

Faulkner Newsletter and Yoknapatawpha Review

Volume 19
Number 3 *Vol. 19, No. 3 (1999)*

Article 1

7-1-1999


Vol. 19, No. 3 (1999)

Samuel M. Tumeay

Wendy Goldberg

Sue E. Herring

Follow this and additional works at: https://egrove.olemiss.edu/faulkner_nl

 Part of the [American Literature Commons](#), and the [Literature in English, North America Commons](#)

Recommended Citation

Tumeay, Samuel M.; Goldberg, Wendy; and Herring, Sue E. (1999) "Vol. 19, No. 3 (1999)," *Faulkner Newsletter and Yoknapatawpha Review*: Vol. 19 : No. 3 , Article 1.

Available at: https://egrove.olemiss.edu/faulkner_nl/vol19/iss3/1

This Issue is brought to you for free and open access by the General Special Collections at eGrove. It has been accepted for inclusion in Faulkner Newsletter and Yoknapatawpha Review by an authorized editor of eGrove. For more information, please contact egrove@olemiss.edu.

THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. XIX, No. 3

July–September 1999

A Checklist

Faulkner Studies Here And Abroad

Brooks and Warren on Faulkner, Hans H. Skei's new work on Faulkner's short stories, and recent studies in China and Japan, are included on FN's new Checklist:

The Faulkner Journal, Vol. XIV, No. 1 (Fall 1998). Michael Zeitlin, University of British Columbia, guest editor. Essays by Jacquelyn Scott Lynch, Thomas Carmichael, Kelly Lynch Reams, Marie H. Liénard, Jay Watson and Merrill Horton. Subscriptions to the *Journal* are \$12 (individuals) and \$18 (for libraries in the U.S., Mexico and Canada). Subscriptions, requests for back issues, and manuscripts should be sent to Managing Editor Dawn Trouard, Department of English, University of Central Florida, P.O. Box 161346, Orlando, FL 32816-1346.

Grimshaw, James A., Jr., ed. *Cleanth Brooks and Robert Penn Warren: A Literary Correspondence*. Columbia: University of Missouri Press, 1998. Ten indexed references to Faulkner include compliments in an Aug. 25, 1965, letter from Brooks to Warren on the latter's essay "Faulkner: The South, the Negro, and Time," published in the summer 1965 issue of *The Southern Review*. "Your piece on Faulkner and the Negro is very fine indeed," Brooks wrote. "Someone who heard you give it at Texas had told me about it, and the published version in *The Southern Review* more than lives up to his praise of it." The correspondence "so capably collected and edited in this volume by James A. Grimshaw, Jr., affords the most substantial resource we have for recovering the story of the lengthy, indeed almost lifelong, literary collaboration between Cleanth Brooks and Robert Penn Warren," Lewis P. Simpson writes in a Foreword. "In the most specific sense, the letters here brought together tell the story of the engagement of two college teachers in a particular kind of collaboration: the making, and remaking, of a series of undergraduate textbooks." 444 pp. \$39.95.

Jarvis, Christina. "Like a lady I et": Faulkner, Food, and Femininity." *The Southern Quarterly*, Winter 1999. By exploring Faulkner's depictions of food and eating in *Sanctuary* and *Light in*

(Continued Page 2)

Faulkner in Paris

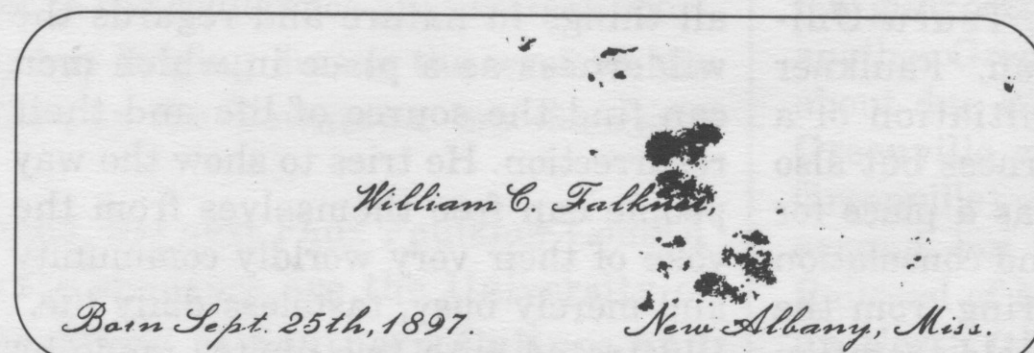
FAULKNER AND POSTMODERNISM



The University of Mississippi Faulkner & Yoknapatawpha Conference Oxford, Mississippi, July 25-30, 1999

FEATURED ON POSTER for the 1999 Faulkner & Yoknapatawpha Conference is a William C. Odiorne photo of Faulkner in Paris in 1925. Odiorne, from New Orleans, had been in Paris for one year when Faulkner and his friend William Spratling were there. According to Faulkner biographer Joseph Blotner, Odiorne did a formal portrait of Faulkner in his Vandyke beard, along with this and several other studies outdoors. In this print, the photographer inked his name, "Odiorne—Paris," at upper left. Copies of the poster and others from past conferences are available at \$10 each, plus \$2.50 postage and handling, from the Center for the Study of Southern Culture at Ole Miss. "Faulkner and Postmodernism" is the theme for the 26th annual conference July 25-30 at the University of Mississippi. (See FN for January-March 1999 and April-June 1999 for earlier reports on program features for this year's conference.)

It's a Boy!



son to relatives and friends in the fashion of the time. Now yellowed and smudged, it is in the collection of the Falkners' granddaughter, Dean Faulkner Wells.

Faux Faulkner

Samuel Tumey Repeats With Best Parody

Samuel M. Tumey of Liberty, Miss., has been judged the winner of the 1999 Jack Daniels Faux Faulkner Contest. His entry, "Where the Southern Crosses the Dog," was singled out by judges George Plimpton, Arthur Schlesinger Jr., John Berendt and Barry Hannah.

Tumey previously won the 1994 Faux Faulkner Contest, which was sponsored at that time by *American Way*, the inflight magazine of American Airlines.

Tumey will read his winning parody at the opening ceremonies of the University of Mississippi's annual Faulkner and Yoknapatawpha Conference on July 25.

The contest is sponsored by Yoknapatawpha Press and its *Faulkner Newsletter* and the University of Mississippi in conjunction with the Jack Daniels Distillery.

Tumey's parody subject is the legendary – suicidal, some say – railroad crossing near the Mississippi Delta town of Moorhead, Miss., where the Southern Railroad track intersected at a right angle with the "Yellow Dog" line (the Yazoo and Mississippi Valley Railroad). Therein, Tumey thought, lay comedic potential.

"The entire concept to me, as soon as I started thinking about it," explains Tumey, an attorney, "was reminiscent of the rhythm Faulkner would have used to tell it. The idea of a person going out to see where the Southern crossed the Dog – even though all his life he'd never known what the Dog was but had heard the Southern used to cross it out there – struck me as being reminiscent of a story Faulkner would tell."

First runner-up in the tenth annual Faux Faulkner Contest is former Faux Faulkner winner Wendy Goldberg of Mountain View, Calif., whose "Soundbites and Furies" takes on that most infamous of odd couples, Bill Clinton and Monica Lewinsky. The third semi-finalist is Sue E. Herring of Springfield, Mo., whose "The Readers" evokes Faulkner's *The Reivers* as she contemplates the rewards and risks of entering a Faulkner parody contest.

William Faulkner's great-grandfather, William Clark Falkner, the "Old

(Continued Page 3)

Checklist

(From Page 1)

August, "we can see just how pervasive some ["disciplining"] mechanisms of social control are," Jarvis writes. "... We can also locate in these depictions of food and eating important sites of resistance for reinscribing and reinterpreting cultural gender and racial norms."

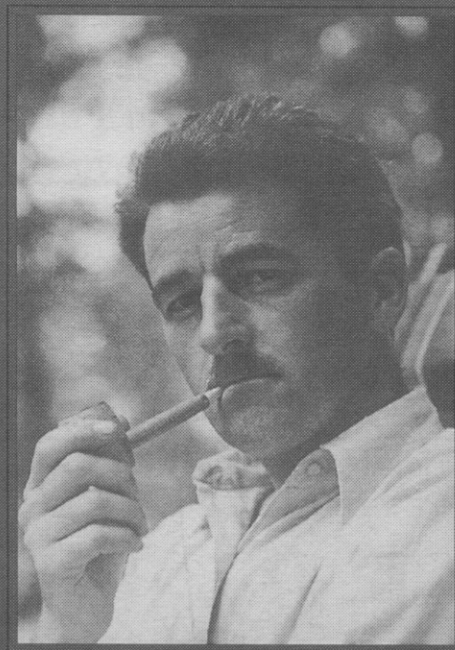
Jie, Tao, ed. *Faulkner: Achievement and Endurance*. Nineteen selected papers by scholars and writers presented at an International Faulkner Symposium at Peking University in Beijing in November 1997, commemorating the Faulkner Centennial. Included in an appendix are Faulkner's Nobel Prize acceptance speech, and a biography on Faulkner and "The Faulkner 100 Bookshelf," both by M. Thomas Inge, Blackwell Professor of Humanities at Randolph-Macon College. The symposium was convened by the Department of English at Peking University, the Department of English at Hong Kong Baptist University, and the Hong Kong-American Center at the Chinese University of Hong Kong. *Faulkner: Achievement and Endurance* was published in 1998 by Peking University Press. The price of the softcover book, which is in English, is 30 yuan (about \$4) plus postage. The address of Peking University Press is Peking University, Beijing 100871, China.

The Mississippi Quarterly, Vol. LI, No. 3 (Summer 1998). Special William Faulkner Issue. Thomas L. McHaney, guest editor. Essays by W. Kenneth Holditch, Linda J. Holland-Toll, Sean Latham, Gary Storhoff, Laura L. Bush, Vincent Allan King, Marilyn Claire Ford, Pia Masiero, William E. H. Meyer Jr., and Heather O'Donnell.

Ono, Kiyoyuki. *Railroad in American Literature*. Tokyo: Kenkyusha, 1999. In Japanese. Professor Ono devotes one of 14 chapters to "Two Trilogies— Appearance of a Man of New Type/Dreiser's Desire Trilogy and Faulkner's Snopes Trilogy." The study examines railroading in the work of 23 other authors, including Fitzgerald, Steinbeck, Robert Penn Warren, Jesse Stuart and others back to the Concord School. 259 pp.

Skei, Hans H. *Reading Faulkner's Best Short Stories*. Columbia: University of South Carolina Press, 1999. Professor Skei provides a welcome introduction to Faulkner as a short-story writer along with studies of 12 of Faulkner's short stories "selected on the basis of literary quality as representatives of his most successful achievement within the genre." The stories are "Barn Burning," "Carcassonne," "Dry September," "The Hound," "Mountain Victory," "Pantaloons in Black," "Red Leaves," "A Rose for Emily," "Spotted Horses," "That Evening Sun," "Victory," and "Wash." Preceding Skei's readings of those stories are chapters devoted to Faulkner's short story career, the study of his short fiction, the short story genre and Faulkner's contribution to it, and the

READING FAULKNER'S BEST SHORT STORIES



Hans H. Skei

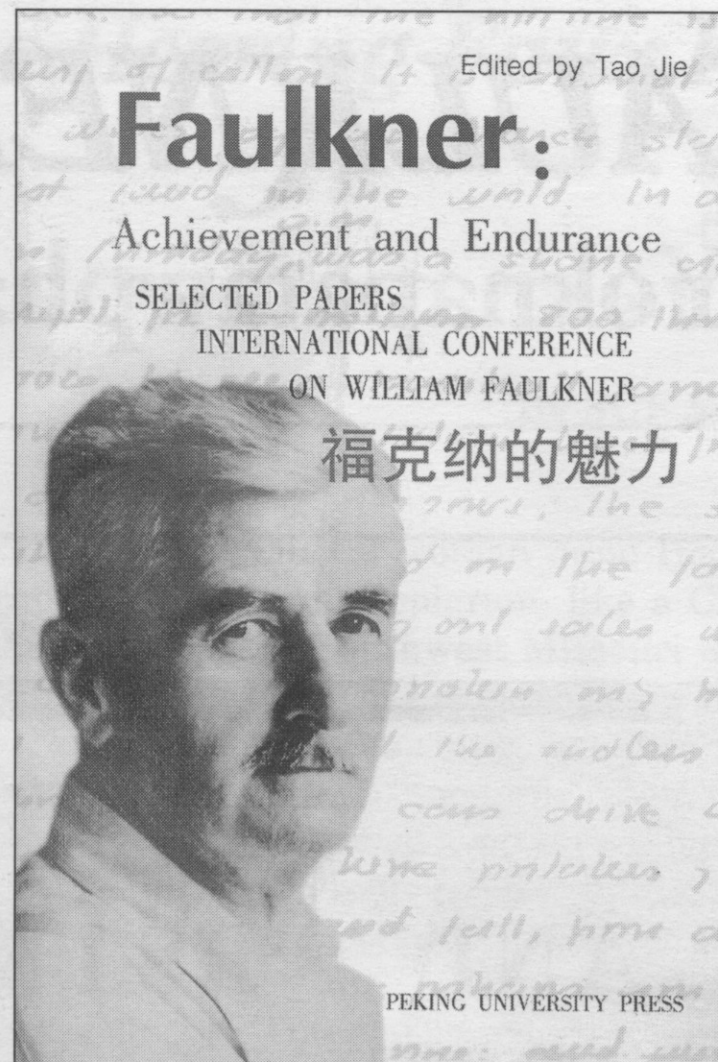
principles behind the selection of the "best" stories. Included is a three-page biographical sketch, Notes, Bibliography and Index. xi + 263 pp. \$39.95.

Smith, Starr. "Literary Landmark: William Faulkner's Rowan Oak where classics took shape." *Montgomery Advertiser*, Montgomery, Ala., April 18, 1999, H-1. "On my first trip to Russia, in the early 1970s, I was asked to be on a panel about modern American writers for graduate students at Moscow University and was surprised that the writer who most fascinated them was William Faulkner," Smith writes. He goes on in the article to report on a return visit to Rowan Oak and its attraction as a major tourist site.

Teaching Faulkner, No. 14 (Fall 1998). Robert W. Hamblin, editor, and Charles A. Peek, associate editor. Published by the Center for Faulkner Studies at Southeast Missouri State University. " 'Because If There Is a God What the Hell Is He For?': Frenchman's Bend and Its Piety in Faulkner's *As I Lay Dying*," by Peek, and "Did You Ever Have A Sister?": Salinger's Holden Caulfield and Faulkner's Quentin Compson," by Hamblin.

Yorifuji, Michio. "A Consideration of the Families in the Faulkner Literature." *Tsuru Studies in English Linguistics and Literature*, No. 26 (1998). Tsuru, Japan: Tsuru University Association of English Literature. Accompanying Professor Yorifuji's study in English of the Sartoris, Compson, Sutpen, McCaslin and Snopes families are black-and-white photos made by him in 1984 of the Miss Elma Meek-Howard Duvall home in Oxford and at Sardis Reservoir.

Yorifuji, Michio. "On the Relation Between Man and Nature in Faulkner and Thoreau." *The Tsuru University Review*, No. 49, 1998, Tsuru University, Tsuru City, Japan. "Faulkner not only notices the initiation of a young man in the wilderness but also talks of the wilderness as a place for relief and even escape and consolation for those who are suffering from the stifling situation in the old tradition and customs of the Deep South," Professor Yorifuji writes. "On the other hand, Thoreau finds a symbol of



Faulkner Encyclopedia Coming in October From Greenwood Press

Scheduled for October publication by Greenwood Press is *A Faulkner Encyclopedia*, coedited by Robert W. Hamblin and Charles A. Peek, according to an announcement by the Center for Faulkner Studies at Southeast Missouri State University.

With contributions by more than 50 scholars in eight countries, the encyclopedia will have entries on Faulkner's works, characters, and themes, along with literary and cultural contexts in which the works were conceived, written, and published.

Included will be entries on Faulkner family members, friends, and others important to Faulkner's life, as well as items on historical events, cultural developments, and relevant literary and philosophical terms and movements.

"Our intended goal is to apprise an already literate reader of what constitutes the body of Faulkner's work and to demonstrate why the critical estimation of that work is so secure and still growing," the editors state in a Preface to the encyclopedia. "Ideally, the volume will encourage in all its users further explorations of the varied issues and circumstances that situate Faulkner's work for readers at the beginning of the 21st century."

Hamblin is professor of English and director of the Center for Faulkner Studies at SEMO. Peek is associate professor of English at the University of Nebraska at Kearney.

all things in nature and regards the wilderness as a place in which men can find the source of life and their resurrection. He tries to show the way people can free themselves from the yoke of their very worldly community and merely busy, tasteless daily life." Illustrated with two photos made by Yorifuji in 1984 in Tallahatchie County, Miss., and Walden Pond, Concord, Mass.

THE FAULKNER NEWSLETTER & Yoknapatawpha Review

William Boozer
Editor

Dean Faulkner Wells
and Lawrence Wells
Publishers

A quarterly publication copyright © 1999 by Yoknapatawpha Press Inc. All rights reserved. Reproduction in whole or part without written permission is prohibited. Editorial offices are at 4626 Heath Road, Nashville, TN 37221-6605; tel. 615-646-1502; e-mail Boozer NHB@aol.com; fax 615-646-1503. Subscription and advertising offices located at P.O. Box 248, Oxford, MS 38655, 601-234-0909, e-mail faulkner@watervalley.net. Subscription is \$12.50 for one year, \$22.50 for two years (\$15 and \$27.50 abroad). Advertising rates on request.

Quotable Quotes

(Faulkner's speech on April 13, 1955, at the University of Oregon in Eugene on "The American Dream: What Happened to It?" brought the following report the following day in the Oregon Daily Emerald, student daily newspaper. The speech was printed in Harper's in July of that year, and again in 1965 by Random House in *Essays, Speeches & Public Letters*, James B. Meriwether, ed.)

William Faulkner, in his speech Wednesday on "The American Dream," called the dream "a sanctuary on earth for individual man" but said later that we have lost that dream.

A short but distinguished man with almost pure white hair, he talked in a low, fast voice that was barely understandable. The crowd that filled the Student Union ballroom remained silent throughout the speech, straining to catch what they could.

The country, he said, was founded by men who believed, "We will establish a land where the individual will live. A land where no man will be a king. He wouldn't even want to be a king."

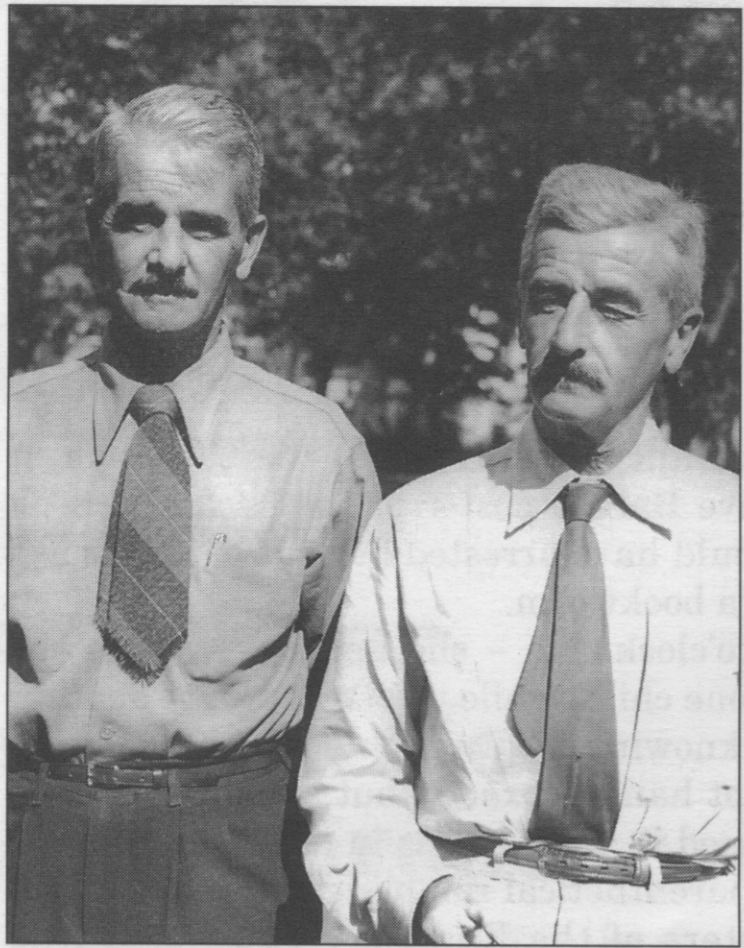
The people all over the earth, Faulkner said, heard about that dream and came to live with it. "There's room for all of you." When they came they found that dream was "man's aspiration in the true meaning of aspiration."

"Something," Faulkner said, "happened to that dream." He used a story to illustrate this point. It was a story about a critic who was offered a good sum of money by a magazine publishing house to do a series of articles on Faulkner.

Faulkner would not consent to give their writer information on the grounds that his was a private life. The writer, he said, would be invading one of his inalienable rights. The right to assert his individuality without answering to anyone. However, he

(Continued Page 4)

Phil Mullen's Camera



THE 1999 FAULKNER & YOKNAPATAWPHA Conference will open on Sunday afternoon, July 25, at University Museums in Oxford with an exhibit in memory of James Norris White, Mullen's brother-in-law, entitled "Phil Mullen, Oxford Photographer, 1949-1951." Untold numbers of photos of Faulkner and Faulkner country were made by Mullen in the years he was associated with *The Oxford Eagle*, among them this 1950 photo of brothers John and William, Juano Hernandez entertaining some local Oxford fans during a break in filming "Intruder in the Dust" (1949), and a study of high water at the Yocona River on Highway 7 South at Markette's Place.

The Faux Faulkner Competition Seeks a New Corporate Sponsor

From 1990 to 1994, the Faux Faulkner Contest enjoyed the corporate sponsorship of *American Way*, the inflight magazine of American Airlines, which ran a full page ad in every other issue announcing the contest and explaining how readers could enter. Beginning in 1995, Jack Daniels Distillery took over as corporate sponsor. Now, our association with Jack Daniels is coming to an end and we are seeking a new corporate sponsor.

Therefore, we will be suspending parody competition for the year 2000 or until a corporate sponsor comes forward. Any entries received in the interim (including late entries for the 1999 contest) will be held for judging until the eventual resumption of Faux Faulkner competition.

The responsibilities of a potential corporate sponsor would include taking out paid advertising in a major magazine and in newspapers, as well as furnishing transportation for the winner and spouse/companion to attend the University of Mississippi's annual Faulkner and Yoknapatawpha Conference. Two complimentary passes to the conference are provided courtesy of the University of Mississippi; free lodging during the week of the conference has annually been provided by the Downtown Inn (formerly Holiday Inn of Oxford).

As soon as a corporate sponsor is found, the next Faux Faulkner Contest will be announced. The non-corporate sponsors are the University of Mississippi and the Center for the Study of Southern Culture and Yoknapatawpha Press and *The Faulkner Newsletter*. With any luck, the competition will go on bravely into the next millennium.

Samuel Tumey, Wendy Goldberg, Sue Herring Faux Faulkner Winners

(From Page 1)

Colonel," would doubtless have enjoyed Tumey's railroad theme. The Old Colonel constructed the first railroad line in north Mississippi after the end of the Civil War. Tumey, however, was not influenced by Falkner-Faulkner rail-roading tradition.



Samuel M. Tumey

"Actually," he says, "I was thinking of my grandfather, who used to tell my mother about the Southern crossing the Dog. She was a little girl and didn't pay close attention. So years later, when I was growing up in Greenville, Miss., she would tell me about her daddy telling her where the something-or-other crossed the dog. She didn't know what the dog was or what it was that crossed it but the story was fixed in her imagination. It wasn't until I was grown that I actually heard the expression ["where the Southern crosses the Dog"]. In my gallivanting days after I graduated from college I made a special trip to Moorhead to see the little green historical sign that marks the spot where the Southern really did cross the Dog. The original switch is still standing—although the railroad tracks are long gone—and for

the life of me I couldn't see how the crossing worked. It does look suicidal. It's not clear why they didn't build a trestle. It didn't cost that much to build a trestle in those days."

Tumey has faithfully submitted a parody every year since the first Faux Faulkner Contest was held in 1990. His dedication is based mainly on paying tribute to Faulkner but partly on a need to stake out literary territory of his own. He remembers high school and college English teachers warning creative-writing students not to imitate Faulkner's style, a sure path to ridicule. "They told us if we tried to write like Faulkner," Tumey recalls, "the critics will make fun of you and nobody will buy your book. But on the other hand, if you were born and raised with Faulkner, it's in your blood. I can remember when farmers took mules to town, ancestors telling tall tales, that sort of thing. I like to think that the Faulkner heritage partly belongs to me and that while Faulkner certainly did well with it, I have never been willing to accept that he had appropriated it to everyone else's exclusion."

By winning a second time, Tumey has created, in tiny Liberty (pop. 624) a veritable postage stamp of native parody. "I try to explain to my friends here that this [Faux Faulkner Contest] is a joke. They think it's serious. I keep telling them it's only a parody contest but they think I've won something like the Pulitzer or perhaps the Nobel itself. I tell my wife that a person who writes and gets paid for what he writes is an author; a person who enters contests is a dilettante."

On that point the editor and publishers of the *Faulkner Newsletter* respectfully beg to differ.

Here is the winning entry, followed by the two semi-finalists:

Where the Southern Crosses the Dog

By SAMUEL M. TUMEY

"There was, not since time immemorial, but beyond the memory of the oldest snaggle-toothed farmer, the Yazoo and Mississippi Valley Railroad down from Memphis and God-forsaken points North, through lifeless cotton barrens past the up-staring soulless faces at the State Prison then over the pestilential sloughs of the Yazoo Basin and across the Big Black (a dozen times before Jackson) then down the imperceptible and unspoken-of divide toward the orphan Land of Bienville, relic of every European empire worthy of the name and tacked onto the new territory as an afterthought, but before the War there was no Greenville, or rather not where it belonged but downstream, and after a few gunboats got sniped at there was none there either and, after the war, came another Greenville, which must have been (by the logic of railroad nomenclology) about due West of Columbus (which hadn't ever moved) so the Columbus and Greenville came after the War (because otherwise it wouldn't have run to Greenville) and the train just backed into Greenville because it couldn't turn around, but before it was the Columbus and Greenville, it was the Southern Railroad of Mississippi, and now what's left just belongs to a holding company up North (though little boys thought ICG stood for Illinois, Columbus and Greenville) and the Y&MV was long since bought up also — but time was it was just the Yellow Dog Line, and undoubtedly, if you studied at it hard enough, you

(Continued Page 4)

Samuel Tumey, Wendy Goldberg, Sue Herring Faux Faulkner Winners

(From Page 3)

could find out whether it was from the color or the caboose or what, though in time people forgot what the Southern was and what the Dog was, but the words had such a ring to them that people remembered that the Southern had crossed it once somewhere in some fabled land lost along with Earl Van Dorn and Yazoo Pass and all the rest, and it turned out that it was over at Moorhead – which was not fabled or even where anybody much wanted to go, but if you had to go there, or if you had an obsession to find the very place that your mother had told you about (or maybe if you worked for a Yankee newspaper) you could find a green sign that says *this is the only right angle railroad crossing in all the civilized world* and there was once a time when a train bound from Greenville to Columbus actually crossed here while one from Memphis waited (or more likely the reverse) and then all the railroad companies bought lemon groves and sold women's underwear and ran gambling joints and went broke, and the last thing a railroad executive wanted to do was run trains so they took up the track, and people will not likely bow their heads for the lost railroads, but more likely scratch them in puzzlement over the contraption remaining there, but if your grandfather was alive, he would nod his and say: So this is where the Southern Crosses the Dog."



Soundbites and Furies

By WENDY GOLDBERG

Quentin listening having to listen now and forever along with the rest of us all of us the bad boys of Baghdad the Washington windbags the living the dead and Elvis too sentenced to listen without reprieve though with maximum regret to Monika (Le Bon Temps) Flewinsky candidly confessing her pain (spectacularly spilling the beans) to the Aunt Rosalinda Coldfoot (tripping on barely concealed wires) conjuring up (the pair of 'em – in a febrile folie à deux) through prodigious perseveration and sustained articulation the demon the ogre (the big bad wolf) that was not an old colonel (having never worn the uniform) but just a young president who forbore to inhale despite the penchant for fancy cigars smoked on bold assignments in hallowed locations; whose (the demon's) finicky failure to dignify Monika with her god-given moniker, unseemly unwillingness to utter the name (before God country and Yale) that is cognate with *Marilyn*, heir to *Helen* and *Eve*, reckless refusal to acknowledge "that woman" both potent enough and peeved enough too to reduce this fine figure of a man who walks with popes and kings and Hillary to a finger-wagging petulant school boy clumsily conjugating "is" was itself the match that lit the fire that burnt the bridge that Bill was busting to build to the 21st century.

Shreve now: "let me play... because in the beginning was the lawyer, the amateur gumshoe, old four-eyes with the twin dimples deep enough snug enough too to hide a filched diamond in or maybe one round and perfect pearl or more likely the miniature listening device that a fella likes to have on hand jest in case he has that lucky day, which this lawyer undoubtedly did when he was approached by the aunt rosalinda, she of the legendary loyalty, who was no omniscient Cassandra picking up preternatural vibes but just one slick willy wired for sound, whose fortunate fate was to have ferreted out furtively with the uncanny intuition of her kind the one fella in all the world who not only desperately wanted what she alone had to give but was willing to go to any length (immunity included) to get it, which collusion continues (to this day) since the pious pair share not only a deep-seated desire to see the demon six feet under but also the dogged determination to be the ones who put him there where he will surely muse unto eternity on the irrevocable might-have-been which haunts all white houses."

Quentin says: "Only it was that Jones who threw out the pebble which set the water moving, who believed in the demon with a full proud heart until that day when *some thin' happened* and she said to herself kind of sad –"

Shreve: "She? *Wash Jones?*"

Quentin now: "Only it was Paula... who said to herself right sorrowfully – and to the waiting world – 'I kaint have heard what I know I just heard I just know I caint...'"

FAULKNER FIRST EDITIONS

Bought and Sold
Want Lists Welcome

Choctaw Books • 926 North Street • Jackson, MS 39202

601-352-7281



The Readers

By SUE E. HERRING

I said:

This is the kind of woman June Hogganflick was. Hung in the bathroom, it could have been her epigram, like a Clive Barker poster in the back of a book store; any cop in Southwest Missouri would have arrested her out of any crowd after merely seeing her glasses; she was a bookworm.

It was Saturday morning, about ten o'clock. We – she and I – were in the kitchen, her sitting at the table feeding one child, while under her shirt another waited to be born; then I sat down (not knowing what mischief she planned for me) right before she handed it to me; not handed exactly but slapping it down before me so my eyes could not have missed it. Then it was in my hands (I must have picked it up), the results, nay, the parenthetical ramblings of "the best bad imitations of one of the greatest masters of the English language. *"I was relieved it had already happened I was still free I would not have to attempt it (I thought as I read the pages of fused and fragmented sentences by folks like me who for some reason or no reason had become inexorably indefatigably smitten with this Man's legend, his myriad of tales, his moiling impossible style.)*" "Stop it!" I read the last page and saw that they were doing it again. *I was not free; I would have to do it not because I thought I could or had even ever (publicly) tried, not because it would change my life (it wouldn't) but because it was a cramp a spasm somewhere in me that must be attended to, that would not cease until it received from me that inevitable fate-bidden nod to Him.*

"Yes, I'll have to risk it," I said, *even though it had been decided long before for all of us that moment we first read the first words we read by Him about that postage stamp of primordial soil and its inveterate captives and their ilk – those who endure all right prevail moiling transmogrified oblivious to their shrinking golf-course boundaried estates prevailing, not because theirs is some God-decreed punishment for turning the nation on its ear but because they were created to prevail, reminding us (not daily because we would not comprehend them daily; they are too large too low too indefatigable) of all that is worth being reminded of: love honor pity pride compassion sacrifice (He said); not because they have ever known these things for they have only heard about them from grandfathers and ancient crumbling aunts but because they yearn – like us – and know therefore that they are alive.*

That's about all. Except I said Bitch once twice all right three times because she (June Hogganflick) had given me the thing. I had no choice now.

"All right," I said. "I will risk it."

Quotable Quotes (From Page 2)

couldn't stop the writer from trying.

He pointed to the case of Dr. J. Robert Oppenheimer, noted atomic physicist recently denied security clearance, saying that "all privacy was stripped from him" These days are days when "security or insecurity is all

that counts."

When did America turn from this dream? Faulkner says "It goes back to the time when we repudiated what our forefathers meant by liberty. We didn't abolish truth. We couldn't do that. It merely turned its back on us."

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

P.O. Box 248, Oxford, Mississippi 38655

U.S. POSTAGE PAID
Bulk Rate Postage
PERMIT NO. 8
OXFORD, MS 38655

John D. Williams Library
Special Collections/Serials
University of Mississippi
University, MS 38677