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Vol. 1, No. 2 (1981)

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THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. 1, No. 2

April - June, 1981

A Checklist

These New, Recent Volumes Give New Looks at Faulkner

Three volumes devoted entirely to Faulkner, and two others with significant and lesser mention, head the checklist of current and recent material by and about our subject:

Charlton, James, ed. *The Writer's Quotation Book: A literary companion*. Yonkers: The Pushcart Press (71 pp., \$6.95). Contains three brief quotations of Faulkner, and one by Bennett Cerf about Faulkner, 31, 36, 40, 46.

Faulkner Studies made its inaugural appearance in 1980, with the second annual volume of research, criticism and reviews scheduled for April. It is edited by Barnett Guttenberg, and published in cooperation with the Department of English, University of Miami, Coral Gables, Fla. Joseph Blotner and Cleanth Brooks are advisory editors, and Jonathan Walters is editorial assistant. *Faulkner Studies 1* has 13 essays, and reviews of the same number of recent Faulkner-related works. In addition to essays, *Faulkner Studies 2* will have a current checklist of Faulkner scholarship in France and a bibliographical essay which

(Continued Page 4)

8th Faulkner Conference At Mississippi in August

Faulkner scholars and writers will headline the 8th annual Faulkner & Yoknapatawpha Conference Aug. 2-7 at the University of Mississippi.

Theme of the 1981 program will be "Faulkner and the Southern Renaissance."

Conference director Evans Harrington said the program will feature tours of Oxford, Holly Springs and the Delta, a reception at Faulkner's home, films, and an exhibit of paintings of Faulkner country by William C. Baggett Jr., in addition to lectures.

Cleanth Brooks will give papers on "Faulkner and the Fugitives" and "Faulkner and Ultimate Values." Elizabeth Spencer will speak on "Emerging as a Writer in Faulkner's Mississippi." Other program staff will include Louis D. Rubin Jr., Floyd C. Watkins, David Minter, Alexander Blackburn, Richard King, Sister Thea Bowman, Jimmy Faulkner, Jo Marshall, and Patrick Samway, S. J.

Registration will be \$100. Full particulars may be obtained through the Center for the Study of Southern Culture, Barnard Observatory, University, Miss. 38677.

Phil Knew Bill as Friend, Saved Only A Few Collectibles

By PHIL MULLEN

You know, at present prices, I threw away several thousand dollars worth of original Bill Faulkner typescripts.

Sure, I may call him "Bill." That's the way he signed his letters to me.

And I threw some of them away but I kept the best ones, particularly the two expressing his literate anger at the invasion of his privacy by *Life* and (below) *Newsweek* magazines.

One day, years ago, Bill came into my office in the *Oxford* (Miss.) *Eagle* and asked, "Phil, you think you can get this in the paper?"

I said, "Bill, I think so."

It was the poignant story of a pet dog killed by a careless motorist and it was titled, "His Name Was Pete."

You know, I put that story by William Faulkner right on my front page.

Suppose I had asked him to date and sign the copy?

Then, when he brought me the famous "beer election circular," oh, my, why didn't I have the sense to say, "Here, Bill, date and sign this."

And a number of great Letters to the Editor.

I do have the original manuscript of his address to his daughter Jill's high school graduating class in 1951.

But no autograph.

Now, I can be excused of such ignorance.

None of us in Oxford thought Bill Faulkner was the greatest writer of our time. (Years later, he told me he was.)

(Continued Page 4)

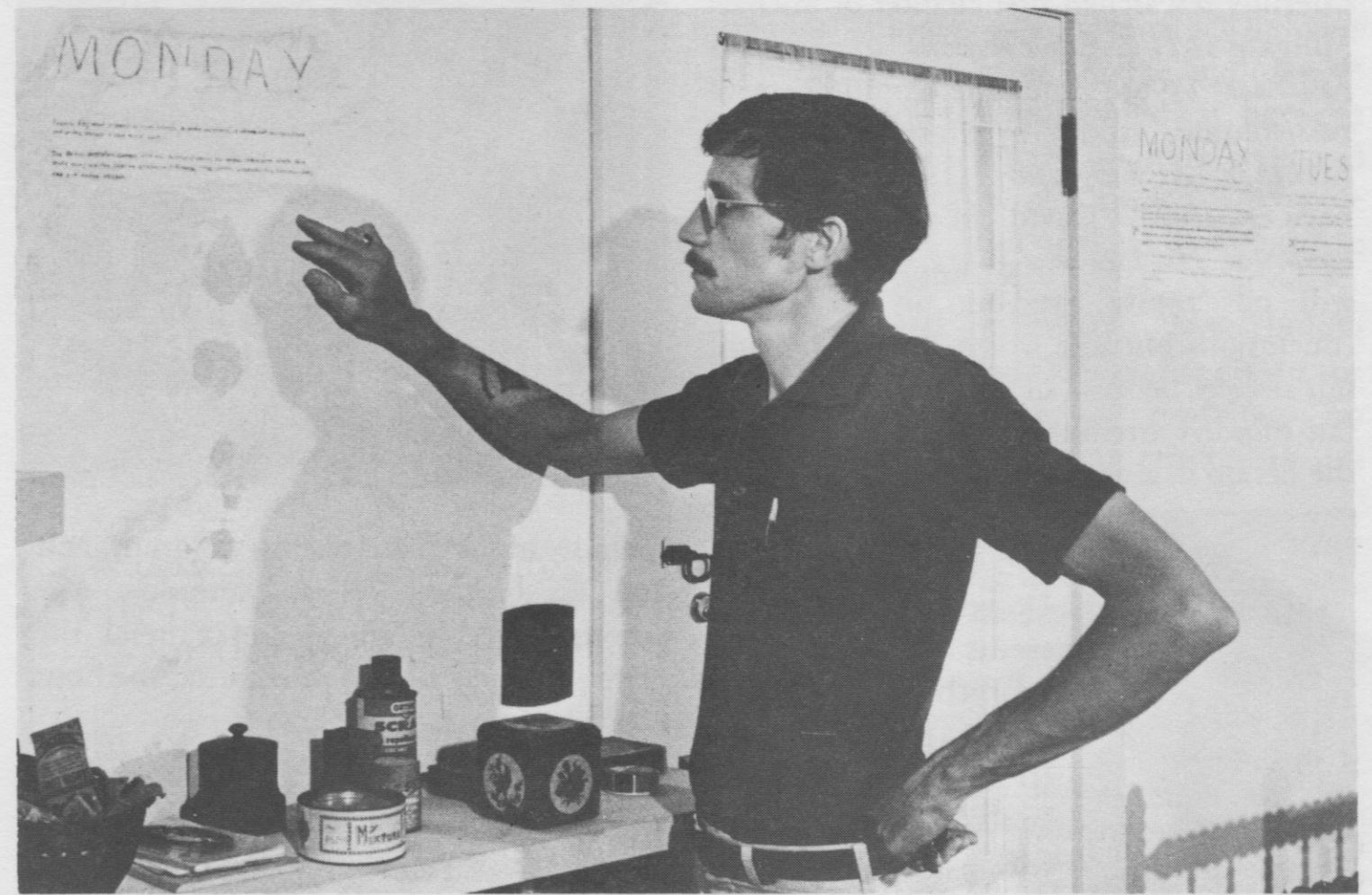
Dear Phil:

Thank you for calling and giving me that much warning. I cant stop this one coming here and asking questions about my private life, anymore than I was able to stop the ones from *Life*. I may not be able to do this, but I will try. Tell him he must not worry my mother. She is too old to have to suffer this sort of thing. The ones from *LIFE* told her lies in order to get into her house, pry into her privacy. If this happens again, I will help this one make some news indeed. I realise it is not his---the individual reporter's---fault; he must accept the assignment, or risk being fired probably. What a pass have we come to, that one of the most terrifying things in modern American life is what they call 'Freedom of the Press'. One individual can defend himself from another individual's freedom and liberty, but when big powerful monied organizations confederate under shibboleths and catchwords like liberty and democracy and religion, within the structure of which the individual practitioners are automatiwally freed of any moral responsibility whatever, then God help us; we damn sure need it.

Hope to see you when you come up.

Bill

FAULKNER'S summer 1954 letter to Phil Mullen protesting visit of Bill Emerson of *Newsweek* for August 2 feature timed with publication of *A Fable*.



EXAMINING the discarded beginning of Faulkner's *A Fable* wall outline is Howard L. Bahr, Ole Miss graduate student and assistant curator of Rowan Oak.

—Charles Nicholas photo courtesy The Commercial Appeal

Exciting Find on a Rowan Oak Wall Uncovers A Fable Outline False Start

By HOWARD L. BAHR

Readers familiar with Faulkner's life and works encounter, at one time or another, the plot outline for *A Fable* on the office walls at Rowan Oak. For some it is a curiosity, the artifact of an artist's whimsy; for others it is an enigma laden with symbolism, the product of Faulkner's sense of aesthetics and his single gesture toward that artistic immortality he professed to disdain. In any case the outline of *A Fable* never fails to interest all who come to Rowan Oak, whatever their response.

Prior to the 1979-80 restoration of Rowan Oak the outline presented an aspect that was familiar to thousands of visitors.

Friday night.

"Monday" and "Tuesday" were written on the north wall of the office to the right of the outside door; "Wednesday" through "Sunday" were on the east wall; "Tomorrow" was placed so as to be hidden behind the inside east door when it is opened inward.

The entire outline was on bare plaster and had been sprayed with Pittsburgh Paint Clear Seal by James Fitchett at Mr. Faulkner's request. Fitchett, a painter of 40 years experience, was often engaged by Faulkner for work around Rowan Oak. He remembers very well spraying the outline with an aerosol can which at the time was a novel and unfamiliar technique; the result was a runny and inconsistent coating designed to preserve the outline for, one likes to think, the ages.

Ironically, the medium which was intended to protect the outline might have been its undoing. The corrosive effect of the clear varnish, as well as its propensity to darken with time, would inevitably have rendered the outline illegible. Henry Krotzer, project architect, determined that the outline would be far healthier without the varnish. A restoration expert, Phyllis Hudson, was summoned from New Orleans and through many cold winter days she labored in the empty and unheated office to remove the varnish without damaging the writing underneath. The extraordinary measure of her success is visible on the walls of Faulkner's office today.

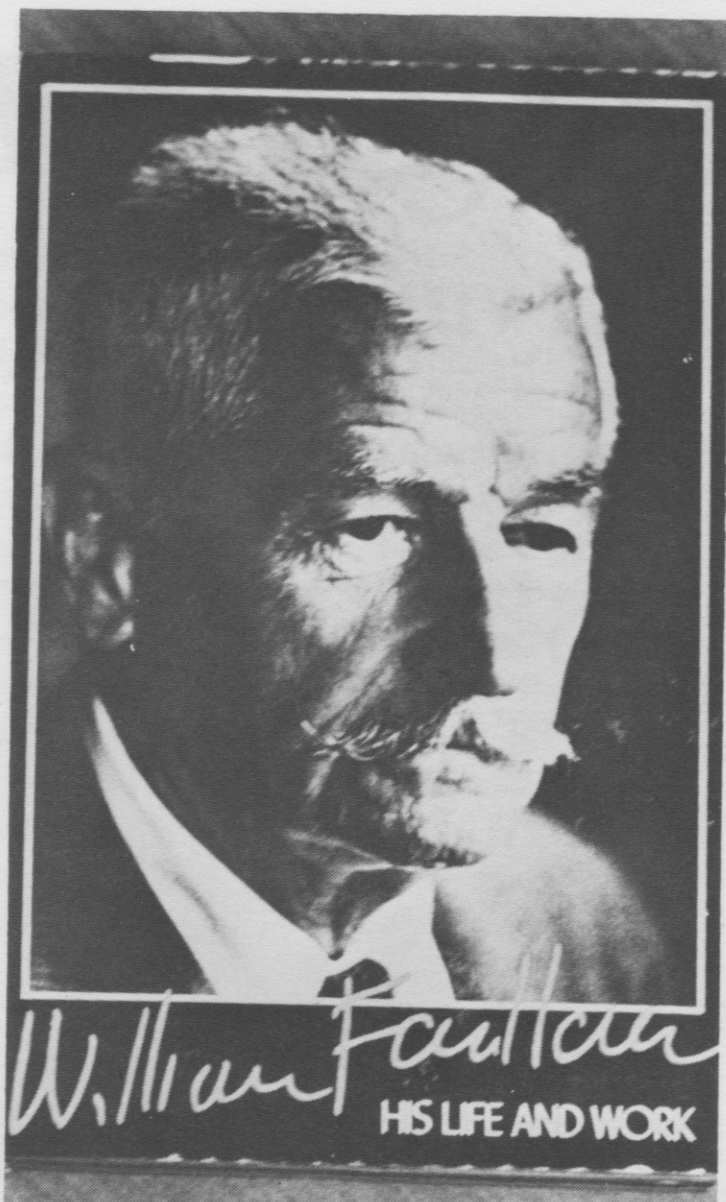
Of even greater interest is the discovery of additional writing on the north wall of the office, to the left of the outside door. This

(Continued Page 3)

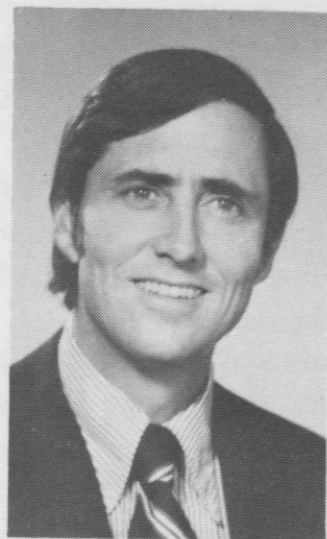
Minter Biography Is Double Mirror

WILLIAM FAULKNER: HIS LIFE AND WORK, by David Minter. Johns Hopkins University Press, 344 pp, \$16.95.

Reviewed by M. THOMAS INGE



So far we have had only two thoroughly reliable biographical accounts of Faulkner on which to depend: the concise but carefully researched first chapter of Michael Millgate's *The Achievement of William Faulkner* (1966) and the comprehensive two-volume study by Joseph Blotner, *Faulkner: A Biography* (1974). Now we have a third, David Minter's *William Faulkner: His Life and Work*, a book which will not please everyone in its critical conclusions but one which should demand our respect because of its clear headed and fair minded attempt to relate the facts and the fiction in a successful critical biography.



Minter

both encompasses and extends our critical understanding of Faulkner's accomplishment. With detailed attention to the central events and personalities in his life, and convincing psychological insight into Faulkner's emotional state at the times of composition and creativity, Minter provides a double mirror in which the life elucidates the art and the art the life, or as he puts it, "Through the remarkable oscillations and reciprocities that he lived, he made life a trying out of art and art a trying out of life."

"The larger design of his life was more discovered than willed," says Minter; "it was something he found waiting for him in the words he had written. All of his life he had gone along finding—in rejections, frustrations, and disappointments, in striking reversals of fortune, failed romances, and untimely deaths—contacts that hurt him into fiction. And despite a thousand distractions, most of them having to do with family, women, and money, he had gone along finding the only other thing that he required: a room of his own and long hours in which to write."

Minter's revealing gaze is particularly fruitful in understanding the works of Faulkner's major period of productivity beginning in 1929 with *Sartoris* and *The Sound and the Fury* and extending through the 1930s with *As I Lay Dying*, *Light in August*, and *Absalom, Absalom!*

In the case of *The Sound and the Fury*, for example, in telling the story of four children and their inadequate parents, Faulkner created a family which reflected his sense of his own family's story as one of declension. He had previously created the Compson children in two stories called "That Evening Sun" and "A Justice," and to "anchor them in time and place, he took a central event and several images from his

memory of the death of the grandmother he and his brothers called Damuddy, after whose lingering illness and funeral they were sent away from home so that the house could be fumigated."

The emotional focus of the novel is Caddy, whose presence evokes discontent on the part of her brothers. Faulkner often called her "his heart's darling," and she represented for him the sister he never had and the first daughter he lost. Out of this psychic nexus grew the story of a group of people doomed to grand failure because of the debilitating influences of history, heredity, and environment.

This approach does nothing to denigrate or simplify the magnificence of the artistry of the novel, but it does provide an explanation that helps the reader understand the creative impulse behind it. Minter stops short of suggesting that the fiction be read as autobiographical psychodrama, and he applies the psychological theories only to those works best elucidated by them. Yet many critics will feel uncomfortable with the close proximity Minter finds between emotion and art.

Everyone who knew Faulkner extrapolated from that experience a theory of the whole man, but as Minter rightly contends, he was a shy, private man who in all likelihood was unable to share with anyone the fullness of his being. Such people are those who will be most discomfited by this book, as Malcolm Cowley has demonstrated in his review for the *New York Times Book Review* of February 22. Taking a statement by Faulkner in a personal letter at face value, that the sum total of his biography should be "He wrote the books and he died," Cowley accuses Minter of mistakenly taking other things Faulkner said at face value if they supported his interpretation. And the best Cowley can suggest is that the only things worth knowing about Faulkner's life are found in the style, structure, and moods of his fiction.

In a sense this is true, that "what is important is *Hamlet* and *Midsummer Night's Dream*, not who wrote them," as Faulkner said. Yet Minter displays that some effort to fathom the man and his life can be richly rewarding for the reader who proceeds with the proper tact and respect

Letters

Just got, and read from cover to cover, the first *Faulkner Newsletter*. It was fascinating and excellently done. . . The format is attractive and eminently readable. This is a very valuable contribution to Faulkner studies. . . I hope the publication will have the success it deserves.

Evans Harrington
Chairman, Department of English
University of Mississippi

Incredible! Vol. 1, No. 1 of The Faulkner Newsletter. I would have thought you'd have been around for at least twenty years. . . Congratulations on the occasion of having removed the pie from our collective faces. Vol. 1, No. 1. I can't believe it!

Richard Fawcett
Editor

August Derleth Society Newsletter

It looks good and I like the way you have put the material together. . . A WF newsletter could easily (be) absolutely dreadful and pretentious. It is, in your hands, readable plus being lively and informative. . . It is nothing short of amazing how the WF interest does not abate and prices being paid for many items scare me. If the price is right I know someone will sell his virgin pure soul. . . All the luck in the world with the new venture.

Ben Wasson
Greenville, Miss.

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
Vista, Calif.

The Faulkner Newsletter is long overdue and I'm delighted that it is in your capable hands. . . Warmest regards and every good wish for the success of [the] venture.

Orin Borsten
Studio City, Calif.

There is a real need for a place in Faulkner studies where one can print. . . items that don't merit full "article" status: i.e. . . . "doesn't this passage on page 14 of *The Sound and the Fury* sound like this passage from. . ."—that sort of thing: an exchange of little things that could make, collectively, a fairly large contribution. . . I suspect there's a real market for (what) I'm talking about. I wish you much good luck with it. . .

Noel Polk
University of Southern Mississippi

for the man and his work. Faulkner lived a simple life, filled with fear, humility, and startling genius, and Minter aggrandizes the work, without diminishing the man. The best writer of our age deserves no less.

(M. Thomas Inge is head of the Department of English at Clemson University. He edited the Charles E. Merrill studies of "A Rose for Emily" and *Light in August*, and has prepared a major entry on Faulkner for the Dictionary of Literary Biography volume on American humorists, to be published by Gale Research Co. for Bruccoli Clark Books.)

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

Lawrence Wells
Publisher
William Boozer
Editor

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Faulkner And El Orens

In a letter to Horace Liveright written in October 1927 announcing that he had finished *Flags in the Dust*, Faulkner said "At last and certainly, as El Orens' sheik said, I have written THE book, of which those other things were but foals." (*Selected Letters*, ed. Joseph Blotner, New York, 1977, p. 38.) Blotner offers no note on the passage, but the reference is to a book Faulkner had only recently acquired and read, T. E. Lawrence's *Revolt in the Desert* (New York, 1927). It had been ordered by Phil Stone from the Brick Row Book Shop in New Haven; the invoice is dated April 1927. (See Joseph Blotner, *Faulkner's Library*, Charlottesville, 1964, pp. 6, 125.)

Lawrence describes a huge Handley-Page bomber which had landed at Um el Surab: "the Handley stood majestic on the grass, with the Bristols [two fighter planes] like tiny fledglings beneath its spread of wings. Round it admired the Arabs, saying, 'Indeed and at last they have sent us THE aeroplane, of which these things were foals.'" (*Revolt in the Desert*, p. 298.)

Does any reader know of other evidence that Faulkner read T. E. Lawrence—whom the Arabs called El-Orens (*Revolt*, p. vii)?

James B. Meriwether
University of South Carolina

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Catalogues on the Collections Of Wisdom, Brodsky, Petersen

An impressive run of five catalogues has come in recent months from the private Faulkner collections of William B. Wisdom, Louis Daniel Brodsky and Carl Petersen.

Appearing most recently is *William Faulkner: The William B. Wisdom Collection. A Descriptive Catalogue*, from Tulane University Libraries. Catalogued are 369 items left to Tulane by Wisdom before his death in 1977. Notable among them are *Mayday* and *Helen: A Courtship*, the gift books Faulkner hand-lettered and bound for Helen Baird in 1926, and a treasure of other manuscripts, typescripts, letters, speeches, recordings, drawings, and photographs, along with first editions, many signed, and translations.

The Wisdom catalogue was compiled, with an introduction, by Thomas Bonner Jr., edited by Guillermo Nanez Falcon, and has essays by Cleanth Brooks and Carvel Collins. Twenty of its 90 pages are devoted to a checklist of other Faulkner materials in the Tulane Library. The soft cover catalogue, with a cover photo of Faulkner made in 1948 by Lamarr Stephens, is available at \$13 from Howard-Tilton Memorial Library, Tulane University, New Orleans, La. 70118.

Deborah Thiel Freeland deserves some kind of an award for her catalogue and exhibit design of *William Faulkner's Gifts of Friendship: Presentation and Inscribed Copies from the Faulkner Collection of Louis Daniel Brodsky*, as does Brodsky for putting together such a world-class collection. The catalogue, compiled by Brodsky, a Farmington, Mo. businessman and poet, and Thomas M. Verich, archivist and curator of special collections at the University of Mississippi, lists 122 choice items from the large and growing private Brodsky collection. Exhibit of the remarkable presentation and inscribed material came at the seventh annual Faulkner & Yoknapatawpha Conference last August at Ole Miss, where Brodsky lectured on "Collecting Faulkner" and presented a paper on "The Collector as Sleuthsayer." The catalogue, handsomely done in

wrappers and liberally illustrated, was issued in a special edition of 1,000 copies, 100 of which are numbered and signed by Brodsky and Verich, each of whom contribute prefaces.

The Brodsky Collection is the genesis of two other handsome catalogues.

One is *Selections from the William Faulkner Collection of Louis Daniel Brodsky: A Descriptive Catalogue*, compiled by Brodsky and Robert W. Hamblin (published for Southeast Missouri State University and the Bibliographical Society of the University of Virginia by the University Press of Virginia, \$17.50). Included here are holograph and typescripts of *The Hamlet* and *The Wishing Tree*; cartoon drawings done while Faulkner was a high school junior; four variant Faulkner wills; Malcolm Cowley's Faulkner books, and the handwritten ledger of the Ripley Railroad Co. (1871-77), which was the property of Faulkner's great-grandfather, Col. W. C. Falkner. Fred B. Goodwin contributes a foreword, Hamblin a preface, and Brodsky an introduction.

The other Brodsky catalogue is *William Faulkner: a Perspective from the Brodsky Collection*, issued for a major exhibit of Brodsky's Faulkner holdings at Southeast Missouri State University in Cape Girardeau. This catalogue, in wrappers, lists 155 of the items appearing later in the hardback catalogue from Virginia. A total of 2,500 copies of the *Perspective* catalogue were done, 125 of them numbered and signed by the compilers.

Published earliest of the five catalogues reported on here is *On the Track of the Dixie Limited: Further Notes of a Faulkner Collector*, by Carl Petersen (The Colophon Book Shop, LaGrange, Ill., \$8.50). The illustrated book, in printed wrappers and limited to 1,000 copies, describes material added to the Petersen Collection since his *Each in its Ordered Place: A Faulkner Collector's Notebook* was published in 1975.

—WB

RELIGIOUS PERSPECTIVES IN FAULKNER'S FICTION

J. Robert Barth, editor

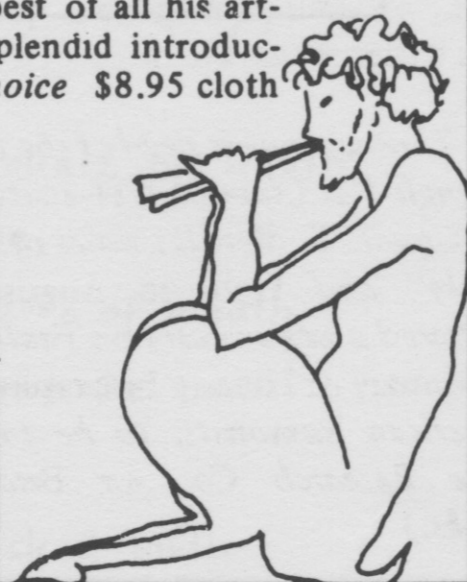
"[This book] will serve college classes well as a starting point for discussion either in religious studies or in literature." —*America*

"Although intended primarily for the student of modern literature and theology this collection would also be useful to any serious reader of Faulkner. . . . Distinguished contributors include Cleanth Brooks, John W. Hunt, and Hyatt Waggoner. . . ." —*Library Journal*



MAYDAY William Faulkner with an introduction by Carvel Collins

"Notre Dame Press has done a splendid job with this volume, which should be owned by all Faulknerians, and which is a bit of necessary Faulkneriana for all university libraries. . . . The text, based on a presentation copy made for the object of Faulkner's then-current affections, is faithfully and fully rendered. . . . The examples of Faulkner's hand-drawn illustrations, some in color, are extremely good—perhaps the best of all his artwork. . . . Splendid introduction. . . ." —*Choice*



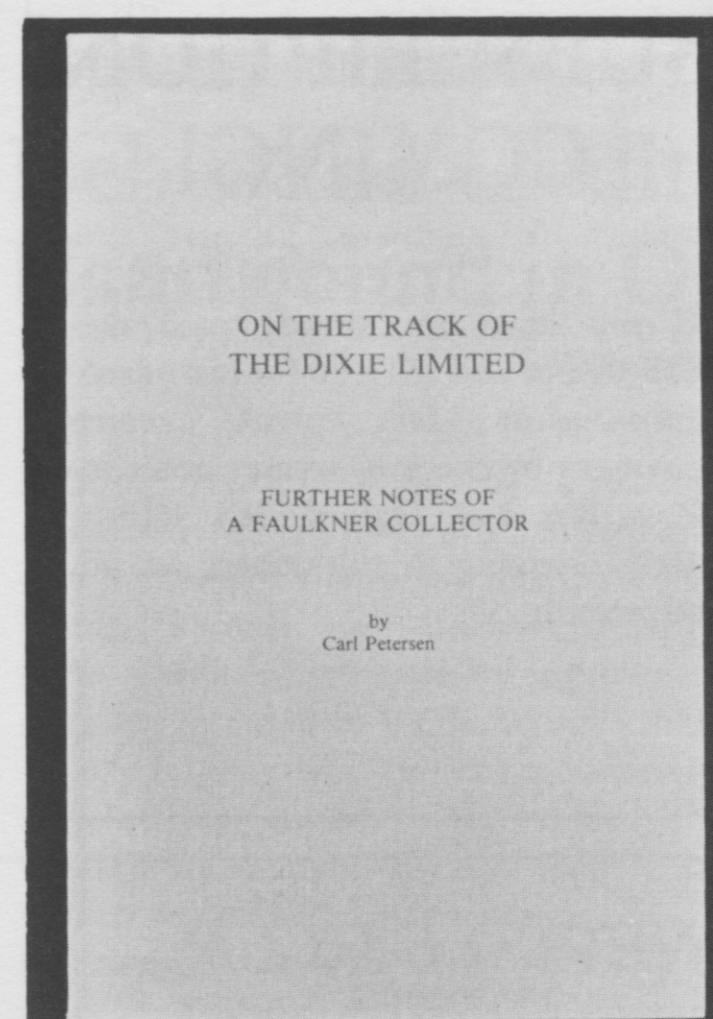
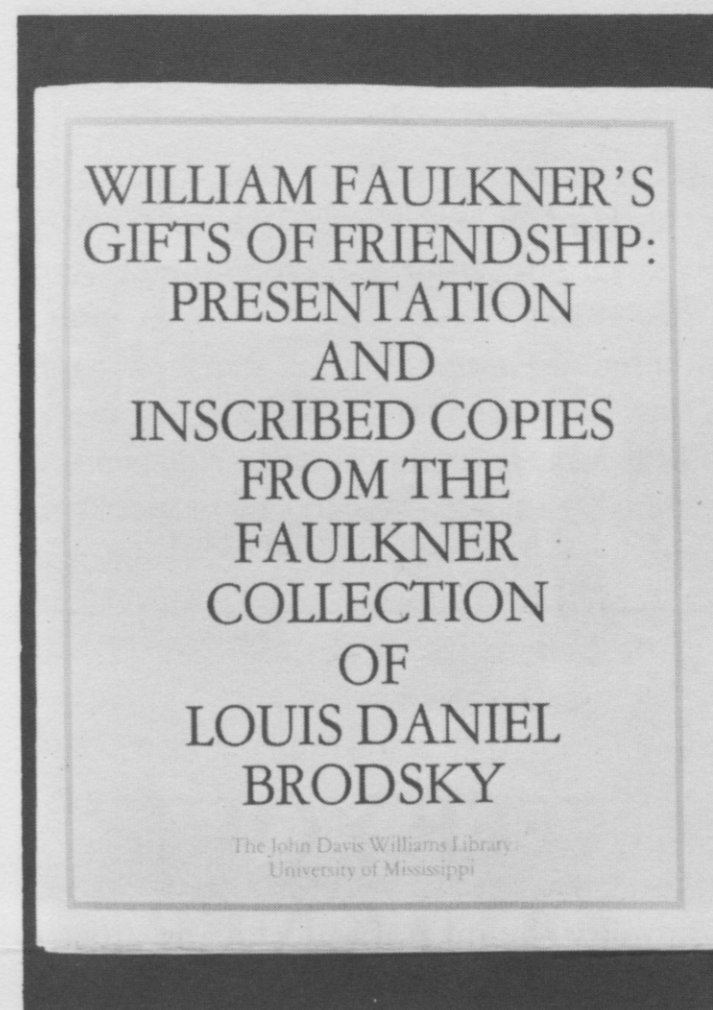
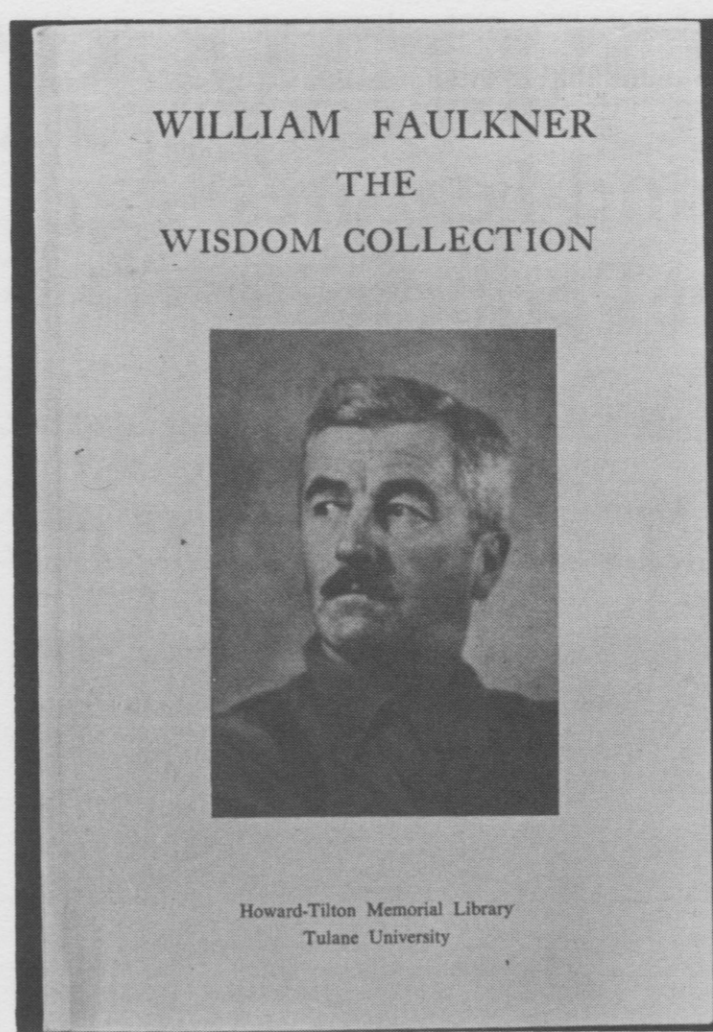
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HELEN: A COURTSHIP Pub Date Is Changed

Tulane University and Yoknapatawpha Press have announced a change in the date for their joint publication of Faulkner's *Helen: A Courtship*. Originally scheduled for April, the volume of early poetry will be published in September. Copies of the trade and facsimile editions will, however, be available in August to fill advance orders.

Fable Outline. . .

(From Page One)

area, like the west and south walls, had been painted prior to the restoration project. It was the architect's design to remove the paint from the walls, thereby restoring the appearance of the office to a point concurrent with an earlier period in Faulkner's occupancy. However, because the plaster walls had not been sized prior to painting, the paint was bonded tightly to the surface. Regular sanding and scraping would not suffice to remove the paint, so a lacquer thinner was applied. The first application was made on the morning of Jan. 9, 1980, at a point midway between the north door and the turn in the wall, and as the paint was wiped away a heretofore undiscovered section of the *A Fable* outline began to appear.

Work ceased immediately, Mrs. Hudson was summoned, and through her efforts the new section was made readable. An examination of the writing resulted in this transcription:

MONDAY

- 06:00 French Regiment refuses to leave trench to make an attack, is drawn out, disarmed and/put under arrest & sent to the rear.
- 24:00 The British battalion runner tells the sentry of seeing the lorries laden with blank A.A./shells going into the lines at Villeneuve l'Abbaye. The sentry assaults the runner. Both/are put under arrest.

Apparently dissatisfied with the location he had chosen to begin his outline, Faulkner patched over this first "Monday" with off-white paint and began again to the right of the door. Here the above information, along with additional notes, appears in this fashion:

MONDAY

- II 06:00 The French Regiment mutinies, refuses to leave the trench/to make an attack, is drawn out, disarmed, put under arrest & sent to the/rear.
- III 24:00 The British battalion runner tells the sentry about the lorries carrying blank/A.A. shells up to the front at Villeneuve l'Abbaye. The sentry assaults the runner./Both are put under arrest. The runner's history included.

In the discarded "Monday," as in the rest of the outline, the day heading and the time indications were done in red grease pencil, while the text was done in black. In the revised "Monday," however, the reader will note the addition of Roman numerals (also in red pencil) corresponding to chapters in the novel, as well as changes in wording and indentation. Still dissatisfied, Faulkner used his black grease pencil to cross out the notation about the sentry and the runner, moving it, with identical wording and line endings, under the "Tuesday" heading, where it remained.

What emerges is an interesting picture of the author at work, as well as another element in the speculation surrounding the outline's execution. Why was Faulkner displeased with the original location of "Monday"? Perhaps it appealed to his sense of order and appropriate symbolism to have most of the entire outline on the east side of his office, with "Tomorrow" behind the door. Or perhaps it was merely easier to see there. At any rate, Faulkner's patching job was completely painted over with the remainder of the south and west walls, thereby hiding all evidence of the writing there until its accidental discovery on that January day in 1980.

A Miscellany

Checklist of Reviews and Features In Newspapers, Other Periodicals

Presented here is a selected checklist only, from a wealth of material about Faulkner appearing recently in periodicals.

Bonner Jr., Thomas. "William Faulkner's Mississippi—A Wondrous Place." *New Orleans Times-Picayune* (Dec. 7, 1980), 3-10. Review of *William Faulkner: His Life and Work*, by David Minter.

Boozer, William. "Fireside thrillers: Heart-pounding moments with Faulkner's ghosts." *The Detroit News* (Jan. 25, 1981), 2-F. Review of *The Ghosts of Rowan Oak: William Faulkner's Ghost Stories for Children*, Recounted by Dean Faulkner Wells. Introduction by Willie Morris. Illustrated by John F. Davis.

Cowley, Malcolm. "Faulkner Was Wrong About 'Sanctuary.'" *The New York Times Book Review* (Feb. 22, 1981), 9, 25. Review of *Sanctuary: The Original Text*, edited with an Afterword and notes by Noel Polk, and *William Faulkner: His Life and Work*.

Dawson, David. "The Flying Omlies: A Barnstorming Legacy." *Memphis* magazine (Vol. 5, No. 9, December 1980), 42-46, 48-51. Feature on Phoebe and Vernon Omlie, pioneer Memphis aviators and friends and flying tutors of Faulkners.

Meriwether, James B. "Faulkner Book As Bad As Film." *The State*, Columbia, S.C. (Sept. 14, 1980). Review of *William Faulkner: A Life on Paper*, by A.I. Bezzerides (adapted and edited by Ann Abadie).

_____. "New Biography Of William Faulkner Fails." *The State*, Columbia, S.C. (March 15, 1981), 16-B. Review of *William Faulkner: His Life and Work*.

Polk, Noel. "William Faulkner's 'Hong Li' on Royal Street." *The Library Chronicle* of the University of Texas at Austin (New Series No. 13, 1980), 27-30.

Wells, Dean Faulkner. "A Christmas Remembered." *Parade*, the Sunday newspaper magazine (Dec. 21, 1980), 4, 5. Four photos of Dean Faulkner Wells today and as a girl of 10, of Faulkner, and a 1955 photo of Faulkner and Mrs. Faulkner on the front walk at Rowan Oak accompany this cover reminiscence of a Christmas at Rowan Oak when Dean was a child.

"Own Typewriter"



VIEW OF FAULKNER'S writing table and typewriter at Rowan Oak is among a wealth of color prints and slides of Faulkner country available from Oxford's Bill Connell. Information and price lists are available from Connell at P.O. Box 648, Oxford, MS 38655.

Phil Mullen . . .

(From Page One)

To us he was just Bill Faulkner, a little curious, perhaps, friendly enough, talking to you when he felt like it, and everything he said was quotable and, actually, few of us had read much of his writing. We'd rather read the book reviews and the newspaper feature articles about him.

You know, I think I played it about right.

If I had been so pushy as to always be asking him for autographs, or to take his picture, then, probably, he never would have made me his press agent after the Nobel award was announced.

He wouldn't have asked me to help make that Omnibus TV program in 1952 and I wouldn't have been in that beautiful "Faulkner, A Life on Paper," the TV show in 1980.

And I do have these letters, some of the most revealing that he ever wrote, and I have some beautiful photographs, already printed all over the world, and I did know William Faulkner, about as well as anybody did.

(Phillip E. Mullen was associate editor of *The Oxford Eagle* 1933-51. He is now editor and publisher of *The Osceola* (Ark.) Times.)

Checklist . . .

(From Page One)

organizes and evaluates the body of criticism surrounding *The Sound and the Fury*. Available at annual subscription of \$25 for institutions and \$22.95 for individuals, by writing Box 248244, University of Miami, Coral Gables 33124.

Fifty Years of Yoknapatawpha, the published record of the sixth annual Faulkner & Yoknapatawpha Conference at the University of Mississippi, is available from University Press of Mississippi (272 pp, \$15.95 in cloth, and \$7.95, paperback). The volume is edited by Doreen Fowler and Ann J. Abadie, with an introduction by Fowler. It contains papers read at the conference, celebrating the 50th anniversary of *Sartoris*, by Joseph Blotner, Michael Millgate, Merle Wallace Keiser, John Pilkington, Noel Polk, James G. Watson, and Thomas L. McHaney. Still available from UPM, 3825 Ridgewood Road, Jackson, MS 39211, are hardback and paperback volumes from Faulkner & Yoknapatawpha Conferences of 1976, 1977 and 1978.

William Faulkner: A Life on Paper, preface and script by A. I. Bezzerides; introduction by Carvel Collins; adapted and edited by Ann Abadie (University Press of Mississippi in cooperation with Mississippi Authority for Educational Television; 127 pp, \$10). Presents a transcription from the two-hour documentary produced by the Mississippi Center for Educational Television and aired twice nationally so far by Public Broadcasting Service. Fifty-three individuals were interviewed for this award-winning presentation, including Jill Faulkner Summers, whose interview is the first she has given on her father. Interspersed with the text are 130 photographs taken from the documentary.

Wilson, Robert A. *Modern Book Collecting*. New York: Alfred A. Knopf (270 pp, \$12.95). Several references to Faulkner. Includes facsimile of a portion of a holograph working draft of an unpublished poem by Faulkner, "Leaving Inn," from Wilson's collection. Wilson tells of finding manuscript of *Soldiers' Pay*, believed lost, in possession of an elderly gentleman who had been Faulkner's roommate in the French Quarter in New Orleans. He names Faulkner and Hemingway as "the two most expensive American fiction writers to collect" today.

CLASSIFIEDS

University of Mississippi, Annual Faulkner and Yoknapatawpha Conference, Aug. 2-7, 1981; Theme: "Faulkner and the Southern Renaissance." Lectures, films, and tours. Registration fee: \$100.00. Send inquiries to: Center for the Study of Southern Culture, Barnard Observatory, University, MS 38677.

For sale in Oxford, Miss.: complete selection of works in print by William Faulkner, plus large selection of critical editions: Square Books, On the Square, Oxford, MS 38655. Tel. 601-236-2262.

"Marionettes," a facsimile of the 1920 handmade book, written and illustrated by William Faulkner, ten pen and ink line drawings, separately bound "Memories of Marionettes" by Ben Wasson, deluxe box; 132 copies remaining for sale. \$125.00.

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New PEN/Faulkner Award for Fiction

The winner of a new PEN/Faulkner Award for Fiction will be announced April 18 at the University of Virginia. Nominated for the first annual award, which carries a prize of \$2,000, have been *The Second Coming*, Walker Percy; *A Confederacy of Dunces*, by the late John Kennedy Toole; *Aberration of Starlight*, Gilbert Sorrentino; *How German Is It*, Walter Abish, and *The Transit of Venus*, Shirley Hazzard.

Judges are Elizabeth Hardwick, William Gass and Tim O'Brien. Members of a board of advisers are William Styron, Peter Taylor, Saul Bellow, Alison Lurie and Wallace Stegner.