

## Contents

|  |     |
|--|-----|
| Bernd Engler / Oliver Scheiding<br>Re-Visioning the Past: The Historical Imagination in American<br>Historiography and Short Fiction | 11  |
| Oliver Scheiding<br>"Plena exemplorum est historia": Rewriting Exemplary History in<br>Charles Brockden Brown's "Death of Cicero"    | 39  |
| Jutta Zimmermann<br>The Reinvention of the American Native: Washington Irving's<br>Construction of an Alternative Cultural Memory    | 51  |
| Joseph C. Schöpp<br>Enfolding the Past: Hawthorne's Complications of History in<br>"Legends of the Province-House"                   | 73  |
| Julian Lethbridge<br>The Historian as Detective: Historical Method in Edgar Allan Poe's<br>"The Murders in the Rue Morgue"           | 87  |
| Klaus Benesch<br>Do Machines Make History? Technological Determinism in Edgar<br>Allan Poe's "The Man That Was Used Up"              | 107 |
| Oliver Scheiding<br>Subversions of Providential Historiography in Herman Melville's<br>"Benito Cereno"                               | 121 |
| Gerd Hurm<br>"Truth is Stranger than Fiction": The Historiographical Hoax of Mark<br>Twain's "The Great Revolution in Pitcairn"      | 141 |
| Rüdiger Kunow<br>"No idea of a grand historic performance": Stephen Crane's Cuban<br>War Stories as Revisionist Histories            | 159 |

|   |     |
|---|-----|
| Ansgar F. Nünning<br>"The Realm of the Unknown": Epistemological Skepticism,<br>Historical Revisionism, and the Transgressions of Boundaries<br>in Ambrose Bierce's Short Stories | 183 |
| Wolfgang Hochbruck<br>Writing a Civil War in William Faulkner's <i>The Unvanquished</i>   | 211 |
| Richard K. Cross<br>Flannery O'Connor and the History behind History  | 231 |
| Klaus W. Vowe<br>History as Self-Conscious Memoir: Reinventing the Fifties in John<br>Updike's "When Everyone Was Pregnant"   | 249 |
| Dilvo I. Ristoff<br>Revisioning the Center: Histories of Middle America in John<br>Updike's "The Christian Room Mates" and "More Stately Mansions"                                | 257 |
| Bernd Engler<br>History as Fairytale: Appropriations of European History in Joyce<br>Carol Oates's "Ich bin ein Berliner"   | 267 |
| Alexander Gionis<br>"The More You Know the Less You Know": Ronald Sukenick's<br>"What's Watts" and Donald Barthelme's "Robert Kennedy Saved<br>from Drowning"                     | 285 |
| Paul Goetsch<br>Virtual History in Donald Barthelme's "Cortés and Montezuma"  | 297 |
| Helmbrecht Breinig<br>Hybrid Retrospections: Myth, Fiction, History and the Native<br>American Historiographic Short Story  | 313 |
| Michael Porsche<br>"Dammit, now it is history": Revisionist Strategies in Kevin McIlvoy's<br>"The Complete History of New Mexico"   | 343 |
| Ethel Morgan Smith<br>Revisions of Communal History in Ernest Gaines's "A Long Day in<br>November"  | 355 |

Stefanie Sievers

Escaping the Master('s) Narrative? Sherley Anne Williams's  
Rethinking of Historical Representation in "Meditations on History" 365

Horst Tonn

History's Remains: Performative Appropriations of the Past in the  
Short Fiction of Dagoberto Gilb 383

Günter Leypoldt

Concepts of History and Epistemological Skepticism in Susan  
Daitch's "X≠Y" 391

Ruth Mayer

Looking Forward to Looking Back: Steve Erickson's Retrofitted  
Future in "From *Arc d'X*" 411

Index 425