

Faulkner Newsletter and Yoknapatawpha Review

Volume 16
Number 4 *Vol. 16, No. 4 (1996)*

Article 1

10-1-1996


Vol. 16, No. 4 (1996)

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Recommended Citation

Wells, Lawrence; Owen, Jennifer Byron; and Wells, Dean Faulkner (1996) "Vol. 16, No. 4 (1996)," *Faulkner Newsletter and Yoknapatawpha Review*: Vol. 16 : No. 4 , Article 1.

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v. 16
NO. 4
OCT-DEC
1996

Wells et al.: Vol. 16, No. 4 (1996)



THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. XVI, No. 4

October-December 1996

"Christmas Tree," Noel Polk Essays, On New Checklist

Heading the new Checklist are notices on a previously unpublished Faulkner short story, "Christmas Tree," and Noel Polk's *Children of the Dark House: Text and Context in Faulkner, a collection of critical essays by the editor of the definitive Faulkner texts:*

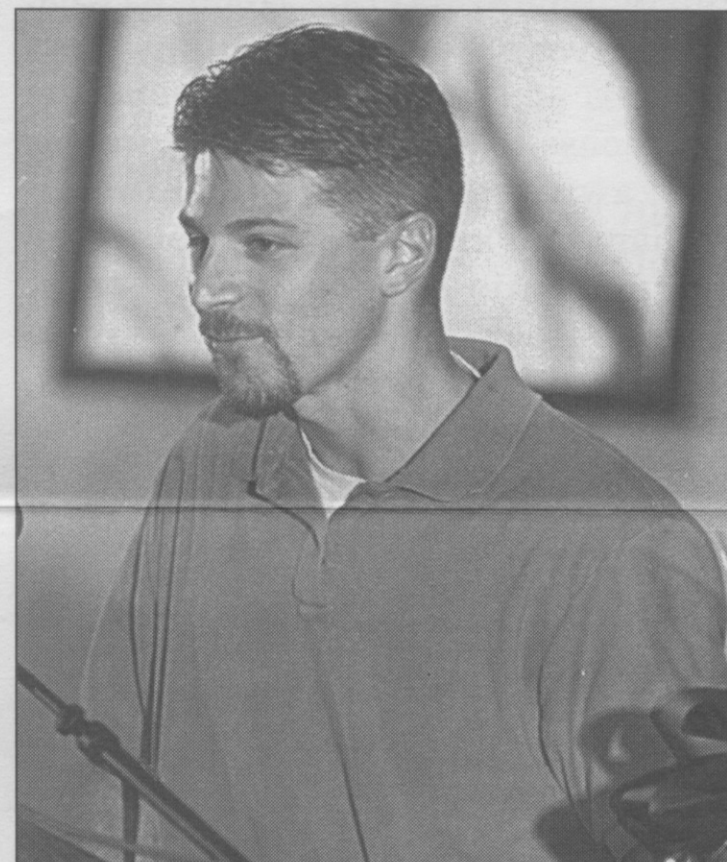
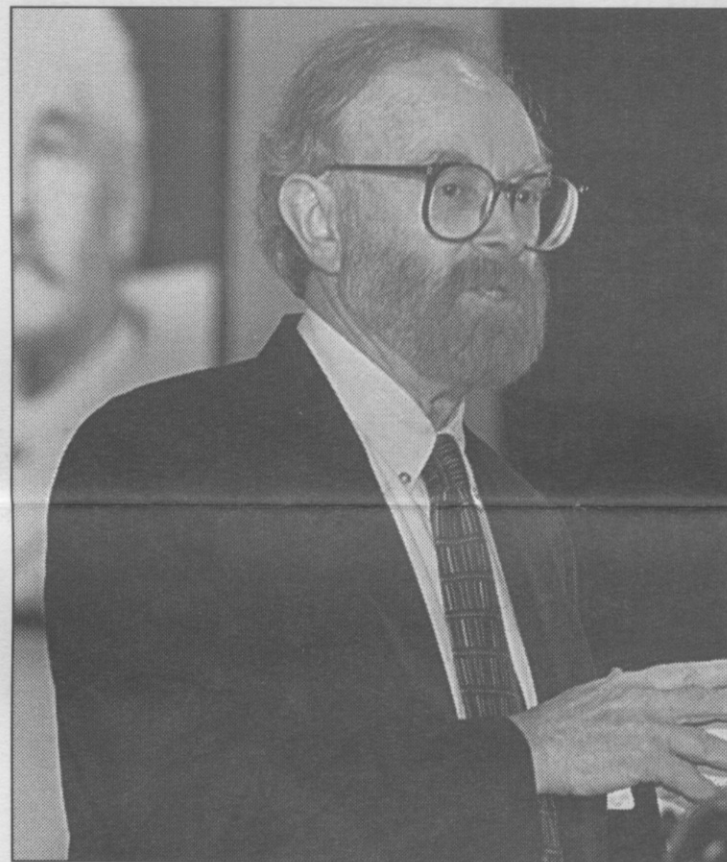
Bockting, Ineke. *Character and Personality in the Novels of William Faulkner: A Study in Psychostylistics*. Lanham, MD: University Press of America, 1995. Bockting focuses "on the 'people' that Faulkner created in his four major psychological novels"—*The Sound and the Fury, As I Lay Dying, Light in August* and *Absalom, Absalom!* She tries "not to write about these 'people,' either as literary characters or as human beings, but to let them come alive in their own time, through their own texts." 311 pp. \$44.

Faulkner, John. *Men Working*. Foreword by Trent Watts. Athens: University of Georgia Press, 1996. Long out of print, the novel, first published in 1941 by Harcourt, Brace, is a satire on the New Deal's Works Progress Administration in Mississippi. "Men Working is a solid first novel, perhaps John Faulkner's best writing," Trent Watts writes. The novel "traces the fortunes of the Taylor family who, forced by the Great Depression and the collapse in cotton prices to abandon their marginal tenure as sharecroppers, move to town hoping to obtain government relief—to 'work on the WP and A'... Like William Faulkner's *As I Lay Dying* and Erskine Caldwell's *Tobacco Road*, *Men Working* examines the cultural dissonances, and consequent humor and horrors, that befall uprooted agrarian people." In Notes following his Foreword, Watts reports that Thomas and Judith Bonner of Xavier University are at work on the first full biographical/critical study of John Faulkner and his work. The new printing of *Men Working* is xxv + 300 pp. \$19.95.

Faulkner, William. "Christmas Tree." With a note by Patricia C. Willis. *The Yale Review*, Vol. 83, No. 1 (January 1995). New Haven: Yale University. Published for the first time, the short story was written probably about 1921, Willis writes, and is now in autograph manuscript

(Continued Page 2)

1996 Faulkner Conference



FEATURED ON THE POSTER for the 23rd annual Faulkner and Yoknapatawpha Conference at the University of Mississippi recently is the Martin J. Dain photo of Faulkner with his horse, P.G.T. Beauregard. Presiding over week-long conference proceedings under the theme of Faulkner and the Natural World was Donald M. Kartiganer (at left), Howry Professor of Faulkner Studies at Ole Miss and conference director. Reading "Absaloon, Absaloon!," his winning entry in the 1996 Jack Daniel's Faux Faulkner Contest was Lance P. Martin, a 25-year-old New Orleans attorney. Visiting at a buffet supper at the home of Dr. and Mrs. M.B. Howorth Jr. on opening day of the conference were Mrs. Patricia Brown Young and Howard Duvall, Oxonians who knew Faulkner and who were among those taking part in a "Faulkner in Oxford" panel presentation during the conference.

— Martin Dain photo copyright, Center for the Study of Southern Culture, University of Mississippi; photos courtesy Ole Miss Public Relations Department

Faulkner Newsletter Is Online

By LAWRENCE WELLS

Bowing to the demands of the Electronic Age, Yoknapatawpha Press and *The Faulkner Newsletter* have gone online on the Internet.

The Newsletter's Home Page, designed by Tom Coleman of Computers-Plus in Oxford, features different departments that visitors can browse, including a general description of the Newsletter, subscription information, a concise history of Yoknapatawpha Press and its current title list, and how to enter the Jack Daniel's Faux Faulkner Contest and write like Faulkner.

The website address is <http://watervalley.net/yoknapatawphapress/index.htm>. The Internet provider service company, located in Water Valley, Miss., near Oxford, seemed an appropriate choice, considering that the Yoknapatawpha Indians were the "people of the gentle water."

Let it be known that our feelings upon entering cyberspace are mixed. The computer has been both a boon and a witches brew for the world of literature. While it facilitates certain kinds of textual research, it also shifts the emphasis from qualitative to quantitative and in seeking answers with numbers sometimes distorts (not to say discounts) the organic process of composition.

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Faulkner is Growing Presence on the Web

The growing presence of Faulkner among the literary resources on the Internet is catalogued by Anthony Kaiser in "Faulkner on the Web" in the Spring 1996 issue of *Teaching Faulkner*, published by the Center for Faulkner Studies at Southeast Missouri State University.

The definitive Faulkner page is being conducted by John B. Padgett, an instructor in English and Ph.D. candidate at the University of Mississippi, Kaiser reports. The page provides a wealth of information ranging from commentaries and plot synopses to a Yoknapatawpha glossary and bibliographies, with information divided into seven main sections: The Library, Sole Owner &

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Checklist

"Christmas Tree," Noel Polk Essays

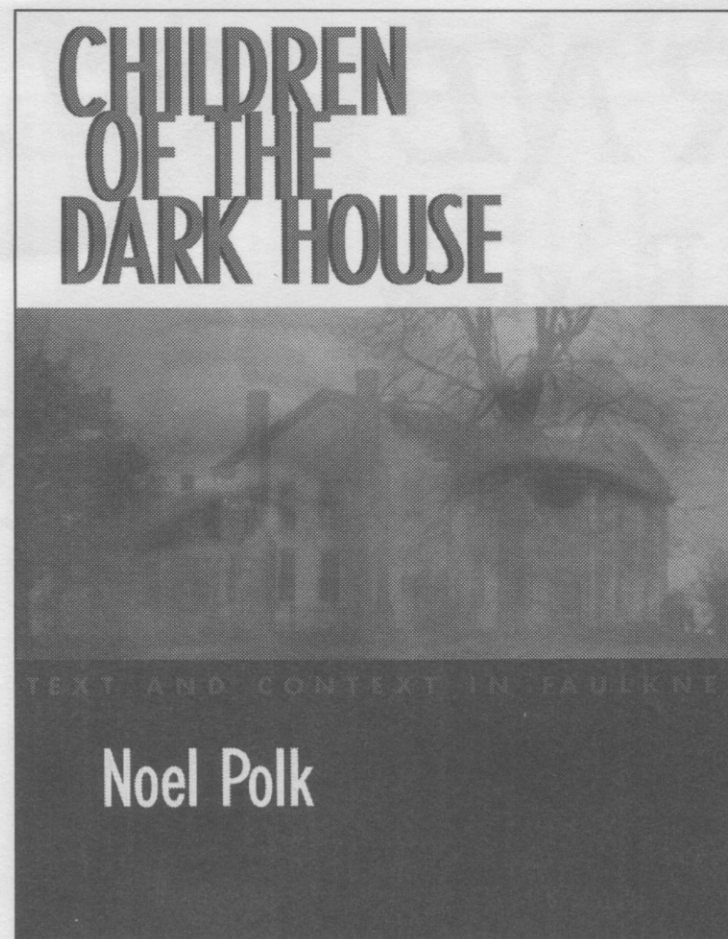
(From Page 1)

and typescript in the Rosenbach Museum & Library in Philadelphia. Faulkner's handwriting authenticates the manuscript, and "his silent editing argues for his own typing," Willis notes. She goes on: "The manuscript bears a trial title, 'Whoopee,' as well as the title and first line of another unpublished story, 'Love.' Faulkner claimed to have rewritten 'Christmas Tree' from memory when he composed 'Two Dollar Wife' for *College Life* in 1936. Indeed, he reused the names Doris and Lucille, the incident of a hasty marriage, and a shrieking woman, but otherwise the stories are not similar." The issue is priced at \$22, and is available from Blackwell Publishers, Journals Dept., 238 Main Street, Cambridge, MA 02142, or by calling 1-800-835-6770. (Editor's note: "Love" was published in *The Missouri Review*, Vol. XI, No. 2, University of Missouri, 1988.)

Faulkner, William. *Go Down, Moses*. New York: The Modern Library, 1995. Introduction by Stanley Crouch. This is the newest Faulkner title in The Modern Library's new series, redesigned by Random House for the Library's 75th anniversary. The redesigned series restores as the Library's emblem the running torch-bearer created by Lucian Bernhard in 1925, and comes in refurbished jackets, bindings and type. Earlier Faulkner titles in the new series are *The Sound and the Fury* (1992), *Selected Short Stories* (1993), *Absalom, Absalom!* (1993), and *Snopes* (*The Hamlet, The Town, The Mansion*; 1994). *Go Down, Moses* is xxii + 367 pp. \$15.50.

Fayen, Tanya T. *In Search of the Latin American Faulkner*. Lanham, MD: University Press of America, 1995. Fayen first constructs "a comprehensive analysis of Faulkner's presence in Spanish-speaking Latin America from the 1930s to the 1980s through focus on two specific areas: critical reception and reception as demonstrated in translation policy..." she writes in her Preface. "In contrast to the North American Faulkner, the immoral, lurid and sensationalistic southern writer, the Latin American Faulkner is seen primarily through French, existentialist vision as an angelic but fatalistic and tragic writer concerned with questions of man's fate and freedom." She draws on 40 years of articles in *Sur* "as well as the critical commentary of writers such as Vargas Llosa, Borges, Onetti and Donoso to compile the intellectual history of contemporary Latin American writers' dialogue with Faulkner." xii + 290 pp. \$32, softcover.

Hood, Orley. "Oxford's diamond of square takes top honors." *The Clarion-Ledger*, Jackson, Miss., June 5, 1996, 3B. Hood visits with Oxford's Richard



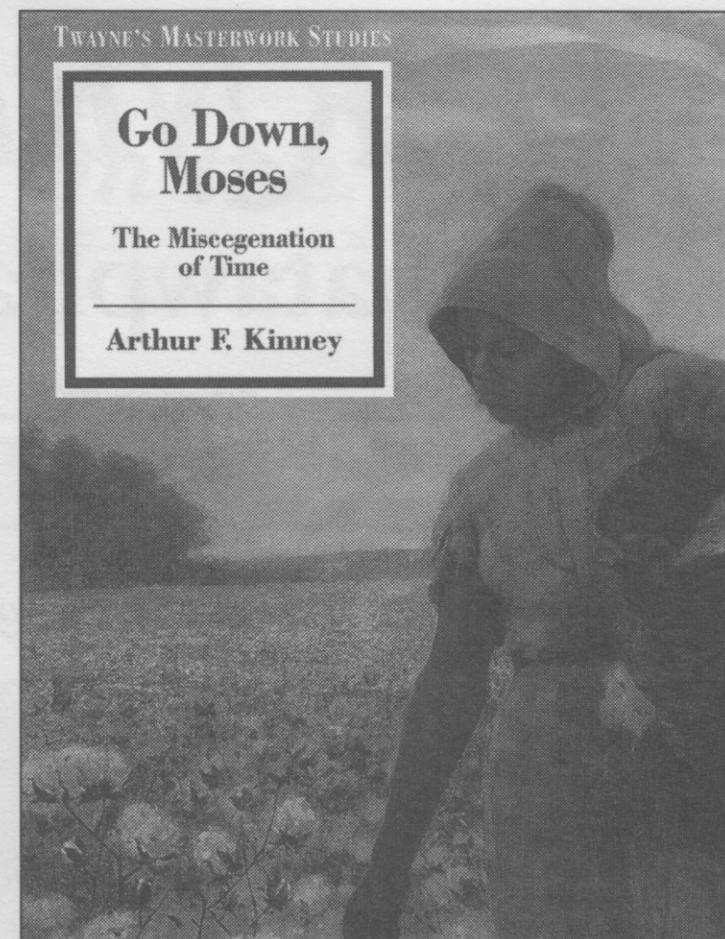
Howorth, Dean Faulkner Wells and Larry Wells in the article announcing that Oxford had "hands down" won *The Clarion-Ledger's* Best Courthouse Square in Mississippi contest. Winning the award for Oxford is "the great architectural character and ambiance of its downtown and its century and a half of polishing the off-center reputations of many of its most glorious characters," Hood writes. "Expensive restaurants, boutiques, art galleries and law offices surround the courthouse today, shaded by balconies and awnings, the moonshine of William Faulkner's day supplanted by dry martinis and designer beers, second-floor warehouse space converted into swanky apartments, every square inch of green space carefully landscaped."

Kartiganer, Donald M. and Ann J. Abadie, editors. *Faulkner and the Artist*. Jackson: University Press of Mississippi, 1996. Papers read at the 20th annual Faulkner and Yoknapatawpha Conference at the University of Mississippi in 1993 by Joel Williamson, Joseph Blotner, Michel Gresset, Susan V. Donaldson, Panthea Reid, Thomas S. Hines, Wesley Morris, Martin Kreiswirth, Michael Zeitlin, Candace Waid, Michael Lahey, Robert W. Hamblin and Thomas Rankin. Concluding the volume is a short story, "Uncle High Lonesome," by Barry Hannah, and an homage to Faulkner and Samuel Beckett, both of which Hannah read during the conference. "Here are essays analyzing the impact of the visual arts on Faulkner; the presence in his texts of his giant precursor *Ulysses*; the capacity of social

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narrative, the 'already told,' to determine Faulkner's own telling," Professor Kartiganer writes in the Introduction. "Yet everywhere in the volume is at least the implicit idea of Faulkner the maker, taking hold of myriad influences, compelling them to yield place to his own re-creation... [The volume] cannot help but remind us of how much Faulkner remade the world, converting even its most secretly powerful determinants, its multiple ideologies, into an imagery distinctively his own." xxviii + 344 pp. In unjacketed cloth, with printed cover, \$50; softcover, \$22.50.

Kinney, Arthur F., editor. *Critical Essays on William Faulkner: The Sutpen Family*. New York: G. K. Hall, 1996. This newest in the Family series being edited by Professor Kinney collects 36 contributions by writers and scholars. Included are Faulkner's "Evangeline" and "{Sutpen I}" (an excerpt from "Big Shot"), and essays by Cleanth Brooks, Malcolm Cowley, and other critics and writers who have contributed distinguished work to Faulkner studies; among them are Bernard DeVoto, Thadious M. Davis, John T. Irwin, Elisabeth Muhlenfeld, Hershel Parker, André Bleikasten, and Linda Wagner-Martin. "The story of Thomas Sutpen and his family comes to us more indirectly and hypothetically than that of any other of the major families who together make up Faulkner's composite portrait of Yoknapatawpha, and of the American South..." Kinney writes in his Introduction. "Faulkner's own determined purpose in *Absalom,*

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

William Boozer
Editor

Dean Faulkner Wells
and Lawrence Wells
Publishers

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Absalom! is to define the Sutpens as fully and carefully as possible, for the life of Thomas himself sharply encapsulates Faulkner's own sense of the history of the South—its rise and fall within a caste and class system that is both geographically authentic and imaginatively realizable." Illustrating the work are 17 pages of photographs pertaining to Faulkner, Rowan Oak, and documentation of "Sutpen's Hundred" as noted by Faulkner on his map of Yoknapatawpha County, published in *Absalom, Absalom!* Earlier works edited by Arthur Kinney in the series are *Critical Essays on the Compson Family* (1982), the *Sartoris Family* (1985), and the *McCaslin Family* (1990). *The Sutpen Family* is xvii + 289 pp. \$47.

Kinney, Arthur F. *Go Down, Moses: The Miscegenation of Time*. New York: Twayne Publishers, 1996. Twayne's Masterwork Studies Series. The saga of the McCaslin family, Kinney writes, "is only the surface technique Faulkner uses to study the sociological, psychological, and economic forces of Southern history that are at once its claims to grandeur and to defeat. The result is arguably Faulkner's most comprehensive and

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<http://www.watervalley.net/yoknapatawphapress/index.htm>

Our Home Page includes our current titles list, a brief company history, how to subscribe to The Faulkner Newsletter and how to enter the Jack Daniel's Faux Faulkner contest (and write like Faulkner).

You May Leave An E-Mail Message at:
faulkner@watervalley.net

Checklist

"Christmas Tree," Noel Polk Essays

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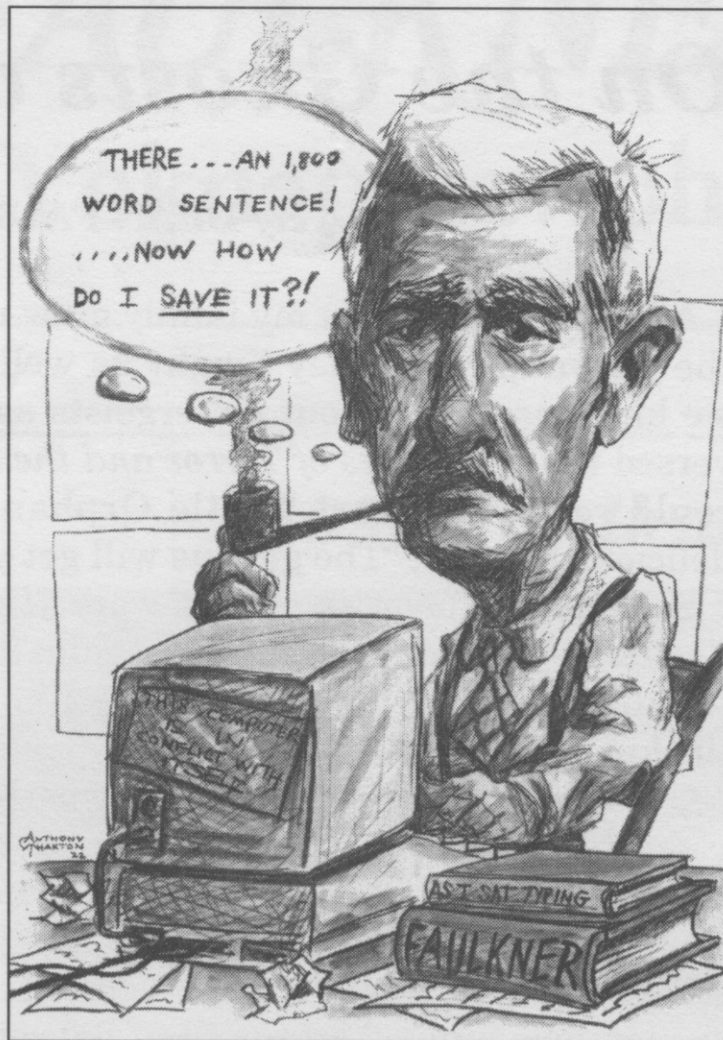
enduring portrait of Yoknapatawpha and of the South—a work of amazing insight, of unmatched power, and of haunting beauty." Included in the new Kinney study are details from Faulkner's life that depict how the history of the South is recreated in Faulkner's fiction, along with evidence that suggests Faulkner's ancestors may have been the model for the McCaslins' miscegenation. Rounding out the work are appendices that enhance the study of the novel, including a chronology of *Go Down, Moses*, a genealogy of families portrayed in the work, an interview of Faulkner by Russell Warren Howe, and a listing of published accounts of lynchings in Mississippi. xxi + 181 pp. \$23.95.

Polk, Noel. *Children of the Dark House: Text and Context in Faulkner*. Jackson: University Press of Mississippi, 1996. Collected here are selections of the Faulkner criticism from the past 15 years by the professor of English at the University of Southern Mississippi, editor of the definitive texts of Faulkner's works, and Eudora Welty's bibliographer. Five of eight essays making up *Children of the Dark House* "began in the attempts to understand [Faulkner's] revisions of *Sanctuary*, and in the simultaneous discovery of curious triangulations between Faulkner's life, his works, and the works of Freud," Polk writes. The final two essays ["Man in the Middle: Faulkner and the Southern White Moderate" and "Faulkner at Midcentury"] "look at him as a man engaged with his outer world as well as his inner. 'Man in the Middle' explores his entry into the nation's civil rights struggles in the 1950s, and 'Faulkner at Midcentury' examines the relationship between his increasing personal despair during the years of his public success as a lionized, indeed revered, certifiably immortal Nobel laureate." xv + 288 pp. \$37.50.

The Southern Quarterly, Vol. 34, No. 2 (Winter 1996). Contents include "William Faulkner's 'Dr. Martino,'" by Molly Boyd, and "Faulkner in Context: Seeing 'That Evening Sun' Through the Blues," by Carol B. Gartner. "... A simple Gothic tale of sinister influences may be a tale depicting the reverse of what is expected—that the abnormal relationship of an old man and a young girl is healthier than the socially-sanctioned relationship of that young girl with her mother and her fiancé, and furthermore, what society demands (her marriage) is actually her defeat," Boyd writes. Gartner concludes that "The blues context allowed Faulkner to recognize what Thadious Davis describes as the

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Click on What?



HERE IS WHAT happened when Anthony Thaxton, an artist and a teacher in Clinton, Miss., pondered William Faulkner at work, writing masterpieces on a computer. The original of the caricature is a 17x22-inch color drawing in a series commissioned by Bits & P.C.s Technology Center of Ridgeland, Miss., depicting what some of the world's great thinkers would have done with today's technology. Others in the series include Ben Franklin, Albert Einstein and Beethoven.

Faulkner Newsletter Is Now Online

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Many writers agree that while the use of word processors has increased the speed and ease of writing and editing, it has also given a false assurance that all mistakes can be corrected, sentences blocked and moved, paragraphs deleted with a keystroke. If good writing, as William Wordsworth put it, is the result of "emotion recollected in tranquillity," the computer, an adjunct to the increasingly fast pace of modern civilization and anything but tranquil, could prove less an advantage than a fast track to the corruption of thought itself.

What Faulkner himself would have said about entering cyberspace may have been unprintable, but one of his favorite quips springs to mind: "If it aint mosquitoes it's something else."

On the Web

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Proprietor, The Town, The Moving Picture House, The Play Room, The Carriage House, and Faulkner Resources.

The address is:
<http://www.mcsr.olemiss.edu/~egjbp/faulkner/intro.html>.

Kaiser offers the following short list of other Faulkner pages now on the Web, pointing out that other Faulkner

Ole Miss Plans New Edition Of Martin Dain's Book of Photos

By JENNIFER BRYON OWEN

For the first time in the 23-year-history of the Faulkner and Yoknapatawpha Conference, a photograph of William Faulkner from the Martin J. Dain Collection is featured on the official conference poster.

Held July 28-Aug. 2 at The University of Mississippi, the conference explored the theme of "Faulkner and the Natural World." The poster photograph of Faulkner and his horse (on page 1) was chosen by conference organizers to illustrate one aspect of that natural world.

Dain is one of the few photographers to have photographed Faulkner at his Oxford home, Rowan Oak. The significance of the moment was not lost on Dain. In a recent telephone interview from his home in California, the photographer said he considered himself fortunate to get in to see the Nobel Prize-winning author.

"I never thought I'd get to the man," said Dain. "I knew enough about him to know he wanted to be left alone."

Dain doubts he would have gotten to Faulkner without the help of James W. Silver, then-history professor at Ole Miss, and Faulkner's step-granddaughter, Victoria Fielden. "She and I went to his place, and he couldn't refuse her."

But Faulkner was not overly cooperative, recalled the photographer. "I just sucked in my breath and did what I could do with the camera," he said. "I considered it a lucky, lucky day."

A professional free-lance photographer based in New York, Dain traveled to Oxford in 1961 to document Faulkner's world. Dain was motivated by his admiration, which he still has, for Faulkner's work.

"He's the greatest writer in the country, if not the world," said Dain. "He's terribly important. I've read him all my life. *The Hamlet* is on my nightstand right now. I'm reading it for the fifth or sixth time, and I see something new each time."

The photographer, now in his 70s, admits to being a fan of Hemingway, whom he once photographed in Spain. However, he still prefers Faulkner.

"Hemingway doesn't match Faulkner," said Dain. "He's not as universal as Faulkner."

On his first visit to Oxford, Dain also made numerous photographs of Oxford and the surrounding rural Lafayette County. He returned in 1962 to photograph Faulkner's funeral and to make additional images of Lafayette County. While taking the photographs, Dain did not know how they would be used. Random House published them in 1964 in *Faulkner's County: Yoknapatawpha*.

The almost 9,000 35mm black and white images of William Faulkner, Oxford and Lafayette County which Dain made in 1961-62 are now owned by the Ole Miss Center for the Study of Southern Culture. Included in the collection are interior photographs of Faulkner's home—some of the few taken while Faulkner lived there—and about 150 different images of the writer near his stable with his horses and dogs.

In addition to photographing Faulkner, Dain spent considerable time photographing Lafayette County, documenting daily life among blacks and whites, and illustrating the world Faulkner wrote about and inhabited. Dain developed local contacts who assisted him in getting access to black and white church services, deer hunts, family meals, sorghum-making, schools and hog killings, all of which are featured in his collection. He also photographed many of the Oxford friends and relatives of Faulkner.

Plans are underway for the Center to release a new edition of Dain's book, containing more photographs, to commemorate the 100th anniversary of Faulkner's birth in 1997.

"The Dain photographs provide a visual context for understanding the world William Faulkner depicted, and using one for our official conference poster this year is most appropriate," said Dr. William Ferris, director of the Center for the Study of Southern Culture, which sponsors the annual Faulkner Conference with the Department of English. "We plan for this to be the first in a series of Faulkner photographs on our conference posters."

(Jennifer Bryon Owen is a staff writer with the University of Mississippi's Department of Public Relations.)

sites could appear at any time:

- <http://www.empirenet.com/~rdaley/authors/faulkner.html> — Some links and information on Faulkner resources.

- <http://www4.ncsu.edu/unity/users/s/sbcain/faulkner.html> — Nobel Prize speech; information on manuscript collections; a short bibliography; audio of Faulkner reading from "The Old Man," *As I Lay Dying*, *A Fable*, and

his Nobel Prize acceptance speech; ten photos of Faulkner, his family, and his home.

- <http://www.uhb.fr/Faulkner/Welcom.html> — Universite Rennes site in France.

- <http://lcweb2.loc.gov/ammem/whome.html> — This address will allow you to search for Faulkner photos in the Carl Van Vechten Collection.

One-Volume Edition Of Ohashi's Faulkner: A Study is Published

Resources for Faulkner studies in Japan, chiefly among scholars but also among students and interested general readers, have grown with recent publication of a one-volume edition of Professor Kenzaburo Ohashi's three-volume *Faulkner: A Study*.

The new 1,278-page, one-volume work in Japanese is beautifully printed by Nan'un-Do Co., Ltd., of Tokyo, which published the three-volume *Study* in 1977, 1979 and 1982, respectively. The new printing is bound in gold-stamped, dark blue cloth-covered boards, and issued in a handsome box bearing two photos of Faulkner made at Cofield Studio in Oxford in 1931.

The one-volume work sells in Japan for ¥35,000, or \$330.

Contents include a Preface to the new edition and three principle sections. They are:

I. From Poetic Fantasy to Novelistic Creation (reprinting Vol. 1 of the original three-volume printing).

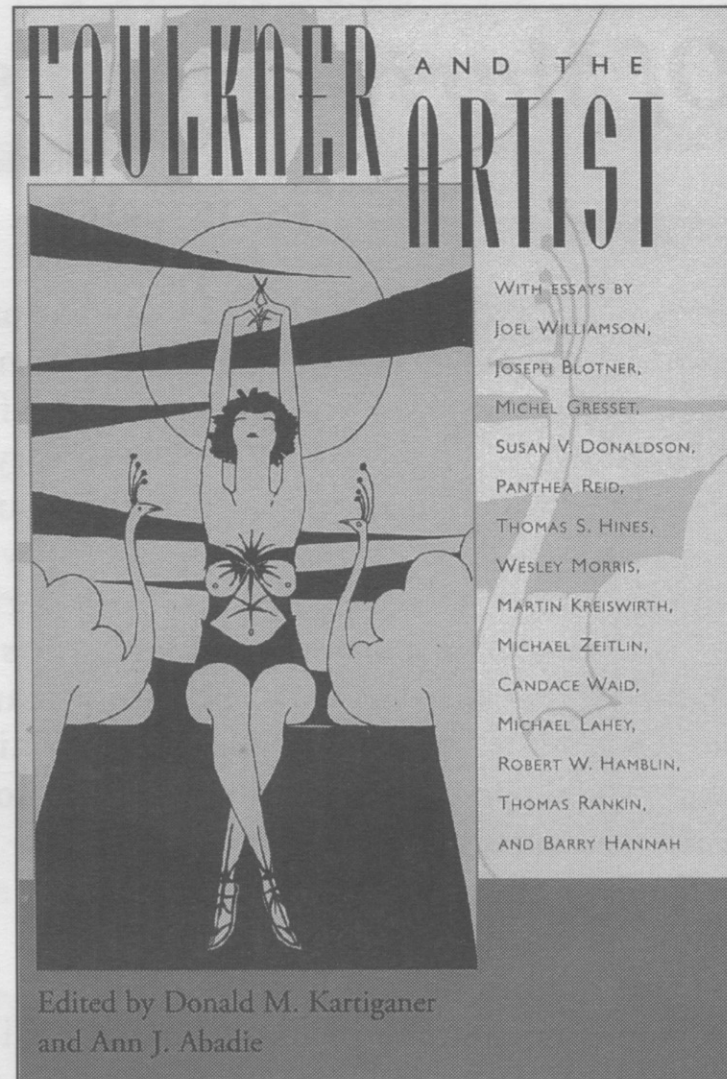
II. Destruction and Construction of the "Story" (reprinting Vol. 2 of the first printing).

III. Reactivation of the "Story-telling" (reprinting Vol. 3).

Concluding the new one-volume publication are a new Appendix of criticism and studies on Faulkner in recent years; a revised and enlarged Chronology; a greatly enlarged Bibliography; and an expanded Index.

Included in the one-volume edition are illustrations from the original three-volumes, among them Faulkner art from *Marionettes*; selections of holograph manuscript, typescript, and title pages in Faulkner's hand; and a reproduction of the cover of the dust jacket of *Go Down, Moses and Other Stories*—all from the Faulkner Collection at the University of Virginia.

Faulkner the Artist



ON THE FRONT COVER of the paperbound *Faulkner and the Artist*, the collection of essays read at the 1993 Faulkner and Yoknapatawpha Conference at the University of Mississippi, is Faulkner's "Marietta," from *The Marionettes* (1920).

Checklist

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integrity of black culture, amalgamated yet separate and private. The use of cultural context helped him introduce into his fiction some of the social complexity and moral ambiguity he saw in the world around him, especially in his own southern world." *SQ* is published by the University of Southern Mississippi.

Visser, Irene. *Compassion in Faulkner's Fiction*. Lewiston, NY: Mellen University Press, 1996. The work is based on Visser's reading of Faulkner's critics and of *Soldiers' Pay*, *Mosquitoes*, *Sartoris*, *The Sound and the Fury*, *As I Lay Dying* and *Light in August*. vi + 384 pp. \$109.95.

Remembering Faulkner

On the Ghosts of Rowan Oak

By DEAN FAULKNER WELLS

All of the children in my family grew up believing in ghosts simply because all the grownups did. They taught us well. By the time we went to kindergarten, we knew as much about poltergeists as we did Peter Rabbit. We were as well-versed in *Great Tales of Terror and the Supernatural* as in *Winnie the Pooh*. We could recite by heart "Little Orphan Annie," chanting to each other with delicious menace, "The goblins will get you if you don't watch out."

Some of our favorite movies were "The Red Shoes," not Dorothy's, but Moira Sheara's—who danced herself to death because she couldn't take them off—"Gaslight," "Black Narcissus," any film that left us dry in the mouth, weak in the knees.

Our most anticipated holiday was Halloween, which we celebrated with a pagan/Anglican fervor, having no problem incorporating All Saint's Day and druids with blue-painted faces, dancing wildly around bonfires to keep dead souls in their graves.

We even had our ghost-in-residence, Judith Sheegog, the beautiful young woman who jumped off the front balcony of Rowan Oak to her death, all for the lost love of a Yankee soldier.

We believed in her just as much as Anatole France's villagers believed in his "gardener." Judith's ghost appeared on her birthday in July and on Halloween every year, and since we knew she had worn a gardenia in her hair, the very scent of a gardenia bush could drive us into paroxysms of terror.

It still does.

I have not shirked my *adult* responsibility. You should hear my three wide-eyed grandsons when they solemnly chant the Faulkner family prayer: "From ghosties and ghoulies and long-legged beasties and things that go bump in the night, Good Lord deliver us." They've learned well.

(Reprinted courtesy of Dean Faulkner Wells and The Oxford American magazine.)

JACK DANIEL'S FAUX FAULKNER CONTEST

How to Write Bad Faulkner

Start by reading William Faulkner. The successful parodist will have absorbed Faulkner's style and syntax and have developed a feel for his dense sentence and paragraph structure. To attempt to imitate Faulkner without such knowledge is a lost cause. Contest semi-finalists usually select a Faulkner character and place him or her in a situation of their own devising, such as Flem Snopes selling Yugoslavian cars (Title: "Yugo Down, Moses"), or play to a single idea, such as making Benjy the "dummy" in a bridge game, or build up to a single famous line, such as Faulkner's self-parodying "Between scotch and nothing, I'll take scotch." Irreverent wit and humor are prerequisites but the parodist will be well-advised to serve up his concoction with a dash of humility and grace. After all, *nobody* writes like William Faulkner.

How to Enter the Contest

Send your typed, double-spaced manuscript (500-word limit) to: Faux Faulkner, *The Faulkner Newsletter*, P.O. Box 248, Oxford, MS 38655. Be sure to include a title for the entry, your name, address and phone number. If you wish confirmation of receipt, enclose a self-addressed postcard. By entering the contest, contestants automatically release publication and promotional rights to Jack Daniel's and *The Faulkner Newsletter*. The winner of the contest receives round-trip air fare for two to Oxford and complimentary registration and lodging for the annual Faulkner and Yoknapatawpha Conference held each summer at the University of Mississippi. Deadline for the 1997 contest is Feb. 1, 1997.

The Judges

The Faux Faulkner Contest is now in its eighth year. Judges of the contest over the years have include Hemingway, Barry Hannah, Willi Schlesinger Jr., Wallace Stegner, Wil

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