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THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. XIII, No. 4

October-December 1993

A Checklist

New Works By Williamson, Watson, Others

Prominent among new treatments of Faulkner are Joel Williamson's biography, William Faulkner and Southern History, Jay Watson's Forensic Fictions: The Lawyer Figure in Faulkner, and from Takaki Hiraishi of the University of Tokyo, The Melancholic Design: Faulkner's Beginnings:

The Faulkner Journal, Vol. VI, No. 2 (Spring 1991; published winter 1993). John T. Matthews, editor. Essays by David Yerkes, Karen R. Sass, Susan S. Yunis, Kevin A. Boon, Ulf Kirchdorfer, June Dwyer and Carolyn N. Slaughter. Subscriptions are \$12 a year for individuals and \$18 for libraries in the continental U.S., Mexico and Canada; all other overseas subscribers include an additional \$7 for shipping and handling (\$19 for individuals; \$25 for institutions). Subscriptions should be sent to Managing Editor Dawn Trouard, Department of English, University of Akron, Akron, Ohio 44325-1906.

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Faulkner Newsletter Index is Planned For January 1994

The previously published 52 issues of Volumes I-XIII (1981-1993) of *The Faulkner Newsletter and Yoknapatawpha Review* will be indexed according to author, title and subject in all categories, including book reviews, checklist items, obituaries, feature stories, "Remembering Faulkner" features, and all references to the works of William Faulkner appearing in *The Faulkner Newsletter*.

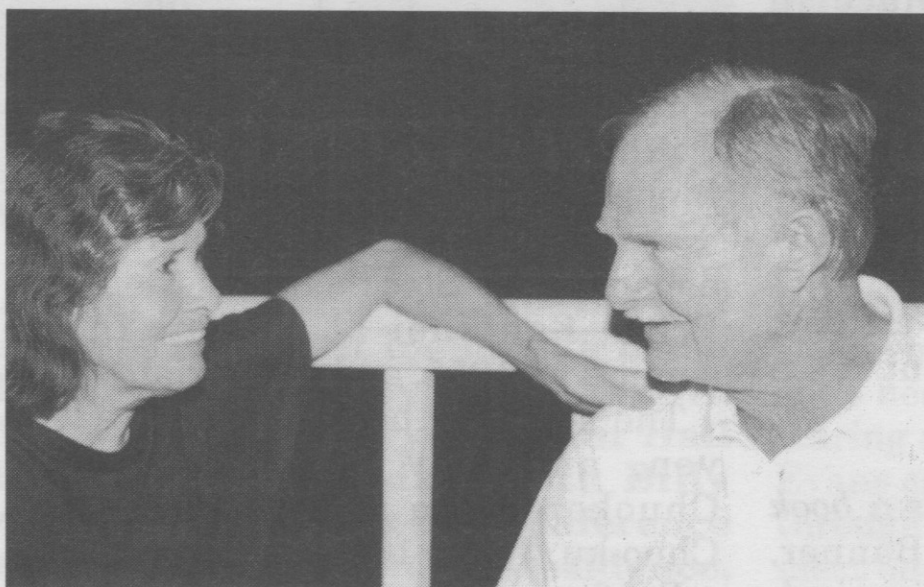
The Faulkner Newsletter Index will be updated and republished every five years, with an annual supplement provided, at no extra charge, for each of the four years between issues.

Price of the Index will be announced in the January 1994 issue of the newsletter.

Please address queries to: *The Faulkner Newsletter*, P.O. Box 248, Oxford, MS 38655.

Faux Faulkner Winner and Friends

PETER STOICHEFF (center) of the University of Saskatchewan emerged unvanquished as the winner of 1993's fourth annual *American Way Faux Faulkner Contest* with "Astoundin' the Tourney" (see *FN*, July-September 1993). Present for Professor Stoicheff's reading of his parody and acceptance of his award on the steps of Rowan Oak at the opening of the 20th annual Faulkner and Yoknapatawpha Conference in August were (from left) Doug Crichton, former editor of *American Way*, the magazine of American Airlines; Dean Faulkner Wells, coordinator of the contest; George W. Lodge, publisher of *American Way*; and Jack Hemingway, son of Ernest Hemingway.



Below, Dean and Jack exchange stories about her famous uncle and his famous father. The Faux Faulkner competition is sponsored by American Way in cooperation with Yoknapatawpha Press and its *Faulkner Newsletter* and the University of Mississippi's Department of English and Center for the Study of Southern Culture.

Wells Made It All End Well For Papa's Son and Pappy's Niece

By LARRY WELLS

Aug. 1, 1993: We're drinking "Black Velvets" (Guinness and champagne, 50-50) at our house, toasting the winner of the 1993 Faux Faulkner contest, Peter Stoicheff, and his wife Kathy, and welcoming Jack and Angela Hemingway to Oxford—at long last. We are about ready to go to Rowan Oak for the annual program announcing the winner, when I notice Jack and Angela leaving the house with publisher Sam Lawrence and Joan Williams.

"Where are you going?" I ask, hearing that Jack, not used to the Dixie heat, wants to change clothes. I make Joan promise to bring him right to Rowan Oak, as the program is set to begin in 20 minutes and we already are running late. Joan's "Oh, all right!" is not reassuring.

Minutes later we are at Rowan Oak and my wife Dean is hyperventilating smoke like Geronimo sending distress signals. Faulknerphiles are sitting in folding chairs on the lawn. I can't push Dean any closer to the house than the magnolia tree out by the drive. Overcome by shyness, she edges up into the magnolia leaves where Judith is buried. Dean's pupils are so enlarged her eyes are black as a sparrow's. I see at a glance she wants to be down there in old Judith's fine and private place where nobody can take a picture to show an English class or remark on her resemblance to Pappy—"Isn't she just about his

(Continued Page 3)

F&Y Conference

Opera Memphis, Nashville Sound Are Features

(Photos Pages 3 and 4)

Memphis and Nashville actors, singers and songwriters presented new interpretations of Faulkner's fiction in musical and dramatic productions that were among highlights of the 1993 Faulkner and Yoknapatawpha Conference in August.

An original one-act opera based on the first chapter of *Light in August*, produced by Opera Memphis, was among opening day features of the 20th annual conference.

Adapting the musical score were Nashville songwriters David Olney, Tom House, Karen Pell and Tommy Goldsmith, who also brought their distinctive Nashville sound to selected songs based on *As I Lay Dying*.

Michael Ching, artistic director of Opera Memphis, served as dramaturge of the *Light in August* production directed by Karen Tiller.

The adaptation follows the pregnant Lena Grove in her encounter with Martha and Henry Armstid in her search for Lucas Burch.

Fulton Chapel on the University of Mississippi campus was also the setting for an evening narrative theatre production of *As I Lay Dying*, adapted for the stage and directed by Gloria Baxter of the Department of Theatre and Communication Arts at Memphis State University.

The theatre production captured the aural richness of Faulkner's words as the language from the novel was spoken intact.

The 1993 conference, themed to "Faulkner and the Artist," drew more than 30 registrants from Kyrgyzstan, Bangladesh, Morocco, Mozambique, the Republic of Yemen and 18 other foreign countries.

Seventeen of the students, teachers and other Faulknerians from abroad were members of a Summer Institute in American Studies directed by M. Thomas Inge of Randolph-Macon College and Kathryn Vanspanckeren of the University of Tampa.

Presentations at the conference by Joseph Blotner, Michel Gresset, Joel Williamson, Barry Hannah, Susan V. Donaldson, Wesley Morris, Panthea Reid Broughton, Michael Zeitlin, Thomas R. Rankin, Martin Kreiswirth, Robert W. Hamblin, Candace Waid, Michael Lahey and Thomas S. Hines will be published in the Faulkner and Yoknapatawpha series being issued by the University Press of Mississippi.

Joel Williamson Lends Historical Perspective To Author's Life

WILLIAM FAULKNER AND SOUTHERN HISTORY. By Joel Williamson. New York: Oxford University Press. \$35.

By WILLIAM BOOZER

If William Faulkner had had his way, no biography of him would need go beyond his own briefest of all autobiographies.

"It is my aim, and every effort bent," he wrote, "that the sum and history of my life, which in the same sentence is my obit and epitaph too, shall be them both: He made the books and he died."

In other words, the work is what is important and never mind who wrote it.

More than four decades after Faulkner wrote his seven-word life story, historian Joel Williamson answers with *William Faulkner and Southern History*.

There are four earlier full-blown biographies of Faulkner, the latter three building, as Williamson now does, on Joseph Blotner's pioneering two-volume work published in 1974.

And that is not to mention the work, mixing biography with literary criticism, by Cleanth Brooks, Michael Millgate, Malcolm Cowley and others who have delved deeply into Faulkner.

That's not all. The count on work about Faulkner so far is more than 6,000 essays and reviews, more than 300 books, and about 500 dissertations. It is more critical attention than any other writer in English has had since Shakespeare.

Joel Williamson's new work is distinctive for his bringing a historian's perspective to a subject where mostly professors of English and literary critics have labored until now.

Williamson, Lineberger Professor in the Humanities at the University of North Carolina and author of *The Crucible of Race* (1984), draws on census records and town minutes and moves about in courthouse archives and cemeteries where previous biographers strangely failed to roam, or to roam enough.

The result is the first definitive treatment we've had of the Butler ancestry of Faulkner's mother Maud.

Williamson also gives us revisionist history on Faulkner's great-grandfather, William Clark Falkner, the "Old Colonel" who fought at Manassas, built a railroad, dabbled in law and politics, wrote romantic novels and epic poetry, and who was not the slaveholder and planter on a scale we've been given to believe.

Williamson's sleuthing has Maud Falkner's father, Charles Butler, the Oxford, Miss., town marshal, absconding with town funds and an octaroon companion in 1887, never to return.

WILLIAM FAULKNER



and

SOUTHERN HISTORY

JOEL WILLIAMSON

Among things that are new in the record of the Old Colonel is evidence offered by Williamson of a "shadow" mulatto family and that William Faulkner had cousins we haven't known about until now.

Readers who relish more gossip along with facts on the Butler-Faulkner lines will find it in considerable detail in 509 pages of small type that kept this from being a two-volume biography.

Especially welcome from Williamson is his treatment of the many paradoxes in Faulkner's life in the context of the socioeconomic times in which he lived or wrote about.

We won't quibble that the professor omits the comma everytime he mentions *Go Down, Moses*. Nor will we nitpick his never getting the apostrophe in the right place in *Soldiers' Pay*. Worse things have happened when biographers have taken up William Faulkner.

Faulkner made the books and died. His problem was that the books he made cause us to want to know what manner of man could do such a thing. Biographies light the way, but it's a long tunnel.

(FN editor William Boozer is a book columnist for the Nashville Banner, where this notice on Joel Williamson's new biography originally appeared. It is used here by permission of the Nashville newspaper.)

New Faulkner Study By Kenzaburo Ohashi Published in Japan

General readers in Japan interested in an introduction to Faulkner have a new and authoritative review of the life and work by Japan's eminent Faulkner scholar, Kenzaburo Ohashi of Yokohama.

It comes in *Faulkner: Modern Myth in American Literature*, published in July in Tokyo by Chuokoron-sha in the publisher's pocket book series, Chuko-Shinsho.

Professor Ohashi, who has written about, translated and lectured widely on Faulkner during a long and distinguished career, introduces the new work with an essay titled "Faulkner and the Present Age."

Professor Ohashi then gives the reader an abbreviated life story along with an introduction to the stories and novels from *Soldiers' Pay* through *The Reivers*.

Arranged in five parts, the new work, in Part I, "Toward the Novel," introduces the Faulkner family origins and records Faulkner's boyhood and ability for storytelling, his drawings and poetry, the World War I years, and the early poetry and prose.

Parts II-V, dealing with Faulkner's life and the work against the socioeconomic times in which he lived, are titled "The Birth of the Novelist," "Maturing and Anguish," "New Literary Horizons in the Later Period," and "Yoknapatawpha as the 'Keystone of the Universe.'"

A postscript by Professor Ohashi concludes the handsome 234-page Japanese-language volume, illustrated throughout with photos that include Faulkner and family members, Phil Stone, examples of young Faulkner's drawings, Faulkner and daughter Jill departing for Stockholm for the Nobel Prize, Faulkner at Nagano in the summer of 1955, and the burial.

The softcover book is priced at 720 yen, and may be ordered from Chuokoron-sha at 2-8-7 Kyobashi, Chuo-ku, Tokyo 104.

Professor Ohashi, in addition to translations of Faulkner's major works, is author of *Faulkner: A Study*, a monumental three-volume work

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

William Boozer

Editor

Dean Faulkner Wells
and Lawrence Wells

Publishers

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published by Nan'undo in Tokyo between 1977 and 1982. His *Faulkner Within Me: From the Circumference of the Text* was published by Nan'undo in 1987. Faulkner's *A Rose for Emily and Other Stories*, edited with notes by Professor Ohashi and published in English in 1984 by The Eihosha Ltd., Tokyo, is a textbook for students at the university level.

Professor Ohashi's career spans 43 years and includes service on English faculties first at Yokohama City University and successively at Tokyo University of Foreign Studies, University of Tokyo (Faculty of Letters, English Department), and Tsurumi University, where he retired in 1991. He currently is part-time lecturer at Ferris Women's University in Yokohama.

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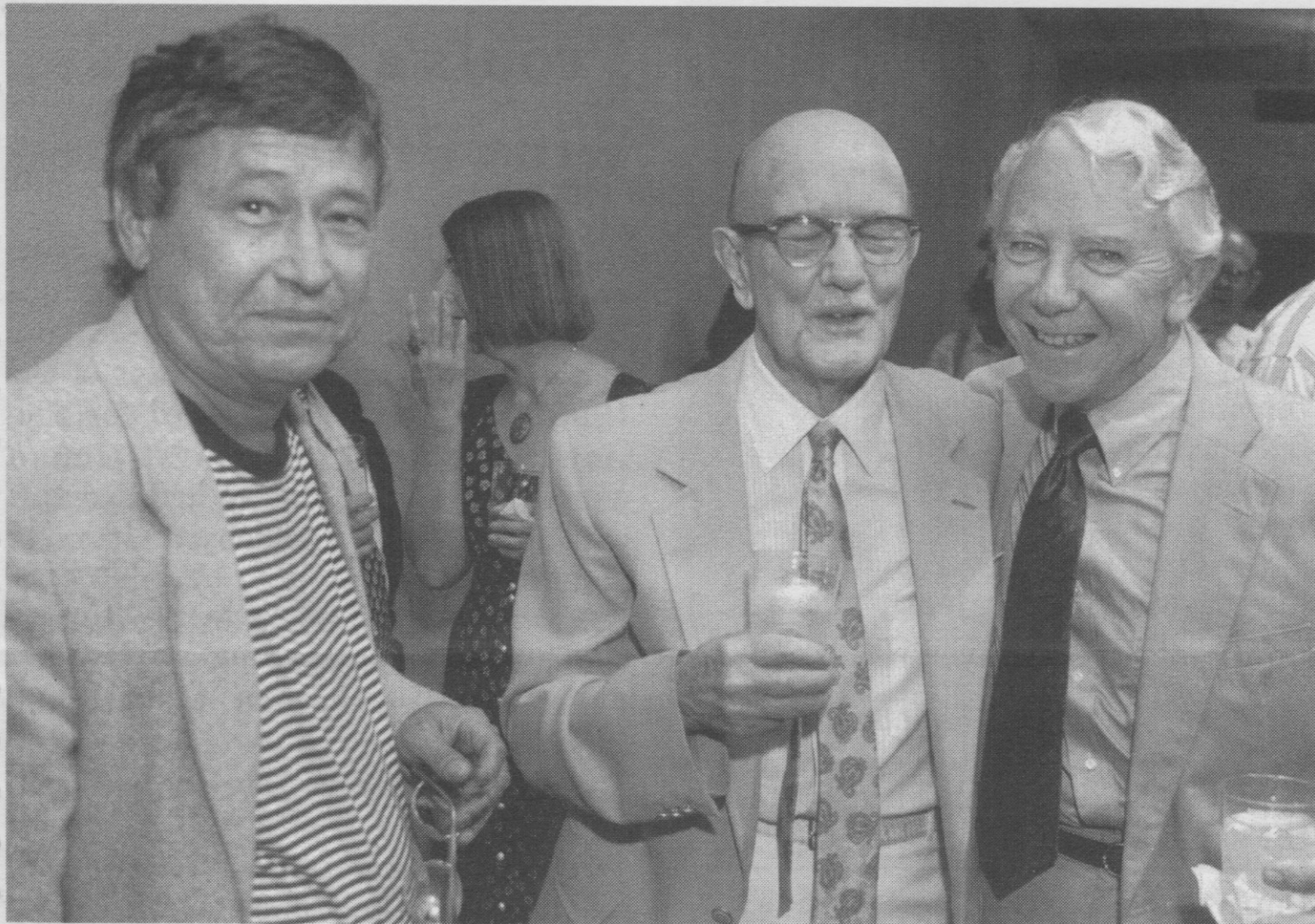
Fifth Annual American Way Faux Faulkner Contest

Win a trip for two to an American Airlines destination of choice, plus six days in Faulkner country.*

All you need do is write the *best* bad Faulkner, no longer than 500 words, drawing on Faulkner's style, themes or plots. Each entry must be typed and double-spaced. Entries in the fourth annual contest are being received until Feb. 1, 1994. Contest sponsored by American Airlines' *American Way* magazine, the University of Mississippi's Department of English and Center for the Study of Southern Culture, and Yoknapatawpha Press and its *Faulkner Newsletter*. Contestants grant publication rights to *American Way*, Yoknapatawpha Press and *FN*, and the right to release entries to other media. Send entries to *The Faulkner Newsletter*, P.O. Box 248, Oxford, MS 38655.

*Winner gets two round-trip tickets to choice of any American Airlines destination worldwide. Plus travel to Oxford and complimentary registration at the 1994 Faulkner and Yoknapatawpha Conference at Ole Miss.

Faulkner Conference Participants



HIGHLIGHTS OF THE 20th ANNUAL Faulkner and Yoknapatawpha Conference at the University of Mississippi in August included a panel on "Oxford Women Remember Faulkner," moderated by Dr. Chester A. McLarty, in which Anna Keirse McLean (left), Mary McClain Hall (right) and Bessie Sumners recalled their school days with Billy Falkner. Getting in a visit at a party concluding the six-day conference were (from left), author Barry Hannah, Ole Miss writer-in-residence, T.C. Lockard of Sewanee, Tenn., and Faulkner biographer Joseph Blotner.

— University of Mississippi Photos

Papa's Son, Pappy's Niece

(From Page 1)

height? Her hair, so full and wavy like his, and the dark eyes, oh yes, she's a Faulkner!" Dean and I do not speak. Her stress passes through me like wind in a blizzard. ("Don't anybody want to visit Judith's grave?" Pappy used to ask the kids.)

I go over to Evans Harrington and Doug Crichton who are talking with the TV folks, whose cameras are pointed right at the front steps where the podium is. They've set chairs on either side of the podium. Doug tells me Dean and I are to sit on one side—facing the audience—while Jack and Angela will sit on the other. At Doug's cue, Jack and Dean are to rise, meet on the brick walk where Judith fell to her death (*leapt off the balcony, Pappy said*), and "bury the hatchet," thus ending the so-called Faulkner-Hemingway feud once and for all.

Dean is hovering enviously over Judith's grave chugging down a big Black Velvet from a quart cup and Jack is in the grip of the Joan Williams Escort Service and Doug is testing, testing, testing the microphone and the English teachers and others are settling expectantly into their chairs and I'm in trouble.

I tell Dean that I'm just going to walk to Sam Lawrence's house, on Old Taylor Road about a block from Rowan Oak. She says, "Take all the time you need." I pass dozens of scholarpersons coming up the drive, nudging each other when they see Dean, who burrows deeper into the magnolia leaves above Judith's grave looking more and more like Rima the birdwoman in *Green Mansions*.

As I approach Joan's house people can be seen in the den, which has plate-glass windows. I assume it's Jack and Angela, cooling the old Faulkner-Hemingway rift prematurely with a gin and tonic. Coming closer, however, I see that Jack's not there and I realize, as Marlon Brando says in *Apocalypse Now*, "The horror ..."

I'm clawing the plateglass like a leopard trying to get Joan's goat. She runs to let me in as her guests stare in alcoholic bemusement but Joan has never learned how to unfasten her own door. It's only Sam's vacation house. And so I rage around to the front door where she lets me in and I bellow, *Where's Jack?* Joan braces herself and says, "He said they'd take a cab to Rowan Oak."

On Sunday, a cab in Oxford, Mississippi? Even on Monday the thirdworld cab companies here can take up to an hour to answer a call. I am reminded of Willie Morris's standard joke about Oxford transit: "Why don't you just take the subway?"

I grab the phone, call Jack, tell him a car is on the way and to be waiting outside the Holiday Inn. Back at Rowan Oak the cameramen are focusing on empty chairs and Peter Stoicheff is going over the notes of his speech for the 10th time and Evans Harrington is at the mike trying to keep the scholars in their seats. Joe DeSalvo of New Orleans offers to drive me to the Holiday Inn, and I ask his friend Ken Holditch to go to Rowan Oak and tell Dean I'm picking Jack up. In my hysteria I almost convince myself Dean will come out from behind the magnolia and tell Doug and Evans to stall for 10 more minutes.

On the way to the Holiday Inn, DeSalvo, a rare book dealer, wants to talk about the Faulkner market. "Are prices holding steady?" I hear myself saying, while my right lobe is thinking that for years I have wasted my time on fool's errands when I ought to be writing or at least reading but, no, I've got to save the Faux Faulkner program.

So we get Jack and Angela back and are walking up the drive and I hear Evans saying hollowly over the mike, "Wait, I see *Larry*...is that *Larry*?" And Dean emerges from her hiding place and there's a moment when I'm afraid she's heading *away* from Rowan Oak, but thank God she takes Jack's arm and staring at her as I walk sideways, crabfashion, I bump into a tree limb just as Evans says, "*Here they are!*" And 300 spectators turn and see me fighting through a dogwood and finally we are seated and Doug cues Dean and Jack to meet on the brick walk where Judith died and Dean puts out her hand to shake hands and good old Jack says, "We can do better than that!" and their hug is worth it all.

Faulkner's Niece and Hemingway's Son Talk of Living With Famous Writers

By NANCY HALL and CONNIE ERICKSON

(On the evening of August 1, 1993, in Oxford, Dean Faulkner Wells and husband, Lawrence Wells, hosted a reception in their home for Jack Hemingway and his wife, Angela. Following are highlights of a conversation that took place between Dean and Jack in the presence of a small group of guests gathered in the living room.)

Dean sat at Jack's knee.

D: Jack, I want to hear you talk about you.

(Jack laughingly acknowledged Dean's request.)

D: Where were you born Jack?

J: Canada. I lived in Canada for the first three years of my life. Then my mother and father divorced and I lived in France with my mother. I saw my father on holidays. My summers were spent in Key West, also with my father.

D: You seem to be at peace with yourself, with who you are. Happy.

J: Yes, yes I am.

D: How is that? How has that happened for you?

J: Well...Angela. Angela has a lot to do with it.

D: Tell me about your family.

J: Well, I have three daughters.

D: What I want to know is what life was like living in your family. What was

it like living with a famous writer? Was it like it was for me?

J: Well, I remember not reading for years. I was intimidated. I couldn't write either. It was difficult.

D: Exactly. I experienced the same thing. Did you also have the frog on top of the typewriter that would look down at you and say, "Who ... do you think YOU are!"

J: Yes, yes I certainly did.

(From the group):

Q: What do you like to read, Jack?

J: I read all of the action novels that I can. I believe that good writing is good story telling.

Q: Do you read Michael Crichton?

J: Noooo, that's too intellectual. I don't like to have to think when I read.

Q: Have you read John Grisham?

J: Yes, I've read all of them. I read his latest, then went back and read his first which was definitely his best. A dazzling story.

Q: Would you and Jack acknowledge each other if you didn't have the same last names?

D: Oh, definitely. I would have been automatically drawn to this man at any cocktail party.

J: Dean you have such spark. And your eyes! Your eyes in fact remind me of

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Checklist

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Hiraishi, Takaki. *The Melancholic Design: Faulkner's Beginnings*. Tokyo: Nan'undo, 1993. Contents include a Preface, "The Development of a Southern Self," and six chapters on "Escape and Transcendence—Early Poetry," "A Widening Perspective—Short Stories," "The Self-Image as an Author—Soldiers' Pay," "Rapid Growth—From *Elmer* to *Mosquitoes*," "Into Melancholy—*Father Ahraham* and *Flags in the Dust*," and "The Melancholic Design—*The Sound and the Fury*." Notes, Afterword, Works Cited, and Index. 308 pp. Professor Hiraishi, an associate professor in the Department of English at the University of Tokyo, has succeeded Professor Kenzaburo Ohashi in the Chair of American Literature on the university's Faculty of Letters.

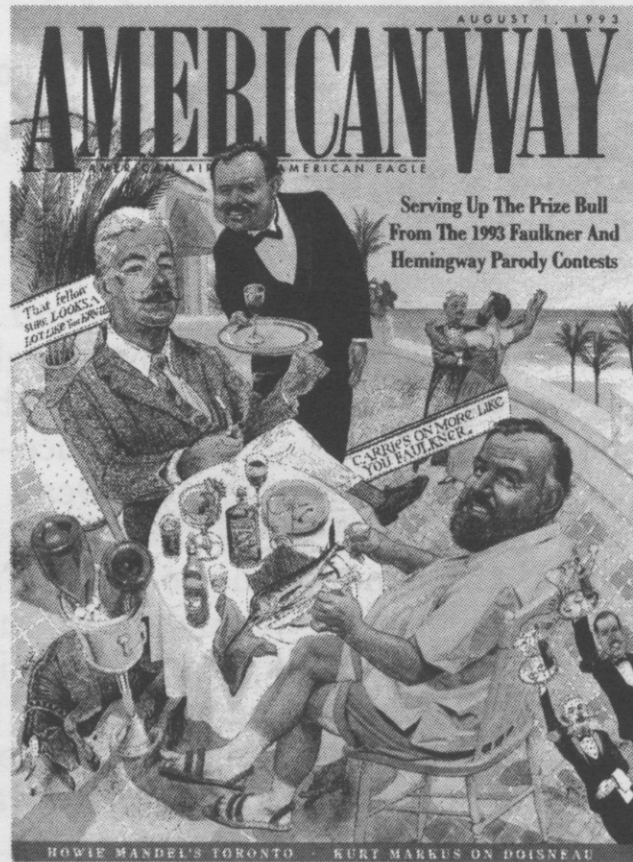
Teaching Faulkner, No. 3 (Summer 1993). Robert W. Hamblin, ed.; Charles A. Peek, associate ed. Brief articles and notes, news items, queries, and suggestions relating to the teaching of Faulkner at high school and college and university levels. Issued twice annually. Subscriptions at \$5 a year may be made through the Center for Faulkner Studies, Southeast Missouri State University, Cape Girardeau, Mo. 63701.

Watson, Jay. *Forensic Fictions: The Lawyer Figure in Faulkner*. Athens: University of Georgia Press, 1993. The first book-length critical study of Faulkner's treatment of the legal vocation and practice of law focuses on the nine novels in which Horace Benbow and Gavin Stevens appear. "In his depictions of the forensic figure, Faulkner hit upon a way to interrogate and at the same time to legitimate his own calling," Watson concludes his Introduction. "An important subtext of his forensic fictions is the conviction that the values and concerns of the storyteller can and must carry over from a limited, private aesthetic realm into a public world outside, where verbal creations can reinforce, challenge, or otherwise inform social norms. This is a final important reason why the Faulknerian forensic figure typically stands or falls on the basis of his narrative ability and his fidelity to the ideal of the lawyer-citizen." Jay Watson is an assistant professor of English at the University of Mississippi. viii + 277 pp. \$35.

Williamson, Joel. *William Faulkner and Southern History*. New York: Oxford University Press, 1993. 433 pp. + Acknowledgments, Notes, Index, and Word-Faulkner-Vance, Butler-Faulkner, Oldham and Emeline Faulkner genealogies. \$35. (See notice below on essay-review by C. Vann Woodward and review by William Boozer on page 2.)

Winchell, Mark Royden, ed. *The Vanderbilt Tradition: Essays in Honor of Thomas Daniel Young*. Baton Rouge: Louisiana State University Press, 1991. Essays include "Faulkner on the Agrarian South: Waste Land or Promised Land?" by A. E. Elmore, and "Cleanth Brooks on Faulkner: Yoknapatawpha and the Vanderbilt Tradition," by Carol M. Andrews. \$39.95.

Old Men & the Sea



THE ILLUSTRATION for the cover of the August 1 *American Way*, the magazine of American Airlines, by C. F. Payne and Jack Unruh, brings Faulkner and Hemingway together in introduction of "A Battle of Whits" inside, publishing "the top tripe" from the 1993 Faux Faulkner and International Imitation Hemingway competitions, sponsored respectively by American Airlines and Harry's Bar & American Grill.

Wood, Wayne. "Watching the Wheels." *House Organ*, Vanderbilt University Medical Center, February 1993. Wood reports on a trip to Oxford and a visit to Rowan Oak. He wanted to see Faulkner's home because "something rare and extraordinary happened" there. "A man sat within these walls and created something important and meaningful—a body of work that tells those who read it something about life and something about what it means to be alive."

Woodward, C. Vann. "The Sound and the Fury." *The New Republic*, Aug. 23 & 30, 1993, pp. 41-45. Essay-review of *William Faulkner and Southern History*, by Joel Williamson. "For twenty or so years after his death, more was written about Faulkner and his works than about any other American novelist, living or dead," Woodward writes. "It rivaled the space traditionally accorded to British classics by American academic and literary critics. After such a deluge, could there be anything of importance left to be said about the subject? Joel Williamson offers persuasive evidence, I think, that there are indeed some deeper understandings possible, and that historians are capable of adding insights to literary criticism. His book is primarily biographical, yet he would admit that for full and detailed information we must still depend heavily on the work of Joseph Blotner . . ."

Zacharasiewicz, Waldemar, ed. *Faulkner, His Contemporaries, and His Posterity*. Tübingen, Germany: A Francke Verlag GmbH, 1993. Collection of 36 lectures, in English, given at the International William Faulkner Symposium May 30-June 2, 1991, at the University of Vienna. The title of the volume was the theme of the conference which continued a series of biennial symposia initiated by European Faulknerians and convened, since their inception in Paris, in Salamanca, Izu in Japan,

Evans Harrington Honored



EVANS HARRINGTON (left), director of the Faulkner and Yoknapatawpha Conference at the University of Mississippi since its inception 20 years ago, was joined by his wife, Betty Harrington, and artist William N. Beckwith, at a presentation of a limited edition bronze sculpture of Temple Drake by Beckwith, honoring Dr. Harrington on his retirement from the directorship in August. — University of Mississippi Photo

Dean and Jack

(From Page 3)

Hadley's. But she didn't have the spark.

D: What do you remember about your Papa?

J: Surprisingly enough, I don't really remember that much. I don't remember that much about his friends, like the Fitzgeralds. Scottie (the Fitzgeralds' daughter), unfortunately, was taken from us early. One time we were both interviewed independently and we both answered the same questions with the same answers. It was unrehearsed. It just happened that way.

D: I met Scottie only once, and I felt the same kinship.

Bonn and Rome. The papers are arranged under the topics of "Faulkner and His European Peers," "Faulkner and the Old World: Further Affinities and His Reception in Europe," "Faulkner and His Contemporaries in the Americas," "After Faulkner: The Americas," and "After Faulkner: Other Continents." Introduction by Waldemar Zacharasiewicz. The volume is No. 2 in *Transatlantic Perspectives*, a series of interdisciplinary North American Studies, edited by Lothar Hönnighausen. xx + 382 pp. It may be ordered from A. Francke Verlag GmbH, Postfach 2567, D-72015 Tübingen, Germany. DM 84.

Proulx's Postcards Wins PEN/Faulkner

E. Annie Proulx's 1992 novel *Postcards* has been selected by judges Rudolfo Anaya, Frederick Busch, and Janet Kauffman as the winner of the 1993 PEN/Faulkner Award for Fiction. This marks the first time a woman has won the award since it was founded in 1980 by writers to honor their peers.

Postcards, published by Scribner's, is Ms. Proulx's first novel.

Ms. Proulx received her \$15,000 award at a May 15 ceremony at the Folger Shakespeare Library in Washington.

Four other nominated writers each received \$5,000: Robert Olen Butler for *A Good Scent from a Strange Mountain* (Henry Holt); Francisco Goldman for *The Long Night of White Chickens* (Atlantic Monthly Press); Maureen Howard for *Natural History* (Norton); and Sylvia Watanabe for *Talking to the Dead* (Doubleday).

Past winners of the PEN/Faulkner Award, first given in 1981, are Walter Abish, David Bradley, Toby Olson, Tobias Wolff, Peter Taylor, Richard Wiley, T. Coraghessan Boyle, James Salter, E. L. Doctorow, John Edgar Wideman (1984 and 1991), and Don DeLillo.

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