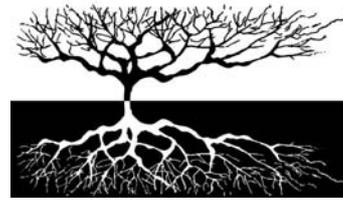


INTERNATIONAL COLLOQUIUM UNDER THE AUSPICES OF
THE AUSTRIAN ACADEMY OF SCIENCES AND THE BRITISH ACADEMY

**TRANSATLANTIC EXCHANGES:
THE AMERICAN SOUTH IN EUROPE –
EUROPE IN THE AMERICAN SOUTH**



In den Augen europäischer SchriftstellerInnen war der amerikanische Süden bis in die zweite Hälfte des 20. Jahrhunderts durch das Erbe der Sklaverei und das reaktionäre Festhalten an der Rassentrennung und soziale und wirtschaftliche Rückständigkeit geprägt. Diese zu stereotypen Zügen verfestigten Ansichten wurden vielfach durch Fiktion vermittelt, die paradoxerweise in der ökonomisch und politisch stagnierenden Region des amerikanischen Südens ab den 1920er Jahren besonders aufblühte. Verschiedene AutorInnen aus diesem Raum, die in enger Beziehung zur europäischen Kulturlandschaft standen und Bilder der ‚Alten Welt‘ in ihr Schaffen einbezogen und damit ihrerseits zur wechselseitigen Befruchtung und zum kreativen Dialog im transatlantischen Austausch beitrugen, verdienen genauere Beachtung.

Eine besondere Rolle spielte dabei Frankreich mit seiner intensiven Rezeption etwa des literarischen Schaffens des Nobelpreisträgers William Faulkner. Frankreich wurde auch zum Orientierungspunkt und zur Stätte der Emanzipation für viele aus dem amerikanischen Süden abgewanderte afroamerikanische KünstlerInnen. Neben dieser wechselseitigen Inspiration, die auch europäischen AutorInnen (und Filmschaffenden) Anregung zur Gestaltung von im amerikanischen Süden angesiedelten Gewaltphantasien bot, verdient auch die individuelle Rezeption (in beiden Richtungen) über den Atlantik genaue Analyse, zum Beispiel der Werke von Thomas Wolfe, Eudora Welty, Flannery O’Connor oder Walker Percy.

Ein vom 28. September bis 1. Oktober 2006 an der Österreichischen Akademie der Wissenschaften stattfindendes Internationales Kolloquium widmet sich der Analyse dieses transatlantischen Beziehungsgeflechtes und des Einflusses europäischer Literaturen und Kulturen auf aus dem Süden stammende AutorInnen und KünstlerInnen. Ebenso werden die Rezeption von südstaatlicher Fiktion, von Film und Musik, besonders in historischen Epochen enger transatlantischer Berührungen untersucht.

Dieses Kolloquium wird rund drei Dutzend profilierte WissenschaftlerInnen aus Nordamerika, Großbritannien, Kontinentaleuropa und Japan nach Wien bringen. Es findet unter der Patronanz der Österreichischen Akademie der Wissenschaften und der British Academy statt, womit eine fruchtbare Kooperation der beiden Akademien auf literatur- und kulturwissenschaftlichem Gebiet initiiert wird. Das Kolloquium wird auch von der Kulturabteilung der Stadt Wien, der Universität Wien mit seiner philologisch-kulturwissenschaftlichen Fakultät und von der amerikanischen Botschaft in Österreich gefördert und mit Unterstützung der Gesellschaft zur Förderung von Nordamerikastudien durchgeführt.

PROGRAM

Thursday, Sept. 28, 2006

1.45 p.m. Welcome

Waldemar Zacharasiewicz (Vienna), Richard Gray (Essex)

2.00 p.m. Opening Panel: Faulkner and Wolfe

Lothar Hönnighausen (Bonn) "European Culture in Southern Literature: Thomas Wolfe and William Faulkner"

Peter Lurie (Richmond) "The French Faulkner: Visibility, Absence, Fascination"

Dieter Meindl (Erlangen-Nürnberg) "Modernist Novellas: European Reflections on Thomas Wolfe's Short Novels"

4.00 p.m. European Reception and Perspectives

Peter Nicolaisen (Flensburg) "Thomas Jefferson's Conflicting Views of Europe"

Hans Skei (Oslo) "20th Century Southern Writers in Norwegian Translation: Reception, Reputation, Influence"

Waldemar Zacharasiewicz (Vienna) "Antecedents and Trajectories of Two Twentieth-Century Writers from Georgia in Europe"

Evening Program: Reception at the City Hall (Wappensaal)

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Friday, Sept. 29, 2006

9.30 a.m. African American Perspectives

Paul Giles (Oxford, UK) "Zora Neale Hurston and the Triangulation of Race"

Sharon Monteith (Nottingham) "How Bigger Mutated: The French Connection between Richard Wright, Pierre Chenal, Boris Vian and Michel Gast."

Charles R. Wilson (Oxford, MS) "*Pagan Spain* and the American South: Richard Wright's Spain and His Southern Sensibilities"

11.30 p.m. Reimagining the South from a European Perspective

Susan-Mary Grant (Newcastle) "A Study in Scarlett O'Hara?: The South as America in Nineteenth-Century Scottish Literature."

Rosella Mamoli Zorzi (Venice) "The Formidable Question"

Nahem Yousaf (Nottingham) "A Southern Sheriff's Revenge: Bertrand Tavernier's *Coup de Torchon*."

2.30 p.m. Welty and Percy

Richard Gray (Essex) "A Narrative Room of One's Own: Eudora Welty's Use of European Fairy Tale in *The Robber Bridegroom*."

Dawn Trouard (Orlando) "The Promiscuous Joy of Eudora Welty: Missing Bowen in Mississippi"

Arno Heller (Innsbruck) "Walker Percy's Novel *The Thanatos Syndrome* and Eric Voegelin's Political Philosophy"

4.30 p.m. The French Connection

Owen Robinson (Essex) "City of Exiles: George Washington Cable's Unstable Narratives of New Orleans"

Helen Taylor (Exeter) "Paris and New Orleans: The Transatlantic Cultural Legacy of Prostitution"

Jacques Pothier (Versailles) "France and the American South: Transatlantic Dialogues"

Evening Program: Visit to a "Heurigen" (wine tavern) in the city

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Saturday, Sept. 30, 2006

9.30 a.m. Nineteenth-Century Relations

Theo D'haen (Leuven) "Don Quixote on the Mississippi: Twain's Modernities"

Jan Nordby Gretlund (Odense) "Mark Twain and Europe"

Richard Ellis (Birmingham, UK) "The Bondwoman's Narrative: Problems of Textual Identification / Identity"

11.30 a.m. Faulkner

Barbara Ladd (Atlanta) "'Créolité' and Empire, Difference and Indifference, in William Faulkner's *A Fable*"

Noel Polk (Starkville, MS) "*A Fable* in Europe, Europe in *A Fable*."

Karl F. Zender (Davis, CA) "William Faulkner, New Orleans and Europe."

2.30 p.m. Cultural and Capital Exchange

James C. Cobb (Athens, GA) "Crackers and Cavaliers: The Transatlantic South from Mercantilism to Mercedes."

Martin Crawford (Keele) "Old South / New Britain: Cotton, Capitalism and Anglo-Southern Relations in the Civil War Era."

Walter Edgar (Columbia, SC) "European Influences on Pre-Civil War Southern Culture: The Case of South Carolina"

Don H. Doyle (Columbia, SC) "Garibaldi's Question"

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Sunday, Oct. 01, 2006

9.30 a.m. Mountain and Folk Culture

Sarah Robertson (Bristol) "'The Green, Green Hills of Home': Representations of Mining in Welsh and West Virginian Fiction"

Barbara Ching (Memphis) "Happily Ever After in the Marketplace: The Ballads of the Southern Mountains and the Escape from Old Europe"

Jill Terry (Worcester) "Transatlantic Folk Exchanges in the Revival Year"

11.30 a.m. Postwar Fictions

Robert Brinkmeyer (Fayetteville, AR) "Slavery Old and New: Styron's *Sophie's Choice*"

Suzanne Jones (Richmond) "*Black Girl in Paris*: Shay Youngblood's Escape from 'The Last Plantation'"

A. Robert Lee (Tokyo) "Black South, Black Europe: The Fictions of William Demby"

ABSTRACTS

Lothar Hönnighausen

“European Culture in Southern Literature: Thomas Wolfe and William Faulkner”

While literary historians have duly acknowledged Thomas Wolfe's close ties with Germany and Faulkner's interest in France, they have paid little attention to the psychological and political functions of these countries in Wolfe's and Faulkner's works.

After dealing with some methodological questions concerning places as cultural metaphors, this paper will examine respective structural and stylistic aspects in Wolfe's short novel *I Have a Thing to Tell You* (*Nun Will Ich Ihnen Was Sagen*) (1937) and in his novel *The Web and the Rock* (1939), as well as in Faulkner's *A Fable*, *The Town*, and *The Mansion*.

Peter Lurie

“The French Faulkner: Visibility, Absence, Fascination”

Like Edgar Allan Poe and the American *film noir*, William Faulkner enjoyed a critical reception in France that anticipated his American audience by several years. Although not the first critics to admire Faulkner's writing, Jean Paul Sartre and André Malraux were among the earliest readers to recognize the arresting quality of his prose and his darkly beautiful, poetic vision. Writing about *The Sound and the Fury* and *Sanctuary*, respectively, Sartre and Malraux described Faulkner's treatment of time or his philosophy of evil that set terms for later discussion of these novels, as well as suggested connections of Faulkner to French cultural thought and literary institutions such as the *serie noir*. Later French scholars such as André Bleikasten (writing about *The Sound and the Fury* in *The Most Splendid Failure*), François Pitavy (in a study of *Light in August*), and Michel Gresset (in the wonderfully idiosyncratic *Fascination: Faulkner's Fiction 1918-1936*) performed close textual readings of Faulkner that differed from both the New Critical accounts of him they followed and the dominant post-structural approaches of their contemporaries. In their attention to the particular qualities of Faulkner's language, however—especially its traces of melancholy and a powerfully evocative opaqueness—these critics came closer to identifying a defining characteristic of Faulkner's fiction than perhaps many of his American readers. Above all, they were engaged by Faulkner's powerful encompassing into his fiction of absence.

My paper offers representative French readings of Faulkner in order to pose answers to the implicit question of my title—that is, whether there is an element to Faulkner's fiction that is best appreciated by French attitudes about writing. In addition to discussing French scholarship's contribution to the Faulkner critical canon, my paper incorporates relevant theory of Jacques Derrida and Maurice Blanchot to suggest a 'latent' Gallicism to Faulkner's encounter with the word. In particular I examine Blanchot's call for an approach to language that emphasized the ineffable. As Blanchot put it, “To write is to let fascination rule language,” a claim for which Faulkner provides a supreme example.

Dieter Meindl

“Modernist Novellas: European Reflections on Thomas Wolfe's Short Novels”

Modernist American and, particularly, Southern fiction excels in such intermediate narrative forms as the short-story cycle and the novella (also called "novelette" or "short novel"). With no tradition of novella theory comparable to that in France and Germany to support it, the medium-length narrative in English generally lacks a critical context. Short novels of Wolfe's such as "The Web of Earth" can benefit from European novella theory, for example, the comments offered by Gilles Deleuze and Félix Guattari in *A Thousand Plateaus*. The proposed generic reappraisal may be linked to a reconsideration of literary modernism avoiding the – properly speaking – postmodern, language-philosophy-oriented focus on modernist American fiction. Historically viewed, modernism reflects the fin de siècle antithesis of aestheticism and vitalism by a profound concern with the writer's craft and an attraction to such prelogical, preverbal phenomena as myth, epiphany, and the unconscious, as well as the imponderable quality of life as such postulated by European representatives of life and existential philosophy – among them Bergson, who influenced Wolfe and other preeminent modernist writers. Arguably, in a Lyortardian sense, modernism's master narrative was the totality and motion of life (all-embracing Being from Schopenhauer's blind world-will via Bergson's élan vital and Nietzsche's will to power to Heidegger's *Sein*) unadulterated by the – always individual – mind, which, as *Erkenntnis*subjekt, was de-centered by what was seen to ground it, life. This paper will be aimed at recuperating Wolfe's European-inspired modernist epistemology, which has been obscured from view by the – equally European-derived – postmodern linguistic turn, in which "language [is]

seen to form [the world]" (Michael Bell). Wolfe endows his narrator-protagonist with a hunger for life that translates itself into a desire to verbalize everything, but also meets the challenge of conveying the existential continuum by using certain strategies of indirection, such as the grotesque (expressive of life as a whole according to Bakhtin).

Peter Nicolaisen

“Thomas Jefferson's Conflicting Views of Europe”

While Jefferson found nothing positive to say about the European political system, he was enchanted by European culture. "Were I to proceed to tell you how much I enjoy their architecture, sculpture, painting, music, I should want words. It is in these arts they shine," he famously wrote to Charles Bellini. In my paper I want to explore some of the cultural phenomena Jefferson took particular interest in and try to assess the quality of this interest, holding it against his frequently expressed belief in the superiority of the American political system. How do we account for the easy distinction Jefferson made between "culture" and "politics"? While he readily identified the "effects of tyranny" on the social conditions he observed in Europe, his observations on the arts rarely included similar comments. I will approach the question of Jefferson's "Southernness" by contrasting his attitude to European culture with that of his contemporary from New England, John Adams, who was in Europe at the same time and in much the same function as the Virginian.

Hans Skei

“20th Century Southern Writers in Norwegian Translation: Reception, Reputation, Influence”

This paper focuses on major Southern writers such as William Faulkner, Eudora Welty, Flannery O'Connor and Tennessee Williams, although a few minor writers in popular genres are also included. The emphasis will be on the reception of these writers in a general sense, whereas the changing fortunes of Faulkner in translation will be outlined in some detail. Also, an investigation of the possible influence on Norwegian writers will be assessed.

An impossible but tempting question is to ask whether the far north and the deep south as regions and ways of life have more in common because of their provinciality or even marginality. Perhaps the fact that Norway was the weaker part of a union (with Denmark for 400 years, with Sweden for almost 100 years) may also account for some affinities despite the enormous differences, which may, after all, be more superficial than real. The paper will conclude with a brief narrative of a real Northerner's travels in the South – my own.

Waldemar Zacharasiewicz

“Antecedents and Trajectories of Two Twentieth-Century Writers from Georgia in Europe”

Among Southern fiction writers of the second generation since the Southern Renaissance the lives and fictional works of Flannery O'Connor and Carson McCullers show intriguing similarities and strikingly different trajectories. There are uncanny parallels in their lives: both were practitioners of the “southern Grotesque”, both set their fiction in the same subregion, both suffered from illness, to name but a few. Yet the patterns of behavior of the two writers could hardly have been more different. Carson McCullers' Bohemian lifestyle, her alcoholism and her painful relationship with Reeves McCullers stand in harsh contrast to the seemingly conventional, genteel lifestyle of O'Connor. One focus of the paper will be on the influence of Europe on the writings of the two authors. Whilst McCullers traveled extensively in Europe, physically O'Connor was compelled to spend much of her short adult life in GA but intellectually she was very open to European writers and philosophical and theological ideas, many of which were central to her fiction. McCullers was the first to find success in Europe, especially in Germany, whereas O'Connor achieved “canonical” status in France and had only a limited reputation in Germany and elsewhere in Europe. The paper will also explore reasons for the differing reception of these two Southern writers in the Old Continent.

Paul Giles

“Zora Neale Hurston and the Triangulation of Race”

This paper will be a comparison of the different conceptions of race that emerge in Hurston's *Their Eyes Were Watching God* and *Tell My Horse*. Whereas the first extrapolates a notion of racial identity based upon folk culture and anthropology, the latter, set in Haiti, uses the Caribbean location to problematize essentialist conceptions of racial difference. The triangulations associated with Caribbean circuits thus enable Hurston to refract racial tensions in alternative ways; in Haiti, for example, she is struck by the influence of British legalistic conceptions of racial demarcation, which she contrasts sharply with those that appertain in the U.S. Deep South. In this sense, Hurston uses a hemispheric perspective to gain an alternative perspective on U.S. society, something this paper will associate with reconsiderations of questions of race and civil rights in the American South more generally.

Sharon Monteith

“How Bigger Mutated: The French Connection between Richard Wright, Pierre Chenal, Boris Vian and Michel Gast”

This paper examines the web of connections between Richard Wright and Paris's post-war “noir sensibility” as expressed through Boris Vian. Bigger Thomas mutates into Joe Grant in Vian's *J'irai Cracher sur vos Tombes* (*I Spit on Your Graves*, 1947) at the very moment that French critics began to celebrate a tendency in American cinema as *film noir*. In fact, Pierre Chenal who directed the first adaptation of James M. Cain's *The Postman Always Rings Twice*, had also directed Richard Wright as Bigger in a version of *Native Son* that is suffused with noir-ish images and these provide a significant comparison with the ways in which *J'irai Cracher sur vos Tombes* pushes the eroticisation of the protagonist's death drives to sensationalist extremes. Vian's *roman noir* of race vengeance draws heavily on the southern gothic and expresses a French post-war fascination with the “savage South” of Caldwell's stories and Faulkner's *Sanctuary*, for example, and the threat of lynching that underpins Wright's characterisations and the murderous and suicidal rages as portrayed as the by-products of black emasculation. In a literary hoax, Vian published the novel as Vernon Sullivan, a southern black man telling an “authentic” southern story that would have been banned at home but which liberal French audiences could appreciate. Such racial cross-dressing is a significant component of the representation of sexual desire and death in Vian's pulp fiction and in the mutation of Wright's “death-bound subject” into its most sensationalist form. Film director Michel Gast was attracted by these elements in his first feature, an adaptation of *J'irai Cracher sur vos Tombes* that is clearly indebted to the French-American aesthetic crossovers that mobilised the French New Wave. In 1959 film he combined the hedonistic sexually-liberated spirit of French cinema with images of a decadent and morally corrupt South in “the film they dared not make until now.”

Charles R. Wilson

“Pagan Spain and the American South: Richard Wright's Spain and His Southern Sensibilities”

Richard Wright was a product of the Jim Crow South, but he became an internationally respected writer. In the post-World War II years, he visited and wrote about Africa and Southeast Asia, while living in Paris as an expatriate American. His book *Pagan Spain* is a revealing account of Wright's observations about Spain under Francisco Franco and it tells us much about the relationship between two deeply religious cultures – Spain and the American South – that were places in transition when Wright wrote his book in the 1950s.

This paper examines religion's role in two Western societies undergoing limited modernization in the mid-twentieth century because of commitment to traditional cultural ways. Scholars have noted Wright's iconoclasm and negative judgment on Spain's Catholicism, but they have paid inadequate attention to ways that Wright's Southern origins shaped his view of Spain. This paper argues that Wright's experience of an authoritarian Jim Crow society, his reactions against the intense religiosity of black Southern culture, and the role of women in his childhood helped shape his interpretation of Spanish culture.

Susan-Mary Grant

“A Study in Scarlett O’Hara?: The South as America in Nineteenth-Century Scottish Literature”

By the late nineteenth century, British readers were familiar with a wealth of imagery of America, the by then not so New World across the Atlantic. From the earliest days of settlement, America had exercised a hold on the British literary imagination, and by the early nineteenth century a raft of travel accounts confirmed readers’ worst suspicions and reinforced their best hopes about the republican experiment in the United States. When, in the Civil War of 1861-1865, that experiment appeared to be about to implode, popular interest in the conflict did little to explain to the British public at large what the Union was fighting for nor what the Confederacy represented; a new nation, in Gladstone’s premature judgment, or a destructive sectional force that sought the termination of the New World’s democratic experiment. In the war’s aftermath, and especially toward the end of the nineteenth century, the image of America had shifted to the very section that had struggled so hard to be a separate nation: the South. The nation as a whole remained a back-drop to some of the most famous literary productions of the day—a location from which characters could emerge and to which they could be banished as it suited the author—a conveniently distant shore that remained, even in an age of growing understanding of it, sufficiently obscure as to serve this purpose. It was the South, above all, however, that attracted the interest of writers such as Arthur Conan Doyle, and specifically race relations in that region. In utilising the South as the back-story for some of his most famous tales, Conan Doyle offered an unusually sophisticated perspective on the South that would influence, this paper argues, future literary reactions to and presentations of America as a whole.

Rosella Mamoli Zorzi

“The Formidable Question”

I will explore the ways in which Henry James was suddenly exposed to "the formidable question", "which rose suddenly like some beast that had sprung from the jungle", during his 1904 tour of the US. James – a novelist usually studied and remembered for his (great) works on the relation between Europe and the USA, mostly those of the Northeastern coast – went back to the US and to the South late in life, after a lifetime spent in Europe. His youthful memories of his brothers' participation in the Civil War, his experience of "the Southern black as we knew him not", shaped his reactions to the South. In my paper I will analyze these reactions - and the value of the imagery present in the prose - as expressed in *The American Scene* (1907).

Nahem Yousaf

“A Southern Sheriff’s Revenge: Bertrand Tavernier’s Coup de Torchon”

This paper traces the story of a Texan small-town sheriff as first told and reworked by the pulp fiction writer Jim Thompson in *The Killer Inside Me* (1952) and *Pop. 1280* (1964) and transformed by French film director Bertrand Tavernier when he transposes this particular “Southern” sheriff’s revenge to colonial Senegal in 1938 in *Coup de Torchon* (*Clean Slate*, 1980). It examines how the image of the Southern sheriff has accrued mainly negative connotations, by focusing on the stakes they had in white supremacy and maintaining a segregated status quo or exploring their limited efforts to move beyond the ineffectual or corrupt, in novels such as Erskine Caldwell’s *Trouble in July* (1940) and Elizabeth Spencer’s *A Voice at the Back Door* (1956). This paper argues that Jim Thompson, the son of an Oklahoma sheriff himself, also builds on popular cultural images of Southern sheriffs, from Andy Griffiths as benign Mayberry sheriff Andy Taylor on CBS to real sheriffs such as the bigoted and bullish Harold Strider and Eugene “Bull” Connor. The proliferation of stereotypically lawless Southern lawmen in the late 1950s and the 1960s may explain something of Thompson’s decision to develop his west Texas murderous Lou Ford in *The Killer Inside Me* into east Texan and Southern sheriff Nick Corey in the mid 1960s.

Blending expressionist images with surreal dialogue and absurdist scenes, Tavernier, who began his career with the French New Wave, typically produces films that are existential explorations of dark and desperate characters in difficult times. In borrowing Southern motifs, the southern sheriff becomes one of Tavernier’s alienated protagonists for whom morality and malice are inextricably bound into the lawman’s lot. In displacing Thompson’s sheriff both historically and geographically, Tavernier retains the tropes of the sheriff in the American South while linking him into the French colonial regime in Senegal.

Richard Gray

“A Narrative Room of One’s Own: Eudora Welty’s Use of European Fairy Tale in *The Robber Bridegroom*”

This paper looks at *The Robber Bridegroom* with particular reference to Eudora Welty’s use of, and dialogue with, European fairy tale. The attraction of the genre of fairy tale for Welty, as a series of *ur*-texts to be invoked and reinvented, is not difficult to fathom. As one authority on the genre, Marina Warner, has pointed out, fairy tales have a ‘double vision.’ On the one hand, they chart ‘perennial drives and terrors, both conscious and unconscious. ‘On the other, they map ‘actual, volatile experience.’ For a writer who saw all things as double, and habitually represented her vision through a compelling mix of fact and fantasy, emotional truth and narrative playfulness, this must have exercised enormous appeal. What also must have exercised appeal was a further determining characteristic of fairy tale that Warner notes. These tales, she points out, have a particular ‘slant towards the tribulations of women, and especially young women of a marriageable age.’ Not only that, they were traditionally told by women. They were a way of finding a voice, achieving a some kind of narrative authority and making a space for the female in a male dominated society.

The story of the robber bridegroom was familiar to Welty, however, and to us, through the versions or editions offered by the brothers Grimm. These, as Warner and other scholars have noted, reflect a shift of focus as the narrative space cleared by women was slowly but systematically narrowed by predominantly male editors. Entering into dialogue with the brothers Grimm versions, Welty transformed a sinister tale into a celebration of the fullness of things and the fascinations of sexuality. Talking to and retelling the Grimm fairy tale, she refocused and re-emphasised its concern with females making a narrative space for themselves, and confronting the challenges offered by male authority and desire. Looping back to the earliest period of fairy tale telling, Welty was also venturing forward, breaking up the old script, crossing narrative boundaries in ways that anticipated later, specifically feminist retellings of those tales.

Dawn Trouard

“*The Promiscuous Joy of Eudora Welty: Missing Bowen in Mississippi*”

Eudora Welty’s 1955 collection, *The Bride of the Innisfallen*, stands as the literary wallflower of her canon. Reviewers found it either too “mysterious” or too “foreign”: in other words too not-like the “official,” read Robert Penn Warren’s certified Welty of “A Worn Path”. But the collection, in fact, includes four stories set in the south, even one about the Civil War. So how the collection deviates and disappoints is worth a closer look.

In part, the sea-change in Welty detectable by reviewers had to do with her affiliation professionally and literally with Elizabeth Bowen. *The Bride of the Innisfallen* was dedicated to Elizabeth Bowen and it bears the marks of her influence. Much of this can be demonstrated through the correspondence between the women; even more can be ascertained by the transformation of the female perspective in this collection. Welty’s characters no longer need to be in traditional relationship and their voyages of discovery take them well beyond the boundaries of Tishomingo County, Mississippi.

Arno Heller

“Walker Percy’s novel *The Thanatos Syndrome* and Eric Voegelin’s *Political Philosophy*”

All of Walker Percy’s works circle around what he refers to as the “modern malaise”, i.e. a deep transformation of the very consciousness of modern Western man. It is marked by a loss of religious transcendence, a sense of disorientation and dislocation leading to an ever more radical search for secular forms of redemption. To Percy the reason for this change for the worse is not primarily sociological, but has an ontological quality located at the very root of modern existence. It is marked by the increasing predominance of the abstract, collective and scientific over the concrete, personal and spiritual. In his last novel *The Thanatos Syndrome* (1987) Percy projects a dystopian nightmare scenario of dehumanizing manipulation based on the “malaise” into the not-so-distant future. On close scrutiny the novel appears to be almost a fictional exemplification of Eric Voegelin’s concept of “gnosticism” in *The New Science of Politics* (1953). In this work Voegelin depicts the fall of Western civilization from transcendence into the failing attempts at creating secular paradises. Voegelin had to emigrate from Austria to the U.S. in 1938 after criticizing Nazism as an extreme and demonic form of modern gnosticism. He settled down as a professor of political science at the Louisiana State University in Baton Rouge, not far away from Percy’s fictional Feliciana county. This paper investigates the striking analogies in Percy’s and Voegelin’s diagnoses of the modern dilemma.

Owen Robinson

“City of Exiles: George Washington Cable’s Unstable Narratives of New Orleans”

Whatever the validity of New Orleans’ claims to singularity, it is perhaps its plurality which is its most constantly dynamic quality, the factor which most contributes to its asserted special status: its cultural identity is as unstable as its swampy foundations. Indeed, the very reasons variously put forth for the city’s difference are frequently at odds with each other, and sometimes directly contradictory – all of which, of course, makes for a rich, beguiling dialogic realm, a place of transition, translation, and transfiguration. If the status of New Orleans as an ‘American’ city is problematic in the United States’ sense, then it is surely a fascinating paradigm of ‘America’ when we think more openly and appropriately continentally and transatlantically. This paper will consider George Washington Cable’s pointedly unsteady rendering of the city in his 1879 story collection *Old Creole Days*, focussing on the apparently melodramatic but richly layered ‘Café des Exilés’. The story’s eponymous café plays host to exiles from Barbados, Martinique, San Domingo and Cuba, each with their story to tell, each contributing to the narrative fabric of the city they now inhabit and the tale of it told by Cable’s proud, possibly self-appointed hero and his eager, probably embellishing scribe. Cable’s New Orleans is as much a Caribbean city as a U.S. one, and Europe influences both these strands of identity. I will discuss the ways in which Cable weaves the various voices together into what seems a slight but convincing account, before revealing that they have actually been telling an altogether different, more dangerous and unsettling story which serves to emphasize New Orleans’ status as a nodal point in relations within and between ‘old’ and ‘new’ worlds.

Helen Taylor

“Paris and New Orleans: The Transatlantic Cultural Legacy of Prostitution”

The ambition of my wider project is to illuminate the racial and sexual cultural legacy of women in postcolonial New Orleans. This paper will focus on the transatlantic historical and cultural significance of the Storyville District of New Orleans, designated a semi-legal prostitution area, 1897-1917. Celebrated for its bordellos, musical and dramatic performances, ‘circuses’ and ‘madams’, all associated with ‘Frenchness’ and ‘French practices,’ it was closed in 1917 and erased by city leaders from most public records. In a city sharing with Paris socio-cultural links and a significant history of prostitution, this social experiment has fascinated artists of many kinds as the culmination of a series of French-inspired spectacles and performances by women. The paper will discuss the legacy of Storyville through transatlantic representations of the District in 19th-21st century cultural production, focussing on the figure of photographer E.J. Bellocq and fiction and film representations of his life and work.

Jacques Pothier

“France and the American South: Transatlantic Dialogues”

I want to study the currents of cross-fertilization between France and the South in the middle of the twentieth century. Faulkner's persisting interest in France as a war-torn country in need of reconstruction can be ascribed to a process of identification with his own region. On the other hand, some French thinkers were to find sanctuary in New York during the German occupation of France, and eventually stayed, such as Jacques Maritain, influential on Southern catholic writers like Flannery O'Connor, whose Weltanschauung converged with that of Teilhard de Chardin.

However there seems to be no historic context to justify Sartre's response to Faulkner, when Sartre (mis)reads his own vision of time into the Quentin section of *The Sound and the Fury*, largely launching his own philosophical ontology. Beyond Sartre, the "French Faulkner" or Poe's "Purloined Letter" became central in shaping the tools of many novelists, thinkers and essayists from the sixties to the 21st century – the latest example being a "Phenomenologie de Faulkner" published in 2005.

Theo D’haen

“Don Quixote on the Mississippi: Twain's Modernities”

In the *Adventures of Huckleberry Finn* there is only one direct reference to Cervantes’ masterpiece. It is my contention, though, that *Don Quixote* provides the basic underlying structure for Twain’s *chef-d’oeuvre*, and that the relationship between the adventures of Cervantes’ seventeenth-century Spanish nobleman and Twain’s nineteenth-century little ragamuffin mediates Twain’s own ambiguous relation to modernity, particularly as embodied in his contemporary America, and the South. In this, I will argue, Twain

is actually picking up on a similar ambiguity on the part of Cervantes toward his own time, and his own nation at the dawn of modernity. As such, *Don Quixote* and *The Adventures of Huckleberry Finn* can be seen as serving comparable ends in comparable stages of their nation's (hi)story.

Jan Nordby Gretlund

“Mark Twain and Europe”

In the United States he is, of course, considered 'a great American,' but why is it that Mark Twain is remembered as 'a good American' also in European countries where anybody American is automatically subjected to severe criticism? Surely it cannot be simply because Twain was a successful stand-up comedian and an entertaining writer?

In the late 1860s Twain's notion of Europe was that of most Americans: there is not much the Old World can teach the New. 'Europe is a dustpile.' His own experiences confirm the attitude, although the reports from his first trip to the Mediterranean area reveal ambiguous feelings about what he saw. Later writings by Twain leave no doubt, Europe offers no progress for mankind.

He was always the ethically correct traveler, who saw Europe from a supposed moral high ground. Twain knew he was the 'good American!' – During his later travels certain Puritan ideas blocked out most other impressions. And by the time bankruptcy forced him to give talks all over, also in Europe, he had become the Victorian inspector of the morals of the world. In his continued reports on European mores Twain upended the genre and burlesqued the criteria of travel writing, ignored traditions and mocked European and American culture, lied, trespassed on everybody's emotions, and confused his readers, all in the tradition of Southwestern humor.

Mark Twain's opinions prefigure much American thinking today. I hope to show the Southern origin of his thoughts, what it is that makes him topical today and relevant for discussions of transatlantic relations, and just why Europeans consider Twain 'the good American.'

Richard Ellis

“The Bondwoman's Narrative: Problems of Textual Identification/Identity”

My paper's central thesis is that the color of Hannah Crafts, the possibly pseudonymous author of *The Bondwoman's Narrative* is, in fact, despite Henry Louis Gates's and his colleagues' extensive research, is uncertain. The author – who probably was female (though even this is not certain) – may have been African American, but equally she may have been white. Her ethnic identity is radically uncertain.

Consequently, the novel sits uncomfortably athwart endeavours to categorize it in any way external to its basic contextualization as a late 1850s/early 1860s text (the most probable dating), its generic affinities (to women's "trials and sorrows" novels and to the Gothic), and its literary debts (to slave narratives, specifically the Crafts' *Running a Thousand Miles*, to Charles Dickens, and to Richard Hildreth and Mattie Griffiths).

Having established this, my paper would then go on to focus upon the debts to Dickens and to the Gothic, both obvious transatlantic debts, in order to seek an answer to the simple question: how important is it to try to deduce the color of Crafts? What happens to the analysis if we assume Crafts is African American on the one hand or white on the other, in terms of her relationship to these transatlantic literary debts?

Barbara Ladd

“Créolité and Empire, Difference and Indifference, in William Faulkner's A Fable”

Dare we suppose that there are some places – that I shall call Archipelago places (in the Caribbean, in the Pacific, and in so many other areas ...) – where such a concept of the Relative, of the open links with the Other, of what I call a *Poétique de la Relation* shades or moderates the splendid and triumphant voice of ... Continental thinking, the thought of systems? (Glissant 275)

They seemed to muse down at them, contemplative, inattentive, inscrutable, and not even interested. (*A Fable*, 110-111)

A Fable is Faulkner's final and most explicit rumination on empire and colony. Set during World War I, it is situated at a crossroads where empire and colonies meet, where France is linked to Africa (especially to Algeria and to Senegal), to Central Europe, to the Middle East, to Asia (via Tibet) and to America. Senegalese guards in their “gaudy unassimilability” oversee a mutinous regiment as they await judgment in Chaulnesmont. A long episode in the middle of the novel takes place in the Deep South and Mississippi Valley region around New Orleans and Saint Louis, part of France's former colonial empire in the New World. Most of the principal officers in the novel begin their careers in Algeria, the first and most

important of those of France's African colonies acquired after the loss of the American ones, and the future Generalissimo (loyal only to the state he serves) commits a crime against nation there (nation and state being distinct). It was under the government of the Third Republic that most of France's 19th century empire was acquired beginning with Tunisia in 1881 as part of what historians refer to as the "scramble" for Africa. Focusing on the Algerian subplot and on Tobe Sutterfield's creole grandson, a prodigy of languages who, although raised in New Orleans, speaks "the French of the Sorbonne" (168) and raises the problem of translation across cultures, I will explore the novel's problematic of cultural "difference" and the role of "indifference," the latter both in the sense of "sameness" (as in speaking of a "nation" or "national body") and in the sense of "indifferentiation" (as when speaking of the colonized or the mass).

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Noel Polk

"A Fable in Europe, Europe in A Fable"

It is well known that Faulkner set the novel he worked longest on – the one he called his "Magnum O" – in Europe, a fact of considerable interest considering his lifelong investment in north Mississippi as the site of his fictions. Many have, of course, noted this fact, while wondering why the European setting was so important to him at this point in his career. My paper will consider his choice of Europe as his setting, but it will also consider, probably more extensively, the quite astonishing ways in which European history – ancient and modern – and art – ancient and modern – become part of *A Fable's* thematic frame of reference.

Karl F. Zender

"William Faulkner, New Orleans, and Europe"

Where does Europe appear in William Faulkner's fiction? Until late in his career, Faulkner's own direct experience of Europe was limited to a single visit in the 1920s, and until he wrote *A Fable*, his use of Europe as a fictional setting was similarly limited—a few early stories, an abandoned novel set partly in Paris. Yet Europe does appear throughout Faulkner's fiction, most prominently in the mid-1930s. Its name is New Orleans. In the polarity Faulkner establishes between New Orleans as French, Catholic, sophisticated, and fatalistic, and northern Mississippi as Protestant, puritanical, and provincial, he reconfigures the Jamesian theme of European experience and American innocence. This reconfiguration receives its fullest elaboration in *Absalom, Absalom!*, where it expands to encompass the most urgent political choice of the time of the novel's composition, between a politics of authority and a politics of equality. In Faulkner's later career, this choice is expressed abstractly, as between despair and hope; examining its appearance in *Absalom, Absalom!* can help us to understand the political implications of these later abstract formulations.

James C. Cobb

"Crackers and Cavaliers: The Transatlantic South from Mercantilism to Mercedes"

This paper surveys and analyzes the impact of longstanding interaction with Europe on the identity of the South. In addition to pre-colonial conquests and invasions by Spain and France, the South on the eve of the American Revolution shone as the brightest star in the British imperial firmament, accounting for nearly two-thirds of the value of American colonial products between 1768 and 1772. For the most part, the southern colonies maintained closer contacts with London than with their respective southern or northern neighbors. European visitors were a primary source of observation and comment about the perceived peculiarities of the South in the early national period of United States history as northern writers who had never ventured South drew on the observations of transatlantic travelers who had.

Noting their region's position as the supplier of 80 percent of the raw cotton for the English textile boom, southern leaders were emboldened to take a hard line on the question of southern rights and presume the certainty of English support once secession became a *fait accompli*. From the legend of southern descent from the English Cavaliers to the insistence of Nashville Agrarian Allen Tate that unlike New England, which lived economically on the South and culturally on England, the Old South "could be ignorant of Europe because it was Europe," real and imagined European ties have been crucial to the intellectual construction of southern identity.

Over the last three decades, European investment has made the South the most economically cosmopolitan region in the United States and produced a remarkable cultural interaction not simply in large cities like Atlanta but across rural areas of Alabama and South Carolina where local economies were not just reinvigorated but revitalized by major manufacturing plant investments by firms like Michelin, BMW, and Mercedes. Meanwhile, as evidenced by groups like the European Southern Studies Forum, European interest in southern culture and identity has never been stronger.

Martin Crawford

“Old South/New Britain: Cotton, Capitalism and Anglo-Southern Relations in the Civil War Era.”

Although the failure of the Confederate States to gain British recognition is adequately documented, the underlying cultural and economic reasons for that failure have not been fully investigated. This defect is surprising given the South’s presumption that Britain – viewed as an abolitionist stronghold – must inevitably support its independence bid. At the heart of the planter leaders’ confidence was, naturally, cotton. This paper will re-examine the “cotton” argument. Particular attention will be paid to the failure of the South’s political and economic elites to establish effective communications across the Atlantic, a failure that undermined the Confederacy’s appeal across the Atlantic. It will argue that the South’s bid for “independence” was based upon a strong aversion to international “interdependence”. To this end, the experience of the Sheffield steel manufacturer William Corsan, who toured in the South in 1862, is especially revealing. Corsan’s memoir points up the contradictions inherent in the Confederacy’s internationalism but also the attractions of the South’s position which oddly led him to support its cause.

Walter Edgar

“European Influences on Pre-Civil War Southern Culture: The Case of South Carolina”

South Carolina – not New York or Pennsylvania – was the most ethnically diverse of Britain’s North American colonies. By the eve of the American Revolution, only 36.7 percent of the European settlers were of English descent – thus the English were not even a majority of the white population of the colony which included a rich ethnic stew of Germans, French, Dutch, Scots, Irish, Welsh, Swedes, and Jews [both Sephardic and Ashkenazic]. These groups had a significant impact on what appeared to be an English society. Appearances, however, can be deceiving.

From the work of linguists, art historians, archeologists, historians, and other scholars, we now know that the general culture of 18th century South Carolina was shaped by the interaction of these various ethnic groups.

What has not been examined in any depth is the continuing links between South Carolina and Europe in the seventy-five years preceding the American Civil War.

European intellectuals such as Thomas Cooper [England], Francis Lieber [Germany], and John James Audubon [France] had considerable impact on the cultural or political life of the state and region.

Cultural influence and exchange was not limited to the actions of immigrants. Until the American Civil War, South Carolinians flocked to European universities for education in medicine, law, and liberal arts. In addition, what would later be called the “grand tour” by northern Victorian Americans after 1860 was a common experience for hundreds of young Carolinian between 1783 and 1860.

My paper will examine the interaction of Europeans and South Carolinians and the influence of Europe and Europeans on South Carolina and South Carolinians in the seventy-five years preceding the American Civil War.

Don H. Doyle

“Garibaldi’s Question”

At the outset of the American Civil War rumors spread through Europe and America that Giuseppe Garibaldi, recently returned from his triumphal campaign for the “reunification” of the Italian South, would lead Union forces in a similar campaign into the American South. Emissaries of the Lincoln administration rushed to invite the “Hero of Two Worlds” to America. Garibaldi welcomed the idea but stated two conditions: total command of the Union forces and power to declare the war against slavery. “Tell me also,” he asked one American diplomat, “whether this agitation is [about] the emancipation of the negroes or not.” At this point the Union had no answer to Garibaldi’s question, and negotiations ended for now. But the attention this incident aroused in the North, the South, and Europe made it clear that the American Civil War would be influenced by foreign opinion in ways that are insufficiently appreciated. Confederate diplomats in Europe sought to align their cause squarely with that of nationalist independence movements in Europe

(Italy, Hungary, Poland, Ireland, and Greece). They denied slavery as their cause and instead made their appeal in the language of liberal nationalism, liberty and self-determination. Meanwhile, one in four men serving the Union military was foreign born, and they helped turn Union war aims toward emancipation. Confederates understood the critical importance of winning European favor and toward the end of the war considered their own plans to emancipate the slaves. In these and other ways, my paper will show the American Civil War as an international affair in which both sides in the war defined their national purpose while viewing themselves in a European mirror.

Sarah Robertson

“The Green, Green Hills of Home’: Representations of Mining in Welsh and West Virginian Fiction”

The West Virginian writer Jayne Anne Phillips considers her home state to be “magical, very Celtic”. On her first trip to Europe, as she passed through England into Wales, she “was shocked to see towns that looked liked towns in West Virginia. The landscape itself was similar ... It’s as though when they settled, people found the place that was most like where they’d come from.” The uncanny sensation that Phillips describes, as she encounters traces of her home-place in an alien country, brings into focus the migration of Welsh miners to the United States during the nineteenth century. That movement creates interesting parallels between the literary representations of coal mining in the fiction of both countries.

Written decades apart, Lewis Jones’ *Cwmardy* (1937) and Breece D’J Pancake’s short stories, published posthumously in 1983, both explore the economic effects on individuals and families in mining villages. The paper will consider the shared cultural concerns of both authors, focusing on the transfer of “coal town” practices across the Atlantic.

Barbara Ching

“Happily Ever After in the Marketplace: The Ballads of the Southern Mountains and the Escape from Old Europe”

In this paper, I will discuss the film *Songcatcher* (Maggie Greenwald, 2000), set in a fictional American music conservatory in the year 1907. The heroine, Lily Penleric, the only woman on the faculty, specializes in old English balladry. When she fails to receive tenure, she sets out for the mountains to pursue her research and vindicate herself. Lily seems to find the authentic ballads she is looking for in the mountains but she also finds that she can not live within the provincial and evangelical confines of mountain culture. At the same time, the conservatory sends Cyrus Whittle, an effete but extremely fair and kind Englishman and (another) representative of old Europe to officiate over Lily’s discoveries. Rather than resubmit herself to these authority figures, Lily decides to turn her discoveries into records to sell in the American marketplace.

I choose to focus on *Songcatcher* not because I believe that it is a great film (although it did not receive the attention it deserves because of the surprise success of *O Brother Where Art Thou* and its soundtrack) but because it tells a story about how the Child ballads, believed to be the European roots of American country music, became a *product* of American culture. I will also look at literary approaches to this theme, particularly Lee Smith’s *The Devils Dream* and Agrarian Donald Davidson’s *Big Ballad Jamboree*.

Jill Terry

“Transatlantic Folk Exchanges in the Revival Year”

The US collector, Alan Lomax, following in his father John’s footsteps, took field recordings of folk song throughout the US South for the Library of Congress. When Lomax revisited the South in 1959 he was assisted by the British folk singer, Shirley Collins. In her recent book, *America Over the Water* (2005), Collins recounts their experiences, including conducting the first-ever recordings of Mississippi Fred McDowell. Their expedition can tell us much about both cultural interactions and divides in the late 1950s South and the unfolding relationship between British and American claims on folk traditions.

Lomax and Collins found clear evidence of the persistence of a British folk ballad tradition in the southern Appalachians yet on her return to England Collins stated that she was ‘determined to focus on English songs’. This seeming perversity is explained by the context of the Lomax inspired Folk Revival in England whose leaders, e.g. Ewan MacColl, took it upon themselves to systematically delete all American influences, concerned ‘that we had a whole generation who were becoming quasi Americans’ in a period when ‘tradition’ had to be preserved at all costs.

The impulse to recognise British roots in the US but to deny US influences on the British 'traditional' scene is one of the ironies of claims for national identities. The late 1950s are a critical point for such discontinuities when traditional song was being co-opted as a force for social change and this paper will examine the Lomax contribution.

Robert Brinkmeyer

“Slavery Old and New: Styron's Sophie's Choice”

Styron posits that the logical end of Southern slavery in the nineteenth century is the Nazi concentration camp in the twentieth. As a result, the burden of Southern history for Stingo becomes also in a sense the burden of German history; not only must Stingo come to terms with the transgressions of Southern slavemasters, themselves evil enough, but also with the far greater transgressions of the Nazis.

Suzanne Jones

“Black Girl in Paris: Shay Youngblood's Escape from ‘the last plantation’”

African American writer Shay Youngblood's *Black Girl in Paris* (2000) is a novel about a young black woman named Eden from Georgia. An aspiring writer looking for adventure, she goes to Paris in hopes of meeting James Baldwin and being inspired by his courage and creativity. Eden has a picaresque series of encounters with a variety of people on the Parisian margins, but not a single encounter with her literary idol. Instead, an increasingly homesick Eden meets a blues trumpeter and falls in love with the sound of his music before she discovers that he is white. Ving's music pulls her "home" to Georgia, and once she realizes that he is white, his southern accent succeeds in keeping her interested long enough to find out he not only has "soul" but, unlike everyone else, fully understands her creative desires. People who hear Ving blow his "soulful and sad" horn wonder if he has "any African blood in him." But Youngblood's focus is on the hybridity of culture, rather than its racial genealogy, and she suggests that old Europe allows Eden to experiment with relationships and with her sexuality in ways that she cannot in the American South of the 1980s. Because Eden is away from the South, away from the demands of family and friends, she feels "free" to act as she desires, rather than as her southern black community dictates. Journalist and race theorist Njeri Itabari has termed the monolithic definitions of American blackness, from which Eden longs to be free, "the last plantation," arguing that "even as we are victimized by the ethos of slave masters and their descendants, we often define ourselves and operate in terms that speak to the psychological slavery that leaves the mind the last plantation." In Paris Eden escapes Itabari's "last plantation," not only because she discovers herself apart from her African America family and friends but because she moves beyond the Paris of her romantic imaginings.

A. Robert Lee

“Black South, Black Europe: The Fictions of William Demby”

William Demby's *Beetlecreek* (1950) and *The Catacombs* (1965) yield an almost perfect pairing. The one novel envisages its story of a West Virginia township as racial *huis clos* with a seeming realist-naturalist idiom to match. The other, early postmodern narrative (Demby himself calls it "cubist"), takes on Rome as a cultural and expatriate multi-layer of time and place in which "William Demby" becomes the author's reflexive double. Whether set in the US South of West Virginia or modern Italy as metropolis, both texts explore the construction of "blackness" – ideological to sexual – and with it "whiteness as anything but one-note binaries. Demby's virtuosity, the verve to his imagining, has still not had its full due, not least in how he steps beyond, indeed cannily incorporates even as he undercuts, the usual received race-inflected seams or fissures. This account, which also gives passing recognition of his other novels, *Love Story Black* (1978), *Blueboy* (1979), and the as yet unpublished *King Comus* (a text which spans the Congress of Vienna to Civil Rights America), seeks to make amends.

PARTICIPANTS

Robert Brinkmeyer, Jr. is Chair and Professor of English at the University of Arkansas. He has published widely in twentieth-century Southern literature and culture, including four books: *Three Catholic Writers of the Modern South*, *The Art and Vision of Flannery O'Connor*, *Katherine Anne Porter's Artistic Development: Primitivism, Traditionalism, and Totalitarianism*, and *Remapping Southern Literature: Contemporary Southern Writers and the West*. Currently, Professor Brinkmeyer is finishing up a study of Southern writing in the 1930s and 1940s, focusing on the impact of European fascism on Southerners' conceptions of race and culture. Writers examined in this study include Allen Tate, Donald Davidson, John Crowe Ransom, W. J. Cash, Lillian Smith, Richard Weaver, William Alexander Percy, William Faulkner, Katherine Anne Porter, Carson McCullers, Thomas Wolfe, Robert Penn Warren, and Lillian Hellman. Professor Brinkmeyer's next project is a study of James Agee.

Barbara Ching

Director, Marcus W. Orr Center for the Humanities, 1/03 –, and Associate Professor of English, 8/01–, The University of Memphis, Memphis TN. She received her Ph.D. 1990 (Duke University). Graduate Program in Literature, Graduate Certificate in Women's Studies

Books

Wrong's What I Do Best: Hard Country Music and Contemporary Culture. New York: Oxford Univ. Press, 2001 and *Knowing Your Place: Rural Identity, and Cultural Hierarchy*. Introduced and edited with Gerald Creed. New York: Routledge, 1997.

Selected articles and book chapters

"Country Music and the South: 'Old Times There Are Not Forgotten.'" In *The Blackwell Companion to the Literature and Culture of the American South*, eds. R. Gray and O. Robinson. Blackwell, 2004, 203-220, "Sounding the American Heart: Cultural Politics, Country Music, and Contemporary American Film." In *Soundtrack Available: Essays on Film and Pop Music*, eds. Pamela Robertson Wojcik and Arthur Knight. Duke Univ. Press, 2001, 202-225, and "The Possum, The Hag, and The Rhinestone Cowboy: Hard Country Music and the Burlesque Abjection of the White Man." In *Whiteness: A Critical Reader*. Ed. Mike Hill. New York Univ. Press, 1997: 117-133. Translation in *Die Beute* (April 1998).

James C. Cobb is the Spalding Distinguished Professor in the History of the American South at the University of Georgia. A former president of the Southern Historical Association, Cobb's research focuses on the interaction of economy, politics and culture in the South. In addition to publishing more than thirty scholarly articles, he has written seven books, and edited or co-edited five more, including *The Selling of the South: the Southern Crusade for Industrial Development, 1936-1990* (Univ. of Illinois Press, 1993) and *The Most Southern Place on Earth: The Mississippi Delta and the Roots of Regional Identity* (Oxford Univ. Press, 1992). In 2005 he published *Away Down South: A History of Southern Identity* (Oxford Univ. Press), which became a History Book Club selection, as well as *The Brown Decision, Jim Crow, and Southern Identity* (Univ. of Georgia Press), and with William Stueck, *Globalization and the American South* (Univ. of Georgia Press).

Martin Crawford is Professor of Anglo-American History at Keele University. He received his D.Phil in Modern History from Oxford in 1980. His publications include: *The Anglo-American Crisis of the Mid-Nineteenth Century* (Univ. of Georgia Press, 1987); ed., *William Howard Russell's Civil War: Private Diary and Letters, 1861-1862* (University of Georgia Press, 1992); with Alan J. Rice ed., *Liberating Sojourn: Frederick Douglass and Transatlantic Reform* (Univ. of Georgia Press, 1999); *Ashe County's Civil War: Community and Society in the Appalachian South* (Univ. Press of Virginia, 2001); and with Richard Godden ed., *Reading Southern Poverty Between the Wars* (Univ. of Georgia Press, 2006). His main teaching and research interests are in nineteenth-century Southern, Civil War and Anglo-American history; current projects are a study of Britain and the slave South and the history of the Potteries Jt-Stock Emigration scheme of the 1840s. He was founding editor of the journal *American Nineteenth Century History* from 1999-2005 and he currently serves as chair of British American Nineteenth Century Historians (BRANCH).

Theo D'haen (1950) is Professor of American Literature and Director of the Institute for European Studies at Leuven University, Belgium, and Emeritus Professor of English and American Literature at Leiden University, Netherlands. Published widely on modern literature in European languages, mainly with respect to (post)modernism, (post)colonialism, and crime writing. Recent publications in English: *Contemporary*

American Crime Fiction (Palgrave, 2001), *Configuring Romanticism* (Rodopi, 2003), and *How Far is America From Here?* (Rodopi, 2005). Editor of *Costerus New Series in English Literatures, Postmodern Studies*, and *Textxet: Studies in Comparative Literature*. Advisory editor to *Journal of Modern Literature* (1988-2005), *European Journal for English Studies* (1996-2005), *European Journal of American Culture* (1997-), *Journal of American Studies* (1998-), *Comparative American Studies* (2002-), *European Review* (Cambridge UP, 2004-). Served on the boards of the International Comparative Literature Association and the International American Studies Association. Chair, Literary and Theatrical Studies Section of the Academia Europaea.

Don H. Doyle is McCausland Professor of History at the University of South Carolina, earned his B.A. at the University of California, Davis, 1967, and his Ph.D. at Northwestern University in 1973. He is the author of several books dealing with American history, including: *The Social Order of a Frontier Community* (1978); *New Men, New Cities, New South: Atlanta, Nashville, Charleston, Mobile, 1860-1910*, (1990); *The South as an American Problem*, co-edited with Larry J. Griffin (1995); *Faulkner's County: The Historical Roots of Yoknapatawpha* (2001); *Nations Divided: America, Italy, and the Southern Question* (2002); and *Nationalism in the New World*, co-edited with Marco Pamplona (2006). Professor Doyle is a co-founder of ARENA (Association for Research on Ethnicity and Nationalism in the Americas), and a new H-Net discussion group, H-Nationalism, which are both devoted to advancing the study of nationalism, particularly in the Americas and the Atlantic world. He is currently working on "The Elements of American Nationalism," an overview of the formation of American nationalism and national identity between the Revolution and World War I.

Walter Edgar, the Director of the Institute for Southern Studies at the University of South Carolina, holds the Claude Henry Neuffer Professorship in Southern Studies and the George Washington Distinguished Professorship in History. He is the author of *South Carolina: A History* (1998) and *Partisans and Redcoats: The Southern Campaign that Turned the Tide of the American Revolution* (2001). He is the editor of *A Southern Renaissance Man: Views of Robert Penn Warren* (1984) and the co-editor of *Southern Landscapes* with Tony Badger, Jan Gretlund, Lothar Hönnighausen and Christoph Irmscher (1996). He also is the editor-in-chief of the recently published reference work, *The South Carolina Encyclopedia* (2006). In addition to his scholarly pursuits, he is the host of two programs on South Carolina Public Radio: "Walter Edgar's Journal," a look at contemporary events in context and "Southern Read," his weekly reading of some of the best of contemporary Southern fiction. His major field of interest is an interdisciplinary study of the American South with a special focus on state and local studies.

Richard J. Ellis is Head of the Department of American and Canadian Studies at the University of Birmingham. He is also editor of the international journal, *Comparative American Studies*. His central research interests are located in the fields of Critical and Cultural Theory and American Studies, and focus in particular upon three main fields:

* The Beats and Beat Writing, focusing on relating the Beats' writing and their poetic and prosodic strategies to their historical and cultural contexts.

* Interdisciplinary research into African-American writing similarly centred in this approach, including work upon such nineteenth century figures as David Walker, Harriet E. Wilson, Hannah Crafts and Frederick Douglass.

* Little Magazine publishing, research ongoing for over eighteen years, and involving publication of nine articles in the UK and USA.

Selected Recent Publications

2006 *Harriet Beecher Stowe and Uncle Tom's Cabin: The Book and Some of Its Contexts* (Birmingham: Univ. of Birmingham ACS).

2004 *Harriet Wilson's Our Nig: A Cultural Biography of an African American Novel* (Amsterdam: Rodopi).
1999 *Liar! Liar! Jack Kerouac, Novelist* (London: Greenwich Exchange, 1999).

2000 *Faulkner and Modernism*, Renaissance and Modern Studies Series (Nottingham: Univ. of Nottingham).

2006 'Walker's Appeal', in Janet Gabler-Hover and Robert Sattelmeyer, eds, *American History through Literature, 1820-1870*, pp. 1234-1238. (Detroit: Charles Scribner's Sons).

2005 (with Paul Giles) 'E Pluribus Multitudinum: The New World of Journal Publishing in America', *American Quarterly* 57.4: 1033-1078

2004 'African-American Poetry and Fiction', in Richard Gray and Owen Robinson, eds, *A Companion to the Literature and Culture of the American South*, pp. 255-279. Oxford: Blackwell.

Paul Giles is Professor of American Literature and Director of the Rothermere American Institute at the University of Oxford. His books include *Atlantic Republic: The American Tradition in English Literature* (Oxford Univ. Press, forthcoming, December 2006); *Virtual Americas: Transnational Fictions and the Transatlantic Imaginary* (Duke Univ. Press, 2002); *Transatlantic Insurrections: British Culture and the Formation of American Literature, 1730-1860* (Univ. of Pennsylvania Press, 2001); *American Catholic Arts and Fictions: Culture, Ideology, Aesthetics* (Cambridge Univ. Press, 1992); *Hart Crane: The Contexts of The Bridge* (Cambridge Univ. Press, 1986). Among his other recent works are "The Deterritorialization of American Literature," in *The Planet of American Literature*, ed. Wai Chee Dimock and Lawrence Buell (Princeton Univ. Press, forthcoming); "Historicizing the Transnational: Robert Coover, Kathy Acker, and the Rewriting of British Cultural History, 1970-1997," *Journal of American Studies*, forthcoming; "Hemispheric Partiality," afterword to special issue on hemispheric approaches to American literary studies, *American Literary History*, 18, No. 3 (fall 2006). He works mainly on American literature and culture since 1700, especially in their transnational contexts.

Susan-Mary Grant is Reader in American History at the University of Newcastle, England, where she has taught since 1992. Her research focuses on the development and refinement of American national identity with specific reference to the Civil War of 1861-65, and her first book, *North Over South: Northern Nationalism and American Identity in the Antebellum Era* (Univ. Press of Kansas, 2000), looked at the development of northern nationalism in the period 1820-1860. She is now exploring the impact of the Civil War, and of American wars since, on American nationalism, and has published several preliminary articles on this, including 'Patriot Graves: American National Identity and the Civil War Dead' (2004), and 'Raising the Dead: War, Memory and American National Identity' (2005). Dr. Grant is the editor of the journal *American Nineteenth Century History*, and is in the advisory boards of the Association for Research into Ethnicity and Nationalism in the Americas (ARENA) and H-Nationalism. She has edited two collections of essays on the Civil War, and her most recent book *The War for a Nation: The American Civil War* (New York: Routledge), appeared in 2006.

Richard Gray is Professor of Literature at the University of Essex and the first specialist in American literature to be elected a Fellow of the British Academy. His books include *The Literature of Memory: Modern Writers of the American South*, *Writing the South: Ideas of an American Region* (which won the C. Hugh Holman Award from the Society for the Study of Southern Literature), *American Poetry of the Twentieth Century*, *The Life of William Faulkner: A Critical Biography*, *Southern Aberrations: Writers of the American South and the Problems of Regionalism* and *A History of American Literature*. He has also written a large number of essays and articles on American literature, edited a number of collections and anthologies including *A Companion to the Literature and Culture of the American South* (co-edited with Owen Robinson); he is a regular reviewer for various newspapers and journals including the *Times Literary Supplement* and the *Literary Review*, and is a frequent contributor to BBC radio programmes. His recent public lectures include the inaugural Eccles Centre for American Studies lecture at the British Library and the Sarah Tryphena Phillips lecture at the British Academy; and he is due to give the Lamar Lectures in the autumn of 2006.

Jan Nordby Gretlund is Senior Lecturer in American Literature and Chair of the Center for American Studies, University of Southern Denmark. He has held ACLS or Fulbright fellowships at Vanderbilt, Southern Mississippi, and South Carolina universities and has taught several terms at the two latter universities. He is the literary editor of the *EAAS Southern Studies Forum Newsletter*, and author of *Eudora Welty's Aesthetics of Place* (1997) and of *Frames of Southern Mind: Reflections on the Stoic, Bi-Racial & Existential South* (1998). He has edited (with Tony Badger & Walter Edgar) *Southern Landscapes* (1996) and four books with Karl-Heinz Westarp: *Realist of Distances: Flannery O'Connor Revisited*; *Walker Percy: Novelist and Philosopher*; *The Late Novels of Eudora Welty*, and *Flannery O'Connor's Radical Reality* (2006). He organized 'Sixty Minutes with Flannery O'Connor' in January 2006 at the University of South Carolina. He has also edited *The Southern State of Mind* (1999) and *Madison Jones' Garden of Innocence* (2005) and "A Southern Issue" of *American Studies in Scandinavia* (33/2-2001). And he is editing the second Southern issue of this periodical for the fall of 2006.

Arno Heller was full professor of American Studies at the University of Graz, Austria, until his retirement in 2003. He now teaches seminars on American culture at his alma mater, the University of Innsbruck. He

was twice president of the Austrian Association of American Studies and Austrian representative on the board of the European Association of American Studies (EAAS). He held research fellowships and visiting professorships at Kent State University, the University of California at Berkeley, Notre Dame University, Ohio University, the University of New Mexico, and the University of Regensburg (Germany).

His publications concentrate on 20th century literature and film, cultural and comparative studies, regionalism, and crosscultural studies. He has published four books, most importantly *Odyssee zum Selbst* (1973) (on the American novel of maturation) and *Gewaltphantasien* (1990) (on the theme of violence in the contemporary American novel). He edited and co-edited eight books and published more than 90 articles in international journals and essay collections. He has just published a new book *Amerikanischer Südwesten; Geschichte, Kultur, Mythos* (2006) (a cultural history of the American Southwest). A sequel on the American Northwest and several articles on New Regionalism are forthcoming.

Lothar Hönnighausen is em. Professor of North American Studies at the University of Bonn.

Among his recent publications are *William Faulkner: Masks and Metaphors* (Univ. Press of Mississippi, 1997), "Violence in the Literary History of the American South and in the Contemporary Novel," *Archiv* (2004), "The Three Old Men in Faulkner's *Go Down, Moses* " in: *Old Age and Ageing in British and American Culture and Literature* , ed. by Christa Jansohn, (Lit Verlag, 2004), *Space - Place - Environment* , coed. and intro., (Stauffenburg, 2004), "Defining Regionalism in North American Studies," *Regionalism in the Age of Globalism* , 2 vols. coed. and intro., (Univ. Press of Wisconsin, 2005), "Where Are We? Some Methodological Reflections on Space, Place, and Postmodern Reality," *Space in America: Theory, History Culture*. Edited by Klaus Benesch and Kerstin Schmidt (Editions Rodopi, 2005).

Suzanne Jones is Professor of English at the University of Richmond, where she teaches southern literature, literature by women, and twentieth-century American fiction. She is the author of *Race Mixing: Southern Fiction since the Sixties* (2004) and the editor of two collections of essays, *South to a New Place: Region, Literature, Culture* with Sharon Monteith (2002) and *Writing the Woman Artist: Essays on Poetics, Politics, and Portraiture* (1991), and two collections of stories, *Crossing the Color Line: Readings in Black and White* (2000) and *Growing Up in the South* (1991, 2003). Her articles on southern fiction and on novelists ranging from Edith Wharton to Rosamund Pilcher have appeared in a variety of journals and collections. A new collection of essays, *Poverty and Progress in the U.S. South, 1920-2000*, coedited with historian Mark Newman, will be published later this year.

Barbara Ladd works in American literature at Emory University in Atlanta, Georgia, where she specializes in Faulkner and in southern literary studies. She is the author of *Nationalism and the Color Line in George W. Cable, Mark Twain, and William Faulkner* (LSU 1997). Her latest book, *Resisting History: Gender, Modernity, and Authorship in William Faulkner, Eudora Welty, and Zora Neale Hurston* will appear in the spring of 2007, also from Louisiana State Univ. Press. Her most recent publications are "Literary Studies: The Southern United States, 2005," published in *PMLA* in October of 2005, and "The Space of Woman's Body, the Body of Woman's Place in Welty's *The Golden Apples*," published in *Études Faulknériennes* 5, the proceedings of the Eudora Welty Symposium held in Rennes in October 2002. Professor Ladd's essay on "Race as Fact and Fiction in Faulkner," is forthcoming in Richard Moreland's *A Companion to William Faulkner*, from Blackwell.

A. Robert Lee, formerly of the University of Kent at Canterbury, UK, is Professor of American Literature at Nihon University, Tokyo. He has held visiting US appointments at Princeton, the University of Virginia, Northwestern University, the University of Colorado and Berkeley. Recent publications include *Multicultural American Literature: Comparative Black, Native, Latino/a and Asian American Fictions* (2003), which won a 2004 American Book Award, *Designs of Blackness: Mappings in The Literature and Culture of Afro-America* (1998), *Postindian Conversations* – with Gerald Vizenor (1999), the essay-collections *Herman Melville: Critical Assessments*, 4 vols. (2001), *The Beat Generation Writers* (1996), and *Other British, Other Britain: Contemporary Multicultural Fiction* (1995) and three Everyman editions of Melville, *Moby-Dick* (1975, 1993), *Typee* (1993) and *Billy Budd and Other Stories* (1993).

Peter Lurie is the author of *Vision's Immanence: Faulkner, Film, and the Popular Imagination* (Johns Hopkins Univ. Press, 2004). He has published articles on Faulkner, Cultural Studies, film, and Hart Crane in publications such as *American Literature* and the *Faulkner Journal* and in essay collections. He is at work on two research projects: one about the French critical response to Faulkner; the other treats the indirect

presence of history in American cultural texts. He has taught in the History and Literature program at Harvard and was the News International Research Fellow in Film Studies, Keble College, Oxford. He currently teaches American Literature and Film Studies at the University of Richmond.

Dieter Meindl, officially retired from teaching North American literature and culture at the University of Erlangen-Nürnberg (where he has served as Assistant Dean of the Humanities School and as women's affairs co-ordinator), is still employed there on a contract basis and directs the Canadian Studies part of a Graduiertenkolleg on cultural hermeneutics. His major areas of research are twentieth-century fiction (particularly American modernism and Southern literature), American/Canadian literary and cultural relations, narratology, as well as the grotesque. These interests are reflected by his publications: several books - among them *American Fiction and the Metaphysics of the Grotesque* (Univ. of Missouri Press, 1996) and *North American Encounters: Essays in U.S. and English and French Canadian Literature and Culture* (LIT Verlag, 2002) - and more than fifty articles, the most recent being "(Un-)Reliable Narration from a Pronominal Perspective" (*The Dynamics of Narrative Form*, ed. John Pier, Walter de Gruyter, 2005).

Sharon Monteith is Professor of American Studies at the University of Nottingham, UK. Her books include *Advancing Sisterhood? Interracial Friendships in Contemporary Southern Fiction* (Univ. of Georgia Press, 2000); *Gender and the Civil Rights Movement* ed. with Peter Ling (Garland, 1999 and Rutgers, 2004), *South To a New Place: Region, Literature, Culture*, ed. with Suzanne W. Jones (LSU, 2002), *Film Histories* (Edinburgh, 2006) and *American Culture in the 1960s* is forthcoming in 2007. Monteith is writing a study of the Civil Rights era in popular film and fiction.

Peter Nicolaisen, Professor of English (retired), Flensburg University, Germany. Visiting Professor at Penn State University, Winthrop University; Fellow, International Center for Jefferson Studies, Charlottesville, VA. Publications about Thomas Jefferson include *Thomas Jefferson* (Rowohlt, 1995), "Thomas Jefferson, Sally Hemings and the Question of Race: An Ongoing Debate," *Journal of American Studies*, 37 (2003), 1, 99-118, "Thomas Jefferson, John Adams, and the Dutch Patriots" in *Old World, New World: America and Europe in the Age of Thomas Jefferson*, ed. Leonard Sadosky, Peter Nicolaisen, Peter Onuf, and Andrew O'Shaughnessy (Univ. of Virginia Press) forthcoming.

Noel Polk is Professor of English and editor of *The Mississippi Quarterly* at Mississippi State University. He has published widely, in the United States, Europe, and Japan, on William Faulkner and other Southern writers. He recently completed the editing of all of Faulkner's novels for *The Library of America*; these "corrected" texts are also published by *Vintage International* and *The Modern Library*. Most recent books include *Children of the Dark House: Text and Context in Faulkner*, *Eudora Welty: A Bibliography of Her Work*, and *Outside the Southern Myth*.

Jacques Pothier has taught American literature at the Université de Versailles Saint-Quentin en Yvelines since 1994, where he founded and runs the research unit "Suds d'Amérique". He has published two books, *William Faulkner: essayer de tout dire* (Paris: Belin, 2003) and *Les nouvelles de Flannery O'Connor* (Nantes, France: Le Temps, 2004). He has published articles in French or English on William Faulkner (notably his links with antecedents such as Balzac, or inheritors such as Garcia Marquez or Salman Rushdie), William Styron, Paul Auster, Raymond Carver, Flannery O'Connor, Thomas Jefferson. His fields of research cover the literature of the South, post-colonial anglophone literature, interactions between the literature of the South and Latin-American literature, modernism and post-modernism, literature and the visual arts (painting, photography, cinema, new media), the theme of space, the role of literature in the construction of local or national identities, the epistemology of American Studies. He is involved in the edition of the works of William Faulkner in la Pléiade, Gallimard. He is currently the President of the French Association for American Studies.

Sarah Robertson is Senior Lecturer of Contemporary American Literature at the University of the West of England. Her publications include articles about, and an interview with, the West Virginian writer Jayne Anne Phillips. Current projects involve a monograph on Phillips' work for Rodopi Publishers as well as an examination of labor in poor white autobiographies. Her most recent work has been on Janisse Ray's autobiography, *Ecology of a Cracker Childhood*.

Owen Robinson is Lecturer in U.S. Literature at the University of Essex, Colchester, U.K., having gained his Ph.D. from that university in 2002. He is the author of *Creating Yoknapatawpha: Readers and Writers in Faulkner's Fiction* (Routledge, 2006), as well as several articles and conference papers on Faulkner. With Richard Gray, he has co-edited *A Companion to the Literature and Culture of the American South* (Blackwell, 2004). He is currently working on writing centred on New Orleans, as part of the AHRC-funded project 'American Tropics: Towards a Literary Geography'. Apart from Southern literature, other research and teaching interests include African American writing, post-war U.S. fiction, and Bakhtinian and reader-response theory.

Hans H. Skei is Professor of Comparative Literature at the University of Oslo in Norway. He is the author of *William Faulkner: The Short Story Career* (1981) and *William Faulkner: The Novelist as Short Story Writer* (1985). He has also written *Reading Faulkner's Best Short Stories* (1999), translated Faulkner's Snopes trilogy as well as *Intruder in the Dust* and *The Sound and the Fury* into Norwegian. He is the editor of *William Faulkner's Short Fiction: An International Symposium* (1997), and he is on the editorial board of the *Faulkner Journal*. A number of essays on southern writers, including Shelby Foote, Eudora Welty, Walker Percy and Mary Chesnut, are collected in *Faulkner and Other Southern Writers* (2004). Co-editor and contributor to *The Art of Brevity: Excursions in Short Fiction Theory and Analysis* (2004).

Helen Taylor is Professor of English, University of Exeter. She has published widely on American southern literature and culture, as well as women's writing. Her books include *Gender, Race, and Region in the Writings of Grace King, Ruth McEnery Stuart, and Kate Chopin* (1989), *Scarlett's Women: Gone With the Wind and its Female Fans* (1989), and *Circling Dixie: Contemporary Southern Culture through a Transatlantic Lens* (2001). She has edited *The Daphne du Maurier Companion*, to be published by Virago, 2007. While teaching at The University of Warwick, she organised two conferences: 'Contemporary Perspectives on US Southern Culture' (1994), from which she and Richard H. King co-edited a collection, *Dixie Debates: Perspectives on Southern Cultures* (1996), and 'New Orleans in Europe' (1998). She is currently writing a book on *Storyville and the Transatlantic Cultural Legacy of Prostitution in New Orleans*.

Jill Terry is Head of English and Cultural Studies at the University of Worcester, UK. She has responsibility for the English Literature, Media and Cultural Studies, and American Studies programmes and teaches mainly American literature, especially African American and Native American Writing.

Following her post-graduate research on the role of 'orality' in contemporary southern literature, she has continued to be interested in the role and function of the oral, particularly music, in American literature. She is currently concerned with the comparative representation of music in African American and Native American writing.

Publications

'The Same River Twice: signifying *The Color Purple*', *Critical Survey* 3 (2000).

'Oral Culture and Contemporary Fiction by Women', in R. Gray and O. Robinson (eds), *The Blackwell Companion to Literature and Culture of the American South*, Blackwell, 2004.

'reads kinda like jazz in they rhythm': Gayl Jones' recent Jazz Conversations', in F. Mills & K. Mitchell (eds), *After the Pain: Critical Essays on Gayl Jones*, Peter Lang Publishing, 2006.

Dawn Trouard has been a Professor in the Department of English at the University of Central Florida (Orlando) since 1997, where she teaches Modern American Fiction, specializing in Faulkner and Welty. A native New Orleanean, she has published *Reading Faulkner's Sanctuary* with Edwin Arnold (UP of Mississippi, 1996) and edited *Eudora Welty: Eye of the Storyteller* (Kent State UP, 1989) and her edition, *Conversations with Ann Beattie*, part of the University Press of Mississippi's Conversation series will appear later this year. She has been the managing editor for *The Faulkner Journal* for nearly two decades. <http://www.english.ucf.edu/faulkner/> and has regularly published reviews in the *Washington Post Book World*.

'From Texas with Love: Welty's Collateral Snopeses.' *The Enduring Legacy of Old Southwest Humor*. Ed. Ed Piacentino. Louisiana State Univ. Press, 2005. 86-101.

'Burying Below Sea Level: The Erotics of Sex and Death in *The Optimist's Daughter*.' *Mississippi Quarterly* 56.2 (2003): 231-50.

'Welty's Anti-Ode to Nightingales: Gabriella's Southern Passage.' *Mississippi Quarterly* 50.4 (1997): 669-88.

“X Marks the Spot: Faulkner’s Garden.” *Faulkner in Cultural Context: Faulkner and Yoknapatawpha*, 1995. Ed. Donald Kartiganer and Ann J. Abadie. Univ. Press of Mississippi, 1997. 99-124.
“Faulkner’s Text Which Is Not One.” *New Essays on Faulkner’s The Sound and the Fury*. Ed. Noel Polk. New York: Cambridge UP, 1993. 23-69.

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Education

Bachelor of Arts, 1970, Masters of Arts, 1972, University of Texas at El Paso

Ph.D., University of Texas at Austin

Professional Experience

Director, Center for the Study of Southern Culture and Professor of History, University of Mississippi, since 1998; Professor, History and Southern Studies, University of Mississippi, 1981-98; Director, Southern Studies Academic Program, 1990-98, Visiting Professor of History, Texas Tech University, 1980-81, Lecturer and Instructor, University of Texas at El Paso, 1978-80, Visiting Professor, University of Würzburg, Germany, 1977-78.

Latest Books and Articles

Southern Missions: The Religion of the American South in Global Perspective (Baylor Univ. Press, 2006)

Editor in chief, *The New Encyclopedia of Southern Culture*, vols. 1–4 (Univ. of North Carolina Press, 2006)

“‘Just a Little Talk with Jesus’: Elvis Presley, Gospel Music, and Southern Spirituality,” *Southern Cultures* (forthcoming)

“Southern Religion(s),” in *Blackwell’s Companion to the Literature and Culture of the American South*, eds. Richard Gray and Owen Robinson (Blackwell Publishing, 2004)

“The Larger Context: Visionary Art and Southern Cultural Creativity,” in *Coming Home: Southern Visionary Art*, ed. Carol Crown (Univ. of Memphis, 2004).

Nahem Yousaf is a Subject Leader for English at Nottingham Trent University in the UK. His books include *Alex La Guma: Politics and Resistance* (Heinemann, 2001); *Apartheid Narratives* (Rodopi, 2001), *Hanif Kureishi’s The Buddha of Suburbia* (Continuum, 2002), *Chinua Achebe* (Northcote House, 2003), and (as co-editor) *Critical Perspectives on Pat Barker* (Univ. of South Carolina Press, 2005). He is a General Editor of a Manchester University Press series of monographs on Contemporary American and Canadian Writers and is writing a book on new immigrants in the American South.

Waldemar Zacharasiewicz is Professor of American Studies and director of the Canadian Studies Center at the University of Vienna and a Member of the Austrian Academy of Sciences. His research interests include the literature of the American South, Canadian fiction, travel literature and imagology. Among his publications are *Die Klimatheorie in der englischen Literatur und Literaturkritik* (1977) and *Die Erzählkunst des Amerikanischen Südens* (1990). He has edited and co-edited a dozen books, among them *Images of Central Europe in Travelogues and Fiction* (1995), *The Many Souths: Class in Southern Culture* (2003), *Transatlantische Differenzen - Transatlantic Differences* (2004), and *Aspects of the Transatlantic Exchange* (2006). A revised version of a monograph on Germany in American literature will appear shortly (*Images of Germany*, Univ. of Iowa Press, March 2007).

Karl F. Zender is Professor, Department of English, University of California at Davis

Selected Publications

The Crossing of the Ways: William Faulkner, the South and the Modern World (Rutgers Univ. Press, 1989)

Faulkner and the Politics of Reading (Louisiana State Univ. Press, 2002). (Selected as by Choice as an Academic Book of the Year, 2003)

Numerous essays and review-essays, including “Isabella’s Choice” [on Shakespeare’s Measure for Measure], *Philological Quarterly* (1994) and “The Humiliation of Iago”, *SEL* (1994).

Work in Progress

Answering to the Weight: Shakespeare and the Middle Years (book ms., 80% complete.)

Selected Administrative Responsibilities

Department Chair, 1993-98

Interim Director, University Writing Program, 2005-2006.

Rosella Mamoli Zorzi is Professor of American Literature at the University of Venice, Ca' Foscari. She is Chair of the North American Studies Program, Ph.D. Program, MA in Literary translation from English. She has worked on W. Faulkner, Canadian literature and Henry James.

Among her latest publications are:

Editor: *Henry James, Beloved Boy, Letters to Hendrik C. Andersen, 1899-1915*, U. of Virginia Press, 2004.

Gondola Days. Isabella Stewart Gardner and the Palazzo Barbaro Circle, eds. Elizabeth Anne McCauley, Alan Chong, Rosella Mamoli Zorzi, Richard Lingner, Boston, Isabella Stewart Gardner Museum, distributed by Antique Collectors' Club, 2004.

Editor: "*Gondola Days*": *Isabella Stewart Gardner e il suo mondo a Palazzo Barbaro-Curtis*, Venezia, Edizioni della Laguna, 2004.

Editor and translator: *Henry James, Cara Donna Isabella, Lettere a Isabella Stewart Gardner*, Milano, Archinto, 2004.

Editor: *In Venice and in the Veneto with Henry James*, Venice, Supernova, 2005.