

# Faulkner Newsletter and Yoknapatawpha Review

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Volume 3  
Number 3 Vol. 3, No. 3 (1983)

Article 1

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7-1-1983


Vol. 3, No. 3 (1983)

Cary Wilkins

Rollin Woodyatt

James W. Silver

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## Recommended Citation

Wilkins, Cary; Woodyatt, Rollin; and Silver, James W. (1983) "Vol. 3, No. 3 (1983)," *Faulkner Newsletter and Yoknapatawpha Review*: Vol. 3 : No. 3 , Article 1.  
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# THE FAULKNER NEWSLETTER

## & Yoknapatawpha Review

Vol. III, No. 3

July-September, 1983

73.

III

~~Mr. Small finished his supper and cleaned his coffee cup hastily~~

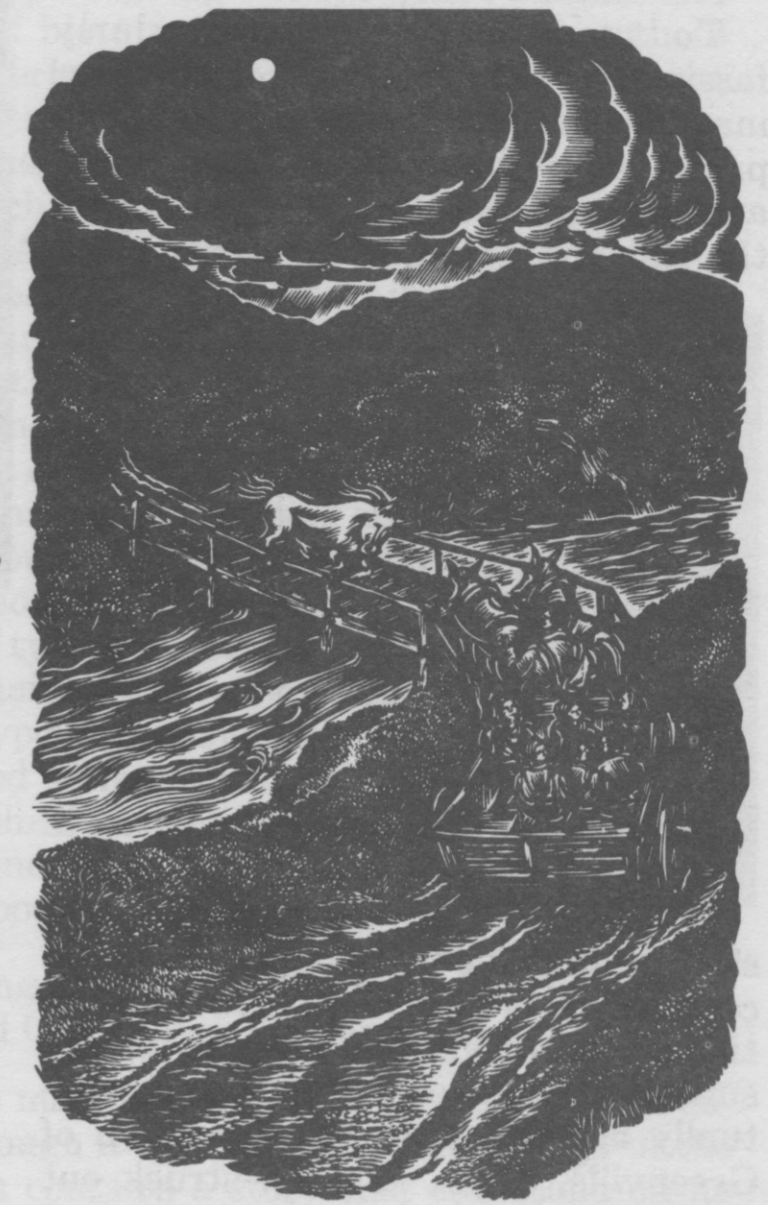
Jody Varner had called by Mrs. Littlejohn's to inquire of the Henry Amsted, and from there he cut back a short cut across Mrs. Littlejohn's back yard and entered his store from the rear, where he poured up at in midside like a budding peacock. Then he moved again, with astonishing swiftness to one of the flanking built, and left the man obscurely he stole softly and passed behind the counter and sped on and savagely seized a hulking half grown boy from the glass case when he lopt his gaudy candy.

The boy emitted a choked sound of astonishment and alarm, and Jody dropped his him sleepily into the crowd outside the counter as I.O. Snopes entered. Those sitting and squalling in the crowd ceased their work quietly. "And I told you and told you to keep this damn' boy outta here?" Jody said, shaking his captive.

The boy emitted a choked sound of astonishment and alarm, and sleepily. But he stopped almost at once, and because stuck in Jody's grasp and Jody dragged him unceremoniously around the counter as I.O. Snopes entered. Those sitting and squalling in the crowd ceased their work quietly. "You, Cl'ous," I.O. Snopes said.

ONE OF THE MOST EXCITING Faulkner publishing ventures since his death 21 years ago is the appearance from Red Ozier Press of *Father Abraham* in an edition of 210 press-numbered copies, edited and introduced by James B. Meriwether. The story, which Faulkner began in 1926 or 1927 but set aside, "is the germ of the whole Snopes trilogy and probably Faulkner's finest piece of writing before *The Sound and the Fury*," Meriwether says. Faulkner first puts on paper here the story of how Flem Snopes comes to Frenchman's Bend and sells some wild Texas ponies to the populace. The pony episode survives in "Spotted Horses" (1931), one of Faulkner's finest short stories, and Faulkner drew on themes in the abandoned manuscript in *As I Lay Dying*, *Absalom, Absalom!*, and, of course, the Snopes chronicle in *The Hamlet*, *The Town* and

*The Mansion*. Pictured above is a segment of the holograph manuscript reproduced in the Red Ozier Press printing and one of seven wood-engraved drawings by John DePol that illustrate the handsome book. Proceeds from the publication of the 71-page *Father Abraham* went to the New York Public Library's Rare Books and Manuscripts Division, where the 15,000-word manuscript has been held in the library's Arents Collection since its purchase in 1953 for \$300 from Philip C. Duschnes, a New York rare book dealer. The manuscript's provenance until 1953 is unknown to the library or to Mrs. Fanny Duschnes, widow of the dealer who died in 1970. The Red Ozier printing was priced at \$200. The edition sold out on June 2, the day following publication. It was distributed for the library by Jordan Davies, Books, of New York.



### A Checklist

## French Studies Are Included

Fourteen items make up our current Checklist:

Boozar, William. "Faulkner Studies a thriving industry." *Nashville Banner*, April 2, 1983, A-5. Guest book page column reporting on publication of *Faulkner's Search for a South*, by Walter Taylor (Illinois); *Faulkner: The House Divided*, by Eric J. Sundquist (John Hopkins); *Faulkner's "Negro": Art and the Southern Context*, by Thadious M. Davis (LSU), and *Faulkner: A Comprehensive Guide to the Brodsky Collection*, by Louis Daniel Brodsky and Robert W. Hamblin, and *Count No 'Count: Flashbacks to Faulkner*, by Ben Wasson, both from University Press of Mississippi.

Brodsky, Louis Daniel and Robert W. Hamblin. *Brodsky: The Evolution of a Faulkner Collector/Scholar*. Keepsake published in 1,150 copies, 150 of them numbered and signed by Brodsky, in connection with an exhibition from the Brodsky Collection at McFarlin Library, University of Tulsa,

(Continued Page 2)

## Status and Future Of Faulkner Studies Is Program Theme

Faulkner scholars from the U.S. and four other countries will examine the past, present and future of Faulkner Studies at the 10th annual Faulkner and Yoknapatawpha Conference July 31-August 5 at the University of Mississippi.

Program staff and their topics will include Andre Bleikasten, University of Strasbourg, "Reading Faulkner"; Sister Thea Bowman, Catholic Diocese of Jackson, Miss., "Black Music and Culture in the Works of William Faulkner"; Panthea Reid Broughton, Louisiana State University, "Faulkner's Amazing Gift: The Voices, Tradition, and the Individual Talent"; James B. Carothers, University of Kansas, "The Short Stories: 'And Now What's To Do'"; P.V. Palievsky and Sergei Chakovsky, both of Moscow's Gorky Institute of World Literature, speaking respectively on "Faulkner's View of Literature" and "Word and Idea in *The Sound and the Fury*"; Albert Guerard, Stanford University, "Faulkner's Style: The Colloquial Baroque"; James Hinkle, San Diego State Uni-

(Continued Page 3)

## Father Abraham

# Producing Limited Edition Of Early Faulkner Work Is Wild and Rewarding Fun

By CARY WILKINS and ROLLIN WOODYATT

"Wouldn't it be wild if they gave us something like an unpublished Faulkner manuscript," Steve Miller said to his partner Ken Botnick of the Red Ozier Press one day in August of 1982. The following day, "they"—the New York Public Library—did indeed "give" them a Faulkner manuscript. It certainly *was* wild.

The Red Ozier Press of New York publishes contemporary literature in fine press editions. Ken and Steve had made a proposal to the library to produce a limited edition in an Advanced Bookmaking Workshop and to donate proceeds of the book's sales to the library's Rare Book Collection. In response to the proposal, Francis O. Mattson, curator of rare books, and William L. Joyce, assistant director for rare books and manuscripts, chose one of Faulkner's most important unpublished manuscripts, *Father Abraham*.

The group of students eventually consisted of Ginna Johnson, Claire Lukacs, David Webster, Cary Wilkins and Rollin Woodyatt. Along with Ken and Steve, we divided up the 24 manuscript pages and transcribed Faulkner's tiny handwriting. We quickly grew accustomed to his many idiosyncracies: uncrossed *t*'s and *f*'s, undotted *i*'s, erratic capitalization, the resemblance of *n*'s to *r*'s and more. For the two of us, this phase was one of the highlights of the entire project. Rolly labored over her section with her husband, Kennan Hourwich, a long-time Faulkner fan.

"Reading the manuscript in his own handwriting had the immediacy of an artist's sketch, where you see the process before it has become a product," Ginna Johnson said. After careful study with a magnifying glass, the pieces of

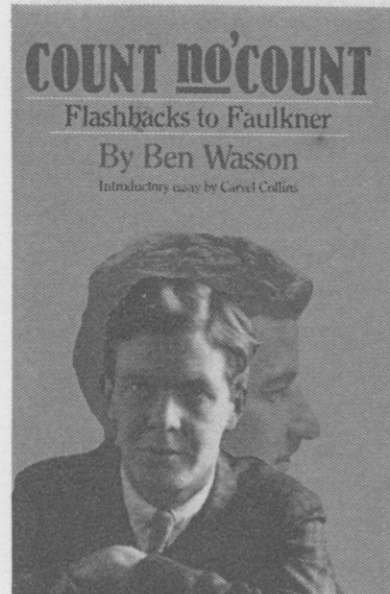
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# Wasson Memoir is Modest, Appealing

By JAMES W. SILVER

**COUNT NO 'COUNT: FLASHBACKS TO FAULKNER.** By Ben Wasson. Introductory Essay by Carvel Collins. Illustrations, index. Jackson: University Press of Mississippi. x+206 pp. \$14.95.

To me this is a particularly fascinating volume (I have read it twice) inasmuch as it reveals in unassuming prose much about World War I days and the early 1920's at Ole Miss and in the life of William Faulkner. Ben Wasson was there, perhaps the fellow student closest to Faulkner. They had similar literary values, and both tried their hands at poetry and, a little later, at writing fiction. They visited in each other's home. Wasson



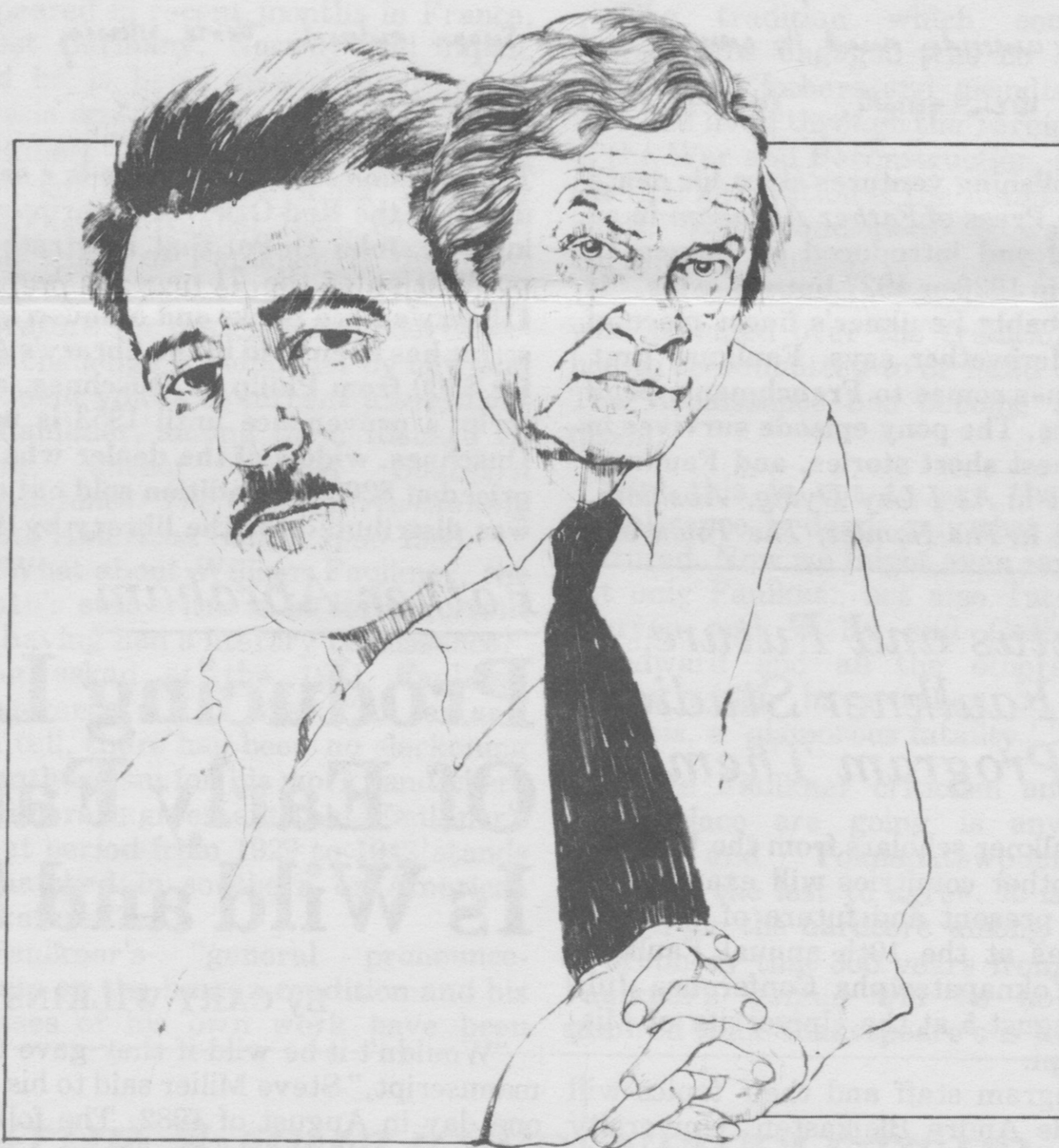
straightens us out on many of the eccentricities of the count. His illustrations, some of which are new to me, are superb. After working rather ineffectually at the law in his hometown of Greenville, Miss., Wasson struck out for New York City, where he published a novel and began peddling Faulkner's stories. He was responsible for the transformation of *Flags in the Dust* into *Sartoris*. In the New York section, there is an illuminating account of Faulkner's early publishing history, and of his easy movement among Manhattan's literati, especially of those who frequented the Algonquin.

Luckily for us, the market crash forced Wasson to Hollywood, where he continued his friendship with Faulkner. He tells us of his fellow Mississippian's relationship with the doers and movers as well as lesser figures in the movie industry, he adds credibility to the story of Meta Caprenter, and he confirms Faulkner's general displeasure of having to live in California just to make money. The future Nobel laureate is portrayed at his best and his worst. Ben Wasson accompanied him on his drive back to Mississippi in 1937.

Wasson's modest story appeals to me in that, except where our paths crossed in the 1950's, his relationship with Faulkner becomes somewhat more casual and finally ends abruptly as my own developed into an intimacy. In those years, I saw Ben as an extremely gentle person, working for Hodding Carter's newspaper in Greenville. In his memoir, he has helped me to comprehend more completely Faulkner's bias on race, about which there is enormous conflicting evidence. My contention has been that a reader of Faulkner's great fiction must see him as a cosmic reformer not from intention but because he helped to clear away much of the mythological debris of southern racial prejudice. Wasson seemed to think that Faulkner moved gradually in the early 1950's to a faith in something more than token integration. To the extent that this is so, I believe it may have stemmed from his State Department travels in which he learned of a world view on race which



**GUESTS AT A PARTY** at playwright Marc Connelly's home in Hollywood in the 1930's included William Faulkner and (seated, from left) Meta Carpenter, Ben Wasson and Dorothy Parker. Below is a Chuck Abraham sketch of Faulkner and Wasson used by University Press of Mississippi on the cover of a catalogue announcing spring and summer 1983 titles including Wasson's *Count No 'Count: Flashbacks to Faulkner*, published in April. Wasson's friendship with Faulkner spanned 39 years, with Wasson knowing the writer in more places—Oxford and Ole Miss, Wasson's hometown of Greenville, and New York and Hollywood—than anyone outside the Faulkner family. Wasson died May 10, 1982 at age 82.



he adopted and reflected. In any case, I still have a tendency to accept at face value whatever Wasson writes.

In a twenty-two page "personal reminiscence," Carvel Collins fills in much of the detail that Wasson leaves sparse. What's more, Collins, apparently at the instigation of the University Press, explains specifically how Wasson originated many of his own leads to information on Faulkner, and adds his own narrative of the peregrinations of the most highly competent scholar investigating the intricacies of Mississippi's preeminent writer. Hence, the introduction by Collins complements Wasson's story in astonishing degree.

(James W. Silver first new Faulkner in 1936 and was a close friend in the 1950's

while professor of history at Ole Miss. Retired and living in Dunedin Beach, Fla., the author of Mississippi: The Closed Society is at work on account of his experience in Mississippi, scheduled for 1984 publication.)

## Answer: 1922

FN has had two queries on what is meant by "the year three A.V." in the story "The Big Shot," on page 511, five lines from the bottom, in *Uncollected Stories*. Carvel Collins provides the answer: three years after the Volstead Act, which Congress passed in 1919 over President Wilson's veto.

THE FAULKNER NEWSLETTER  
& Yoknapatawpha Review

Lawrence Wells  
Publisher  
William Boozer  
Editor

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Vol. III, No. 3 July-September, 1983

## Checklist . . .

(From Page 1)

March 1983. Illustrated with four line drawings by Faulkner, reproduced from University of Mississippi annuals.

Brodsky, Louis Daniel. *Mississippi Vistas*. Oxford/Jackson: Published for the University of Mississippi Center for the Study of Southern Culture by the University Press of Mississippi. 80 pp. \$10.

Butterworth, Keen. *A Critical and Textual Study of Faulkner's A Fable*. Studies in Modern Literature Series. Ann Arbor: UMI Research Press. 150 pp. \$39.95.

Coffee, Jessie McGuire. *Faulkner's Un-Christlike Christians: Biblical Allusions in the Novels*. Studies in Modern Literature Series. Ann Arbor: UMI Research Press. 155 pp. \$39.95.

Faulkner, William. *Father Abraham*. Edited, with an Introduction, by James B. Meriwether. Wood engravings by John DePol. New York: Red Ozier Press. Limited edition of 210 press-numbered copies. 71 pp. \$200.

Fowler, Doreen. *Faulkner's Changing Vision: From Outrage to Affirmation*. Studies in Modern Literature Series. Ann Arbor: UMI Research Press. 94 pp. \$34.95.

Gresset, Michel, ed. "Faulkner II," *Sud*, No. 48/49, 1983. A second Faulkner special number (after "Faulkner I," No. 14/15, 1975) of a quarterly review published in Marseille. Contains a dozen contributions by French critics and one each by Japanese, Tunisian and American critics. The latter is Shelby Foote, present with a translation of his 1936 review of *Absalom, Absalom!* Also contains the hitherto unpublished story, "As I Lay Dying," introduced, translated and analyzed by Jacques Pothier. 300 pp. 80F.

Martinez, Elsie. "Faulkner Pined for Nashville Belle." *The Tennessean*, Nashville, May 29, 1983, F-1,2. Illustrated article reporting on Faulkner's romance with Nashville's Helen Baird.

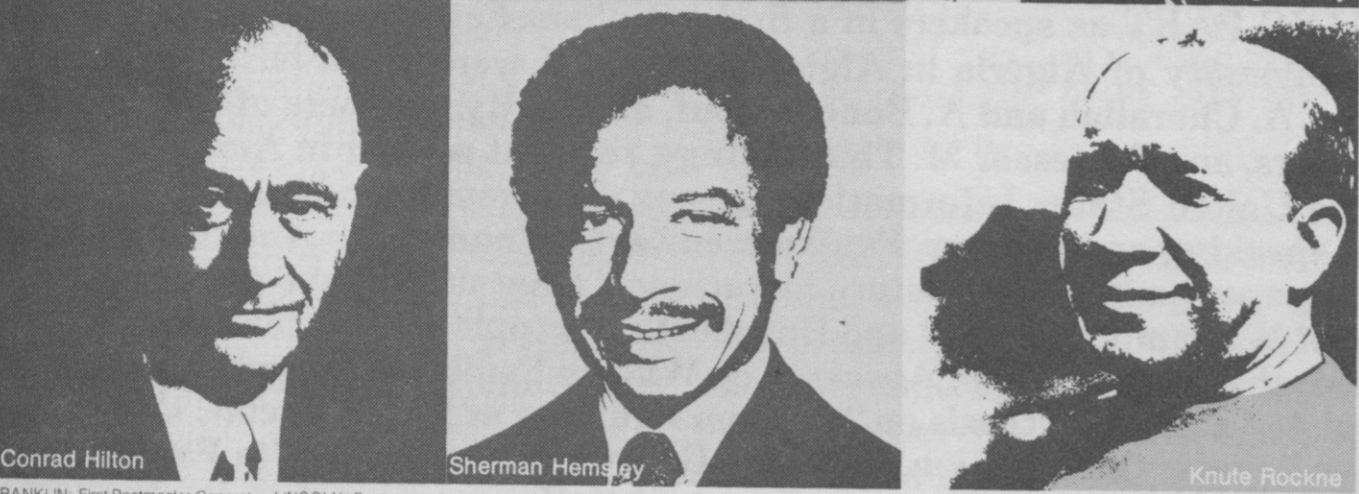
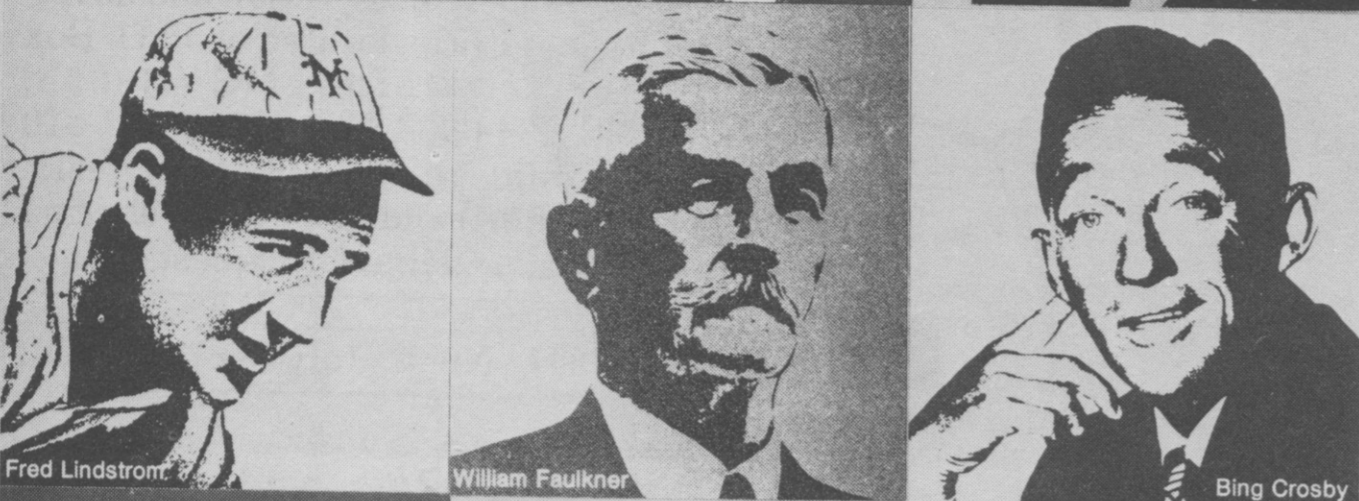
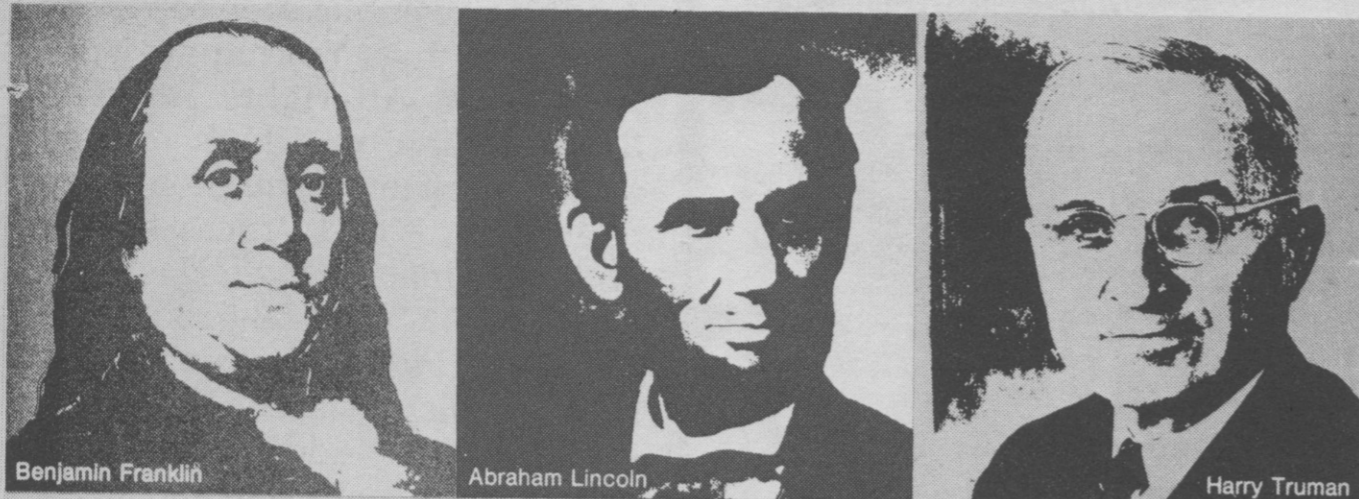
Mitgang, Herbert. "Key Faulkner Story Being Published at Last." *The New York Times*, June 1, 1983, 19. Reports on publication by Red Ozier Press of Faulkner's *Father Abraham*.

(Continued Page 3)

The Faulkner Newsletter

## Post Office Poster

## They also served...



FRANKLIN: First Postmaster General LINCOLN: Postmaster, New Salem, IL TRUMAN: Postmaster, Grandview, MO LINDSTROM: Postmaster, Evanston, IL FAULKNER: Postmaster, University, MS CROSBY: Substitute Letter Carrier, Spokane, WA HILTON: Postmaster, San Antonio, NM HEMSLEY: Clerk, NYC and Philadelphia ROCKNE: Clerk, Chicago.

## Serve with Pride

FAULKNER WON NO CITATIONS for exemplary service as University of Mississippi postmaster from December 1921 to October 1924, nor hardly served with pride, but here he is in company with Benjamin Franklin and Presidents Lincoln and Truman and other notable one-time mail men on an official U.S. Postal Service poster. The document, measuring 10½ x 13¼ inches and screened variably in green, blue and tan, adorned a glass-enclosed bulletin board at the Ole Miss Post Office for two years until recently when it arrived in the mail at *The Faulkner Newsletter*. It has found a home in the William Boozer Collection.

## Mississippi Vistas

Poems by  
Louis Daniel Brodsky

"...the striking record of a passionate and revealing confrontation over a period of years between a Missourian of Jewish heritage... and the past and present dominion of Mississippi, literary and actual"

—Lewis P. Simpson

"...beautifully conceived, the book as a whole is an achievement"

—Malcolm Cowley

80 pages, \$10.00



University Press of Mississippi  
3825 Ridgewood Road, Jackson, MS 39211

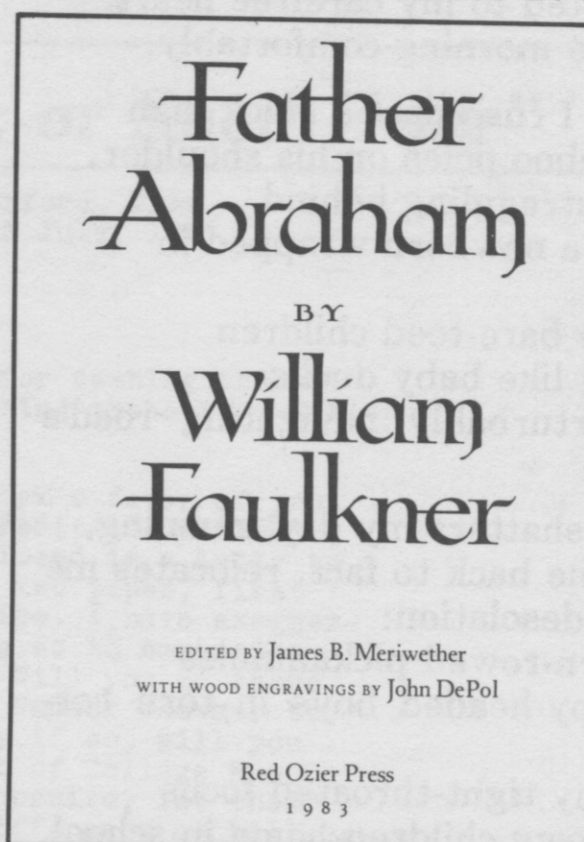
## Father Abraham . . .

(From Page 1)

this fascinating puzzle formed an intriguing story—the beginning of a novel about the Snopes family that Faulkner later reworked into "Spotted Horses" and *The Hamlet*.

Faulkner scholar James B. Meriwether of the University of South Carolina was editor for the project and had his own typescript. Having worked with Faulkner and other of his manuscripts, he knew that there were certain words and punctuation that Faulkner would want changed for publication and others that he would want to keep: spellings such as *rythm*, *whipporwill*, and no period after *Mrs.* Of course, there are wonderful Faulknerisms such as *breakfastsounds* that no one would ever think of changing. Professor Meriwether spent an evening with us at Red Ozier and gave us a marvelously entertaining glimpse of his life as a Faulkner scholar and his experiences with Faulkner and filled us in on the background of *Father Abraham*.

We soon began the next stage of transforming the typescript into 21 galleys of metal type. We (mainly Steve) typed the story into a monotype keyboard that produces rolls of paper punched with holes. From this, Pat Taylor and Dick Shaw cast the type at the Out of Sorts Foundry. The typeface is Emerson, designed by Joseph Blumenthal in the 1950's and used for many of his Spiral Press books.



## Title Page

After the intricate processes of making corrections and breaking the galley up into pages, we began printing on Red Ozier's two Vandercook proof presses.

One of the major decisions we had to make was whether to treat the manuscript as a story or as a document. Although it is a fragment and page 23 of the manuscript is missing, *Father Abraham* contains a story that can stand on its own. Knowing also that a scholarly annotated or trade edition would likely follow, we decided to treat it as a story and use illustrations.

There are seven wood engravings by John DePol, and printing the wood engravings was a great deal of fun. As Claire Lukacs observed, "Getting the block lined up with the text and preparing it for printing was hard work, and to have it turn out so well is very satisfying."

The book measures 16.5x25.4 cm. It is quarter-bound in six signatures with a Japanese silk spine and decorated paper-over-boards by Douglas Lee and Wilton Wiggins of the Twelfth Night Bindery in New York.

We are grateful to have had an opportunity to work on this exciting project. Printing *Father Abraham* was a unique way to feel closer to Faulkner's work.

## Checklist . . .

(From Page 2)

*Notes on Mississippi Writers*, Vol. XV, No. 1 (1983), University of Southern Mississippi. Includes "The Influence of Conrad's *Chance* on *Absalom, Absalom!*," by Steve Glassman; "Il Tono Del Grande Faulkner Di Pylon," Mario Saldati's Review of *Pylon* and *Doctor Martino and Other Stories*," by George Monteiro, and "The Double In *Light in August*: Narcissus or Janus?" by Joan Peternel.

Putzel, Max. "Faulkner's Memphis Stories." *The Virginia Quarterly Review*, Vol. 59, No. 2 (Spring 1983). Pp. 254-270.

Ruppersburg, Hugh M. *Voice and Eye in Faulkner's Fiction*. Examines the use of narrative viewpoint and structure in *Light in August*, *Pylon*, *Requiem for a Nun*, and *Absalom, Absalom!*, with frequent references to Faulkner's other novels and stories. Athens: University of Georgia Press, Published April 4, 1983. 189 pp. \$16.

Saporta, Marc, ed. "W. Faulkner," *L'Arc*, No. 84/85, 1983. A special number of a quarterly review published in the South of France. Contains 15 contributions by French critics and Carvel Collins, and a translation by Michel Gresset of Faulkner's "And Now What's To Do." 192 pp. 60F.

## Conference . . .

(From Page 1)

versity, "Some Yoknapatawpha Names"; Arthur F. Kinney, University of Massachusetts, Amherst, "Family Structure in Faulkner"; Ilse Duso Lind, New York University, "Faulkner's Relationship to Jews"; Thomas H. McHaney, Georgia State University, "Faulkner and Modernism"; Michael Millgate, University of Toronto, "Faulkner: Shaping a Career"; Berndt Ostendorf, University of Munich, "An Anthropological Approach to Yoknapatawpha"; Noel Polk, University of Southern Mississippi, "Faulkner, 1927-31"; James G. Watson, University of Tulsa, "But Damn Letters Anyway: Letters and Fictions," and Judith Bryant Wittenberg, Simmons College, "The Art of Ending."

Other program highlights will include discussion groups led by other Faulkner specialists, Faulkner family members and townspeople, a picnic at Faulkner's Rowan Oak home, and tours of Faulkner country.

Registration at \$125 may be made through the Center for the Study of Southern Culture, University, Miss. 38677. The annual conference is sponsored by the Center and the Ole Miss Department of English.

## Poet Brodsky Sings of Faulkner

**MISSISSIPPI VISTAS.** Poems by Louis Daniel Brodsky. Foreword by James W. Silver. Oxford/Jackson: Published for the University of Mississippi Center for the Study of Southern Culture by the University Press of Mississippi. 80 pp. \$10.

Collected here are 44 poems in tribute to Faulkner and his land and people and art. In the words of James W. Silver, who provides the Foreword, they "may well comprise the most appropriate intellectual tribute ever made to the creator of Yoknapatawpha."

The poet Brodsky bows to Faulkner's genius and place in verses grouped appropriately under "The Outlander," "The Land and Its Inhabitants," "Townpeople," and "Rowan Oak and the Ghosts of Yoknapatawpha."

*Mississippi Vistas* is the 13th volume of poetry published by the Farmington, Mo., businessman who has built a renowned private Faulkner collection over the past two decades. He gives other Faulkner addicts some important collectibles in this newest volume, in bibliographical works based on his Faulkner collection and co-authored with Robert W. Hamblin, and growing numbers of catalogues from Brodsky exhibits of Faulkneriana.

"Though Brodsky communes with students and academics at Ole Miss," Silver writes, "he principally describes townspeople and country characters who happen to have such names as Temple Drake, Addie Bundren, Quentin Compson, Boon Hogganbeck, Ike McCaslin, Thomas Sutpen, Joe Christmas, Miss Emily Grierson, and Dilsey Gibson. His holy of holies seems to be Rowan Oak approached through Bailey's Woods, and the burying ground of St. Peter's. He succeeds in extolling his mentor's genius in the very medium where Faulkner considered himself a failure."

A sampler:

### Hanging Out the Wash

Although I pass in seconds  
My fleet eyes see her entire life  
Arrested in that singularly echoing  
gesture:

Her fat black body,  
Clad in peach tatters, stretching forever  
Against a full-throated wind,  
Trying mightily to pin a thin white  
sheet

To a line, keep it from blowing  
Out of her grip with her tangled in it,

Fearing, perhaps, her own disappearance;

Possibly cursing under her scent  
The additional insult to her burdensome work;

Most likely slightly sighing  
Before summoning from unthinking  
Just enough energy

To gyve it, retrieve other wet pieces,  
Let them dry before sunset.

I can almost smell the freshness of her  
poverty.

©Louis Daniel Brodsky

### Gone Fishing

For miles the highway I drive  
Rolls out like a dream  
Attenuating, or gay-colored thread  
Being spun by a weaving machine,  
Then stitched into garments  
Neatly fitted to my carefree heart.  
I wear the morning comfortably.

Suddenly I rush past a black man  
With bamboo poles on his shoulder,  
His wife straggling behind  
Carrying a newborn wrapped in  
burlap,  
Their five bare-toed children  
Following like baby ducks;  
All imperturbably navigating road's  
edge.

Our gam shatters my daydreaming,  
Thrusts me back to fact, relocates me  
In major desolation:  
Those corn-rowed pickaninnies  
And nappy-headed boys in torn corduroys  
Project my tight-throated focus  
Onto my own children home in school.

But, as I hasten toward Oxford  
To avoid missing business,  
Losing commissions vital to my position,  
Those seven souls  
Reverse their hold over my pity:  
They'll catch freedom's limit today;  
I'll not get a bite!

©Louis Daniel Brodsky

### Chiaroscuro

We've made such academic fuss  
Over the Land, its People, and their  
Past  
As fundamental pedagogical criteria  
In understanding William Faulkner's  
fiction

That as I sit beside a black man in bibs  
Breathing his gentle stench  
In the humid, bench-strewn shadows  
Beneath Oxford's squatty Courthouse,

Catching glimpses of dogtrot dreams  
He shades from the blazing sun  
Behind glassy, leonine eyes, and  
balances  
On the tip of his tight-lipped conditioning,

I chastise myself for having forgotten  
How elemental people really are,  
And just how consummately incidental  
The skillfully ingenious criticism  
seems

## Faulkner Day at Algeria



**TAKING PART** as speakers in a first "William Faulkner Day" Conference at the University of Algeria in Algiers on April 5 were (from left) Professors A. Zoubir, A. Charallah and A. Bouchentouf, all faculty members of the University of Algiers, and Professor M. Thomas Inge, resident scholar in American Studies for the United States Information Agency. The keynote address was given by Inge, speaking on "William Faulkner en tant qu'humoriste Americain." Zoubir read a paper on "L' (Im)-posture hieratique." Charallah spoke on "An Algerian View of William Faulkner," and Bouchentouf's topic was "L'histoire, le legende et le Mythe dans *Absalom, Absalom!* de William Faulkner." Bouchentouf recently completed a doctoral thesis on "William Faulkner at Kateb Yacine: Ecrivains du terrior," under the direction of Michel Gresset at the Universite Paul-Valery at Montpellier. The conference was organized by Professor B. Lebdi, head of the Department of English at Algeria, in honor of a visit by Inge, who is on leave as head of the English Department at Clemson to serve with the USIA. In that role, Inge has lectured on Faulkner in recent months also in France, Spain, Italy, Guyana, Barbados, Jamaica, Haiti, New Zealand, Malaysia, Indonesia, Thailand and China.

To the writer too obsessed by creation  
To ponder the implications of his symbols,  
And for the Ethiope, who, having  
inherited  
The family crest, refuses to question  
his flesh.

As keepers of our fathers' wisdom, we  
two,  
Unknown "jew" poet and "useless  
nigger,"  
Acquit each other of prejudice  
And subterfuge with our silent speaking  
smiles.

©Louis Daniel Brodsky

### PEN/Faulkner

Tony Olson has won the third annual PEN/Faulkner Award for his novel *Seaview*. The award carries a cash prize of \$5,000 and honors the most distinguished work of fiction published during the previous year by an American. The 1981 winner was Walter Abish for *How German Is It*. Winning the 1982 award for *The Chaneyville Incident* was David Bradley.

## THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

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