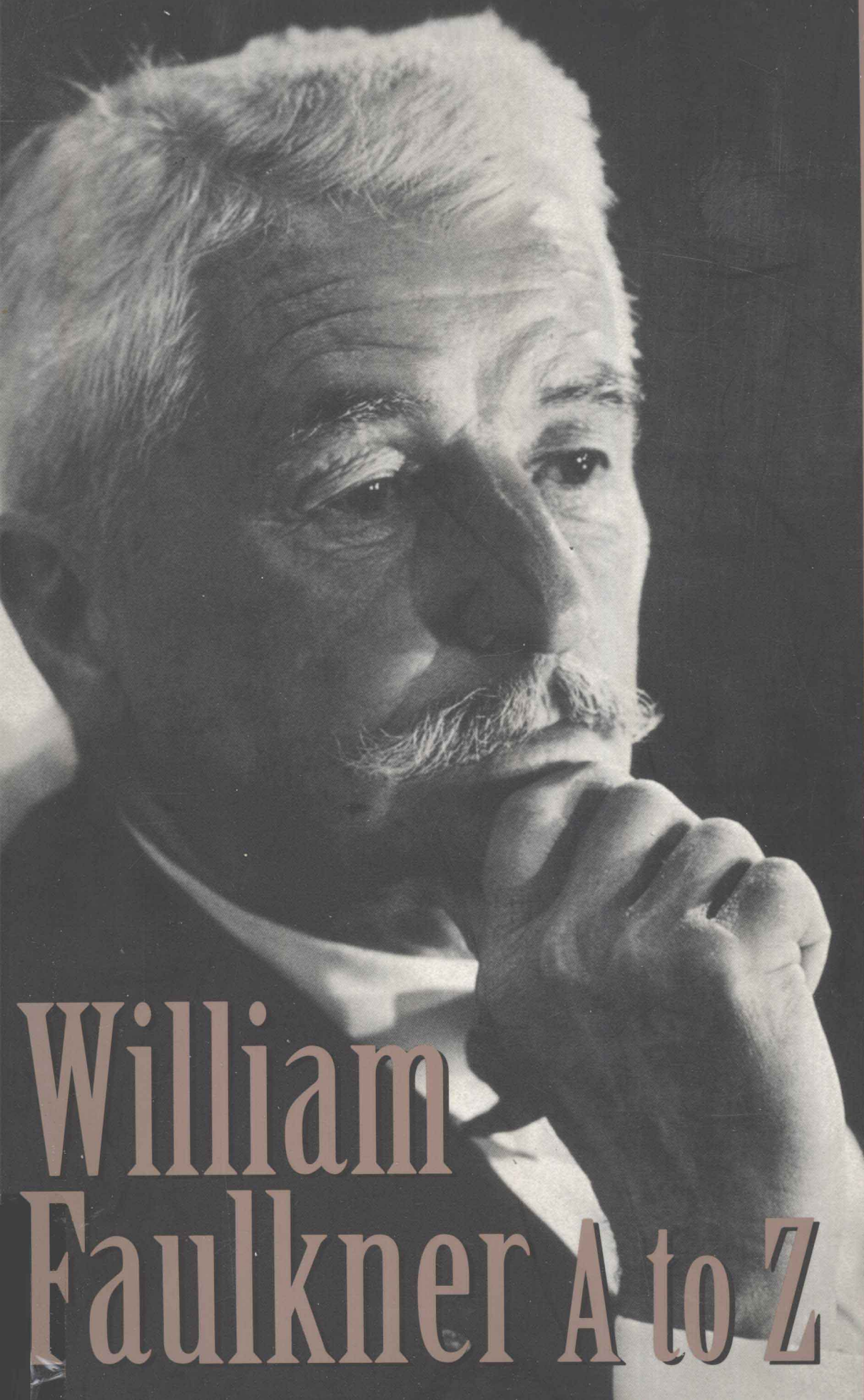


A. Nicholas Fargnoli and Michael Golay



William Faulkner A to Z

*William
Faulkner*

The
Essential
Reference to
His Life and
Work

WILLIAM FAULKNER



A TO Z

The Essential Reference to His Life and Work

A. NICHOLAS FARGNOLI
and
MICHAEL GOLAY



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INTRODUCTION



William Faulkner A to Z presents to the general reader and nonspecialist a clear and organized supplement to the reading of William Faulkner's works. Considered one of the most important literary figures in American literature and recognized worldwide as a stylistic innovator, Faulkner can be confusing and bewildering at times because of his complex prose style and narrative techniques. Understanding his plots, themes, and characters, too, can be difficult for the first-time reader. The primary goal of this volume is to assist readers and students of Faulkner in their quest to understand, enjoy, and situate the works and life of this great American writer and Nobel Prize laureate. It is also our intention to provide those already familiar with Faulkner's works a convenient one-volume reference source that can be used to refresh the memory.

Faulkner's published writings span a period of more than 40 years and include poems, short stories, novels, essays, speeches, screenplays, and letters. His literary works contain well in excess of a thousand named characters, some of whom appear in several different works. Unfortunately for the reader, there are times when Faulkner is inconsistent with either the names of his characters or with their spellings. For instance, the surname McCallum first appeared as MacCullum, and the character V. K. Ratliff was first called V. K. Suratt. The reader might bear in mind that Faulkner himself seemed unconcerned about such discrepancies. "What I am trying to say is, the essential truth of these people and their doings is the thing," he once told an editor.

Faulkner's works have endured for several reasons, but—to adapt a concept from Aristotle—primarily because the highest achievement of art is an expression of the human spirit and of the universal element of life. Faulkner catches the imagination as well as the emotions of his readers, and he can be at once serious and comic as he portrays the struggles of the human heart in conflict with itself.

We are indebted to the many scholars and critics who, through the insights and ideas in their writings, have provided us with valuable historical and critical information. Like all major writers whose works are characterized by complexity and depth of purpose and meaning, William Faulkner is an author one must read in communion with others. Faulkner's mythic Yoknapatawpha County—his "little postage stamp of native soil," as he referred to it—occupies a permanent place in the world's literary geography and conjures up a world with boundless interpretative possibilities. If Faulkner drew much of his inspiration from his native Mississippi, he also wrote of what he knew best, and he was not indifferent to trying new narrative techniques that he thought best expressed his characters and themes. His works are peopled with vivid and memorable characters—too numerous to list in this brief introduction—who often face the harshest of conflicts and struggles. Many of Faulkner's major works, such as *The Sound and the Fury*, *As I Lay Dying*, and *Absalom, Absalom!*, are viewed as exemplary modernist texts and precursors to postmodernism. Faulkner's "little postage stamp" has grown to planetary size. He is translated and read in many languages throughout the world, and his literary influence on later writers endures.

Alphabetically arranged, the entries in this guide provide critical information on a wide range of topics directly related to the study of Faulkner's life and works. Included are names and places (both historical and fictional), events, and ideas. This reference book, like all reference guides, is not a substitute for the enjoyment of reading Faulkner; it is meant to aid and enrich the experience. With the exception of *Soldiers' Pay* (New York: Liveright Publishing Corporation, 1997), *Mosquitoes* (New York: Boni & Liveright, 1927), *Knight's Gambit* (New York: Random House, 1949), and *Sartoris* (Random House, 1956), citations from Faulkner's writings are from the Vintage editions of his works.

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Abe Character in *SARTORIS*, a black employee of the elder Dr. PEABODY. Peabody's surgeon son, young "Loosh" (Lucius PEABODY), skillfully repairs the leg of a hunting dog Abe had shot by accident.

Absalom, Absalom! Considered a masterpiece of 20th-century American literature, this novel brought to a close a seven-year burst of creativity in which Faulkner produced *The Sound and the Fury* (1929), *As I Lay Dying* (1930), *Light in August* (1932), and other works. Some critics rate *Absalom, Absalom!* Faulkner's finest work, the peak of his achievement.

The novel chronicles the rise and fall of the YOKNAPATAWPHA COUNTY planter Thomas SUTPEN, a West Virginian of obscure origins who comes into northern Mississippi in the 1830s to fulfill a grand aristocratic design. He buys a hundred square miles of virgin land from a CHICKASAW INDIAN chief, builds a mansion and plantation with the enforced labor of Haitian slaves and a captive French architect, marries the most respectable girl in JEFFERSON, MISSISSIPPI, and attempts to complete his design by establishing a family dynasty.

A work of structural and technical complexity, *Absalom* is an inquiry into the nature of truth. "The whole novel is 'about' the inextricable confusion of fact and fiction, of observation and interpretation, involved in any account of human experience," the critic Michael MILLGATE wrote in his study *William Faulkner*. Closer to the bone, it is an intense, demanding, difficult and often painful exploration of the themes of guilt, shame, and the inability of whites to allow blacks an equal measure of humanity.

The story is simple enough. Sutpen arrives in Jefferson from parts unknown on a Sunday in June 1833. He acquires the land through questionable means and with his half-wild slaves hacks out a plantation he calls SUTPEN'S HUNDRED. In 1838 he marries Ellen Coldfield (SUTPEN), the daughter of a Jefferson merchant. She bears him two children, Judith and Henry SUTPEN. Over Christmas 1860 Judith falls in love with her brother's UNIVERSITY OF MISSISSIPPI friend, Charles BON. Sutpen forbids the marriage. Henry and Charles go off together to fight in the Civil War; Sutpen separately goes to war at the head of a Mississippi volunteer infantry regiment. Ellen dies in 1863. In 1865, at the war's end, Henry kills Bon at the gates of

Sutpen's Hundred and disappears. In 1869, Sutpen's factotum, the squatter Wash JONES, kills Sutpen for seducing and then abandoning his 15-year-old granddaughter Milly JONES.

"These facts are never in doubt," Millgate observes. "What is always in doubt, however, and always open to interpretation or conjecture, is the inner meaning of these observable events and the whole intricate sequence of cause and effect which links them to one another."

Faulkner tells the story through Quentin COMPSON, the doomed Harvard undergraduate of *The Sound and the Fury*. It opens on a September afternoon in 1909 as Quentin prepares to call upon Miss Rosa COLDFIELD, an embittered old spinster who has chosen to pass on to him the story of her monstrous brother-in-law, Sutpen. Quentin's father, Jason COMPSON, has heard some of the Sutpen story through his own father, General Jason Lycurgus COMPSON II, Sutpen's only friend; Mr. Compson passes on what he knows to Quentin. As the novel runs its course, Quentin and his Harvard roommate Shrevlin McCannon (see MACKENZIE, SHREVLIN) together reconstruct the Sutpen story.

The novelist supplies three different, sometimes conflicting interpretations of Sutpen. Miss Rosa regards him as a demon. Mr. Compson's version is balanced; it fails to account for the power of Sutpen's obsession. In his frigid dormitory room in Cambridge, Massachusetts, Quentin collates information from both informants to move closer to what Millgate calls a "poetic truth," piecing together his own version of the tale in a long conversation with Shreve.

Absalom, Absalom! had its beginnings in the short story "WASH" (1933). The story introduces Wash Jones, a feckless poor white man who looks after Sutpen's estate while he is away with Lee's army. Sutpen returns to find his wife dead, his son dead, his plantation in ruins. He seduces Wash's granddaughter in hopes of producing an heir. When she bears him a daughter, he repudiates her. Wash then cuts him down with a rusted scythe, kills Milly and the baby, and burns down the fishing shanty that had been their home.

Harper's magazine bought "Wash" in November 1933, paying \$350 for it. On a sheet of manuscript dated February 11, 1934, Faulkner began the novel that would become *Absalom, Absalom!* At first he titled it

Dark House, which he earlier had used provisionally and then discarded for *Light in August*.

Faulkner promised his publisher, Harrison SMITH, the manuscript for the autumn of 1934. With money difficulties and other worries to distract him, he would miss the target by 18 months. He did, at least, find a title he liked: "*Absalom, Absalom!*;" the story is of a man who wanted a son through pride, and got too many of them and they destroyed him" (*Selected Letters*, p. 84). The biblical Absalom, the third of King David's 17 sons, avenges the rape of his sister by her half brother Amnon, and later rises against his father and attempts to seize his throne.

Faulkner interrupted *Absalom* to return to Hollywood to write film scripts, and he broke off work on the big book entirely late in 1934 to turn out the novel *PLYON*, published in 1935. By March 1935 he had returned to *Absalom*. On March 30 he wrote the title at the top of a sheet of paper, underlining it twice, and after a couple of false starts he opened with Quentin and Miss Rosa in her dark room on a "long still hot weary dead September afternoon" in 1909, just before Quentin heads north to Harvard.

Miss Rosa, Mr. Compson, and Quentin slowly assemble the story of the parvenu Sutpen and the working out of his design. Long flashbacks recount Sutpen's childhood; his first marriage, in Haiti, to Eulalia Bon (see SUTPEN, EULALIA BON), a planter's daughter with a taint of black blood, and the birth of their son Charles; his coming to Yoknapatawpha County. There are vivid and dramatic scenes, as toward the end of chapter 1 when Rosa narrates Sutpen's "raree show," the master stripped to the waist to fight one of his Haitians while his little son Henry and his daughters Judith and Clytemnestra (Clytie, whose mother was a slave) SUTPEN look on.

As Faulkner's biographer Joseph BLOTNER has observed, the introduction of Quentin was a master stroke. Quentin's own complex feelings for his sister Caddy (see COMPSON, CANDACE) in *The Sound and the Fury* make him imaginatively alert to the incestuous triangle of Henry, Judith, and their half brother Bon. Quentin listens quietly, though his nerves are jangling. Rosa's tone is frenzied.

The language of the opening chapter is complex and confused, the atmosphere violent. In chapters 2 and 3, Mr. Compson calmly fills in details of the history of the house of Sutpen as he and Quentin sit on the front gallery in the cigar smoke- and wisteria-scented twilight: the arrival of Charles Bon, the coming of the war and Sutpen's role in it, Sutpen's father-in-law Goodhue COLDFIELD's withdrawal and slow suicide, Henry's and Bon's early war service, Ellen's deathbed request of Rosa to look after Judith. At the end of chapter 3, Wash rides to Jefferson, 12 miles distant, to summon Miss Rosa to Sutpen's Hundred.

Faulkner withholds the reason for Wash's errand to develop more of the history of Henry, Charles, and Judith. Mr. Compson speculates that Sutpen had found evidence of Bon's involvement with a New Orleans octoroon woman and used it as a pretext for forbidding the marriage of Bon and Judith. Henry refused to accept the explanation and broke with his father out of love for Bon. But Mr. Compson seems to find his theory inadequate to explain events. What he does not know is that Bon is Sutpen's son by the racially mixed Haitian wife he had renounced.

Faulkner again takes up Wash's summons at the end of Chapter 4: Wash tells Miss Rosa that Henry has shot and killed Bon.

Again beset with money troubles, Faulkner broke off work on *Absalom* in the summer of 1935, returning to California for another eight-week term writing for the movies. By mid-October he was back in Oxford, launched into chapter 5 of the novel. Miss Rosa again takes up the story, with Quentin as her listener. Judith directs the building of Bon's coffin; after his burial, she, Rosa, and Clytie begin the hard labor of restoring the plantation. The section, mostly flashbacks, ends with Rosa's eerie revelation to Quentin that something is alive in the house: "Something living in it. Hidden in it. It has been out there for four years living hidden in that house" (*Absalom*, p. 140).

In chapter 6, Quentin, now at Harvard, takes over the story. In a letter dated January 10, 1910, Mr. Compson informs his son of Miss Rosa's death and burial. Faulkner here introduces a new character, the Canadian Shreve McCannon, who provides an outsider's detachment as the last of the tale unfolds. The action advances beyond the time of the short story "Wash" and the killing of Thomas Sutpen. Judith and Clytie raise Charles Bon's son by his octoroon mistress, Charles Etienne St. Valery BON. Part black himself, the younger Charles marries a full-blood African American; their child is the feeble-minded Jim BOND, Sutpen's last heir. Judith nurses Charles Etienne through a yellow fever outbreak in 1884; they both die of the disease at Sutpen's Hundred. The chapter ends with Quentin preparing to drive to the mansion with Miss Rosa to flush out whoever is in hiding there.

Faulkner began writing chapter 7 in a state of deep grieving for his younger brother Dean (see FAULKNER, DEAN SWIFT), who was killed in an airplane crash on November 10, 1935. He worked away at the manuscript at his mother's house, where he had moved temporarily to care for her and Dean's pregnant widow. Quentin continues the story with occasional interruptions from Shreve. It is early material: work on the mansion at Sutpen's Hundred, a liveried slave's dismissal of the boy Sutpen from the front door of a Virginia plantation—the initial motivation for Sutpen's design. Quentin reconstructs Sutpen's arrival in Haiti, his mar-

riage to Eulalia Bon, and his abandonment of her when he learns of her taint. (Their son Charles's courtship of Judith will be her revenge.) Sutpen explains his flight from Eulalia to General Compson, his only friend: She could not be part of his plan, so he left her behind.

The chapter concludes with Wash's killing of Sutpen, much of it lifted from the short story, and with Quentin's disclosure to Shreve, withheld almost until the end, that Milly's child had not been the heir Sutpen wanted, but a girl.

So it ends for Sutpen. He never understands where he has gone wrong. General Compson thinks Sutpen's trouble is a sort of innocence of the nature of reality, an inability to fully reckon the consequences of his actions.

By December 1935 Faulkner could see ahead to the tale's conclusion. By mid-month, however, he was in Hollywood again, though he was able to work on chapter 8, which concerns Quentin's relentless exploration of the Henry-Bon-Judith triangle. Bon still wants to marry Judith; even more, he wants Sutpen to acknowledge him as his son. In the end, Henry is prepared to accept incest, but not miscegenation. Quentin and Shreve recreate Henry's last interview with his father in an army bivouac in North Carolina in late winter, 1865. Chapter 8 closes with Shreve's imagined account of the shooting at the gates of Sutpen's Hundred.

In chapter 9, the novel's last and shortest, Quentin relates his night journey with Miss Rosa to the gaunt mansion at Sutpen's Hundred. Quentin follows her upstairs and catches a glimpse of the "something" living there—the spectral Henry, who has come home to die. In the final sequence, he again takes up his father's letter and reads of the death of Rosa, and of Henry and Clytie, and of the destruction of the great house by fire.

Absalom, Absalom! ends on a note of anguish:

"Why do you hate the South?" Shreve asks Quentin Compson.

"I dont hate it," Quentin said quickly, at once, immediately; 'I dont hate it,' he said. 'I dont hate it' he thought, panting in the cold air, the iron New England dark: *I dont. I dont! I dont hate it! I dont hate it!*" (*Absalom*, p. 303).

Faulkner finished the draft in Hollywood early in January 1936. Then he began to drink heavily, even though he told friends and acquaintances that he felt good about the book. He returned to Oxford before the end of January and continued to tinker with the manuscript. Finally he appended a date to the last page: "31 Jany 1936."

With many revisions, Faulkner sent the typescript along to his new publisher, RANDOM HOUSE, which had absorbed SMITH & HAAS at the beginning of 1936. Hal SMITH, now at Random House, received the concluding pages in June. Faulkner continued revising up to the last minute. He added, too, a chronology of events, a geneal-

ogy of characters, and a hand-drawn map of Yoknapatawpha County, with identifications of 27 places that had figured in his novels and short stories up to then.

He read and corrected the galleys in August. The official publication date, with 6,000 copies printed, was October 26. Random House soon followed with a second printing of 2,500 copies and a third, in mid-November, of another 1,400. The early reviews, as ever with Faulkner, were mixed. In *The New Yorker*, Clifton FADIMAN famously called *Absalom* "the most consistently boring novel by a reputable writer to come my way during the last decade." *Time*, in an unsigned review, called it "the strangest, longest, least readable, most infuriating and yet in some respects the most impressive novel that William Faulkner has written." Bernard De Voto, in the *Saturday Review*, treated the new work with grudging respect tinged with sarcasm.

"It is now possible to say confidently that the greatest suffering of which American fiction has any record occurred in the summer of 1909 and was inflicted on Quentin Compson," De Voto wrote. That is when, in *The Sound and the Fury*, "he made harrowing discoveries about his sister Candace," while only a month or so later in the new work he "had to watch the last act of doom's pitiless engulfing of the Sutpens, another family handicapped by a curse."

De Voto noted that Faulkner, as usual, had borrowed melodramatic devices and scenes from earlier works: hammering on a coffin, as in *As I Lay Dying*; the incest theme from *The Sound and the Fury*; the intolerable agonies that beset a mixed-race character, as when Charles Etienne Bon endures "cruelties almost as unceasing as those that made Joe Christmas [of *Light in August*] the most persecuted child since Dickens."

Reviewers complained of the novel's technical complexity, of the improbabilities of the characters' actions ("Just why," De Voto wondered, "did not Thomas Sutpen, recognizing Charles Bon as his mulatto son, order him off the plantation, or bribe or kill him, or tell Judith either half the truth, or Henry all of it?"), and of long patches of apoplectic prose.

"In the first paragraph of the novel," Graham Greene observed pedantically in the *London Mercury*, "there are forty-one adjectives in twenty-seven lines qualifying only fifteen nouns."

The novelist probably saw only a few of the notices, and he doubtless shrugged off the ones he did read. "Faulkner is probably the one man in the world who doesn't give a damn what the rest of its inhabitants might think, so long as he has a place to sleep, eat and write, with an occasional jug of corn thrown in for recreational hours," Laurence Bell remarked in *Literary America*. In any case, later critics, taking a longer view, would right the balance.

The critic Cleanth BROOKS called *Absalom* the greatest and least well understood of Faulkner's works. The

difficulty of the writing, he argued, "is the price that has to be paid for the novel's power and significance." Millgate viewed *Absalom's* structural complexity as fundamental to its meaning. Irving Howe agreed, and found *Absalom* the most nearly structurally perfect of all Faulkner's novels.

"Faulkner's greatest risk, *Absalom, Absalom!* is never likely to be read widely; it is for aficionados willing to satisfy the large and sometimes excessive demands it makes upon attention," Howe concluded. "Wild, twisted and occasionally absurd, the novel has, nonetheless, the fearful impressiveness which comes when a writer has driven his vision to an extreme."

Frederick Karl, a Faulkner biographer, judges *Absalom* the "Everest" of Faulkner's achievement, one of the great novels of modernism and the only American work of fiction that can stand with those of Proust, Mann, Kafka, Conrad, Woolf, and Joyce.

For further information, see *Faulkner in the University*, pp. 34–35, 36, 46–7, 71, 73, 74–77, 79–81, 93–94, 97–98, 119, 273–75, and 281; *Selected Letters*, pp. 92, 94, 96, and 280; and *Faulkner at Nagano*, pp. 142–43.

Acarius, Mr. Main character in the short story "MR. ACARIUS." In order to experience the depths of humanity and to be one with it, which includes its debasement, Mr. Acarius convinces his doctor to admit him to a clinic for alcoholics. While there, he is disillusioned by his fellow drunks and their machinations. He leaves the clinic and vows never to drink again.

Acey Character in *GO DOWN, MOSES* ("Pantaloone in Black"). A black hand at the JEFFERSON, MISSISSIPPI sawmill where RIDER works, he tries to console Rider over his wife's death.

Adams (Mr.) Minor character in *The TOWN*. He is the mayor of JEFFERSON, MISSISSIPPI, before losing to Manfred DE SPAIN in the 1904 election.

Adams, Mrs. Minor character in *The TOWN*. The old fat wife of Mayor ADAMS, she is referred to by some as "Miss Eve Adams."

Adams, Theron Minor character in *The TOWN*, the youngest son of Mayor ADAMS. When the older Adams, running for reelection, tries to smear Manfred DE SPAIN's character, de Spain challenges Theron to an axe fight as a way of defending his honor.

"Ad Astra" (Collected Stories) Short story that explores the senselessness of war, set in France on November 11, 1918, the day World War I ended. To celebrate the peace, a group of military men drive to a bar in Amiens. Accompanying the nameless narrator are two American aviators in British uniform, the southerners

Gerald BLAND and Bayard SARTORIS (4), along with the Irish aviator COMYN and an Indian officer of forces under British command. Stopping for a drink, they meet up with another American aviator, Buck MONAGHAN. With him is the German aviator he shot down that morning.

As the level of inebriation increases, Bland jokes about an illusory wife; Comyn fantasizes about girls and offers to fight the others; Monaghan rants about his own Irish immigrant background; and Sartoris reveals the death of his twin brother and his revenge on German fliers. The French patrons of the Cloche-Clos greet the presence of the German prisoner with hostility. After the Indian and German discuss music and art, the German tells his life story and of his rejection of a noble inheritance. A brawl erupts and the group is evicted into the town square, where they tend to the beaten German. In the end, Comyn and Monaghan go off to a brothel, dragging the German with them. The Indian, who periodically comments on the paradoxes of war and peace, predicts their future as former soldiers: They will be the walking dead.

This story first appeared in *American Caravan* (March 25, 1931) and also was included in *These 13* (1931). "HONOR" is its sequel.

"Adolescence" (Uncollected Stories) A short story with many poetic passages and a somewhat fairy tale–like plot of a young girl growing up with her grandmother after the death of her mother and subsequent remarriage of her father. Juliet BUNDEN, the heroine, finds living with her grandmother to be peaceful and satisfying after the tumult of her four brothers, indifferent father, and hateful stepmother, and she increases the pastoral happiness of her life when she befriends Lee HOLLOWELL, a boy about her own age of 13 when they first meet. The imagery of a bucolic setting is highly suggestive of the untainted Garden of Eden. Lee happens upon Juliet while she is swimming nude in a brook or river. He strips off his clothes and they swim together in all innocence, an innocence that lasts throughout their relationship. They remain in this idyllic friendship for nearly four years, until Juliet's grandmother discovers them lying together in a blanket. Assuming that she has come upon a scene of lust and uncleanness, GRAMMAW Bunden chases Lee away and then castigates Juliet for having ruined herself and lost her virtue to a no-good, lazy Hollowell. She orders Juliet home, where the grandmother threatens her; but Juliet seems oblivious. Finally, the grandmother admits that she has told Juliet's father, Joe BUNDEN, about Juliet's wrongdoing and that he is arranging a marriage for her. Juliet, angered and upset, swears not to marry any man chosen by her hated father. That night after a heated confrontation with her grandmother, Juliet makes a mysterious trip to town. A few days later she learns that

her father, as well as Lee's father, Lafe HOLLOWELL, both moonshiners, have been killed by federal Revenue agents. When she takes a lonely walk to the creek where she first met Lee, she sees a figure walking toward her and mistakenly thinks it is Lee, but it is her little brother, Bud BUNDEN. After comforting him and giving him a parcel of food and all her savings—just a few dollars—she watches him leave for good. A melancholy wistfulness comes over her as she finally realizes that life must go on.

Written around 1922, "Adolescence" was published posthumously in *Uncollected Stories of William Faulkner*. Faulkner used some of the scenes and ideas from this short piece, however, in his novels *SOLDIERS' PAY* and "The Wild Palms." (For further information, see *Uncollected Stories of William Faulkner*, p. 704). Not unlike "MISS ZILPHIA GANT" and "FRANKIE AND JOHNNY," "Adolescence" is a short story about the conflict between a parent-figure and her daughter, a theme that Faulkner employed in a few of his early short pieces. In "Adolescence," this conflict—handled through the device of an adversarial, possessive, and destructive mother figure—is seen first between Juliet and her stepmother, then between Juliet and her grandmother. In the case of "Adolescence" and "Miss Zilphia Gant," the parent figure comes upon the daughter with a boy in compromising circumstances and the interference disturbs the tranquil relationship that the young ones have worked out between themselves.

"Afternoon of a Cow" (*Uncollected Stories*) A tongue-in-cheek short story that Faulkner passed off as the work of Ernest V. TRUEBLOOD. The story generates interest because it uses Faulkner himself as a character, much in the manner of a postmodernist writer such as Paul Auster. The story reports on a frightened cow that has fallen into a ditch during a fire. The character Faulkner, along with OLIVER, a black butler, and Ernest Trueblood, the first-person narrator of the tale, rush to rescue the cow, but they are at first unsuccessful. In its fear and distress, the cow empties its bladder and bowels upon Faulkner, shattering the dignity of the scene. The story ends with Faulkner stripping in the door of the stable and washing. Later, wrapped in a horse blanket, he and his friends drink to the cow.

Faulkner intended the story to be taken as a joke, and he himself thought it was particularly funny (see *Selected Letters of William Faulkner*, p. 246). "Afternoon of a Cow" was first published in a French translation, "L'Après-midi d'une Vache," by Maurice Edgar COINDREAU in the June/July 1943 issue of *Fontaine* (27–28). Faulkner read the story to Coindreau when the latter was visiting Faulkner in Hollywood in late June 1937 to discuss the French translation of *THE SOUND AND THE FURY*. The original English version was first published in 1947 in *Furioso* II, 5–17, and reprinted in *Parodies: An Anthology from Chaucer to Beerbohm—and After*, edited by

Dwight Macdonald (New York: Random House, 1960) and in *Uncollected Stories of William Faulkner*. For more information, see *Selected Letters of William Faulkner*, pp. 224, 245, 246, and *Uncollected Stories of William Faulkner*, pp. 702–03.

Aiken, Conrad (1889–1973) Poet and writer, born in Savannah, Georgia, and reared in Cambridge, Massachusetts. Aiken's work was an early influence on Faulkner, particularly his verse novel *The Jig of Forstin* (1917) and the collection of tone poems titled *The House of Dust* (1920).

Faulkner praised Aiken's experimental *Turns and Movies* (1916) in an essay in the *Mississippian* for February 16, 1921: "He, alone of the entire yelping pack, seems to have a definite goal in mind."

Aiken published an appreciation of Faulkner's much-criticized style in the *Atlantic Monthly* in 1939. Though he conceded Faulkner's obscurity, he went on to observe that readers willing to tackle his intricacies and patches of overwriting were in for great rewards.

Ailanthia Character in "ELLY" (in *Collected Stories*). She is Elly's grandmother. Aware that Elly's lover Paul has black blood, Ailanthia is deeply disturbed by the connection. Elly hates her grandmother and urges Paul to kill her. In the end, Elly causes the car crash that takes the old woman's life.

Akers Character in *ABSALOM, ABSALOM!* A coon hunter, he treads accidentally on one of Thomas SUTPEN's "wild negroes" buried in swamp mud.

Alabama Red See RED.

Albert (1) In *AS I LAY DYING*, the fountain clerk in MOSELEY's drugstore in Mottson (MOTTSTOWN). Albert tells Moseley about the townspeople's reaction to the stench of Addie BUNDREN's decaying body coming from the Bundrens' wagon, which is stopped in front of GRUMMET's hardware store, and how the marshal insisted that the Bundrens move on because no one could stand the smell any longer. (By this time, Addie Bundren had been dead for eight days.)

Albert (2) Character in "TURNABOUT" (in *Collected Stories*). A British military policeman in France in 1918, he takes charge of Midshipman L. C. W. HOPE from the American MPs who have picked him up out of the street.

Albert (3) A minor character in *The MANSION*. A member of Brother Joe C. GOODYHAY's religious community, Albert drives the truck containing the lumber to build a chapel, but the owner of the property has changed his mind.

Alec, Uncle Character in *GO DOWN, MOSES* ("PANTALON IN BLACK"). An African American, he is the husband of RIDER's aunt, who looked after him when he was a boy. When Rider's wife dies, the aunt tries to persuade him to come home.

Alford, Dr. Character in *Sartoris*, a physician in his thirties with "a face like a mask—a comforting face, but cold" (96). He diagnoses old Bayard SARTORIS's wen (a cyst), but when he suggests that it be removed immediately, Sartoris testily objects. Later, however, Dr. Alford accompanies Sartoris to a specialist in Memphis. He shows an interest in the widowed Narcissa SARTORIS. Dr. Alford is referred to in *AS I LAY DYING*; in that novel, his office is upstairs from the JEFFERSON, MISSISSIPPI, drugstore to which Dewey Dell BUNDREN goes for help.

Algonquin Hotel Faulkner's usual stopping-place in New York City, this medium-sized, unpretentious hotel at 59 West 44th Street attracted a loyal clientele of actors, writers, and others associated with the arts. It was famous in the 1920s and 1930s for its Round Table gatherings of Franklin P. Adams, Robert Benchley, Heywood Broun, Dorothy Parker, Alexander Woollcott, and other writers. The host, Frank Case, went out of his way to cater to artistic types.

Faulkner began staying at the Algonquin in the early 1930s, after he had made a name for himself with *The SOUND AND THE FURY* and *SANCTUARY*. He remained loyal to the Algonquin through the 1940s and 1950s. He worked on the final typescript of *The REIVERS* at the Algonquin in late 1961 and put up there for the last time in May 1962, when he traveled to New York to accept the National Institute of Arts and Letters' Gold Medal for fiction.

Alice (1) Character in *LIGHT IN AUGUST*. A 12-year-old girl, she takes care of Joe CHRISTMAS in the orphanage. Alice wakes him up to say good-bye when she wins her release.

Alice (2) Character in *The REIVERS*. She is Miss BALLEBAUGH's African-American cook.

"Al Jackson" (*Uncollected Stories*) Short piece in the form of two letters written in 1925 by Faulkner to Sherwood ANDERSON. In NEW ORLEANS together, the two writers vied to outdo each other in creating a series of tall tales about the imaginary Al JACKSON, a "fish-herd" and surviving descendant of President Andrew Jackson. Here Faulkner relates what was told to him of Al Jackson's remarkable family members by a riverboat pilot. His father, old man Jackson, tried to raise sheep on swampy pastureland, but the sheep were transformed into aquatic creatures. In trying to catch the sheep, Al's brother Claude JACKSON gradually turned into a shark

that chased women swimmers. In the second letter, Faulkner tells what he has learned of Al's sister Elenor, who eloped with a tin peddler and of his brother Herman, who died of brain convulsions after reading all of Walter Scott's works. Al felt responsible for this because he had helped Herman invent a system of making pearl buttons from fish scales, the profits from which enabled Herman to obtain an education.

Similar Al Jackson anecdotes also appear in *MOSQUITOES*, related by the character Dawson FAIRCHILD, who is based, at least in part, on Anderson. Faulkner wrote this material at the time of the early prose later assembled in *NEW ORLEANS SKETCHES*.

Allanovna, Myra Character in *The MANSION*. She owns a men's tie store in New York City. When V. K. Ratliff is in New York for Linda SNOPE's wedding, Allanovna, who also designs the ties, gives Ratliff one.

Allen Character in "FOX HUNT" (in *Collected Stories*). He is a wealthy Yale student. The neglected Mrs. BLAIR is interested in Allen, and when he marries, she turns for solace to Steve GAWTREY instead.

Allen, Bobbie Character in *LIGHT IN AUGUST*. She is a waitress at a cheap restaurant who doubles as a prostitute. In the eyes of Joe CHRISTMAS, she has a "musing, demure" appearance.

At 17, Joe has a love affair with Bobbie Allen. The stern Simon MCEACHERN, Joe's foster father, confronts them at a dance; Joe attacks him with a chair when he calls Bobbie a harlot. But she rejects Joe and leaves town with her Memphis employers, Max and Mame CONFREY.

Allison, Howard Character in "BEYOND" (in *Collected Stories*). The 10-year-old son of Judge ALLISON, he is killed while riding his pony. The judge seeks the boy's spirit in The Beyond.

Allison, Judge Character in "BEYOND" (in *Collected Stories*). Ailing and elderly, he has never gotten over the accidental death of his 10-year-old son, Howard ALLISON. On his deathbed, the judge's spirit soars to The Beyond to learn about immortality.

Allison, Miss Character in *The MANSION*. A relative of Manfred DE SPAIN, Miss Allison is a retired old-maid school teacher from California. She returns to JEFFERSON, MISSISSIPPI, with her mother to live in the de Spain mansion that Flem SNOPE had bought from Manfred. After Flem's death, Linda Snopes KOHL gives the house back to the de Spain family as a partial vindication of the past.

Allison, Sophia Character in "BEYOND" (in *Collected Stories*). She is the indulgent mother of Judge ALLISON, long in her grave at the time of the story.

"All the Dead Pilots" (*Collected Stories*) Short story set in France in the last years of World War I. Framing the story is a melancholy elegy for all the dead aviators, including those who survived the war to grow older in a kind of living death. The nameless narrator is a British officer who now works as a censor; he tells the tragicomic tale of Johnny SARTORIS, an American flyer in the British ROYAL AIR FORCE. Sartoris obsessively seeks revenge on his morally bankrupt British squadron leader, SPOOMER, who stole first Sartoris's London sweetheart and then his Amiens girlfriend. As Amiens comes under German fire, Sartoris tracks Spoomer to a tryst and steals his uniform. He dresses a drunken ambulance driver in the uniform and puts the man into Spoomer's bed at the airbase. Spoomer is caught when he sneaks back the next morning disguised in women's clothing; he is demoted and sent back to England. Sartoris himself is demoted for dereliction of duty and courageously dies in combat over German lines on July 4, 1918. The censor learns this when he opens the flyer's final letter to his aunt, the official letter announcing his death, and a parcel of his pathetic personal effects. The narrator reflects that a life of such reckless intensity could not, by its nature, last long.

This story first appeared under the title "Dead Pilots" in *Woman's Home Companion* (April 23, 1931), was included in *These 13* (1931), and was revised for *Collected Stories* (1950).

"Ambuscade" See *The UNVANQUISHED*.

Ames, Dalton Character in *The SOUND AND THE FURY*. Dalton is Caddy COMPSON's lover, whom her brother Quentin COMPSON, obsessed with the ideal of honor and the idea of incest, unsuccessfully threatens. Self-possessed and physically stronger than Quentin, Dalton easily defends himself against his ineffective assault. Knowing that Quentin is incapable of beating him up, Dalton hands him a pistol, but Quentin cannot use it. Dalton is the probable father of Caddy's daughter, whom Caddy names after Quentin; Quentin commits suicide before the baby is born.

Anderson, Elizabeth Prall See PRALL, ELIZABETH.

Anderson, Sherwood (1876–1941) Ohio-born author of *Winesburg, Ohio*, a well-regarded collection of short stories; the novel *Dark Laughter*; and other works. Faulkner was already an admirer of Anderson's stories when Anderson's wife, Elizabeth PRALL, introduced them in NEW ORLEANS in the autumn of 1924. The two men hit it off at first, in spite of the more than 20-year difference in their ages.

Anderson used Faulkner for the basis of the main character in his short story "A Meeting South," in which a bordello madam befriends a young southerner.

The friendship cooled quickly. Faulkner wrote an essay highly critical of aspects of Anderson's work in 1925; perhaps the older writer read and resented it. Faulkner came to regard Anderson as "a one- or two-book man" who ought to have stopped writing after *Dark Laughter* (1925), a judgment that many critics share.

All the same, Anderson treated Faulkner generously. He read at least part of Faulkner's first novel in progress, *SOLDIERS' PAY*, and recommended it to his publisher, BONI & LIVERIGHT, although evidently he never finished reading it. Faulkner claimed to have heard from Elizabeth Prall that Anderson would recommend the book as long as he didn't have to read it.

In any case, Boni & Liveright published *Soldiers' Pay* in February 1926.

Faulkner returned the favor by dedicating *SARTORIS* to Anderson in 1929. "TO SHERWOOD ANDERSON," the dedication read, "through whose kindness I was first published, with the belief that this book will give him no reason to regret that fact."

Andrews Character in "FOX HUNT" (in *Collected Stories*). He is a servant of the wealthy Englishman Harrison BLAIR.

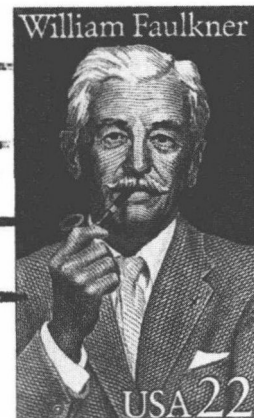
Angeliqué Character in *A FABLE*. A blind woman, she leads a crippled man and takes a child from MARTHE. She accuses Marthe's half brother STEFAN (the Corporal) of murdering Frenchmen. Although it is not entirely clear from the text, it appears that the child is related to Angeliqué, and not to Marthe or her sister MARYA.

Angelo Character in "A PORTRAIT OF ELMER" (in *Uncollected Stories*). A hard-bitten World War I veteran, he is the Italian friend of the American artist Elmer HODGE.

Annual Faulkner and Yoknapatawpha Conference Yearly Faulkner conference sponsored by the Center for the Study of Southern Culture and the English Department at the University of Mississippi. Held in Faulkner's home town of OXFORD, MISSISSIPPI, the conference is normally scheduled for the last week of July. It was first held in 1974. In addition to papers and panel discussions on various issues related to Faulkner studies, there are tours of Oxford and the surrounding area. The winner of the Faux Faulkner contest for the best imitation of Faulkner's stylistic mannerisms is also announced at this time (for examples, see *The Best of Bad Faulkner: Choice Entries from the Faux Faulkner Competition*, edited with a preface by Dean Faulkner Wells [San Diego: A Harvest/HBJ Original, 1991]). Conference proceedings are published each year and include topics on race, women, humor, religion, gender, and postmodernism.



FIRST DAY OF ISSUE



In 1987, the United States Postal Service issued a commemorative first-class stamp bearing Faulkner's likeness. (Stamp Design © 1987 U.S. Postal Service. Reproduced with permission. All rights reserved.)

Anse In *The SOUND AND THE FURY*, the marshal of a town near Cambridge, Massachusetts, who arrests Quentin COMPSON. On the day of his suicide, Quentin is wrongly accused of kidnapping a little girl from an immigrant Italian family. Anse takes Quentin in for a hearing, which ends in his favor.

Armstead Family name in *INTRUDER IN THE DUST*. The Armsteads are YOKNAPATAWPHA COUNTY farmers.

Armstid, Henry A poor farmer who lives in the vicinity of FRENCHMAN'S BEND, he appears in *AS I LAY DYING* (he narrates the 43d chapter, "Armstid"), *LIGHT IN AUGUST*, and *The HAMLET*; but the portrayal of his character in the first two novels (where only his surname is used) differs considerably from that in the latter work. He also appears in the short stories "SPOTTED HORSES" (which was revised for *The Hamlet*) and "SHINGLES FOR THE LORD."

In book 4 of *The Hamlet*, Armstid is presented as a selfish, greedy, foolish, and impetuous person who ends up making a spectacle of himself. At the auction of the wild ponies that Flem SNOPEs and Buck HIPPS transported from Texas, Armstid takes his wife's hard-earned money to buy a horse he cannot afford and breaks his leg trying to catch it. By the end of the novel, he mortgages all he owns and, with V. K. RATLIFF and Odum BOOKWRIGHT, purchases the OLD FRENCHMAN place, a worthless piece of property that Flem tricks the three into buying. Armstid goes mad in his futile attempt at digging up the treasure rumored to be buried there, and eventually he is put away in an insane asylum in Jackson.

In *As I Lay Dying* and *Light in August*, he is portrayed as a kind and considerate person who helps both neighbor and stranger. In *As I Lay Dying*, Armstid gives

overnight shelter to the Bundrens, whose mishap while crossing the flooded river causes them to lose their mules. In *Light in August*, at the risk of his wife's displeasure, he again provides overnight shelter, this time for the stranger Lena GROVE, and the next day takes her in his wagon to VARNER'S STORE, where she can catch a lift to JEFFERSON, MISSISSIPPI. In "Shingles for the Lord," he helps put out the Whitfield church fire that consumes the old, dried-out building. In *The TOWN* and *The MANSION*, he is an off-stage character living in the Jackson asylum.

Armstid, Ina Referred to in the short story "SPOTTED HORSES." Mrs. ARMSTID's oldest child, she bars the door when her mother has to leave at night and sleeps with an ax for protection.

Armstid, Lula See ARMSTID, MRS.

Armstid, Martha See ARMSTID, MRS.

Armstid, Mrs. (Henry) The wife of Henry ARMSTID, an impoverished farmer in the area of FRENCHMAN'S BEND. In addition to long hours and heavy manual work (there are times when she pulls a plow with her husband), she earns money by weaving at night. At the auction in book four of *The HAMLET*, she unsuccessfully tries to prevent Henry from bidding her five dollars on one of the wild ponies Flem SNOPEs and Buck HIPPS transported from Texas. When Flem pockets the money, she brings suit against him but loses. In *LIGHT IN AUGUST*, her first name is Martha. In this novel, when her husband takes in the travel-weary Lena GROVE, she taps her small store of egg money to see Lena on her way to JEFFERSON, MISSISSIPPI. Although indignant about Lena's pregnancy, Mrs. Armstid is sympathetic too. In

AS I LAY DYING, where Mrs. Armstid is called Lula, she helps Cash BUNDREN, whose leg is broken. Mrs. Armstid, with no given first name, also appears in the short story "SHINGLES FOR THE LORD." (For further information, see *Faulkner in the University*, pp. 30–31).

Arthur The black servant of the family in the short story "SEPULTURE SOUTH: GASLIGHT" who, along with his wife, LIDDY, feels he must leave the household upon the death of the grandfather.

"Artist at Home" (*Collected Stories*) Short story that satirizes the lives of artists and the process of creating art. The moderately successful novelist Roger HOWES has isolated himself and his family comfortably in rural Virginia. This does not deter numerous artist friends from visiting unexpectedly to freely partake of his food and clothing, annoying his wife and upsetting his neighbors.

Having been unable to write anything for some two years, Roger invites John BLAIR, a frail and penurious but promising poet, to stay. Roger's wife, Anne HOWES, at first is dismayed by this unwelcome guest; but she gradually comes to sympathize with him, and she eventually enters into an intimate relationship with him. The triangle between Anne, John, and Roger results in a series of dramatic and emotional scenes. After each, Roger turns to his typewriter to work with renewed energy.

The implication is that Roger invited the poet for precisely this purpose—to provide material and inspiration for a new novel. One rainy night, John, who has moved out of the house and into a village hotel, gazes longingly at Anne's window. Then he leaves and sends Anne the poem he was inspired to write. It is a masterpiece, and Roger sells it to a magazine for him. By this time, John has died from his exposure in the rain. Roger's own book about these events sells so well that he helps pay for John's hospital and funeral debts, and he buys Anne a fur coat. This she passes on to a neighbor, because it reminds her of John's death.

This tale first appeared in *Story* (August 1933).

As I Lay Dying One of Faulkner's shortest novels, but one of his most significant. In it, he presents the story of the death and burial of Addie BUNDREN, as told in individual voices by her husband, her children, neighbors, passing strangers, and even (in one of the more moving and important passages) by Addie herself, apparently speaking five days after her death. In what Faulkner himself called a "tour de force" of writing, *As I Lay Dying* is told in 59 monologues of varying length. Most of these monologues represent the thoughts of the Bundrens themselves, but 16 chapters are told by eight nonfamily members. These punctuate the story told by the Bundrens and comment upon it, giving the outsiders' perspectives on what might seem like a foolish odyssey—foolish because it takes 10 days in the July

heat to accomplish. Some critics have called the journey heroic, because it is the fulfillment of a pledge made by Addie's husband, Anse BUNDREN, to the woman he loves (p. 114).

As the novel opens, Addie awaits death from some unspecified cause. Although she cannot be much more than 50, if anything she seems to welcome her approaching death as the fulfillment of her father's prophecy: "the reason for living was to get ready to be dead a long time" (169). At last, she feels, she will have a rest. Her husband certainly has afforded her no rest in the years of their marriage. Incompetent, lazy, hunchbacked, but shrewd in getting others to do for him, Anse seemingly never has given a thought to Addie's feelings. Now, as she is dying, he seems still to be more concerned with the inconvenience of her coming death rather than grieved by it.

Her children—Cash, Darl, Jewel, Dewey Dell (her only daughter), and Vardaman—each react differently to the impending death. Cash, the oldest son and a carpenter by trade, is fashioning Addie's coffin in the yard outside the room where Addie lies dying. He holds up each board for Addie to see before he nails it into the box. This is his character trait: to do what needs to be done in a workmanlike, unemotional manner. Darl, the next son, is driven by a painful, apparently unreturned, love for his mother, and a deep jealousy of Jewel, Addie's favorite. Darl is the smartest of the Bundrens, and apparently the most imaginative, but he is driven by his hatred of Jewel. Darl manipulates Jewel into going with him to deliver a load of lumber for a fee of three dollars so that Jewel will not be with Addie when she dies. Darl imagines the scene he has left behind, and he taunts his younger, more favored brother, telling him that their mother is dead.

Jewel is selfish, independent, cruel, and direct. His response to his mother's final illness is to deny its finality. He says that if it were not for all the rest of the Bundrens waiting for her to die, Addie wouldn't die at all. He would protect her from death. He goes off with Darl almost in defiance of death.

The delivery of lumber that begins the novel while Addie lies in her bed prefigures the delivery of the dead Addie Bundren. Darl implies that he had promised to make the lumber delivery; Anse had promised to bury Addie with her people in JEFFERSON, MISSISSIPPI, when her time came. Darl appeals to his father's greed by repeating again and again that the family can "use that three dollars." This appeal is like Anse's thought that going into Jefferson will enable him to get some "store-bought teeth" to replace his lost teeth.

Rain begins to fall almost as soon as Darl and Jewel begin their delivery of the lumber, and this slows them considerably. Worse yet, the wagon slips off the road into a ditch and one of the wheels is smashed. Knowing that

by now their mother probably has died, Darl and Jewel must repair the wagon and return as quickly as possible so that the family can begin the "hard day's drive" into Jefferson to bury Addie. They have no choice in the matter, for Anse Bundren counts his promise as a solemn pledge, the last act he can do for his wife.

Anse made that promise to Addie right after Darl was born. But that promise, to her, was a meaningless act. She hated "her people," especially her father "for having ever planted me" (p. 170), and demands that Anse make the promise as a revenge upon him for having planted Darl within her. Addie Bundren is incapable of love, it would seem. She contemptuously refers to "love" as a "word like all the others: just a shape to fill a lack" (p. 172). She takes another revenge on Anse, too, refusing to be intimate with him after Darl's birth. Yet a third revenge is that she begins a brief but passionate affair with the preacher WHITFIELD. Here, too, she thinks of her actions as just words, but she is thrilled that the word average people would use to describe this would be "sin." She gets a sexual thrill, it would seem, more from the idea of having intercourse with a man "dressed in sin" than from the act itself. It is akin to her feelings about the students she once taught. She felt a kinship with them only while she was thrashing them for some slight infraction.

Her affair with Whitfield produced Jewel, and led her to have two more children with Anse—Dewey Dell and Vardaman—to make up for her transgressions.

The claim Addie has placed upon Anse by her foolish, spiteful promise leads to the 10-day indignity of her funeral odyssey. Because Anse has sworn burying her at New Hope, three miles from their farm, his family must take her decomposing body all the way to Jefferson, 15 miles away, for interment. The rains that delayed Darl and Jewel have now swept away the only two bridges that lead easily to Jefferson. When the Bundrens attempt to ford the Yoknapatawpha River, the wagon overturns again. The mules are drowned and Cash's leg, already broken once by a fall from a church steeple, is fractured again. The coffin and Cash's tools are saved, but the loss of the mules delays the Bundrens again. Anse trades Jewel's beloved horse for another span of mules and the horrific journey continues. The coffin is now followed by buzzards, drawn by the awful stench of Addie's body.

There are other motives for making this journey, too. Anse has already coveted new teeth, available only in Jefferson. Cash has the idea of buying a gramophone. Vardaman, only a child and a simple-minded one, has his heart set on a toy train he saw once in Jefferson. Dewey Dell, too, has a secret object. She is pregnant, and LAFE, her boyfriend, has told her that a druggist can give her something to abort the fetus. When she makes her first attempt to buy an abortifac-

ient, however, she is rebuffed by a pharmacist who tells her to marry Lafe and raise the baby.

By the time of this incident, the Bundrens have been traveling for five days with Addie's body. The odor from the body has caused the townspeople to cover their faces with handkerchiefs and demand that the Bundrens move on. Anse Bundren resists their entreaties, and buys a small amount of cement to set Cash's leg. They finally continue their journey and stop that night at the farm of a man called GILLESPIE (1). They store the coffin in Gillespie's barn. That night, the barn catches fire. Gillespie and his son, along with Jewel and Darl, rush into the flames to save the livestock. Jewel returns and single-handedly brings his mother's coffin out of the inferno, getting badly burned in the process. The fire, however, is not an act of God as was the flood: Darl has set it in an attempt to end the farce of his father's burial march.

In *As I Lay Dying*, horror is piled on top of horror, indignity on top of indignity, absurdity on top of absurdity; in this respect, the novel may be more mock-heroic than heroic. The "love" and "devotion" Anse seems to be showing may, from his point of view, be genuine, yet Addie had despised him for years, calling him empty and dead. The promise she asked of him had no meaning for her, except as a cruel and capricious trick. Even Anse's performance in carrying out the promise seems flawed. Although the Bundrens have traveled for 10 days to bury Addie, for example, they have not brought a shovel to accomplish this most basic act. Each member of the Bundren family appears intent on almost anything other than burying Addie; even Darl and Jewel mostly seem to be working out their hatred for each other in ways somewhat parallel to their mother's destructive request.

At the close of the novel, Dewey Dell (who has learned from Vardaman that Darl set the fire) and Jewel gang up on Darl and turn him over to the Jefferson police. At Gillespie's insistence, and with Anse's compliance, Darl is arrested and sent to a mental institution for his act of arson. He has, in fact, become mentally deranged. Dewey Dell again fails in trying to obtain a drug to abort her baby; she has been swindled and sexually molested by the soda jerk Skeet MACGOWAN, who pretended to be a druggist. Anse steals the money that Dewey Dell had saved for her abortion drug and with it buys "them teeth." After he returns the shovels he has borrowed, he apparently goes courting. In the last line of *As I Lay Dying*, he introduces his children to a duck-shaped woman whom he calls "Mrs. Bundren."

As I Lay Dying, Faulkner's fifth novel, dedicated to Hal SMITH, was first published on October 6, 1930, by Jonathan Cape and Harrison Smith (see CAPE & SMITH) of New York. It is the first of Faulkner's novels in which he identifies by name his fictional YOKNAPATAWPHA

COUNTY. For further information, see *Selected Letters of William Faulkner* and *Faulkner in the University*.

Adaptations of *As I Lay Dying* include a dramatized version of the novel by Jean-Louis Barrault in 1935; Valerie Bettis's ballet with music by Bernardo Segall and costumes by Kim Swados, first performed by Choreographers' Workshop at Hunter College in New York City on December 19, 1948; a CBS *Camera Three* television version on October 7, 1956; and Robert Flynn's play first performed in 1960 at Baylor University in Waco, Texas. Faulkner recorded a selection from the novel on Caedmon Records (TC-1035) in 1954.

Atkins, Miss Character in *LIGHT IN AUGUST*. A dietician in the orphanage where Joe CHRISTMAS lives, she panics when she suspects that Joe has overheard her making love with an intern named CHARLEY. She fears Joe will betray her to the matron.

As it happens, Joe had been too sick from eating the dietician's pink toothpaste to notice anything. But Miss Atkins does not know this, and she decides to tell the matron that Joe is an African American, in the hope that the authorities will deliver him to the "nigger" orphanage. The matron arranges for Joe's adoption by Simon MCEACHERN and his wife.

Atkinson Minor character in *PYLON*; Matt ORD's business associate. Atkinson and Ord manufacture airplanes.

Atlantic, Monthly, The Long-running monthly magazine of literature, the arts, and politics, established in Boston in 1857. Initially reflective of New England regional culture, it later published a wide spectrum of authors and became national in content.

Faulkner in the 1920s attempted without success to sell short stories to the *Atlantic*. The poet and critic Conrad AIKEN introduced Faulkner to the magazine's readership in November 1939 with his essay "William Faulkner: The Novel as Form."

In September 1940, the *Atlantic* accepted the Faulkner short story "All Is Not Gold," paying \$300 for it. In the magazine's August 1946 issue, an essay by the French philosopher and writer Jean-Paul Sartre, "American Novelists in French Eyes," assessed the impact of American fiction, particularly that of Faulkner and John Dos Passos, on French culture.

Faulkner sold an essay on Sherwood ANDERSON ("Sherwood Anderson: An Appreciation") to the *Atlantic* for \$300; the piece appeared in June 1953. In August of that year, the magazine published Faulkner's speech to his daughter Jill's graduating class at Pine Manor Junior College in Massachusetts. The *Atlantic* paid \$250 for the speech, titled "Faith or Fear."

Aunt Etta See BURCHETT, MRS.

Avant, Jim Character in *The REIVERS*. He is mentioned briefly as a hound specialist from Hickory Flat, Mississippi, who attends the Grand National trials in Parsham, Tennessee.

Ayers, Major Character in *MOSQUITOES*. A florid Briton with ill-fitting false teeth, he is one of Dawson FAIRCHILD's drinking companions on Mrs. Patricia MAURIER's yacht *Nausikaa*. In the novel's epilogue, Major Ayers consults with the businessman Mr. REICHMAN about selling salts (a laxative) to Americans, for he thinks "all Americans are constipated" (p. 304).