“Mr. Paradise’s head appeared from time to time on the surface of the water. Finally, far downstream, the old man rose like some ancient water monster and stood empty-handed, staring with his dull eyes as far down the river line as he could see.”

—Flannery O’Connor, “The River"
Announcing Volume 17 (2019) of the “Flannery O’Connor Review” available August 2019

FEATUREING

“Curating Andalusia: An Interview with Meghan Anderson” by Catherine Bowlin
“Blown Sideways Through Life: An Interview with Frances Florencourt” by Robert Donahoo
“On Compiling the Correspondence of Flannery O’Connor and Caroline Gordon: An Interview with Christine Flanagan” by Jessica McQuain
“Composing ‘Flannery’: An Interview with Elizabeth Coffman” by Marshall Bruce Gentry
“that South” by Patricia Waters and Rupert Fike
“Racial Scapegoating and White Redemption: Reconsidering Race in Flannery O’Connor” by Doreen Fowler
“Of Gossip and Gaze: The Shift from Symbolic to Social Exclusion ‘Seen’ through a Post-Holocaust Aesthetic in Flannery O’Connor’s ‘The Displaced Person’” by Lucas Wilson, Sarah Gordon Award Winner
“How Flannery O’Connor Read Franz Kafka: Considerations of Style and Grace” by Henry T. Edmondson III

A Special Feature: “Flannery O’Connor and Popular Music” guest edited and introduced by Irwin Streight
“Only Southerness: Flannery O’Connor and R.E.M.” by Monica Carol Miller
“Springsteen’s Catechist: Flannery O’Connor’s Influence on Bruce Springsteen” by Damian Ference
“Nick Cave, Flannery O’Connor, and the Embodied Sacred” by Irwin Streight

Reviews by Robert Cochran, Marshall Bruce Gentry, Sarah Gordon, Thomas Haddox, Kristy Maier, Farrell O’Gorman, Lauren Pilcher, and Sophia Stid

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