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THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. VII, No. 1

AILD Banned**Faulkner Work Out, in Again, In Kentucky**

By WILLIAM BOOZER

It was a dry September 1986 for Faulkner studies in Graves County, Ky. Until, that is, a point of law was raised and the old people decided that it will be fine after all for sophomores in the county high school to read *As I Lay Dying*. Lo! Turnabout. Faulkner shall not perish.

The skirmish at Mayfield came when the book on the Bundrens was banned by unanimous vote of the five members of the Graves County Board of Education, none of whom had read the novel.

The sound and the fury erupted after Delora English assigned the work to her English class at Graves County High School. A 16-year-old student reported to his mother that a book he had been told to read is about reincarnation. The mother took sanctuary in objections to a school board member about profanity in the book.

Mayfield, the county seat whose city schools were not affected by the ban, was a dateline known around the world for two weeks, until the board reversed what constitutional lawyers contacted by the board called an ill-advised action. The dry spell was short-lived as sales of *As I Lay Dying* soared in bookstores all over southwest Kentucky and waiting lists for the book grew in public libraries of surrounding counties.

The Courier-Journal in Louisville found that the area demand for the novel "could have ironic consequences."

"By trying to ban the novel, the school board has inspired more interest than probably any single novel has ever garnered in small Western Kentucky communities—with the probable exception of *Gone With the Wind*," the Louisville newspaper said in an editorial.

A Fancy Farm, Ky. grandmother had written the school board threatening a lawsuit, as had the Kentucky chapter of the American Civil Liberties Union.

"If she, or some other outraged citizen, sues—as well someone should—that may cause a second wave of interest, perhaps expanding the novel's audience to include even the school board members," *The Courier-Journal* editorial continued.

"Once the ban is lifted, high school students might even read it, adding another band to the ever-widening circle.

"Pretty soon everybody in Graves County would be a Faulkner fan. . . ."

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Vargas Llosa Pays Respects

PERUVIAN NOVELIST Mario Vargas Llosa and his wife, Patricia, at Faulkner's gravesite in St. Peter's Cemetery, Oxford. (Story on page 2.)

—Photo by Prof. Raymond L. Williams

In Pursuit of Faulkner**Pilgrimages to Yoknapatawpha Unveil Kinship with the Owner**

(Dr. Karl J. Leone is a Staten Island dentist whose interest in Faulkner and his work goes back many years. Dr. Leone has attended six of the 13 Faulkner and Yoknapatawpha Conferences at the University of Mississippi. In the article below he looks back to his first sojourn in Faulkner country and a growing personal kinship with the man and the literature.)

By KARL J. LEONE

My first trip to Oxford, Miss., in 1976 to attend the third annual Faulkner and Yoknapatawpha Conference, was occasioned by a 20-year interest in Faulkner and immersion in the novels. Previous southern experience for me had been limited mostly to Louisiana, Arkansas and western Kentucky during World War II and Korean Conflict Army service.

Airplane touchdown was at Memphis, Tenn., mecca for north Mississippians from a time well before the Civil War. All of my trips since that first one have followed the same pattern: rental car at Memphis International Airport and a ride south to the University of Mississippi at Oxford.

The highway is concrete. The parallel service roads and the few crossings were, and many still are, hard-packed red clay. The bared land is all red clay, quite a difference from the lush New England greenery and black soil back home.

Almost 40 years earlier, on a ride by Army jeep through Louisiana, Mississippi and parts of Alabama, I saw miles of standing tree stumps, a legacy of the merciless lumber companies that denuded the land.

Now there were trees everywhere. Those that lined the road were covered by blankets of kudzu, the Japanese creeping vine that was introduced after WWII to forestall soil erosion. At night these covered trees loom as giant shapes, continuous and connected tree-to-tree—"ghosts in the night," an eerie experience.

Five or six miles north of Oxford was a cluster of one-story, unpainted

(Continued Page 3)

January-March 1987

Welty to Read At Faulkner Conference

Eudora Welty will read selections from her work and respond to questions Sunday, August 2 on opening day of the 1987 Faulkner and Yoknapatawpha Conference at the University of Mississippi. Her appearance will come after presentation of new writing awards named in her honor.

Opening events of the 14th annual week-long conference will also feature an address by Cleanth Brooks at the Lafayette County Courthouse, a buffet supper at the Beckett Howorth Jr. home on Old Taylor Road across from Rowan Oak, and a party at the new location of Square Books.

Other speakers at the 1987 conference will include Joseph Blotner, Robert Hamblin and Judith Sensibar.

The new Eudora Welty Awards for Creative Writing have been established by the University of Mississippi to encourage young writers in the state. The awards will be presented annually to two high school students for short stories and poetry written during the previous year. Providing \$500 and \$250 for first- and second-place awards is Frances Patterson of Tupelo, Miss.

Richard Howorth's Square Books has relocated in enlarged quarters on Oxford's town square. Square Books and its new quarters were featured in an article, "Competitive Bookselling in Faulkner Country," in the Aug. 29, 1986 *Publishers Weekly*.

Faulkner Postage Stamp is Planned

A likeness of William Faulkner will soon be at the beck and call of everyone with 22 cents (or more or less, we don't know yet) to spend on a postage stamp.

Faulkner's appearance on a stamp, possibly this year, will honor him as a writer, not for his service as postmaster at the University of Mississippi from December 1921 to October 1924.

Tanya G. Perkins, senior philatelic programs specialist for the U.S. Postal Service's Stamp Information Branch, confirms that a stamp commemorating Faulkner is planned. The date, issue site and denomination are undetermined.

Faulkner departed the Ole Miss post office on Oct. 31, 1924 after an investigation by postal authorities of complaints of negligence. "I reckon I'll be at the beck and call of folks with money all my life," said the newly resigned postmaster, "but thank God I won't ever again have to be at the beck and call of every son of a bitch who's got two cents to buy a stamp."

A Checklist

New Absalom And Manuscripts Of The Town Are Headliners

Brodsky, Louis Daniel. "Faulkner's Life Masks." *The Southern Review*, Vol. 22, No. 4 (October 1986). Brodsky concludes that "the handcrafted life masks William Faulkner designed to give the illusion that he was one of life's active, productive, virile men were assimilated to his death mask . . ." But "what is significant is how we regard the living corpus of Faulkner's writing; this *exists* to remind us that living productively may be the human spirit's most profound justification for not staying dead in the first place; likely, its only way of saying No to death."

Douglass, Paul. *Bergson, Eliot, and American Literature*. Includes chapters on "Deciphering Faulkner's Uninterrupted Sentence" and "Faulkner and the Bergsonian Self." This "map" of Bergson's impact on American literature offers close readings of Eliot's criticism and poetry and analyses of Faulkner's *The Sound and the Fury* and *Light in August*, as well as evaluations of the criticism of John Crowe Ransom, Allen Tate and Robert Penn Warren. Lexington: University Press of Kentucky. xii + 210 pp. \$23. Published Nov. 29, 1986.

Faulkner, William. *Absalom, Absalom!: The Corrected Text*. Noel Polk, editor. New York: Random House. Published Oct. 26, 1986. First corrected version of this novel since it was originally published in 1936. The text draws on the first edition, Faulkner's holograph manuscript, the typed setting copy, and the working galley proofs. 313 pp. \$18.95.

"Barn Burning," "Mississippi," and Jean Stein's 1956 interview of Faulkner. Included in *A Modern Southern Reader*, a volume of major stories, drama, essays, interviews and reminiscences from the 20th-century South. Edited by Ben Forkner and Patrick Samway, S.J. Atlanta: Peachtree Publishers, 1986. \$24.95 hardback, \$14.95 paper.

"That Evening Sun" and "Barn Burning." *The Literary South*. Compiled and edited by Louis D. Rubin Jr. Paperbound edition of anthology of southern literature from the colonial period to the present, first published in 1979. Baton Rouge: Louisiana State University Press, 1986. xvi + 735 pp. \$16.95.

The Town. William Faulkner Manuscripts 21. Two volumes. Introduced and arranged by Michael Millgate. New York and London: Garland Publishing Co., 1986. Volume one (xiv + 365 pp.) includes miscellaneous typescript pages, selected galley pages, miscellaneous tear sheets showing changes for the Vintage Books issue, holograph manuscript of "Mule in the Yard," and the incomplete ribbon typescript of "Mule in the Yard." Volume two (528 pp.) is the typescript setting copy. \$200.

Vargas Llosa Leaves Geraniums In Homage at Faulkner's Grave

(The following report on Mario Vargas Llosa's visit to Oxford last spring in homage to Faulkner appeared in Washington University Magazine, Vol. 56, No. 2, Summer 1986, and is used here by permission.)

Mario Vargas Llosa, the Peruvian novelist considered one of the most important writers in the world today, celebrated his month-long stay this spring on the Washington U. campus by accepting a teaching appointment to the faculty. He also accomplished a very personal, literary goal: paying his respects to the gravesite, in Oxford, Mississippi, of American novelist William Faulkner.

Along with Gabriel Garcia Marquez and Carlos Fuentes, Vargas Llosa is considered to be in the vanguard of current literary activity. His 1982 novel, *Aunt Julia and the Script Writer*, was selected by *The New York Times Book Review* as one of the best novels of the year; last year, he was awarded the Hemingway Prize for his novel *The War of the End of the World*.

The respect of most Latin American writers for classic American literature is considerable. "In some ways, they take aspects of our culture more seriously than we do," explains associate professor of Spanish in the romance languages and literatures department Raymond L. Williams, who accompanied Vargas Llosa on a 1983 visit to Mark Twain's childhood home in Hannibal, Missouri. Williams, who next fall will publish a critical study on the whole of Vargas Llosa's work, also accompanied the Latin American author on his pilgrimage to Faulkner's gravesite.

"The mood of the trip was pretty serious," Williams recounts. "Mario knows all of Faulkner's work in great detail. He feels a great debt to him and his work. I felt I was witnessing an historic event and felt privileged to be there."

The trip began with Sunday morning breakfast at the Peabody Hotel in Memphis, where Williams met Vargas Llosa and his wife, Patricia. The Peabody Hotel figures prominently in Faulkner's writing. From there, the trio proceeded south to Oxford. First stop was the Faulkner collection in the library of the University of Mississippi. Vargas Llosa carefully inspected some of Faulkner's original manuscripts, quietly reading aloud to himself certain passages. [Professor Williams said they also visited Rowan Oak.]

The three then left for the cemetery. On the way, Vargas Llosa insisted Williams stop at a local supermarket and emerged carrying a small pot of brilliant red geraniums.

"Arriving at Faulkner's grave was almost eerie," Williams recalls. "The tombstone is very simple, the cemetery very austere. The contrast was especially striking when you think of baroque, elaborate cemeteries common to Latin America."

Explaining that he had also brought flowers to the grave in Paris of French novelist Gustave Flaubert, Vargas Llosa told Williams, "These are the last flowers I will ever bring in homage to a writer."

The Peruvian novelist's appointment will bring him to the Washington campus for one semester every two years. He will join the avantgarde French novelist Alain Robbe-Grillet, who has accepted a similar appointment. Vargas Llosa's first semester in residence will likely be the spring term of the 1987-88 school year.

Noting that Vargas Llosa has also published respected works of criticism, Williams says, "He should be a very interesting person to have in the classroom."

Gray, Richard. *Writing the South: Ideas of an American Region*. Cambridge: Cambridge University Press, 1986. In "Out of the South: the fiction of William Faulkner," Gray finds that Faulkner "... managed to produce fiction that was regional in the best sense—something that could speak from Oxford, Mississippi and the land he loved and hated to anyone anywhere willing to listen." \$29.95.

Tokizane, Sanae. *Faulkner and/or Writing: On Absalom, Absalom!*. Preface by Richard H. Brodhead of Yale University. Professor Tokizane's work is in English, and "she writes English prose with an elegance many native speakers might envy," Professor Brodhead writes. "She reads American English in one of its most difficult literary dialects—Old High Faulknerian, it might be called—with total command of its structure, nuance, and local inflections." Professor Tokizane is a member of the faculty at Nagoya University. Tokyo: Liber Press, 1986. x + 152 pp. 2,500 yen (\$16).

Second Cofield Fire Destroys Their Home

Faulkner family photographer Jack Cofield, whose studio burned in February 1986, was the victim of yet another devastating fire when the Cofield home was destroyed on December 15.

Few negatives or prints in the Cofield Collection were in the house, however. "About 99 percent of the collection is safe," Cofield said. Saved from the house fire were three copies of the limited edition of *William Faulkner: The Cofield Collection*, "signed by my father [Col. J.R. Cofield] for our children."

All else, including clothes and family silver, were lost.

A fund to help the Cofield family is being sponsored by friends of Martha and Jack Cofield and the American Red Cross. Donations may be sent to Cofield Fund, c/o American Red Cross, P.O. Box 251, Oxford 38655.

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

Lawrence Wells
Publisher

William Boozer
Editor

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Vol. VII, No. 1 Jan.-March 1987

Six-week Seminar Set at Ole Miss

Fifteen secondary school teachers from across the nation will participate in a six-week seminar on "William Faulkner: The Regional and the Mythic" June 29-August 7 at the University of Mississippi.

Seminar director will be Robert W. Hamblin, professor of English at Southeast Missouri State University and co-editor with Louis Daniel Brodsky of *Faulkner: A Comprehensive Guide to the Brodsky Collection*.

Supporting the seminar is a grant from the National Endowment for the Humanities to the Center for the Study of Southern Culture at Ole Miss. Teachers selected for the seminar will each receive a grant of \$2,750 to cover travel, housing and other expenses.

Hamblin said the major texts for the seminar will be *Absalom, Absalom!*, *The Sound and the Fury*, and *The Hamlet*.

The last week of the seminar will coincide with the 14th annual Faulkner and Yoknapatawpha Conference.

Applications to participate in the seminar may be made through the National Endowment for the Humanities, Division of Fellowships and Seminars, SSST-Room 316, 1100 Pennsylvania Ave. NW., Washington, D.C. 20506. Deadline for applications is March 2.

50th Southern Literary Festival

The 50th annual Southern Literary Festival will be held April 9-11 at the University of Mississippi. Speakers will include William Styron, Ellen Douglas, Barry Hannah, Willie Morris and Sterling Plump. Festival sessions will include readings and workshops on fiction, nonfiction, poetry and drama, and participants will have opportunities to tour Rowan Oak and see displays of Faulkner books, papers and memorabilia. Full information may be obtained from the Center for the Study of Southern Culture, University, Miss. 38677, 601-232-5993.

"This land, said the old hunter. No wonder the ruined woods I used to know don't cry for retribution. The very people who destroyed them will accomplish their revenge."

—Big Woods



—Photos by Prof. William Lawhead

THE BULLDOZERS are silent, for now, but they made noises heard around the world in September as they rumbled across two-and-three-quarter acres of land bordering Faulkner's Bailey's Woods on the north and the University of Mississippi's Skipwith Museum on the west. Two Oxford developers had acquired the strip of land, 200 feet wide and 700 feet deep, and were underway with preparations to build apartments or up to 30 condominiums. About 500 feet of the strip on the west borders Ole Miss's woods trail leading from the museum to Rowan Oak. Shock and dismay came in the form of a Concerned Citizens petition to the mayor and Board of Aldermen to acquire the land for a city park, to be developed as an arboretum. There it sits as of this writing, with \$10,000 pledged toward land purchase by an anonymous citizen. Ongoing are negotiations on the cost to the city—somewhere between the \$25,200 appraisal for the whole section and an asking price of \$125,000 for a portion the developers are willing to sell.

Jim Faulkner

ACROSS THE CREEK

Faulkner Family Stories

Affectionate reminiscences by Faulkner's nephew that give, as Carvel Collins says, "unique glimpses of Faulkner" and "recollections of a kind unavailable today from anyone else."

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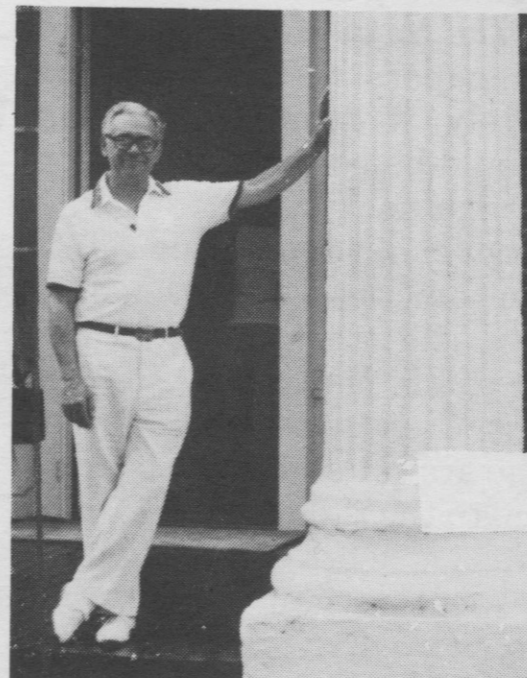
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In Pursuit of Faulkner (From Page 1)

wooden shacks. Some Negroes were on the open porches, sitting, hanging clothes, shoeing chickens or pigs. I had known of only one such shack in the Bensonhurst of my boyhood in Brooklyn—the anomalous home of Miss Allen and her father, there amidst the steel of an elevated railroad and a growing, brick-housed neighborhood of newly arriving immigrants that would fill the open fields over the next 30 years.

In Oxford, and on the Ole Miss campus, the green was greener than in the countryside. The magnolia trees and huge blooming rhododendrons matched the greenness back home. But the nearby forests and grassy fields remained pale and gray with road dust.



Dr. Karl J. Leone at
1981 Faulkner and
Yoknapatawpha Conference

At registration for that 1976 conference I met dozens of others—more than half of them women, some very young in their mid-20's, some 30 to 40, a sprinkling of gray coiffures. The men seemed older. Most of them were in teaching positions. There was also a nun, a couple of book collectors, and me—a dentist at 57, older than most everybody, even the panel professors.

There was a late afternoon reception on the Rowan Oak lawn with strangers chatting, academics renewing acquaintances and talking shop—all genteel and properly reverential in a place that has since become a National Historic Landmark.

I felt like a stranger, with not much in common with anyone. "What school you at?" I was asked by someone who thought I must be a professor. "No. A dentist." "A dentist!?"

Isn't that interesting." End of conversation.

To escape the lawn and rose garden, I moved to the front of the house, found the screen door unlatched, and walked in. It's a fairly modest entry hall in a two-story frame house that, except for four imposing front columns, looks like many of the older homes in West End Bensonhurst.

The library to the left was the main attraction, with its many books, brick fireplace and generous mantle, and a primitive-style portrait of the Old Colonel, W.C. Faulkner. It was and is a quiet, dignified, cultured atmosphere. In 1976, 14 years after Faulkner's death, his presence was still felt in the well-worn, body-shaped, upholstered chair in one corner. But for the fireplace, it was not much different from the living room of my boyhood home.

A gray-haired gentleman in jacket, shirt and tie, approached, seeming not to mind the stifling heat. He was James W. Webb, curator of Rowan Oak. His outgoing manner made for quick friendship. We talked for more than an hour. We discovered that my best friend had been a navigator in Webb's Air Force command during WWII.

Webb described Faulkner as an intelligent, insightful, multi-talented, soft spoken gentleman, largely self-educated. It was uncanny. Webb was telling me about a man who could have been my father. Faulkner and my father were even the same height, 5 feet 5 inches. They had different backgrounds, to be sure. My father came to America in 1888 as a six-year-old immigrant, was educated in an East Side grade school, and later as an adult earned a certificate from Stuyvesant High School Night Session. He was also a fine athlete.

As a boy, in my father's library, I found volumes by Dickens, Shakespeare, Hugo, Dante, Defoe, McCauley, Tennyson and Crawford. The latter was Francis Marion Crawford, author of many romantic novels and some histories. His novels' heroes were all gentlemen whose respect for women was always high. This seemed to match what Webb told me about Faulkner. It also matched my father's gentleness and great manners. My father was also a fine artist. I own many of his Renaissance-type pen-and-ink drawings.

I reveled in the new knowledge. I had come to study Faulkner's literary qualities, and on the first day learned enough of the man to feel a real kinship. Later, I also learned that Prof. John Pilkington of Ole Miss had written a biography of Crawford. It was yet another surprise and connection.

The quiet summer life of a college campus brought back 40-year-old memories of my own undergraduate days. I wandered the central grove, sat on its benches in the deep shade, fed saltines to the squirrels, and admired the large umbrella mushrooms.

I discovered the magnificent stained glass window in the red brick, turreted old Law Building, now used for the Fine Arts Department. In its center hall, high above its sectional stairway, is an imposing, three-paneled window, about 16 feet tall by 10 feet wide. It depicts scenes of Confederate Volunteer mobilization and a battle scene with blue and gray clad soldiers. The memorial reads:

In honor of those who with ardent valor and patriotic devotion in The Civil War sacrificed their lives in defense of principles inherited from their fathers and strengthened by the teachings of their Alma Mater, this memorial is lovingly dedicated.

It seemed to me to offer an insight into the southern mind, Faulkner's mind. In the following years I read a dozen books by southern scholars on the complex history of pre-and-post-Civil War years and events that led the entire 1861 class at Ole Miss to volunteer into Company A, 11th Mississippi Regiment, known as the University Grays.

(Continued Page 4)

AILD Ban is Rescinded (From Page 1)

ple would talk about novels and quote poetry to one another on the street. Eventually, someone would erect a sign proclaiming Graves County, 'Best-Read County in the U.S.A.' "

Another important Kentucky voice heard from in the Graves County fray was that of Jim Wayne Miller of Western Kentucky University at Bowling Green, whose most recent collection of poems is *Nostalgia For 70* (Seven Buffaloes Press).

Miller points to the wealth of Kentucky literature, from the work of James Lane Allen and John Fox Jr. to Elizabeth Madox Roberts, Jesse Stuart, James Still, Harriette Simpson Arnow, Robert Penn Warren, Allen Tate, Caroline Gordon, Cleanth Brooks, A.B. Guthrie, Elizabeth Hardwick, Guy Davenport, Wendell Berry, John Egeron, and many others.

"Like other states of the South and Border South, Kentucky is a very 'writerly' state, but not a very 'readerly' one," Miller finds.

"A consequence of the book ban in Graves County might be that teachers, parents, school board members, and other interested citizens could become more familiar with Kentucky writers and their writing," Miller goes on. "Municipal and county libraries, book clubs, literary societies (in some instances with support from the Kentucky Arts and Humanities Councils) could focus on Kentucky writing. Everyone could participate in a battle of books. . . .

"In such a battle, books would win, even though some people would continue to discover offending passages. But overall the books would win, and writers would win readers.

"The important thing is not that we all agree on the merits of all the books we read or ask others to read, but that our opinions be informed.

"To school board members, and others, who would ban books without having read them, or having read only selected passages, this observation by Mark Twain, author, riverboat captain, former boy: 'Anyone who can read and doesn't has no advantage over someone who can't.' "

The Graves County School Board resurrected *As I Lay Dying* by a 4-1 vote two days before the kickoff in Kentucky of what the *Owenton News-Herald* headlined as "Banned Books Week 1986—Celebrating the Freedom to Read," an observance that had been planned in advance of the Graves Coun-

ty book banning.

"It would seem that anyone endowed with the protections given Americans by the Constitution would be happy to observe those basic laws and would jealously guard any movement to encroach on fundamental rights," the Kentucky Library and Archives stated in a guest editorial that appeared in *The News-Herald* and other weekly newspapers across the state. "Unfortunately, it doesn't work that way. The would-be censors of freedom are always with us. . . .

"Books contain dangerous stuff. They tell you sometimes what you don't want to hear. They tell how other people live and think, they allow strident voices to escape and to tell their stories. . . . Those who are committed to intellectual freedom, to the right to know, must say to the book censors: 'I give you the freedom to speak as you will, but you cannot take away my freedom to read what I wish, to learn as I choose.' "

Vardaman said: "My mother is a fish."

(An earlier version of this look back at the banning of AILD appeared in the December 6 editions of the Nashville Banner.)

(An earlier version of this look back at the banning of AILD appeared in the December 6 editions of the Nashville Banner.)

WILLIAM FAULKNER

ABSALOM, ABSALOM!

THE CORRECTED TEXT

NEW CORRECTED EDITION of *Absalom, Absalom!* was published October 26 by Random House. Noel Polk, the editor, provides a Note that includes a sampling of variations between this text and the ribbon typescript setting copy. Compared for the new edition were Faulkner's holograph manuscript, the typed setting copy, and the working galley proofs. October 26 was the 50th anniversary of the original publication of this ninth Faulkner novel, the first under the Random House imprint.

In Pursuit Of Faulkner

(From Page 3)

In spite of my own feelings on American slavery, I had to admire the obvious bravery of the Confederate soldier. It was more than slavery that he defended. In my view, it is impossible to turn your back on your home.

Faulkner's novels, read carefully, are surprisingly accurate historically. His novels are polemics on the societal structure in which he lived. The southerners I've met, mostly of the cultured elite, have moved toward democratization, grudgingly at first and more swiftly lately.

I refer to this because it helped me place Faulkner with his generational southern intellectual milieu that was hoping and prosylitizing for peaceful, gradual settlement of southern paradoxes.

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CALL FOR PAPERS

THE FOURTEENTH ANNUAL FAULKNER AND YOKNAPATAWPHA CONFERENCE

The University of Mississippi

August 2 - 7, 1987


The Department of English is issuing a call for papers for possible presentation at the Faulkner and Yoknapatawpha Conference to be held on the Oxford campus of the University of Mississippi August 2-7, 1987. Papers on any aspect of the conference theme, "Faulkner and the Craft of Fiction," are eligible for submission, and we particularly encourage creative and wide-ranging interpretations of the conference topic. Submissions might address any aspect of Faulkner's craft: his rhetoric; his narrative poetics; his manipulation of narrative voice; his aesthetic; his use of modernist techniques; his narrative discourse; the growth, change, or development of his narrative technique; the influence of other writers on Faulkner's narrative; and structuralist, poststructuralist, and deconstructionist readings of Faulkner's fiction. In considering any of these or related subjects, papers may focus on any Faulkner text or combination of texts: the novels, the short fiction, and the poetry. Finally, please note that while the conference, as always, will concern itself with meaning and character in Faulkner's fiction, this year we intend to approach human values in Faulkner's texts by way of his representation of these values.

Authors whose papers are selected for presentation at the conference will receive (1) a waiver of the conference registration fee; (2) lodging at the University Alumni House from Sunday, August 2, through Friday, August 7, and (3) reimbursement of travel expenses (20¢ per mile by automobile or tourist-class air fare). Papers presented at the conference will be published by the University Press of Mississippi.

Two copies of manuscripts (3000-5000 words) must be submitted by January 15, 1987. Notification of selection will be made by March 1, 1987. Manuscripts and inquiries about papers should be addressed to Ann J. Abadie, Center for the Study of Southern Culture, The University of Mississippi, University, MS 38677. Telephone: 601/232-5993.

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