Robert Donahoo Bids Farewell in Final President’s Column

It’s spring break and, to paraphrase Flannery, the trees are full of sunlight and the meanest of them sparkle.

This has never been truer for me than now, as my time as president of the O’Connor Society draws to a close. After this May’s American Literature Association meeting, I will officially turn over all my duties to Avis Hewitt, who has edited Cheers! so well for several years, and Mark Graybill will step up to handle that task. Though heading this organization has never been a horribly onerous task, I have a sense that I will enjoy the minutes of extra freedom I am about to gain: no more membership checks to process and bank; no more ALA sessions to plan; no more columns to write. My wife is hoping it also means at least a little less mess in my home study—though I fear she’ll learn the lesson of one of my father’s odd adages: spit in one hand, wish in the other and see which fills up the fastest.

But O’Connor will not be exiting my life. I am continuing to chip away at my own writing about her fiction and essays, and I plan to take advantage of the many opportunities this Society gives every O’Connor scholar to share my work and to stay in contact with co-enthusiasts who will challenge me and let me know when I veer from interpreting and analyzing into rewriting and reimagining. I’ve been gratified to discover how many O’Connor readers share her gift for verbal barbs that puncture academic delusions and sophistications: “My Lord, Billy [or is that Bob], recover your simplicity. You ain’t in Manhattan” (HB 407).

In leaving, I want to take a moment to thank those who made these years both enjoyable and rewarding. I have to begin with Sura Rath and Virginia Wray who first approached me about a leadership role in the Society while we were walking the Freedom Trail in Boston. They sagely knew it would be difficult to say no with Paul Revere’s statue and its call to duty in the background. However, neither was willing to settle for merely extending an invitation. Both provided wise advice and help as I fumbled my way through the technical details of editing Cheers! and allowed me to experiment with the newsletter and the organization over the

I’m really pleased that Bob Donahoo and Avis thought of me to take on this role. In 2007, I left a job in administration for the life of the teachers-scholar, and the NEH summer institute on O’Connor where I met Avis and Bob was a crucial first step toward building that life. Since that time, I have taught and written about O’Connor continuously, and my fascination with her life and work is stronger than it’s ever been. I look forward to contributing to the conversation about O’Connor as editor of Cheers!

—Mark Graybill

Robert Donahoo is president of The Flannery O’Connor Society and teaches at Sam Houston State University.
Gary Ciuba Reviews *Critical Insights: Flannery O'Connor*

So concrete and compelling is Flannery O'Connor's fiction that readers of *Cheers!* can probably remember not just the first work of hers that they encountered but the edition that they opened, and even the hour when and place where they read it. In 1973 I bought an Image / Doubleday Press edition of *A Good Man Is Hard to Find* for $1.25 at a retreat center gift shop in northeastern New Jersey. The cover, showing weathered and nail-pierced clapboards, O'Connor's name printed on one bleached plank that was fixed across the rest, seemed to promise that the advertised "Ten Memorable Stories" would be austere, hard-edged, and crafted for the ages. I read "A Late Encounter with the Enemy" first because it was the shortest, and then I went on to the others. I found myself so claimed by O'Connor's text that it became my retreat from the retreat that I was supposedly attending. Many first-time readers of O'Connor have probably known a similarly galvanic moment. It was, perhaps, a little like what the title character in "Parker's Back" felt when he thought that he would look through a catalog of tattoos and was stunned to find an icon of the Christ looking back at him: heart-stopping silence—and then a surge of reawakening life, but an inability to speak.

In that quiet, in that wonder, new readers might now seek orientation by picking up Charles E. May's *Flannery O'Connor*, the latest installment in the Critical Insights series from Salem Press. The publisher's website promotes the series as "the premier starting point for literary studies" and anticipates its special appeal to teachers and students. Offering online access to supplement its print editions, the Press envisions the multi-volume project as the twenty-first century successor to Harold Bloom's ever-expanding encyclopedia of essay collections from Chelsea House. Each entry follows the same basic set-up. But much as O'Connor found that "art transcends its limitations only by staying within them" (Mystery and Manners 171), May works successfully within the Critical Insights format. There are sections entitled "Career, Life, and Influence" (a basic biography by May, an essay by him on O'Connor as short story writer, and an appreciation by Paul Elie), "Critical Contexts" (four new essays by Susan Srigley, John Hayes, Avis Hewitt, and Irwin H. Streight), "Critical Readings" (twelve articles reprinted from journals between 1983 and 2009), and "Resources" (an O'Connor chronology, a list of her works, and a bibliography). Although the contributions are more than rewarding for readers who have lived for decades with the likes of O. E. Parker and General Sash, they also serve May's goal of wanting "to introduce O'Connor to a new generation of readers" (viii).

To read Irwin H. Streight's survey of O'Connor's critical reception is to understand the challenge that May faced in compiling such an introductory collection. In thirty-plus pages, Streight covers sixty years of O'Connor scholarship, focusing on book reviews, essay collections, significant issues (religion, the South, the grotesque) and critical approaches (intertextual, psychoanalytic, postmodern, and feminist). From this critical heritage, May has chosen pieces that are lucid, accessible, and finely argued, and he has added to them several new and equally strong essays by veteran and occasional O'Connor scholars. The resulting volume may not be completely representative of the diversity suggested by Streight's survey. It does not include readings that are underwritten by feminist critique, new historicism/popular culture, or the radical rejection of O'Connor's religious vision. However, a college library could put May's book on its shelves and be confident that a patron who has just read an O'Connor story would profit from it. It grounds students in O'Connor's world and in much of O'Connor scholarship so that they can achieve the goal of academic reading and writing that Gerald Graff and Cathy Birkenstein in *They Say, I Say* have defined as entering knowledgeably into an ongoing intellectual conversation.

May's preface helpfully organizes the essays according to four contexts: the religious, social, comic, and genre. Taken together, these clusters reveal how O'Connor used the resources of the short story and the romance tradition to imagine a southern locale where the proud and the pious, the rational and the irreverent, pursue their often comic struggles to spiritual ends. May claims that the "religious issue is always first in any consideration of O'Connor" (viii). And although he has not chosen any essays written by what Timothy Caron has called the "Apostates" to O'Connor's religious vision, he provides worthy examples from the contrasting perspective of the "True Believers." Arthur F. Kinney's "Flannery O'Connor and the Art of the Holy" serves as a fundamental introduction to the religious reading of O'Connor (incarnational art, anagogical vision, prophetic stance). Using Eliade's concept of the hierophany, he suggests how O'Connor imagines meeting places for the sacred and the profane. Such a convergence is intolerable to the Misfit in "A Good Man Is Hard to Find." T. W. Hendricks demonstrates in "Flannery O'Connor's 'Spoiled Prophet'" how the Misfit engages in a duel with the grandmother that exposes her religion of respectability. However, the prophet manqué rejects the grace that might be felt through the touch of the banal...
We Are Involved” Bergsonian Humor in Flannery O’Connor’s amount of comedy” because it establishes the perspective from that “the maximum amount of seriousness admits the maximum provided the foundation for her sense of humor. She asserted a common fictional country. Hewitt’s essay the northern and southern writer meet as citizens of the overarching need to depict the violent and passionate encounters find holiness in mere respectability. As Hewitt explains, “the and Updike were lured by the transgressive because they could not diversion from their inescapable dread of nihilism. O’Connor nihilism, Updike’s narcissists frequently pursue seduction as a Hulga in “Good Country People” hoped to seduce Manley to her concern with the physical, ethical, and metaphysical. Whereas the middle of life. However, Hewitt also recognizes their shared cultivation of extremes with Updike’s recounting of the malaise at an unlikely pair. Hewitt contrasts, for example, O’Connor’s cultivation of extremes with Updike’s recounting of the malaise at the middle of life. However, Hewitt also recognizes their shared concern with the physical, ethical, and metaphysical. Whereas Hulga in “Good Country People” hoped to seduce Manley to her nihilism, Updike’s narcissists frequently pursue seduction as a diversion from their inescapable dread of nihilism. O’Connor and Updike were lured by the transgressive because they could not find holiness in mere respectability. As Hewitt explains, “the artful dodge of bourgeois morality is subsumed by their overarching need to depict the violent and passionate encounters of their yearning characters with the transcendent” (74). In Hewitt’s essay the northern and southern writer meet as citizens of a common fictional country.

O’Connor’s religious vision, as explored in these five essays, provided the foundation for her sense of humor. She asserted that “the maximum amount of seriousness admits the maximum amount of comedy” because it establishes the perspective from which to laugh (Mystery and Manners 167). May has chosen two essays that analyze the subversive playfulness made possible by O’Connor’s straight face. J. P. Steed in “Through Our Laughter We Are Involved: Bergsonian Humor in Flannery O’Connor’s Fiction” views the comedy in “Good Country People” and “A

Good Man Is Hard to Find” as essentially restorative and redemptive. Using Bergson’s theory that laughter serves a social function of correcting inflexibility, he contends that O’Connor detects the humor in characters who are so rigid in their pride and ignorance that they resist the change of heart necessary for conversion. But O’Connor’s comedy is most shocking when readers realize that they, too, may have hardened themselves into figures of fun, who need to rediscover the joy of the Bergsonian flux and flow. Unlike Bergson, who found comedy in unwavering single-mindedness, Bakhtin found it in the heterogeneity of carnival. Although Denise T. A. Askin overviews earlier Bakhtinian approaches to O’Connor by Robert Brinkmeyer and Anthony Di Renzo, her “Carnival in the ‘Temple’: Flannery O’Connor’s Dialogic Parable of Artistic Vocation” uses the Dialogic Imagination and Rabelais and His World to offer a richly varied and subtle reading of “A Temple of the Holy Ghost.” In arguing that the story is a portrait of the Catholic comedic artist as a young girl, Askin writes a carnival of an essay that holds together the story’s imagery, rhetoric, structure and religious vision under a capacious freak show tent, where laughter is deepened and made more exhilarating by sacred mystery.

If comedy, like O’Connor’s, serves to undermine automatism or monomania, it cannot be understood apart from the society that sanctions corrective humor or represses carnival mirth. May offers four essays that seek to position O’Connor’s work in relation to her world. John Hayes’ “The ‘Christ-Haunted’ Southern: Contextualizing Flannery O’Connor” provides a succinct but informative overview of the social, economic, and religious tensions in her region. It deftly encapsulates an area where the Old South met the Sunbelt South, where an uptown religion of secularizing modernism, and where poor whites and segregated African Americans were stigmatized by a propertied middle and upper class. Peter A. Smith’s “Flannery O’Connor’s Empowered Women” examines how her female characters survive the turmoil of this destabilized south. Often widowed, always embattled, O’Connor’s women seek to assert their power over farms and households and to uphold their favored position amid an eroding social hierarchy. However, their efforts to live as a woman in a traditionally male world foster the superiority that makes them fail as both managers and mothers. O’Connor’s mothers and occasional fathers struggle with issues that go far beyond their front doors, according to Bryant N. Wyatt’s essay on O’Connor’s second collection of short stories. “The Domestic Dynamics of Flannery O’Connor”

Cont. from p. 2 and babbling old woman that he is about to shoot. John Desmond’s “Flannery O’Connor’s Misfit and the Mystery of Evil” beautifully compliments Hendrick’s piece by helping readers to understand the mystery of the grandmother’s murder. Desmond argues that the grandmother’s final gesture towards the criminal threatens his very identity as a solitary outsider. In her charity the good woman dares to consider the Misfit not as a misfit but as a member of the human family. Although the Misfit’s belief is shared by Manley Pointer in “Good Country People,” the conman lacks the killer’s agony over not being able to believe. Manley is not so much a failed prophet as a philosophical trickster. In “Wingless Chickens: ‘Good Country People’ and the Seduction of Nihilism,” Henry T. Edmondson views Manley as culminating the rationalism of Descartes and Malebranche and the search for Nothing in Heidegger. Nimbly joining the erotic with the intellectual, Edmondson contends that Hulga opened herself to being romantically duped by the seemingly naïve Bible salesman when she allowed her education to eliminate the sense of shame that would have inculcated moderation and humility. O’Connor had a much greater sense of balance than does the unexpectedly scandalized Hulga. For example, she judged the sex scenes in Updike’s Rabbit Run as excessive to the point of boredom, but she deemed the novel “the product of a real religious consciousness. It is the best book illustrating damnation that has come along in a great while” (Habit of Being 420). In “Flannery O’Connor, John Updike, and the Writer’s ‘True Country,’” Avis Hewitt pursues the kind of inquiry that Ralph Wood began in his The Comedy of Redemption when he read O’Connor alongside Updike (as well as Walker Percy and Peter De Vries). The two writers may still seem an unlikely pair. Hewitt contrasts, for example, O’Connor’s cultivation of extremes with Updike’s recounting of the malaise at the middle of life. However, Hewitt also recognizes their shared concern with the physical, ethical, and metaphysical. Whereas Hulga in “Good Country People” hoped to seduce Manley to her nihilism, Updike’s narcissists frequently pursue seduction as a diversion from their inescapable dread of nihilism. O’Connor and Updike were lured by the transgressive because they could not find holiness in mere respectability. As Hewitt explains, “the artful dodge of bourgeois morality is subsumed by their overarching need to depict the violent and passionate encounters of their yearning characters with the transcendent” (74). In Hewitt’s essay the northern and southern writer meet as citizens of a common fictional country.

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Cont. on p. 5

Gary Ciuba is professor of English at Kent State University, Trumbull.
years. Both also have frequently chipped in when I needed a hand for a conference and—especially—during our fund raising for Andalusia. They remain and will remain friends to the end of our careers.

Bruce Gentry, Craig Amason, and Nancy Davis Bray in Milledgeville have repeatedly given their support and advice. Bruce generously assisted in efforts to get our second annual ALA conference up and running in Savannah. Craig encouraged and helped guide our efforts to raise funds for Andalusia, and Nancy and her staff at the O’Connor Collection at Georgia College and State University assisted our efforts in get a Society web page up and running and frequently helped disseminate information about our conferences.

Other scholars have, through the society, become particularly good friends whom I would otherwise have missed. I’m thinking especially of Bill Monroe, Bill Sessions, Ralph Wood, and Doreen Fowler. Though they frequently questioned some of my readings of O’Connor, they all showed kindness and support when it was most needed. And they have each modeled for me successful lives of scholarship and teaching. I doubt I’ve never taken the opportunity to publically thank any of these four—they may even be surprised to be singled out—but in my mind they are especially important.

Finally, I cannot say enough about the work of Avis Hewitt. In leaving the leadership of the Society in her hands, I know its future is secure. No one is more energetic, more committed than Avis; had I half of her drive and enthusiasm I would have been twice as successful. She has shaped Cheers! in her image, making it not just useful but enjoyable (except when she cut my columns or told me a book I wanted to review had already been efficiently sent out!). Indeed, it was Avis who, at least indirectly, led me to our web page editor, Bridget Tomich and thereby simplified my life beyond measure and greatly improved the web page. Avis, I will miss your e-mails and our all too rare phone calls. Or maybe I’ll keep them going.

As for the rest of you who have faithfully paid your dues, contributed to our fund-raising for Andalusia, submitted conference paper proposals, and faithfully worked on your own contribution to the knowledge and insights about Flannery O’Connor, you must remain unnamed heroes—the ones without whom I would not be writing this now and enjoying all the fond memories that doing so entails.

It’s been a great run, but here’s the baton. Oh, and Cheers!

Symposium Celebrates the Continued Relevance of O’Connor’s *Wise Blood*

A panel of scholars and writers convened March 24 at Fordham University (Bronx, NY) for “Still Alive at 60: Flannery O’Connor’s *Wise Blood*, A Symposium & A Celebration.” The event marked the 60th anniversary of the publication of O’Connor’s first novel, which is considered a masterwork of modern American fiction. Sponsored by the Francis and Ann Curran Center for American Catholic Studies, the symposium examined the book’s enduring significance for 21st-century Catholic readers.

Moderator Angela Alaimo O’Donnell, associate director of the Curran Center, welcomed a capacity audience at Tognino Hall, noting that *Wise Blood* was a “watershed” event, launching O’Connor’s career and charting “unprecedented territory in terms of what might be called the Catholic Imagination.” *Wise Blood* traces the spiritual journey of Hazel Motes, who tries to establish a “Church without Christ” to protest the empty faith he sees around him in post-World War II America. By the novel’s end, however, Motes embraces acts of ascetic self-wounding, the meaning of which continues to fuel scholarly debate. Paul Elie, senior research fellow at the Berkley Center for Religion, Peace, and World Affairs at Georgetown University, discussed *Wise Blood* as a launching point for examining the role of the Catholic writer today. For Elie, the Catholic writer now grapples with the question of whether—not how—God can be known to us and must “turn to the imagination” to find ways to dramatize this question in a changing post-9/11 world.

Susan Srigley, Ph.D., associate professor and chair of the Religions and Cultures department at Nipissing University, said she had first seen Motes’ wounds as reflections of his “intellectual distortions.” Now, however, she sees them as an expression of Motes’ spiritual desire, “a longing to feel, in the body, here and now, the presence of God,” she said. Richard Giannone, Ph.D., professor emeritus of English at Fordham, noted that O’Connor deeply respected Motes’ integrity in his progress to atonement through the path of blasphemy. “He alone invests his soul in his raging search,” Giannone said.

Paul J. Contino, Ph.D., Blanche E. Seaver Professor in Humanities at Pepperdine University, explored the surprising connections between *Wise Blood* and the music of Bruce Springsteen. Contino traced Christian themes similar to those found in O’Connor’s work in such songs as “Thunder Road,” “The Darkness at the Edge of Town,” and “The Rising.” Antonio Monda, novelist, filmmaker, and instructor in the Film and Television department at New York University, also explored the impact of *Wise Blood* in popular culture, focusing on John Huston’s 1979 film adaptation of the novel. Monda described how Brad Dourif, the actor cast as Hazel Motes, told Huston he felt the role was like a concert with only one note. According to Monda, Huston replied, “Yes, but the note is God.”

A Southern Catholic novelist like O’Connor, Valerie Sayers traced her own shift from an initial resistance to what she saw as O’Connor’s rigidity to an understanding of her subtlety, and a respect for her judgment. “Let us now praise pricky Wise Blood,” Sayers said. “Let us praise conceptual fiction, theological fiction . . . . what Susan Srigley so aptly called the sacramental O’Connor.”

Founded in 1841, Fordham is the Jesuit University of New York, offering exceptional education distinguished by the Jesuit tradition to more than 15,100 students in its four undergraduate colleges and its six graduate and professional schools. It has residential campuses in the Bronx and Manhattan, a campus in West Harrison, N.Y., the Louis Calder Center Biological Field Station in Armonk, N.Y., and the London Centre at Heythrop College in the United Kingdom.
explores how the family in Everything That Rises Must Converge becomes the arena for acting out social tensions that have spiritual implications. Wyatt focuses on the family as a society in miniature, but Richard Giannone in “The Artificial Nigger’ and the Redemptive Quality of Suffering’ views the small family of Mr. Head and his grandson as struggling primarily with spiritual rather than social issues. Although the title of the story blatantly inscribes the South’s racism, Giannone asserts “Human exploitation is another manifestation of the spirit’s refusal to know itself and to accept its own suffering” (258). Mr. Head may fancy himself a savvy guide to the metropolis that he shows his grandson, but Giannone is a more astute companion on the journey, taking readers ever deeper into the spirals of the story. He traces how Mr. Head’s wandering in the city initiates him into a saving agony that embraces the icon of bigotry in the story’s title, the denial of his grandson, and Christ on the cross. This cluster of essays illustrates anew O'Connor’s masterly powers of convergence, for she keeps making the domestic, social, and spiritual intersect with each other.

The five essays in the “Genre Context” section appreciate that convergence on an aesthetic level. May’s own “On Flannery O’Connor and the Short Story / Romance Tradition” explains how the artistic forms in its title particularly suited the writer’s spiritual vision. The novel, according to May, typically focuses on the logical, temporal, and social. However, the short story compresses time and society into a highly individualized moment of crisis, and the romance intensifies that instant by opening it to the ineffable and eternal. The short story / romance thus provided the fictional medium for O’Connor’s desire to get beyond the quotidian details of a superficial life and to explore the self’s confrontation with the absolute. Like May, Ronald Emerick in “Wise Blood: O’Connor’s Romance of Alienation” places the writer in the tradition of Hawthorne. Emerick goes beyond surveying O’Connor’s use of genre conventions to demonstrate how Haze and Enoch follow similar courses toward abasing themselves before radically different images of the godhead. If the dichotomy between the severe majesty of Haze’s God and the comic degradation of Enoch’s is disturbingly irreconcilable in O’Connor’s first novel, Christina Bieber’s “Called to the Beautiful: The Incarnational Art of Flannery O’Connor’s The Violent Bear It Away” maintains that by O’Connor’s second novel she had moved beyond such stark alternatives. Like Askin’s essay, it views O’Connor’s fiction as commenting on her own aesthetic practice. Bieber argues that Tarwater is called to follow O’Connor’s own vocation as a prophetic artist. Whereas Mason, although flawed, directs his kinsman toward this calling, Rayber models a kind of anti-artistry for his nephew. The uncle lacks a sense of both the concrete and the mysterious—precisely what O’Connor sought to join in her work. Since Rayber is a connoisseur of the useful rather than the beautiful, he overlooks the significance of his son Bishop, who glows (as does this essay) with the radiance that Aquinas and Maritain associated with the clarity of art.

O’Connor considered the title of The Violent Bear It Away to be the novel’s best feature. She was so convinced of its rightness that she could enjoy the humor when a confused bookstore clerk mistakenly called the work The Bear That Ran Away With It (Habit of Being 382, 458). Marie Lienard’s “From Manners to Mystery: Flannery O’Connor’s Titles” focuses on the analogical names that the writer gave to her two collections of stories and to many of the stories themselves. The titles enact the movement of her parabolic fiction from the literal to the spiritual. Whereas Lienard attentively reads O’Connor’s micro-texts, Susan Srigley in “Flannery O’Connor and the Art of the Story” helps readers to appreciate how O’Connor’s intertexts open up the possibilities of meaning in her work. O’Connor’s allusions to Exodus in “Parker’s Back,” to Catherine of Genoa’s Treatise on Purgatory in “Revelation,” and to The Brothers Karamazov in “Greenleaf” deepen and complicate the action and characters in her fiction. Srigley captures the way that an ever-unfolding mystery begins with reading an O’Connor story for the first time.

In “The Paris Review Perspective” Paul Elie recalls the occasion when he first read the author whose short story provided the title for The Life You Save May Be Your Own, his group portrait of O’Connor, Walker Percy, Dorothy Day, and Thomas Merton. After Fr. Boyd, a Jesuit professor, repeatedly mentioned O’Connor’s name in a literature class, Elie felt compelled to buy a paperback version of The Complete Stories. He had thought that Flannery O’Connor was a man, until he read Robert Giroux’s introduction to the volume and learned much better. “Giroux derided readers who ‘recognized her power but missed her point,’” Elie remembers. “I was such a reader and I knew it” (24). So, too, were many upon their early encounter with O’Connor’s work. May’s volume in the Critical Insights series will help readers, first-time or frequent, admire O’Connor’s power and come closer to understanding her point.

Call for Papers for the Flannery O’Connor Society panel at the American Literature Association Symposium on “Cormac McCarthy, Ernest Hemingway, and Their Traditions”
October 4-6, 2012 at the Hotel Monteleone in New Orleans

Both were raised Catholic; both write of redemption and mystery and grace. While in many ways the differences in subject matter, tone, and style might seem to set the fiction of Flannery O’Connor far apart from that of Cormac McCarthy, this panel is based on the premise that much can be revealed by placing them alongside each other. Please send proposals with abstracts to Michael Schroeder (schroedm@savannahstate.edu) by June 1, 2012.
Flannery O'Connor Symposium Announcement: A 50th Anniversary Celebration

“Flannery O’Connor: A Catholic Writer in the Modern South” will be held in Lafayette, La., on Saturday, Nov. 10, 2012. In commemoration of the 50th anniversary of O’Connor speaking at UL Lafayette and the recent discovery of a recording of her talk, the university, along with Our Lady of Wisdom Catholic Church & Student Center, Friends of the Humanities and Deep South Magazine, present a day of speakers and activities based on the Southern Gothic writer.

The weekend will kick off with an evening reception at the UL Alumni Center on Nov. 9. Symposium speakers on Nov. 10 include William Sessions, an O’Connor scholar who knew the author and is finishing up an authorized biography of her this spring; Christina Bieber Lake, English professor at Wheaton College and author of The Incarnational Art of Flannery O’Connor; and Farrell O’Gorman from DePaul University in Chicago, author of Peculiar Crossroads: Flannery O’Connor, Walker Percy, and Catholic Vision in Postwar Southern Fiction. Other activities will include a screening of “The Displaced Person,” based on O’Connor’s short story, a group workshop examining passages from the author’s work and a Catholic Mass on Saturday.

For more information, contact Fr. Bryce Sibley at 337-232-8742 or e-mail frsibley@ourladyofwisdom.org.

Announcing Volume 10 (2012) of the Flannery O’Connor Review: will be available in August 2012

FEATURING

“Jesus Hits like the Atomic Bomb: Flannery O’Connor and the End-Time Scenario” by Jon Lance Bacon

“To the Hard of Hearing You Shout: Flannery O’Connor and the Imagination of Deafness” by Gary M. Ciuba

“You Are a Very Ignorant Boy: Romano Guardini’s Theology of Dogma in ‘The Enduring Chill’” by Robert Cook

Interview with novelist Valerie Sayers by Bryan A. Giemza

Shannon Morris interviews Chris Lawson and Joe DeCamillis, creators of the art exhibit Taulkinham

“Desegregation and the Silent Character in O’Connor’s ‘Everything That Rises Must Converge’” by Michael L. Schroeder

“From the Incarnational to the Grotesque in ‘Revelation,’ ‘Parker’s Back,’ and Dostoevsky’s Crime and Punishment” (Sarah Gordon Award Winner) by Benjamin Saxton

Reviews by Jean Cash, J. Ramsey Michaels, Sarah Gordon, and Ronald Emerick and more!

Upcoming and Recent Conference Highlights

23rd Annual ALA Conference
San Francisco, California
May 24-27, 2012

Flannery O’Connor and History
Organized by the Flannery O’Connor Society
Chair: Mark Graybill, Widener University
Thomas F. Haddox, University of Tennessee, Knoxville: "Dating Flannery O'Connor; or, History and Topicality in 'Everything That Rises Must Converge'"
Robert Donahoo, Sam Houston State University: "O'Connor and 1954"

Flannery Goes to the Movies: Cinematic Art in O’Connor’s Thought and Fiction
Chair: Robert Donahoo, Sam Houston State University
Cassandra Nelson, Harvard University: "Manichaeanism and the Movies in the Writings of Flannery O'Connor"
Sarah Perkins, Stanford University: "A Hideous Hat: Cinematic Reductions in O'Connor's 'Everything That Rises Must Converge'"
Mark S. Graybill, Widener University: "Aestheticism, Asceticism, and Anxiety in the 1950s: Charles Laughton’s Night of the Hunter and O’Connor’s Wise Blood"
Flannery O'Connor and the “Other”: Negotiating Difference in O'Connor’s Fiction

Brittney Winters, Grand Valley State University: “God's Chosen People: African-Americans in Flannery O'Connor's 'The Artificial Nigger’”

Jennifer Furner, Grand Valley State University: “A Leg to Stand On: The Godlike Figure in Flannery O’Connor’s ‘Good Country People’”

April Best, Grand Valley State University: “The Displacing Effect of Other in Flannery O’Connor’s ‘The Displaced Person’”

40th Annual Louisville Conference on Literature and Culture since 1900

Flannery O'Connor Organized by Jacqueline Zubeck, Flannery O'Connor Society
Chair: Jacqueline Zubeck, College of Mount Saint Vincent

Carole K. Harris, New York City College of Technology: “Mules Do Fly: Flannery O'Connor and James Baldwin in Georgia”

Doug Davis, Gordon College: “Technological Distances: Science, Technology, and Flannery O'Connor”


68th Annual South Central Modern Language Association (SCMLA)
Hot Springs, Arkansas: October 27-29, 2011

Flannery O'Connor Society
Chair: Mark Graybill, Widener University

Virginia Wray, Lyon College: “O'Connor and the Necessity of Charity”

Bryan L. Moore, Arkansas State University: “‘It must be somebody's bull’: Phusis and Nomos in Flannery O’Connor’s ‘Greenleaf’”

Kathleen Lipovski-Helal, St Edwards University: “Flannery O'Connor and the Inspiration of Mary Ann Long”

Douglas Robillard, Jr., University of Arkansas at Pine Bluff: “‘My Daddy Looks Just Like Jesus’: Enoch Emery's Absent Father”

65th Annual Rocky Mountain MLA
Scottsdale, Arizona: October 6-8, 2011

Chair: Paul Wakeman, Marquette University

David Z. Wehner, Mount St. Mary's University: “Pulverizing the Idols: Flannery O'Connor’s Battle with Sigmund Freud and Carl Jung”

Ashley L. Goulder, University of Tennessee, Martin: “From Brer Rabbit to Manley Pointer: Trickster Tales in Southern Literature”

Recent Publications

Theses


Articles (Other Than Those in the Flannery O’Connor Review) and Books


