, Professor, *Marvelous Villainy: Leadership Issues in Shakespeare’s Richard the Third*. Virginia Beach: Academy Publishing, 2005.

DREW, Anne Marie, Professor, *Praying Thieves*. Harrisburg: Morehouse Publishing, forthcoming 2006.

FLEMING, Bruce, Professor, *Annapolis Autumn: Life, Death, and Literature at the U.S. Naval Academy*. New York: New Press, 2005.

A book that considers the goals and achievements of the US Naval Academy in Annapolis as one form of education, one that contrast to the educational goals of St. John's College across the street. The Naval Academy is trying to bring midshipman to achieve already extant goals; St. John's College is trying to remove impediments to the development of the individual. The book asks questions like this: What is an institution to produce officers trying to achieve with its curriculum? What are the goals of liberal education, to which it contrasts? What are the implications of what we do at the Naval Academy for people who go through its system?

FLEMING, Bruce, Professor, *Why Liberals and Conservatives Clash*. New York: Routledge, forthcoming 2006.

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, Professor, *Disappointment or The Light of Common Day: Sketch for a World-View*. Lanham, MD: University Press of America, 2006.

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.

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

This monograph traces the growth of one of Annapolis' most vibrant neighborhoods from the original land grants through its history as home to three of the city's most prominent families to its development as a residential neighborhood at the turn of the twentieth century. Hailed as "the most intensive study of any neighborhood in Annapolis and perhaps Maryland" as well as "the first real sociological history of Annapolis," this book deals with issue of relevance to the city as a whole such as the Temperance Movement, the Ku Klux Klan, inner-city decline following World War II, and the revitalization of the 1980s and 1990s. Presidents Hill is based on extensive research into local land records and newspapers as well as interviews with over 100 residents; it sets the standard for other, future neighborhood histories.

SHAFFER, Thomas J., Assistant Professor, *Transatlantic Performances: Politics and the Early American Theatre*. Philadelphia: University of Pennsylvania Press, forthcoming Spring 2007.

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. This project should make a real contribution to the history of the American theatre and to the study of colonial and Revolutionary American culture.

WHITE, David Allen, Professor, *The Horn of the Unicorn: A Life of Archbishop Marcel Lefebvre*. Kansas City, MO: Angelus Press, forthcoming.

A biography of controversial Catholic Archbishop Marcel Lefebvre who opposed the changes instituted in the Roman Catholic Church after the Second Vatican Council and the new mass instituted after the Council. The Archbishop founded the Society of St. Pius X, a religious order of traditional priests, and consecrated four traditional bishops against the wishes of Pope John Paul II.

Book Chapters, Sections, Reviews

BECKMAN, John A., Associate Professor, "Review of Tom Lutz's *Doing Nothing: A History of Loafers, Loungers, Slackers, and Bums in America*." *Publisher's Weekly*, February, 2006.

A book review.

BECKMAN, John A., Associate Professor, "Review of *Hokun: Anthology of African-American Humor*" (Bloomsbury, 2005), *Publisher's Weekly*, November, 2005.

A book review.

BECKMAN, John A., Associate Professor, "Review of Mark A. Tabbert's *American Freemasons*" (NYU, 2005), *Publisher's Weekly* 27 June 2005.

A book review.

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.

BROOKS, Kevin A., Major, USMC, "Duty, Leadership and Moral Dilemmas: Frank O'Connor's 'Guests of the Nation,'" in *Leadership Explored*. Annapolis: Naval Institute Press, forthcoming.

This chapter explores the concept of duty as presented in O'Connor's story. Duty – to peers, to seniors, to the enemy, to the law – is the central theme of the story. Yet, equally important to the notion of duty is the notion of leadership. Good leadership should rarely, if ever, place one in conflict with proper duty. It's only when priorities become skewed, when loyalties become misaligned, when expediency trumps accountability, that leaders place followers on the horns of a dilemma, using "duty" to justify their actions.

BROOKS, Kevin A., Major, USMC, "'The Things They Carried' by Tim O'Brien: Lessons in Combat Leadership," in *Leadership Explored*. Annapolis: Naval Institute Press, forthcoming.

This chapter explores the nature of combat leadership and two of its fundamental elements – mission accomplishment and troop welfare, by examining O'Brien's story. Lt Cross begins as a daydreaming romantic longing for home, but matures into a focused, seasoned combat leader who realizes finally that the best chance for success and survival requires his complete attention to duty and dedication to his men. His

growth as a leader reveals important lessons on leadership, lessons of value for any generation of military leaders.

CONE, R. Temple C., Jr., Assistant Professor, and Burt Kimmelman, *The Facts on File Companion to 20th-Century American Poetry*. 2nd ed. New York: Checkmark-Facts on File, forthcoming 2006.

In January 2006, Professor Cone was approached by Jeff Soloway, project editor at Facts-on-File publishing house, about authoring the revised edition of the *Companion to 20th-Century American Poetry*. The project entails writing 102 entries on canonical poems not covered in the original edition and 5 biographical entries on poets not covered in the original edition (roughly 75,000 words total). Introductory-level undergraduate literature students are the target audience for the collection, and the entries provide concise, jargon-free overviews of the poet or poem, featuring close-readings of critical passages and focused discussion of critical debates about the works.

CRANE, Christopher E., Lieutenant Commander, USNR, "Exemplary Humor: Rhetoric and Comic in Some Middle English Dramatic and Homiletic Exwmppla," in *Middle English Comedy Anthology*, Turnout: Brepols Publishing, forthcoming 2006.

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. 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.

DREW, Anne Marie, Professor, "Beckett in Review." *Text and Presentation 2005. The Comparative Drama Conference Series, 2*. Ed. Stratos Constantinidis. London: McFarland, forthcoming 2006.

DREW, Anne Marie, Professor, "Flawed Integrity and Uncompromised Integrity in A Man For All Seasons". *Leadership Explored*. Annapolis: Naval Institute Press, forthcoming 2006.

FLEMING, Bruce, Professor, "Creative Writing," *Gargoyle*, forthcoming Fall 2006.

An essay about the strange sensation of a father watching his children play while dipping into a pile of creative writing papers, each of which evokes its own world. The essay is a meditation on the fact that life consists most fundamentally of details that may seem valueless, but collectively are the backbone of our existence.

FLEMING, Bruce, Professor, "Deeply Dug In," *Armed Forces and Society*, forthcoming 2006.

Review of the book of poems by USMC Officer R. L. Barth (University of Arkansas press, 2003), that cast the Vietnam experience in classical and classical-modernist terms.

GILLILAND, Herbert C., Professor, "Ludwig II of Bavaria," in *Great Lives from History: Notorious Lives*, forthcoming.

This article summarizes the life and evaluates the historical place of the famously eccentric Bavarian monarch.

HILL, John M., Professor, "Gods at the Borders: Tyr and the Germanic Warrior," [in a volume on early and modern mythology], Arizona State University Press, forthcoming.

This article argues for the cultural influence of a lesser known god in the Germanic pantheon (of sorts). Tyr or Tiu is the god of war as law. He is best known for his willingness to place his hand in Fenris wolf's mouth as a pledge, enabling the gods to shackle the cosmic wolf-pup in magical cords. Once bound, the outraged wolf bites off Tyr's hand. Features of this story, in motifs of hand, light, binding and unbinding appear in warrior stories as aspects of victory – especially in *Beowulf* but also in *Brunanburh*, *Maldon*, and *Judith*.

HILL, John M., Professor, "Violence and the Making of Wiglaf," in *A Great Effusion of Blood: Interpreting Medieval Violence*, eds. Myerson, Thiery, 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.

HILL, John M., Professor, "The Warrior and the Sitting King: Celeritas and Hrothgar's Masculinity," [in a monograph honoring Anglo-Saxon and old Icelandic scholar George Clark], forthcoming.

Many readers think of Hrothgar as a failed king, impotent and more or less helpless in the Grendel affair. He prudently does not await Grendel in the hall, after several efforts by his men fail bloodily. In contrast *Beowulf* is always heroically vigorous, going down fighting in his old age against the fiery dragon. However, while in this comparison Hrothgar does lose masculinity points, he is not without a functioning, even powerful masculinity in the hall – where his word has sway, where he legislates and receives tribute, where he can make expansive alliances. By following the hall scenes through to *Beowulf*'s departure, we see Hrothgar's royal power as a sitting king. He can and does do things *Beowulf* never could, however active and powerful a warrior he is.

MADISON, Robert D., Professor, and Michelle Allen, eds. Richard Doddridge Blackmore, *Lorna Doone*. New York: Penguin, 2005. Penguin Classic scholarly edition with intro (ix-xliii) and notes (721-750).

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, "Foreword," W. Clark Russell, *Pictures From The Life of Nelson*. Annapolis: Naval Institute Pr, 2005.

Selected by editor and introduced for the Nelson bicentennial, this work is by the most popular sea novelist of the late 19th century. As a narrative rather than an analytical biography, the work supplements Russell's own longer biography and that of Mahan.

MADISON, Robert D., Professor, "Literature of Exploration and the Sea" in Wyn Kelley, *Companion to Herman Melville*. New York: Blackwell, forthcoming.

A critical article in a focused literary encyclopedia, this article develops a methodology for approaching Melville's complete response to the sea, especially as the sea influenced works more traditionally viewed as landlocked. There is a long analysis of Melville's use of sea character in CLAREL.

MADISON, Robert D., Professor, "Maritime Commerce" in Robert Sattelmayer et al., *American Literary Voices*. New York: Twayne, forthcoming.

Critical essay on interaction of commerce and sea literature.

MADISON, Robert D., Professor, Character Intros in Joseph J. Thomas [*Forthcoming Leadership Anthology*], forthcoming.

Accounts of meritorious exploits selected and introduced as examples of leadership, including (e.g.) Robert Falcon Scott and Lawrence of Arabia.

MADISON, Robert D., Professor, "Scenes from THE FORESTERS: ROBIN HOOD AND MAID MARIAN," directed by Anne Drew, edited and produced by R. D. Madison and Karen Lentz Clark, College English Association 7 Apr 06, San Antonio TX.

A forty-minute staged reading of a script reduced from Alfred Lord Tennyson's last play, adapted for four readers including the two editors and MIDN 1/C Michael Dubocq and MIDN 1/C Stephanie Gilbeau reading Robin and Marian, respectively.

MCWILLIAMS, Mark, Associate Professor, "Eating Postmodernity: Fusion Cuisine and Authenticity," in *Authenticity: Proceedings of the 2005 Oxford Symposium of Food & Cookery*, ed. Richard Hoskings. London: Prospect Books, forthcoming September 2006.

Fusion cuisine's self-conscious combination of ingredients and techniques from different cultural traditions challenges the authenticity of those traditions. Using fusion to interrogate the promises and contradictions of postmodern art forms, The article plays with the culinary innovations of Norman Van Aiken, Joyce Goldstein, Raji Jallepalli, Gray Kunz, Chris Schlesinger, and Lydia Shore against the claims of postmodern theorists. Anchored by a kind of Fusion Manifesto proclaimed by Wolfgang Puck, it explores fusion cuisine's simultaneous celebration and appropriation of ethnic foodways. Puck echoes Hassan's frontier narrative of art; the postmodern artist works on the boundaries, pushing back cultural margins. Here the central promise of fusion cuisine is its democratization of taste. But popularizing ethnic foodways denied the status of 'high' cuisine risks diluting these very cultural traditions. In the end, we must decide whether fusion cuisine represents revolutionary change, as Puck hopes, or a descent into what Baudrillard has called the "hell of the same."

MCWILLIAMS, Mark, Associate Professor, "Mark Helprin's 'North Light,'" in *Leadership Explored: Lessons in Leadership from the Great Works of Literature*, ed. LtCol Joseph J. Thomas, USMC (Ret). Annapolis, MD: Naval Institute Press, forthcoming May 2006.

Written with the immediacy of the present tense, Mark Helprin's "North Light" explores the challenges faced by an Israeli mechanized unit as they wait to be sent into action. This small reserve unit includes both veterans and young soldiers who have not faced combat. Because the unit has just been called up to respond to a surprise attack, many have come straight from their families. Helprin, who served in the Israeli Defense Forces and the British Merchant Navy, considers the difficulties of motivating such a diverse group of soldiers on the verge of engagement.

SHAFFER, Thomas, Assistant Professor, "Review of *Catherine Macaulay and Mercy Otis Warren*," *Legacy: A Journal of American Women Writers*, 15 October 2006.

The editor of *Legacy* requested a 750-word essay on this book, no doubt because Shaffer's recent article in *EAL* dealt largely with Mercy Warren's plays. The correspondence between these women has recently emerged as a topic of great interest in early American studies, and has even resulted in a display of their letters at the New York Public Library. This attention points out the growing interest among scholars of transatlantic literature and intellectual history about the role of women in these cultural exchanges. The review, along with his article "The Female Martinet," fits into Shaffer's plan to incorporate more work on early American women's issues into his scholarship.

SHAFFER, Thomas, Assistant Professor, "Review of *A History of the Theatre in America* by William Dunlap," *Early American Literature*, August 2006.

Early American Literature commissioned Shaffer to write a review of this book. The book is a new edition of a little-known classic of theatre history by a playwright/theatre manager/theatre historian, which was first published in 1833. The goal of the review is to make a case for why early Americanist scholars, most of whom have never heard of the book, need to read it. Dunlap makes a strong case for the importance of theatre in a republican society, and his book is shot through with references to other such pressing issues as immigration, abolition, and temperance. In short, he situates the American theatre and drama squarely in the center of antebellum society.

SHAFFER, Thomas, Assistant Professor, "Review of *The Colonial American Stage 1665-1774: A Documentary Calender* and *Early American Theatre from the Revolution to Thomas Jefferson*," *William and Mary Quarterly*, 3rd series, 62.4 (October 2005): 812-15.

The William and Mary Quarterly commissioned this 1,500 word review of these two major new books of American theatre scholarship for their October 2005 issue. The Colonial American Stage makes a great leap forward in the documentation of colonial theatre, giving historians a sourcebook comparable to The London Stage, 1660-1800. Early American Theatre, written by Heather Nathans, attempts to integrate the theatres of the early republic into the history of the political and economic governing classes of the cities that housed them: Boston, New York, and Philadelphia.

SHAFFER, Thomas, Assistant Professor, "Introduction to *The Belle's Stratagem*." Hannah Cowley, *The Belle's Stratagem*) Boston: Pearson Custom Publishing, 2005): vii-viii.

Assistant Professor Christy Stanlake worked with Pearson Custom Publishing to put together an edition of The Belle's Stratagem in conjunction with the ECASECS 2005 conference and the Masqueraders' production of the play in October 2005. She approached Shaffer to write a short introductory essay for the edition. He composed an 850-word sketch that introduces the reader to Hannah Cowley's life, the nature of the theatres for which she wrote, and her debts to both late-eighteenth century sentimental comedy and the bawdier Restoration "comedy of wit." The introduction was also reprinted along with Shaffer's dramaturg's production notes in the program for the performance, allowing the essay to circulate beyond USNA and ECASECS.

SHAFFER, Thomas, Assistant Professor, "Early American Drama," *Oxford Handbook of Early American Literature*, Oxford University Press, forthcoming 1 August 2006.

This project will be a 10,000-12,000 word chapter in the forthcoming Oxford Handbook to Early American Literature, which will be the most comprehensive reference work on the topic ever produced. The editor approached Shaffer to write this chapter because of his expertise in the field. The chapter will survey the field of early American drama, beginning with various colonial texts such as Thomas Godfrey's The Prince of Parthia and Robert Rogers's Ponteach and continuing through roughly 1787, the year that Royall Tyler's The Contrast hit the stage in New York. The goal for this essay is to provide a comprehensive, but comprehensible, introduction to the field of early American drama for a readership ranging from undergraduate students to other academic professionals. There are two main themes for the essay. First, this body of drama reflects the virtual saturation of American culture with the idea of the theatrum mundi, or "all the world's a stage." Second, these plays help to define for the reader/audience what it means to be an American, whether this means defining the character of a good colonial Briton living in America or arguing over the nature of political in the Federalist era. They represent, in other words, a form of drama suited to the literature of early America, where the distinctions between public and private were not much clearer in art than they were in daily life.

ZITO, Michael, Lieutenant, USNR, "Aerobatics of the Mind: On Plato's Parmenides and Communication," in *Leadership Explored*. Annapolis: Naval Institute Press, forthcoming.

The purpose of this article is to investigate the relationship between structure and theme in Plato's *Parmenides* and *Meno*—the literary and artistic scheme that Plato employs to convey this philosophy of Socrates, as well as, perhaps, his own agenda. This article seeks to show how in each of these two dialogues there is a fundamental question on the table—*Parmenides* is an argument concerning the characteristics of the One in Parmenides' philosophical poem on nature and the *Meno* dialogue is concerned with answering the questions, "What is virtue and can it be taught?"—but that there is a greater and deeper purpose than arriving at a desired or desirable answer. It is a look into how Socrates and Plato looked at the world and how they felt about the persons, places, and ideas that affected their lives and thoughts that will take into consideration the poetic-like qualities, specifically repetition and rhythm, and the messages that Plato conveys through the particular structures that he employs. Essentially, Zito argues that the agenda of these dialogues is not to answer these burning questions so much as it is to pitch the Socratic Method of education—recognition and recollection—and the idea of the immortal soul.

ZITO, Michael, Lieutenant, USNR, "Raising Leviathan," *Proceedings, Hawaii International Conference on Arts and Humanities*.

This paper begins by asking the question: Why would a political ideologist apply poetic imagery from a story that pertains to human suffering, and the test of man's faith in the course of painful events, to characterize an ideal form of government that would ensure the natural rights and life of humans? From there, it looks into how the attributes of the Leviathan, as depicted in Chapter 41 of Job and on the frontispiece of Thomas Hobbes' *Leviathan* correspond to his concept of commonwealth and sovereign power.

Letters, Booklets, and Poems

CONE, Temple, Assistant Professor, "Now that My Daughter Lives in the Sunlight," *Encore: More of Parallel Press Poets*. Madison, WI: Parallel Press, forthcoming 2005.

CONE, Temple, Assistant Professor, "Wash." *Sulphur River Literary Review*, forthcoming.

CONE, Temple, Assistant Professor, "Swans." *Sulphur River Literary Review*, forthcoming.

CONE, Temple, Assistant Professor, "The Calf-Bearer." *Southern Poetry Review* 44.1 (2006): 18.

CONE, Temple, Assistant Professor, "One Crow, a Killing." *Best Poets 2005*. Charlottesville, VA: Samovar Press and Meridian, 2005: 8-9.

CONE, Temple, Assistant Professor, "Theory." *Tor House Newsletter* (Summer 2005):6.

Rather than offering a paragraph summary of each of these poems (several of which are thirty lines or less), this entry describes the emerging themes and formal concerns in Professor Cone's recent work. His poetry has always been concerned with the natural world and with evoking the 'luminous image' that so concerned the early Modernists. Attending to nature somehow frees him to consider certain recurrent themes in his life and work: love and responsibility, filial ties, reverence, forgiveness, and the power of bearing witness, particularly to acts of violence. Of late, the lattermost issue has most occupied his thoughts, perhaps as a consequence of working at the USNA, and he has begun returning to classical mythology as a source of images, narratives, and motifs that enable him to express his personal conflict with the meaning and meaninglessness of violence. The end of poetry, he has always believed, is peace; he is now realizing that if a poem is the song of 'a man who has come through' (to borrow D. H. Lawrence's phrase), then he must 'go through' violence and war to reach that peace. His summer NARC project, a lyric retelling of the *Odyssey*, is his first step towards the going through.

Director Activities

STANLAKE, Christy, Assistant Professor, directed Hannah Cowley's *The Belle's Stratagem*. Mahan Theatre, United States Naval Academy, Annapolis, Maryland, 28-29 October, 4-6 November 2005.

The Belle's Stratagem was selected as a production that would both enrich the Masqueraders' theatrical experiences and support the East Coast American Society for Eighteenth Century Studies 2005 conference. The production concept, "flirting within the swirling winds of avian society," worked collapse the time span between the 1780 play and the 2005 audience by focusing on common aspects of both eighteenth-century and twenty-first century societies. Our production glossed over war and focused on the frivolous actions of flirting, socializing, and exhibiting. To emphasize the actions of preening and gazing, the dramatic texts bird imagery was exploited and a fanciful world created that resembled an aviary. The giant birdcage setting allowed the use of stage props that emphasized flighty movements (swings, teeter-totters, and poles), while it accentuated the characters' dual desires of escaping home and drawing the attention of one's hometown. The production received positive reviews from the *Baltimore Sun*, *The Annapolis Capital*, and *Bay Weekly*.

Presentations at Professional Meetings and Conferences

ALLEN, Michelle, Assistant Professor, "The Grandeur and the Filth of a Great City: Constructing Metropolitan Identity on the River Thames," North American Victorian Studies Association, University of Virginia, 1 October 2005.

ALLEN, Michelle, Assistant Professor, "Illustrated Periodicals: an Undergraduate Research Project," Teaching Roundtable, The Research Society for Victorian Periodicals, George Washington University, Washington, D.C., 18 September 2005.

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

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.

BROOKS, Kevin A., Maj., USMC, "Rank and Authority in the Tutorial," Mid-Atlantic Writing Centers Association 2006 17th Annual Conference, Annapolis, MD, 8 April 2006.

CONE, Temple, Assistant Professor, Featured reader, Hearing Voices Poetry Series, 11 April 2006.

CONE, Temple, Assistant Professor, Featured reader, "Intersections: Poetry and Painting," Virginia Festival of the Book, 23 March 2006.

CONE, Temple, Assistant Professor, Featured reader, "Best New Poets: A Reading," Virginia Festival of the Book, 22 March 2006.

CRANE, Christopher, Assistant Professor, LCDR, SC, USN, "Incongruity and 'Sudden Glory': Towards a Theory of Middle English Humor," 41st International Congress on Medieval Studies, Kalamazoo, MI, May 2006.

DREW, Anne Marie, Professor, "Ice Queen and the Strumpet: Elizabeth the First and Mary Queen of Scots," presented throughout the state for the Maryland Humanities Council.

DREW, Anne Marie, Professor, "Off With Her Head: Henry VIII and His Wives," presented throughout the state for the Maryland Humanities Council.

DREW, Anne Marie, Professor, "Becoming a Virgin: The Love Life of Elizabeth the First," presented throughout the state for the Maryland Humanities Council.

FETROW, Fred, Professor, "Marilyn Nelson and the Tuskegee Flyers," Severn School, Severna Park, MD, 15 February 2006.

FETROW, Fred, Professor, African American Heroes in the Poetry of Robert Hyden," Southern High School, Edgewater, MD, 6 March 2006.

FETROW, Fred, Professor, chaired panel, presented paper on Middle States guidelines, process for self-study and reports of the same for reaccreditation review, etc., Annual Convention of Middle States Association, Baltimore, MD, 6 December 2005.

GILLILAND, Herbert C., "Metaphoric Structure in *Starman Jones*," American Culture Association, Atlanta, GA, 12 April 2006.

GILLILAND, Herbert C., Panelist on Heinlein Roundtable, American Culture Association, Atlanta, GA, 12 April 2006.

GILLILAND, Herbert C., "The 'Spanish' Dialog in *For Whom the Bell Tolls*," Hemingway Society, Ronda, Spain, 30 June 2006.

HILL, John M., Professor, "The Offa Digression and the Aesthetics of *Beowulf*," MLA, Washington D.C., 28 December 2005.

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

HUSSEY, John F., Lieutenant Commander, USNR, "Blair in Annapolis: Belletristic Approaches to Character Formation at the Antebellum United States Naval Academy," 12th Biennial Conference of the International Society for the History of Rhetoric, Los Angeles, California, 13 July 2005.

MACE, Nancy A., Professor, Chair of Session, "Electronic Eighteenth Century." East-Central American Society for Eighteenth-Century Studies. U. S. Naval Academy, 27-30 October 2005.

MACE, Nancy A., Professor, Chair of Session, "Gothic Diversions." East-Central American Society for Eighteenth-Century Studies. U. S. Naval Academy, 27-30 October 2005.

MACE, Nancy A., Professor, "The Preston Copyright Assignments and the Market for Music in the Late Eighteenth Century." East-Central American Society for Eighteenth-Century Studies. U. S. Naval Academy, 27-30 October 2005.

MACE, Nancy A., Professor, Chair of Session, SHARP Session at the American Society for Eighteenth-Century Studies. Montreal, Canada, 31 March 2006.

MADISON, Robert D., Professor, Organizer for SEA at College English Association (CEA), San Antonio, TX, 5-8 April 2006.

MADISON, Robert D., Professor, "Robin Hood, Sailor," College English Association, San Antonio, TX, 7 April 2006.

MADISON, Robert D., Professor, Producer, "Scenes from *The Foresters: Robin Hood and Maid Marian*," College English Association, San Antonio TX, 7 April 2006.

McWILLIAMS, Mark, Assistant Professor, "A Vulgar Care': Depictions of Food in Eighteenth-Century Anglo-American Novels," East-Central/American Society for Eighteenth-Century Studies, October 2005.

McWILLIAMS, Mark, Assistant Professor, "Eating Postmodernity: Fusion Cuisine and Authenticity," Oxford Symposium of Food and Cookery, September 2005.

NOLAN, Charles J., Jr., Professor, "The Wisdom of Clichés: Reflections a Former Chair," College English Association of Ohio, Kent State University, 28 October 2005.

NOLAN, Charles J., Jr., Professor, "Why We Keep Up," College English Association, San Antonio, TX, 7 April 2006.

O'BRIEN, Timothy D., Professor, "Textual Tree: The Prefatory Poems in *A Witness Tree*," Robert Frost Society's Session at the American Literature Association Conference, San Francisco, CA, 26-29 May.

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

PARKER, Michael P., Professor, "Hanging Wash by Moonlight: The Development of Presidents Hill." Historic Annapolis Public Lecture, Annapolis, MD, 27 July 2005.

PARKER, Michael P., Professor, "'Venus Rising from a Sea of Jet': Lady Carlisle among the Poets." Renaissance Society of America Annual Conference, San Francisco, CA, 25 March 2006.

PARKER, Michael P., Professor, Invited speaker, Waller Quadricentennial Celebration, Beaconsfield, Bucks., UK, 9 September 2006.

PARKER, Michael P., Professor, "The Circle in the Square: The City Park and the Image of Annapolis." Historic Annapolis Public Lecture, Annapolis, MD, 27 September 2006.

SHAFFER, Thomas J., Assistant Professor, "'The Fair Amazons': The Leading Ladies of the Old American Company," National Symposium of the Theatre in Academe. Lexington, VA, 10 March 2006.

SHAFFER, Thomas J., Assistant Professor, "Rape, Rakes, and Republicans: Mrs. Harper and Mrs. Kenna on the New York Stage," American Society for Eighteenth-Century Studies. Montreal, Quebec, Canada, 31 March 2006.

SHAFFER, Thomas J., Assistant Professor, "The Female Martinet: Mrs. Harper and *The Recruiting Officer*," Association for Theater in Higher Education, 5 August 2006.

STANLAKE, Christy, Assistant Professor, "Mythic Motion: Performative Tactics for Resisting Native American Stereotypes." Session: Praxis in Native American Performance. Modern Language Association, Washington, D.C., December 2005.

SYCHTERZ, Jeffery, Assistant Professor, LCDR, USNR "'She Was the Enemy': The Prostitute in American Vietnam War Poetry," Thirty Years after the War: Literature and Film of the Vietnam War, University of Hawaii at Manoa, November 2005.

WHITE, David Allen, Professor, "Is Religion Political?" Kraft Program Series: Religion in the Public Sphere Inaugural Panel, Columbia University, 2 March 2006.

ZITO, Michael, Lieutenant, USNR, "Raising Leviathan," Hawaii International Conference on Arts and Humanities.

ZITO, Michael, Lieutenant, USNR, "Aerobatics of the Mind: On Structure and Themes in Plato's Parmenides and Hero," Hawaii International Conference on Arts and Humanities.