

“IN ANOTHER COUNTRY”: FAULKNER’S *A FABLE*

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Although the setting of *A Fable* is ostensibly France during the years of World War I, William Faulkner seems to have rejected this unambiguous designation of the time and place of his novel. In a letter to Robert Haas written in 1947, Faulkner explains that, for him, the locale of *A Fable* is “fabulous” and “imaginary.”¹ As if to underscore this mythic foreign setting, the phrase “in another country” echoes like a refrain throughout the novel. While the phrase crops up frequently in *A Fable*, its most conspicuous incarnation is as a fragment of a literary quotation twice invoked by the runner. This repeated quotation, which the runner chants like an incantation, has mystified commentators since the allusion does not appear to have any obvious connection to its immediate context.² However, the runner’s literary excerpt is not an empty rhetorical flourish in that the quotation is demonstrably relevant to the large issues that Faulkner’s novel explores. *A Fable*, as its decorative crosses attest, is a religious allegory, and the “in another country” allusion, in combination with other allusions in Faulkner’s text, addresses the central subject of all religious writing, the problem of human evil.

On two distinct occasions in *A Fable*, the runner summons to mind a literary quotation. The quoted lines first appear in the spring of 1918. The runner has heard the corporal’s message of peace and hope, but nothing has changed—the slaughter proceeds apace; the spring offensive has begun, and the runner, now “in an actual platoon, part of a rear-guard,” is “too busy remembering how to walk backward to think” and so is

using in place of the harassing ordeal of thought a fragment out of the old time before he had become incapable of believing, out of Oxford probably (he could even see the page) though now it seemed much younger than that, too young to have endured this far at all:
lo, I have committed fornication.
But that was in another country; and besides,
the wench is dead.³

The runner’s “fragment” seems to be totally irrelevant; as one critic puts it, “there is no meaning here that the runner could be looking for, nor

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are there any similarities of theme or parallel characters that Faulkner could be calling to our attention."⁴ And yet the apparently meaningless fragment is invoked a second time, calling attention to the quotation as well as calling into question its alleged insignificance.

The allusion appears in the text again shortly after the temporary armistice brought about by the corporal and his men, just as the runner has discovered the elaborate subterfuge that permitted a German general to land safely in enemy territory where he and the Allied high command can together devise a strategy to counter the corporal's peace initiative. Even while the runner is witnessing a work crew stealthily removing blank shells from the guns which had "fired" on the German general's plane, he is

searching for something which he had lost, mislaid, for the moment, though when he thought that he had put the digit of his recollection on it at last, it was wrong, flowing rapid and smooth through his mind, but wrong: *In Christ is death at end in Adam that began*:—true, but the wrong one: not the wrong truth but the wrong moment for it, the wrong one needed and desired; clearing his mind again and making the attempt again, yet there it was again: *In Christ is death at end in Adam that*—still true, still wrong, still comfortless; and then, before he had thought his mind was clear again, the right one was there, smooth and intact and instantaneous, seeming to have been there for a whole minute while he was still fretting its loss:

—but that was in another country;
and besides, the wench is dead (p. 83).

This appearance of the "in another country" quotation compounds the mystery by introducing a second seemingly irrelevant allusion, one that is "true" but "comfortless" and is subliminally associated with the first, "the right," quotation.

If the relevance of the two allusions to *A Fable's* unfolding action is unclear, their sources are not. The quotation that comes unbidden to the runner's mind is a paraphrase from the service for the Burial of the Dead. Accurately quoted, the passage reads: "For as in Adam all die, even so in Christ shall all be made alive" (I Corinthians 15:22). As for the "in another country" quotation, the original source is Christopher Marlowe's *The Jew of Malta* (first published in 1633). When Faulkner echoes the phrase, he alters slightly Marlowe's words, just as Joseph Conrad and T. S. Eliot altered the quotation somewhat when they used it in, respectively, *Lord Jim* (1900) and "Portrait of a Lady" (1917).⁵ Of course, Marlowe's lines were also appropriated by Hemingway, who paraphrased the quotation in both *The Sun Also Rises* (1926) and *Across the River and into the Trees* (1950) and entitled a short story "In Another Country" (1927).⁶ But while Hemingway's use of scraps of the original quotation may have called it to Faulkner's attention, Faulkner appears to be using the phrase to echo Marlowe, Conrad, and Eliot in a way that comple-

ments the New Testament paraphrase with which the Marlowe allusion is paired.

In Marlowe's play, the "in another country" phrase is used to attempt to deflect an accusation. The Jew, Barabas, in a terrible act of vengeance against the Christians of Malta who have wrongfully stripped him of all his wealth, poisons all the nuns in a convent, including his own much-loved daughter, who is a recent convert. At the time the phrase is uttered, Barabas suspects that a friar is about to accuse him of these murders. Thus, when Friar Bernardine begins "Thou has committed—" Barabas interrupts and finishes the sentence, "Fornication?/But that was in another country:/And besides, the wench is dead" (IV. i. 39–42).⁷ Barabas substitutes a presumably trifling misdeed, fornication, for a more serious one, mass murder, and then attempts to excuse himself by distancing the offense. The offense occurred far away and now his partner in crime (or perhaps his victim) has ceased to exist; thus time and place, Barabas presumes, remove him from his transgression, diminishing if not entirely clearing him of blame.

When Barabas's words next appear, they are paraphrased by a character in Joseph Conrad's *Lord Jim* (1900), a novel with which Faulkner was familiar.⁸ In *Lord Jim*, the narrator, Marlow (and surely the Marlow-Marlowe connection here is not purely coincidental), relates the tragic story of Jim, a young, idealistic first-mate, who, when his ship appears to be about to sink, jumps overboard abandoning the passengers. Thereafter, Jim seeks to escape this past infamy by fleeing to a new place every time his past threatens to overtake him, a strategy which eventually takes him to the furthest reaches of the earth. Through the aid of a wealthy merchant, Stein, Jim is appointed to a trading post in remote Patusan, where he believes he will be effectively lost. In introducing to Marlow the idea of sending Jim to Patusan, Stein says cryptically, "there's Patusan. . . . And the woman is dead now." The phrase, which paraphrases Barabas's expression in *The Jew of Malta*, refers literally to a Dutch-Malay woman, the much-abused wife of Stein's agent in Patusan, but the deeper implication of the Marlovian echo is immediately apprehended by Conrad's Marlow, who responds to Stein's "incomprehensibl[e]" remark by thinking, "of course I don't know that story; I can only guess that once before Patusan had been used as a grave for some sin, transgression, or misfortune."⁹ Thus, as in *The Jew of Malta*, here also Barabas's words refer to an attempt to use distance and time to evade a past shameful act.

The quotation reappears next as the epigraph to T. S. Eliot's "Portrait of a Lady":

*Thou has committed—
Fornication: but that was in another country,
And besides, the wench is dead.*¹⁰

And here again the lines seem to allude to an evasion of responsibility. Like Marlowe's Barabas and Conrad's Jim, Eliot's protagonist is guilty of an offense. Whereas Barabas committed murder and Jim abandoned his ship, the young man in Eliot's poem is guilty only of a failure of nerve. Over a period of time he has become involved with a lady, and as the involvement has deepened, he longs with ever greater desperation to escape from the burden of growing intimacy. Thus, the poem charts the successive stages in the youth's retreat from his lady-friend. In the end, the youth resorts to a tactic involving time and place to extricate himself from the relationship. He will go abroad for an undetermined length of time. Like Marlowe's Barabas and Conrad's Jim, Eliot's protagonist is looking for a way out, and distance and passing time seem to offer an avenue of escape.

In all these texts, the "in another country, dead wench" lines refer to an attempt to invoke distance and passing time as circumstances which presumably mitigate culpability. Similarly, in Faulkner's *A Fable* the haunting phrase always appears in conjunction with the belief that evil actions can be left behind in other countries and other times. For example, on the two occasions when the runner rehearses the Marlowe evasion he is confronted with the unveiled spectacle of human evil. When the lines are introduced in the text, the runner is wearily marching through "ruined towns" which have been attacked and counter-attacked and which by now "you would think might have had absolution" (p. 70). On the second occasion, he is witness to the fraud perpetrated by the high command to continue a war that the combat troops have made a desperate cast to end. Confronted with the institutionalized depravity of the war machine, and feeling implicated in this depravity, the runner calls to mind Barabas's words, which articulate an attempt to insulate oneself from the evidence of iniquity. At this early stage in the novel—before the runner has committed himself to a life of endurance and suffering—the runner, like Marlowe's Barabas, Conrad's Jim, and Eliot's youth, longs to purchase immunity from evil, and so he recites Barabas's evasion, like an incantation or an exorcism.

But in *A Fable* the problem of human evil is not so easily disposed of. More specifically, in Faulkner's allegory, Barabas's supposition—that distance and passing time diminish evil by distancing it—is called into question. Throughout the novel, Faulkner deliberately echoes the "in another country" phrase to suggest that the convenient self-absolution presumably dispensed by the expression is a delusion. Whereas the underlying premise of Barabas's excuse is that an offense exists substantively only in a highly specified window of time and space, in *A Fable* time and place are deliberately not localized.¹¹ *A Fable* is Faulkner's generic novel: Faulkner's subject here is not particular but universal situa-

tions. Thus, the time and place of *A Fable* seem like all times and all places, as much Christ's Jerusalem in the first century¹² as Marshal Foch's France in the twentieth. As a fable, Faulkner's work invites a reading in which distinctions of time and place coalesce, and, thus blurred, time and place cannot be invoked, contrary to Barabas's assumption, to contain human iniquity.

Additional evidence to support this interpretation is the insinuation into the text of the New Testament paraphrase, which is yoked in the runner's subconscious to the Marlowe allusion. This paraphrase from St. Paul's first epistle to the Corinthians¹³ describes Christ's role as redeemer, which the corporal reenacts in *A Fable*. Like Christ, who dies to ransom humanity from the effects of Adam's sin, the corporal dies in an attempt to end war. These parallel redemptive roles argue against Barabas's supposition that sinful acts are easily evaded. In the New Testament, Adam's sin persists through generations demanding atonement: Christ's crucifixion. Similarly, in Faulkner's *A Fable* the evil of war cannot be skirted with a glib rationalization; here again there is a price to pay, the corporal's execution.

This inverse relationship between Barabas's rationalization and the New Testament allusion is also implicit in the runner's rearrangement of St. Paul's language. While the quotation appears in Corinthians as "for as in Adam all die, even so in Christ shall all be made alive," the runner recalls this phrase as "in Christ is death at end in Adam that began." The effect of the runner's alteration is to emphasize the unbroken continuity in time and space between Adam and Christ and thus to contradict the implication of the Marlowe quotation that distance and the passage of time can be invoked like a convenient statute of limitations on human culpability.

In addition to the runner's two recitations on the "in another country" lines, the words are twice alluded to elsewhere in *A Fable*, but on these occasions the lines are so adroitly and inconspicuously worked into the narrative as to be almost invisible and, thus, have been overlooked by critics. Once these buried allusions are identified, however, their significance is apparent. Each time fragments of the Marlovian quotation appear, they signal characters who, like Marlowe's Barabas, Conrad's Jim, and Eliot's youth, assume or hope that acts which took place long ago or far away have little or no relevance for the here-and-now.

The phrase "in another country" turns up in the second chapter of the novel in one of the many notorious and apparently superfluous rambling digressions. It is the evening after the aborted attack. General Gragnon, the commander of the division that refused to attack, has been confined to his quarters and is reading a novel, *Gil Blas*. The novel had belonged to a former aide, now dead, a man who, prior to military ser-

vice, had made women's clothes but who wanted to be brave, and who believed that he could learn about being brave by reading the novel. And so the aide had read incessantly "until at last it seemed to the division commander that the battered and dog-eared volume was the aide and the man himself merely that aide's orderly" (p. 44). Apparently the aide found what he needed to know about heroism in the book because he died very bravely, deliberately sacrificing himself to save other lives. All this is background information, a digression, introducing *Gil Blas*, which on the evening of the aborted attack Gragnon reads

with a cold, incredulous, respectful amazement, not at the shadows of men and women, because they were inventions and naturally he didn't believe them—besides being in another country and long ago and therefore even if they had been real, they could never impinge, affect, the course of his life and its destruction—but at the capacity and industry and (he admitted it) the competence of the man who could remember all this and write it down (p. 48).

Here again the phrase "in another country" alludes to an assumption that the consequences of human actions are limited to a very specific location in space and time. But Gragnon's own story suggests that the opposite is true, that the acts of others long ago and far away do impinge upon his life and have contributed to the shaping of his destiny. At the end of *A Fable* Gragnon's life is forfeited because of a long chain of events stretching back in time and across space. Because he was selected to command an attack that "was intended to fail: a sacrifice already planned and doomed in some vaster scheme" (p. 23), because the doomed attack fails to take place when the men on both sides of the line lay down their arms, because the corporal chooses to die for his faith in humanity rather than to recant, and because the threat the corporal poses to the high command must not be revealed, for all these reasons Gragnon must die. Above all, the circumstances of Gragnon's death seem to suggest the confluence of all time and space: He dies at the hands of two American privates, one a black man and future undertaker from Mississippi, the other the son of a Brooklyn tailor and grandson of a Minsk rabbi, who have come two thousand miles to murder a French general with a German pistol.

On one last occasion in *A Fable* Marlowe's lines are again cited. A detail of soldiers has been assigned to bring back to Paris an unidentified cadaver from the catacombs at Verdun. This exhumed cadaver is to be honored as the Unknown Soldier, representative of all the anonymous casualties of war. Through a bizarre constellation of events, the corpse that is disinterred from the catacombs is sold and another is purchased to take its place: this substitute corpse, the reader rapidly deduces, is the body of the executed corporal. All this is background; what is significant is the commodity that is traded for the corporal's corpse, a watch that is the property of French Private Morache. It is within the account of how

Morache came to possess the watch that the phrase, handed down from Marlowe through Conrad and Eliot by way, perhaps, of Hemingway to Faulkner, echoes for the last time in *A Fable*.

While on patrol Morache found the watch on the wrist of a wounded, helpless German officer whom, to obtain the watch, Morache murdered. It was, after all, a Swiss movement and gold. But for a day or so after, Morache "couldn't seem to bring himself to wear the watch nor even look at it until he remembered that his face had been blackened at the time and the German could not have told what he was even, let alone who; besides that, the man was dead now" (pp. 421–22). To make light of his guilt, Marlowe's Barabas says, "besides the wench is dead." To rationalize his guilt, Morache says, "besides that, the man was dead now." In both cases, men seek to dismiss as irrelevant acts that are in some way distanced from the present. "The man was dead now" and with him, Morache hopes, dies Morache's own culpability.

The here-and-now is all that matters, all that is, Gragnon assumes in his narrow and naive soldierly stolidity, and what Morache hopes in his shame, and what the runner intones, is a desperate attempt to isolate and contain evil. While their reasons for invoking this notion differ, all three characters turn to a hope that, given enough time and space, human acts cease to signify, and so they echo some fragment or paraphrase of Marlowe's Barabas's evasion. But the themes and narrative practices of Faulkner's novel argue against such a dismissal of events distanced by space or time. For example, apparently with the intention of further discrediting Barabas's premise, Faulkner works into his narrative extended dramatizations of the behavior described in the "in another country" quotation. Twice in *A Fable* men fornicate in other countries with women who later die, and both men are never thereafter free of that past act. Faulkner, it seems, has inserted into his text two case studies to illustrate the undying quality of human events.

One of these case studies appears in the narrative in the form of another apparent digression. A former classmate of the marshal, the staff captain, relates to another classmate, the Norman, an incident that occurred during the marshal's tour of duty as commandant of a remote African garrison. The incident prominently features an unnamed French soldier, who on two occasions is the principal in dramas involving fornication and dead wenches. As the staff captain tells the story, eighteen years ago this soldier had debauched and exploited a Marseilles woman whom, at last, he had murdered. Since that time, the soldier has existed in the only places on earth where his breathing would be tolerated, on the outskirts of civilized society, shuttled from one frontier outpost to another until finally he is stationed at "the rim of oblivion" (p. 256), the desolate African outpost that the marshal, then sublieutenant, com-

mands. In this desert outpost, the soldier reenacts his old crime, this time corrupting a Riff native woman, who, like her predecessor in Marseilles, also perishes. When, after the woman's death, the Riff chief demands that the garrison commandant surrender the murderer to tribal justice, the commandant tricks the soldier into volunteering for a mission the soldier believes is his passport to not "mere amnesty but absolution" but which is instead a ticket to a Riff ambush and slow death (p. 267). For the nameless soldier, it seems, there is no amnesty or absolution from dead wenches in foreign lands.

However, this murderer, "spawned by a Marseilles cesspool" (p. 256), is not the only character in *A Fable* who lives the events outlined by the Marlowe quotation; the supreme commander of the Allied forces, the marshal, is another who, like Barabas, once, in another country, fornicated with a woman now dead. The story is related by Marthe, the corporal's half-sister, as she pleads for the corporal's life. Thirty-three years ago the marshal, then a sublieutenant, had travelled to a distant land, Tibet, where he had copulated with a woman, Marthe's mother, who later died giving birth to a son, the corporal. And, now, this act of fornication has pursued the marshal into the present time and place in the form of his son, the corporal, whose peace mutiny represents a dangerous threat to the marshal's authority. Like the unnamed soldier, the marshal also reenacts Barabas's archetypal crime and demonstrates yet again the falseness of Barabas's argument, for the marshal's transgression did not die with a dead wench and a dead time; instead, his act engendered the present and the future.

Faulkner's *Sanctuary* (1931), about the problem of evil, concludes with an epilogue that describes Temple Drake and her father seated in the Luxembourg Gardens—a long way from Yoknapatawpha county. The epilogue begins with this sentence: "It had been a gray day, a gray summer, a gray year."¹⁴ Faulkner's *A Fable* (1954), which develops a similar theme, also concludes with an epilogue. In this closing scene, the marshal's funeral cortège pauses for a long and pregnant moment before the Tomb of the Unknown Soldier. The first sentence of this coda reads: "It was a gray day though not a gray year" (p. 433). So in *A Fable* Faulkner alludes not only to the Marlowe quotation and the New Testament, but to his own novel, *Sanctuary*, as well.

This reprise in *A Fable* of a phrase from the epilogue of *Sanctuary* has been overlooked by critics; it is, however, particularly interesting given that the *Sanctuary* epilogue depicts a French scene and may be an abbreviated version of a prose fragment originally written in France. The coda of *Sanctuary* is very probably a condensation of a vignette Faulkner composed in Paris in 1925 and which he described in a letter to his mother.¹⁵ If, as critics assume,¹⁶ the paraphrased words from the epilogue were

originally conceived in Paris, it is perhaps not surprising that Faulkner should reclaim them years later when he wrote a novel with a mythic French setting.

Faulkner appears to allude to the epilogue of *Sanctuary* in *A Fable* for the same reason that he echoes the Marlowe quotation, to identify yet another attempt to invoke the passage of time and physical distance to hold at bay past events. In the epilogue, Temple Drake is a party to a strategy, probably devised by her father, designed to separate her from and perhaps even to exorcise a number of disreputable events. Prior to this epilogue, in the course of the novel, Temple has been raped with a corn cob, kidnapped, and taken to a brothel (she also has falsely accused an innocent man of rape and murder, but one suspects that Temple's father, at least, is more concerned about his daughter's tarnished honor than about a possible misaccusation). In the epilogue that follows these events, Temple and her father are existing in a kind of self-imposed exile; they have travelled to another country, France, and the line Faulkner echoes in *A Fable* introduces this tableau: Temple and her father, bored and idle, sitting on a bench in the Luxembourg Gardens; Temple's father, immobile, "his hands crossed on the head of his stick, the rigid bar of his moustache beaded with moisture like frosted silver;" Temple, vacant-eyed, "yawn[ing] behind her hand," her face in miniature in a compact mirror "sullen and discontented and sad."¹⁷ This scene from *Sanctuary*, vividly renders yet another act of deflection, as Temple and her father sit idly in a faraway land putting distance and time between them and a corn crib in Mississippi.

And so Judge Drake and his daughter have something in common with the runner and Gragnon and Morache and Marlowe's Barabas and Conrad's Jim and Eliot's youth. Like these others, Temple and her legal-minded father turn to time and space as to extenuating circumstances in the expectation that a faraway past act is stricken from the record in a new time and a different place. But, while all these characters hope that time and space can deliver them from evil, ironically, in *A Fable*, as has been seen, distinctions of time and space are treated as irrelevancies. In fact, in both *A Fable* and in the novel that describes Temple Drake eight years after the events of *Sanctuary*, *Requiem for a Nun* (1951), Faulkner demonstrates the insubstantiality of time and space. In *Requiem for a Nun*, this insubstantiality is spelled out by the narrator, who states categorically that "there is no time: no space: no distance,"¹⁸ and, in *A Fable*, Faulkner personifies this narrative statement in the corporal, whom time and space have no power to contain.

The corporal's ascendancy over time and space is revealed about halfway through the novel when he is summoned before the marshal and is confronted by three military men, all of whom claim to have known

the corporal in different countries at approximately the same time. An American captain asserts positively that the corporal is an American from Pittsburgh who died while crossing the Atlantic and was buried at sea in 1917. A French major claims that the corporal has served under his command from 1914 to the present. And a British colonel is equally convinced that the corporal is an English soldier, Boggan, whom the colonel saw pierced by a lance and trampled by horses at Mons in 1914. Even more mysteriously, the British colonel claims to have seen Boggan at Mons one more time after the lance and the horses, and on this occasion Boggan was surrounded by the "ghosts of . . . ancient English bowmen . . . in leather jerkins and hose and crossbows, and he among them in khaki and a steel helmet and an Enfield rifle" (p. 276). The marshal calls the corporal "ubiquitous" (p. 280), but he is more: He transcends not only space but time and death as well. This capacity of the corporal to transcend the corporeal calls into question the assumption that a human act ceases to signify outside of a narrow band known as the here-and-now, since for the corporal, at least, all time and space are equally present.

In addition, the corporal's eerie space and time traveling power, which perhaps might seem to stretch too far the limits of a reader's credulity, can be seen as Faulkner's attempt to find a dramatic corollary for the kind of absolute autonomy he experienced as a writer. More specifically, the corporal's ability to traverse freely in time and space is comparable to an author's ability to roam freely through his imagined world. On at least one occasion, in the famous *Paris Review* interview with Jean Stein, Faulkner attempted to put into words the complete freedom and control the creative act confers. Answering a question about the origins of his Yoknapatawpha saga, Faulkner explained, "so I created a cosmos of my own. I can move these people around like God, not only in space but in time too. The fact that I have moved my characters around in time successfully, at least in my own estimation, proves to me my own theory that time is a fluid condition which has no existence except in the momentary avatars of individual people."¹⁹ Once it is understood that Faulkner has invested the corporal with his own remarkable power, that, for Faulkner, no less than for the corporal, time and space are fluid conditions that pose no obstacle to free movement, it becomes clear why in *A Fable* Faulkner alludes to the Marlowe quotation as well as to the New Testament and *Sanctuary*. Each of these allusions either articulates or, as in the case of the New Testament paraphrase, refutes the belief crystallized for all time in Barabas's phrase: "But that was in another country:/ And besides the wench is dead." Barabas's words imply that an act or event that occurred in another time or place belongs to that time or place and is irrecoverable in the here-and-now. How hollow and fatuous these

words must have sounded to William Faulkner who, when he wrote, experienced first-hand the recoverability of all times and all places. In *A Fable* Faulkner echoes Barabas's deathless evasion and alludes as well to Temple Drake's similar evasive tactic to mock gently the absurd supposition that human acts could ever be confined and contained by time and space, which, after all, are only human constructs without existence "except in the momentary avatars of individual people."

Notes

¹William Faulkner, *Selected Letters of William Faulkner*, ed. Joseph Blotner (New York: Vintage, 1978), p. 247

²One critic has attempted an interpretation of the phrase. In a brief note, "Other Countries, Other Wenches," *MFS*, 3 (1958), 345-49, Phyllis Bartlett observes the appearance of Marlowe's "in another country" phrase in Eliot, Hemingway, and Faulkner. In her discussion of the quotation in *A Fable*, Bartlett locates only the two explicit allusions to the phrase and overlooks two less obvious references to Marlowe's lines. Further, in explaining the meaning of the allusion, Bartlett is too literal-minded and searches the runner's past for dead wenches and instances of fornication. In my reading, the lines are interpreted metaphorically in terms of their intent, an attempt to dismiss evil actions on the grounds of distance and elapsed time.

³William Faulkner, *A Fable* (New York: Modern Library, 1966), p.70. Subsequent page references to this edition will be shown in parentheses in the text.

⁴Keen Butterworth, *A Critical and Textual Study of A Fable* (Ann Arbor: UMI Research Press, 1983), p. 40.

⁵Whereas in Marlowe's play the lines are delivered by two characters, Eliot indicates only one speaker and spaces the lines as verse when he adopts the lines for the epigraph to his poem. Faulkner follows Eliot and indicates only one speaker, but Faulkner changes Marlowe's second person "thou" to a first person "I," making the phrase a self-accusation.

⁶In addition, one of Hemingway's early titles for *A Farewell to Arms* was "In Another Country," and the novel is published in German under this title. For a detailed account of Hemingway's uses of the "in another country" phrase, see Bartlett. In sum, the phrase most often appears in Hemingway's works as the witty and facetious quip of a literate and literary male character, such as Bill Gorton in *The Sun Also Rises* (1926) or Colonel Cantwell in *Across the River and Into the Trees* (1950).

⁷Christopher Marlowe, *The Jew of Malta*, ed. N. W. Bawcutt, *The Revel Plays* (Baltimore: Johns Hopkins Univ. Press, 1978).

⁸William Faulkner, *Lion in the Garden: Interviews with William Faulkner, 1926-1962*, ed. James B. Meriwether and Michael Millgate (New York: Random House, 1968), p. 49.

⁹Joseph Conrad, *Lord Jim*, ed. John Batchelor (Oxford: Oxford Univ. Press, 1983), p. 219.

¹⁰T.S. Eliot, *The Complete Poems and Plays 1909-1950* (New York: Harcourt, Brace and Company, 1952), p. 8.

¹¹See, for example, Michel Gresset, "From Vignette to Vision: The 'Old, Fine Name of France' or Faulkner's 'Western Front' from 'Crevasse' to *A Fable*," *Faulkner: Inter-*

national Perspectives, ed. Doreen Fowler and Ann J. Abadie (Jackson: Univ. Press of Mississippi, 1984), pp. 97–120.

¹²Among the early versions and revisions of *A Fable* now in the Faulkner collection at the Alderman Library are five typescript leaves which appear to be a discarded prologue to the novel. This prologue, which describes the military establishment at Chaulnesmont, begins:

This was the city. It was the Jerusalem of old, the Jerusalem of one thousand eight hundred and eighty-five years ago, in the Year Thirty-Three in Christ our Saviour under Herod Antipas King of the Jews and Pontius Pilatus Governor by and under the fell and sovereign hand of Tiberius Caesar Augustus Emperor of the world in his intricate and insulate pleasure-domes at Rome and Actium.

The prologue breaks off on leaf six, and is followed by the opening lines of the published novel in substantially their final form. For an account of the composition of *A Fable*, see Butterworth (pp. 1–18). Grateful acknowledgement is extended to the Alderman Library for permission to quote from this unpublished typescript.

¹³Roma A. King, Jr., identifies the runner as a St. Paul figure in *A Fable*. See “Everyman’s Warfare: A Study of Faulkner’s ‘Fable,’” *MFS*, 2 (1956), 135. Alternatively, V. S. Pritchett argues that the marshal represents St. Paul. See “Time Frozen: *A Fable*,” *Faulkner: A Collection of Critical Essays*, ed. Robert Penn Warren (Englewood Cliffs: Prentice-Hall, 1966), p. 239.

¹⁴William Faulkner, *Sanctuary* (New York: Vintage, 1967), p. 308.

¹⁵See *Selected Letters*, pp. 17–18. Blotner cross-references Faulkner’s letter with the *Sanctuary* coda.

¹⁶See, for example, Gresset, p. 100.

¹⁷*Sanctuary*, p. 309.

¹⁸William Faulkner, *Requiem for a Nun* (New York: Random House, 1951), p. 261.

¹⁹*Lion in the Garden*, p. 255.