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THE FAULKNER NEWSLETTER

& Yoknapatawpha Review



Vol. II, No. 2

April - June, 1982

Concordances

Six Novels Are Published; Five Others Planned

(Editor's Note—Six titles in the Faulkner Concordance series are published, and five others scheduled, under guidance of the Faulkner Concordance Advisory Board. Supporting the project are grants from the Faculty Development and Research Fund of the U.S. Military Academy and from the University of Southern Mississippi. Col. Jack L. Capps, professor of English at West Point, is general editor of the series and chairman of the advisory board. Concordances may be ordered from University Microfilms International, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Noel Polk, associate professor of English at the University of Southern Mississippi and textual editor of the concordances, provides the following status report on the project.)

By NOEL POLK

The Faulkner Computer Concordance was begun in the mid-1960's by members of the English Department at the U. S. Military Academy at West Point. They organized an editorial board consisting of Faulkner scholars and computer experts, and of others important to the project, including Albert Erskine, Faulkner's last editor at Random House (and at the time vice president of that publishing company, whose permission was vital to the project) and Jill Faulkner Summers, Faulkner's daughter and literary executrix.

Completely funded by moneys granted by West Point, the group proceeded to do trial concordances to

(Continued Page 4)

Faulkner At Auction

It was largely a buyers' market for Faulkner items at a recent sale at Harris Auction Galleries in Baltimore.

Fifty-seven lots of Faulkner were up for sale, and prices received ranged from \$12.50 for first trade editions of *A Fable* (jacketed) and *Go Down, Moses* (unjacketed) to \$750 for a limited, signed *The Hamlet*. Other top bids included \$650 for *The Sound and the Fury* and \$625 each for *Mosquitoes* and *Sanctuary*.

Most everything else went cheap, such as a group of 11 foreign language editions for \$27.50.

The catalogue and results of sale number 210 are available at \$3.50 from Harris Auction Galleries, Inc., 873 North Howard Street, Baltimore, Md. 21201.



CAPE AND SMITH publicity photo of Faulkner, made about 1930, is among photographs in the premiere 1,500-volume Faulkner Collection put together over the past three decades by Carl Petersen, a chemist of Waukegan, Ill. Other photos adorn bookcases and walls of Petersen's home in company with one of Faulkner's pipes atop the bookcase at right.

Petersen's Reading Of *As I Lay Dying* Sparked Collection

By CARL PETERSEN

Because I collect Faulkner, there are three questions I am frequently asked: Why do I collect Faulkner, what is the collection worth, and what will eventually happen to the collection? The questions seem to me worthy of the answers I present here.

Formerly, when non-collectors asked why I collected Faulkner I would explain why I collected *Faulkner*. I finally realized I was being asked why I collected Faulkner; the questioners were immune to the factors inducing the disease of collecting. Book collectors require no explanations and easily understand each other's eccentricities. I have high regard for those who collect John Updike or Graham Greene; respecting other Faulkner collectors is another matter but they tend to have nice wives and I try to be civil. (Ask Bill Boozer if I'm not civil.)

My discovery of Faulkner was the result of reading *As I Lay Dying* more than 30 years ago for a college literature course. Recently I found my

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Petersen



Carl Petersen's Faulkner Collection Illuminates the Extraordinary Life, Work

By CHRISTINE and ROBERT LISKA

Few American writers of the 20th Century have been the subject of more biographical and bibliographical scrutiny than William Faulkner. Numerous Faulkner collections have been built over the years by collectors and institutions but none has achieved the color and breadth of that begun by Carl Petersen more than 30 years ago. Petersen's refreshing enthusiasm for the life and writings of Faulkner has created a collection that has a life of its own and reflects the collector as well as the collected author.

The depth of an author collection should not only be measured by its holdings of "A" or primary published items but also by the presence of association copies, inscribed and unique items, contracts and other material relating to the business of his writing as well as obscure periodical and fugitive appearances. The Petersen Collection contains such items that represent those aspects of a collection that appeal to the emotional desires of the collector and the research needs of the scholar.

One of Faulkner's earliest and warmest literary friendships was with Sherwood Anderson. Anderson had a paternal relationship with the young

writer and eventually helped him with the publication of *Soldiers' Pay*. In this collection is a copy of this first novel inscribed on the half-title: "To / Sherwood and Elizabeth Anderson / Bill Faulkner / 17 March 1926." The book had been published three weeks earlier. One could hardly imagine a more desirable copy of this title.

Soldiers' Pay became the first of Faulkner's books to be translated with a Norwegian translation published in Oslo in 1932. Petersen's copy, in its original printed wrappers, is signed by Faulkner and dated, Oxford, October 31, 1932.

Emotional inscriptions by Faulkner, or even those in which he wrote more than his name and date, are rare. Petersen's copy of Faulkner's most important and artistically significant novel, *The Sound and the Fury*, is inscribed on the title page: "William Faulkner / Los Angeles Calif / 26 May 1932 / I put my living guts into this." Faulkner stuck to his feelings about the creation of this book and years later he would express this same sentiment.

An even longer inscription is found in Petersen's copy of *Mosquitoes* in

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A Checklist

"Carcassone," Critical Works On New List

A new short story appearance of Faulkner in English in Japan headlines our Checklist of recent Faulkneriana:

Champlin, Charles. "Faulkner: Poet of Love, Death." *Los Angeles Times* (Jan. 15, 1982). Review of Faulkner's *Helen: A Courtship and Mississippi Poems*, with introductory essays by Carvel Collins and Joseph Blotner.

Dasher, Thomas E. *William Faulkner's Characters: An Index to the Published and Unpublished Fiction*. Garland (1981). \$50.

Faulkner, William. "Carcassone." *Selected Short Stories from the U.S. by Five Nobel Prizewinning Writers*. Edited with Notes by Toshio Yamagata and Tamotsu Tanaka. Tokyo: Asahi Press (1981). Includes Hemingway's "A Clean, Well-Lighted Place," Steinbeck's "Breakfast," Bellow's "A Father to Be," and Singer's "A Friend of Kafka." Introductory material on the five authors, and on Sinclair Lewis, Eugene O'Neill and Pearl Buck, is in Japanese as are Notes; the five stories are in English. 91 pp. \$12.

French, Warren (ed.). *The South and Film*. University Press of Mississippi (December 1981). Twenty-three essays include "William Faulkner and the Silent Film," by Jeffrey J. Folks, and "Tomorrow and Tomorrow and Tomorrow," by Jack Barbera. 258 pp. \$12.50.

Higgs, Robert J. *Laurel & Thorn: The Athlete in American Literature*. University Press of Kentucky (Nov. 21, 1981). In examining the social and cultural significance of the athlete hero in American literature, Higgs deals with works of Lardner, Hemingway, Fitzgerald, Wolfe, Robert Penn Warren, Arthur Miller, Tennessee Williams, and with Faulkner's Labove of *The Hamlet*. Higgs finds Labove "...at once Herculean hero in a nonherioc society, a comic figure, and an avatar of the warrior monk and the dark-vested introverts of Melville, Hawthorne, and Dostoevsky." 196 pp. \$15.

The Letters of Nunnally Johnson, selected and edited by Dorris Johnson and Ellen Leventhal. Foreword by Alistair Cooke. Alfred A. Knopf (Nov. 30, 1981). Includes Johnson's April 21, 1952 letter to William Van O'Connor on Faulkner and film work. "The legends about Faulkner in Hollywood are many and are fine for recounting across a table but I don't believe that they need to be transcribed for posterity..." Johnson wrote. He found Faulkner "an extremely shy and diffident man" who wrote with "amazing speed...with a pen in quite small, quite legible writing." Johnson doubted that Faulkner "could be described as a screen writer in any sense." Rather, "his life had long been dedicated to narrative writing, short stories and novels, and it was just that he recognized the technical character of screen writing and saw no reason why he should abandon a field he loved and was



Nunnally Johnson

trained in, to tackle a new and sometimes difficult technique for which he had no particular love." Faulkner "came out to Hollywood like a plumber with all his tools, did the very best job he could, got his pay from the man and went on back to Oxford, Mississippi." Johnson in the same letter is less respectful of the screenwriting abilities of Scott Fitzgerald. 281 pp. \$16.50.

Lucente, Gregory L. *The Narrative of Realism and Myth: Verga, Lawrence, Faulkner, Pavese*. Johns Hopkins University Press (1981). 189 pp. \$14.

Mulligan, Hugh A. "A happy Boswell: Joe Blotner has no qualms about breathing life into Faulkner's exploits." *The Houston Post* (Jan. 31, 1982). Interview with Blotner, in which Mulligan recounts the Faulkner-Blotner days at University of Virginia and Blotner's *Faulkner: A Biography*.

Ohasi, Kenzaburo, Harakawa Kyoichi and Kiyoyuki Ono (editors). *William Faulkner: Materials, Studies and Criticism*, Vol. 4, No. 1. Tokyo: Nan'un-Do Publishing Co. (December 1981). Contents for this issue include "Faulkner and Yeats—An Essay," by Hiroshi Izubuchi, and "Supplemental Faulkner Glossary," by Calvin S. Brown.

Ricks, Beatrice. *William Faulkner: A Bibliography of Secondary Works*. The Scarecrow Press, Inc. (1981). No. 49 in The Scarecrow Author Bibliographies series, this work has more than 8,700 entries arranged under Biography, Works, General Criticism and Bibliography. Provided are an Index of Critics and a Topical Index. 657 pp. \$32.50.



Sayre, Joel and William Faulkner. *The Road to Glory: A Screenplay*. Southern Illinois University Press (1981). Afterword by George Garrett. Seventh title in Screenplay Library series edited by Matthew J. Bruccoli. Garrett finds that Faulkner's first of four movies with director Howard Hawks is "one of the finest movies, then and now, on the subject of men and war." 176 pp. \$15 cloth; \$6.95 paper.

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EASTLAND ELECTED BY NAAAPZ AS OUTSTANDING MAN OF YEAR

The Southern Reposeure



THE FAULKNER NEWSLETTER & Yoknapatawpha Review

Lawrence Wells
Publisher
William Boozer
Editor

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Vol. II, No. 2 April-June, 1982

Margie Cohn

Her Friendship With Petersen Is What Counts

Over many years in the business of modern first editions and, since 1934 issuing occasional catalogues, we have had what we called not so politely our "catalogue collectors." We had heard from a young man in Philadelphia obviously in the Army and on June 14, 1952 we had the pleasure of the first visit from a very tall young man of the name Carl Petersen. Our office at that time was at 2 West 56th Street.

Carl chose to look at our William Faulkner first editions and his first purchase was a mint copy, in dust wrapper, of *Mosquitoes* (the wrapper with the mosquitoes) for \$20. The first visit, ensuing visits, letters, and telephone calls have kept up into 1982 and I can only hope they will continue.

Our shelves of Faulkner firsts and Faulkneriana have not always been impressive but the friendship endured over the years, and I am happy to say that Carl's first visit was during the life of my late husband; that has made the friendship so much closer over the years.

Carl has unquestionably one of the greatest Faulkner collections in private hands, books (many inscribed), letters, manuscripts, impossible now or later to obtain, as so much is already under glass. He is constantly having visitors who wish to examine his many unique treasures.

While I am proud of the many great items we have furnished during the past 30 years, our friendship has meant even more to me.

—Marguerite A. Cohn
House of Books, Ltd.
New York City

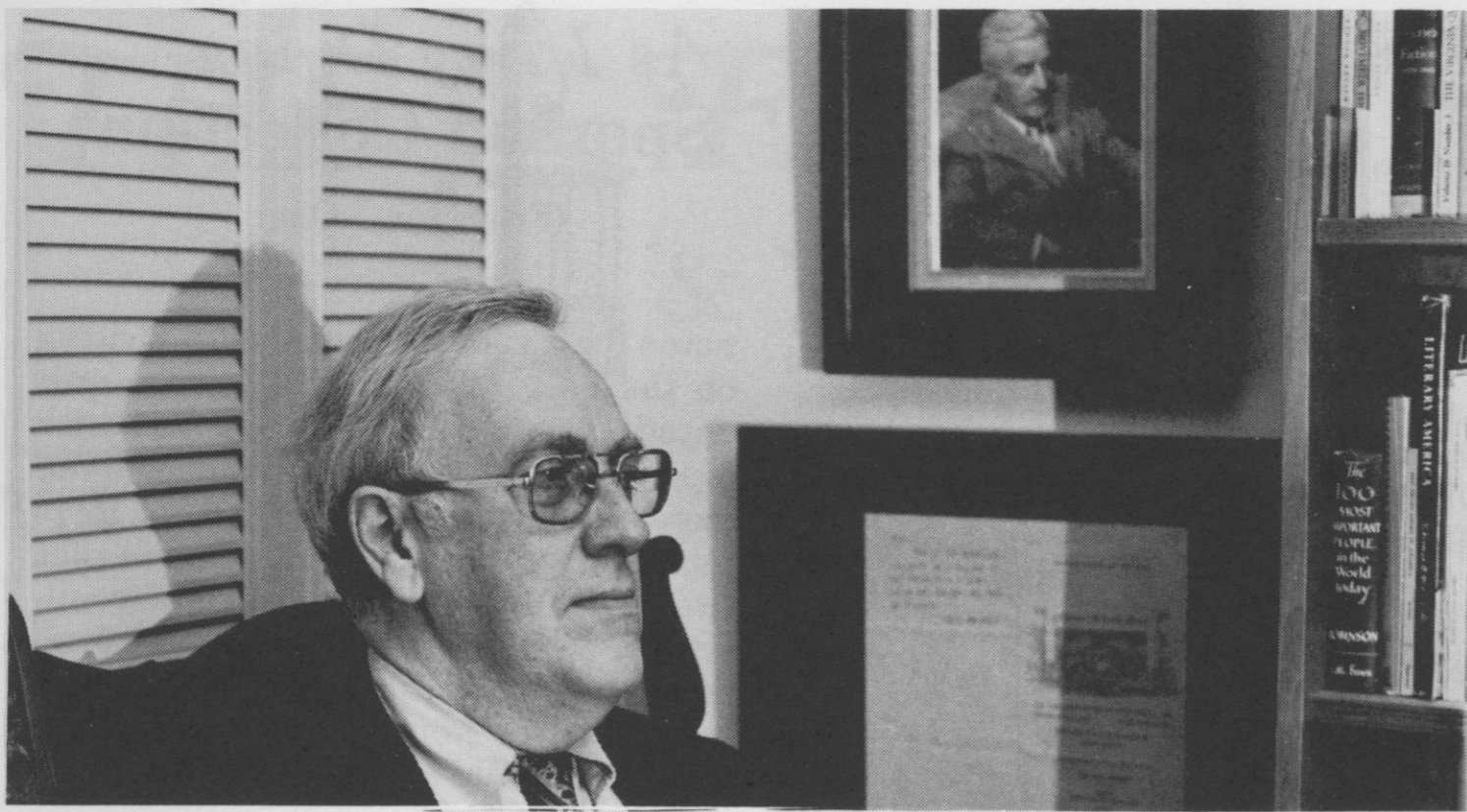
FIRST AND ONLY issue of *The Southern Reposeure* (Summer 1956) lampooned the social and political climate of the day in Mississippi. Faulkner was one of several silent collaborators on the satire with P.D. East of Hattiesburg, Miss., who edited and published the four-page tabloid under the name "Nathan Bedford Coochlose." East writes of the publication in *The Magnolia Jungle: The Life, Times and Education of a Southern Editor* (1960), attributing authorship of the two-line streamer headline to Faulkner. Note variant of the streamer in the lower copy. Can any reader explain this, or confirm that it was a "make-ready" copy in advance of the full press run of what East reports was 10,000 copies? (William Boozer Collection.)

Quotable Quote

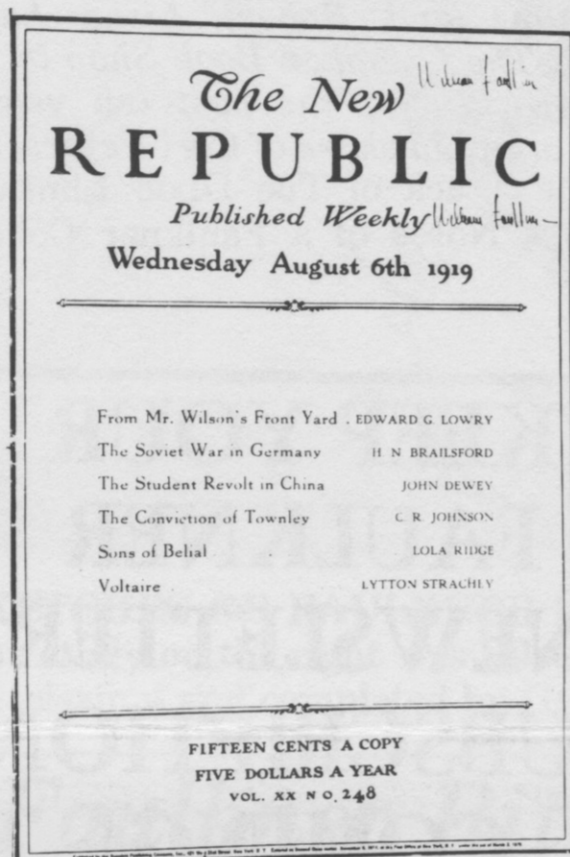
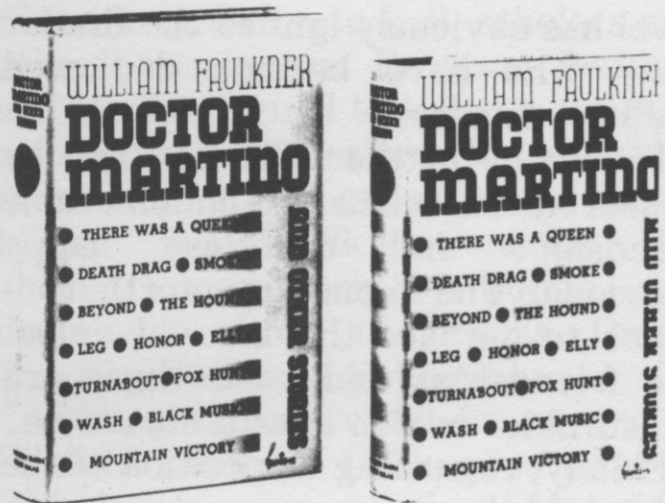
At a press conference on April 19, 1962 after reading to West Point cadets from *The Reivers*, which would be published on June 4, Faulkner was told by one news person that the new novel is "very funny." "I think so too," Faulkner replied. "It's one of the funniest books I ever read."

Carl Petersen...

(From Page One)



AT CARL PETERSEN'S left shoulder beneath the Jack Cofield photo of Faulkner is a menu from Musso Frank's Restaurant in Hollywood on which Faulkner in 1951 wrote a note to William Spratling. Faulkner penciled the note while dining with the artist Edmond Kohn, after Kohn told Faulkner he was planning a trip to Taxco. The note presented Kohn and asked Spratling to "say hello to Elizabeth" Anderson. Kohn failed to make the trip, and the note was never delivered. Also from the Petersen Collection, are (at left, below) a one-of-a-kind limited issue of *Doctor Martino* in oversized dust jacket alongside the regular first trade edition, and the Aug. 6, 1919 *New Republic*, signed twice by Faulkner on the cover and containing his poem, "L'Après-Midi d'un Faune."



which, during an evening of drinking, Faulkner attempted to paraphrase an eight-line poem by James Joyce.

Of special associational interest is a copy of *Notes on a Horse Thief* inscribed by Faulkner in Los Angeles early in 1951 for his friend Meta Rebner. The background for this copy can be found in *A Loving Gentleman* (New York: Simon and Schuster, 1976), page 320.

Carl's special interest in Faulkner's Hollywood years is reflected in a group of items which relate to his work for MGM from May 1932 to May 1933. These include his initial film contract, a 29-page film script which was never produced, on which Faulkner was working when fired, the telegram from Hollywood firing him in May of 1933, and his covering letter to the director. His later association with the movie industry from 1942 to 1946 was even less satisfactory and is represented with examples of his contracts with Warner Brothers and letters which document Faulkner's attempt to extricate himself from an awkward studio contract.

In the winter of 1926 Faulkner became involved in a book of caricatures with his friend William Spratling which they titled *Sherwood Anderson & Other Famous Creoles*. Faulkner was responsible for the arrangement and the 500-word foreword which was written in a parody of Anderson's prose. Although Faulkner and Spratling did not mean the venture to be an attack on Anderson but merely a humorous exercise, they found their friend to be less than amused because their publication came too close on the heels of Hemingway's *The Torrents of Spring* where Anderson felt himself thoroughly roasted. *Other Famous Creoles* was dedicated "To All the Artful and Crafty Ones of the French Quarter" and a copy in the Petersen collection is inscribed by Spratling under that printed dedication, "and to Elizabeth & Sherwood / Anderson to whom this / copy is inscribed with affection. / W. Spratling / Dec. 20th, 1925." One wonders with what affection this copy was received.

In the summer of 1929 Faulkner sent the typescript of *Sanctuary* off to Cape & Smith where it was shelved because of its shocking content. Although disappointed by his publisher's stand, Faulkner did not battle their position as he and Estelle Oldham Franklin had decided to marry and he became involved in proof corrections for *S & F*. The need for black ink overrode Hal Smith's fears of a lawsuit and the linotype men managed to pull sets of galleys before they began to set copy for *As I Lay Dying*. One of these reached Faulkner about mid-November 1930, and an extensive rewrite began. Faulkner felt it so badly written that he agreed to share the cost of the extensive corrections. He clipped, pasted and rewrote the entire book to the extent that he had to find work to pay his \$270 share of the cost of revision. Of the four known examples of these galleys of *Sanctuary*, two are at University of Texas, one is at University of Virginia, and one is in the Petersen Collection. Also in the collection are the original Cape and

Smith weekly sales charts for several weeks in 1931, showing sales of *Sanctuary* as well as earlier novels.

Among the many rare items in the collection is a transitional dust jacket on a first edition of *Mosquitoes* which depicts the commonly seen card player cartoon but which carries the Boni & Liveright imprint.

Also present is a special green paper version of the 1932 Faulkner issue of *Contempo*. Only a handful of these copies are known.

Faulkner's short story, "Two Dollar Wife," appeared in the Winter 1936 issue of *College Life*. Petersen has one of two copies of this periodical known to be in Faulkner collections.

Another rare published item is the Canadian first separate printing of "Turn About." Few copies of this book seem to have survived its publication in 1939.

A recent and highly important acquisition is a copy of the American edition of *S & F* used by English critic and novelist Arnold Bennett for his review of this title. Bennett's favorable review appeared six months prior to the publication of any book by Faulkner in England. The copy is signed by Bennett and contains his bookplate.

The frustrations of a young ex-RAF-Canada cadet who missed the war and its romance are typified in a letter Faulkner wrote from Oxford on Jan. 7, 1919 to his friend Hubert 'Herb' Starr. Feeling that he has been somehow uniquely changed by his experiences, Faulkner laments his inability to leave his "God forsaken" hometown and expresses his envy of Starr's opportunity to live in New York where anyone with "a line of bull and a soap-box" could make a living. He is unable to immediately leave home, his parents are displeased by his desire to leave, his mother is in poor health, and they have berated him for presumed weaknesses but are horror-stricken by any displays of independence. Faulkner daydreams that an annual subsidy of \$50,000 would enable him to for once lead a totally independent life. The letter is written in the large script of the young Faulkner. This emotional, early letter is one of a score of unpublished Faulkner letters in the collection.

A major strength of this collection lies in the depth and range of its many segments. Petersen's keen perception of the interrelationship of collectible items and affinity for acquisition have illuminated the value of much ephemeral material which might otherwise have perished or remained undiscovered.

The collection contains more than 250 dealer and book auction catalogues from the early 1930s to the present which show the evolution of Faulkner in the marketplace. More than 500 foreign language firsts are included as well as over 150 anthologies and over 300 volumes of criticism. All known first magazine appearances are present, as are some of the newspaper appearances.

Petersen has acquired five 19th Century Mississippi maps in which the

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ON THE TRACK OF THE DIXIE LIMITED

Further Notes of a Faulkner Collector

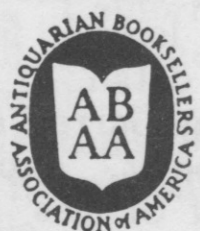
Describing material added to his collection in the last five years, Mr. Petersen develops important information that cannot be ignored by any future Faulkner biography or bibliography.

Illustrated with photographs, 5½" × 8½" in printed wrappers, 64 pages.

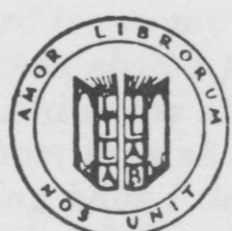
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Concordances...

(From Page One)

Faulkner's 1940 novel, *The Hamlet*, and then to his two volumes of poetry, *The Marble Faun* (1924) and *A Green Bough* (1934), printouts of which were not published, but were placed at major research libraries in this country and in England.

Experience gained with these trial concordances led to some refinements of editorial and computer procedures. In 1974 the concordance to *As I Lay Dying* was published in a bound volume and distributed by University Microfilms.



Polk

As I Lay Dying was succeeded by concordances to *Go Down, Moses* in 1978 and to *Requiem for a Nun* in early 1979.

In 1977 the University of Southern Mississippi lent its support to the project by helping fund materials and labor. In 1979 the National Endowment for the Humanities awarded the University of Southern Mississippi \$62,000 to aid in the preparation of the text of these novels.

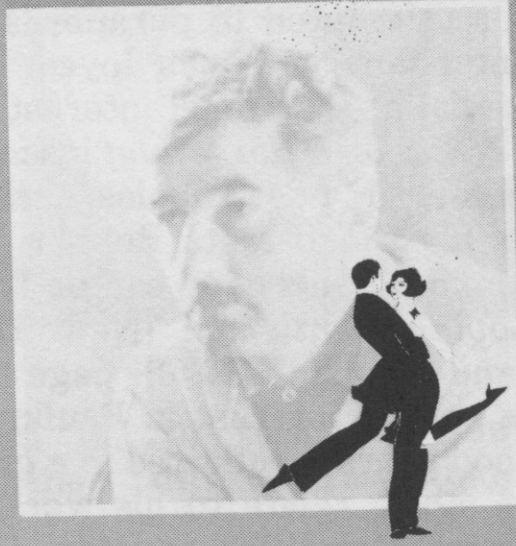
The work on these concordances has proceeded in several inter-related stages. The textual editor in Mississippi, in consultation with the general editor at West Point, selects the text to be treated. Then the textual editor and his assistant proceed to collate the published text of the novel with Faulkner's typescript of that work, to determine what variations there are between those two documents.

Both published text and the variants are then marked into "sense units" by one of the editors. At West Point these texts are punched into the computer. A printout of the entire text of the work, printed as marked (i.e., one line per "sense unit"), is then sent to Mississippi, where it is proofread at least twice; the proofread and marked text is returned to the computer for further corrections. This process is carried out until the textual editor is satisfied that the text of the printout is accurate. The West Point editor then oversees the final stages of production.

The following concordances have been published by the Faulkner Concordance Advisory Board and are

"A COSMOS OF MY OWN"

Faulkner and Yoknapatawpha



Edited by Robert Hamblin, James B. Carothers, Louis Daniel Brodsky, Ellen Douglas, Charles H. Nilon, and Francois L. Pitavy

Edited by DOREEN FOWLER and ANNI ABADIE

Papers presented at the 1980 Faulkner and Yoknapatawpha Conference held at the University of Mississippi

PAPERS PRESENTED at the sixth annual Faulkner and Yoknapatawpha Conference at the University of Mississippi are available in book form from University Press of Mississippi at \$17.95 in hardback and \$9.95 in paper. Co-editor Doreen Fowler provides an introduction to essays by conference participants Robert W. Hamblin, Panthea Reid Broughton, James B. Carothers, Louis Daniel Brodsky, Ellen Douglas, Charles H. Nilon and Francois L. Pitavy. UPM has published the Faulkner Conference proceedings since the third annual event in 1976. The 1974 and 1975 conference papers were published by the Ole Miss Department of English in *Studies in English*, volumes 14 and 15. The 1982 conference will be held August 1-6. Particulars on advance registration may be obtained from the Center for the Study of Southern Culture, University of Mississippi, University, Miss. 38677.

available from University Microfilms:

- *As I Lay Dying* (1974), ed. Jack Capps; intro. Cleanth Brooks.
- *Go Down, Moses* (1978), ed. Jack Capps; intro. Michael Millgate.
- *Requiem for a Nun* (1979), ed. Noel Polk; intro. Noel Polk.
- *Light in August* (1979), ed. Jack Capps; intro. Joseph Blotner.
- *The Sound and the Fury* (1981), ed. Noel Polk and Ken Privratsky; intro. Andre Bleikasten.
- *A Fable* (1981), ed. Noel Polk & Ken Privratsky; intro. Keen Butterworth.

Petersen. . .

(From Page Three)

Yoknapatawpha River appears in various spellings. Adding color to the collection are three wine glasses from a group Faulkner gave as a gift to the daughter of a friend and a brick from the old University of Mississippi Post Office where he was postmaster from 1922 to 1924.

Petersen's aim has been to form a collection which illuminates both Faulkner's life and writings. What strikes one so clearly is the extraordinary success which he has achieved. He has had the prudence to know when to wait and the insight to know how to seize an opportunity—that double wisdom which is as invaluable in book-collecting as in life itself.

It has been our privilege to have known Carl Petersen and his collection for more than ten years. In saying that we consider one worthy of the other, we have said it all.

(Christine and Robert Liska have owned *The Colophon Book Shop* in La Grange, Ill., for the past ten years. They are publishers of *Carl Petersen's On the Track of The Dixie Limited: Further Notes of a Faulkner Collector.*)

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In addition, printouts of the texts of *The Wild Palms*, *Intruder in the Dust*, and the early version of *Sanctuary* are being proofread and should be published within the next year. *The Town* and *The Mansion* will follow on the printout and publication schedule.

As I Lay Dying Sparked Collection

(From Page One)

notes for a report on that title written on the back of a political science quiz dated December 1948 coexistent with a penciled bridge score. We conserved paper in those days. Perhaps the most intelligent comment I recorded on that first encounter with a previously unknown writer was "Faulkner's characters are quite unlike anyone I have ever met (or hope to meet). Yet the Bundren family seems as real to me as the Gant family."

Occasionally someone asks what Faulkner title would best initiate a general reader wanting to know more about his work. I should not so quickly answer *Sartoris* or *The Unvanquished* because when I meet other Faulkner enthusiasts they frequently trace their interest to having read *As I Lay Dying*. It is time I acknowledged the dynamic interaction of that novel with the body chemistry of the potential Faulkner fanatic. It may not work for someone who can't appreciate Faulkner—what title could?—but the 1930 novel has obviously ignited the fire for many who have become dedicated Faulkner readers.

The value of the collection can be measured in terms of innumerable friendships and countless happy occasions. The monetary worth continues to outpace the insured value. The friendships and good times are uninsurable—which is as it should be.

Finally, regarding disposition of the collection, the choices are narrowed to three. I could donate the collection to an institution, I might put it up for sale, or—and this seems to most bother my fellow collectors—I may take it with me. And leave behind a long strand of iron-gray hair.

Sewanee Hosts Roundtable

A Faulkner Roundtable was among highlights of a recent eighth annual conference of the Southern Comparative Literature Association at the University of the South at Sewanee, Tenn. Moderating the Roundtable was James B. Meriwether of the University of South Carolina.

The focal point for discussion was the conclusion of Faulkner's Snopes Trilogy, specifically the final three paragraphs of *The Mansion*. Calvin S. Brown, professor emeritus at the University of Georgia, commented on the recurrence of several words in the text and the other minute features Faulkner used to guide and coax the reader toward a full understanding of the author's task.

Eileen Gregory of the University of Dallas found strong parallels between the imagery in Faulkner's work and Aeschylean patterns; her emphasis on the religious, ritualistic behavior of Mink Snopes in the face of his own death was a logical following to Brown's earlier detail.

Author George Garrett spoke of the "writer's viewpoint," expressing the completeness of Snopes' (and Faulkner's) end.

—Loftin Hargrave
University of the South

THE FAULKNER NEWSLETTER



& Yoknapatawpha Review

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