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Vol. 9, No. 4 (1989)

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THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. IX, No. 4

October-December 1989

Leaving Mrs Littlejohn's



11 Faulkner Novels, Most Stories, Are Published in USSR

By A.A. AKOPYAN

William Faulkner was first published in the Soviet Union in 1934.

Today, with publication over a two-year period of a six-volume *Collected Works* of Faulkner, eleven of his novels and virtually all of his short stories are available in the Russian language.



A.A. Akopyan

That 1934 first appearance in Russian came with publication of a translation by O. Kholmakaya of the story, "That Evening Sun Go Down," in *American Short Stories of the Twentieth Century*, published in Moscow.

The year 1958 brought publication of Faulkner's first book in Russian, *Seven Stories*, published by Foreign Literature Publishing House, Moscow.

But it was only after publication of *The Mansion* in the magazine, *Foreign Literature*, in 1961, followed by the Snopes saga, published by the Moscow publishing house of Khudozhestvennaya Literatura during 1965-66, that Faulkner's work was met with recogni-

(Continued Page 4)

ECK SNOPE'S little free Texas pony is free in more ways than monetarily as he departs Mrs Littlejohn's for the open road. The hand-drawn and printed original lithograph by Boyd Saunders rates a full page in a new deluxe printing of "Spotted Horses" from the University of South Carolina Press.

Spotted Horses

Original Saunders Lithographs Illustrate Faulkner Masterpiece

By WILLIAM BOOZER

Boyd Saunders the artist stakes no claims as a literary scholar, Faulknerian or otherwise.

But he grew up near Faulkner's Oxford and knows horses and mules and the Yoknapatawpha landscape and the heroic sons and daughters and wags and scalawags who populate it.

And he knows a masterpiece of a short story when he reads it.

His admiration of Faulkner's art and love of horses come together with Saunders's own mastery of the art form of original lithographs to produce yet another masterpiece of the literary and visual arts.

It is a deluxe printing of "Spotted Horses," in a limited edition of 600 copies, illustrated with 33 gorgeous hand-drawn and printed original lithographs by Saunders, from the University of South Carolina Press.

The leather-bound, boxed masterwork is signed and numbered by the artist, and priced at \$475 plus \$25 for postage and handling. A 34th loose original print accompanies each volume.

It is what is called in fine and rare book circles an "instant collectible."

Used in the Saunders-USC Press volume is the text of "Spotted Horses" from *The Faulkner Reader*. A few silent emendations have been made based on James B. Meriwether's collation of the chapter in *The Hamlet* and Faulkner's typescript, Saunders writes in "Notes and Reflections," the foreword to the book.

Design of the 17-by-12½-inch volume in horizontal format is by Robin A. Sumner and Janette K. Butler of USC Press. It is composed in Linotron Baskerville and printed on Mohawk's Artemus genuine felt paper of archival quality by

(Continued Page 3)

16th Conference

1989 Faulkner Program Draws Record Crowd

The 16th annual Faulkner and Yoknapatawpha Conference at the University of Mississippi this summer drew a record attendance of 250 for discussions on Faulkner and religion.

Faulkner scholars, other teachers, and lay persons from 33 states and from Japan, South Korea, United Kingdom, West Germany, Belgium and Canada joined in the week-long program sponsored by the Ole Miss Department of English and the Center for the Study of Southern Culture.

Conference highlights included formal papers exploring various aspects of the religion theme by Alfred Kazin, Richard H. King, Virginia V. Hlavsa, Charles Reagan Wilson, Doreen Fowler, Giles Gunn, Glenn Meeter, William D. Lindsey, Alexander Marshall III, and Evans Harrington.

Harrington, professor emeritus of English at Ole Miss and director of the conference since its inception in 1974, concluded the formal presentations with a paper on "A Passion Week of the Heart: Religion and Faulkner's Art," in which he suggested that religion "played a stronger and somewhat different role in Faulkner's artistic practice than has usually been understood."

Faulkner made his characters "and loved them all and pitied them all," Harrington said. The writer was moved by the Christ story "first of all because it is the finest ideal of Western man, even if he or she stops believing it, even if they are romantics dabbling in 'spilt religion' or despairing moderns seeing it as man's invention out of his and her desperate need for a 'Oneness with Something somewhere.'"

"He was moved by it even more poignantly, probably, because of his perception...that most men and women have never felt it, that 'we've never tried it yet, but we must use it—it's a nice glib tongue but we have never really tried Christianity.'"

Other conference speakers dealt with Faulkner's unorthodox view of religion and how mythology and the Old and New Testaments inspired his work.

Highlights also were appearances by authors Clyde Edgerton and William Styron. Styron read "As He Lay Dead, a Bitter Grief," reporting on his visit to Oxford for Faulkner's funeral, from the July 20, 1962 *Life* magazine, and a passage from *Sophie's Choice*.

Sharing the podium with Styron and Willie Morris, who introduced Styron,

(Continued Page 2)

Remembering Faulkner

He Was a Gentleman, a Superb Storyteller, a Delightful Liar

A review by Dean Faulkner Wells, co-publisher of FN, of Frederick R. Karl's *William Faulkner: American Writer in the June 3 Houston Post* (reprinted in the July-September FN) prompted the following reminiscence by W.S. Shipman Jr. of Dixie Exploration Co. in Houston, in a letter to Wells.

By W.S. SHIPMAN JR.

I certainly cannot claim to make any contribution to the mountain of documentation of William Faulkner's life and times. But I knew him and liked him. I spent happy, easy days with him hunting and fishing and listening.

By happenstance I became acquainted with Mr. Faulkner in 1937 and knew him during my four years at Ole Miss. I met him one November afternoon in George Harmon's haberdashery which was located on the southwest corner of Oxford's Court Square. Mr. Faulkner was buying woolen sox to wear with a tweed suit. When George introduced me to Mr. Faulkner, I repeated my name and said that I was from Jackson; he commented that he knew my father. We had coffee at Grundy's Cafe [now Smitty's] and he offered me a ride to the campus.

I ran into him in Oxford from time to time that winter, and then while fishing a creek north of Oxford, since flooded by the reservoir, [a friend and I] met him fishing alone. A curious memory has lingered: we could smell his pipe before we saw him. We passed the usual banalities and he offered us a drink from his flask.

I suppose that this was acceptance because he called the Delta Psi house a few days later and asked me to fish the creek with him again. I was a pledge or had just been initiated, so some of the older actives took it upon themselves to warn me about associating with a disreputable local.

In 1938 Mr. Faulkner was not an Oxford idol, but he was great company. He was, as I remember him then, very relaxed, very much a gentleman and a superb storyteller, nearly always using the first person singular. We knew that his stories were often myths and we really thought of him as a delightful liar. It was much later in my life that I came across the word "fabulist." When I first encountered it I realized that I had known a wonderful fabulist, and now when I see that word I am reminded.

In my second year at the University I had a class under Dr. Pete Kyle McCarter, professor of English Literature. In 1939, he identified Mr. Faulkner as America's finest writer and further, as an intellectual, a term not often used at that time—certainly not often used to describe my friends and acquaintances.

Dr. McCarter was teaching a small class, a course pompously titled "American Prose Masters," delving into the personalities and psyches of men like Melville, Hawthorne and Sam Clemens. This was a great course and very well managed as a seminar by Dr. McCarter, but it did include Mr. Faulkner's work.

Mr. Faulkner was all that Dr. McCarter said that he was but he was also a man who lived in Oxford, Mississippi, with his friends, family, and acquaintances—probably, in his case, more acquaintances than friends because of Mississippians' general resentment of their portrayal in Mr. Faulkner's stories in those pre-Nobel days. He was recognized, and to an extent lionized, in literary circles long before even the Hodding Carters of Mississippi acknowledged his genius.

There is a great proclivity among students and professors to read special meanings into the works of the old masters, and to be an "old master" you have to be dead, whether it is in the field of prose, poetry, or art for that matter. The more esoteric the reference the bigger the ego trip. It has always disturbed me to draw conclusions from assumptions. This technique lets you go anywhere that you want to with a writer's work so long as he is dead and cannot refute your conclusions.

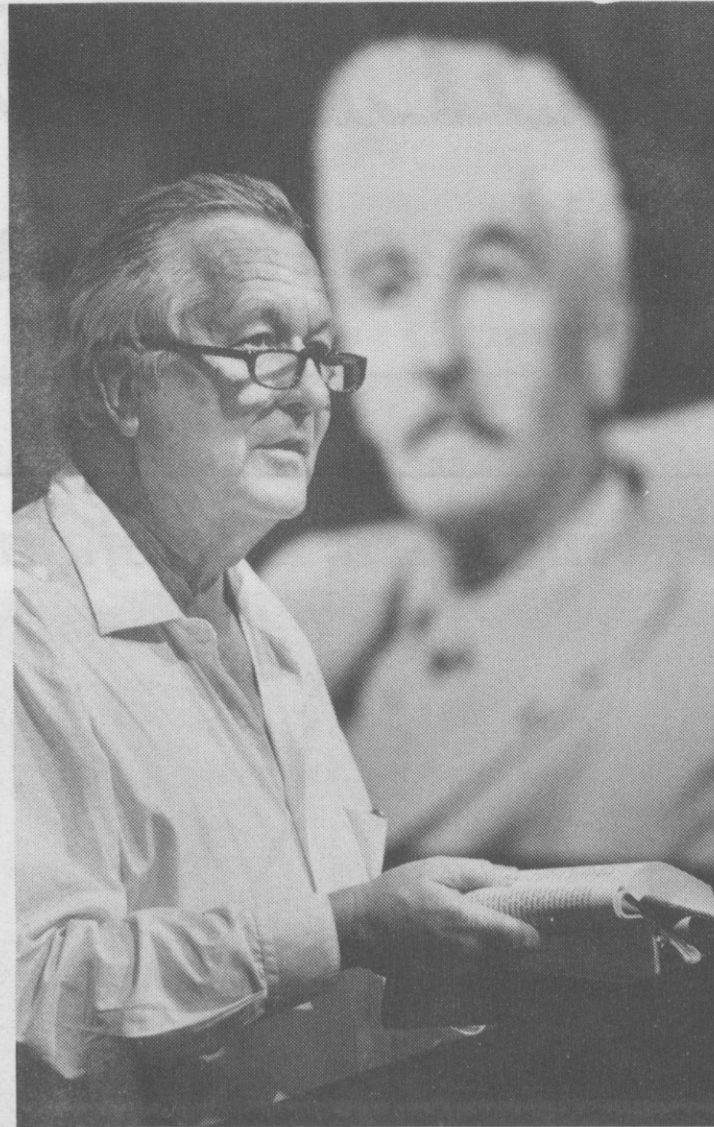
My classroom opposition to this concept was vastly strengthened by simply knowing Mr. Faulkner and I said as much. Here is a man who has time to hunt and fish and to tell tales of flying in France in 1917 and of his boyhood on the Skuna River and his horses and his dogs, and he has time to add to the tales of his rainmaker, Miss Lillie Stoats, a local institution of the time, and to discuss who makes the best moonshine in Lafayette County.

In other words, here is a normal man who, out of loneliness I think, becomes acquainted with a student and because both have time, he includes the student in some of his activities, sharing anecdotes and having an occasional drink. I never saw a dark side of the man although his sense of humor often took a sardonic turn.

Yet here was a genius, a man of letters and, by Dr. McCarter's evaluation, an intellectual. Were not the writers that we were studying the same? I think that Proust would be appalled at the dark interpretations put on his prose. I know that Herman Melville, a customs clerk, would laugh at the extension of the allegory of "Moby Dick" to "Typee" and "Omoo." A great storyteller like Sam Clemens has to wonder about being accused of prejudice and hate when anyone who has read his "Diary" would know that he is a master humorist as devoid of malice as it is possible to be and still be a man in this world.

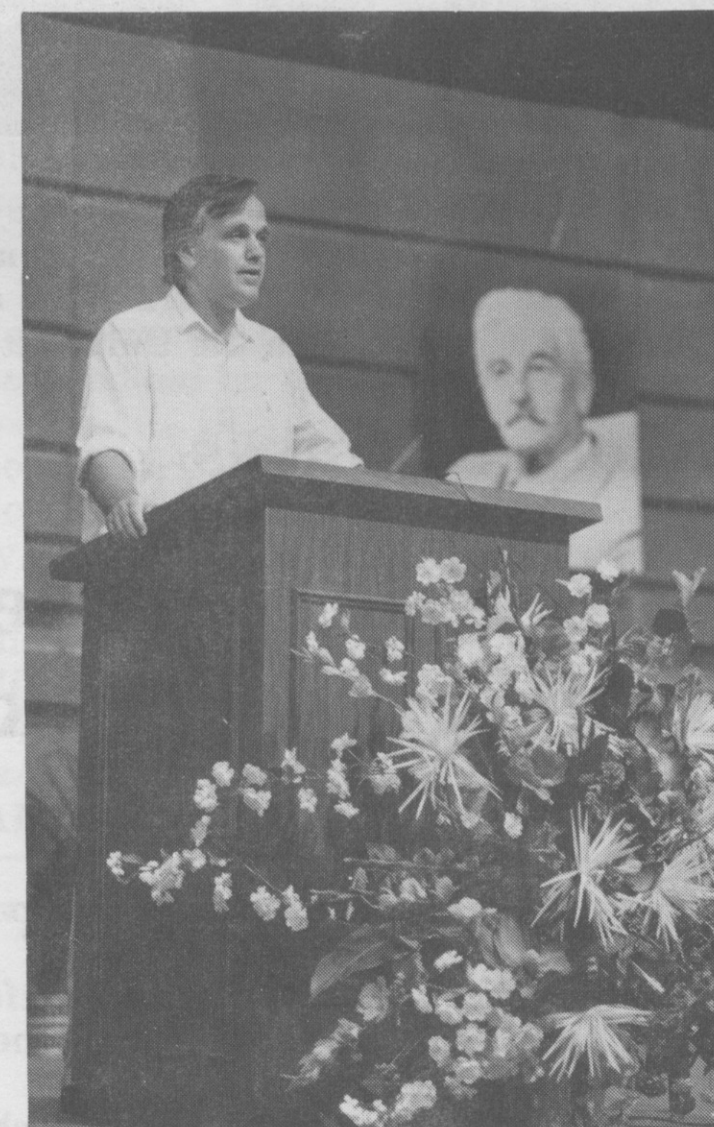
Dr. McCarter had met Mr. Faulkner and was in awe of him, which I only later realized. He asked if I thought Mr. Faulkner would meet our class or talk to us. There were only five or six of us. I simply asked Mr. Faulkner and he talked to us for about 30 to 40 minutes in an old Peabody Building classroom, in a completely informal session devoted more to writers that he liked than to anything about himself. This was very likely the first time that he had ever talked to a class at the University, although I know that Mr. Faulkner briefly attended Ole Miss and I am aware that he had worked at the school in non-academic jobs. That's

Faulkner Conference



READING FROM their works at the 1989 Faulkner and Yoknapatawpha Conference at the University of Mississippi were William Styron and (below) Clyde Edgerton. Styron spoke of "the extraordinary beauty" of Faulkner's work, calling it "a monument in American literature in our century." Looking over their shoulders is a March 1962 Jack Cofield photo of Faulkner from which the Murray Goldsborough portrait was done. (Story on page 1; see page 4 for Call for Papers for the 17th annual Faulkner Conference, next July 29-August 3.)

—Photos courtesy University of Mississippi Public Relations



a euphemism for work at the power plant. And he had been the "eccentric Post Master" of the University.

If anyone wonders how a great writer could live in a small college town and not be close to the faculty of that school, it is really quite simple. Mr. Faulkner did not like the academicians. There were a few, such as Judge and Mrs. Hemingway, Mr. John Fox, and Dr. McCready, who had known the Faulknors for years, and I think that he later came to like Pete McCarter, who grew up in Batesville. And he knew Dr. James Warsaw Bell, but Mrs. Bell disapproved of him because of his drinking.

At the time that I knew him, however, Mr. Faulkner had little contact with the school and was, in fact, a loner around Oxford...

Every biographer has to have something new to say about his subject even if he has to invent it.

Professor Karl is not really writing about William Faulkner. He is using William Faulkner to display Frederick Karl.

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

William Boozer

Editor

Dean Faulkner Wells
and Lawrence Wells

Publishers

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Oct.-Dec. 1989

Blotner Doing Life Study of Warren

Faulkner biographer Joseph Blotner is at work on a biography of Robert Penn Warren, who died of cancer September 15 at his summer home in Stratton, Vt.

The biography will be published by Random House.

Blotner and Cleanth Brooks, Gray professor of rhetoric emeritus at Yale, were speakers at a second annual symposium in April sponsored by the Center for Robert Penn Warren Studies at Western Kentucky University in Bowling Green, marking Warren's 84th birthday. Blotner, professor of English at the University of Michigan, gave an interim report of his Warren project due for publication in about three years. Brooks spoke of his six decades of association and friendship with Warren.

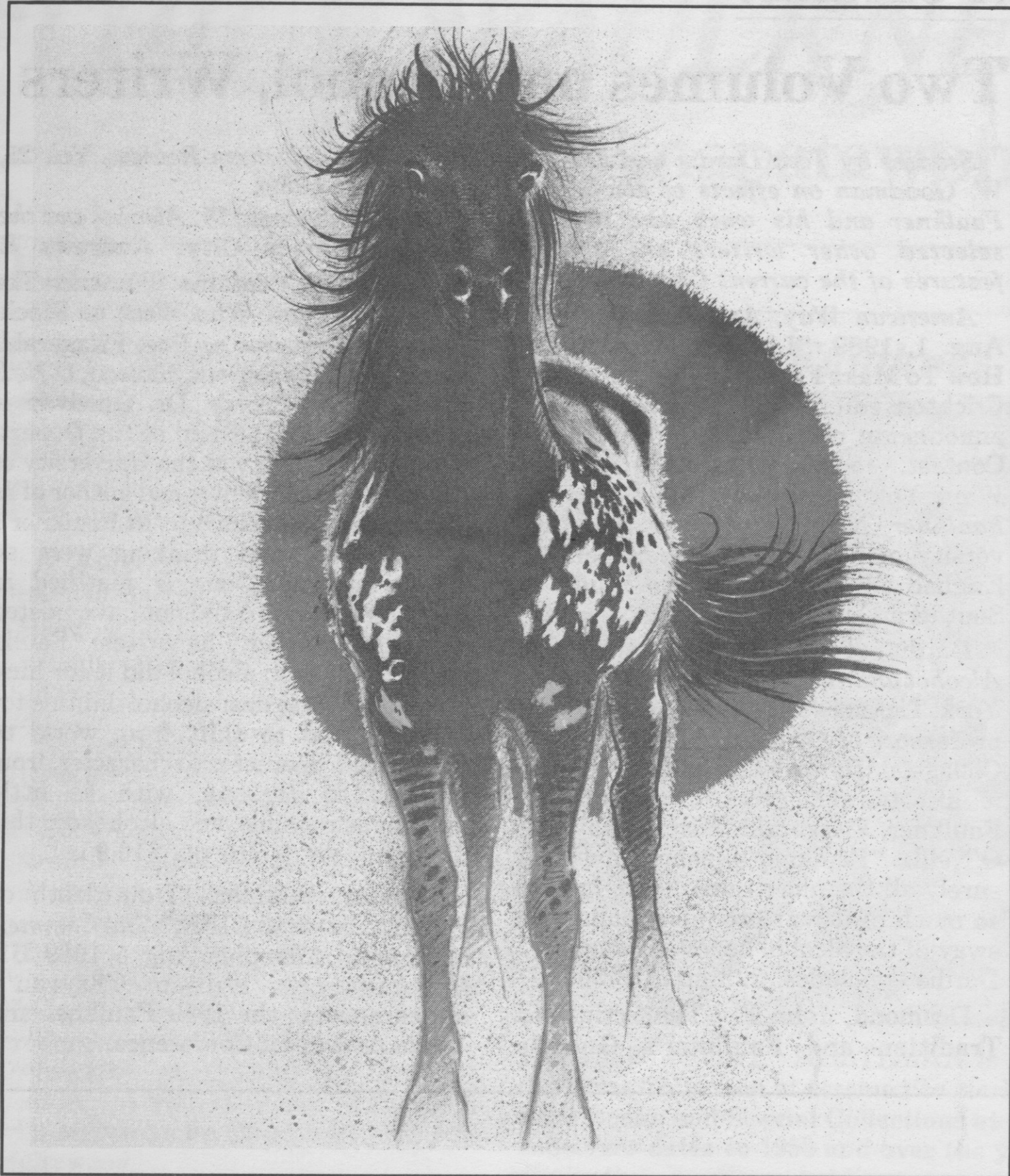
1989 Conference

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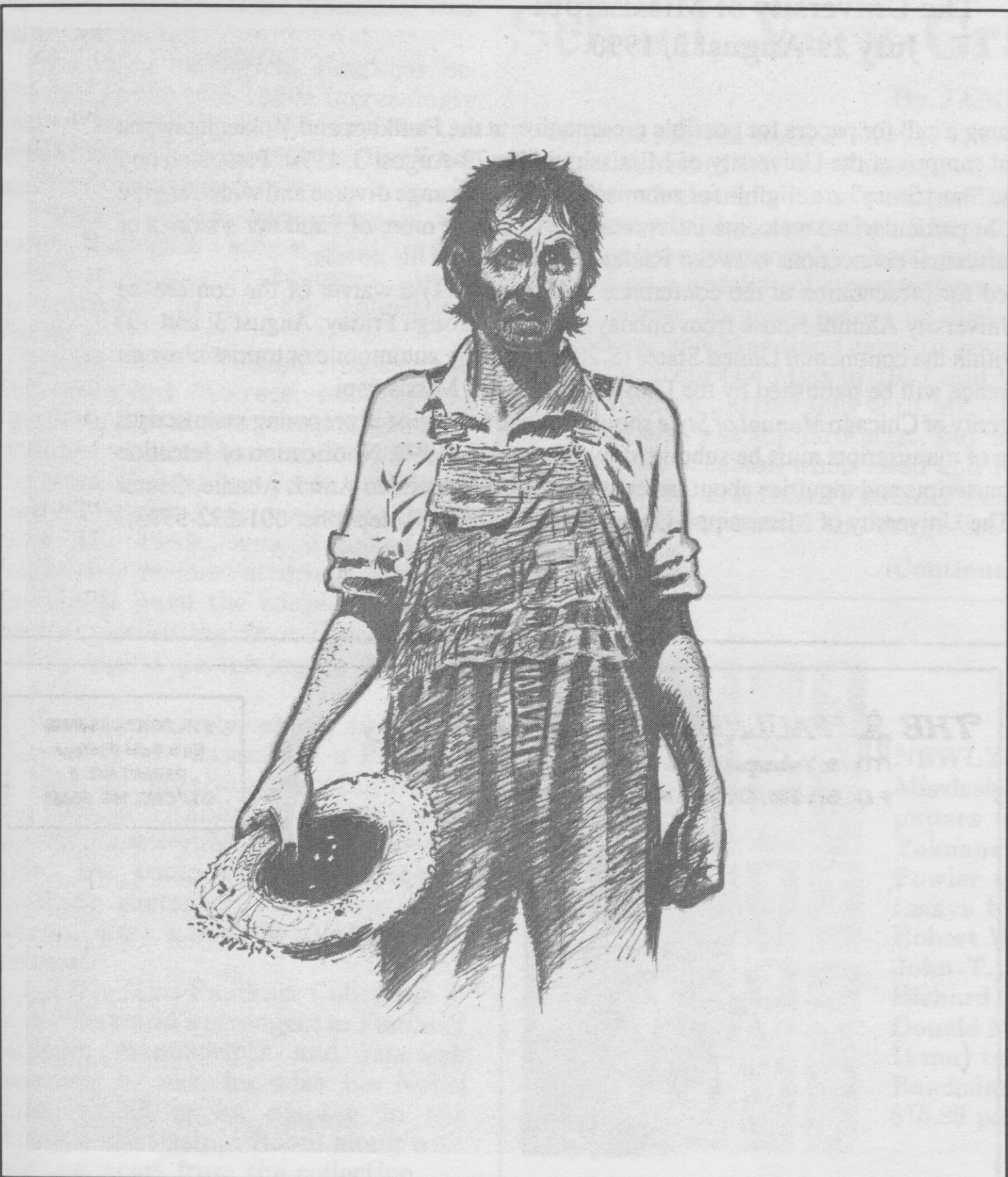
was Doug Crichton, editor of *American Airlines' American Way* magazine, who announced the new Faulkner Write-alike Contest (see FN, July-September 1989, and particulars in the notice on page 3 here).

The contest is being sponsored by *American Way*, Yoknapatawpha Press and its *Faulkner Newsletter*, and the Ole Miss Department of English and Center for the Study of Southern Culture.

Spotted Horse & Angry Man



THIS BOYD SAUNDERS depiction of a wild Texas pony for sale accompanies the new deluxe printing of Faulkner's "Spotted Horses." The hand-drawn and printed original lithograph accompanies the boxed volume, loose and suitable for framing. Below is Saunders's rendition of Henry Armstid, on a page facing a lithograph of the long-suffering Mrs. Armstid back at the wagon, "waiting... until he should be ready to go on again, patient, insensate, timeless."



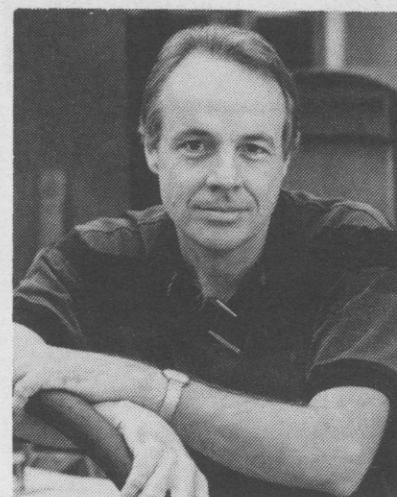
Original Saunders Lithographs Illustrate Faulkner Masterpiece

(From Page 1)

master craftsman Lockard A. Munn Jr. of Laurel Printing in Columbia. Sherwood Deluxe Binding in Kingsport, Tenn., produced the three-piece binding and slipcased box in Cromwell genuine leather and Holliston sailcloth.

The artist and printmaker in Saunders is careful to make the distinction between an original print and a photographic reproduction of a painting.

The most demanding and significant factor for him in production of the book, he writes, "was that every illustration was to be an *original print*."



Boyd Saunders

An original print is drawn directly on the printing plate, Saunders explains, in this instance grained aluminum plates. The plates here were then printed by Munn on an old Heidelberg rotary press.

Saunders is professor of Art at USC. He grew up at Rossville, Tenn., east of Memphis and a few miles from Faulkner's Mississippi hill country. He did his undergraduate work at Memphis State University and received his M.F.A. at the University of Mississippi in 1962. There were further studies for him at the University of Alabama and at the Bottega d'Arte Grafica in Florence.

In "Notes and Reflections" the artist cites three sources of his fascination with the spotted-horses story.

One is his love of horses and his wish for 25 years "to participate in this story's unabashed celebration of swirling, exuberant, explosive horseflesh."

Second is the artist's own affinity for Faulkner and that intimate knowledge of Faulkner country and people. Saunders has "worked besides the likes of Ab Snopes and been haunted by the ghost of Colonel Sartoris."

Third is his love of beautiful illustrated books.

The most demanding challenge for him came with the characters of the story, Saunders writes. "Henry Armstid and his wife went through many transformations before settling down to what they finally looked like. The Texan was perhaps the easiest, and Flem Snopes was by far the most difficult and yet ultimately the most satisfying visual resolution."

Another challenge, well met by the artist, was the epic amount of action to be crowded into small dimensions and that "text and illustration work in a unified fashion spacially as well as conceptually."

"The primary phenomenon which seemed to me to exist throughout the text was a sense of sweeping, eddying movement. It seemed very important that the book should lead the eye of the viewer through its entirety with the same sort of vitality and rhythm."

Boyd Saunders's art, in his own words, is very much a storyteller's art.

The task here was to "take a great tale, illustrate it with perceptive and artful illustrations, set it in graceful and expressive type on elegantly designed pages of beautiful paper and assemble the whole business under an opulent, hand-sewn binding... We hope Mr. Faulkner would have been pleased."

Be assured, Professor Saunders. We can hear Mr. Faulkner chuckling and we can see the smiles of appreciation as he would have turned the pages. William Blake would have liked it, too, and V.K. Ratliff. Flem Snopes, no.

(A major exhibit of the Boyd Saunders "Spotted Horses" lithographs opened at the University of South Carolina's McKissick Museum on September 8, the date of the book's publication. Following the McKissick showing, the exhibit will travel into 1992 to museums throughout the Southeast and to other institutions around the country and abroad. Copies of the book may be ordered from the University of South Carolina Press, Columbia 29208.)

FAULKNER WRITE-ALIKE CONTEST

Win a 10-day vacation for two—five days in the Bahamas or Hawaii or just about anywhere else in the U.S. you want to go, plus five days in Faulkner country.*

All you need do is write the *best bad Faulkner*, 250-to 500-words, drawing on Faulkner's style, themes or plots. Each entry must be typed and double-spaced. Deadline for entries in the first annual contest is Feb. 1, 1990. Entries will be judged by William Styron, Willie Morris and George Plimpton. Contest sponsored by American Airlines' *American Way* magazine, the University of Mississippi's Department of English and Center for the Study of Southern Culture, and Yoknapatawpha Press and its *Faulkner Newsletter*. Contestants grant publication rights to *American Way*, Yoknapatawpha Press and *FN*, and the right to release entries to other media. Send entries to *The Faulkner Newsletter*, P.O. Box 248, Oxford, MS 38655.

*Winner gets two round-trip tickets to any American Airlines destination in the continental U.S., Hawaii or the Bahamas, plus five-days lodging at a Marriott Hotel if present in the destination of choice. Plus attendance at 1990 Faulkner Conference July 29-August 3 at Ole Miss.

11 Faulkner Novels, Most Stories, Are Published in USSR

(From Page 1)

tion and fame in the USSR.

During 1985-87, Khudozhestvennaya Literatura published the six-volume *Collected Works* in a handsome black-bound series with Faulkner's name gold-stamped on the spine and front cover of each volume. Front and rear end-papers of each volume contain the map of Jefferson and Yoknapatawpha County that appears at the back of the 1951 first Modern Library printing of *Absalom, Absalom!*

The collection in Russian is a result of a great and prolonged work by a group of gifted Soviet translators.

Included in the Russian *Collected Works* are the following, with commentary in each volume by A. Dolinin:

Vol. 1—*Sartoris*, translated by M. Bekker, and *The Sound and the Fury*, tr. by O. Soroka.

Vol. 2—*Light in August*, tr. by V. Golyshov, and *Absalom, Absalom!*, tr. by M. Bekker.

Vol. 3—*The Unvanquished*, tr. by O. Soroka, *Go Down, Moses*, tr. by V. Golyshov, O. Soroka and N. Rakhmanova, and *Intruder in the Dust*, tr. by M. Bogoslovskaya—Bobrova.

Vol. 4—*The Hamlet*, tr. by V. Boshnyak and V. Khinkis, and *The Town*, tr. by R. Right-Kovaleva and V. Khinkis.

Vol. 5—*The Mansion*, tr. by R. Right-Kovaleva, and *The Reivers*, tr. by E. Linetskaya and N. Rakhmanova.

Vol. 6—*Stories*, tr. by I. Bernshtein, L. Bepalova, V. Boshnyak, O. Kohlmskaya, I. Kashkin, M. Bogoslovskaya, I. Gurova, A. Kystyakovskii, E. Golyshova, I. Arkhangel'skaya, B. Isakov, Y. Zhukov, M. Bekker, R. Right-Kovaleva, O. Soroka, M. Litvinova, V. Murav'eva, V. Golyshov, V. Khinkis, T. Ivanova and M. Kan.

Collected Works was printed in an edition of 100,000 copies and distributed by subscription.

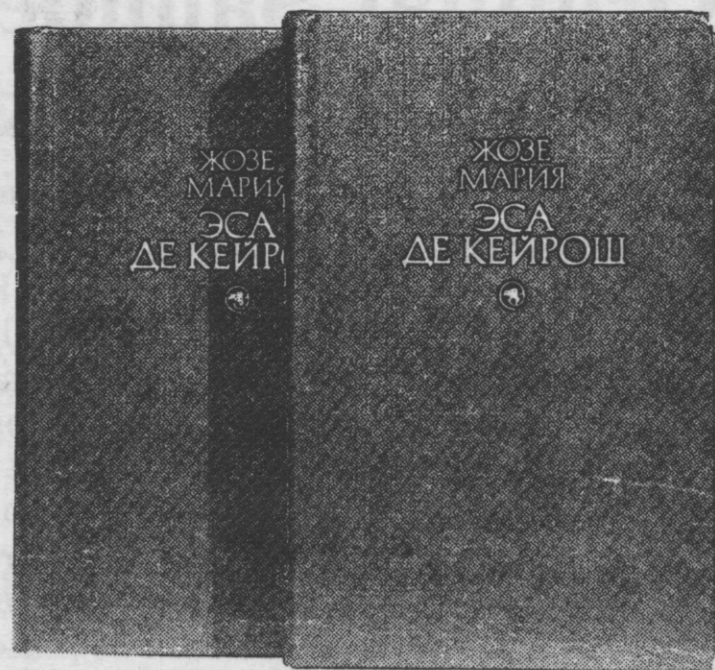
(Dr. Akopyan lives in Kiev, and collects Faulkner in Russian and other languages. He is a scientist in the field of theoretical solid state physics.)

"As I Lay Dying" Published in China

M. Thomas Inge of Randolph-Macon College reports that *As I Lay Dying*, translated by Li Wenjun, has appeared in China in *World Literature*, No. 5 (1988).

Adorning the cover of the issue of *World Literature* is the 22-cent Faulkner commemorative stamp issued in 1987 by the United States Postal Service. Included is an essay, "They Endured," by Li Wenjun, and memoirs and essays on Faulkner by Emily Whitehurst Stone, J.R. Cofield, John B. Cullen and Allen Tate. Scattered throughout the essays are drawings by Faulkner.

Also appearing in Chinese has been Inge's *Concise Histories of American Popular Culture*.



ФОЛКНЕР У.
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В собрание включены лучшие романы У.Фолкнера „Сарторис“, „Пум и ярость“, „Свет в августе“ и др., а также повести и рассказы.

W.FAULKNER. Collected Works.
Six volumes.

Included in the *Collected Works* are Faulkner's best novels — *Sartoris*, *The Sound and the Fury*, *Light in August*, and also short novels and stories.

ENTRY IN PUBLISHER'S catalogue of appearance of Faulkner's six-volume *Collected Works* in Russian.

A Checklist

Two Volumes on Alcohol, Writers

Studies by Tom Dardis and Donald W. Goodman on effects of alcohol on Faulkner and his work and that of selected other writers are among features of the current Checklist:

American Way, American Airlines, Aug. 1, 1989. "Light in August. Or, How To Make Faulkner Pay," by Doug Crichton, editor, and "Pound in Fury," announcing new Faulkner Write-alike Contest, co-sponsored by *American Way*, Yoknapatawpha Press and its *Faulkner Newsletter*, and the University of Mississippi Department of English and Center for the Study of Southern Culture. Pp. 12, 18.

Dardis, Tom. *The Thirsty Muse: Alcohol and the American Writer*. New York: Ticknor & Fields, 1989. Dardis, a professor of English at John Jay College, deals with alcoholism and how it affected the creative powers of Faulkner, Fitzgerald, Hemingway and O'Neill. "Faulkner's achievement is surely all the more remarkable in that so much of it was produced under the sway of the alcohol he loved so much," Dardis concludes. 292 pp. \$18.95.

Desmond, John F. "The Scriptural Tradition and Faulkner's Gnostic

Style." *The Southern Review*, Vol. 25, No. 3 (July 1989).

Goodwin, Donald W. *Alcohol and the Writer*. Kansas City: Andrews & McMeel, 1988. Contains "Faulkner: The Count No'Count Who Went to Stockholm" and studies of Poe, Fitzgerald, Hemingway, Steinbeck, Simeon, O'Neill and Malcolm Lowry. Dr. Goodwin is professor and chairman of the Department of Psychiatry at the University of Kansas Medical Center and author of *Is Alcoholism Hereditary?* "In Faulkner's case...writing and drinking were so intertwined that one is justified in thinking that one could not have existed without the other," he writes. "Faulkner had to relax; alcohol did it for him. He had to fantasize; alcohol did this for him. He had to shift from world to world, from character to character, from persona to persona, with as little friction as possible, and alcohol did this for him." xii + 210 pp. \$16.95.

Thomas, William. "How death of Faulkner came to LIFE." *The Commercial Appeal*, Memphis, Aug. 5, 1989, B1. Reports on William Styron's appearance at the 1989 Faulkner and Yoknapatawpha Conference.

CALL FOR PAPERS THE SEVENTEENTH ANNUAL FAULKNER AND YOKNAPATAWPHA CONFERENCE

"Faulkner and the Short Story"
The University of Mississippi
July 29-August 3, 1990

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 July 29-August 3, 1990. Papers on any aspect of the theme "Faulkner and the Short Story" are eligible for submission. We encourage diverse and wide-ranging approaches to the conference topic. In particular, we welcome interpretations of one or more of Faulkner's stories or essays that analyze the complex intertextual connections between Faulkner's stories and his novels.

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, July 29, through Friday, August 3; and (3) reimbursement of travel expenses within the continental United States (\$.20 per mile by automobile or tourist-class air fare). Papers presented at the conference will be published by the University Press of Mississippi.

The thirteenth edition of the University of Chicago *Manual of Style* should be used as a guide in preparing manuscripts (3,000 to 6,000 words). Two copies of manuscripts must be submitted by January 15, 1990. Notification of selection will be made by March 1, 1990. 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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