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THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. VIII, No. 2

April-June 1988

A Checklist

Honnighausen, Gale Research Top New List

Dasher, Thomas E. "William Faulkner (1897-1962)." *Fifty Southern Writers After 1900: A Bio-Bibliographical Sourcebook*. Edited by Joseph M. Flora and Robert Bain. Westport, Conn.: Greenwood Press, 1987. "William Faulkner has achieved a greater influence on Southern writers than has any other," Dasher states. "But his appeal is finally international, and he ranks among the greatest writers of his nation and century, as the continuous outpouring of criticism on his art testifies." Included are an eight-page biography, four pages devoted to major themes in Faulkner's work, a survey of criticism, and a bibliography. xii + 628 pp. \$75.

Faulkner, William. "Thrift." *The Nobel Reader: Short Fiction, Poetry, and Prose by Nobel Laureates in Literature*. Edited by Jonathan Eisen and Stuart Troy. New York: Clarkson N. Potter, 1987. \$12.95, paper.

[Faulkner, other Mississippi writers.] "Modern Mississippi Writers: A Map of Literary Mississippi." Compiled by the Mississippi Council of Teachers of English. Listed by communities with which they are most closely associated are 85 writers. Jackson: University Press of Mississippi, 1987. \$10.95.

Hannah, Barry. "A Cocktail-Party Guide to Faulkner: Even full of sound and fury, you can signify something." *Southern Magazine*, October 1987, p. 52. Hannah offers witty things on football, human nature and philanthropy that "you can say at cocktail parties to make people think you've read Faulkner without having to actually read Faulkner." He goes on to list Faulkner works the reading of which is a "bone requisite for the Compleat Southerner."

Honnighausen, Lothar. *William Faulkner: The Art of Stylization in his Early Graphic and Literary Work*. Cambridge and New York: Cambridge University Press, 1987. Professor Honnighausen of the University of Bonn "takes Faulkner's artwork as a starting-point to approach his early poetry and prose, and derives its focal point from Faulkner's fascination with 'the art of stylization.' His Arts and Crafts affinities, his drawings in the [Aubrey] Beardsley style, and his cartoons for the student yearbook *Ole Miss* have a certain interest in themselves; but the reason why they are studied here in detail (for the first time) is that they help us to achieve a more balanced appraisal of how his imitative early poetry

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Maracaibo Press Conference



FAULKNER entertains a question at an April 12, 1961 press conference on his arrival in Maracaibo, Venezuela. From the William H. Pugh family scrapbook of Faulkner's visit, the photograph is labeled "Our favorite portrait" of a memorable visit.

Remembering Faulkner

Gringo Was "Ray of Intellectual Sunshine," Lionized, in Maracaibo

By WILLIAM H. PUGH

A good friend and former foreign service colleague, David Gelsanlter, recently asked how well I might recall a visit by William Faulkner to Maracaibo, Venezuela, 27 years ago. (Dave's most vivid recollection is that Faulkner had asked him at a reception, "Young man, could you find me a drink?") Dave's question was quite a challenge to a dimming memory, and in turning back the years these images came to mind.

It would seem appropriate, first, to consider the historical perspective of the year 1961, when assignment almost anywhere in Latin America was bound to be eventful for an American diplomat. This was particularly true for the Northern countries of South America, where greater proximity to Cuba ensured subversive activities born of the Cuban revolution.

Perhaps most vulnerable was the oil-rich nation of Venezuela, where terrorist acts and violence ruled the day. For the American given his initial exposure to the Latin American environment in that setting, the daily newspaper seemed to have one foot in the 20th century and the other in the 19th.

In juxtaposition on the front page might appear exciting news of space exploration or details of the latest bomb blast, as well as developments in the ongoing war still being waged by the Motilón Indians against the intrusions of the white man. And then appeared notice of the impending arrival of a Nobel laureate in the sprawling oil town of Maracaibo, an urban oasis spawned by the endless parade of drilling rigs dotting the surface of adjacent Lake Maracaibo.

On April 12 of that year, a gentle little man bearing a giant reputation arrived in Maracaibo for a brief visit, and a truce of sorts seemed to settle over the city for the ensuing forty-eight hours. William Faulkner surprised us all, even passing unnoticed by some of those awaiting him at the airport who were expecting a taller man. For those of us familiar only with photographs of that noble head, it was natural to focus our attention at a different height.

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April 1961

Ambassador Faulkner In Venezuela

This is the first in a series on Faulkner's successful 1961 visit to Venezuela under auspices of the North American Association. The articles are drawn from NAA and U.S. State Department files on the visit.

By WILLIAM BOOZER

William Faulkner left his "Kilroy was here" mark (his words) in indelible strokes in the novels and stories, even in some of the "failed" poetry, writing about old verities and truths of the heart, the human heart in conflict with itself. He played other roles in his time, significant among them his travels as a goodwill ambassador for the United States.

He traveled abroad on U.S. State Department-sanctioned missions on four occasions—to São Paulo in 1954, with a stop in Lima; Nagano and Kyoto and Tokyo in 1955; Greece in 1957, and Venezuela in 1961. There had been the December 1950 trip to Stockholm for the Nobel Prize, and he was present also for American cultural programs in France, Italy, England, Iceland, and the Philippines. All told, Faulkner went as an ambassador to 11 countries in what was a remarkable display of an old-fashioned verity called patriotism.

Homage to a Nobel laureate headed everyone's agenda everywhere he went as roving ambassador. One exception was Faulkner's own agenda. Typical of him, he was in these places not as a literary lion, but as Citizen Faulkner, a Mississippi dirt farmer who raised mules and wrote books on the side. He wanted to eat their food, drink their whiskey, and sign books only for the natives.

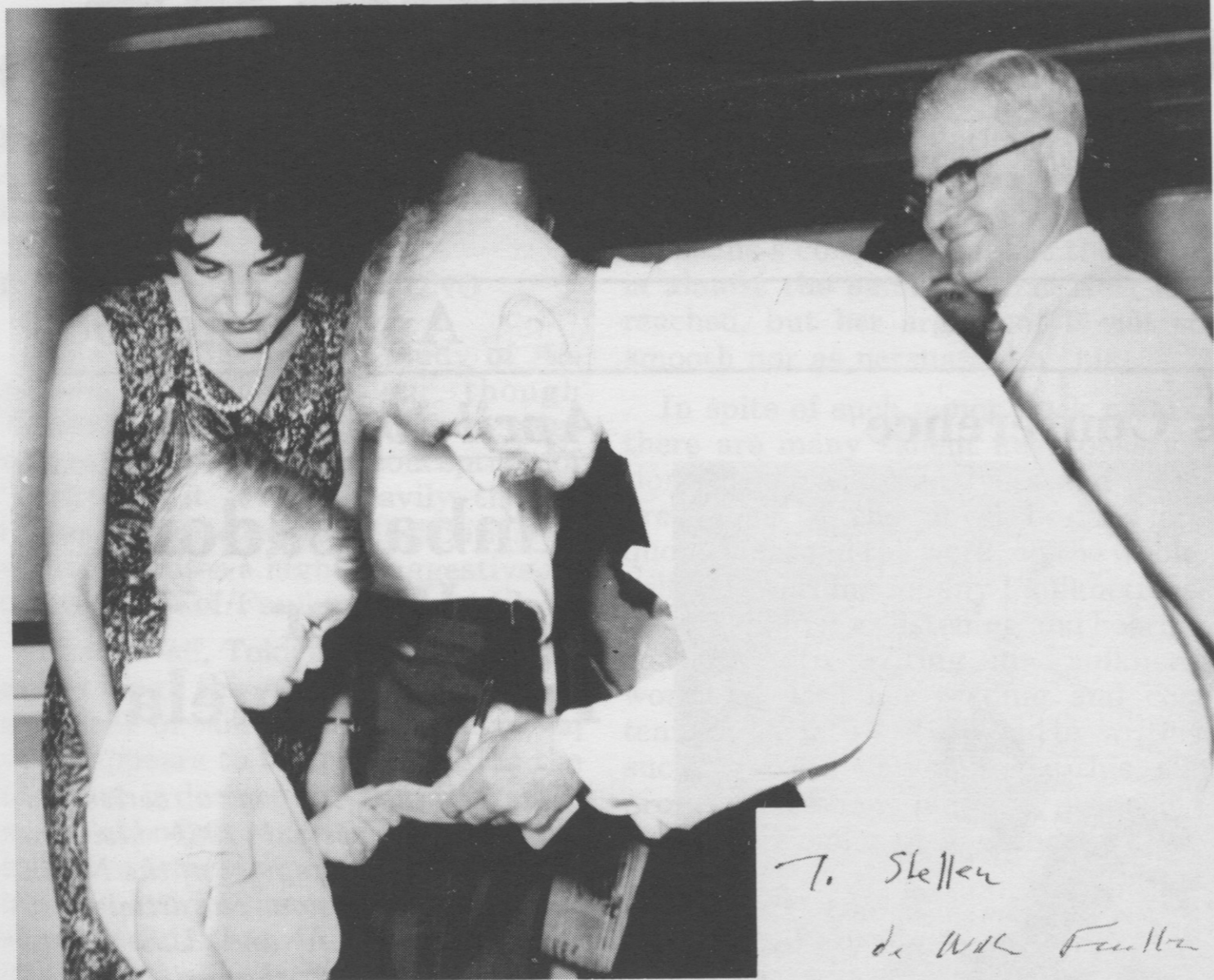
He fooled no one with the "dirt farmer" disguise, and nowhere he went was he more revered than in Venezuela in April 1961.

The story of Faulkner's sojourn there begins with Muna Lee, a Mississippi-born poet and writer who was serving as a foreign affairs officer with the U.S. State Department's Bureau of Inter-American Affairs. She had been influential in prevailing upon Faulkner to do his old-fashioned duty all the way back to his changing his mind and deciding to go to Stockholm in December 1950 to give 17-year-old daughter Jill a trip to Europe and to receive the Nobel.

Faulkner as a young man had admired Muna Lee's poetry and now, it seemed, whenever someone wanted Faulkner to go somewhere and flaunt

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"To Steffen"



ON DEPARTURE from Maracaibo on April 14, 1961, Faulkner volunteers an autograph for five-year-old Stefan Pugh, while Stefan's mother, Luise, looks on. "To Steffen/de William Faulkner" (inset) Faulkner scribbled on paper held by Stefan. Obscured by Faulkner's head is Stefan's father, William H. Pugh. At right is Toby Surprenant. Stefan is now acting chairman of the Department of Slavic Languages and Literature at Duke University.

Remembering Faulkner

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Faulkner descended from the aircraft and, with the first introductions, impressed the welcoming committee with his soft voice and unassuming, courtly manners. Typically for Americans working abroad in extremely isolated circumstances, we gave him little time to himself from that moment on, knowing that those fleeting hours with such a personality would all too quickly become history. The *maracuchos* understandably seized upon this rare contact with a ray of intellectual sunshine with considerable enthusiasm. They lionized him.

Faulkner could not have been more gracious in willingly participating in a full schedule of literary discussions and social affairs, making it possible for us to bring together with him most of the community's cultural and academic leaders as well as many students.

Those at Maracaibo's University of Zulia, normally a hotbed of agitation where the students were more inclined toward political demonstrations than literary criticism, fully devoted their attention to this fascinating guest and engaged him in lengthy discussion from which Faulkner emerged victorious. He successfully parried their persistent questions on the true meaning of this or that passage plucked from his best-known works, and eloquently made the point that interpretation of language is the exclusive responsibility of the reader. This did not sit well with his interlocutors, but in time they realized that this soft-spoken, diminutive *gringo* was not a man to be swayed by pressure.

In a group discussion held at the binational center (Centro Venezolano-Americano), curiously the students ignored literature to focus instead on what then was very topical—space exploration. The paramount question put to Faulkner, and explored at some length, was "What do you think about man going to the moon some day?" Faulkner took the position that such matters had nothing whatsoever to do with him, and he preferred to keep his feet firmly planted upon this earth.

Faulkner's whirlwind visit absorbed provincial Maracaibo and its media for two busy days (journalists probably were starved for news other than terrorist activity), but the aftermath was but a treasured reminiscence. For some weeks thereafter, one would overhear at social affairs an allusion to "when I met William Faulkner...." Once that imposing presence was removed, however, no residual interest could be detected other than a brief spark in classes on American literature, which we had encouraged by making available a number of his books for autographed presentation.

The memorable experience of meeting and talking with Faulkner, especially on mundane matters, left a more enduring impression on me and my wife, Luise, who was teaching at the University of Zulia. We had the privilege of glimpsing Faulkner the Man, as opposed to Faulkner the Writer, a warm human being able to shed for a brief interval the weight (or burden?) of his tremendous literary achievements.

I recall, too, a humorous interlude while touring a school with his interpreter, Toby Surprenant, director of the binational center. At Toby's suggestion, Faulkner ventured a few words in Spanish, a language with which he was unfamiliar, to my knowledge. His valiant effort provoked a roar of laughter, but Faulkner entered into the spirit of the moment and seemed to thoroughly enjoy it.

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Nagano Scroll



PRESENTATION of five-foot-long Nagano Scroll to Nagano, Japan is made by Faulkner scholar James B. Meriwether, chairman of the board of Foreign Scholarships of the Fulbright Academic Exchange Program. Accepting on behalf of Nagano City is Deputy Mayor Isao Yamagishi.

—Photo by Tokiya Nakajima

32nd Anniversary Of Nagano Seminar Brings Scroll Return

A treasure in Faulkner lore, a handsome scroll signed by almost 50 participants in the August 1955 Nagano Seminar and presented to Faulkner, has been returned to Nagano City.

The return came last November in ceremonies at Nagano attended by two of the seminar members who had signed the scroll, other members of the academic community in Japan, and U.S. Embassy representatives and municipal officials.

Presentation of the scroll was by James B. Meriwether, who received it some years ago from Malcolm Franklin, Faulkner's stepson.

The scroll is now on permanent display in the Nagano Municipal Library. In addition to signatures of participants, the scroll contains brief notes of appreciation by several of the seminar members.

Those attending the symposium November 13-14 commemorating the program 32 years before and the return of the scroll included Professors Shozo Kajima and Joji Saito, who were present for the 1955 program. The scroll is signed by Professor Kajima; Professor Saito did not sign, having been working backstage with American Embassy personnel at the time of the signing.

Others present in November included Faulkner scholar Kenzaburo Ohashi of Yokohama, who was not a regular member of the 1955 seminar but was privileged to attend some question-and-answer sessions with a friend. Also present were Professor Michio Yorifuji of Tsuru University who has attended, as has Professor Ohashi, the annual Faulkner and Yoknapatawpha Conference in Oxford, and Professor Tokiya Nakajima of Hosei University in Tokyo.

Presiding was Jack Shellenberger, counselor for Public Affairs at the American Embassy in Tokyo, who accompanied Faulkner to Nagano in 1955 and who produced a film of Faulkner's visit there. Features of the November reunion included a lecture by Meriwether and a seminar conducted by

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and prose prepares the ground for the style of his great novels." This splendid work is beautifully illustrated with 106 plates depicting Faulkner's drawings for *Old Miss* and *Scream* and his various handmade gift editions, and the work of Beardsley, M.B. Howorth of West Point, Miss. and others. xvi + 215 pp. \$34.50.

"William (Cuthbert) Faulkner 1897-1962." *Short Story Criticism: Excerpts from Criticism of the Works of Short Fiction Writers.* Detroit: Gale Research Co., 1988. Laurie Lanzen Harris and Sheila Fitzgerald, editors. Volume one in a new Gale Research series presents significant passages from criticism of selected short story writers, and provides supplementary biographical and bibliographical materials, "to guide the interested student to a greater understanding of the authors of short fiction." The 14 authors covered here, in addition to Faulkner, are Sherwood Anderson, J.G. Ballard, John Cheever, G.K. Chesterton, Mary Wilkins Freeman, Ernest Hemingway, Guy de Maupassant, Herman Melville, Flannery O'Connor, Edgar Allan Poe, James Thurber, Jean Toomer, and Eudora Welty. The Faulkner section (pp. 145-188) includes criticism by Lionel Trilling, Malcolm Cowley, William Van O'Connor, Cleanth Brooks, Robert Penn Warren, Alfred Kazin, Edmond L. Volpe, Elmo Howell, James B. Carothers, Walter Taylor, and James G. Watson. Illustrated with Cofield photos, reproduction of manuscript page of "A Rose for Emily," McCaslin Genealogy, and Faulkner's map of Jefferson and Yoknapatawpha County. 575 pp. \$70.

him, and showing by Shellenberger of the Faulkner film.

A 4-by 9½-inch reproduction of the scroll has been published on 7½-by 9-and-three-quarter inch sheets by the Seajay Society of Columbia, S.C. It is published in an edition of 100 numbered and 26 lettered copies.

Faulkner in Maracaibo



FAULKNER ARRIVES (top) for an April 12-14, 1961 visit to Maracaibo. Flanking him are Toby Surprenant (left), director of the Centro Venezolano-Americano, and William H. Pugh, whose recollections of the visit are on page one. In the welcoming delegation (middle) are Dr. Raúl Osorio (sixth from right, next to Faulkner) of the Universidad de Zulia, and (fifth from left) U.S. Consul Donald A. Lewis, and wife Charlene. In the group with Faulkner inside the airport terminal are Surprenant (center, foreground), Bill Pugh (wearing the bow tie), and Don Lewis (in sunglasses, second from right).

—Photos above and on pages one and two courtesy William H. Pugh

North American Association Brings Faulkner to Venezuela

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fame, here was this same Muna Lee urging him on. Miss Lee and patriotism always won, or almost always, even to getting the Mississippi muleteer to Denver in September 1959 for a conference of the U.S. National Commission for UNESCO. Miss Lee was program coordinator for that seventh biennial conference.

His April 2-18, 1961 visit to Venezuela was instigated by a July 18, 1960 letter from Miss Lee to John M. Vebber, executive director of the North American Association of Venezuela, in Caracas.

It was not the best of times. Fidel Castro had designs in that direction, and Venezuelan democracy was digging in amid occasional leftist bombings of homes and offices of some North Americans in residence and their defenders.

"The suggestion has been made . . . and urgently, from various official and unofficial sources, that no United States writer would be more welcome in Venezuela than William Faulkner," Miss Lee wrote Jack Vebber. "You recall of course his visit to Brazil . . . and how successful it was in spite of the difficulties."

The "difficulties" were brought on by the muscat grape in Peruvian Pisco brandy, topped off on arrival in São Paulo by Brazilian brandy and chased with vodka at a Russian restaurant where everyone ate dinner except Faulkner. Forty-eight hours and one physician later, Faulkner biographer Joseph Blotner tells us, Faulkner was fine.

The difficulties aside, the visit to São Paulo for an International Writers' Congress as part of that city's Quadricentennial celebration was a huge success, as Miss Lee said.

"The same is true of the later trips he has made (always at the instance of the State Department, never his own) to Japan, returning by way of Iceland, Italy, and France and, two years ago, to Greece," Miss Lee went on in that July 18 letter to Vebber. "As for his appearance at the U.S. National Commission for UNESCO at Denver last year, that was all success with no difficulty whatsoever; not one tiniest drop of difficulty."

"In other words, all that is needed to make sure a visit by William Faulkner to Venezuela . . . will enlarge Venezuelan understanding of the United States and deepen Venezuelan friendship for us, is for someone who likes and understands him to be near by; you, for example, or his step-daughter [Victoria Franklin Fielden, who with her husband, William F. Fielden, regional director for C.A. Tabacalera Nacional, lived at the time in Caracas]; or Chilly Harner [Charles E. Harner, public affairs officer for the U.S. Embassy]. And who wouldn't wish to be near by wherever William Faulkner was?"

"All this is a long preliminary to suggesting that the North American Association might wish to invite Faulkner to come to Venezuela for a week or so . . . I have the feeling he would accept; I have the feeling you will think well of the idea and that an invitation may be forthcoming. I hope so because United States-Venezuelan relations seem to need the greatness transcending all baseness which is characteristic of William Faulkner's genius."

Vebber and the North American Association thought well of Muna Lee's suggestion. It was Venezuela's Sesquicentennial year, and a push was on there for a Nobel Prize for Rómulo Gallegos. (It was never won by Gallegos.) A 1960 visit by Faulkner would be timely, Vebber said in a letter to Muna Lee telling of approval of a Faulkner visit by NAA's policy group.

As it would turn out, Venezuela would have to wait until 1961.

Muna Lee's admiration for Faulkner showed again in an August 5 letter to Vebber.

"It would do no harm [in the NAA's invitation to Faulkner] to say something about the great interest of Venezuelan writers in his work, and the special interest of [President] Rómulo Betancourt and Rómulo Gallegos," Miss Lee wrote. "Since William Faulkner is as patriotic a citizen as exists, it is always a strong argument with him to indicate in what way his trip may be helpful to the foreign relations of the United States."

The invitation went out August 10 over the signature of Gerald Maxfield, NAA president.

The NAA is a private, non-profit organization whose objective is the maintenance of friendly relations between Venezuelans and Americans based on goodwill and mutual sympathy, Maxfield wrote Faulkner. Maxfield had taken Muna Lee's advice earlier in that letter, dropping the names of Betancourt and Gallegos and alluding to admiration of Faulkner by them and other Venezuelan writers. "For all Americans living in Venezuela it will be a vicarious honor to have you in this country." The NAA will bear all expenses. There will be no honorarium.

Next in the chronology is a September 1 letter from Muna Lee to Jack Vebber: "Faulkner writes me that he will be glad to accept the invitation . . . 'Of course I will do anything which the State Department believes will benefit our country.' (When you deal with Mr. Faulkner, you are dealing with an old-fashioned, heart-and-soul patriot.) Mr. Faulkner elects October 15-30 as preferable dates, 'so I can be back in Va. when the fox hunting season opens, which is my main occupation now.' He remarks a little wistfully he would really prefer 'anytime after Feb. 15th next year' but is reconciled to October . . ."

On September 4, Faulkner wrote Gerald Maxfield from Oxford "Thank you for the honor of your invitation to visit Venezuela, which I have delayed answering while I got some information from Miss Muna Lee, in Washington, regarding the best time for the visit.

"A date after February 15th. next year would fit my present commitments better. But she informs me that the important date for you would be during the Venezuelan Sesquicentennial period, or before the coming New Year's. If this is so, I can arrange for a limited time after Oct. 15th. That is, I will have free not

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over a week in October, while in Feb. of next year, I could stay longer. Which will suit your plans best?

"I am grateful that you thought of me, and I hope I can meet the requirements of a share in supporting relations between our country and our neighbors.

"Yours sincerely, [signed] William Faulkner. Courtesy of Mr John Ingersoll [officer in charge of Venezuelan Affairs, Department of State]."

Maxfield replied that a date in February or March of the following year would be fine. By the end of November, Vebber was writing Faulkner that they would like to have him there on April 3, 1961, when NAA's Education Committee would open an American Book Fair at Central University. (The Book Fair would be postponed due to problems in "obtaining collaboration" of U.S. publishers.) "The only unsatisfactory time would be Holy Week when the whole country traditionally closes down for several days."

Muna Lee, meanwhile, was writing Chilly Harner, sending him material about Faulkner's visits to Japan, Italy and Peru, and Vebber, wondering whether NAA might be interested in paying \$750 to \$800 that it would cost to restore a painting of Henry Clay by Chester Harding, for presentation to the Venezuelan government during Faulkner's visit.

No, Vebber answered, NAA was not interested in the Henry Clay portrait. There is a statue of Clay in Caracas already, and "his close association with the independence of the Latin American republics and with Bolivar is appreciated in Venezuela even if Andrew Jackson [reportedly] regretted that he did not 'shoot Calhoun and hang Henry Clay.'"

Vebber was also having problems in obtaining Faulkner's "collaboration" in firming up the date. It was now January 19 and NAA had had no response to Vebber's November 30 letter to him asking if April 3 would be satisfactory. Could Muna Lee do something?

"Faulkner, who as you know, neither reads nor writes letters when he can avoid it, hadn't uttered a mumbled word during the whole of December and up to mid-January," Miss Lee wrote Vebber on January 25. "But he responded like the Southern gentleman he is to a telegram to Oxford (reinforced by a call to his daughter Jill at Charlottesville). He wired that the April 3 date is all right, then followed up with a letter to Dick Phillips [Richard I. Phillips, public affairs adviser, Bureau of Inter-American Affairs] which says: 'Please excuse this delay in answering the letter of invitation . . . I had hoped that the new administration by that time would have produced a foreign policy. Then amateurs like me (reluctant ones) would not need to be rushed to the front.'"

Miss Lee wrote that she was "much cheered to learn from Cecil Sanford [cultural affairs officer at the U.S. Embassy in Caracas] that he has read every word Faulkner ever wrote. The Venezuelan episode should be a very important part of the Faulkner saga."

In his letter to Phillips, Faulkner had enclosed his passport for renewal and inquired about climate in Venezuela in April and what formal and other clothes to take. "Any instructions please. If this must be done, it should be done right."

Vebber, the people at the Embassy, and others could finally start making plans. Vebber was grateful to Muna Lee. "Without you up there to birddog our invitation I might never have known if he would show up or not," he wrote.

He went on to say that he had sent Faulkner a paper about the NAA "to straighten him out regarding our organization and its purposes."

"He seems to have confused us with a branch of the [State] Department and an 'official' label for our program is exactly what we try to avoid," Vebber added. "We have asked Mr. Faulkner to be our guest because of our real pride in him as one of our country's outstanding literary figures and our desire to give Venezuelans a chance to know him in person. We believe his presence here will be mutually profitable."

Faulkner was back at his typewriter on March 2 with questions of Muna Lee.

"I will leave here about March 20th, for 917 Rugby Road, Charlottesville, Va., where I will wait further instructions about the Venezuela trip. I wish I might not have to fly there. As I get older, I get more and more frightened of aeroplanes. But I reckon I have to fly, not?"

"Had a letter from Mr Vebber about clothes. I have passport and smallpox ticket, no yellowjack ticket.

"Where will I live? Mrs F.'s oldest daughter and her husband live in Caracas, in the tobacco business, but they stay up too late at night for me. I'd prefer a hotel. In fact, I insist, not with them. I have enough kinfolks at home." (*Selected Letters*, Joseph Blotner, ed.)

It is finally set and the word is quickly out: *el distinguido escritor norteamericano* William Faulkner will be in Venezuela April 2 for a 16-day visit. Mary Lou Palmer, secretary of the Maracay Book Club, wants him to lecture there.

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Remembering Faulkner in Maracaibo

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To no one's surprise, Faulkner was unabashedly fond of good bourbon. And at social affairs, one noted that he had a most appreciative eye for feminine pulchritude. On meeting a beautiful woman, he exerted his considerable charm in an intense and single-minded concentration. In so doing, he at times seemed totally unaware of the presence of a husband or escort, to whom he accorded not the slightest acknowledgment.

Ironically, our fondest memory of Faulkner's visit has nothing to do with his fame or genius, but with an accidental autograph. Our young son, Stefan, was then in his "drawing stage," carrying pen and pad with him at all times. On the day of Faulkner's departure, Stefan accompanied us to the airport where he was innocently unaware of his proximity to greatness. In bidding us adieu, Faulkner solemnly shook hands with our son and then, noting the pad, reached down on an impulse and signed his name, dedicating it to "Steffen." An enterprising photographer captured that moment (bless his quickness!) and today that photo is proudly displayed in Stefan's home.

Time inevitably has blurred the outlines of these impressions, but what a chance it was for Maracaibo, and for us, to have met the man and the writer, William Faulkner.

(William H. Pugh, as public affairs officer of the U.S. Consulate in Maracaibo, helped make arrangements for Faulkner's visit there. He lives now in semi-retirement in Washington, where he is a part-time consultant with the U.S. State Department and for the Partners of the Americas.)

Chilly Harner and Al Stewart at the U.S. Embassy have a wonderful idea: could they have an original Faulkner manuscript for display in Caracas during the visit? "The intellectuals are extremely excited—more so than we have ever seen before. Everything we can put on display will be of utmost advantage and a manuscript should be a bellringer." Don Rómulo Gallegos calls the NAA to offer his assistance in making Faulkner's stay pleasant. By mid-March, 25 Venezuelan intellectuals are sitting down with Vebber and others to help finalize plans for the visit.

Mississippi

PUBLICATIONS FROM THE ANNUAL

FAULKNER AND YOKNAPATAWPHA CONFERENCES

Edited by Doreen Fowler and Ann J. Abadie

FAULKNER AND RACE

With essays by Eric J. Sundquist, Craig Werner, Blyden Jackson, Thadious Davis, Pamela E. Rhodes, Walter Taylor, Noel Polk, James A. Snead, Philip M. Weinstein, Lothar Honnighausen, Frederick R. Karl, Hoke Perkins, Sergei Chakovsky, Michael Grimwood, and Karl F. Zender. 1986 conference.

FAULKNER AND HUMOR

With essays by James M. Cox, William N. Caxton, Jr., Patricia R. Schroeder, Virginia V. Hlavasa, Daniel Hoffman, Nancy B. Sederberg, William Bedford Clark, Thomas L. McHaney, Hans Bungert, James M. Mellard, M. Thomas Inge, George Garrett, and Barry Hannah. 1984 conference.

FAULKNER AND WOMEN

by Joseph Blotner, Ilse Duso Lind, John N. Duvall, Sergei Chakovsky, Philip M. Weinstein, Mimi R. Gladstein, Robert R. Moore, Andre Bleikasten, Doreen Fowler, Winifred L. Frazer, Noel Polk, Alexandr Vaschenko, Alice Hall Petry, Myriam Diaz-Diocaretz, Judith Bryant Wittenberg, and Toni Morrison. 1985 conference.

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