

# Faulkner Newsletter and Yoknapatawpha Review

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William Pratt

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# THE FAULKNER NEWSLETTER

## & Yoknapatawpha Review

Vol. XVI, No. 1

January-March 1996

### Reed-Faulkner Friendship Remembered

By WILLIAM PRATT

William McNeil Reed of Oxford was a loyal friend of William Faulkner from the early 1920's. They met at Gathright-Reed Drugstore on the town square, a gathering place for Oxford citizens for as long as Mac Reed worked there, which was more than 60 years. Their friendship flourished despite great differences between the two men, since Mac was highly sociable, a solid citizen, and a graduate of the University of Mississippi; while Bill was, as everyone knows, reclusive and aloof, earning in his early years the nickname "Count No 'Count," and lacking even a high school diploma.

Nevertheless, they both loved Oxford though they were born elsewhere—Faulkner in New Albany and Mac Reed in Houlka—and they liked each other immediately; the friendship between them lasted almost 40 years, from 1923 when they met until 1962 when Faulkner died. No other Faulkner friendship lasted as long, not even the literary friendship with Phil Stone, who was Faulkner's mentor in his early years but had a falling out with him after he won the Nobel Prize.

The friendship between Mac and Bill was entirely personal, not literary. Mac Reed never mentioned books to Bill Faulkner unless Bill mentioned them first, and his service to Bill as a writer consisted largely of offering his books for sale in his drugstore, or wrapping the manuscripts for mailing when Bill asked him to do so.

Surprisingly, Faulkner, who disliked autographing books on request, voluntarily autographed and inscribed a number of his books to Mac Reed. Mac did not read these books, for the most part, though he did read Faulkner's short stories that appeared in *The Saturday Evening Post* and *Scribner's* which were for sale in his drugstore. He often loaned out his inscribed copies of Faulk-

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### Prized Inscription

BOOKS BY WILLIAM FAULKNER

*SOLDIERS' PAY*  
*MOSQUITOES*  
*SARTORIS*  
*THE SOUND AND THE FURY*  
*AS I LAY DYING*  
*SANCTUARY*

SANCTUARY

WILLIAM  
FAULKNER

William Faulkner  
14 Feb. 1931



To Mac Reed,  
from his friend,  
Bill Faulkner  
with gratitude and regards

JONATHAN CAPE AND HARRISON SMITH, INCORPORATED,  
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**THE FIRST EDITION of *Sanctuary* which Faulkner's good friend Mac Reed of Oxford in turn presented to his nephew William Pratt is inscribed by Faulkner "To Mac Reed, from his friend, Bill Faulkner, with gratitude and regards." Above the inscription Faulkner wrote his name, dating it at Oxford on 14 Feb. 1931, five days after publication.**

### HIS NAME WAS PETE . . . BY WILLIAM FAULKNER

His name was Pete. He was just a dog, a fifteen-months-old pointer, still almost a puppy even though he had spent one hunting season learning to be the dog he would have been in another two or three if he had lived that long.

But he was just a dog. He expected little of the world into which he came without past and nothing of immortality either:—food (he didn't care what nor how little just so it was given with affection—a touch of a hand, a voice he knew even if he could not understand and answer the words it spoke); the earth to run on; air to breathe, sun and rain in their seasons and the coveted quail which were his heritage long before he knew the earth and felt the sun, whose scent he knew already from his staunch and faithful ancestry before he himself ever wined it. That was all he wanted. But that would have been enough to fill the eight or ten or twelve years of his natural life because twelve years are not very many and it doesn't take

much to fill them.

Yet short as twelve years are, he should normally have outlived four of the kind of motorcars which killed him—cars capable of climbing hills too fast to avoid a grown pointer dog. But Pete didn't outlive the first of his four. He wasn't chasing it; he had learned not to do that before he was allowed on highways. He was standing on the road waiting for his little mistress on the horse to catch up, to squire her safely home. He shouldn't have been in the road. He paid no road tax, held no driver's license, didn't vote. Perhaps his trouble was that the motor car which lived in the same yard he lived in had a horn and brakes on it and he thought they all did. To say he didn't see the car because the car was between him and the late afternoon sun is a bad excuse because that brings the question of vision into it and certainly no one unable with the sun at his back to see a grown pointer dog on a curveless two-lane highway

would think of permitting himself to drive a car at all, let alone one without either horn or brakes because next time Pete might be a human child and killing human children with motorcars is against the law.

No, the driver was in a hurry: that was the reason. Perhaps he had several miles to go yet and was already late for supper. That was why he didn't have time to slow or stop or drive around Pete. And since he didn't have time to do that, naturally he didn't have time to stop afterward; besides Pete was only a dog flung broken and crying into a roadside ditch and anyway the car had passed him by then and the sun was at Pete's back now, so how could the driver be expected to hear his crying?

But Pete has forgiven him. In his year and a quarter of life he never had anything but kindness from human beings; he would gladly give the other six or eight or ten of it rather than make one late for supper.

**SHOWN ABOVE IS FAULKNER'S CLASSIC "His Name Was Pete," about the hit-and-run death of the family's pointer dog while with Faulkner's daughter Jill during an afternoon horseback ride, as it ran on page one in *The Oxford Eagle* on Aug. 15, 1946.**

### Faulkner Statue To Mark His 1997 Centennial

Faulkner's hometown of Oxford will celebrate the centennial of his birth in September of next year in a very special way.

Oxford Mayor John Leslie recently announced plans for the commissioning of a life-size bronze statue of the Nobel laureate, to be erected in front of City Hall on Oxford's Courthouse Square.

Plans will be made for formal dedication of the statue in ceremonies on Sept. 25, 1997, the 100th anniversary of Faulkner's birth, Mayor Leslie said.

The statue will be executed by noted sculptor William N. Beckwith of Taylor, Miss.

"In the 34 years since Faulkner's death, Oxonians have seen a steadily-increasing interest in the writer and his ties to the local scene," Mayor Leslie said. "It is appropriate that his hometown honor his memory and his achievement in this manner."

The statue is being commissioned through the Yoknapatawpha Arts Council of Oxford. Cost of the project, estimated at about \$50,000, will be met by private and corporate funding.

Credited with the idea for the statue is Dr. Chester McLarty of Oxford, the Faulkner family physician. Planning a photo documentation of the work in progress is Beckwith neighbor Jane Rule Burdine, mayor of Taylor.

The likeness of Faulkner will be as he was in the post-Nobel Prize years, or age mid-50s. Conceptually, it will have Faulkner wearing a hat and in tweed coat and khaki trousers, pipe in hand.

Oxford's present-day City Hall earlier was a Federal Building and still earlier served as the city's Post Office. The statue will be looking out over Court Square, even as Faulkner would do for long periods of time after checking for his mail at the P.O., silent, observing, listening.

Other observances of the Faulkner centennial, reported in the October-December *Faulkner Newsletter*, will

(Continued Page 2)

# A Checklist New Studies Of Faulkner Here, Abroad

Headlining the new Checklist are the Summer 1995 William Faulkner Special Issue of Mississippi Quarterly and new studies in France and Japan:

Chapius, Bernard, "Faulkner: Ecrivain, Ivrogne et Gentleman." *Vogue Hommes*, July 1995. The profile on Faulkner in the French-language *Vogue* is accompanied by eight photographs of the author, one of the Old Colonel, Faulkner's great-grandfather William C. Falkner, a Memphis street scene, and a drawing by Faulkner of a couple dancing in front of a jazz orchestra, from the 1920-21 *Ole Miss* yearbook. Accompanying the profile is "Faulkner À Hollywood: Le Bourbon et le Bourbon," by Charles Forrester.

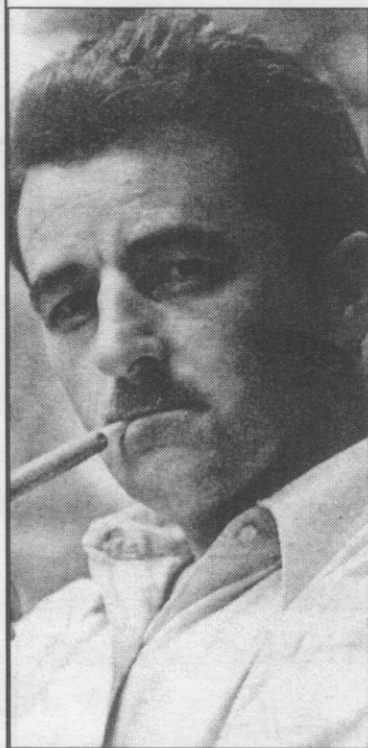
Chappel, Charles. "Lawrence Wells of Oxford: An Interview." *Mississippi Quarterly*, Vol. XLVIII, No. 2 (Spring 1995). Wells, who with his wife Dean Faulkner Wells co-owns Yoknapatawpha Press and publishes *The Faulkner Newsletter*, talks about his two novels, *Rommel and the Rebel* (1986) and *Let the Band Play Dixie* (1989) and other writing, Yoknapatawpha Press, and Oxford and other writers who call it home or have lived and worked here. "Faulkner had that tragic vision that was Homeric; it was the anvil tone of time," Wells tells Chappell. "You have to be born with that. It's a wonderful thing for a writer to have, but it's also a terrible burden because you see too much, you know too much, it hurts too much. And that power of writing that Faulkner had, that transcendence, came out of shared pain." *MissQ* is published by Mississippi State University.

Dardis, Tom. *Firebrand: The Life of Horace Liveright*. New York: Random House, 1995. "During his thirteen-year career," Dardis writes, "Liveright became as notorious for the kinds of books he published as for the way in which he published them and in so doing changed forever the methods by which books could be marketed in the United States." Dardis reports at length on Faulkner, beginning with Liveright's acceptance of *Soldiers' Pay* for publication. Dardis, professor emeritus at John Jay College of Criminal Justice in New York, has written on Faulkner also in *Some Time in the Sun* (1976), about the Hollywood years of Faulkner, Fitzgerald, Nathanael West, Aldous Huxley and James Agee, and *The Thrifty Muse: Alcohol and the American Writer* (1989). *Firebrand* is xvii + 394 pp. \$27.50.

Fiemeyer, Isabelle. "La malédiction du Sud: Pleins feux sur l'oeuvre et la vie de William Faulkner." *Lire*, May 1995. The French-language article is accompanied by a remembrance of Faulkner by his niece Dean Faulkner

## Rencontres William Faulkner

La Fondation William Faulkner - France  
L'Université Rennes 2 - Haute Bretagne  
sont heureuses de vous inviter à participer  
aux 2<sup>èmes</sup> Rencontres William Faulkner  
Ces journées d'études organisées  
par Michel Gresset et Nicole Moulinoux  
seront consacrées à :



# Sanctuary

1 ET 2 DÉCEMBRE 1995

- Conférence inaugurale de Juan José Saer
- Projection des films :  
"A story of Temple Drake" et "Sanctuary"
- Inauguration de la Banque de données  
"Fondation William Faulkner"

Avec la participation de :

André Bleikasten, Ikuko Fujihira,  
Richard Gray, Michel Gresset,  
Aurélie Guillain, Cheryl Lester,  
Nathalie Mason, James Massender,  
Giliane Morell, Gene Moore,  
Nicole Moulinoux, Robert Dale Parker  
Daniel Roulland.

Bulletin d'inscription et programme  
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Tél. 99 14 14 49 - Fax 99 59 29 97

Adresse E-mail : MX%Emmanuelle.Richeux@UHB.fr"

**SPEAKERS AND PROGRAM highlights, including screenings of the films "A story of Temple Drake" and "Sanctuary," are features in this announcement of a symposium on Sanctuary Dec. 1-2 under sponsorship of the new William Faulkner Foundation—France at Rennes 2 University.**

Wells.

*Mississippi Quarterly*, Vol. XLVIII, No. 3 (Summer 1995). William Faulkner Special Issue, Minrose C. Gwin, guest editor. Essays by Arthur A. Brown, Judith Bryant Wittenberg, Joseph Urgo, James M. Mellard, David Newman and Louise Westling; "Faulkner and Gender: An Annotated Select Bibliography (1982-1994)," by Cheryl Minnick; an essay-review by Philip M. Weinstein of *Faulkner and Psychology: Faulkner and Yoknapatawpha 1991*; and reviews by James B. Carothers and John N. Duvall, respectively, of *A Reader's Guide to the Short Stories of William Faulkner*, by Diane Brown Jones, and *Faulkner's Families: A Southern Saga* by Gwendolyn Chabrier.

Ono, Kiyoyuki. "The Good Splendid Things Which Change Must Destroy": An Interpretation of "A Rose for Emily." *Chiba Review*, No. 17 (1995). "... at the last scene of the story, where Emily's private room is described, ... dust comes to attain a profound symbolism, though completely silent, like the snow in the last scene of James Joyce's 'The Dead,'" Ono writes. "The dust, as a visible image of time, again like Joyce's snow, covers without any sound all the once good splendid things in the human world, ridicules all the human futile struggles to conquer time. In 'A Rose

for Emily,' Faulkner succeeds quite vividly in coalescing in the image of the dust this irrevocable tragedy. And I believe this story is one of the most successful attempts Faulkner ever made to show in his literature, that 'life is motion.'" Ono is professor of American Literature at Chiba University in Chiba, Japan, and editor in chief of the English language *Chiba Review*. This issue of the *Review* also contains "The Worst Feeling There Is: Erskine Caldwell and Loneliness," by Edwin T. Arnold of Appalachian State University, a visiting professor at Chiba University in 1994-95. *Chiba Review* is published annually by the Chiba English Literary Society, c/o

(Continued Page 4)

"A William Faulkner newsletter could easily be absolutely dreadful and pretentious.

It is in your hands, readable plus being lively and informative..."

—Ben Wasson

"Faulkner Newsletter just arrived and I want to tell you what a fine job you've done with it.

Difficult to do but you certainly did it!"

—Carvel Collins

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THE FAULKNER NEWSLETTER  
& Yoknapatawpha Review

William Boozer

Editor

Dean Faulkner Wells  
and Lawrence Wells

Publishers

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## Faulkner Statue

(From Page 1)

come during the 1997 Faulkner and Yoknapatawpha Conference at the University of Mississippi; at an annual program sponsored by the Pirate's Alley Faulkner Society in New Orleans; in New Albany, Miss., Faulkner's birthplace, under sponsorship by city and county public and private sectors; and in France at a location and under sponsorship yet to be finalized.

William Beckwith's studios and foundry are in a former general store (circa 1897) at Taylor, a short drive south on Old Taylor Road from Oxford. *FN* reported in our January-March 1988 issue of a project by Beckwith to issue a limited edition of 10 silicon bronzes of Temple Drake, who along with Taylor is immortalized in *Sanctuary*.

Other work by Beckwith has included a bust of Herman Melville for the ETV documentary, "Damned in Paradise." He cast two of an edition of five in bronze and then produced a bronze mask of Melville that has recently been purchased by the Berkshire County Historical Society in Pittsfield, Mass. More recent Beckwith commissions include an eight-foot bronze statue of Jefferson Davis for a new presidential library to be built at Jefferson's home, Beauvoir, in Biloxi, Miss.

Beckwith, 43, is originally from Greenville, Miss. He received his bachelor's degree and a master's fine arts degree in sculpture at the University of Mississippi.



**FAULKNER STOPPED** for visits across the counter at Gathright-Reed Drugstore with his longtime friend William McNeil Reed on trips to the Square in Oxford. This much-published photo of the two was made by Col. J.R. Cofield in the 1950s. Listed below are 10 volumes given to Mac Reed by Faulkner, all of them signed except for *Requiem for a Nun*.

### Mac Reed's Personal Collection of Faulkner Books

- *Soldiers' Pay* (1927, reissued 1937) "William Faulkner, Oxford, Miss. 28 Dec. 1946"
- *Sanctuary* (1931) "William Faulkner, 14 Feb. 1931, Oxford Miss. To Mac Reed, from his friend, Bill Faulkner, with gratitude and regards" First edition. Presented to his nephew William Pratt by Mac Reed with a card inscribed "May 18, 1967, This volume is presented to William Faulkner's young friend, William Pratt, Miami, U, Oxford, Ohio, by Bill Faulkner's old friend who is Bill Pratt's Uncle Mac, Oxford, Miss., with lasting affection and appreciation." (signed) "Mac Reed".
- *The Hamlet* (1940) "With best wishes of the season. Bill Faulkner. Xmas 1940" Also inscribed "William Faulkner, Oxford, Miss, 24 Decemb. 1940" on the title page
- *Go Down, Moses* (1942) "To Mac Reed with best regards. Bill Faulkner. 8 May 1942" Also inscribed "William Faulkner, Oxford, Miss., 8 May 1942" on the title page.
- *Intruder in the Dust* (1948) "For Mac Reed, from his friend, Bill Faulkner, 10 Jan. 1949" Also inscribed "William Faulkner, Oxford, Miss. 10 Jan., 1949" on the title page
- *Requiem for a Nun* (1950) Not inscribed
- *A Fable* (1954) "To Mac Reed, old friend, by dam, Bill Faulkner"
- *The Town* (1957) "To Mac Reed from Bill, 1957" Also inscribed "William Faulkner" on the title page
- *The Mansion* (1959) "To Mac, from Bill, Oxford, Miss., 12 Oct. 1959" Also inscribed "William Faulkner, Oxford, Miss., 12 Oct., 1959" on the title page
- *The Reivers* (1962) "To Mac Reed from his friend Bill Faulkner, 11 Nov., 1962" Also inscribed "William Faulkner, Oxford, Miss., 11 Mar. 1962" on the title page. (Note: the inscription in Faulkner's hand of "11 Nov. 1962" is clearly an error on Faulkner's part, since he died in July 1962; the other date of "11 Mar. 1962" is the correct one.)

## Longtime Reed-Faulkner Friendship Remembered

(From Page 1)

ner's books, one of which was the first Faulkner book, *The Marble Faun*, which was never returned to him though it became the rarest and most valuable of Faulkner's books later on.

Since Mac used to say he "was never a deep student of Faulkner," he deferred to the opinions of others about Faulkner's literary reputation, yet he always believed that Faulkner would be nationally and even internationally known as an author some day. Mac Reed believed in Bill Faulkner's best qualities, and therefore he honored Faulkner's ambitions as a writer, but he was not a collector of books and simply accepted those Faulkner gave him as gifts of friendship.

In the end, Mac Reed kept ten novels of Faulkner on his bookshelf, all but one of them with a personal inscription by the author. Yet he gave away the most valuable of those he kept, when in 1967 he sent his favorite nephew his autographed copy of *Sanctuary*. It was in dilapidated condition after nearly 40 years on and off the shelf, and I had it rebound in hard covers with "Mac Reed's Copy" stamped in gold on the spine.

The other nine books were retained by him until his death in 1985, at the age of 94. ("I didn't plan to live this long," he would say toward the end of his life.) Then they were inherited by his daughters, Carolyn Reed McGuire, who now lives in the family home on South Lamar Street in Oxford with her son, Reed, and Kitty Reed Costikyan, who lives in Chicago with her husband, Andrew Costikyan, a screen photographer who did special effects for the movie of *The Reivers*.

It is their hope, and mine, that Mac Reed's collection of Faulkner's novels will be purchased by Miami University and placed in the Special Collections Room of the library for the future use of scholars and students. If that happens, I plan to donate my own Faulkner collection to the library to augment the Mac Reed collection.

My collection includes four autographed novels—*Sanctuary*, which my uncle gave me, two copies of *Intruder in the Dust*, one autographed for me on my uncle's request, one autographed for my cousin Carolyn on her father's request, and the only one I bought for myself, the rare *Notes on a Horse Thief*. The latter was published by Hodding Carter, Ben Wasson and Kenneth Haxton at their Levee Press in Greenville, Mississippi. I learned about the book from a conversation I had with Faulkner, in Uncle Mac's presence, at Rowan Oak on Easter Sunday, 1950, the spring before Faulkner won the Nobel Prize for Literature. *Notes on a Horse Thief* was later incorporated in *A Fable*, though in my opinion it is the best part of the novel and can stand on its own, much as *Old Man* stands on its own, apart from *The Wild Palms* with which it was originally published.

So eventually, if our hopes are realized, there will be a substantial depository of autographed Faulkner books in the Miami University library, 12 volumes in all, the legacy of a man who knew Faulkner well enough to be called in his inscription in *A Fable*, "old friend, by dam," and to have earned what Faulkner called in his inscription in *Sanctuary* his "gratitude and regards."

(Mac Reed's nephew William Pratt is a professor of English at Miami University in Oxford, Ohio. In an article, "Bill Faulkner and Mac Reed: An Unusual Friendship," in *The South Carolina Review* (Spring 1991), Pratt further defines the friendship as "a case of complementary personalities bound by strong local loyalties." The common bond between Reed and Faulkner, Pratt goes on, "was a love of Oxford as a town and the South as a region, rooted in what Nathaniel Hawthorne, speaking of his native New England, called 'a home feeling for the past.'" Pratt adds: "Mac served as Faulkner's intermediary with the town he lived in during his years of obscurity, and he became the world's intercessor with Faulkner in his years of notoriety, since everyone who visited Oxford in search of Faulkner would be directed to the Gathright-Reed drugstore to see Mac Reed, his oldest friend in town. The friendship between them deepened with the years, but was essentially the same as it had been when they first met, a sort of unspoken agreement to respect each other's differences in order to remain friends." Pratt writes that the nearest Faulkner came to placing Mac Reed in his fiction "is the druggist named Mac who appears briefly in *The Sound and the Fury*—a resemblance in name only." Mac Reed was six years Faulkner's senior. Pratt is editor of *The Imagist Poem: Modern Poetry in Miniature* (Dutton, 1963) and *The Fugitive Poets: Modern Southern Poetry in Perspective*, a 1992 reissue by J.S. Sanders & Co. of a work originally published by Dutton in 1965. He and Curtis W. Ellison, dean of interdisciplinary studies at Miami University, are coauthors of an Afterword for *The Big Ballad Jamboree*, a novel about country music by the late Donald Davidson of Vanderbilt University, scheduled for March publication by University Press of Mississippi. The novel was believed left unfinished when Davidson died in 1968 until a completed manuscript was found recently by a granddaughter, Molly Kirkpatrick of Columbia, Tenn., in papers still in the Davidson family.)

# New Volume in Collected Works Of Faulkner Published in Japan

Publication over a period of years of a 27-volume *Collected Works* of Faulkner in Japan is nearing completion by Fuzambo Publishing Co. in Tokyo with a recent printing, combined in one volume, of *Essays, Speeches and Public Letters* and *The Wishing Tree*.

Faulkner scholar and translator Kenzaburo Ohashi of Yokohama reports that the final two volumes in the Japanese language series, *A Fable* and *Short Stories*, are programmed for publication next autumn and in early 1997 respectively.

The Fuzambo series is uniformly issued in handsome slipcased volumes bound in gilt-stamped brown boards protected by glassine wrappers.

The Japanese translations of *Essays, Speeches and Public Letters* are from the original edition edited by James B. Meriwether and published by Random House in 1965. Faulkner's *Wishing Tree* was published originally by Random House in 1964.

In the former, Professor Ohashi is the translator of Meriwether's Preface and the Public Letters. Ikuko Fugihira translated the Essays and Fumiyo Hayashi the Speeches, Introductions and Book Reviews.

Included in that volume is an Appendix containing Fumiyo Hayashi's translations of "An Introduction to *The Sound and the Fury*," "A Note on *A Fable*," and "Faulkner's Speech of Acceptance for the Andres Bello Award" presented to him in Caracas in 1961, each from *A Faulkner Miscellany*, edited by Meriwether and published in 1974 for *The Mississippi Quarterly* by the University Press of Mississippi.

The translation in the new Fuzambo volume of *The Wishing Tree* is by Hajime Kijima. Completing the volume are Commentaries by Fugihira and Hayashi, and an Afterword, "Faulkner, Kenji Nakagami, Kenzaburo Ohashi," by the critic Kojin Karatani. Karatani's essay is a tribute to Faulkner, the late novelist Nakagami, and to Professor Ohashi, under whom Karatani read Faulkner for the first time in a graduate seminar in 1965.

The new Faulkner volume in the Fuzambo series is 365 pp. and priced at ¥4,000 (\$40). To order, or for information on other volumes in the series, write to Fuzambo Publishing Co., 1-3 Kanda-Jimbo-cho, Chiyoda-ku, Tokyo 101.

## Checklist

(From Page 2)

Department of English, Chiba University, 1-33 Yayoi-cho, Inage-ku, Chiba City, 263 Japan. Subscriptions are \$15.

Premoli-Droulers, Francesca. *Writers' Houses*. Photographs by Erica Lennard. Prologue by Marguerite Duras. New York: Vendome Press, 1995. Faulkner's Rowan Oak home is one of 21 homes of great international literary figures included here in text and photographs. Illustrating the Rowan Oak feature are 10 color photographs of the interior and the grounds. "Rowan Oak is now a silent repository of mysterious charm; its shadows, its secrets, its imperceptible feeling of sadness pervade rooms haunted by phantoms from the past," Premoli-Droulers writes. "Empty bottles stand in a line across the top of the kitchen fireplace, while the walls of Faulkner's study still seem to vibrate with words. He would have preferred 'as a private individual, [to be] abolished and voided from history, leaving it markless, no refuse save the printed books.' But his writings are too powerful, his presence too unforgettable; and the house seems to communicate its sorrow to every visitor." Also featured are the Hartford home of Mark Twain, the Key West home of Hemingway, and homes of Duras, Karen Blixen (Isak Dinesen), Jean Cocteau, Gabriele D'Annunzio, Carlo Dossi, Lawrence Durrell, Jean Giono, Knut Hamsun, Hermann Hesse, Selma Lagerlöf, Giuseppe Tomasi di Lampedusa,

Pierre Loti, Alberto Moravia, Vita Sackville-West, Dylan Thomas, Virginia Woolf, Yeats, and Marguerite Yourcenar. 199 pp. \$50.

Sharpe, Anita. "Faulkner's Shade Looms Over Oxford, His Mississippi Home." *The Wall Street Journal*, May 3, 1995, p. 1, A9. The article, subtitled "Town Teems With Writers, Though It Is Unremarkable, Except for Its Racist Past," leads with a question as to the number of writers in Oxford. "What's the latest population figure?" answers Wylene Dunbar, an Oxford attorney whose first novel is with a New York literary agent. "Just round it off." Sharpe writes that for many, the Oxford muse is Faulkner. "Mr. Faulkner's brooding books... not only have influenced generations of college students but also, according to local scholars, have inspired more critical study than any other writer's work since Shakespeare." Sharpe reports briefly on April's third annual Oxford Conference for the Book, Square Books, and the Oxford connections of John Grisham, Barry Hannah, Larry Brown, and several aspiring writers.

*Teaching Faulkner*, No. 7 (Spring 1995). Robert W. Hamblin, ed., Charles A. Peek, associate ed. Contributions by Joseph R. Urgo, Mary Ellen Byrne, Annette Wannamaker and Ulf Kirchdorfer. Published twice yearly by the Center for Faulkner Studies, Southeast Missouri State University, Cape Girardeau 63701. Subscriptions are \$5 (regular), \$10 (contributing), \$25 (patron), and \$75 (lifetime).

## At Nagano



**EXTENSIVE photographic documentation of Faulkner's 1955 visit to Japan for the Nagano Seminar included this photo of a session with students. It is the frontispiece of *Essays, Speeches and Public Letters* and *The Wishing Tree*, newly published by Fuzambo Publishing Co. in the Japanese language *Collected Works of Faulkner*.**

## Guterson Wins PEN/Faulkner

David Guterson has been named winner of the 1995 PEN/Faulkner Award for Fiction for his 1994 novel *Snow Falling on Cedars*.

The PEN/Faulkner Award is the largest annual juried prize for fiction in the United States, with the winner of the award receiving \$15,000 and the other four nominees each receiving \$5,000.

Judges Charles Johnson, William Kittredge and Lee Smith considered 300 novels and short story collections published in the United States in 1994 in selecting the winner of the 15th annual award.

The other four nominated writers this year are Frederick Busch for *The Children in the Woods: New and Selected Stories* (Ticknor & Fields); Ursula Hegi for *Stones from the River* (Poseidon); Joyce Carol Oates for *What I Lived For* (Dutton/William Abraham); and Joanna Scott for *Various Antidotes: Stories* (Holt).

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