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THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. XIII, No. 1

January-March 1993

A Checklist

Corrected Text Of S&F in New Modern Library

New printings of *The Sound and the Fury*, *Afternoon of a Cow* and *Faulkner's Nobel Prize acceptance speech* join George Garrett essays in heading this new Checklist:

Canzoneri, Robert. "Move over, Bill—I'm a Writer, too." *Smithsonian* magazine, Vol. 23, No. 5 (August 1992). Canzoneri writes of having lived in Oxford while a student and of being a beginning writer who was in awe of Faulkner but who kept his distance. He tells of a Railway Express agent wondering where Faulkner, "who only went to the university a few months," was getting those big words. There lived in Oxford in that day a Professor Goatee Brown, who had taught English at Ole Miss. "I think Faulkner's been writing this stuff and taking it down to Goatee Brown and getting him to put in the big words," the agent told Canzoneri.

Crews, Frederick. "Faulkner Methodized." *The Critics Bear It Away: American Fiction and the Academy*. New York: Random House, 1992. Crews, chair of the English Department at the University of California at Berkeley, deals here with the treatment of key novelists (Hawthorne, Melville, Stowe, Twain, Hemingway, Faulkner, O'Connor and Updike) by critics and the academic community. Examined in the essay on Faulkner are works by Malcolm Cowley, Lawrence H. Schwartz, Cleanth Brooks, Daniel Hoffman, John T. Irwin, John N. Duvall, Wesley Morris and Barbara Alverson Morris, Richard C. Moreland, and Andre Bleikasten. Crews concludes that Faulkner "often flew blind, juxtaposing wildly different sets of conventions to see what might result. And that, surely, has helped to keep him fresh even for academics as the Faulkner industry enters its fifth decade of all-out production. It will never be said of Faulkner, as Faulkner said of Hemingway, that 'he stayed with what he knew. He did it fine, but he didn't try for the impossible.'" \$20.

Faulkner, William. Nobel Prize acceptance speech. *Lend Me Your Ears: Great Speeches in History*. Selected and introduced by William Safire. New York: W.W. Norton, 1992. Safire gets cutesy in a four-paragraph preface to the speech that is void of periods and some other punctuation. Writes the language maven of Faulkner: "...he won the Nobel prize for *The Sound and the Fury* and *As I*

(Continued Page 4)

Rowan Oak in Faulkner's Day



FAULKNER'S HOME is depicted in a now-familiar photo made in April 1956, six years before Faulkner's death, by J.R. ("Colonel") Cofield. Owned now by the University of Mississippi, the home is visited each year by about 5,000 pilgrims, as they are known to the staff. Rowan Oak was designated a national historic landmark in 1968.

Faulkner's Home a Special Place Both to Pilgrims and Their Guide

By KEITH FUDGE

As I walk toward the house, up the cedar-lined drive, I see them. They are waiting. Some are standing on the porch; some are peeking in the windows. Around their necks and in their fanny-packs they proudly carry the latest in photographic and video gadgetry.

Looking at their watches and realizing the time is near, they begin to check their film supplies, batteries, and lenses. They have become oblivious to their children—to young Todd playing in the poison ivy, or to little Buffy playing with that funny-colored snake.

These travelers have reached the ultimate destination of their pilgrimage, Rowan Oak, the home of William Faulkner, and for the next couple of hours I will be their encyclopedia regarding the man who is larger than life to many of these travelers. I will be their tour guide to this home of Yoknapatawpha County. I am the assistant curator of Rowan Oak, and I love my job for several reasons; the visitors are just a bonus.

I greet the visitors, or pilgrims as we who work at the house call them, and tell them the house will be open shortly. By the looks on their faces, nothing I could have said would have pleased them more. After I open the front door, they come in quietly as if they had entered a holy shrine. I welcome them and instruct them that the tour is self-guided.

At this point, I am interested in their reactions. Many pilgrims (especially the young ones who were not given an option to accompanying Mom and Dad) seem relieved that they will not have to suffer through another pre-programmed docent's boring historical lecture about the South, filled with yarns of Yankees destroying all in sight; some, however, seem disappointed. If I catch a glimpse of their discontent, I'll say a few words to appease them and tell them I will try to answer any questions they may have. I love to tell them stories of Faulkner and the house, and after a few anecdotes I turn them loose. They scurry in all directions—upstairs, the back of the house, outside, some still lingering in the front.

There are three basic groups of pilgrims, and despite their differences all three categories are well represented here. Oh yes, there are differences.

(Continued Page 3)

Ole Miss Purchases Memory House

The University of Mississippi Foundation has purchased Memory House, the historic home of Dolly and John Faulkner adjacent to the campus of Ole Miss.

The home of the Oxford author and painter and brother of William Faulkner is situated on three acres—bounded on the south by Faulkner's Rowan Oak home and on the east by the home once owned by Stark Young. The home was purchased from Faulkner's two sons, M.C. "Chooky" Faulkner and James Faulkner of Oxford, for an undisclosed sum.

"The acquisition of Memory House is a wonderful addition to the cultural and educational resources of the University of Mississippi," Ole Miss Chancellor R. Gerald Turner said. "The location of this property along the east entrance of the campus on University Avenue is critical to the University's future development of the Cultural Center concept, since Memory House and the Stark Young House are adjacent to the University Museums."

Funds for purchase of Memory House were provided by Louis Brandt of Oxford and Houston, Texas,

(Continued Page 2)

Young Faulkner's Letters Home Show Him Moving Forward In Time

THINKING OF HOME: WILLIAM FAULKNER'S LETTERS TO HIS MOTHER AND FATHER 1918-1925. Edited by James G. Watson. New York: W.W. Norton & Co. 231 pp. + Census and Index. \$22.95.

By HOWARD BAHR

No one will deny that William Faulkner's life was, for the most of it, a grievous, hard journey. He was touched by an unaccountable fire—even he didn't know where it came from—that burned deep and cast long shadows, and the price of it was bitter and steep.

There can be no illusions about that now. Yet one grows a little weary of the grim melodrama evoked by Faulkner's recent biographers, whose work often leaves the reader with the uncomfortable feeling that he has opened the wrong door in a hotel. One is moved to ask, first, if it could really have been all that bad, and second, if it is really any of our business anyway.



Credit: Lassiter & Shoemaker Photographer

James G. Watson

However that may be, it is infinitely refreshing to discover this new volume of Faulkner's letters, written at a time in his life when so many things that would happen had not happened yet. The 145 letters, postcards, and telegrams in this collection, all addressed to one or both of his parents, chronicle Faulkner's early travels to New York, New Haven and New Orleans, his RAF service in Canada, and his first trip abroad. The reader, jaded by the knowledge of what comes afterward, waits resignedly for the signals he has learned to expect. What he hears instead is the utterance of a young man eager for new adventures but unable, and unwilling, to dissolve the ties that bind him to home.

Much has been written about Faulkner's relationship with his parents. We are all agreed on Maud's matriarchal control and Murry's intractable manliness. We have eavesdropped on the back-brace episode and heard Murry call his eldest son "Snake lips" and make fun of his poetry. Let the Faulknors present to the world their citadel of respectability: *we* know the dark, eroding tides that ebb in the chambers below.

Or do we? Professor Watson, in his introduction to this present volume, makes a novel observation. Faulkner's letters, he says, "represent strands of his most deep-felt ties to a nourishing and sustaining home." Yes, indeed they do—one has only to read them for that to become apparent. But how bold of Professor Watson to breathe the words in print and to suggest that

Faulkner's home life might have been something more than a Freudian (is it Freud?) tangle of dragons.

Whatever assumptions we might make, at this great distance, about Faulkner and his family, one thing is poignantly clear: in this private correspondence, Faulkner misses his folks. Implicit in the collection's title (and in Darl Bundren's words in *As I Lay Dying*: "How often have I lain beneath rain on a strange roof, thinking of home") is the vacancy of a heart far removed from home. If one is lucky, he has left behind sufficient love to fill that vacancy with remembrance, with faces and voices for which he may unabashedly yearn. Evidently, and to our great surprise, Faulkner must have been lucky in that way. If we search these letters for bitterness, for recrimination, for evidence of a twisted root, we are disappointed. And how pleasant it is to be disappointed, to discover Faulkner at a time when he could worry about sweaters and cakes and money from home; when the grim father of biographical fame was "Pop" and the dictatorial mother "Moms" or "Darling Momsey." William Faulkner, calling his mother "Darling Momsey"; it is ludicrous, and it warms the heart.

While Faulkner was looking back toward home, he was also moving forward in time. He was far-flung indeed for a Mississippi lad, and however much he might yearn for home he was beginning to shape himself along other lines. Accordingly, his letters from this period reveal what Professor Watson calls the "self-invention characteristic of letter-writing." By a subtle process, more or less discernible in retrospect, every artist creates himself in his own image. It is the business of youth when, for the first time, art and the bright world seem all of a piece, and the young artist goes about finding his own place in the design. This is the process at work in Professor Watson's collection as Faulkner, on his nascent journey, creates himself as artist and man.

All the familiar personae are here: the pilot, the poet, the boy from the country and the man of the world. In the letters, we see all these just beginning to merge into the complex image Faulkner would sustain for himself throughout his life. It is—or seems to be, at this early stage—a joyous creation, and the joy is contagious. One can, if only for this little while, laugh and be glad and wish the boy well.

Professor Watson's book is a handsome one, well set-up and attractive to the eye. The headnotes to each section are helpful where they provide historical context, less so when they tell us what Faulkner is going to say. The general introduction, a full 25 pages, is an elegant summation of theme and content and a justification of the collection's place in Faulkner scholarship. Doubtless Professor Watson could not resist the temptation to write it, nor can we resist reading it, since all books, it seems, must have their apparatus. Still, one wishes

Death Takes Emily W. Stone, Carl Petersen

Word has come late to *FN* of the deaths of two persons close to Faulkner studies over many years.

Mrs. Emily Whitehurst Stone, widow of Phil Stone, Faulkner's early mentor, died last June 24 in Charlotte, N.C., after a year's illness.

Carl Petersen of St. Louis, who since the late 1940s had built his Faulkner holdings into one of the premier private collections of an American author, died last March 8 of cancer.

Mrs. Stone had retired in 1980 as professor of English at Huntingdon College in Montgomery, Ala. She had earlier taught at All Saints Episcopal School for Girls in Vicksburg, Miss., and prior to that was on the faculty at the University of Mississippi.

A memorial service for Mrs. Stone was held in June in Charlotte, followed by a memorial service on August 18 at St. Peter's Episcopal Church in Oxford. Burial was in St. Peter's Cemetery in Oxford.

Mrs. Stone is survived by a daughter and son-in-law, Araminta and Stephen Johnston of Charlotte, and two granddaughters.

Mr. Petersen, who was 62, was manager of the Pigmented Products Laboratory of P.D. George Co., an industrial coatings firm, in St. Louis.

His catalogue of his collection, *Each in Its Ordered Place: A Faulkner Collector's Notebook* (Ardis, 1975), remains the standard bibliographic reference on Faulkner for libraries, rare book dealers, and collectors. It was followed by his *On the Track of the Dixie Limited: Further Notes of A Faulkner Collector*, published by his friends Christine and Robert Liska of The Colophon Book Shop, then located in LaGrange, Ill., now of Exeter, N.H.

Mr. Petersen is survived by a cousin, James Oberg of Chicago. Services and burial were in Chicago.

It were not so, for the real value of this collection lies in the letters themselves, in the words come down to us from a distant time, out of a vanished life.

Professor Watson might have done better to let the letters speak for themselves. Or he might have gone to one of Faulkner's favorite writers—Conrad—and given us for an introduction these few lines in "Youth" which embody, as no scholarly paraphernalia could ever do, the essence and spirit of this beautiful book:

Oh, the glamour of youth! Oh, the fire of it, more dazzling than the flames of the burning ship, throwing a magic light on the wide earth, leaping audaciously to the sky, presently to be quenched by time, more cruel, more pitiless, more bitter than the sea—and like the flames on the burning ship surrounded by an impenetrable night.

(Howard Bahr is curator of Rowan Oak.)

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

William Boozer
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Dean Faulkner Wells
and Lawrence Wells
Publishers

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Letter

Among the "World War I Memorabilia" pictured in the October-December 1992 *Newsletter* is a tie that I suspect Faulkner did *not* wear "during pilot training in Toronto." It seems to be, instead, the tie Sherwood Anderson sent him from New York in February, 1925, when he was living at Anderson's apartment in New Orleans. Faulkner wrote his mother on February 7, 1925: "Sherwood has sent me a grand tie, R.A.F. regimental colors, from New York. I am all dressed up now. It goes so well with my gray suit: dark blue, gray, scarlet, gray, and dark blue again" (*Thinking of Home*, p. 181). He thanked Anderson for the tie in an undated letter in the Anderson Collection at Wisconsin, and a 1925 photograph of him wearing the same tie pictured in the *Newsletter* with the suit is printed in *Collins' Helen: A Courtship* (p. 8).

James G. Watson
University of Tulsa

Memory House

(From Page 1)

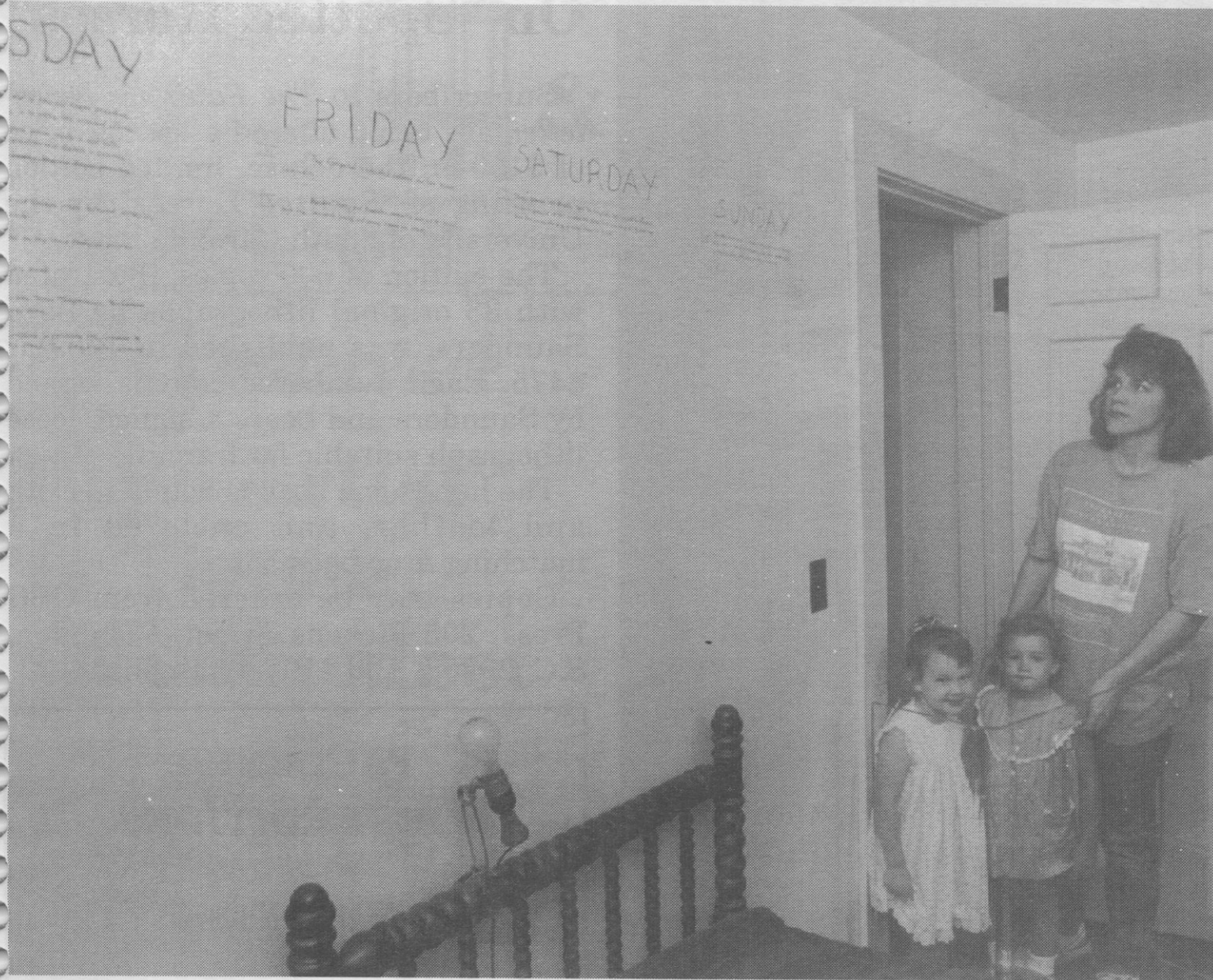
president-elect of the University of Mississippi Foundation. After renovation, Memory House will serve as the home of the Foundation and will be utilized by the Foundation and the University for campus-related activities.

Constructed in 1837, Memory House is one of the oldest homes in Lafayette County.

"I am excited to have Memory House restored as I remember it," said Chooky Falkner. "I think this is wonderful, and I am delighted that generations to come will have the opportunity to share in the heritage of Memory House and its historic role in our community.

"I remember Daddy wrote an article around 1940 about Memory House for *The Oxford Eagle*, in which he described the home's place in Lafayette County history. He was proud to say that water from the south side of the roof would flow to the Yocona River, and water from the north side would flow to the Tallahatchie River, two of our region's most historic assets."

Rowan Oak Pilgrims



ROWAN OAK is visited by folk of all ages. Gail Morton (above) of Thaxton, Miss., and daughter Lydia (center) and their friend Madison Robertson visit Faulkner's "office" for a peek at the outline of *A Fable* on the wall during a recent Faulkner and Yoknapatawpha Conference. Below, Patrick O'Donnell (left) of Morgantown, W. Va., and B.C. Crawford of Lenoir, N.C., talk Faulkner during a F&Y Conference picnic on a side lawn.

— University of Mississippi Photos



Faulkner's Home A Special Place

(From Page 1)

The first group consists of the tourists who may or may not have heard of William Faulkner. Generally, these folks are from the northern part of the United States, and they stop because Rowan Oak is listed in their AAA guide books, or more importantly because it is on the way to or from Graceland.

The second group is made up of the most reverent visitors, those who come to pay homage to a man they feel is America's greatest writer. Members of this group range from scholars and critics to housewives and cowboys. Their knowledge of Faulkner is extensive and many times they want to see just how much I know. I learned early that you do not argue with these folk even when you know they are wrong. It is much easier to let them have a moment of glory in the master's house.

The third group consists of locals and Ole Miss students. The students seem to feel that, if they visit the house now and then, that by some sort of osmosis they will pass their sophomore literature classes. The locals, many who have come for the sole purpose of bringing out-of-town relatives, hope that southern culture and a literary heritage will somehow seep into their souls the minute they pass through the front door. (Wrong, but thanks for playing.)

A large number of these locals claim to have known Faulkner, and no doubt many of them did; however, one must wonder if their relationships to "Bill" are slightly exaggerated. Trust me, if "Bill and Estelle" had drinks with as many people who claimed to have shared happy hour with them, Faulkner would never have had time to write anything.

After the pilgrims have completed their tour of the house, all the while dodging the flashes of each other's Yamanika and Yoknapanisha cameras, they begin to approach me with their questions. How many times was he married? Is the furniture original? How much did he drink? Why did he write on the wall? Where is the rowan oak tree? The list goes on.

I love answering the questions, even those I've heard 1,000 times, for when the questions start, it's showtime and I'm on stage. Generally, as I answer specific questions, I'll throw in an anecdote regarding Faulkner and this will stimulate even more curiosity. By the time many pilgrims leave they have asked what is his best novel, the best biography of his life, and the best way to understand his work. These are the questions that make me feel that I have done my job. I have stimulated a curiosity in some of these people who might have simply viewed Faulkner as just another writer, and Rowan Oak as just another antebellum home among the old magnolias.

After the group leaves, there will be time to dust, sweep the porches, and look at the day's mail, at least for a few minutes. Believe me, most of the time pilgrims keep you on your toes; however, if it rains later I'll have time for a cup of coffee in the library or the office. These are the moments that I most treasure. As I look out these windows of his library, I wonder how much Faulkner struggled writing *Absalom, Absalom!* and perhaps contemplated Sutpen's design while staring out of this same window. I feel the past here. Yankee troops passing by outside, Ole Miss students from generation to generation walking through the woods; but most important, I feel magic. It's a feeling one cannot explain but knows it's there the minute it comes over him.

In constantly looking at ways to improve the presentation of Rowan Oak, I thought it would be enlightening to contact curators at the homes of other famous American writers. After obtaining the phone number of Ernest Hemingway's home in Key West, I called and before I could explain why I was calling, I was given a list of business hours and admission prices so fast that I needed a scorecard to keep track. When this seemingly prerecorded message was completed, I explained to the lady who I was and where I worked. She seemed delighted to hear from me, and with great enthusiasm she said, "Oh yes, William Faulkner the famous painter!" As I sat in silence it seemed as if minutes passed although it couldn't have been more than a few seconds. I regained my composure and said, "Well, yes in his early days Mr. Faulkner was a bit of an artist, but I believe he is best known for his writing."

With this enlightening information the lady replied, "Oh of course, he and Hemingway were big buddies." "Yes mam," I replied, "I bet they were."

I learned a long time ago not to argue. By the way, there is no such thing as a rowan oak tree. But don't try to argue with anyone who insists there is.

Petersen Collection Described, Priced in Serendipity Catalogue

Valuations on published work of Faulkner, along with important bibliography, have a new benchmark in a catalogue from Serendipity Books offering the large Carl Petersen Collection for sale.

The collection is being dispersed by Serendipity Books of Berkeley in partnership with Jeffrey H. Marks Rare Books, Rochester, N.Y., and Transition Books—Rick Praeger of San Francisco and Davis, Calif.

It is described and priced in Serendipity's Catalogue 48, written and designed by Peter B. Howard and dedicated to the memory of Margie Cohn of the House of Books in New York, Petersen's good friend who with others helped him build the extensive collection in the years since the late 1940s.

The splendid Petersen Collection was featured in *The Faulkner Newsletter*, Vol. II, No. 2 (April-June 1982) in an article by Christine and Robert Liska, accompanied by Petersen's own recollection of the genesis of the collection and a note on their friendship by Margie Cohn.

Catalogue 48 is 643 pages of choice bibliographical notes on work by and about Faulkner and an important new guide for collectors, libraries and dealers on current values of his books and collateral materials.

"The categories and numbering systems are modelled on those constructed by

Massey and Petersen, in an attempt to contribute further to a much needed bibliography of William Faulkner," Howard writes, referring to Linton R. Massey's *"Man Working," 1919-1962: William Faulkner* (1968) and Petersen's *Each in Its Ordered Place: A Faulkner Collector's Notebook* (1975).

Catalogue 48 is organized under sections as follows: Manuscripts and typescripts, letters and telegrams, signed documents including contracts and Faulkner's 1951 will, apprenticeship appearances, separately published books and broadsides along with subsequent English and foreign language editions, published correspondence, recordings, published interviews, film work by Faulkner, films based on his work, works by other members of the Fa(u)lkner family, graphics (chiefly photographs), memorabilia, background material, critical and secondary material, and sections on short stories, poems, and essays and speeches.

First among the many notable entries is an early (1920) version of *The Marble Faun*, a 27-page carbon and ribbon typescript on onion skin, priced at \$75,000.

The catalogue is available at \$25, including postage, from Serendipity Books, 1201 University Ave., Berkeley, Calif. 94702, (510) 841-7455; Fax (510) 841-1920.

Checklist

(From Page 1)

Lay Dying and the quiet life of the artist in Oxford Miss was over and he became a big name and the stream of consciousness technique was accepted as a proper literary form so long as you didn't use it too much" 957 pp. \$35.

Faulkner, William. *The Sound and the Fury*. The Corrected Text, with Faulkner's Appendix. New York: Modern Library, 1992. This new printing comes with relaunch of the Modern Library on the occasion of the 75th anniversary of its founding. It follows the text corrected in 1984 under the direction of Noel Polk, based on comparison of the first edition and Faulkner's original manuscript and carbon typescript. Included are Polk's notes on the corrections. ix + 348 pp. \$14.50.

[Faulkner, William] Trueblood, Ernest V. (Pseudonym.) "Afternoon of a Cow." Introduction by Carol de Saint Victor. Iowa City: The Windover Press, University of Iowa, 1991. An edition of 200 copies. v + 15 pp. \$45.

The Faulkner Journal, Vol. V, No. 2, Spring 1990 (published Summer 1992). John T. Matthews, ed. Essays by Iorgos Galanos, "The Metaphoricity of Memory in Faulkner's *As I Lay Dying*"; William J. Mistichelli, "Perception is a Sacred Cow: The Narrator and Ike Snopes in William Faulkner's *The Hamlet*"; Allen Ramsey, "Spotted Horses' and Spotted Pups"; Jean Mullin Yonke, "Faulkner's Civil War Women"; Edward A. Malone, "Nabokov on Faulkner"; and James G. Watson, "Faulkner's 'What is the Matter with Marriage.'" Subscriptions to *FJ* at \$9 a year (two general issues or special double issue) may be made through Managing Editor Dawn Trouard, Department of English, University of Akron, Akron, Ohio 44325-1906.

Faulkner Studies, Vol. I, No. 2 (September 1992). Michel Gresset, Kenzaburo Ohashi, Kiyoyuki Ono and Noel Polk, editors. Kyoto: Yamaguchi Publishing House. Essays on "Conceiving the Enemy: The Rituals of War in Faulkner's *A Fable*," by Joseph R. Urgo; "Faulkner's *As I Lay Dying* and St. Augustine," Patrick Samway, S.J.; "Of Rats and Uncles: Time out of Joint in 'Uncle Willy's' Jefferson," Jacques Pothier; and "Anecdote of the Vase: The Introduction to *The Sound and the Fury*," Sanae Tokizane. Also included are reviews by Toshio Koyama of Joseph R. Urgo's *Faulkner's Apocrypha: "A Fable," "Snopes," and the Spirit of Human Rebellion, and Faulkner and Popular Culture: Faulkner and Yoknapatawpha, 1988*, Doreen Fowler and Ann J. Abadie, eds., and by Etsuko Sugiura of John N. Duvall's *Faulkner's Marginal Couple: Invisible, Outlaw, and Unspeakable Communities*, and Richard C. Moreland's *Faulkner and Modernism: Rereading and Rewriting*. The biannual journal, printed in English, is available for \$8 for the single issue and \$15 for yearly subscriptions from Yamaguchi Publishing House, 72 Tsukuda-cho, Ichijoji, Sakyo-ku, Kyoto 606, Japan.

[Faulkner and Yoknapatawpha Conference.] "Dark in August: Intellectuals in Yoknapatawpha." *The Economist*, Aug. 15, 1992, p. 76.

Unsigned report on the 19th annual Faulkner Conference at the University of Mississippi, August 2-7, and its theme of "Faulkner and Ideology." "Ideology is one of the major preoccupations of contemporary criticism," the anonymous writer writes. "Every utterance, the fashionable argument goes, is affected by the ideological assumptions of the speaker. There can be no such thing as an absolute, disinterested statement, true for everybody, since all perspectives are determined by a web of social circumstances. As more than one speaker at the conference pointed out, William Faulkner denied such ideological pigeon-holing. For him there were absolute realities."

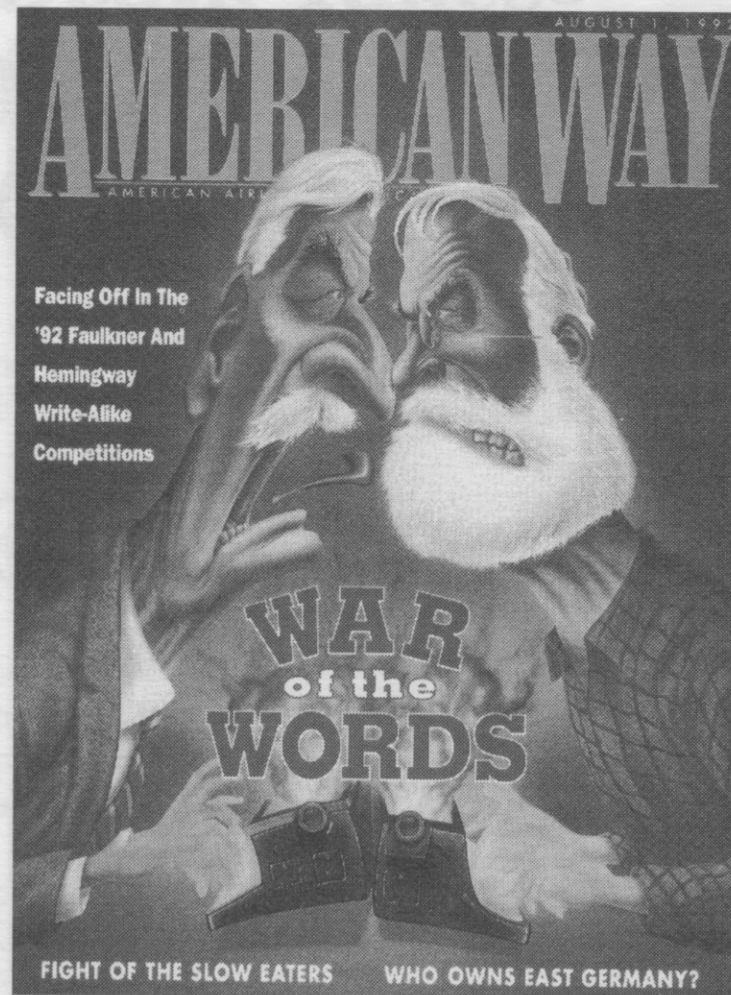
Garrett, George P. *The Sorrows of Fat City: A Selection of Literary Essays and Reviews*. Columbia: University of South Carolina Press, 1992. Included in a section on Southern literature and Faulkner are "Southern Literature Here and Now," "An Examination of the Poetry of William Faulkner," "Faulkner's Early Literary Criticism," "The Influence of William Faulkner," "Afterword to *The Road to Glory*," "'Fix My Hair, Jack': The Dark Side of Faulkner's Jokes," "'When I Showed Him the Check, He Asked If It Was Legal': What William Faulkner Got and Gave Us from Pop Culture." ix + 316 pp. and Index. \$34.95 cloth, \$14.95 paper.

Lockyer, Judith. *Ordered by Words: Language and Narration in the Novels of William Faulkner*. Carbondale: Southern Illinois University Press, 1991. Taking her title from *Flags in the Dust*, where Horace Benbow describes himself as "ordered by words," Lockyer follows Horace Benbow, Quentin Compson, Darl Bundren, Isaac McCaslin and Gavin Stevens through 30 years of Faulkner's writing to show how Faulkner "locates his own anxieties about the possibilities and limitations in language... Their stories reveal the intricacies of Faulkner's career-long exploration of what language can and cannot achieve." xiii + 188 pp. \$29.50.

The Oxford American, Premiere Issue (Spring 1992). Marc Smirnoff, ed. Contents include "The Faulkner Thing," in which John Grisham writes of an irritating interview by a TV reporter, while signing copies of *The Firm*, about what it's like to write in Faulkner's shadow, and an essay-review by Donald Kartiganer of Susan Snell's *Phil Stone of Oxford: A Vicarious Life*. Other contributors to this first issue of the new quarterly magazine include Barry Hannah, Jane Mullen, Richard Ford, Lewis Nordan, Larry Brown, and Louis D. Rubin Jr. For a copy of the premiere issue (\$4.50) or to subscribe at \$16 a year, the address is 115 1/2 South Lamar, Oxford, Miss. 38655.

Williams, Joan. "Sanctuary of the Storyteller." *Southern Accents* magazine, Vol. 15, No. 3 (April 1992). Photographs by Tina Freeman accompany the report on the transformation by Rosemary James and Joseph DeSalvo Jr. of 624 Pirate's Alley in New Orleans, into their residence and Faulkner House Books. Faulkner lived at that address in 1925 while writing *Soldiers' Pay*.

Old Friends



COVER of the Aug. 1, 1992 *American Way* magazine, published by American Airlines, depicts the "War of the Words" in the 1992 Faulkner and Hemingway Write-Alike Contests. Ken Westphal's nose-to-nose likenesses of the two invite the reader inside to texts of the winning entries in the third Faux Faulkner Contest and the 12th annual Harry's Bar & American Grill International Imitation Hemingway Competition.

Special Offering On "Spotted Horses"

Subscribers to *The Faulkner Newsletter* are being offered a special price of \$150 on the deluxe, limited edition printing of "Spotted Horses" by the University of South Carolina Press.

The edition of 600 copies, illustrated with 33 original lithographs by Boyd Saunders, was published in 1989 at \$475. Each numbered copy is signed by Saunders and bears a signed, loose lithograph suitable for framing.

The handsome book is bound in cloth and leather, and enclosed in a matching drop back box.

Copies may be ordered from USC Press, 205 Pickens Street, Columbia, S.C. 29208. Add \$10 for shipping.

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American Way Faux Faulkner Contest

Win a trip for two to an American Airlines destination of choice, plus six days in Faulkner country.*

All you need do is write the best bad Faulkner, no longer than 500 words, drawing on Faulkner's style, themes or plots. Each entry must be typed and double-spaced. Entries in the fourth annual contest are being received until Feb. 1, 1993. Contest sponsored by American Airlines' *American Way* magazine, the University of Mississippi's Department of English and Center for the Study of Southern Culture, and Yoknapatawpha Press and its *Faulkner Newsletter*. Contestants grant publication rights to *American Way*, Yoknapatawpha Press and *FN*, and the right to release entries to other media. Send entries to *The Faulkner Newsletter*, P.O. Box 248, Oxford, MS 38655.

*Winner gets two round-trip tickets to choice of any American Airlines destination worldwide. Plus travel to Oxford and complimentary registration at the 1993 Faulkner and Yoknapatawpha Conference at Ole Miss.

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review
P.O. Box 248, Oxford, Mississippi 38655

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