

The Faulkner Newsletter and Yoknapatawpha Review

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William Boozer

Dean Faulkner Wells

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THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. 1, No. 1

January-March, 1981

A Checklist

Biography and Helen: A Courtship Among Titles

Four works by and about Faulkner—including a new biography and publication early this year of his *Helen: A Courtship*—are among current features in the unabating phenomena of Faulkner studies.

Few seasons since Faulkner's death almost two decades ago have yielded stronger measure of continuing high interest in Faulkner.

Here then is *FN's* first selected checklist:

William Faulkner: His Life and Work, David Minter (Johns Hopkins University Press, 325 pp, \$16.95). This literary biography examines with scholarly eye and ear "a life of more than usual interest and an art of the rarest power." Minter mines the Faulkner canon and the lodes of biography and criticism, making his own fresh assessments of relationships between "the flawed life and the towering artistic achievement of one of twentieth-century America's most complex literary figures." Minter, professor of English at Rice University, edited *Twentieth Century Interpretations of Light* in August. (A review of *His Life and Work* will appear in the April-June number of *FN*.)

Mayday and Helen: A Courtship, by William Faulkner. The latter will be published in April by Yoknapatawpha Press with Tulane University, with introduction by Carvel Collins. There will be a trade edition

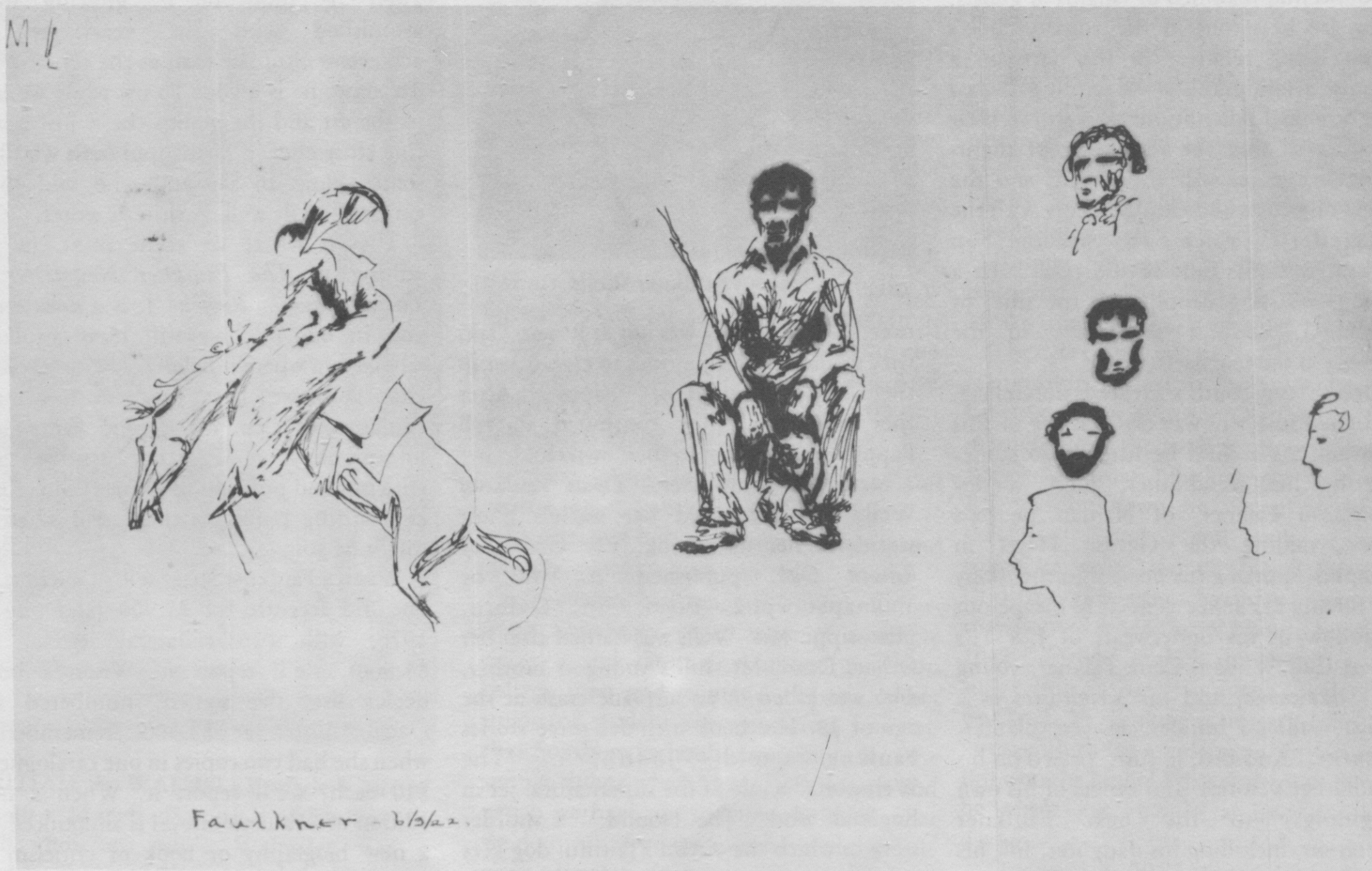
(Continued Page 4)

Letter to Anita Loos Is Sold at Auction

A February, 1926 letter from Faulkner to Anita Loos congratulating her on *Gentlemen Prefer Blondes* has sold at auction for \$1,900. It has been added to the Faulkner Collection at the University of Virginia.

The penciled, one page A.L.S., which appears in Faulkner's *Selected Letters*, edited by Joseph Blotner (New York, 1977), was sold by Charles Hamilton in New York in September. Estimates of value in the sale catalogue suggested a low of \$700 and a high of \$900.

Dated "Something February 1926," the letter is on printed letterhead of Wm. P. Spratling of the School of Architecture, Tulane University. Faulkner had just finished reading Spratling's copy and had "galloped out and got myself one." *Gentlemen Prefer Blondes* is catalogued by Blotner in *William Faulkner's Library* (Virginia, 1964) as being in the downstairs library of Rowan Oak when Faulkner died.



ORIGINAL SKETCH by Faulkner is a prized possession in the O.B. Emerson Collection at Vanderbilt University Library. The "M" and vertical lines at upper left are possibly tests of the pen and ink on the single sheet of coarse typing paper before beginning the

drawings. Note also faint tracing at left, above horse's head, which was abandoned. The sketches are on paper 8 and 7/16 inches deep, 13½ wide.

Faulkner Newsletter: Our Plans, Purpose

William Faulkner.

It is a name esteemed, if not universally.

At a recent book fair in Nashville, a man paused at a table, pointed to a Faulkner item, and gave an audience of three the benefit of his own critical appraisal. "A terrible writer," the man said. "Just awful."

So the land is full of undiscerning critics who breathe a rose and smell carrion.

But the great body of Faulkner studies and criticism today speaks to the recognition and the acclaim. Full-length books about Faulkner, the essays, articles, dissertations and theses, number in the thousands, with scores more appearing every year, Faulkner having few peers since Shakespeare in the attention being focused on a single body of literature.

Few other American authors have been so seriously read and so appreciated here and around the world. No others have been so studied, perplexed over, and analyzed. None have been more avidly collected, original editions and ephemera so soaring in value in recent years as to make former collectors of collectors and to send timid aspiring members of the tribe in pursuit of other collectibles.

There is a largesse of criticism today of Faulkner criticism, notably among scholars and academicians. Strollers in the middle of

(Continued Page 2)

Faulkner Sketch, Letter and Signed Editions Among Emerson Collection

By WILLIAM BOOZER

It is June, 1922. The second number of *The Fugitive*, a magazine of verse, is published by "some amateurs of poetry living in Nashville, Tennessee" who in the first number in April had announced the expiration of "a literary phase known rather euphemistically as Southern Literature."



Emerson

In that birth issue, John Crowe Ranson and Allen Tate and Donald Davidson and friends, who would be joined later by Robert Penn Warren, had everyone to understand that *The Fugitive* "flees from nothing faster than from the high-caste Brahmins of the Old South."

And now it is June, and while this second issue of the little magazine is appearing in Nashville, William Faulkner sits in Phil Stone's law office in Oxford, Miss., and doodles. At 24, he is trying to decide whether he'll be a fiction writer, a poet or an artist. Right now, when he's not sometimes putting up the mail at the Ole Miss post office or being scoutmaster, he doodles. On June 3 he turns out a marvelous pen-and-ink sketch of a broncobuster in the saddle, a bearded

tramp-like figure sitting, and six little caricatures—one of them a near twin of a "self-portrait" that would appear in the Spring 1956 *Paris Review* with Jean Stein's interview of the doodler.

Into the wastebasket it goes. Bess Storer Condon, Phil Stone's secretary, being smarter than Faulkner or Stone, retrieves it. Years later, she gives it to O.B. Emerson. Emerson, professor of English at the University of Alabama, later gives it to Vanderbilt University Library in Nashville. It hangs framed on a wall in Director Marice Wolfe's office there today, silent presidium in the large Jesse E. Wills Fugitives-Agrarians Collection and other special collections.

The drawing is a centerpiece in an unsung private Faulkner collection put together by Emerson and presented to Vanderbilt in 1965 in memory of Randall Stewart, professor and chairman of the Vanderbilt Department of English. Stewart had died the previous year. Emerson, originally from Jackson, Tenn., earned his master's at Vanderbilt, and his doctorate there in 1962 under Stewart. Another centerpiece in the collection is Emerson's doctoral thesis, 906 typed pages of *William Faulkner's Literary Reputation in America*.

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FAULKNER'S GHOST STORIES

By WILLIE MORRIS

There is a tradition in the south as in other parts of America, that a story worth telling places a responsibility on the listener to tell it again, in another time and place.

These stories link us to our known past, tales of our ancestors pushing westward, fighting Indians, killing panthers or bears, encountering madmen or villains or ghosts. They are best told in the voice of one's oldest living relative, in the dark on a summer evening, the whole family gathered on a screened porch, quiet and still in their listening so that the thumping of night-flying beetles against the screens and the whine of locusts and cicadas merge with the storyteller's voice to become an indistinguishable part of the tale. Such a setting, reaching deeply into the fiber of childhood, endures as vividly in the memory as the tale itself.

One of the South's greatest storytellers, William Faulkner, was no stranger to this tradition. As a child he listened to stories told by his grandfather, John Wesley Thompson Falkner, of Nathan Bedford Forrest raiding the Gayoso Hotel in Memphis, spurring his horse into the lobby and forcing a Yankee general to escape out a window in his underwear; of J.W.T.'s father, Col. William Clark Falkner, young Bill's namesake, and his adventures as a duelist, railroad builder, lawyer, planter, and writer. And Bill, in turn, passed on his grandfather's stories, and others of his own imaginings, to the next Faulkner generation, including his daughter, Jill, his granddaughter, Vicki, and his niece, Dean.

Through the years Faulkner told the stories over and over to the children, sometimes by request, sometimes at his own pleasure. Hallowe'en was a standard occasion for his storytelling, and Mr. Bill created an annual ritual which the Faulkner children and their friends eagerly looked forward to. With all the lights turned off in his big, antebellum home which he called Rowan Oak (after the Scottish legend that a branch of the rowan tree, when nailed to one's door, will keep out evil spirits), and two big jack-o'-lanterns flickering on either side of his front steps, Mr. Bill gathered the children around him for a ghostly tale, usually about Rowan Oak's blithe spirit, the lovely and doomed Judith Sheegog, daughter of the original owner of the house. Judith was said to have committed suicide over an unrequited love affair with a Yankee soldier and was subsequently buried under an ancient magnolia at the end of the front walk. After chilling his young listeners with an account of Judith's demise, her unsanctified burial, and consequent hauntings, Mr. Bill would invite the children to approach the ghost's dark grave under the magnolia with a single lit candle as protection against the spirit. "Don't anybody want to visit Judith?" he would cheerfully ask his young friends.

The children were delighted, however, to be scared out of their wits, and they never hesitated to ask Mr. Bill for a story. To his own children and their friends he was known as "Pappy," and whatever reputation he might possess in the world outside Oxford, the children regarded him as a grownup friend who would entertain them. His stories created for them a magic world of the imagination, and they never tired of hearing the same tales over and



Dean Faulkner Wells

over. When Mr. Bill was not at Rowan Oak, they would retell the stories to each other in their best imitations of "Pappy." After they grew up, they continued to tell Pappy's ghost stories to their own children.

Mr. Bill's only niece, Dean Faulkner Wells, has recounted her uncle's ghost stories in her new book, *The Ghosts of Rowan Oak*, published in 1980 by Yoknapatawpha Press, in Oxford, Mississippi. Mrs. Wells was named after her father, Dean, Mr. Bill's youngest brother, who was killed in an airplane crash at the age of 28. Her book includes three stories Faulkner told—"Judith," "The Werewolf," a tale of the supernatural set in England, and "The Hound," a murder story in which the victim's faithful dog gets revenge for its master's death. Dean Wells describes Rowan Oak and the Pappy of her childhood with a rare eye and with the Faulkner care and genius for words, and with the emotion of love. She has recaptured the sorcery of her uncle's storytelling, reviving those vanished moments on the front steps of Rowan Oak in the dark. Here's a sample, in which she addresses her young audience directly to allow them to share the mood and texture of Pappy's Hallowe'en ritual:

On this night of the supernatural. Pappy would sit on the steps with you and the other costumed children clustered around him, all eyes wide in the flickering candlelight. He seemed to belong outdoors. His skin was weathered, tan, and slightly wrinkled; and he smelled of horses and leather, cedars and sunshine, pipe tobacco and bourbon. His eyes were brown, so dark that they seemed black, and the fine lines around them were traced by smiles and sadness. His hair was gray, cropped close to his head, his small mouth nearly hidden beneath his mustache. Even on the steps he sat very straight, his shoulders squared, his legs crossed. His hands were still, except for the occasional, deliberate movements of his pipe, when he tapped it against the steps. His voice was low and soft, and he spoke rapidly, so that you would strain to catch his words, even though you knew the story almost as well as he. You would be drawn to him by the sound of his voice as much as by the magic of his tale.

Dean Faulkner Wells continues to live in the Oxford of her childhood—a small Southern town yet, full of its lost ghosts and legends. She has three children, two teenaged daughters and a fourteen-year-old son, "Jaybird," who for the life me is Chick Mallison in *Intruder in the Dust*. (No day is complete for me here without seeing the "Jaybird" peregrinating about the good old town, seeking his many adventures.) Her husband, Lawrence, owns the Yoknapatawpha Press, which is publishing *The Ghosts of Rowan Oak*. After my many years in the publishing world of New York, it touches me to do

Faulkner Newsletter: Our Plans, Purpose

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the road, hardcore yet lay Faulknerians, holding no briefs, mostly smile and read on, absorbing all of it that they can, separating the chaff to their own private satisfaction.

As a student of Faulkner, one of the admirers, we walk that middle ground, awed by most of it, growing more astonished with the years at the achievement of the man at the center of it. To some, he is a god. To us, while we bow to the art and the genius, he is just a very fine storyteller, a Mississippi man who had some things to say and who said them extraordinarily well. A writer's writer.

That is where we come from, in our editing of *The Faulkner Newsletter & Yoknapatawpha Review*. It is a newsletter, and in our role we will leave Faulkner scholarship where it belongs—with scholars. Our audience is anyone who admires Faulkner, or is curious, or who wants more information on Faulkner studies and criticism and publishing activity, where it is at recurring points in time, and where it might be going.

When a Faulkner letter sells at auction, as one did recently for \$1,900 (and one in 1976, with two collateral letters, for \$4,800), we'll report it. When a book dealer lists the signed, numbered *Go Down, Moses* at \$3,500, remembering when she had two copies in one catalogue at \$10 each, we'll report it. When a new edition of a Faulkner novel is announced, or a new biography or book of criticism or noteworthy review or article, we'll record them.

We might even have a reader or two who is repelled by Faulkner and who wonders why all the furor over someone who is so bad a writer. We hope so.

Every person who writes—journalist, essayist, scholar, critic, fictionist, poet—is a better writer because Faulkner wrote, to say nothing of readers who read. New readers come to his work every year, and the awareness of the achievement, the appreciation, grows. If this newsletter lights the path even slightly for anyone interested in or plainly curious about one of the century's significant voices and its messages for now and ages to come, that will be reward abundant for us.

—William Boozer

business with a man with an ancient office and balcony overlooking an authentic Southern courthouse square, where a publishing contract is a handshake ritualized over a beer in a reconverted cotton gin rather than *The Four Seasons* or *The Sign of the Dove*, and where my son and I sometimes help him load his books for shipment to various bookstores. There is much fashionable rhetoric about the importance to America of book publishers outside of New York City. Well, here is a functioning one, doing good work and located over the Sneed Ace Hardware Store.

(Currently writer-in-residence at the University of Mississippi. Willie Morris, former editor of *Harper's* and author of *North Toward Home*, is completing a new novel, *Taps*. The above review is reprinted by permission of *AMERICAN BOOKSELLER* magazine.)

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

Lawrence Wells
Publisher
William Boozer
Editor

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Five More Faulkner Titles Announced

Arrival of the New Year brought word of five Faulkner "happenings" new and forthcoming. They are:

- Random House in February will publish the original text of *Sanctuary*, edited with an afterword and notes by Noel Polk (320 pp, \$14.95). Faulkner would say of it that it was "deliberately conceived to make money." He heavily revised it for publication "to make of it something that would not shame *The Sound and the Fury* and *As I Lay Dying*."

- Coming from University Press of Mississippi in late spring is John Pilkington's "The Heart of Yoknapatawpha," a critical analysis of nine major novels beginning with *Sartoris* and concluding with *Go Down, Moses*.

- A handsome First Bison Book paperback printing of *Lion in the Garden: Interviews with William Faulkner 1926-1962*, edited by James B. Meriwether and Michael Millgate, was published Dec. 10 by University of Nebraska Press (299 pp, \$5.95).

- Joseph Blotner is at work on a one volume Faulkner biography for Random House that condenses the 1974 two volume life history and adds new material.

- *Uncollected Stories of William Faulkner*, edited by Joseph Blotner, is set for February Vintage Book paperback printing, at \$7.95.

THE GHOSTS of ROWAN OAK

William Faulkner's Ghost Stories for Children
Recounted by DEAN FAULKNER WELLS



An illustrated book with three stories William Faulkner told to the children at his home in the 1940s, and an introduction by Willie Morris. Price: \$9.95

YOKNAPATAWPHA PRESS, Inc.
P.O. Box 248, 102½ S. Lamar
Oxford, Mississippi 38655

The Faulkner Newsletter

Faulkner's Letter to David Kirk In Choice O.B. Emerson Collection

(From Page One)

Still another is the original of Faulkner's March 8, 1956 two-page typed letter to David Kirk. Kirk, a student at the University of Alabama, had written Faulkner and other notables for their views in the wake of furor over the admission of Autherine Lucy, a black student, to the university.

"Segregation is going, whether we like it or not," Faulkner wrote Kirk. "... I vote that we ourselves choose to abolish it, if for no other reason than, by voluntarily giving the Negro the chance for whatever equality he is capable of, we will stay on top; he will owe us gratitude; where, if his equality is forced on us by law, compulsion from outside, he will be on top from being the victor, the winner against opposition. And no tyrant is more ruthless than he who was only yesterday the oppressed, the slave.

"That is the simple expediency of this matter, apart from the morality of it. . . ." As a means of holding "intact integrity and decency and sanity in this matter," Faulkner went on to suggest "a sort of inter-State University organization for simple decency and rationality among Southern college men and women. . . a sane, sober union of student representatives from all the Southern schools, standing for the simple things which democracy means and which we have got to show the world that we do mean if we are to survive: the simple principles of due process of the majority will and desire based on decency and fairness to all as ratified by law."

The letter was first published in the June 9, 1963 *Crimson White* student newspaper at Alabama, and is included in Faulkner's *Selected Letters*, edited by Joseph Blotner.

The Emerson collection includes Bess Storer Condon's copy of *The Marble Faun*, inscribed on the front flyleaf "To Bess/from her friend, Bill Faulkner/19 December 1924." It was the date that the copies of Faulkner's first book arrived in Oxford from Four Seas Co., Boston. Interestingly, the copy is not also signed on the flyleaf by Phil Stone, nor a second time

by Faulkner on the title page, as was their custom in a number of presentation copies. The much-used Condon-Emerson copy, while repaired and lacking the spine label and the dust jacket, is in otherwise remarkably clean condition.

With it are other first trade editions, signed and numbered copies of seven books, 15 London and other foreign printings, and a clipping file. And there are about two dozen first editions in Emerson's library at Tuscaloosa not yet deposited at Vanderbilt.

Unique among the ephemera is a collection of letters to Emerson in the 1950's from Phil Stone and Mrs. Condon.

The breach in the Stone-Faulkner relationship is clear in the Stone letters to Emerson. Stone wrote on October 24, 1956, in reference to the Faulkner drawing now at Vanderbilt, that "Back in the days when Bill was unknown he did a lot of this sketching. I had several books of poems which he wrote and illustrated for me as Christmas presents or birthday presents but they burned when our old house burned in 1942." Stone ended the letter with a suggestion that Emerson telephone Faulkner. "I think he is in town but I have not seen him for a long time. In fact, since Bill won the Nobel Prize and got so famous, he rarely ever comes around me these days."

On April 8, 1957, Stone wrote that he was not surprised that Faulkner had not answered an Emerson letter. "That is just like him. He didn't do it because he didn't want to. In a good many small ways the word 'stinker' is synonymous with the name 'Faulkner', and this is especially true of Bill."

And on August 30, 1957, Stone found Faulkner "Very much overrated."

"You can be sure that I shall not be the Boswell of Bill or of anybody else. . .," he wrote in that letter to Emerson. "I can't agree with you about A FABLE. I think it is quite a failure although it contains some beautiful Faulkner prose. The reason I think it is a failure is that no one can write a successful book on the life of Christ without having a sublime humility and God never put humility into any Faulkner I ever saw. If you want to see how much better the job can be done, read Oscar Wilde's *De PROFUNDIS*."

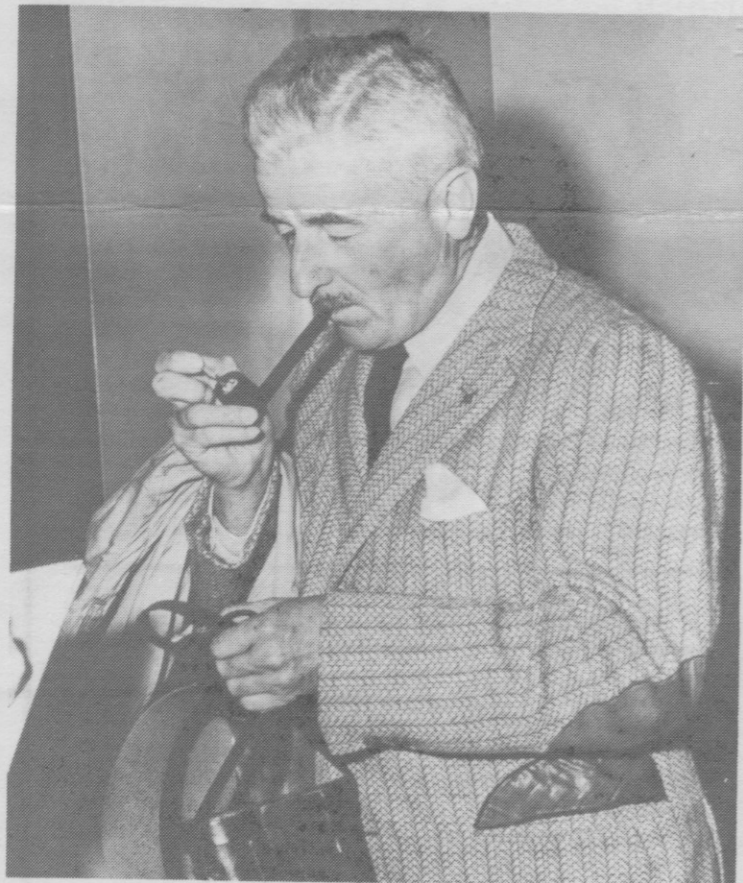
Rounding out the Emerson collection are photographs, a Peter Thomas copy of Faulkner's map of Yoknapatawpha County in *Absalom, Absalom!*, and a William Walmsley oil portrait painted while Walmsley, a professor at Florida State University, was a student at Alabama.

It is a superb collection built with the help of Mrs. Condon, who typed many Faulkner manuscripts, and her son Aaron Condon, with captivating flashbacks by Phil Stone. It mirrors the affection of yet another student of a man who found the high-caste Brahmins of the Old South, low-caste too, worth writing about long after new critics brought on their Southern Literary Renaissance. But he made his own contributions to the Renaissance, and he shares wall and shelves today with folks of like mind, even if they couldn't draw cowboys on wild ponies.



WILLIAM A. WALMSLEY made a gift of his 20 x 24-inch oil portrait of Faulkner to O.B. Emerson while Walmsley was a student at the University of Alabama. Photos in the Emerson Collection include this study by a Memphis Press-Scimitar photographer of Faulkner lighting his Dunhill pipe on a November, 1955 visit to Memphis for his "American Segregation and the World Crisis" speech at the Southern Historical Association. Other "uniques" in the Emerson Collection include Bess Storer Condon's copy, signed by her, of the Nov. 1, 1934 issue of *The Oxford Magazine* with Phil Stone's "William Faulkner, the Man and His Work," No. 451 of *Salmagundi*, and No. 271 of *Idyll in the Desert*.

—Walmsley portrait photo by Andy Russell



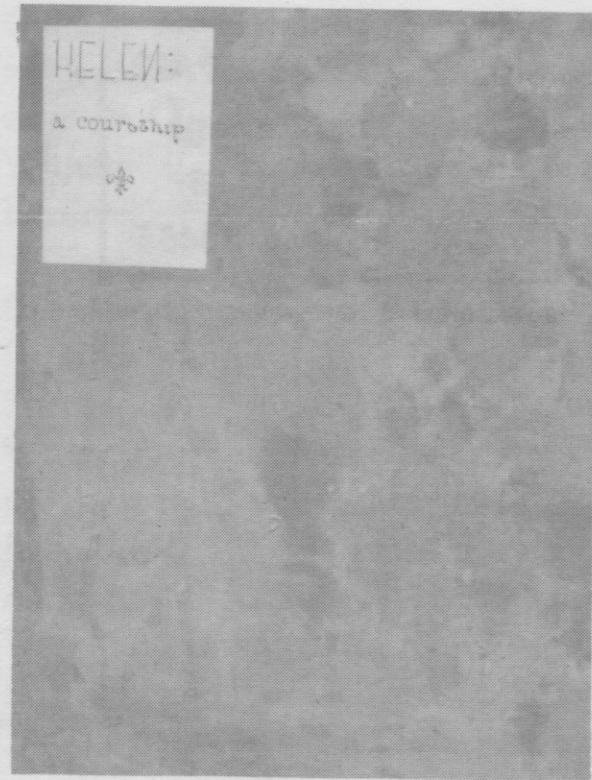
William Faulkner HELEN: A COURTSHIP

Yoknapatawpha Press is pleased to announce the joint publication, with Tulane University, of *Helen: A Courtship*.

When he was 29 and living on the Mississippi Gulf Coast in 1926, William Faulkner made a gift of a slim, hand-lettered volume of sixteen poems to Helen Baird. Eleven of these sixteen poems are now being published for the first time.

The 150 facsimiles will be printed to exacting standards by Stein Printing Company of Atlanta, which also produced facsimiles of Faulkner's *Marionettes* and *Mayday*.

SEND ORDER TO:
P.O. Box 248, Oxford, MS 38655
Tel: 601-234-0909



Front cover of Faulkner's gift volume for Helen Baird

HELEN: A COURTSHIP

—Boxed facsimile edition with separately bound Introduction by Carvel Collins
—150 numbered copies
—\$155.00, plus \$1.50 postage
—Publication date: April, 1981
—ISBN 0-916242-11-3

HELEN: A COURTSHIP AND MISSISSIPPI POEMS

—Trade edition combining these two gift volumes of Faulkner's early poetry
—Includes Faulkner's essay, "Verse, Old and Nascent: A Pilgrimage"
—And accompanying introductions by Carvel Collins and Joseph Blotner
—\$9.95, plus \$1.50 postage
—Publication date: April, 1981
—ISBN 0-916242-13-1

House of Books Celebrates 50th

Few people have watched Faulkner prices so closely, handled more Faulkner and Hemingway and other moderns, or helped more libraries and collectors fill want needs of a great body of modern first editions than Marguerite A. Cohn, the presiding grande dame of House of Books, Ltd. in New York.

It was no time—if ever there is a good time—in September, 1930 to be starting a book business, 11 months after the big Crash down on Wall Street. But that's what Capt. and Mrs. Louis Henry Cohn did. And now, Mrs. Cohn has marked the 50th anniversary with a handsome "50" catalogue that lists that many items, all illustrious, two of them Faulkner.

The catalogue itself is an instant collectible. It offers the Marian Davis Chamberlin copy of *The Marble Faun*, signed twice by Faulkner, at \$3,250; it is so priced because, while the interior is fine, one-and-a-half inches are missing from the top of the spine of the unjacketed copy. The other Faulkner included is No. 27 of the 100 signed *Go Down, Moses*, at \$3,500.

"In 1947, William Faulkner was at so low an ebb we had two copies of the *Go Down, Moses* limited edition in our catalogue at \$10," Mrs. Cohn says.

The Cohns' first catalogue, in 1934, had five Faulkner firsts and limiteds. *The Sound and the Fury* and a signed, limited *A Green Bough* each went for \$5. The signed, limited *Idyll in the Desert* commanded \$6. *As I Lay Dying*, the "I" on page 11 dropped in proper first issue, fetched \$7.50, and *Mosquitoes* brought a whopping \$12.50. Yes, they were mint, the trades in dust jackets.

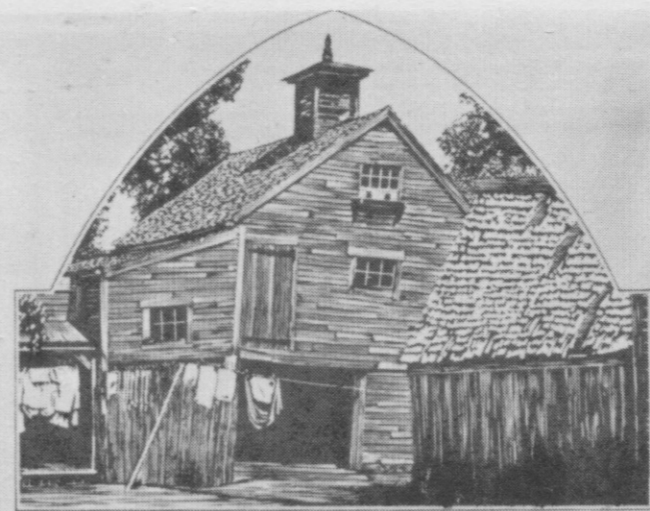
Checklist . . .

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combining *Helen* with *Mississippi Poems*, including Faulkner's essay, "Verse Old and Nascent: A Pilgrimage," and an introduction by Joseph Blotner, \$9.95, and a facsimile edition of 150 numbered copies, boxed, at \$150. Hand-lettered and bound by Faulkner as a gift for Helen Baird in 1926, *Helen* has 16 poems, 11 of them never before published for general consumption. It was for Helen Baird that Faulkner also did *Mayday*, which was published in 1977 by Notre Dame Press in a facsimile edition with Carvel Collins's companion "*Faulkner's Mayday*," introducing and giving the book's history. A trade edition of *Mayday* was published by NDP on January 27, 1980, the date in 1926 that Faulkner made a present of the little book to Helen Baird. Helen Baird Lyman sold the two gift books to New Orleans collector William B. Wisdom, who left them to Tulane University.

House of Books was located initially at 52 East 65th Street. It has been at 667 Madison Avenue since 1967. Captain Cohn, who died in 1953, was the first Hemingway bibliographer. His *A Bibliography of the Works of Ernest Hemingway* was published by Random House in 1931.

The Cohns in those early days understandably gave no thought to Faulkner prices ever soaring. "If we had, at the beginning, we would have bought out all the *Sanctuary*, *Sartoris*, *The Sound and the Fury*, etc., which were all still available at



Faulkner's Yoknapatawpha Comedy

Lyll H. Powers

Faulkner's Yoknapatawpha Comedy, by Lyll H. Powers (University of Michigan Press, 285 pp, \$18.50). Powers, professor of English at Michigan, examines such persistent themes as self-destructiveness of evil, man's second chance, and the "saving remnant," as found in 13 Faulkner novels and throughout the Yoknapatawpha saga. His finding: the novels, taken together, "express a fundamental faith in mankind," and the saga "is our modern American divine comedy."

the publisher, in first edition, at publication price," Mrs. Cohn says today. "*Sanctuary* put him on the map, really through Alexander Woollcott, who mentioned the book on his radio program."

Mississippi Heroes Includes Faulkner

"William Faulkner: Transcending the Place Mississippi" is the title of a biographical essay by William Boozer, *FN* editor, in *Mississippi Heroes*, published in December by University Press of Mississippi. The collection of 10 essays is edited by Dean Faulkner Wells and Hunter Cole, with a foreword by Willie Morris.

Contributing other essays in the volume, the first in a proposed series, are Shelby Foote, on Jefferson Davis; William Winter, Martin Sennett Conner; Emmie Ellen Wade, Greenwood LeFlore; Cleveland Donald Jr., Medgar Evers; Louis Dollarhide, William Alexander Percy; Nannie Pitts McLemore, Sam Dale; Jack Crocker, Jimmie Rodgers; Nash K. Burger and John K. Betterworth, L.Q.C. Lamar, and John Carroll Eudy, Thomas Rodney.

Quotable Quote

Speaking at a recent symposium on Jesse Stuart near the Kentuckian's W-Hollow home, Thomas D. Clark, Mississippian turned leading Kentucky historian, looked back to the days when he was golf course greenskeeper as an Ole Miss student beginning in 1925, "When I knew William Faulkner, nobody I knew, including William Faulkner, thought he'd ever go anywhere except home to supper."

CLASSIFIEDS

A full color print of Col. William Clark Falkner and his "House of Many Gables" in Ripley, Mississippi, 1884-1937, from the oil painting by Ripley artist Thomas Covington. 300 signed and numbered copies, 19 x 28 inches, \$25.00 plus \$1.75 shipping. Publication date: March, 1981. Order direct from Yoknapatawpha Press, P.O. Box 248, Oxford, MS 38655. Tel. 601-234-0909.

Limited editions currently available from Yoknapatawpha Press: boxed facsimile of "Marionettes," the 1920 handmade book, written and illustrated by William Faulkner, with accompanying "Memories of Marionettes," by Ben Wasson, \$125.00; "The Ghosts of Rowan Oak," by Dean Faulkner Wells, limited edition of 150 copies signed and numbered, \$24.95; "Good Old Boy," by Willie Morris, limited edition of 300 copies signed and numbered, \$19.95. P.O. Box 248, Oxford, MS 38655.

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