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THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. XXI, No. 2

April-June 2001

Yoknapatawpha, Images and Voices

The steamboat was still in our river, but it didn't go anywhere any more. Herman Basket told how one day during the high water, about three years after Doom went away, the steamboat came and crawled up on a sand-bar and died.

"A Justice"

... all that stretch of river-bottom which was a part of Thomas Sutpen's doomed baronial dream and the site of Major de Spain's hunting camp, is now a drainage district; the wilderness where Boon himself in his youth hunted ... bear and deer and panther, is tame ... now and even Wylie's Crossing is only a name.

The Reivers



FAULKNER COUNTRY is viewed from the north side of Sardis Reservoir in Lafayette County near Wyatt Crossing, a boat landing, close to the town site of Old Wyatt. At this location the Tallahatchie River has already begun its detour through Sardis Lake. During the nineteenth century this point was a terminus for riverboats. Faulkner spells the name Wyott and exchanges it for Wylie in the late novels. The Library of America's corrected text of *The Reivers* prefers Wylie's Crossing rather than Wyott's Crossing for consistency. The photo is from George G. Stewart's portfolio "Yoknapatawpha, Images and Voices," a photographic study of existing places and objects in

Lafayette, Tippah and adjoining counties that were definite or possible sources for Faulkner's fictional world. Mr. Stewart plans to publish this project eventually as a book. Twenty-two of the photographs were printed as an essay in the fall 1998 issue of *Southern Cultures*, a journal published by the University of North Carolina Press. Mr. Stewart is a reference librarian and university archivist at Oglethorpe University in Atlanta. A native of New Orleans with family roots in Mississippi, he has graduate degrees from Tulane University and the University of Denver. During his academic career he has taught courses on William Faulkner and on Southern culture.

More Help In Reading Faulkner

A new reader's guide to *The Sound and the Fury* and *As I Lay Dying* from Columbia University Press and another essay by M. Thomas Inge are among recent new works about Faulkner noted in this current Checklist:

The Faulkner Journal, Vol. XVI, No. 3 (Fall 2000/Spring 2001). Susan V. Donaldson and Michael Zeitlin, guest editors. Special issue, addendum to 16.1&2, "Faulkner and Film," to be published in the spring of 2001. Contributors to 16.3 are Noel Polk,

(Continued Page 3)

Faulkner, Hemingway Win Places on Two Best-of-Century Lists

William Faulkner has been included on one noteworthy list of 20 of the most influential southerners of the 20th century, but failed to make an earlier roster that purports to be made up of the most intriguing people of the century.

Ernest Hemingway made that latter list, but not Mr. Faulkner.

Faulkner comes in second, after Martin Luther King Jr., on the list of the 20 most influential southerners of the century, as chosen by John Shelton Reed and a panel of 13 other distinguished southerners. Mr. Reed reports on the panel's roster and find-

(Continued Page 4)

Faulkner Conference to Explore Role of Wars in Novels, Stories

By DONALD M. KARTIGANER

There were three wars at work in the mind of William Faulkner: the American Civil War, World War I, and World War II. He did not fight in any of them—although for years he passed himself off as a veteran RAF fighter pilot in World War I—and yet they are all there, in novels, short stories, essays, and letters.

These years later, "Faulkner and War," the theme for the 28th annual Faulkner and Yoknapatawpha Conference July 22-27 at the University of Mississippi, will explore the role played by war in the life and work of a writer whose career seems forever poised against a backdrop of wars going on or recently ended or in the volatile years between—or, perhaps most significant of all, the backdrop of that war that ended thirty-two years before he was born.

Three scholars appearing at the conference for the first time will be John Limon of Williams College, John Lowe of Louisiana State University, and Nicole Moulinoux of the University of Rennes.

(Continued Page 3)

Teachers Get New Help In Approaches And Methods of Presenting Faulkner

Teaching Faulkner: Approaches and Methods. Hahn, Stephen, and Robert W. Hamblin, eds. Westport, Conn.: Greenwood Press, 2001. \$59.95.

Reviewed by DENNIS LOYD

As challenging as are the works of William Faulkner, most teachers have faced class preparation for presenting a novel or a short story wishing secretly someone had written an article on how to deal with the particular work under consideration. The wishing is now over. Stephen Hahn and Robert W. Hamblin have assembled a notable array of essays calculated to help the novice or the seasoned instructor with, if not a new approach to a Faulkner work, certainly another approach.

This collection offers 19 essays, four of a general nature and 15 looking at specific titles. "That Evening Sun" is the focus for two essays, one approaching the story from a racial emphasis and the other looking at the musical references and implications. The major novels have at least one essay about each—*The Sound and the Fury*, *As I Lay Dying*, *Light in August*, *Absalom, Absalom!*, *The Unvanquished*, *The Hamlet*, *Go Down, Moses*, *Intruder in the Dust* (two essays), and *Requiem for a Nun*. While several of the essayists choose to examine Faulkner against the works and influence of other writers (Cather, William James, and Toni Morrison among others), several also take the rather direct approach of suggesting how to teach a certain story or a novel.

One of the interesting themes running through these essays is the inevitable question or even battle of where one best begins in Faulkner. Cases are made for beginning with *The Unvanquished* or *Go Down, Moses* or *Intruder in the Dust*. Wherever the teacher chooses to introduce a class to Faulkner, some confusion will reign, but a careful process of introducing the writer, his style, his techniques, and his considerable artistry will bring about satisfactory results.

As the editors state in their introduction, "Concern for the manner and means of teaching Faulkner has recently become a significant emphasis in Faulkner studies" (2). One must wonder if such a concern has not haunted teachers for at least half a century. Most of these essays illustrate clearly the complexity of Faulkner's writings as well as the complexity inherent in teaching his works. The richness of the materials merely adds to the richness of interpretation available. Students need to be presented with "the human heart in conflict with itself" in order to appreciate Faulkner's determination to explore those multiple conflicts and their equally multiple possibilities of resolution.

As the publication date indicates, the modern classroom has opportunities to examine Faulkner against

Examining Major Years



FAULKNER SCHOLARS joining in presentations on *If I Forget Thee, Jerusalem* at a seminar on "Faulkner's Major Years" last October at Universite Rennes 2 in France included (from left) Peter Lurie, Michael Zeitlin, Noel Polk, and François Pitavy. Other program highlights included panel discussions of *The Hamlet* and *Go Down, Moses*, and on "Perspectives on Faulkner's Major Years." The two-day seminar was sponsored by the William Faulkner Foundation, based at Universite Rennes 2.

media forms that might not have been considered a few decades back. John N. Duvall in his essay, "Entering the Dark House: Teaching *Absalom, Absalom!* through *Citizen Kane*," explains how he introduces his students to this novel through an examination of a film classic. He says, "...one useful way to prepare students for Faulkner's dense and difficult novel is to introduce modernist narrative poetics visually, through screening and discussing *Citizen Kane*" (105). Later Duvall observes, "There are passages in the novel that must be read with the same scrutiny one more typically reserves for poetry" (106). Charles A. Peek connects music to Faulkner in his essay, "Handy Ways to Teach 'That Evening Sun.'" Using "St. Louis Blues" to emphasize the source for the title, Peek also wants his students to see "the range of emotional meaning surrounding the phrase 'that evening sun' in both song and story" (53).

Mary McAleer Balkun illustrates her use of a particular theme evident in the works of two or more writers. Her essay, "Faulkner, Cather, and 'Lost Ladies,'" examines the theme of the "lost lady" as treated in Faulkner's *Sanctuary* and Cather's *The Lost Lady*. At the same time she proposes several paired works that could be used with this same theme—*Light in August* and *My Antonia*, *As I Lay Dying* and *Sapphira and the Slave Girl*, *Absalom, Absalom!* and *My Mortal Enemy* or even "A Rose for Emily" and "A Death in the Desert." Balkun concludes that this approach can "encourage a comparison of two authors who might not otherwise be considered in connection with one another, allowing students to compare their different approaches to a popular theme" (92).

Nobody has yet had the final word on William Faulkner—not his biographers, not his critics, certainly not his students. The genius is yet to be fathomed, the works yet to be explored. This anthology is another opportunity to continue the struggle.

(Dennis Loyd is professor of English at Lipscomb University in Nashville, Tenn. He has published on Tennessee writers, Thornton Wilder, Mary N. Murfree, and the teaching of English.)

Centennial Essays Are Published

In honor of Faulkner's 1997 centenary, the Faulkner and Yoknapatawpha Conference at the University of Mississippi brought together 25 Faulkner scholars to examine the achievement of this writer generally regarded as the finest American novelist of the 20th century. Papers delivered at that gathering now make up the book *Faulkner at 100: Retrospect and Prospect*, edited by Donald M. Kartiganer and Ann J. Abadie and published by the University Press of Mississippi (see "Centennial Tributes," *FN*, January-March 2001).

The panel discussions and essays in *Faulkner at 100* provide a comprehensive account of the man and his work. Essayists discuss his life, the shape of his career, and his place in American literature. And they offer fresh readings of *The Sound and the Fury*, *Sanctuary*, *Absalom, Absalom!*, *If I Forget Thee, Jerusalem*, and *Go Down, Moses*.

Spanning the full range of critical approaches, the essays address such issues as Faulkner's use of African-American dialect as a form both of appropriation and repudiation, his frequent emphasis on the strength of heterosexual desire over actual possession, the significance of his incessant role-playing, and the surprising scope of his reading. Of special interest are the views of Albert Murray, the novelist and cultural critic, who tells of reading Faulkner in the 1930s while a student at Tuskegee Institute in Alabama.

What emerges from this commemorative volume is a plural Faulkner, a writer of different value and meaning to different readers, a writer still challenging readers to accommodate their highly varied approaches to what André Bleikasten calls Faulkner's abiding "singularity."

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

William Boozer

Editor

Dean Faulkner Wells
and Lawrence Wells

Publishers

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Quotable Quotes

"Hemingway could be very funny about other writers. 'What is Faulkner's book like?' he once asked me. 'Did you read it? I mustn't comment on it until I have read it or failed to be able to read it, but one thing I know is that writing would sure be easy if you went up in a barn with a quart of whiskey and wrote five thousand words on a good day without syntax.' Once he asked me what I thought of Faulkner's 'ranking of American writers.' He considered this an appalling practice. 'They are all ranking each other now,' he said. 'Like in J. Arthur Ranking Service.'"

— Lillian Ross in "Hemingway Told Me Things: Notes on a decade's correspondence."
The New Yorker, May 24, 1999

New Guide To Three Faulkner Novels

Welcome new guides to reading and understanding *As I Lay Dying*, *Light in August*, and *The Sound and the Fury* are included in the newly-published *Book of Great Books: A Guide to 100 World Classics*, by W. John Campbell. The work is published by Barnes & Noble by arrangement with Wonderland Press.

Provided on each novel are plot summaries and sections on background, key characters, main themes and ideas, and style and structure. In addition, for *Light in August*, Campbell provides brief summaries of Christian symbols and symbols in the novel's title and geography and time.

More Help In Reading Faulkner

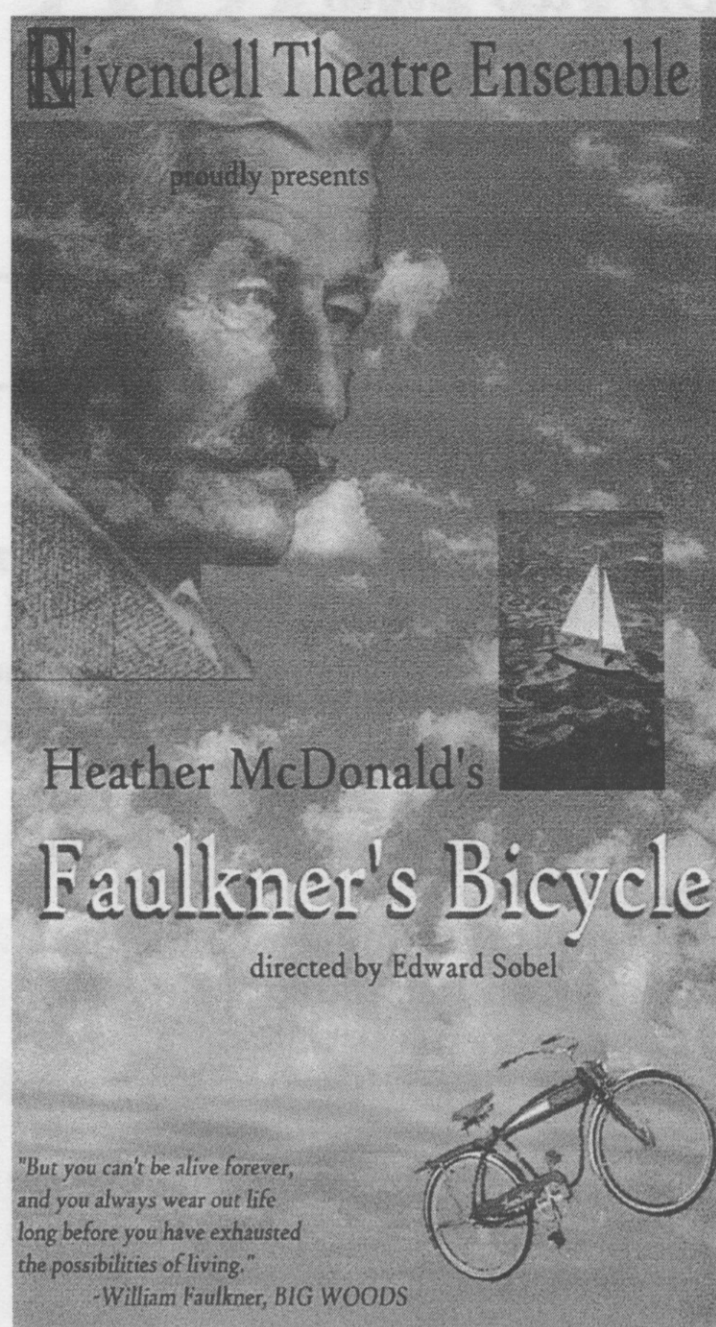
(From Page 1)

Beth Widmaier, Krister Friday, Bradley A. Johnson, Donald M. Kartiganer and Linda S. Hargreaves. Orlando: University of Central Florida, Department of English.

Greenberg, Paul. "Two Different Men, Same Southern Dream." *Richmond Times-Dispatch*, Jan. 15, 2001. Drawing on the lessons on courage in the Nobel Prize acceptance speeches of Faulkner and Martin Luther King Jr., Greenberg writes that King "always seemed to be talking about children and the time to come, as Faulkner always seemed to be writing about a time that was past. But in the South, as [Faulkner] put it, the past isn't dead, it isn't even past. Yet both dreamed the same dream. Both were men of faith in the word, and faith in something beyond words. Their vision and language and rhythms, so different, now grow together over the years into one Southern past and future."

Inge, Thomas M. "Faulkner's Enduring 'Dixie Limited.'" *Cosmos 2000*, Journal of the Cosmos Club of Washington, D.C., Vol. 10. An abbreviated version of an essay previously published in China and Japan. "Few modern writers seem to have had so profound an influence throughout the world as has William Faulkner," Inge writes. "He has been praised but, like any writer, has had his critics, as well. He might be called a 'writer's writer,' one who is held up as a preceptor and model for other writers to emulate. The novel has certainly not been the same since Faulkner. . . Equally clear, perhaps, is the fact that Faulkner's contemporaries as well as later novelists have always found plenty to say about Faulkner, suggesting that his writings had a profound impact on their work and that of many other writers." Inge goes on to examine praise and censure of Faulkner among a number of his contemporaries, which show how profound and far reaching Faulkner's impact has been. "Most speak about [Faulkner's] technical virtuosity and aesthetic genius, and how these have influenced their own practice as writers. Others express the difficulties of trying to escape his example in forging their own styles. A minority criticize him for what they see as artistic failure and poor writing. Such a variety of responses indicate, in any case, that Faulkner has been an unavoidable presence in

"Stage Magic"



PROGRAM FEATURES at the 28th annual Faulkner and Yoknapatawpha Conference at the University of Mississippi in July will include presentation of the play, "Faulkner's Bicycle," concerning a fictional family in Oxford in 1962 which finds itself involved with Faulkner a few months before his death in July of that year.

his own time and after, and he will remain a permanent part of the literary landscape both in the United States and abroad."

Teaching Faulkner, No. 17 (Fall 2000). Robert W. Hamblin, editor, Charles A. Peek, associate editor. "Writing William Faulkner's Biography," by Faulkner biographer Joseph Blotner, and "Dilsey, Shegog's Sermon, and the Meaning of Time," by John Williams of Stockton, Calif. *Teaching Faulkner* is published twice annually by the Center of Faulkner Studies, Southeast Missouri State University, Cape Girardeau.

William Faulkner: The Sound and the Fury, As I Lay Dying. Nicolas Tredell, ed. New York: Columbia University Press, 1999. Columbia Critical Guides series. The Casebound edition's five chapters set the two novels "in the context of Faulkner's life and work," with outlines of criticism in the Guide. The Guide "follows the enormous growth of interest in Faulkner's work across six decades..." offering the reader "a clear view of the place now given to one of America's most innovative and influential novelists." Nicolas Tredell teaches at the University of Sussex.

Faulkner Conference to Explore Role of Wars in Novels, Stories

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Professor Limon, author of *Writing After War: American War Fiction from Realism to Postmodernism* and *Stand-Up Comedy in Theory, Or, Abjection in America*, will discuss Faulkner's attempt to show how much of the sense of reality that the Great War produced could be rendered in fiction without explicit reference to it, as, for example, in one novel seemingly remote from the war, *As I Lay Dying*.

Professor Lowe, author of *Jump at the Sun: Zora Neale Hurston's Cosmic Comedy* and co-editor of *The Future of Southern Letters*, focusses on biographical and textual fraternal rivalry in Faulkner as a metaphor for war, history, and American finance capitalism.

Professor Moulinoux is founder and president of the William Faulkner Foundation, France, inaugurated in 1994. She is editor-in-chief of three volumes of Faulkner criticism, has done translations of Faulkner, Henry James, and the poet Yusef Komunyakaa, and written a number of critical essays on Faulkner.

In addition to the formal lectures, The Rivendell Theatre Ensemble of Chicago will present a play, "Faulkner's Bicycle," praised by the *Chicago Sun-Times* as "one of those small, perfect pieces of stage magic that typify the glories of Chicago theater."

Returning to the conference will be Don Doyle of Vanderbilt University, author of *New Men, New Cities, New South: Atlanta, Nashville, Charleston, Mobile, 1860-1910* and, most recently, *Faulkner's County: The Historical Roots of Yoknapatawpha, 1540-1962*, who will be discussing the Civil War in terms of how it was experienced in Lafayette County, whose history plays such a large role in Faulkner's apocryphal Yoknapatawpha. Lothar Hönnighausen, director of the North American Program of the University of Bonn and author of *William Faulkner: The Art of Stylization* and *William Faulkner: Masks and Metaphors*, will take up the question of Faulkner's evolving ideological attitudes toward war in *Soldiers' Pay*, *A Fable*, and *The Mansion*.

David Madden of Louisiana State University, author of over a dozen works of fiction and criticism, including *The Suicide's Wife*, and founding director of the United States Civil War Center, will address *Absalom, Absalom!* as a Civil War novel, "even though," as he writes, "it is more alluded to than dramatized, but life in the South led up to it, was profoundly traumatized by it and, more emphatically, by Reconstruction, and it permeated in myriad ways Faulkner-Quentin's life."

Also returning to the conference will be Noel Polk of the University of Southern Mississippi, author or editor of over a dozen volumes, including most recently *Outside the Southern Myth, Children of the Dark House*, and Reading Faulkner: "The Sound and the Fury," who will speak on *A Fable*; and James Watson, University of Tulsa, author or editor of four volumes on Faulkner, including most recently *William Faulkner, Self Presentation and Performance*.

Other program events will include discussions by Faulkner friends and family; sessions on "Teaching Faulkner" directed by James Carothers, University of Kansas, Robert Hamblin, Southeast Missouri State University, Arlie Herron, University of Tennessee at Chattanooga, and Charles Peek, University of Nebraska at Kearney; guided tours of North Mississippi; and an exhibition of Faulkner books, manuscripts, photographs, and memorabilia at the University's John Davis Williams Library.

The conference will begin on Sunday, July 22, with an exhibition of photographs at the University Museums entitled "River Walk," as well as two exhibits from the Museums' collection relating to the theme of the conference, one of Civil War memorabilia and the other of World War I posters. This will be followed by an afternoon program of dramatic readings from Faulkner and the announcement of the winners of the 12th Faux Faulkner Contest, sponsored by *Hemispheres*, the in-flight magazine of United Airlines, the University of Mississippi and its Center for the Study of Southern Culture, and Yoknapatawpha Press and its *Faulkner Newsletter*.

Other events will include a Sunday buffet supper at the home of Dr. and Mrs. M.B. Howorth Jr., "Faulkner on the Fringe"—an "open-mike" evening at the Southside Gallery—a picnic served at Faulkner's home, Rowan Oak, on Wednesday, and a closing party Friday afternoon at the home in which Faulkner lived when he and his family moved to Oxford in 1902.

For more information about the conference contact the Institute for Continuing Studies, P.O. Box 879, The University of Mississippi, University, MS 38677-1848; telephone 662-915-7282; fax 662-915-5138, e-mail cstudies@olemiss.edu.

(Donald M. Kartiganer, director of the Faulkner and Yoknapatawpha Conference, holds the William Howry Chair in Faulkner Studies at the University of Mississippi. His published work includes *The Fragile Thread: The Meaning of Form in Faulkner's Novels*.)

Faulkner Fetches Premium Prices at Swann Auction

Four lots of Faulkner titles sold for a total of \$133,978, including 15 percent buyer's premium, at an auction of the Virgil C. Lutes Collection of 20th century literature last November 16 at Swann Galleries in New York.

Leading the list of the sale's top lots was a copy of the first edition of *Soldiers' Pay*, which was bought by a dealer for \$32,200. Condition was described as "a tight copy, in a very good dust jacket."

Nine other Faulkner first editions made the list of top lots, at the prices noted:

The Sound and the Fury, \$17,250; *Go Down, Moses* (one of 100 numbered copies of signed limited edition), \$14,950; *Sanctuary*, \$6,900; *Light in August* (in a bright and unfaded dust jacket featured on the cover of the sale catalogue, shown here), \$4,830; *Sartoris*, \$4,370; *Absalom, Absalom!* (one of 300 numbered copies of the first edition signed by Faulkner), \$4,140; *Mosquitoes*, \$3,910; *The Hamlet* (one of 250 signed numbered limited edition copies), \$3,220; and *The Wild Palms* (one of 250 numbered copies of limited first edition signed,) \$3,220.

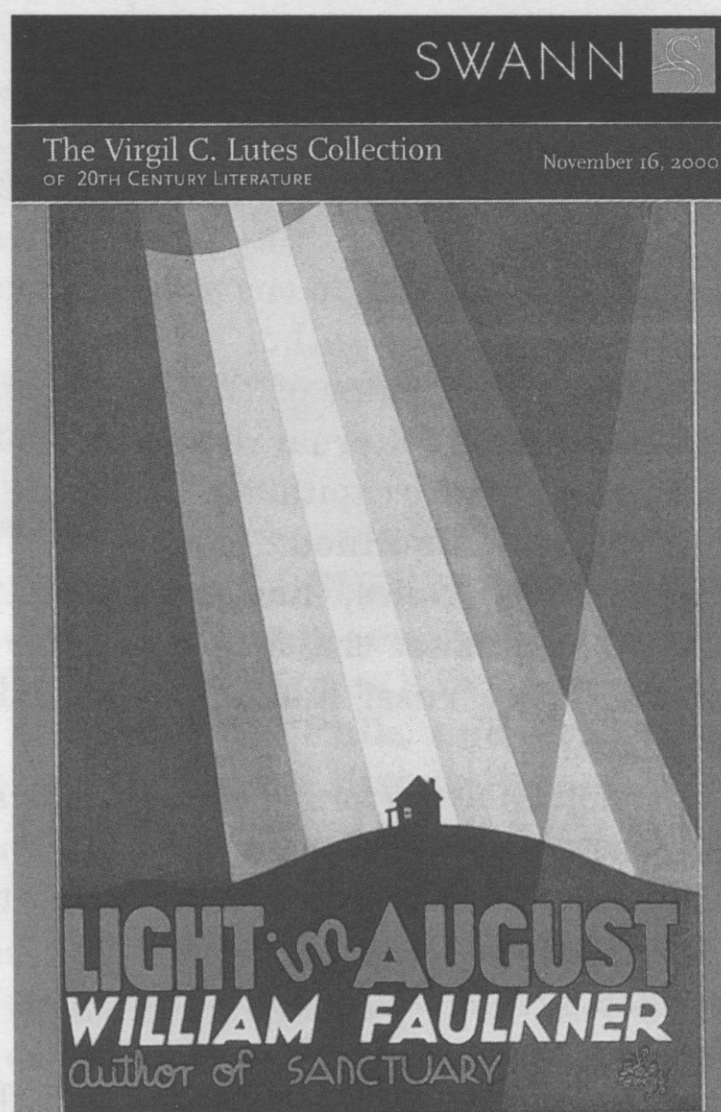
Other Faulkner titles, first trade editions except as noted, each described in largely good to fine condition and with jackets where called for, brought these prices at the Lutes auction:

Absalom, Absalom!, \$2,760; *As I Lay Dying*, \$2,300; *Tandis Que J'Agonise (As I Lay Dying)*, \$126; *Doctor Martino* (one of 360 numbered signed copies), \$1,150, and first trade edition, \$690; *Elmer* (edited by Dianne L. Cox, one of 200 numbered copies), \$201; *A Fable* (one of 1,000 signed numbered copies), \$1,092, and a first English edition, \$149.

Father Abraham (illustrated by John DePol, one of 210 numbered copies), \$230; *Go Down, Moses*, \$1,035; *A Green Bough* (one of 360 numbered signed copies), \$1,265; *A Green Bough*, with *Mirrors of Chartres Street*, \$690; *The Hamlet*, \$2,070; *Idyll in the Desert* (one of 400 numbered signed copies), \$1,495; *Intruder in the Dust*, \$373; *Jealousy and Episode* (one of 500 numbered copies), \$230.

Knight's Gambit, \$115; *The Mansion* (one of 500 numbered signed copies), \$1,265, and first trade edition, \$115; *The Marionettes* (one of 100 numbered copies), \$172; *Marionettes: A Play in One Act*, with *May Day* and *Helen: A Courtship*, \$402; *Miss Zilphia Gant* (one of 300 numbered copies), \$1,092; *Mississippi Poems* (two advance copies and a limited edition), \$258.

Notes on a Horsethief (one of 974 signed numbered copies), \$920; *Pylon* (one of 310 signed numbered copies), \$2,300, and a trade edition, \$258; *The Reivers* (one of 500 signed numbered copies), \$1,725, and first trade edition, \$316; *Requiem for a Nun* (one of 750 signed numbered copies), \$1,150, and



first trade edition, \$69.

Salmagundi (introduction by Paul Romaine, first edition, second binding, with a three-page inscription by Paul Romaine to a friend), \$1,035; *Soldiers' Pay* (first English edition), \$690; *Spotted Horses* (plates by Boyd Saunders, one of 600 numbered copies signed by Saunders with a signed and numbered lithograph), \$201; *These Thirteen* (one of 600 numbered signed copies), \$2,530, and first trade printing, \$1,380.

The Town (one of 450 signed numbered copies), \$1,725, and first English edition, \$258; *The Unvanquished* (one of 250 signed numbered copies), \$2,760, and first trade edition, \$747; *The Wild Palms*, \$287; *The Wishing Tree* (one of 500 numbered copies), \$69; group of three first English editions (*The Mansion*, *The Reivers* and *Mosquitoes*), \$230.

Group of 12 first French editions (*Intruder in the Dust*, *The Unvanquished*, *Wild Palms*, *Go Down, Moses*, *A Green Bough*, *The Mansion*, *The Town*, *A Fable*, *The Wishing Tree*,

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Faulkner, Hemingway On Two Lists

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ings in *Southern Cultures*, Vol. 7, No. 1 (Spring 2001), identifying panel members. *Southern Cultures* is published by the University of North Carolina Press for the Center for the Study of the American South at UNC Chapel Hill.

Hemingway is lauded by *People* for "macho prose and a two-fisted life [that] made him a literary heavyweight" in a special collector's hard-back edition of the weekly magazine. "The physical and intellectual standards he tried to adhere to put a premium on what he called 'grace under pressure.'"

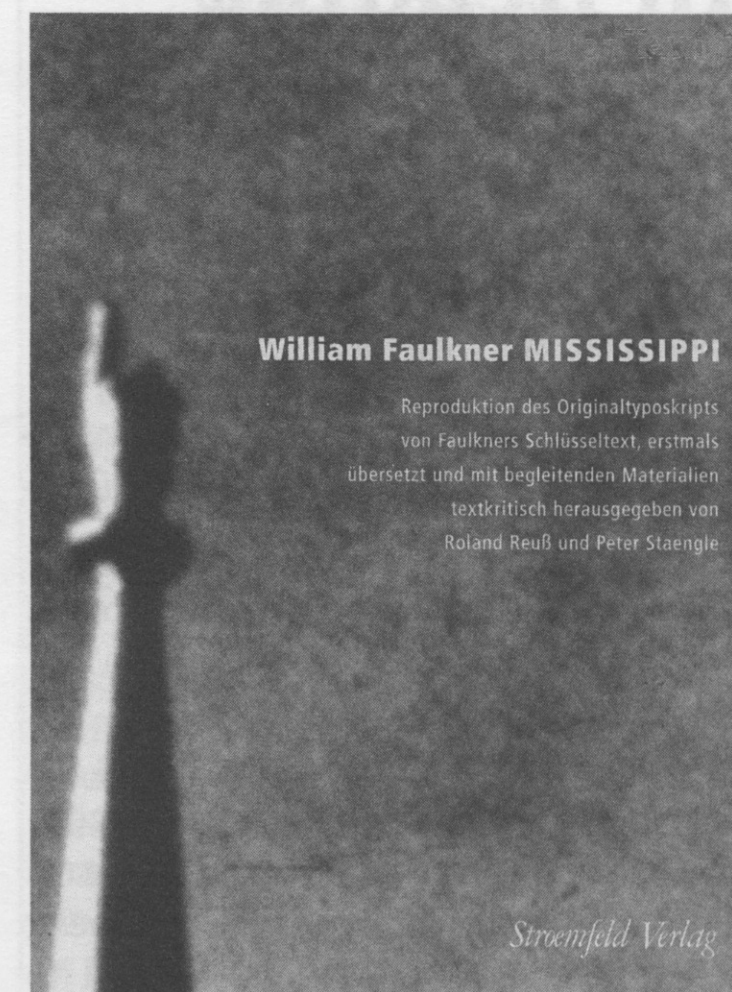
He is the only novelist on the roster of more than 150 "intriguing" people.

Sharing the most influential southerners roster with Dr. King and Faulkner, in descending ranking, are Elvis Presley, Billy Graham, Jimmy Carter, Louis Armstrong, Margaret Mitchell, Lyndon Johnson, George Wallace, Woodrow Wilson, Muhammad Ali, Hank Williams, Sam Walton, Bill Clinton, Tennessee Williams, Ted Turner, Huey Long, Booker T. Washington, Rosa Parks and Michael Jordan.

Absalom, Absalom!, *The Reivers*, and *Short Stories*, \$862; *William Faulkner's Gifts of Friendship*, by Louis Daniel Brodsky and Thomas Verich (one of 100 copies signed by Brodsky and Verich), with trade edition, plus a group of 24 color photos of Faulkner's Rowan Oak home by Historical Graphics of Oxford), \$201.

Virgil C. Lutes retired in 1995 as director of the Eastchester Public Library in Westchester County, NY. He was an avid collector of modern literature, music and film. "His passion for the works of Southern writers is evident in this sale, particularly Eudora Welty, Tennessee Williams, and...his favorite author, William Faulkner," reads the catalogue for the November auction. Mr. Lutes died in 1999 at the age of 71.

"Mississippi" In German



A major addition to Faulkner studies is this publication of an original typescript of Faulkner's essay, "Mississippi," with translation into German on facing pages. The work is translated and edited by Roland Reuss and Peter Staengle. "Mississippi" appeared originally in the May 1954 *Holiday Magazine*, and was reprinted in *Essays, Speeches and Public Letters*, edited by James B. Meriwether and published by Random House in 1965. Used here is the original typescript now at Princeton. A typescript of the essay now at the University of Virginia, not as complete as the one at Princeton, is compared by Professors Reuss and Staengle in variants of their edition. Supplementary materials incorporated here include an essay in German, "Ten Feet Away," by Professor Reuss, reproduction of an 1899 map of Mississippi and Louisiana, and 20 photographs in color and black-and-white of Faulkner country and other locales in Mississippi. The Reuss-Staengle work is published in Frankfurt am Main by Stroemfeld Verlag, at DM 98, or about \$49.

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