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Contributors

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Guest Editors

Cristina Bacchilega, a Professor in the English Department at the University of Hawai'i at Mānoa, is interested in contemporary fiction, feminist theory, the fairy tale, and folklore and literature. She has published on Margaret Atwood, Angela Carter, Italo Calvino, Robert Coover, Maxine Hong Kingston, Dacia Maraini, and fairy tales in Hawai'i.

Danielle M. Roemer is an Associate Professor in the Literature and Language Department at Northern Kentucky University, where she teaches folklore and literature courses. She has published essays on the use of semiotics and of Bakhtin in the study of graphic folklore, and folklore and literature essays on the fiction of Julio Cortázar and J.D. Salinger. She is currently investigating the role of substantive ornament in Angela Carter's literary *Märchen*.

Authors and Illustrator

Jacques Barchilon founded *Merveilles & contes/Marvels & Tales* in 1987 and edited it until the end of 1996. A Professor Emeritus at the University of Colorado, he is the author, in both French and English, of many articles along with a few editions of and volumes of criticism on the fairy tale and seventeenth-century French literature. His contributions include a volume on the history of the French fairy tale, *Le Conte merveilleux français* (1976), a biography of Charles Perrault (1981), and an edition of Perrault's *Pensées chrétiennes* (1987, in collaboration with Catherine Velay-Vallantin). A critical edition of the complete tales of Madame d'Aulnoy (in collaboration with Philippe Hourcade) is due to appear in September/October 1997.

Stephen Benson was recently awarded a doctorate by Queen Mary and Westfield College, University of London, for a thesis on narrative theory, contemporary

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fiction and the folktale. Current research interests include story cycles, both folkloric and literary, and music and literature in the twentieth century. He has published on contemporary fiction and the folktale.

Elise Bruhl is a judicial clerk for the United States District Court of the Eastern District of Pennsylvania. She has taught both at Harvard University and at the University of Michigan, where she received a Master's Degree in English and a J.D. from the University of Michigan Law School.

Robert Coover is the author of such works as *Pricksongs & Descants*, *The Public Burning*, *A Night at the Movies*, and *Pinocchio in Venice*. His most recent novel, *John's Wife*, was dedicated to Angela Carter and to Ovid.

Anny Crunelle-Vanrigh is an Associate Professor of English Literature at the University of Valenciennes and a Research Fellow at the *Centre d'Etudes et de Recherche sur la Renaissance Anglaise* (University of Montpellier, France). She has published essays on Renaissance drama in *Cahiers Elisabétains*, *Etudes anglaises*, *The Shakespeare Yearbook*, and *Renaissance Forum*.

Michael Gamer is an Assistant Professor of English at the University of Pennsylvania, currently finishing a book manuscript entitled "Gothic Receptions and Romantic Productions: Making Poetry in the Age of Radcliffe."

Janet L. Langlois is an Associate Professor of English at Wayne State University in Detroit with an interest in folk narrative theory, especially contemporary legend studies; folklore and literature connections; ethnographic issues; and women's studies and cultural studies. Publications include *Belle Gunness, the Lady Bluebeard*; "Mothers' Double Talk" in *Feminist Messages: Coding in Women's Folk Culture*; and articles in *Contemporary Legend*, *Journal of American Folklore*, and *Signs: Journal of Women in Culture and Society*. Current projects include a study of horror films as ethnographic critique, work on narratives of racial passing and on personal experience narratives of angelic encounters.

Kathleen E.B. Manley recently became Professor Emerita of English at the University of Northern Colorado, where she taught both folklore and literature courses; most of her work explores the relationships between the two disciplines. Some of her recent publications are: "Atwood's Reconstruction of Folktales: *The Handmaid's Tale* and 'Bluebeard's Egg,'" in *Approaches to Teaching Atwood's The Handmaid's Tale and Other Works* (1996); "Decreasing the Distance: Contemporary Native American Texts, Hypertext, and the Concept of Audience," in *Southern Folklore* (1994); "Women of Los Alamos During World War II: Some

of Their Views,” in *New Mexico Historical Review* (1990); and “Leslie Marmon Silko’s Use of Color in *Ceremony*,” in *Southern Folklore* (1989).

Kai Mikkonen is a Research Fellow and a teacher at the University of Tampere, Finland, in the Department of Literature and the Arts. His *The Writer’s Metamorphosis: Tropes of Literary Reflection and Revision* (1997) focuses on the work of Michel Butor, Angela Carter, Maxine Hong Kingston, and Philip Roth. He has published numerous articles in Finland and the United States (*Style, Diderot Studies*) and has essays on the relationship of narrative techniques and psychoanalysis, and literature and technology, forthcoming in *Literature and Psychology and Critique*.

Betty Moss teaches Modern British and Contemporary Literature as a full-time faculty member in the English Department at the University of South Florida. She also co-directs USF’s Florida Suncoast Writers’ Conference. The author of several essays on feminist theory, she is currently completing a book on laughter and the grotesque in Angela Carter’s fiction.

Cheryl Renfroe received her Master of Arts in English from the University of Hawai‘i at Mānoa. She is interested in feminist approaches to literature, folklore, and modern/postmodern women writers. Cheryl is married with four daughters, and lives in Kailua, Hawai‘i.

Lorna Sage is a writer and critic, and a Professor of English Literature at the University of East Anglia in Norwich (UK). She first wrote on Angela Carter twenty years ago, and has often done so since, most recently in *Angela Carter* (1994). She edited *Flesh and the Mirror: Essays on the Art of Angela Carter* for Virago Press the same year. She is currently editing *The Cambridge Guide to Women’s Writing in English*.

Corinna Sargood, a London-born artist, has lived in Bristol, Southern Italy, Peru, Mexico, and Somerset. She illustrated Angela Carter’s *The Virago Book of Fairy Tales* and *The Second Virago Book of Fairy Tales*.

Marina Warner’s collection of short stories *Mermaids in the Basement* has also appeared in French (*Sirènes en sous sol*). Warner’s most recent books include *From the Beast to the Blonde: On Fairy Tales and Their Tellers* (1994) and *Six Myths of our Time* (1995). She has edited *Wonder Tales: Six Stories of Enchantment* (1994 UK; 1996 USA), and her *No Go the Bogeyman—On Lulling, Scaring and Making Light* will be published in 1998. “Ballerina: The Belled Girl Sends a Tape to an Impresario” is part of *A Book of Miracles*, a work in progress.

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David Wheatley is currently editing a feature film for the BBC and in pre-production of an Andrea Newman novel, *Imogen's Face*, for independent television.

Jack Zipes is a Professor of German at the University of Minnesota and has previously held professorships at New York University, the University of Munich, the University of Wisconsin, and the University of Florida. In addition to his scholarly work, he is an active storyteller in public schools and has worked with children's theaters in France, Germany, Canada, and the United States. His major publications include *The Great Refusal: Studies of the Romantic Hero in German and American Literature* (1970), *Political Plays for Children* (1976), *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales* (1979), *Fairy Tales and the Art of Subversion* (1983), *The Trials and Tribulations of Little Red Riding Hood* (1983), *Don't Bet on the Prince: Contemporary Feminist Fairy Tales in North America and England* (1986), *The Brothers Grimm: From Enchanted Forests to the Modern World* (1988), *Fairy Tale as Myth/Myth as Fairy Tale* (1994), *Creative Storytelling: Building Community, Changing Lives* (1995), and *Happily Ever After: Fairy Tales, Children, and the Culture Industry* (1997). He has also translated *The Complete Fairy Tales of the Brothers Grimm* (1987) and *The Fairy Tales of Hermann Hesse* (1995), and edited *Spells of Enchantment: The Wondrous Fairy Tales of Western Culture* (1991) and *The Outspoken Princess and the Gentle Knight* (1994). He co-edits *The Lion and the Unicorn*, a journal dealing with children's literature, and has written numerous articles for journals in the United States, the United Kingdom, Germany, Canada, and France.