

# Faulkner Newsletter and Yoknapatawpha Review

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# THE FAULKNER NEWSLETTER

## & Yoknapatawpha Review

Vol. V, No. 2

April-June 1985

A Checklist

### "Tomorrow" by Faulkner, Foote Due from UPM

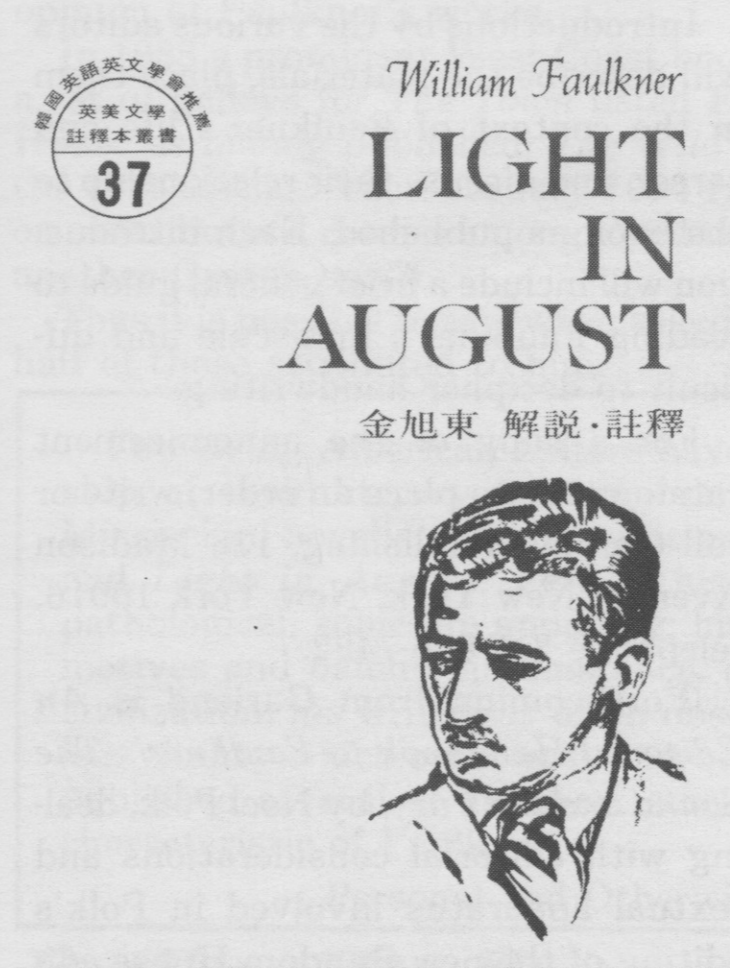
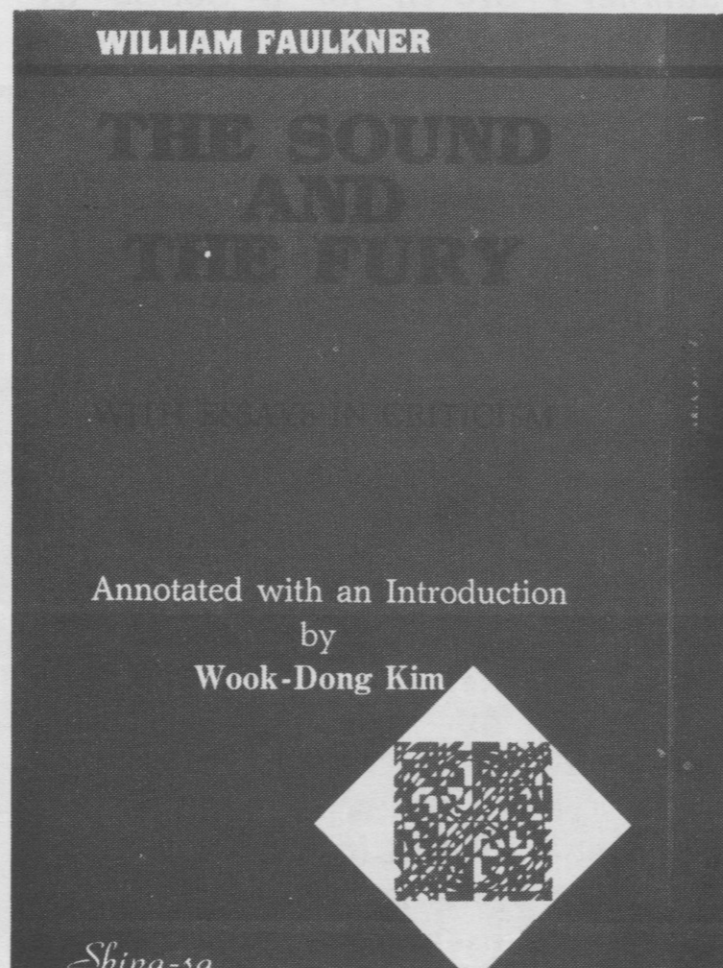
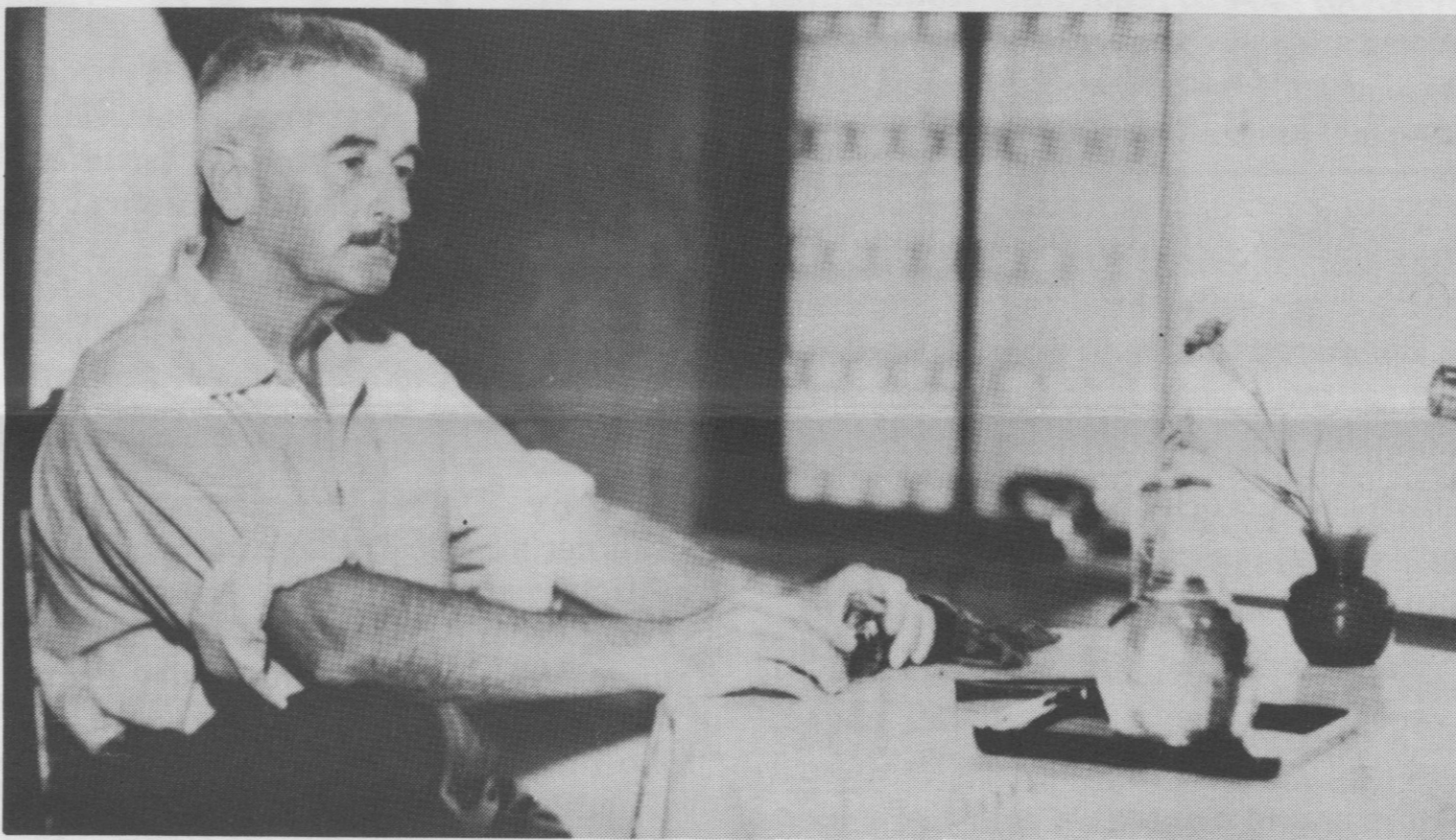
Headlining FN's 19th Checklist are Tomorrow and Tomorrow and Tomorrow from the University Press of Mississippi and more Faulkner coming from Japan and Korea:

*Faulkner Studies in Japan*. Compiled by Kenzaburo Ohashi and Kiyoyuki Ono. Edited, with Introduction, by Thomas L. McHaney. Afterword by Carvel Collins. Includes "Faulkner Studies in Japan: An Overview," by Kiyoyuki Ono; general studies by Masaji Onoe, Kenzaburo Ohe, Masao Shimura, Michiko Yoshida, and Professors Ohashi and Ono, and essays on Faulkner by Japanese writers Yukio Haruyama, Takehiko Fukunaga, Hiroshi Sakagami, Nobuo Kojima, Minako Ohba, Otohiko Kagawa and Kazuko Saegusa. Four photographs of Faulkner taken during his 1955 visit to Japan for the Nagano Seminar. Athens: University of Georgia Press. Published April 1985, xvii + 205 pp. and Index. \$20. (The publisher of *Faulkner Studies in Japan* was incorrectly reported to be the University Press of Mississippi in FN, Vol. IV, No. 4, October-December 1984.)

Faulkner, William. *Light in August*. Edited, with a Critical Introduction and Korean annotation, by Wook-Dong Kim, professor of English at Sogang University, Seoul. In addition to the English text of the novel, the work includes five critical essays, also in English: "Confrontations and Scenes," by Irving Howe; "The Shadow and the Mirror," Olga W. Vickery; "Frozen Movement in *Light in August*," Darrel Abel; "The Achievement of William Faulkner," Michael Millgate, and "The Community and the Pariah," Cleanth Brooks, and a Faulkner chronology in Korean. Selected bibliography, Christmas and Burden genealogies, and 10 photos of Faulkner, Rowan Oak, Oxford and the University of Mississippi. Seoul: Tamgu-dang. Published September 1984. 737 pp. 6,000 won (\$7.50).

\_\_\_\_\_. *The Sound and the Fury*. Edited and annotated, with Critical Introduction in Korean, by Wook-Dong Kim. Text of the novel is in English as are critical essays by Irving Howe, "The Passing of a World"; Olga W. Vickery, "Worlds in Counterpoint"; Perrin Lowrey, "Concepts of Time in *The Sound and the Fury*"; Cleanth Brooks, "Man, Time, and Eternity"; Carvel Collins, "Christian and Freudian Structures," and Robert M. Slabey, "Quentin as Romantic." Chronology (in Korean) and selected bibliography

(Continued Page 2)

Faulkner in Japan and Korea

GROWING INTEREST in Faulkner in Japan and in Korea is evidenced by four recent volumes, two of which contain the above photos of Faulkner at Nagano in the summer of 1955. The top photo is from Shozo Kajima's *In the Town of Faulkner* and is used also in *Faulkner Studies in Japan*. The photo of Faulkner at the table is from the dust jacket of *Faulkner Studies in Japan*. The dust jacket of *The Sound and the Fury* and the front cover of *Light in August* are treatments by Seoul publishers of works edited and introduced by Wook-Dong Kim. (See Checklist for entries on the four titles, and, on page 4, photo of the dust jacket of yet another new appearance of Faulkner in Japan, a story collection edited by Kenzaburo Ohashi.)

Annual Conference

### Program Theme Is Women in Faulkner's Work

"Faulkner and Women" will be the theme for the 12th annual Faulkner and Yoknapatawpha Conference July 28-August 2 at the University of Mississippi.

Faulknerians from a number of states and several foreign countries will again be in attendance. Program staff will include Faulkner scholars from this country and from France, Canada, Chile and the Gorky Institute of World Literature in Moscow.

Conference planners have announced these speakers and topics:

Andre Bleikasten, University of Strasbourg, "In Praise of Helen"; Joseph Blotner of the University of Michigan and Faulkner biographer, "Life and Art"; Sister Thea Bowman, Catholic Diocese of Jackson, Miss., "Black Women in the Works of William Faulkner"; Myriam Diaz-Diocaretz, Chilean poet, translator and critic, "Faulkner's Hen-House: Woman as Bounded Text"; Doreen Fowler, University of Mississippi, "Faulkner and Anti-Feminism"; Noel Polk, University of Southern Mississippi, "The Women of *A Fable*," and Judith Wittenberg, Simmons College, "Faulkner and Women Writers."

Other featured participants will include Toni Morrison, who will read from her fiction and answer questions about her reactions to Faulkner.

Repeat appearances at the conference will be made by Sergei Chakovsky and Alexandre Vaschenko of the Gorky Institute. Chakovsky will lecture on "Woman in Faulkner's Novels: Author's Attitude and Artistic Function." Vashchenko will present a paper on "Woman and the Making of the New World: Faulkner's Short Stories."

Additional topics will be explored by lecturers chosen through a "Call for Papers" issued by the Ole Miss Department of English. These papers are being selected from among 84 submissions.

The conference program will begin on Sunday, July 28, with musical and dramatic interpretations of Faulkner's works.

David P. McKay, professor of music at Worcester Polytechnic Institute, will provide piano accompaniment for vocal selections from his song cycle "Premonitions of Yoknapatawpha" and arias from his opera based on *As I Lay Dying*.

A series of dramatic readings entitled "Faulkner and His Women" will be presented by Ntozake Shange, author of the prize-winning play "For Colored

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# Garland Plans 44-Volume Series Of Manuscripts in Facsimile

A major facsimile project, *William Faulkner Manuscripts*, in which holograph manuscripts, typescripts and other prepublication materials pertaining to 26 Faulkner works will be published in a 44-volume series, has been announced by Garland Publishing Inc.

Edited and with Introductions by Faulkner scholars Joseph Blotner, Thomas McHaney, Michael Millgate and Noel Polk, the first published volumes in the series will be available about November. Garland expects completion of the collection by early 1987.

Each volume in the set, purchased individually, will be priced at \$100. But a special introductory offer makes the full run of 44 volumes available at \$3,400 for orders placed before June 1, a saving of \$1,000 on the individual volume price.

"Faulkner was an unusually careful writer and a deliberate and even fastidious reviser," Garland states in a catalogue announcing the project. "Our aim is to make available to students and scholars all those prepublication materials which illuminate the genesis, composition, editing, and publication of Faulkner's fiction."

Excluded from the series will be manuscripts and typescripts of poetry and non-fiction prose, and certain prepublication materials for the fiction "which show no significant change from versions of the text already included among the facsimiles."

The editors and works are listed by Garland as follows, with numbers in parentheses denoting the number of volumes:

THOMAS MCHANEY—*Elmer* and "Portrait of Elmer" (1), *Father Abraham* and *The Wishing Tree* (1, bound together), *As I Lay Dying* (1), *Doctor Martino and Other Stories* (1), *The Wild Palms* (2), *The Hamlet* (2), *Go Down, Moses* (2), *Knight's Gambit* (1), and "Unpublished" Stories" (1).

JOSEPH BLOTNER—*Soldiers' Pay* (2), *Mosquitoes* (1), *Flags in the Dust* (2), *Light in August* (2), and *Short Stories* (1).

NOEL POLK—*The Sound and the Fury* (2), *Sanctuary* (2), *These 13* (1), *Pylon* (1), *Absalom, Absalom!* (1), *Intruder in the Dust* (1), and *Requiem for a Nun* (4).

MICHAEL MILLGATE—*A Fable* (4), *The Town* (2), *The Mansion* (4), and *The Reivers* (2).

Garland accurately points out that access to Faulkner's manuscripts (at the University of Virginia, the University of Mississippi, New York Public Library and elsewhere) "has obliged critics and scholars to see his achievement in totally different terms" than those suggested on occasion by Faulkner himself.

"He did not, of course, write *As I Lay Dying* 'without changing a word,' nor was *Sanctuary* [which Faulkner said was based on a cheap idea] merely a hastily written potboiler."

The working papers presented in the Garland series will "constitute an exceptionally rich and rewarding source for the study of Faulkner's works, including as they [will] typescripts for every novel, complete manuscripts for several, and a great many early drafts



PHOTO OF FAULKNER at Caedmon recording session, from Faulkner Collection at the University of Virginia Library, adorns Garland's catalogue announcing its new 44-volume facsimile project. Faulkner was at Caedmon on Sept. 30, 1954 to record his Nobel Prize acceptance speech and selections from *As I Lay Dying*, *A Fable* and "Old Man" (*The Wild Palms*).

in either complete or fragmentary form."

The result, Garland goes on to state, will be documentation of "the writing, revising, editing, and proofreading by which those works reached publication, [providing] fascinating insights into Faulkner's creative process."

Each volume, 9x12 inches, will average between 400 and 450 pages, and will be bound in library-standard bindings and printed on acid-free paper.

Introductions by the various editors will describe the materials, place them in the context of Faulkner's life and career, and discuss their relationship to the book as published. Each introduction will include a brief general guide to reading Faulkner's miniscule and difficult to decipher handwriting.

For a copy of the announcement catalogue or to place an order, write or call Garland Publishing, 136 Madison Avenue, New York, New York 10016, telephone 212-686-7492.

(Forthcoming from Garland is *An Editorial Handbook to Faulkner's The Sound and the Fury*, by Noel Polk, dealing with editorial considerations and textual apparatus involved in Polk's editing of the new Random House edition of that novel (1984). Already published in Garland's Faulkner Casebook series, with Polk as general editor, have been critical works on *The Sound and the Fury*, edited by Andre Bleikasten; *Light in August*, edited by Francois L. Pitavy; *As I Lay Dying*, edited by Dianne L. Cox, and *Absalom, Absalom!*, edited by Elisabeth Muhlenfeld.)

## Checklist . . .

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(English). Six photos of Faulkner and Oxford. Seoul: Shina-sa, 1983. 573 pp. 5,500 won (\$6.75).

Gresset, Michel. *A Faulkner Chronology*. Concise biography with fresh insights into its subject's life, career and work. Jackson: University Press of Mississippi, July 1985. c150 pp. \$7.95, paper.

Gresset, Michel and Noel Polk, eds. *Intertextuality in Faulkner*. Papers presented in 1982 in Paris at the Second International Faulkner Colloquium by Andre Bleikasten, Stephen M. Ross, Pamela Rhodes, Richard Godden, Francois Pitavy, Nancy Blake, John T. Matthews, Kenzaburo Ohashi, Olga Scherer, Patrick Samway, S.J., and the editors. Jackson: University Press of Mississippi, May 1985. 230 pp. \$17.95.

Kajima, Shozo. *In the Town of Faulkner*. Reports on Faulkner country, with maps of Memphis, Mississippi, the Southeastern U.S., and Lafayette County, as well as a Japanese copy of Faulkner's map of Jefferson and Yoknapatawpha County, William Faulkner "Sole Owner & Proprietor." Included are chapters on "Up to Memphis," "Tragedy in the South," and "Kudzu." Tokyo: Misuzu Shobo. Published Oct. 1, 1984. 191 pp. 1,700 yen (\$7.50).

Ohashi, Kenzaburo, Kyoichi Harakawa and Kiyoyuki Ono, eds. *William Faulkner: Materials, Studies, and Criticism*, Vol. 6, No. 2 (February 1985). Tokyo: Nan'un-Do Publishing Co. Studies include "Searching for Jason Richmond Compson: A Question of Echolalia and A Problem of Palimpsest," by Patrick Samway, S.J.; "Style As Symbol: The Ending of *The Mansion*," by Calvin S. Brown, and "Faulkner's Style in *Flags in the Dust*," by Michiyo Ishii.

Polk, Noel. "Faulkner and Race." *Review*, Vol. 6 (1984), University Press of Virginia. Essay review of *Faulkner's "Negro": Art and the Southern Context*, by Thadious M. Davis (LSU Press), and *Faulkner's Search for a South*, by Walter Taylor (University of Illinois Press).

Yellin, David G. and Marie Connors, eds. *Tomorrow and Tomorrow and Tomorrow*. Foreword by Judith Crist. Faulkner's short story "Tomorrow" and two adaptations by Horton Foote, with commentaries by Robert Duvall, Olga Bellin, Paul Roebing, Foote and others who worked on the 1972 film version. Jackson: University Press of Mississippi, April 1985. 200 pp, 27 illustrations. \$17.50, cloth; \$8.95, paper.

## Necrology

**Mrs. Lucille Ramey Faulkner**, widow of writer-artist John Faulkner and sister-in-law of William Faulkner, died Sept. 7, 1984 in Oxford at age 80. Mrs. Faulkner was known to family and friends as "Dolly."

**Dr. James W. Webb**, curator of Rowan Oak and professor emeritus of English at the University of Mississippi, died July 25, 1984 in Oxford. Professor Webb, who was 74, co-edited *William Faulkner of Oxford* with Dr. A Wigfall Green. He headed the Department of English at Ole Miss for 15 years until his retirement in 1975, and was a founder and participant in Ole Miss' annual Faulkner and Yoknapatawpha Conference.

THE FAULKNER NEWSLETTER  
& Yoknapatawpha Review

Lawrence Wells

Publisher

William Boozer

Editor

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Vol. V, No. 2

April-June 1985

## Faulkner On Stage At the Yale Rep

*Faulkner's Bicycle*, a new play by Heather McDonald, was one of the featured plays at Winterfest V of the Yale University Repertory Theater in January and February. The play is about an aging mother and her two unmarried daughters—one who stayed at home and one who has recently and rather mysteriously returned from New York—who live next door to William Faulkner. All three feel frustrated and disappointed with life until the younger daughter helps to repair Faulkner's bicycle—on which he rides the streets late at night—and his involvement with the three of them reawakens in them joy and self-esteem.

As a character, Faulkner appears only briefly in the first act but takes the chief role in the climactic scene of the second act where he recalls attending high school with the widow who is his neighbor and encourages her to play the piano again as she had then. She becomes young again, playing and singing; and her two daughters are also quickened in the joy Faulkner is able to bring to their dreary household. This is partly because their widowed mother is senile and unable to care for herself physically. What Faulkner gives all of them is one last family evening together that is pleasurable and memorable.

The play works with a serious appreciation of Faulkner's work and a knowledge of it. In both acts, brief scenes of reality in the present alternate with long and short scenes of memory or reverie, much like the scenes of *The Sound and the Fury* until, as in many of Faulkner's novels, the characters (and even the audience) are unable to distinguish between what is real and what is imagined. As in Faulkner's fiction, these characters imagine their lives to be better and more beautiful than in fact they are.

Kim Hunter, whose first role was as Stella in the Broadway opening of *A Streetcar Named Desire*, plays Mama; her daughters are played by Cara Duff MacCormick and Tessie Hogan. Faulkner is played by Addison Powell, a graduate of the Yale School of Drama, who has appeared frequently in the Yale Rep and with Arena Stage in

(Continued Page 3)

"A single thin clear melody . . ."



DRAPER HILL CARTOON of Faulkner simulates Marjorie Very's drawing of the faun with pipes that graced the dust jacket and front cover label of the Four Seas Co. printing of *The Marble Faun* in 1924. The cartoon was done while Hill was editorial cartoonist for *The Commercial Appeal* in Memphis. He is now cartoonist for *The Detroit News*.

— William Boozer Collection

### Mississippi Writers Reflections of Childhood and Youth Volume One: Fiction

Compiled and edited by Dorothy R. Abbott

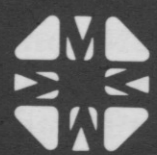
The first volume in a monumental anthology focused upon the theme of childhood and featuring sixty-six works by such acclaimed writers as Faulkner, Welty, Percy, Spencer, Wright, Williams, Morris, Gilchrist, Hannah, and others. Center for the Study of Southern Culture Series. 832 pages. \$35.00 cloth, \$14.95 paper

### Intertextuality in Faulkner Edited by Michel Gresset and Noel Polk

Papers from the Second International Faulkner Colloquium, held in Paris in 1982 and focused upon Faulkner's skill in weaving works of other authors into his own texts and upon the interrelationship of the texts of his various works. 230 pages. \$17.95

### Tomorrow and Tomorrow and Tomorrow Edited by David G. Yellin and Marie Connors Foreword by Judith Crist

Faulkner's short story "Tomorrow" and two adaptations for the screen by Horton Foote, with commentaries by Foote, Robert Duvall, Olga Bellin, Paul Roebing, and others. 200 pages. 27 illus. \$17.50 cloth, \$8.95 paper



University Press of Mississippi

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Jackson, MS 39211

## Faulkner's Loose Canon

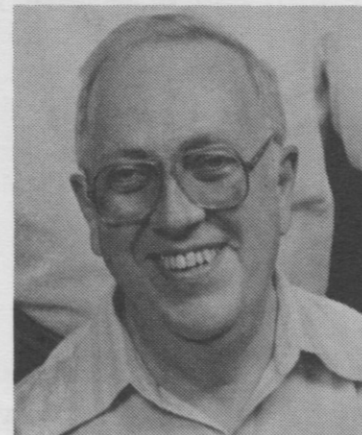
# Having to Do With Some Novels, Stories Written and Not Written

By CARL PETERSEN

It is difficult to respond briefly when someone asks how many books Faulkner wrote. The question usually implies how many *published* books. The difficulty arises from the fact that, while enumerating the novels is simple enough, the short story collections emerged in varying configurations.

Indeed, the quantity and price of recent publications might make Faulkner seem, like his critics, even more prolific since his death than when he was among us.

But there is another body of Faulkner's work, his loose canon if you will, that was announced in bookdealers' catalogues or in other quasi-official publications, that never existed or existed in a form other than announced or at a time other than promised.



Petersen

I pass quickly over *The Old Man*—a title apparently invented by the editor of the 1948 Signet paperback—and *Soldier's Pay*, that singular error listed by Random House among Faulkner's titles as late as 1955, and still favored by some of his critics over the published *Soldiers' Pay*.

While most of the fictitious volumes originated in obscurity, a few sprang from the best connected sources: Faulkner himself or his agents or his editors or publishers. Perhaps the earliest example appears in the notes on the contributors page of the January-February 1925 issue of *The Double Dealer* where it is announced that Faulkner is working on the poetry collection, *The Greening Bough*. Of course the volume did appear eight years later with a somewhat altered title. In 1931 Gotham Book Mart announced *A Rose for Emily and Other Stories*, trade edition at \$2.50, limited at \$7.50. *These 13* really was a better title choice, though the English prefer *These Thirteen*.

Probably the most stubbornly promoted book that never appeared was the Grabhorn Press limited edition of *The Sound and the Fury*, to "be printed in three colors to denote the three distinct periods of time covered in the narrative." Random House announced distribution early in 1933 and again in 1934. Whether the editors were afflicted by a time-warp, color blindness, or the Depression, the project came to naught.

Less well publicized was the leather-bound second printing of *Light in August* "for gift purposes" listed in the fall 1932 catalogue of bookseller Philip C. Duschne. Other bookseller catalogues from that period announced *The Stopes Saga [sic]* for 1933, and *Requiem for a Nun* to appear in 1934, 17 years before it was actually published. Whether the publishing house of Smith & Haas was misleading booksellers, or the latter were too quickly picking up on newspaper literary gossip, is now difficult to determine.

There is another category of fictitious Faulkner: books reported as having already been published that never were.

In the two-volume Joseph Blotner biography is mention of the limited edition *Faulkner Reader*. Because the title exists, if not the edition, this seems a small discrepancy compared with lapses recorded by other sources.

In 1944 a bookseller advertised a limited edition of *The Harvest*, a Faulkner title he placed as having been published in 1940. Years later, and shortly before his death, when I discussed book collecting with this dealer, he expressed a low opinion of Faulkner's works.

In 1938 a prominent West Coast bookseller advertised *A Green Bow*. In 1957 a set of galleys for *The Town* listed Faulkner as having written (and Random House as having published) *The Wild Plums*. The error was corrected prior to the first edition. The February 1934 *Harper's* (containing "Wash") in its notes on contributors, credits among Faulkner's novels *The Power and the Glory*. (Yet another Greene bow?)

Thus it is possible to say, when asked how many books Faulkner wrote, "About half of those attributed to him."

Few living American writers have as much influence on the craftsmanship of their literary contemporaries as William Faulkner, the young Mississippi novelist who has written *Sanctuary*, *The Power and the Glory*, and *Light in August*. Few of his characters are agreeable, many are pathological, some are appalling; his stories deal with the play of twisted motives and baleful circumstance, against the background of a decaying civilization; his writing is often obscure; and yet in every page of it there is a vitality which other writers would sell their souls to achieve. We have published several of his short stories in *Harper's*. "Wash," his latest, is characteristic of Faulkner.

— Personal and Otherwise, *Harpers Magazine*, February 1934

## Faulkner On Stage

Washington, D.C., Buffalo Studio Arena Theater, and the Virginia Stage Company in Norfolk. He also appeared in the legendary Jose Quintero production of Eugene O'Neill's *The Iceman Cometh* at Circle-in-the-Square, for which he won an Obie, and, in films, he was seen in *Three Days of the Condor*, *The Thomas Crown Affair*, and *MacArthur*.

McDonald is a William L. Bradley

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Playwriting Fellow at Yale; a native of Canada, she recently worked on a production for the New York Shakespeare Festival's Public Theatre. Another of her plays, *Available Light*, is being produced at the Actors Theatre of Louisville's Huamana Festival. For this production, she worked in collaboration with the director, the British producer and director Julian Webber.

—Arthur F. Kinney

## PEN/Faulkner 1985 Nominees Are Announced

The winner of the 1985 PEN/Faulkner Award, recognizing the best in American novels and short stories published in 1984, will be announced on May 10, the day prior to an awards ceremony at Folger Shakespeare Library in Washington.

Nominees for the fifth annual award are Harriet Doerr for *Stones for Ibarra* (Viking), Donald Hays for *The Dixie Association* (Simon & Schuster), David Leavitt for *Family Dancing* (Knopf), James Purdy for *On Glory's Course* (Viking), and Tobias Wolff for *The Barracks Thief* (Ecco Press).

Considered by the judges in making their nominations were about 250 novels and short story collections.

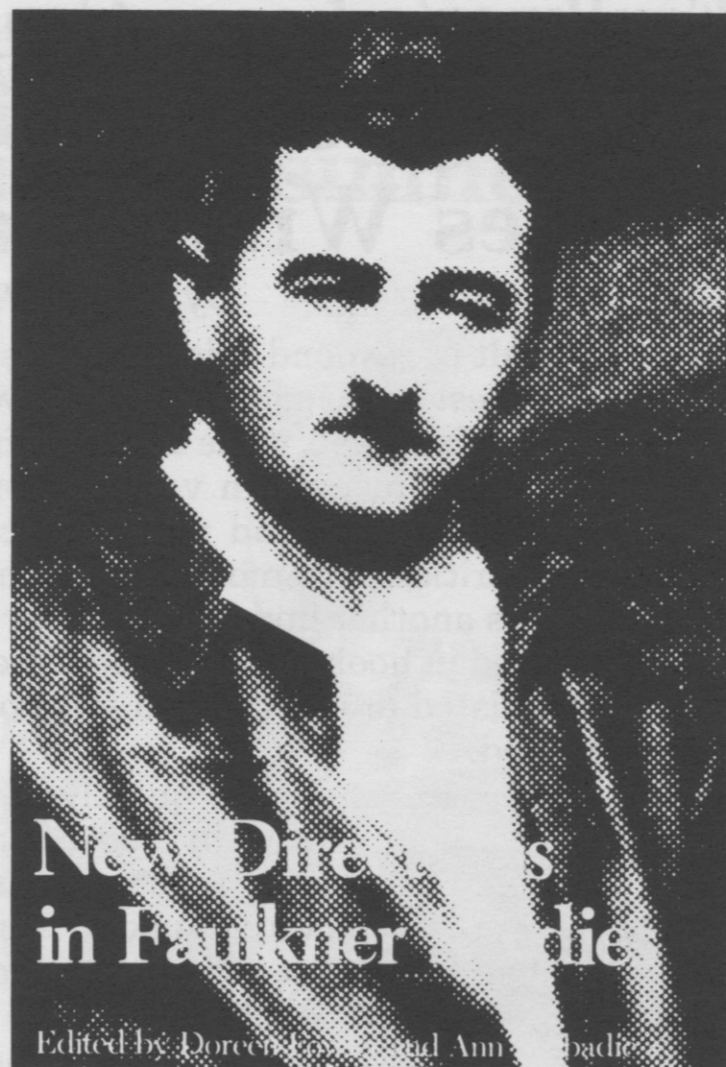
The award carries cash prizes of \$5,000 for the winner and \$1,000 for each of the other four nominees. Judges for the 1985 award are writers Doris Betts of the University of North Carolina, Toby Olson, winner of the 1983 award for *Seaview*, and Robert Towers of Columbia University.

Administered by Folger Shakespeare Library, the PEN/Faulkner Award is sponsored by the PEN American Center and is supported in part by the National Endowment for the Arts. It is the nation's only literary award sponsored and judged solely by writers.

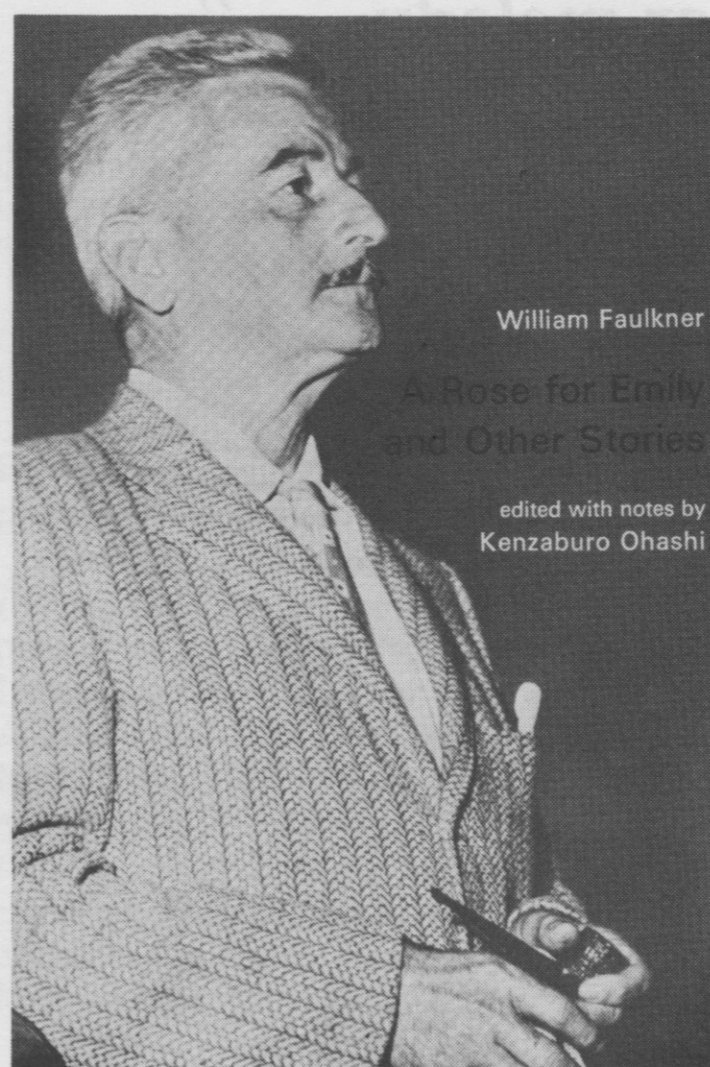
A current season of PEN/Faulkner Fiction Programs at Folger Shakespeare Library has included readings by Shelby Hearon and Alison Lurie, John Edgar Wideman, winner of the 1984 PEN/Faulkner for *Sent for You Yesterday*, John Barth, John Rolfe Gardiner, Philip Graham, Jamaica Kincaid, Anne Lindbergh, and Allen Peacock and Marjorie Williams.

The PEN/Faulkner Award Committee hosted benefit readings also recently by Norman Mailer, president of PEN American Center, Robert Stone and Peter Taylor. Serving on the committee are Deborah Ashford, George Garrett, Stephen Goodwin, Doris Grumbach, Richard Seaver, Susan Shreve and William Warner.

Again benefiting the awards program this year will be a commemorative etching drawn from Faulkner's work by artist Thomas Bolt of Charlottesville, Va. The poster will be available through Bolt at 133 Stribling Ave., Charlottesville 22903, or from Dr. Katherine Zdravec, Folger Shakespeare Library, 201 East Capitol Street S.E., Washington, D.C. 20003.



RECENT NEW VOLUMES by and about Faulkner include *New Directions in Faulkner Studies*, edited by Doreen Fowler and Ann J. Abadie, from University Press of Mississippi, and *A Rose for Emily and Other Stories*, edited with notes by Kenzaburo Ohashi, from The Eihosha Ltd., Tokyo. *New Directions* is a collection of papers presented at the 1983 Faulkner and Yoknapatawpha Conference at the University of Mississippi by Chester McLarty, Andre Bleikasten, Michael Millgate, Thomas L. McHaney, Noel Polk, Berndt Ostendorf, Ilse Duso Lind, Arthur F. Kinney, James Hinkle, James B. Carothers, James G. Watson, Louis Daniel Brodsky, P.V. Palievsky, Sergei Chakovsky and Sonja Basic. Among Professor Ohashi's newest contributions to Faulkner Studies is a 143-page Japanese-annotated English textbook for university-level students, handsomely published in printed wrappers with the dust jacket shown here. The other stories are "That Evening Sun," "Dry September," and "Red Leaves."



## 12th Annual Faulkner Conference

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Girls Who Have Considered Suicide/When the Rainbow is Enuf."

Other conference highlights will include participation by the two sons of writer-artist John Faulkner. M.C. 'Chooky' Falkner will moderate a panel discussion by townspeople on "Faulkner in Oxford." J.M. Faulkner will again present his popular slide presentation, "Knowing William Faulkner," with Jo Marshall of Jefferson State Junior College, Birmingham.

Still other program features will be a picnic at Rowan Oak, tours of North Mississippi, films, exhibits of art related to Faulkner's life and work at University museums, and exhibits of Faulkner books, manuscripts, photographs and memorabilia at John Davis Williams Library.

The Friends of the Performing Arts of Oxford will join the university in hosting a buffet supper at the home of Mr. and Mrs. Knox Gary, who live in Faulkner's childhood home on South 11th Street.

The University Press of Mississippi will conduct an exhibit of Faulkner books submitted by various university presses.

Registration fee for the conference, sponsored by the Ole Miss Department of English and the Center for the Study of Southern Culture, is \$125. Full particulars on the program may be obtained from Faulkner and Yoknapatawpha Center for the Study of Southern Culture, The University of Mississippi, University, Miss. 38677, telephone 601-232-5993.

## Post-Nobel Career Subject of Faulkner Symposium in Japan

Scholars, writers and critics from around the world will convene at Ito, Japan April 16-18 for an International Symposium on "Faulkner After the Nobel Prize."

Kenzaburo Ohashi of Yokohama, professor of American literature at Tsurumi University, and Kiyoyuki Ono, associate professor of English at Chiba University, said 45 Faulkner scholars and others from nine countries will be program participants in the three-day symposium.

In addition to Japan, the nations represented will be the United States, France, West Germany, Canada, Norway, United Kingdom, Spain and Korea.

Special evening lectures will be given by Japanese novelist Kenji Nakagami and Cleanth Brooks, Gray Professor of Rhetoric emeritus at Yale University.

Topics and speakers at five other sessions will include:

"Faulkner and the 1950s"—Andre Bleikasten, Michel Gresset and Francois Pitavy of France, and Professor Ohashi.

"A Fable"—Noel Polk, U.S.; Lothar Honnighausen, West Germany, and Fumiyo Hayashi and Ikuko Fujihira of Japan.

"Completing the Snopes Trilogy"—James B. Meriwether and Thomas L. McHaney, U.S., and Japan's Takaki Hiraishi and Kiyoyuki Ono.

"The Reivers"—Elisabeth Muhlenfeld and Judith Wittenberg, U.S., and Michiko Yoshida and Toshio Koyama of Japan.

"The Place and Importance of the Late Career"—Michael Millgate, Canada; Hans Skei, Norway; Mick Gidley, United Kingdom, and Masao Shimura, Japan.

Other participants will include Ilse Lind, U.S., Catalina Montes, Spain, and Wook-Dong Kim, Korea, and, from Japan, Masaji Onoe, Kichinosuke Ohashi, Tetsuji Akasofu, Shozo Kajima, Takeshi Morita, Yasuhiko Terakado, Akira Kikuchi, Hisao Tanaka, Kyoichi Harakawa, Michiko Naka, Yoshio Ohtomo, Junjiro Tanimura, Tamotsu Nishiyama, Michiyo Ishii, Keishi Tanaka, Arimichi Makino, Shigeru Hanaoka, Nobuaki Namiki, Iwao Iwamoto and Masanao Ikeuchi.

Ito is on the Pacific, at the northern part of Izu Peninsula, about a three hour drive from Tokyo.

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