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Robert L. Blake Jr.

Samuel M. Tumey

Wendy Goldberg

Lisa C. Hickman

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THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. XVIII, No. 3

July–September 1998

Faux Faulkner

Robert L. Blake Jr. Takes Top Honors With "Pile On"

Robert L. Blake Jr. of Columbia, Mo., a physician and teacher at the University of Missouri School of Medicine, is the winner of the 1998 Jack Daniels Faux Faulkner Contest with a report on a football first down play entitled "Pile On."

The parody was selected the best of the "Bad Faulkner" entries in the ninth annual Faulkner write-alike competition by contest judges George Plimpton, John Berendt, Arthur Schlesinger Jr. and Barry Hannah.

Dr. Blake will read his winning entry on July 26 at opening ceremonies of the annual Faulkner and Yoknapatawpha Conference at the University of Mississippi.

Runners-up in this year's contest are two previous winners, Samuel M. Tumey of Liberty, Miss., with "In the Beginning..." as Faulkner might have rewritten the Book of Genesis, and Wendy Goldberg of Palo Alto, Calif., with "Endura@Prevail," featuring a maze of e-mail messages between Jaybird Composte and his "mortal enemy Dillseed."

Tumey, who practices law in Liberty, won the 1994 contest with "Quentin and Shreve on Football (Commemorating the 35th Anniversary of Billy Cannon's Run, Baton Rouge, Louisiana, October 31, 1959)." Goldberg, who teaches at Stanford, won the 1997 contest with "Dyin' to Lie Down," a takeoff on the Boston Marathon.

Blake, 53, is originally from North Carolina. He first read Faulkner's *The Sound and the Fury* as a student at Duke University. "I didn't understand it," says Blake, "until I read the novel 20 years later." He then immersed himself in Faulkner's works, reading all the novels and most of the short stories. "Whenever I re-read Faulkner it's like getting reacquainted with an old friend. I see something different each time that I didn't see before."

Blake, who played football in high school, thought about his parody for a year before he wrote it. "The synergy of "Pile On" and *Pylon* seemed to fit nicely," he says.

About his vote for the best parody, Plimpton, author of *Paper Lion*, observed, "Perhaps my football back-

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1998 Faulkner Conference Poster

FAULKNER IN AMERICA



The University of Mississippi Faulkner & Yoknapatawpha Conference Oxford, Mississippi, July 26 - 31, 1998

The University of Mississippi announces the Twenty-fifth Annual Faulkner and Yoknapatawpha Conference. The conference is sponsored by the Department of English and the Center for the Study of Southern Culture and coordinated by the Institute for Continuing Studies.

For more information: Faulkner and Yoknapatawpha, Institute for Continuing Studies, Post Office Box 879, The University of Mississippi, University, MS 38677-0879. Telephone: 601-232-7282. FAX: 601-232-5138. E-mail: cdy@olemiss.edu.

BERN KEATING PHOTOGRAPHS of Faulkner made when Faulkner was in Cleveland, Miss., to address the 1952 Delta Council meeting are featured on the poster for the 25th annual Faulkner and Yoknapatawpha Conference July 26-31 at the University of Mississippi.

Facsimile, Transcription of Mosquitoes Holograph Is Published at Virginia

Ten years after having acquired 44 handwritten leaves of an early draft of *Mosquitoes*, the University of Virginia Library registered a high mark in the 1997 observance of the centenary of Faulkner's birth by publishing the work in an edition that affords interesting insight into the author's apprenticeship in long prose fiction.

Mosquitoes: A Facsimile and Transcription of the University of Virginia Holograph Manuscript is edited by Thomas L. McHaney with David L. Vander Meulen and published at Charlottesville by the Bibliographical Society of the University of Virginia and the University of Virginia Library.

The manuscript is presented as a series of high resolution photo-facsimiles accompanied on each facing page by a transcription of the holograph leaf.

The holograph manuscript merits attention, McHaney writes in a Preface, because "nowhere, so far, is there quite so substantial an example of continuous early handwritten draft writing of Faulkner's fiction."

"*Mosquitoes* itself has been overshadowed by the troubling and psychologically complex fiction about families, southern history, race, and the rural and small-town south for which Faulkner won the Nobel Prize," McHaney writes, "but it is a daring book, very important for Faulkner, and it continued to resonate in the novels that followed it, from *The Sound and the Fury* of 1929 to *If I Forget Thee, Jerusalem* (first published as *The Wild Palms*) of 1939."

(Continued Page 4)

25th Conference

"Faulkner, America" Is Theme

"Faulkner and America" is the theme for the 25th annual Faulkner and Yoknapatawpha Conference July 26-31 at the University of Mississippi.

In Oxford for the six days of lectures and discussions pertaining to Faulkner will be literary scholars, teachers, critics, students and plain admirers of Faulkner from around the country and several foreign countries.

"'Faulkner and America' will be the first conference to address explicitly the complex connection of how Faulkner and his work 'fit' into the various American literary, political, and historical traditions," Donald M. Kartiganer, Howry Professor of Faulkner Studies at Ole Miss and conference director, said. Discussions will focus on "the degree to which this distinctively Southern writer might be, as an extension of, or contradiction to, his Southernness, an American writer."

Conference features this year will include a "narrative theater" presentation by actresses Alice Berry and Jenny Odle of "Twenty Will Not Come Again," the essay by Joan Williams that traces her relationship with Faulkner (see the report on *Voices of the South* by Lisa C. Hickman on page 3).

Opening day ceremonies on Sunday, July 26, will include announcement of the winner in the ninth annual Jack Daniels Faux Faulkner Contest co-sponsored by Yoknapatawpha Press and its *Faulkner Newsletter* and the University of Mississippi. Reading his winning entry, "Pile On," will be Dr. Robert L. Blake Jr. of Columbia, Mo.

Other program highlights will include "Voices from Yoknapatawpha," a series of dramatic readings drawn from Faulkner's fiction; sessions on "Teaching Faulkner" directed by Robert W. Hamblin, director of the Center for Faulkner Studies at Southeast Missouri State University; and a slide presentation by J.M. Faulkner and Meg Faulkner DuChaine.

Faulkner books, manuscripts, photographs and memorabilia will be on exhibit at the Ole Miss Library, and the University Press of Mississippi will again sponsor an exhibit of Faulkner books published by universi-

(Continued Page 3)

Robert L. Blake Jr., Samuel M. Tumej and Wendy Goldberg Write This Year's Best Faulkner Parodies

(From Page 1)

ground made me choose 'Pile On.'

Veteran contestant and past winner Michael Crivello was back this year with "Faulknerland—A Magic Little Postage Stamp of an Amusement Park," featuring the "Quentin Compson Waterpark" and the "Caddy Compson Passion-ometer."

Other parodies in this year's contest offered a sunbather ("As She Lay Frying"), a search for romance on a covered bridge in "The Bridges of Yoknapatawpha County," Rocky confident of a heavyweight championship ("Yo, Absolutely, Absolutely") and Joe Christmas as O.J. ("Why I Hate L.A.").

The contest is co-sponsored by the Jack Daniels Distillery, the University of Mississippi's Center for the Study of Southern Culture, and Yoknapatawpha Press and its *Faulkner Newsletter*.

The contest winner receives round-trip airfare for two to Oxford and complimentary registration and lodging for the annual Faulkner Conference.

Deadline for the 1999 Jack Daniels Faux Faulkner Contest is Feb. 1, 1999.

The contest is coordinated each year by Dean Faulkner Wells, Faulkner's niece and co-publisher of *The Faulkner Newsletter* with husband Larry Wells. To enter the contest, send a typed, double-spaced parody (500-word limit) to: Faux Faulkner, Yoknapatawpha Press, P.O. Box 248, Oxford, Miss., 38655.

Entries should exhibit a grasp of Faulkner's style, syntax and subjects, in general presenting "a witty story, dramatic situation or dilemma."

Persons entering may submit more than one entry. Those desiring confirmation of receipt should send a self-addressed post card.

By entering the contest, entrants automatically release publication and promotion rights to their parody to contest sponsors.

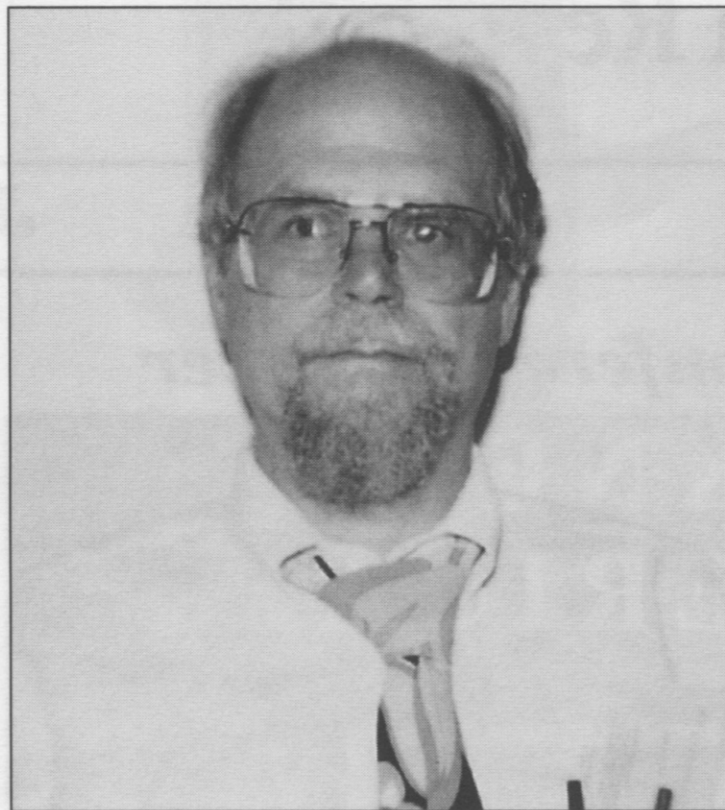
For more information, visit the Yoknapatawpha Press website at: <http://www.watervalley.net/yoknapatawphapress/index.htm>.

Presented below are the winning entry and the two semi-finalists.

Pile On

By ROBERT L. BLAKE JR.

Knowing knows before hearing hears, recollection exudes from the congealed entanglement, emasculate in the indomitable odor of mansweat; remembering before knowing: hands splayed on bended knees, semi-crouched in rapt immobility, forward-leaning into the ponderous nocturnal Autumn air, in furious anticipation of arrested inertia, incipient savagery, luminous in the brooding dusk-dark; forwardmoving preemptorily with the sound, an inviolate sonorous command, refusing abnegation, compelling allegiance, doomed in primordial obdurate masculinity;



Robert L. Blake Jr.

receiving the thrusted leather oblong not-trophy, neither chalice, but rather papable symbol of insatiable honor, impregnable, invincible but ephemeral; viscera thrusted, arms engulfing as a lover's embrace, but futile; forward-moving with escalating fury inexorably toward the armor-clad foe, non-apparitional, voracious, implacable, intractable, incorrigible and girded for the assault in resplendant triumph; arrested in stark, abrupt and utter abrogation of motion, profound dissolution, sudden and complete; and now cohered with the hard, immutable earth; with the penetrant whistling infiltrating through the laborously unlimbering extrication of virile man-flesh to the abject fury of disembodied surrender; and then, with resolute, authoritative finality, the hearing: "second down."

In the Beginning...

(Being the First Three Verses of the Book of Genesis As Uncle Bill Might Have Written Them)

By SAMUEL M. TUMEJ

In the Beginning (and not really *the* Beginning either, for He was, after all, there; but merely *a* beginning—and perhaps not even that, but only some waypoint on an inscrutable Mobius not merely arising out of the Unknowable but destined to return there as well) and He (out of whatever it was that had been there before, and which, by virtue of His will that there be *a* beginning, if not *the* Beginning, was now but part of the Unknowable, other than to surmise that it must have been there even if only for the most ineffable of Increments—but not even knowing and never hoping to know whether He made that too or merely inherited it) created the Heaven and the Earth and, having made them both, but never making clear what He intended to do with the Heaven part or, even if He intended to live in it, why He really needed one at all, but only that since the Earth was without form and void, then Heaven must have been more than that even then, and, if so, must have served Him some purpose even if only to get away

from the business of Creation every once in a while and contemplate; though He couldn't actually allow Himself to rest until the Thing was Done and Done Well, and then brooding on the face of the waters and not even bringing up the land from the water that He might brood there, at least not yet, and not because He needed light or even wanted light, but simply because He knew that there would be light and not in that unmeasurable and unremarked obfuscation from indigo to vermilion that His creations would please themselves one day to call "dawn" and not in any hyperbolic cascade erupted from unimaginable preponderance of mass crushing down upon infinitesimal epicenter, but rather all in that instant of His spoken word of such uniform and unbearable brightness that He would have to separate the darkness from the light if there was to be any darkness left anywhere in the Universe and, knowing, as He had to know, that in such a separation would, must, lie the inevitable avatar of myriad separations to come (which gifts of divine entropy His creations might readily appropriate to themselves bestowing and withholding from one another as they saw fit—until at last imagining it to be not a gift at all but merely a fortunate circumstance, to be appropriated without gratitude or appeasement and not further thought of) and that one day, it, the entropic endowment, would mean that He would have to separate Good and Evil as well, which in itself might be an undertaking to give even Him pause—even though, so far, He had seen that it was all Good—and (knowing all this) He spoke to the Darkness: And there was Light.

Endura@Prevail

By WENDY GOLDBERG

How long it had been there eggsactly he couldn't say only that it seemed now that it had always been there flagrant, portentous, absurd: the pulsing phosphorescent letters digitally delineated in multiple megabytes chasing one another across the screen like giddy children too-long confined in a one-room schoolhouse with a tart-tongued teacher on the first day of spring when the smell of honeysuckle drifting through the open window is enough to break the heart and bring a mare to foal; a herd of words shepherded by the anonymous and confounding: "ATTENTION: Jaybird. COMposte@Yoknapatooie.co!" then: "AIN'T YOU 'SHAMED? 'Y' or 'N'?" who had never known shame nor doubt nor DOS, not even on that dismal day when he bundled his brother (still bellowing) off to Bedlam without so much as a faretheewell waiting only for the moment when his mother (that swore him on a bible to keep Banshee at home) was no longer in a position to make her position known having suc-

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

William Boozer

Editor

Dean Faulkner Wells
and Lawrence Wells

Publishers

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Rowan Oak Gets Funding Of \$500,000

State funds in the amount of \$500,000 have been committed by the Mississippi Legislature for renovations and preservation projects at Rowan Oak. A bill allocating the funding was signed into law recently by Gov. Kirk Fordice.

Rowan Oak, built in the 1840s and known as the old Shegog Place for builder Robert Shegog, was purchased by Faulkner in 1930. It was his home until he died in 1962. Ten years later, the University of Mississippi purchased the house and its 31 acres from Faulkner's daughter, Jill Faulkner Summers.

University officials plan to help raise additional private funds to complete needed renovations, according to Sen. Gray Tollison of Oxford, one of the sponsors of the bill.

The Mississippi Senate initially had requested \$2 million for Rowan Oak repairs.

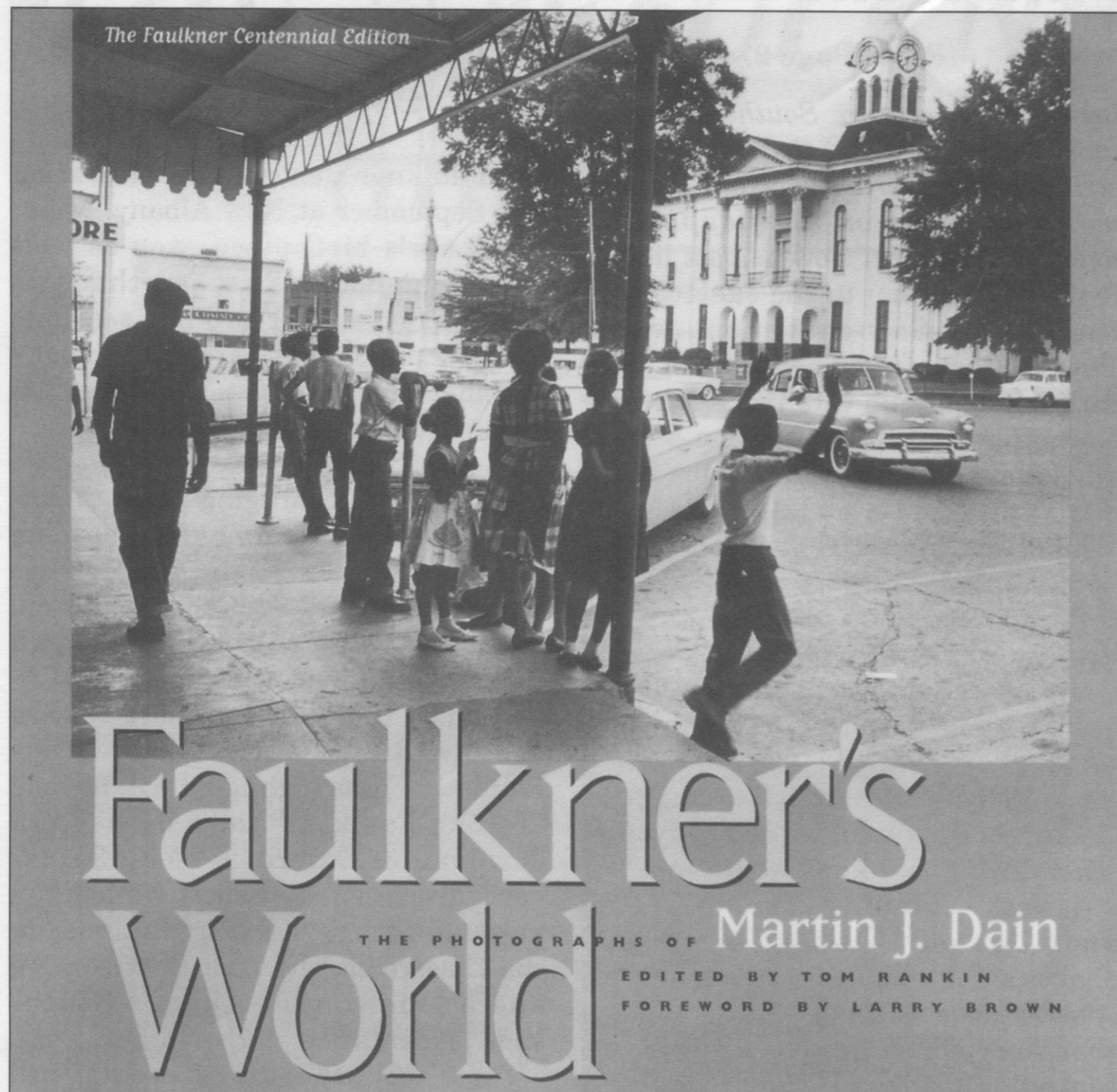
Cynthia Shearer, curator of Rowan Oak, said the funds are needed for ongoing repairs and to provide needed climate control to the house.

Rowan Oak is both a National Historic Landmark and a National Literary Landmark. About 15,000 people visit the home each year.

cumbed to the irrevocable supine in the patient, abidin' earth... Frettin' (Jaybird)—*How is it possible that a full-grown man applying 170+ lbs of near-constant pressure (with soundless fury and some audible rage) to a damned "delete" key on a Silly-Con Valley special gits no respect from this monster machine that keeps on winkin' at him like some sassy coquette that has jes' now spotted her next mark? Axing hisself: What kind of a joker with a chip on his shoulder—some cracker-turned-hacker egged on by a Snopes—would work double and overtime on a Saturday night to send a crackpot message to a potbellied bache-*

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Dain's Work Gets New Life



MARTIN J. DAIN, then a commercial photographer in New York, was inspired by reading Faulkner to want to "evoke" the life and work of the man who was "undoubtedly to me the greatest author in this country and maybe the world." The result was Dain's *Faulkner's County: Yoknapatawpha* (Random House, 1964), a collection of more than 200 black-and-white photographs, accompanied by text drawn from Faulkner's writings. The photos had been made in and near Oxford on several trips there during 1961-62. *Faulkner's County* has been long out of print, but Dain's work lives on in *Faulkner's World: The Photographs of Martin J. Dain*, edited by Tom Rankin and with a Foreword by author Larry Brown. *Faulkner's World* is published by the University Press of Mississippi and the University of Mississippi's Center for the Study of Southern Culture in a new Faulkner Centennial Edition issued last October during the year-long observance of the centenary of Faulkner's birth. Brown, in his Foreword, recalls having grown up in Faulkner's county. "So much has gone, so much has changed, so much has stayed the same," he writes of his and Faulkner's place, going on to register his appreciation of Dain's work for its having preserved "old times and people in the best and most satisfying ways." Rankin in his Introduction, "Evoking William Faulkner," tells of Dain's military service in World War II and his post-war studies in Paris, where he "apprenticed" in a photo lab, ultimately choosing photography as his life work. Rankin documents the help Dain received in providing introductions and during the actual photographing of Faulkner and Oxford from Mac Reed, co-owner of Gathright-Reed Drug Store; James Silver, professor of History at Ole Miss; Victoria Fielden, Faulkner's step-granddaughter; and Ed Meek, then a student at Ole Miss. *Faulkner's World* has 100 Dain photos, some of them not used in the 1964 *Faulkner's County*. Available for showing in the Appalachian Region through this year is an exhibition of 40 of the Dain photos. That exhibition is funded by the Appalachian Regional Commission, the Mississippi Humanities Council, and the University of Mississippi, and is curated and produced by the Center for the Study of Southern Culture. The photographic archives of Dain's Faulkner and Faulkner country shoots, along with that of Oxford's Cofield Studio, have been acquired by the University of Mississippi and are housed at the Center for the Study of Southern Culture. The 112-page *Faulkner's World* is \$40 and is available from booksellers or from the University Press of Mississippi (1-800-737-7788).

Faulkner Conference

(From Page 1)

ty presses.

Other repeat conference features will include a buffet supper at the home of Dr. and Mrs. M.B. Howorth Jr. across from Rowan Oak; seven tours of North Mississippi; a mid-week picnic at Rowan Oak; and a closing reception the evening of July 31 at the home of Mr. and Mrs. M.C. Falkner.

Conference speakers announced at this writing are:

James Carothers, University of Kansas; Richard Godden, University of Keele; Arlie Herron, University of Tennessee at Chattanooga; Catherine Gunther Kodat, Hamilton College;

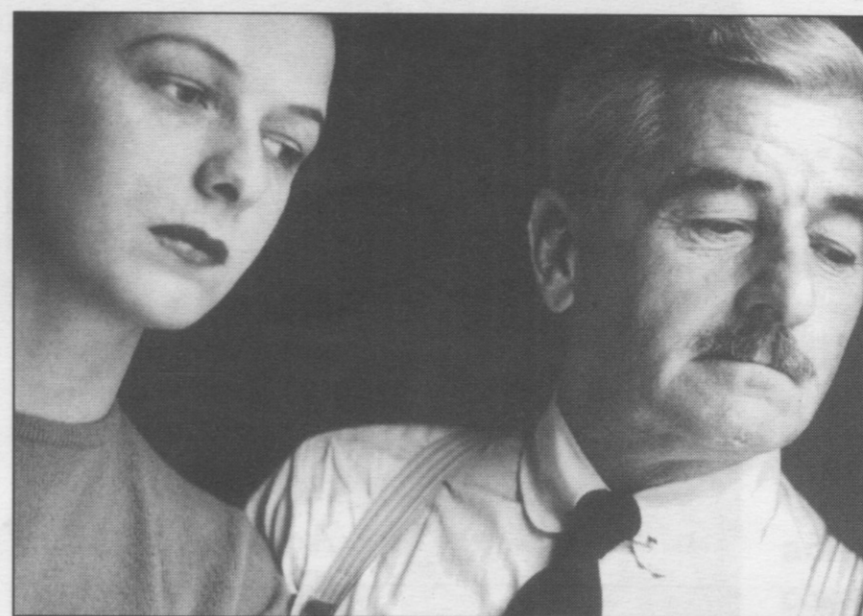
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Dramatization of Joan Williams' Essay On Faulkner Set for F&Y Conference

By LISA C. HICKMAN

What began as a young woman's whim nearly 50 years ago is now being acted out on the stage. Joan Williams' essay "Twenty Will Not Come Again," follows her relationship with William Faulkner and is being presented by Voices of the South, a Memphis theatre group. "Twenty Will Not Come Again" debuted in Memphis in March 1997. Actresses Jenny Odle and Alice Berry are likely to find their most receptive and knowledgeable audience yet when they perform Williams' essay at the 1998 Faulkner and Yoknapatawpha Conference at the University of Mississippi.

Home in Memphis for the summer of 1949, 20-year-old Bard College senior Williams occupied some of her days with Faulkner's *The Sound and the Fury*, and was so moved by his portrayal of loneliness and suffering that she set out to meet the South's preeminent author. Joan and a friend traveled to Oxford, where they hoped a relative of Williams could arrange a visit. John Reed called Faulkner and asked if he could bring his cousin, an aspiring writer, to Rowan Oak, Faulkner's home. Reed's request was rebuffed, Faulkner saying he planned to go sailing.



Joan Williams and Faulkner, 1952

Still, the group drove by Rowan Oak, and while preparing to leave the property, Reed spotted Faulkner. The author walked to the car and shook hands with Williams' friend but only caught a glimpse of Joan. Williams wrote Faulkner, in part to apologize for the intrusion, and to tell him that she had come to visit him "not to see if he had two heads but because... I knew he had thought, felt, and suffered everything I ever had."

That tentative letter following their awkward first encounter began a friendship marked by an outpouring of correspondence spanning 13 years. A year after the first letter, Faulkner presented Williams with the handwritten manuscript of *The Sound and the Fury*. Williams received mentoring from the Nobel prize-winning author. But the currents of the relationship were stirred by their shared understanding of the South and the isolation often imposed upon the artist. Writing was a lonely and unsettling experience. Williams knew that already, and Faulkner would tell her that writing was the only thing he ever found "to alleviate the boredom of living."

Williams went on to publish a collection of short stories and five novels, including *The Morning and the Evening*, winner of the John P. Marquand First Novel Award and a National Book Award nominee. Williams' third novel, *The Wintering*, published in 1971 and reissued in 1997 as part of Louisiana State University Press' Voices of the South collection, is a roman a clef of her relationship with Faulkner.

Through the venue of narrative theatre, Odle and Berry are dramatizing Faulkner and Williams' relationship as rendered in Williams' 1980 *Atlantic Monthly* essay, "Twenty Will Not Come Again." While narrative theatre strives to be as true to the author's intentions and text as possible, this memory narration will shift the point of view from that of a 20-year-old to the view of a 50-year-old woman. Odle stresses the "bittersweet nature" of Williams' essay and hopes viewers of the performance leave understanding the complexity of this relationship.

(Lisa C. Hickman, a Memphis freelance writer, is working on a book of correspondence between Joan Williams and Faulkner. Her report here enlarges on an article on the Voices of the South dramatization that appeared originally in the Memphis Flyer.)

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Our Home Page includes our current titles list, a brief company history, how to subscribe to The Faulkner Newsletter and how to enter the Jack Daniel's Faux Faulkner contest (and write like Faulkner).

YOU MAY LEAVE AN E-MAIL MESSAGE AT:
faulkner@watervalley.net

Rare Faulkner Work A Moment of Pride In Schwartz History

(The following report on Faulkner's *Salmagundi* by Bobby Tanzilo, editor of a newsletter published by Harry W. Schwartz Bookshops in Milwaukee, appeared in a recent issue of the publication and is used here by permission.)

Was it a moment of hubris or excessive innocence that encouraged Harry Schwartz and his then partner Paul Romaine to ask William Faulkner for some of his work to be published by the two struggling booksellers?

Regardless of the motivation for the request, Faulkner responded with a clutch of uncollected material to be published by the Milwaukee booksellers in a 1932 volume titled *Salmagundi*.

As the story goes, Schwartz, Romaine and *Milwaukee Sentinel* columnist Cy Rice were partaking of some liberally spiked wine (callously dubbed, at the time, Dago Red) in Pete's, a Third Ward speakeasy. The conversation turned to Faulkner, whom Schwartz had been touting for years, and the idea of publishing some of Faulkner's work arose.

Paperless, the trio composed a note to the author on a napkin and posted it.

An apparently bemused Faulkner replied that he regretted having missed the party at Pete's and would give Schwartz and Romaine their book in the form of some material that originally appeared in the magazine *The Double Dealer* from 1919 to 1925.

When the author's editor found out about this arrangement he was less than thrilled and wrote to Paul Romaine asking that the publication of *Salmagundi* be canceled.

But, in the meantime, Schwartz and Romaine had been working to ready the book for publication and it was too late to abandon the project. On April 30, 1932, *Salmagundi*, published by the Casanova Press, Downer Avenue, Milwaukee, was issued.

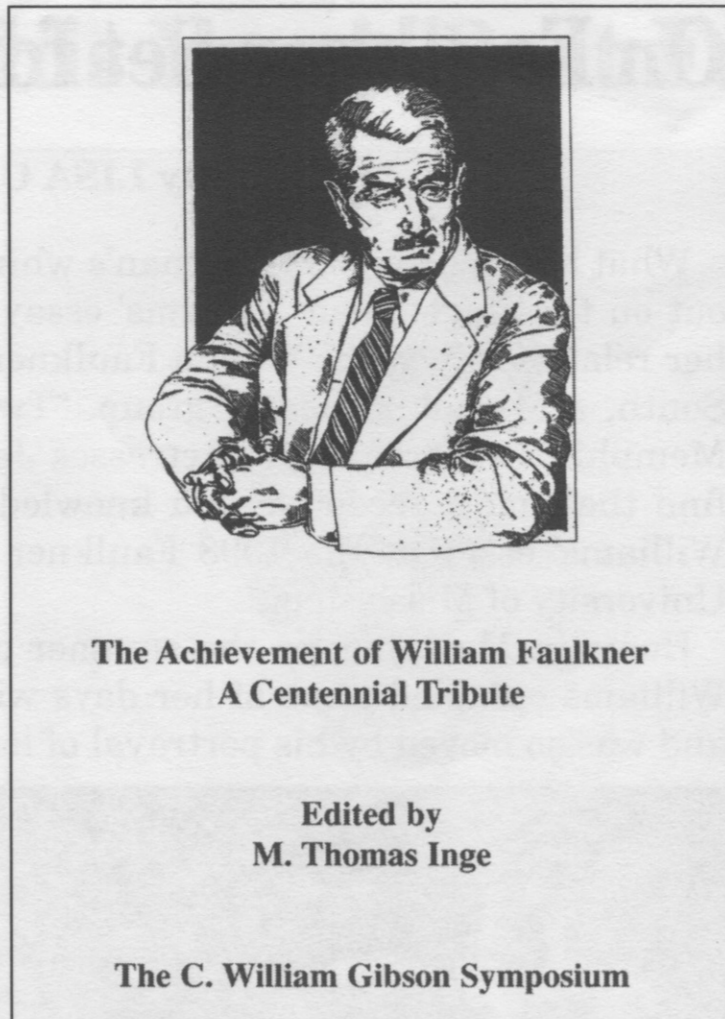
The handsome volume – in a tan cover with black and red printing, designed by Paul Romaine – came in a burgundy box and featured a portrait of the author. The print run was limited to 525 copies and each was numbered.

The 53-page volume includes the prose pieces *New Orleans*, *On Criticism*, *Verse Old and Nascent: A Pilgrimage*, and the poems *The Faun*, *Dying Gladiator*, *Portrait*, *The Lilacs*, and *L'Après-Midi d'un Faun*.

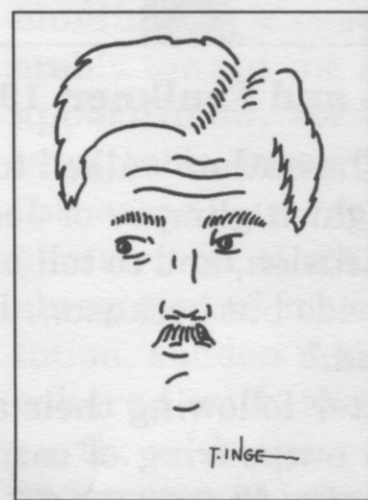
On the back cover is *Ultimately*, a four-line poem composed by Ernest Hemingway, which also previously appeared in *The Double Dealer*.

An advance brochure advertising *Salmagundi* lists its price at \$3.00 per copy. By the time Harry Schwartz penned his memoirs in the mid-1970s, copies of the book were selling at well over \$300 and nowadays, if one were to stumble across a copy, it would set

Symposium Papers



THE PROCEEDINGS of the C. William Gibson Symposium in observance of the Faulkner centennial, held at Randolph-Macon College in March 1997, have been published as *The Achievement of William Faulkner: A Centennial Tribute*, edited by M. Thomas Inge, Robert Emory Blackwell Professor of the Humanities at Randolph-Macon. The



book includes the texts of papers read by Joseph Blotner, Thadious M. Davis, Lothar Hönnighausen, and Dorothy M. Scura. Included are an interview with Faulkner and the sketch shown here, both by Inge, then an undergraduate student at the college. The interview and sketch appeared in the *Yellow Jacket Weekly*, Randolph-Macon's student newspaper, on May 23, 1958, and are reprinted in the symposium proceedings for the first time. A complimentary copy of the book will be sent to those who contribute \$10 to the symposium fund. The check should be made payable to Randolph-Macon College and mailed to the Development Office, Randolph-Macon College, Ashland, VA 23005-5505.

you back well into the thousands of dollars.

It's still hard to believe that a little whim enacted over a bottle of wine created one of the most sought-after Faulkner collectibles.

– Bobby Tanzilo

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Faux Faulkner

(From Page 2)

lor (from an obscure Southern hamlet and a family of fools) that would hamstring his hard drive, sabotage his software, and feed on his floppies *fer dessert!*; navigatin' now as best he can (with wild palms) to the sanctuary of the Chick-I-Saw chat-room, where Ikon McCaslin (now nearing 200, still father to no one, but UncleIck@BigBottom.com to half a million strong; who swapped a brave and indomitable bear for 64 megs of RAM) surfs the Web with Addled Bunions who got "wired" when she expired–determined to be online if she had to be underground; where Jaybird wishes he were, on account of the e-masculatin' e-mail now marinating in his monitor makes him feel like an unabashed Unix (*H'dya-think Banshee felt?* asks Anonymouse); (worryin' now) Jaybird–*Where's all this trouble gonter end?* but it is jest beginning though he cant know this yet as the screen abruptly shakes sighs and belches forth furiously successive and unending frames of that story which he recognizes (reluctantly) as his own (*"Threw the fence, between the curdled flavored spices..."*) while the mellow laughter of his mortal enemy Dillseed rings incessantly in his ears as she continues to mock him mercilessly, exhorting him to "Check out the family homepage!," from her safe and inviolable perch at Endura@Prevail

Mosquitoes

(From Page 1)

McHaney's Introduction, "The New Novelist in New Orleans and Paris," provides a splendid history of the time Faulkner spent in the French Quarter and on his short sojourn in Europe.

Michael Millgate and Joseph Blotner are among Faulkner scholars registering praise for the facsimile and transcription.

"Because of its exceptionally early date, and because it is very much a working manuscript, it is of considerably greater importance than many of the Faulkner facsimiles already available," Millgate writes.

Blotner applauds the volume and McHaney for placing *Mosquitoes* "firm-

Focus on Faulkner Again Scheduled At New Albany

A Faulkner Centennial Celebration last September at New Albany, Miss., Faulkner's birthplace, was so well received, sponsors report, that two days of Focus on Faulkner sessions are now planned as part of this year's Tallahatchie RiverFest: A Celebration of the Arts, September 24-25.

The festival celebrates New Albany's heritage by encouraging and promoting the visual, literary and performing arts. Included during the weekend are a 5K run, special events for children, music, arts and crafts exhibits, and cash prizes in writing competitions.

Planned this year are tours of New Albany, Ripley and Oxford. Other Faulkner Focus highlights will include "Telling Faulkner" tales by Rebecca Jernigan of Oxford; a "Why Faulkner?" discussion by Robert Hamblin; a presentation on "Keeping Faulkner in the Classroom," by Lisa C. Hickman; and a "Viewing Faulkner's South" slide presentation by Eva Miller.

For a full schedule of events, call 601-538-0014 or 1-888-534-8232.

Conference (From Page 3)

Kathryn Burgess McKee, University of Mississippi; Peter Nicolaisen, Paedagogische Hochschule, Flenburg, Germany; Charles A. Peek, University of Nebraska at Kearney; Noel Polk, University of Southern Mississippi; Hortense Spillers, Cornell University; Joseph R. Urgo, Bryant College; Linda Wagner-Martin, University of North Carolina at Chapel Hill; Candace Waid, Northwestern University; and Charles Reagan Wilson, University of Mississippi.

ly in the context of Faulkner's life with all its shaping circumstances and influences."

The Virginia holograph manuscript is published in a limited edition of 500 copies printed at the Stinehour Press in Lunenburg, Vermont. The large-format work is xx + 100 pages, and priced at \$75 plus postage. It is available from the Bibliographical Society of the University of Virginia, Charlottesville, Va., 22903.

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