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Vol. 15, No. 3 (1995)

Peter Stoicheff

Michael A. Crivello

Wendy Goldberg

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THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. XV, No. 3

July-September 1995

A Checklist

Choice Studies Include "Album" And New "Life"

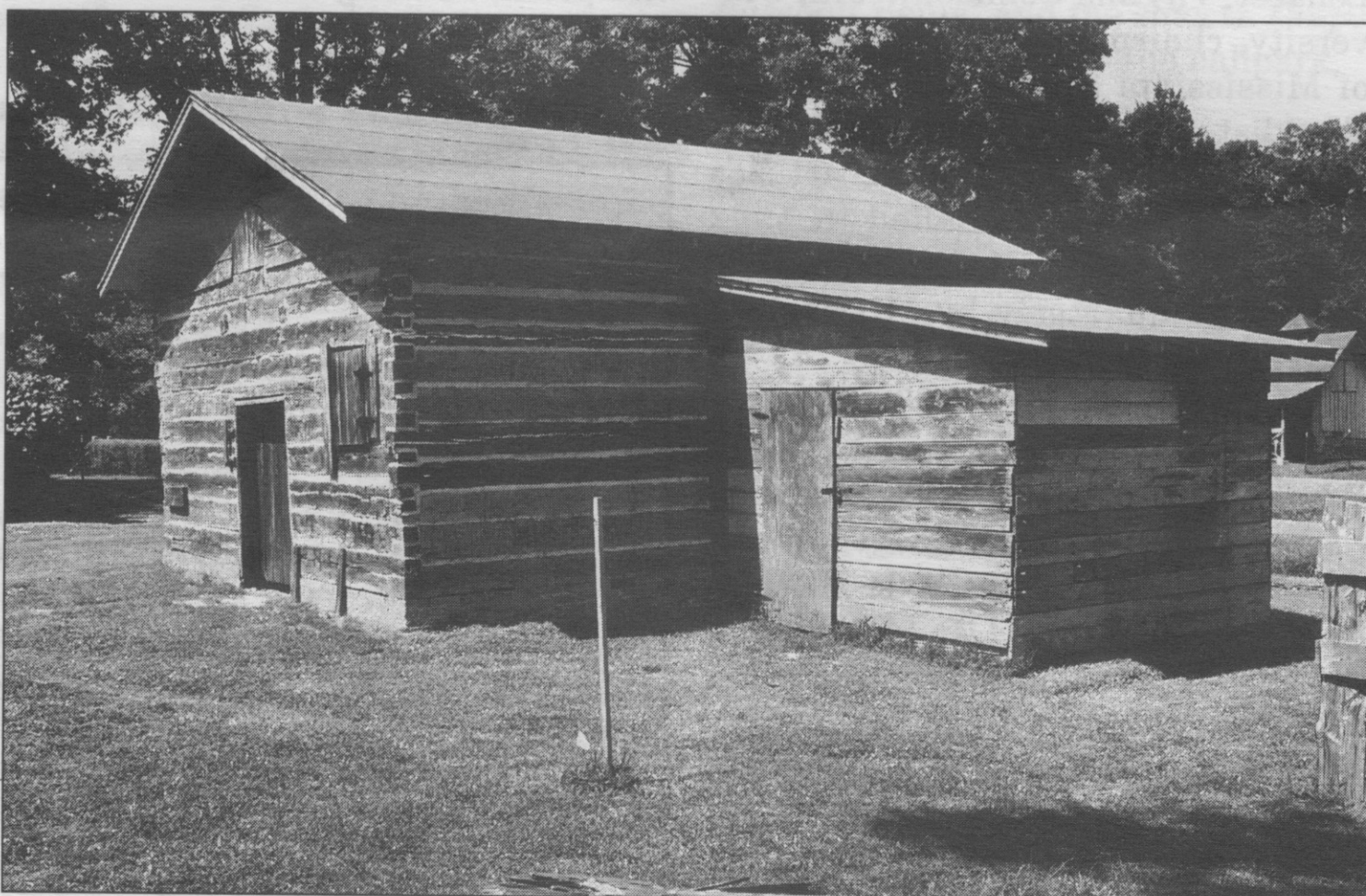
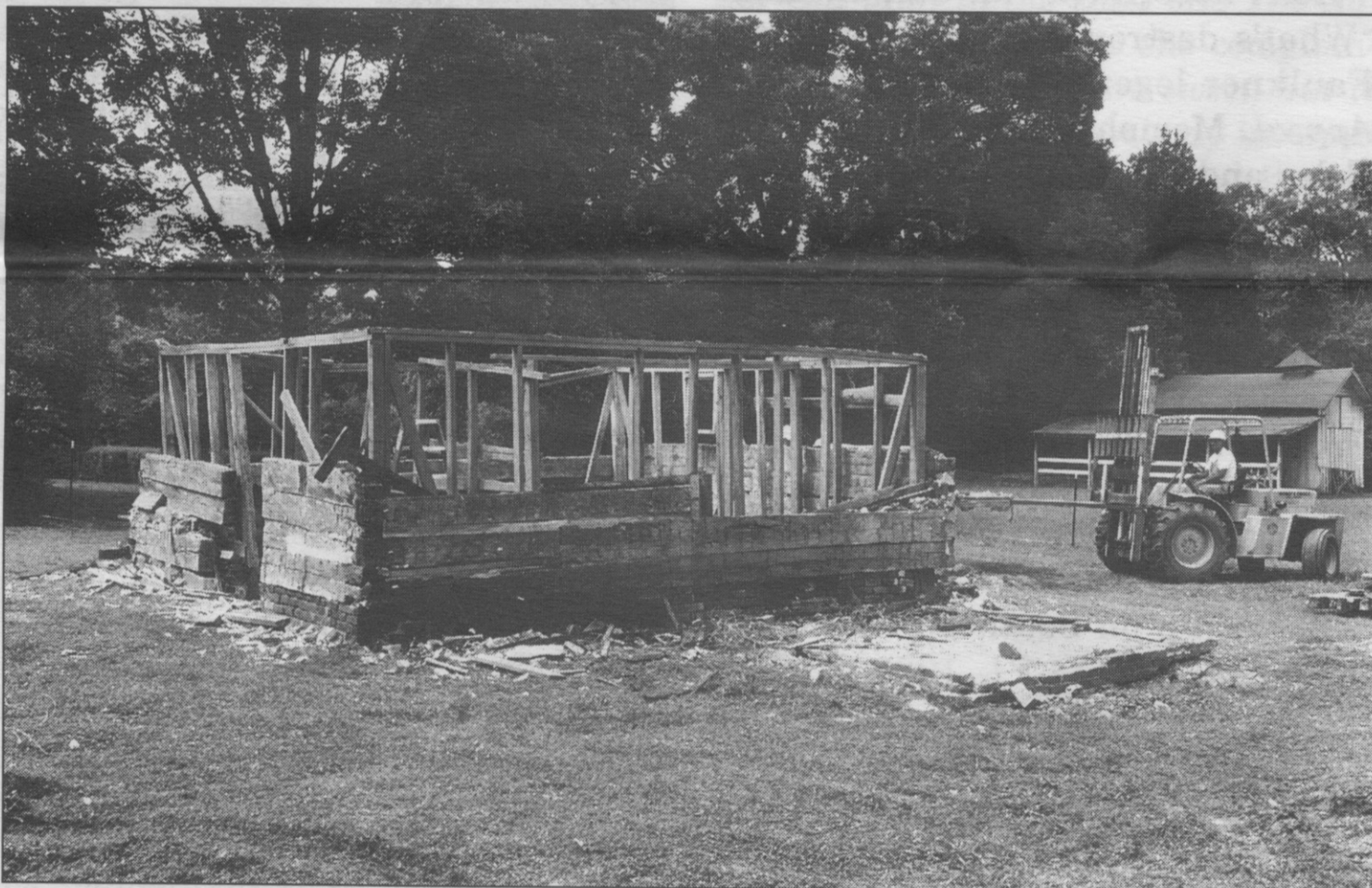
Features of the new Checklist include Michel Mohrt's *Album Faulkner*, from Editions Gallimard; Richard Gray's *Life of William Faulkner: A Critical Biography*; William Faulkner: *The Contemporary Reviews*, edited by M. Thomas Inge; and Faulkner's short story, "Rose of Lebanon," published for the first time in *The Oxford American*:

Album William Faulkner. Iconographic choisie et commentée par Michel Mohrt de l' Académie française. Paris: Editions Gallimard, 1995. Bibliothèque de la Pléiade. Collection of 318 photographs of Faulkner and of family members, Oxford and Mississippi. Included in the collection of photographs are others pertaining to Faulkner's work, the South, and social and other issues that influenced the work. Leather-bound, boxed. 290 pp., \$28.95, plus shipping charge of \$5. *Album Faulkner* may be purchased through Shoenof's Foreign Books, 76A Mount Auburn Street, Cambridge, Mass. 02138.

Faulkner, William. "Rose of Lebanon." *The Oxford American*, May-June 1995. Called by the magazine Faulkner's "last great short story," "Rose of Lebanon" is a story of Civil War-era romance and of Southern courage and endurance. Marc Smirnoff, editor of *The Oxford American*, writes that the story "might be fairly judged as a precursor to *Absalom, Absalom!*" "Rose of Lebanon" is among the Rowan Oak Papers now in Special Collections at the University of Mississippi's John Davis Williams Library. Donald Kartiganer provides an Introduction to the story in which he tells of a series of stories Faulkner worked on in the early 1930s and later, none of which he could get published. "They are now known as the 'Memphis' or 'Gavin Blount' stories, consisting of 'The Big Shot' (possibly written as early as 1926), 'Dull Tale' (1930), 'Rose of Lebanon' (1930) and 'A Return' (1938). The second and fourth stories are revisions of the first and third... When compiling Faulkner's *Uncollected Stories* (1979), Joseph Blotner published three of these stories, omitting, however, what is arguably

(Continued Page 2)

Log Barn is Saved



FAULKNER'S LOG BARN AT ROWAN OAK, which had deteriorated to the point of having to be propped up, has been disassembled, the logs numbered, and reassembled as shown above. The barn, built about the same time Rowan Oak was constructed, in 1848, is one of four Rowan Oak outbuildings that have undergone major renovation in recent months.

— Photos by Robert Jordan

Faux Faulkner

Peter Stoicheff Is Two-Time Contest Winner

Peter Stoicheff's "A Rose for Hemingway" has been selected as the winning entry in the sixth annual Faux Faulkner Contest, sponsored by *American Way* magazine, the University of Mississippi, and Yoknapatawpha Press and *The Faulkner Newsletter*.

Dr. Stoicheff, who teaches English literature at the University of Saskatchewan in Saskatoon, Canada, won the 1993 Faux Faulkner contest with "Astoundin' the Tourney," about an amazing game of bridge.

"This is fabulous, I'm just delighted," he said by telephone upon being notified of his repeat win.

The first two runnersup in the 1995 contest are also veteran Faux Faulkner contestants. Michael A. Crivello, of Double Oak, Texas, addresses the national league baseball strike with "Strike in August," and Wendy Goldberg of Palo Alto, Calif., hangs Caddy's muddy drawers out to dry in "As I Lie Daily (To My Analyst, Analyst!)."

Crivello, an English teacher at Lewisville, Texas High School, was a finalist in the inaugural Faux Faulkner contest in 1990 ("A Walmart for Jefferson") and took first prize in the 1992 competition describing a Snopes import car business in "Yugo Down, Moses."

Goldberg's entries, including last year's "If Ever An Iz There Wuz," have placed in the top five for four years running. She is a member of the faculty of the Stanford University English Department.

Stoicheff's return to Faux Faulkner speaks to the perspicacity and staying power of a dedicated parodist. "I've always wanted to do 'A Rose for Emily,'" he said, "and it seemed like a good idea to do Hemingway at the same time. The challenge here was to identify the evil 'fumes' escaping from the malodorous Grierson house."

American Way magazine will provide transportation for Stoicheff to Oxford where he will read his winning entry at the July 30 opening ceremonies of the Faulkner and Yoknapatawpha Conference. Other prizes include complimentary accommodations at Holiday Inn of Oxford and complimentary passes to Faulkner Conference events.

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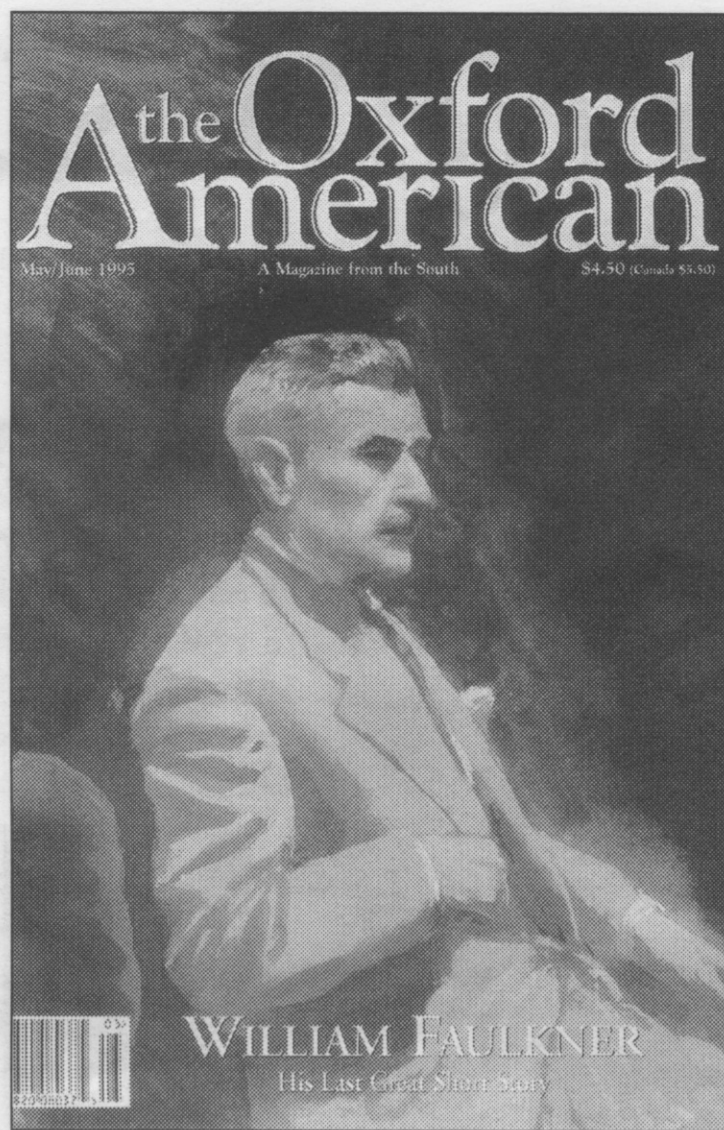
Checklist

(From Page 1)

the best of them—'Rose of Lebanon'—which is now published... for the first time." Smirnoff writes in a letter, "Finding Lebanon," of locating the short story with the help of Dr. Thomas Verich, Ole Miss archivist, and of visiting the site of a lost community by that name near Potts Camp, Miss., which Faulkner may have drawn from for the title. Included is a report on the recollections of Faulkner of Lloyd Johnson, who with an older brother delivered the Memphis *Commercial Appeal* newspaper to Rowan Oak. The May-June issue of the magazine also publishes a photo of Faulkner made in 1935 and published in the University of Mississippi's student annual, *Ole Miss*, for 1936, and full-page color portrayals of Faulkner by Robert Goldstrom, David Ridley, Mike Benny, Keith Graves and Blair Dawson. A cover portrait of Faulkner is by John Collier.

Gray, Richard. *The Life of William Faulkner: A Critical Biography*. Oxford, UK and Cambridge, Mass.: Blackwell Publishers, 1994. Richard Gray, professor of English at the University of Essex, writes in his Preface that his "attempt to explain Faulkner's fiction in relation to his life and times will, I hope, be taken for what it is meant to be, and must be: notes of a work in progress, a contribution to a commentary that is theoretically endless, begun by people before me and continuing long after the completion of this study." His aim, he adds, "has been to further the dialogue: to encourage other readers to talk about Faulkner's fiction for themselves—to learn from, engage and now and then quarrel with it." Included are 23 photographs, family trees, and a chronology. xvi + 448 pp. \$29.95.

Inge, M. Thomas, ed. *William Faulkner: The Contemporary Reviews*. New York and Cambridge: Cambridge University Press, 1995. This collection of contemporary published reviews and excerpts from reviews of Faulkner's work from 1925 to 1962 is the fifth volume in the American Critical Archives series, of which Professor Inge is general editor. Inge writes that in making the selections for this volume, he examined all known reviews of a book by Faulkner. Sources for the reviews include existing bibliographies, Random House files, and other files held by institutions or individuals. "Willingly or unwillingly, most critics became reconciled to the idea that Faulkner was a major force in American letters," Inge writes in his Introduction, reporting on the reception given Faulkner's last novel, *The Reivers*. "In what turned out to be a highly appropriate review, called 'Prospero in Yoknapatawpha,' *Time* magazine compared the novel to Shakespeare's *Tempest*. Little did the anonymous reviewer suspect that as was true for the Bard, this was the

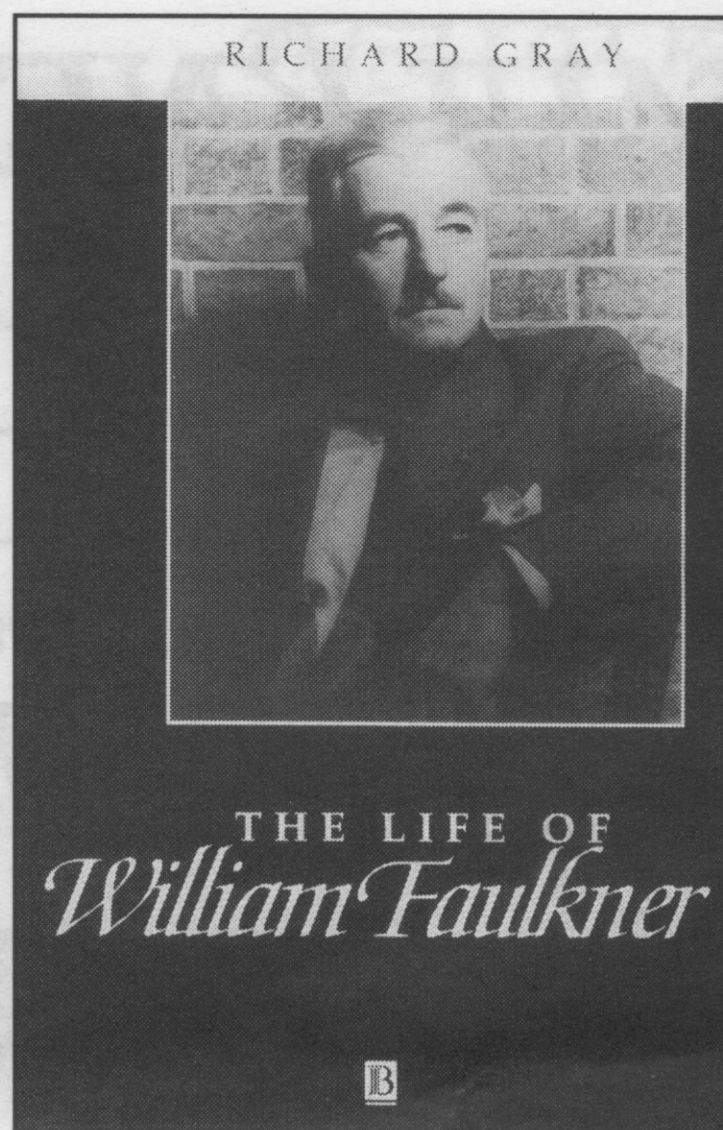


work after which Faulkner would break his golden pencil and retire into immortality." Earlier volumes in the American Critical Archives series collect the contemporary reviews of work by Emerson and Thoreau, Edith Wharton, Ellen Glasgow and Nathaniel Hawthorne. *William Faulkner: The Contemporary Reviews* is xxvii + 553 pp. and Index. \$95.

Kerr, Robert. "Rowan Oak dilemma: 'What's destroyed in preserving the Faulkner legend?' *The Commercial Appeal*, Memphis, Dec. 30, 1994, C1. Color and black-and-white photos by Thomas Busler. Kerr visits with curator Cynthia Shearer for a report on her efforts to balance the demands of visitors and preservation. (See "New Curator at Rowan Oak Focuses On Preserving Faulkner's Home," *FN*, October-December 1994.)

Mississippi Quarterly: The Journal of Southern Culture, Checklist of Scholarship on Southern Literature for 1992, Vol. XLVI, 1993 Supplement, published 1995. This 24th checklist was prepared by the Society for the Study of Southern Literature's Committee on Bibliography, George C. Longest, Virginia Commonwealth University, chairman. Jerry T. Williams of Mississippi State University was checklist editor. Included are listings of 62 books, essays, feature articles and other items published in 1992 pertaining to Faulkner. *MissQ* is published quarterly by Mississippi State University, Box 5272, Mississippi State, Miss. 39762.

Pettus, Gary. "At home with Pappy: Faulkner fan, friend and faux wins contest." *The Clarion-Ledger*, Jackson, Miss., Southern Style section, Sept. 7, 1994 pp. 1D, 5D. Pettus reports on Samuel M. Tumey having won the 1994 Faux Faulkner contest. A companion feature by Pettus, "Oxford's Yoknapatawpha Press keeps the Faulkner flame burning," reports on the Press operated by Dean Faulkner Wells and Larry Wells and publication last summer of *The Faulkner Newsletter: Collected Issues*, a collection of the first 54 issues of the newsletter.



THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

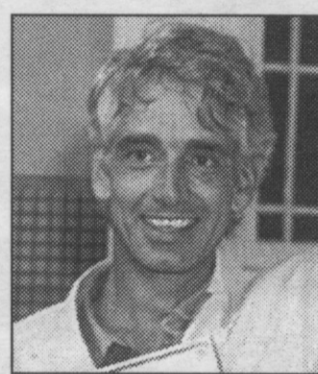
William Boozer
Editor

Dean Faulkner Wells
and Lawrence Wells
Publishers

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Faux Faulkner Winners (from Page 1)

Selecting the finalists in this year's contest were authors Barry Hannah, George Plimpton and Willie Morris. Coordinating the contest again this year was *Faulkner Newsletter* co-publisher Dean Faulkner Wells.



Peter Stoicheff

Entries were judged according to style, content and subject matter in imitation of Faulkner's prose.

The deadline for the seventh Faux Faulkner Contest is Feb. 1, 1996. To enter, contestants should send typed, double-spaced essays/short stories (500-word limit) to: Faux Faulkner, P.O. Box 248, Oxford, MS 38655. Anyone wishing confirmation of receipt should enclose a self-addressed stamped postcard. By entering the competition, all contestants automatically release publication rights to their entries.

Here are the 1995 faux finalists who have, in the words of Michael Crivello, "shamelessly aped and aimlessly shaped the words of our better":

A Rose for Hemingway

By PETER STOICHEFF

I

When Miss Grimly Fearsome sighed ("Oh Lobe. There's a bad smell in here again. Lobe? Lobe!") we had been standing on her lawn for forty-four years, still waiting to collect the library fines she owed and probably wouldn't pay tomorrow, or even tomorrow and tomorrow, while she kept her squarish round frame in an enroached and ex-spined old Gothic two-storey-split, a nosedore among eyesores, hearing her complain to her manservant. We had seen her only once before when, horsewhip in hand, she vanquished us hoof and mouth from her porch, refusing us the fine: we could long since have cared less about the books themselves, even then egregiously overdue and stain-blotted by the

(Continued Page 3)

"A William Faulkner newsletter could easily be absolutely dreadful and pretentious. It is in your hands, readable plus being lively and informative..."

—Ben Wasson

"Faulkner Newsletter just arrived and I want to tell you what a fine job you've done with it. Difficult to do but you certainly did it!"

—Carvel Collins

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22nd Annual Faulkner Conference

FAULKNER IN CULTURAL CONTEXT



JOHN McCRADY (1811-1888) *Oxford on the Hill* 1889
Miniature oil on canvas 22 x 40 inches
Collection of the City of Oxford

The University of Mississippi Faulkner & Yoknapatawpha Conference Oxford, Mississippi, July 30-August 4, 1995

The University of Mississippi announces the Twenty-second Annual Faulkner and Yoknapatawpha Conference. The conference is sponsored by the Department of English and the Center for the Study of Southern Culture. The University of Mississippi, University, MS 38677, 601-232-5993, FAX 601-232-5814.

"FAULKNER IN CULTURAL CONTEXT" is the theme for the 1995 Faulkner and Yoknapatawpha Conference July 30-August 4 at the University of Mississippi. A multistage oil on canvas by John McCrady, *"Oxford on the Hill"* (1839), from the collection of the City of Oxford, decorates this year's conference poster (above). The conference is again sponsored by the University of Mississippi's Department of English and the Center for the Study of Southern Culture. Conference speakers will include Sacvan Bercovitch, Harvard University; Don H. Doyle, Vanderbilt University; Peter Alan Froehlich, a doctoral student in English at Ole Miss; Charles Hannon, University of Alabama; Anne Goodwyn Jones, University of Florida; Cheryl Lester, University of Kansas; M. Gena McKinley, University of Virginia; John T. Matthews, Boston University; Kevin Railey, Buffalo State College; Marilynne Robinson, University of Iowa; Neil Schmitz, SUNY at Buffalo; Dawn Trouard, University of Akron; and Warwick Wadlington, University of Texas. Among other program features will be dramatic readings from Faulkner's works; discussions by townspeople and family members; a slide presentation by J.M. Faulkner, Faulkner's nephew; sessions on "Teaching Faulkner," conducted by James B. Carothers, University of Kansas, Robert W. Hamblin, Southeast Missouri State University, Arlie Herron, University of Tennessee at Chattanooga, and Charles A. Peek, University of Nebraska at Kearney. Again exhibiting Faulkner-related books published by university presses around the country will be the University Press of Mississippi. On the program for the conference opening day, Sunday, July 30, are a reception at the University Museums for the opening of an exhibition, "Square Art: Images of the Oxford Town," and "Voices from Yoknapatawpha," a series of dramatic readings from Faulkner's work. Later on opening day afternoon, in front of Rowan Oak, Faulkner's home, Peter Stoicheff, professor of English literature at the University of Saskatchewan in Saskatoon, Canada, will read "A Rose for Hemingway," his winning entry in the sixth annual Faux Faulkner Contest. The contest is sponsored by American Airlines' *American Way* magazine, Yoknapatawpha Press and its *Faulkner Newsletter*, and the University of Mississippi. That reading will be followed by a buffet supper at the home of Dr. and Mrs. M.B. Howorth Jr., across from Rowan Oak, with an autograph party at Square Books scheduled for Sunday evening following an initial formal conference session in Ole Miss' Education Auditorium. Tours of North Mississippi and a picnic at Rowan Oak are other repeat conference features. The six-day event will end on Friday, August 4 with a reception at Memory House, the home of Faulkner's brother John Faulkner and wife Dolly Faulkner, which has been renovated by its new owner, the University of Mississippi Foundation. Full particulars on the 1995 conference are available from the Center for the Study of Southern Culture, 601-232-5993; fax 601-232-5814.

Faux Faulkner Winners

(From Page 2)

narrow dribbling bottleneck of time across which Miss Grimly taught weary little melodists to pipe interminably inharmonious songs (*heard melodies are sweet, but those unheard are sweeter*, we noted then) as neighborhood eccentrics are sometimes wont to do.

II

Yes, she vanquished us, like her father had vanquished her suitors before, muttering that he calloused his hands keeping the wolf from the door while his still unravished daughter brought him right into the house. But though she and Lobe apparently did not eat since neither had been seen by a grocery clerk in forty-four years and the most frozen Stoufferyerself lasts only tomorrow and tomorrow and tomorrow, that smell was there, advancing innocuous and pungent through the cedar-sneezing and cicada-eructating lawn to confront our outraged nostrils, commencing a librarians' scattered retreat from the premises that only a Colonel Sherburnsemup or Colonel Sartorial or Colonel Faulkner himself or indeed the whole Southern cob-a-corn-a-kernels had witnessed in battles it took a writer to redeem from oblivion like a Faulkner hummingaway while he wrote.

III

"Lobe! There's a bad smell in here!" Yes, we held no brief for the imprecision of that pronouncement. She was dead on. We would climb many nights an adjacent and amused cedar to see through the glass darkly Miss Grimly in rigid profile devouring voraciously, long past the disregarded due-date, the Homers (that was the last we saw of him), the Euripideses and Illripidoses, disdainfully tossing into doomed orbit through the open window into the honeysuckle-bellowing night past our ducking heads, to land with torn spine, appendix, sleeve or even colon those judged unpalatable or with stories too spicy, for us to slink back down the tree and furtively restore to the mute shelves of Aiken and Bacon, Dos Passos, Gass, and Bellow.

IV

And so she sighed. She was at the H's now, past Gass, anticipating with relish her *Old Man in the Dust* and *The Sun Also Goes Down*, *Moses*, sitting baffled and nostril-bemused as she complained to Lobe of the inexorable and myriad odor (*heard melodies are sweet, but those unheard can be awful*, we now concluded), pausing in seemingly interminable hiatus as the answer negotiated its route from kitchen to second floor, through the dust motes and goats and barleyoats and occasional strands of silver hair to reverberate between the very walls themselves: "I do 'pologize Miss Grimly but I had a slight problem digestin' dis here *Moveable Feast!*"



Strike in August

By MICHAEL A. CRIVELLO

August 11, 1994. Through the screen between the little reflections of me and Luster the man in the tie said "Strike" and I went away and Luster said clutching the control box Father was always looking for "Hush. Dat's strike like players gone away not like strikes and balls (in your case dey gone away too)" and then Caddy came and fed the black cassette into the machine that started whining like Mother and Caddy said "There Benjy now you can watch *Baseball*. *Baseball* Benjy" and the smooth shapes started flowing on the screen just like when Caddy took me to the ballpark.

October 20, 1994. *Father I have* looking at the TV listings recalling Scully and Kubek and Michaels and McCarver and ninety years now abnegated by owners improvident and players with contracts guaranteed and gaudy gold chains dangling from necks athletic and peerless and Father said, "You merely assume you will miss the World Series televised while you have been beguiled by Barber and Angell and Kahn into desiring what could never attain the apotheosis anticipated but must remain merely the liquid perspiration and jock adjusting and the proliferation of autographed 'sports collectibles' and, worse, domes and" *Father I have* and then he handed me the nine videotapes saying "I give you these not that you will forget the strike but that you will remember that Burns' *Baseball* takes even longer to watch than his *Civil War* but that's only because of Jackson in the twilight and the honeysuckle after Chancellorsville" and I said *Father I have lost the remote control*.

August 12, 1994. Once a pitchman always a pitchman what I say. That car salesman Selig, I mean, "acting" commissioner in what Mother would call the thespian sense and whining that his sorry beertown team can't stand up straight without a salary cap to balance it with the other team-owning thieves while Benjy bellowed at the TV screen when the game didn't come on so I says, "Well you got Roy Hobbs and his field of screams going again" and Mother whimpering, "Quentin told me she *had* to stay at the ballpark *all* night because the players might have returned to play just anytime" and I says, "Sure and the

(Continued Page 4)

Faux Faulkner

(From Page 3)

one she's named after would have made a great suicide-squeeze man" but I wouldn't waste eighteen hours watching any documentary by that Burns even if he filmed all of Bedlam and Beale Street." Where's that damn remote control?

October 19, 1994. The day dawned bleak and chill, fall baseball weather, Dilsey thought, but on her radio the Reverend Shagfly intoned, "See da little white ball and de big green field wid de outfielders policin' de area and see de great ones like Ruth and Mays and Aaron and Bonds but den see de diamond field and it's empty and one lone voice in de wilderness cryin, 'Deys killed our baseball!' " and Dilsey thought *Yes Jesus (and Matty and Felipe, the other two Alou brothers)* while the tears shed in three rivers wrigleying down the timeless fenways and ravines of her veteran and memorial face as she moaned "I seed de season's beginnin but I aint seed de endin" as in her dropsical guts the alpha of April was still unconsummated by the omega of the autumnal ritual now made nearly hibernal by the TV-revenue-minded owners and the players in ignominious and silent assent, extending the season with the apostacy of another round of playoffs, preliminary and superfluous, with the long afternoon shadows now made mere memory by Antaeus-like light-laden towers glaring down on the field for the slaving cameras extending the Series far into the winter-near night and far past Benjy's bedtime; but now nothing, gone, stricken, with not even the next morning's box score and its stichomythic statistics, each in their ordered place.



As I Lie Daily (To My Analyst, Analyst!)

By WENDY GOLDBERG

And you air—?

Catty Compost, yes

And you have—?

Yes, come home to rut

To rot?

To roost—who have been gone so long that to rut or rot or roost it was all the same and would always be the same forever

And you feel—?

Flouted by fortune, cheated by chance, and most foully finagled by Faukneur, who (Monsieur Faux; furtive fox) has ensured that for fifty-five years I should bear the egregious indignity, suffer the terrific absurdity, attendant upon the dismal discovery that my laundry my *dirty* laundry my drawers mudstained and torn but innocent, unashamed, and profound (the tattered token of a child's idle idyll at the branch, the flotsam and jetsam of the sartorial circus that was Southern splendor) have been aired for all to see the world over; I never had a chance *neverhadachance* —

Go on

— never had a chance—to wash them

I see.

That's just it of course. **You see; they see; we all see:** Shame conjugated, pride laid bare: I felt—at bottom—exposed; not that I couldn't face Chasin' who was caught with his pants down more often than with his hackles up, which was too often—the hoisted hackles—since in a fit of pique and peevish pride he packed our brother Banshee off to the asylum with no consolation for the loss he (Banished) would sustain save a pair of pilfered golf balls from the putting green that had been his pasture; when Squintin' slunk away to Harebrained U. (shipped North by Father who hankered to hear his addled heir pronounced Phi Beta Kappa before Non Compos Mentis but had to make do with Corpus Delicti) I lost my only ally; who succumbed not to the pressures of college matriculation but to the rigors of constant articulation—which passion—palaver—he persistently pursued with his rattled roomie Shriek-Must Speak-McQuackin: mere boys they were, basking in the best of all banter, bathing in the bounty of so complete a conversational communion, so rapturous a rhetorical rapport, that Squintin' came down with acute apotheosis (plus active epiphany) and six months later with his eyes wide open—and his mouth still open!—he was dead.

So you quit your home and family—that lackluster line of loudmouth lunatics spewing forth speech like a spate of spirochetes spawning?

Yes—who spurned me so spitefully I fled to France underestimating the unmitigated gall of the Gallic (may their parts be divided into three equal pieces) who chided me cheekily on the Chumps Élysées, chanting, "Viva la vamp, the American tramp, who has shown tout le monde her can-can!"

Do you want to talk about it?

I can speak of nothing else, for whom the terrible twin themes of the South's bloody war and my own muddy drawers have become bread and meat and all

In summary then: *You air—*

Catty Compost, yes

And you were—

Yes, to the manure born

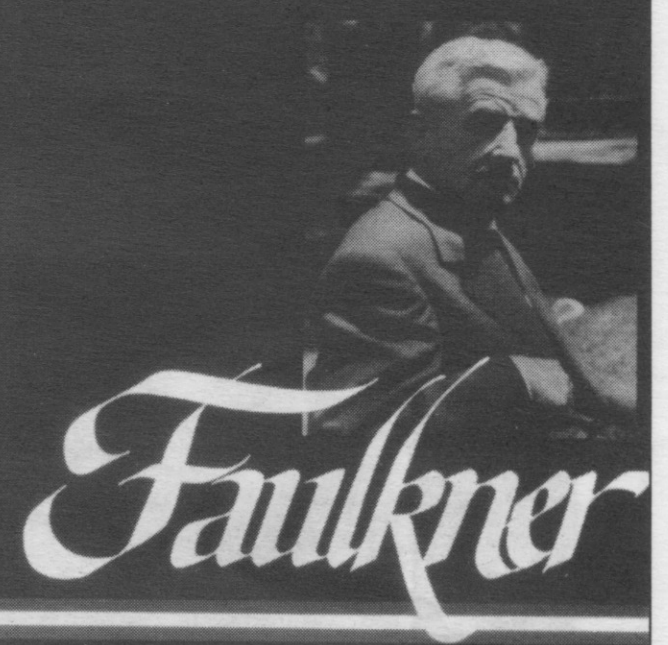
Third LOA Faulkner Volume

WILLIAM FAULKNER, NOVELS 1942-1954

Joseph Blotner and Noel Polk, editors

The years 1942 to 1954 saw Faulkner's greatest success—and greatest inner anguish. Plagued by depression and alcohol, he knew he had more to achieve and a finite amount of time and energy to achieve it. This volume, the third in The Library of America's new, authoritative edition of the complete Faulkner, gathers the four groundbreaking works from this fascinating period. *Go Down, Moses* is a haunting novel that explores the intertwined lives of black, white, and Indian inhabitants of Yoknapatawpha County. It includes "The Bear," one of the most famous works in American fiction. *Intruder in the Dust*, a detective novel, is a compassionate story of a black man on trial and the growing moral awareness of a southern white boy. *Requiem for a Nun* tells the fate of the passionate, haunted Temple Drake and her tortured redemption. *A Fable*, Faulkner's recasting of the Christ story set in World War I, earned him the Pulitzer Prize.

Faulkner
Novels 1942-1954



The Library of America, a nonprofit publisher, is dedicated to preserving the works of America's greatest writers in handsome, enduring volumes, featuring authoritative texts.

Novels 1942-1954

Go Down, Moses
Intruder in the Dust
Requiem for a Nun
A Fable

CONTAINED IN NOVELS 1942-1954, the third volume in the Library of America's authoritative new edition of Faulkner's complete works are *Go Down, Moses*, *Intruder in the Dust*, *Requiem for a Nun*, and *A Fable*. The texts were established by Noel Polk, professor of English at the University of Southern Mississippi and editor of the critical editions of *The Sound and the Fury* and *Sanctuary: The Original Text*. The chronology and notes are by Faulkner biographer Joseph Blotner. Polk and Blotner also edited the earlier LOA volumes of Faulkner, *Novels 1930-1935*, published in 1985, and *Novels 1936-1940* (1990). As in the earlier volumes, the texts in *Novels 1942-1954* are based on study of Faulkner's manuscripts, typescripts and proof sheets, and have been newly restored to their original form, before the changes by editors who did not understand Faulkner's stylistic innovations. "By preserving his spelling, punctuation, and wording, even when inconsistent or irregular, the Polk texts strive to be as faithful to Faulkner's usage as surviving evidence permits," reads a "Note on the Texts" in *Novels 1942-1954*. ix + 1072 pp., followed by *Chronology, Note on the Texts, and Notes*. \$35 in a trade printing being distributed for LOA by Penguin USA. The volume is also issued in an unjacketed, boxed printing for members of Library of America. For information on membership, write LOA at 14 East 60th Street, New York, NY 10022.

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