

# **ANNOTATIONS TO WILLIAM FAULKNER'S 'THE HAMLET'**

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Annotated by Catherine D. Holmes

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THE AMERICAN NOVEL



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Volume 7

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# Abbreviations

## Works by Faulkner

<i>AbAb!</i>	<i>Absalom, Absalom!</i>
<i>AILD</i>	<i>As I Lay Dying</i>
"Barn"	"Barn Burning"
"Centaur"	"Centaur in Brass"
<i>CS</i>	<i>Collected Stories</i>
<i>EPP</i>	<i>Early Prose and Poetry</i>
<i>ESPL</i>	<i>Essays, Speeches, and Public Letters</i>
<i>Fab</i>	<i>A Fable</i>
<i>FA</i>	<i>Father Abraham</i>
<i>FU</i>	<i>Faulkner in The University</i>
<i>Flags</i>	<i>Flags in the Dust</i>
"Fool"	"Fool About a Horse"
<i>GDM</i>	<i>Go Down, Moses</i>
<i>GB</i>	<i>A Green Bough</i>
<i>Ham</i>	<i>The Hamlet</i>
<i>Intruder</i>	<i>Intruder in the Dust</i>
<i>KG</i>	<i>Knight's Gambit</i>
<i>LA</i>	<i>Light in August</i>

<i>LG</i>	<i>Lion in the Garden</i>
"Lizards"	"Lizards in Jamshyd's Courtyard"
<i>Mans</i>	<i>The Mansion</i>
<i>MF</i>	<i>The Marble Faun</i>
<i>Mosq</i>	<i>Mosquitoes</i>
<i>NOS</i>	<i>New Orleans Sketches</i>
<i>Reiv</i>	<i>The Reivers</i>
<i>Req</i>	<i>Requiem For a Nun</i>
<i>Sanc</i>	<i>Sanctuary</i>
<i>Sanc OT</i>	<i>Sanctuary: The Original Text</i>
<i>Sart</i>	<i>Sartoris</i>
<i>SL</i>	<i>Selected Letters</i>
<i>SP</i>	<i>Soldiers' Pay</i>
<i>S&amp;F</i>	<i>The Sound and the Fury</i>
<i>Twn</i>	<i>The Town</i>
<i>US</i>	<i>Uncollected Stories</i>
<i>Unv</i>	<i>The Unvanquished</i>
"Unvanq"	"The Unvanquished"
<i>WP</i>	<i>The Wild Palms</i>



Other Works

<i>AHD</i>	<i>American Heritage Dictionary of the English Language</i>
<i>Brewer's</i>	<i>Brewer's Dictionary of Phrase and Fable</i>
<i>Brodsky</i>	<i>A Comprehensive Guide to the Brodsky Collection II</i>
<i>DARE</i>	<i>Dictionary of American Regional English</i>
<i>DNB</i>	<i>Dictionary of National Biography</i>
<i>Literary</i>	<i>The Literary Career of William Faulkner</i>



## Preface by Series Editor

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The annotations in the volumes of this series are intended to assist the reader of Faulkner's novels to understand obscure or difficult words and passages, including literary allusions, dialect, and historical events that Faulkner uses or alludes to in the twenty works included. The scope of these annotations varies, necessarily, from volume to volume. But throughout the series the goal has been to provide useful, brief explanations or definitions for what may be puzzling in Faulkner's text.

Obviously what is puzzling to one reader may be clear to another, and these annotations are provided for a varied and changing audience. For many readers today, especially those from the American South, explanations of dialect words and spellings may be unnecessary. The same may be true of many of the historical and geographical annotations. But with the passage of time, a steadily increasing percentage of Faulkner's readers will need help with such points, and what may be foreign today only to Faulkner's readers from other countries, will be increasingly foreign to American readers in the years to come.

Though the annotations have usually been kept brief, each volume is intended to be inclusive, and useful independently of the others. As a rule words that can be found in standard unabridged dictionaries are not annotated, but this rule has not been followed consistently. Usefulness and clarity rather than consistency have been the criteria for this series.

The pioneering work in this field was Calvin Brown's *A Glossary of Faulkner's South* (Yale University Press, 1976). Though our volumes obviously can go into very much greater detail than could Professor Brown's book, almost every volume in this series is indebted to his more substantially than the acknowledgments for individual annotations can show. Even when we have expanded, corrected, or disagreed with him, we have always been conscious of how much this series owes to his knowledge and his labors.

All those involved in this project are fully aware that no such endeavor can ever be complete or definitive. Further close reading of Faulkner's texts and further study of his sources and influences will reveal new allusions. Further linguistic research will provide additional information about his use of dialect. Such progress in the study of Faulkner will be never-ending, with obvious consequences for such reference works as these. Accordingly, in order to correct and update the information provided in these volumes, there will be a regular department in the *Mississippi Quarterly* devoted to notes and queries, addenda and corrigenda, concerning these annotations.

J.B.M.

