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THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. IV, No. 4

October-December 1984

A Checklist

Sound and Fury, Father Abraham Are Headliners

A new, corrected edition of *The Sound and the Fury*, and a trade edition of *Father Abraham*, both from Random House, are features of FN's 17th Checklist on Faulkner:

Brodsky, Louis Daniel and Robert W. Hamblin, eds. *Faulkner: A Comprehensive Guide to the Brodsky Collection. Volume III: The De Gaulle Story by William Faulkner*. Original screenplay written by Faulkner for Warner Bros. in 1942, published for the first time. Jackson: University Press of Mississippi, December 1984. \$35.

Crane, Joan St. C. "Faulkner's *The Marble Faun Redivivus: An Idle Conjecture*." *American Book Collector*, Vol. 4, No. 5/New Series (September-October 1983), pp. 11-22.

Faulkner, William. "Barn Burning." *The Arbor House Treasury of Nobel*

(Continued Page 4)

Treasure in Poems Will Be Published

A collection of 48 pages of Faulkner poems and poem fragments have found a permanent home in Special Collections at the John Davis Williams Memorial Library at the University of Mississippi—the gift of Leila Clark Wynn and Douglas C. Wynn of Greenville, Miss.

The poems have been appraised by New York book dealer Glenn Horowitz at \$135,000.

Purchased by Wynn in 1967 from Mrs. Emily W. Stone, widow of Phil Stone, Oxford attorney and early Faulkner friend and literary mentor, the early poems were put in Wynn's office safe to give to Mrs. Wynn on her 50th birthday last year.

The gift was placed in December with the Wynns' Faulkner Collection, donated earlier to Ole Miss.

The largest poetry sequence is a 12-page work titled "Michael." Other poems include "Scaramouch," "New Orleans," "Dying Gladiator," "London Mail," "Adolescence," "Mary Magdalen," "The Poet Goes Blind," "Wild Geese," "The Gallows," and "Mississippi Hills—My Epitaph."

The poems will be published, probably next fall, by Gorgas Oak Press, an imprint of the University of Alabama's Institute for the Book Arts. An edition of 180 copies is planned, 140 of which will be for sale at \$300 each.



FAULKNER WITH a group of scholars of American literature at Chinzanso, a restaurant in Tokyo, in the summer of 1955, following the Nagano Seminar.

Remembering Faulkner

Mr. Mac Reed Recalls Friend's Warmth, Hospitality, Humor

(William McNeil Reed was Faulkner's trusted friend going back to 1923, the year that Oxford's Gathright-Reed Drug Co. opened for business on the town Square. "Mr. Mac" is 93 and retired now from Gathright-Reed. His recollections of Faulkner are recorded in what is for him typically modest and gentlemanly fashion in "Four Decades of Friendship" in *William Faulkner of Oxford*, edited by James W. Webb and A. Wigfall Green. For several years, Mr. Mac was a participant in townspeople panel discussions at the annual Faulkner and Yoknapatawpha Conference. In his files at the drugstore are further recollections by Mr. Mac of the townsman who would come in with manuscripts which Mr. Mac would wrap for mailing to Random House. Mr. Mac writes that the memories of his friend were put on paper for Margaret Love Gathright Denman "who, along with her brother, Dr. John Byron Gathright, Jr., of Ochsner's Clinic, came to be known as quite young 'Old friends' of William Faulkner." Titled "Bits From William Faulkner's Drugstorehouse," they are presented here with Mr. Mac's kind permission.)

By W. McNEIL REED

William Faulkner lived on Old Taylor Road. The city designation is Garfield Avenue.

He was never heard to use *Garfield* as his address. South Lamar [to him] was always *South Street* and South Eleventh, *Second South*. Jackson Avenue remained *Depot Street*. South Second was *Mill Street*.

Inviting friends to a barbecue on the grounds at Rowan Oak, he gave the following directions to those who did not know his place of abode: "You leave the Square and come down South Street to Old Taylor Road. Turn right. Go on Old Taylor Road uphill a piece and go west until the road starts to bend left. Look to the right and see my place back in the cedars." Then, hospitable as always, he described another route: "Come off the square and get on Second South. Stay on it until you come to Old Taylor Road. Turn right and follow as I told you for the other way."

Warmth was always in William's greeting as he came to the store each morning. "Mawnin'," he would say as he called a friend by first name. And he would say "Evenin'" in like manner when he and Mrs. Faulkner came in to browse at magazine stands. On rare occasion he said "Good evenin'" when an old friend came along. More rarely, "Well, good evenin'." Should someone try to "take over," he would carefully place a mystery story or magazine in the stand and leave quietly.

A writer of considerable note, knowing a good story and telling [it] ably, whether factual or not, presented the following to a group at a Faulkner

(Continued Page 4)

Faulkner in Japan

Recognition Is Limited, But Growing

By KENZABURO OHASHI

YOKOHAMA—Important things are happening in Faulkner studies in our small corner of the universe today, just as in Faulkner's Yoknapatawpha and elsewhere around the world.

Faulkner's recognition on the popular level among general readers in Japan is limited, but awareness and appreciation of Faulkner is growing here on a magnitude that bodes well for his reception in the future.

Old translations of such well-known novels as *The Sound and the Fury*, *As I Lay Dying*, *Sanctuary*, *Light in August*, *Absalom, Absalom!* and *The Wild Palms*, and such short stories as "A Rose for Emily," "That Evening Sun," and "Dry September," which appeared one after another mainly in the 1950s, are still read, many of them in paperback, mostly by students. Yet, students often complain that they cannot find paperback copies of these works even at big bookstores in Tokyo, and if they find original hardcovers at some secondhand bookshops, prices are so high that they cannot afford to buy them.

This is not the case just with Faulkner, however. It comes, probably, from the tendency in recent literary publishing in Japan that modern Western literature, especially that of the first half of the 20th Century, is generally kept at a respectful distance by publishers, although contemporary literature abroad, including the so-called "post-modernist" school, much interests the new vanguardistic publishers. Which fact I partly regret, and partly accept as maybe temporarily inevitable, because there may be now going on a big change of literary taste in this country, which requires considerable time to settle down to a larger and deeper equilibrium.

But on several points Faulkner is an exception even within such general tendency. First, the *Collected Works of William Faulkner* in Japanese translation, which began appearing in Tokyo in 1967, has come almost to completion, with 21 volumes out of 28 now in print; those yet to be finished (*Early Prose and Poetry*, *Mosquitoes*, *Sanctuary*, *A Fable*, *Short Stories*, *Essays and Speeches*, *Flags in the Dust*) are expected to be out one after another in the near future. The editors want to make the *Collected Works* as complete as they can, including those un-

(Continued Page 3)

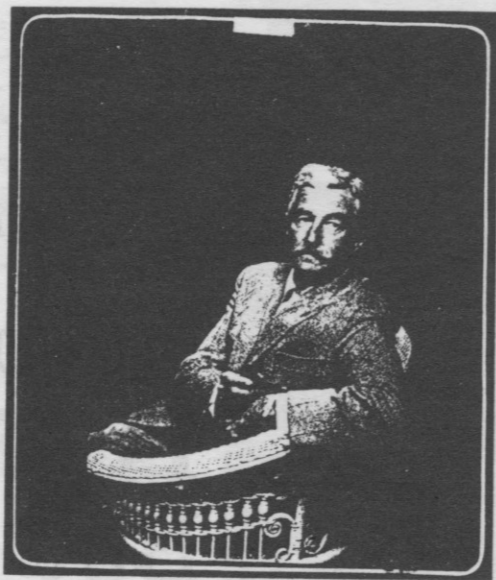
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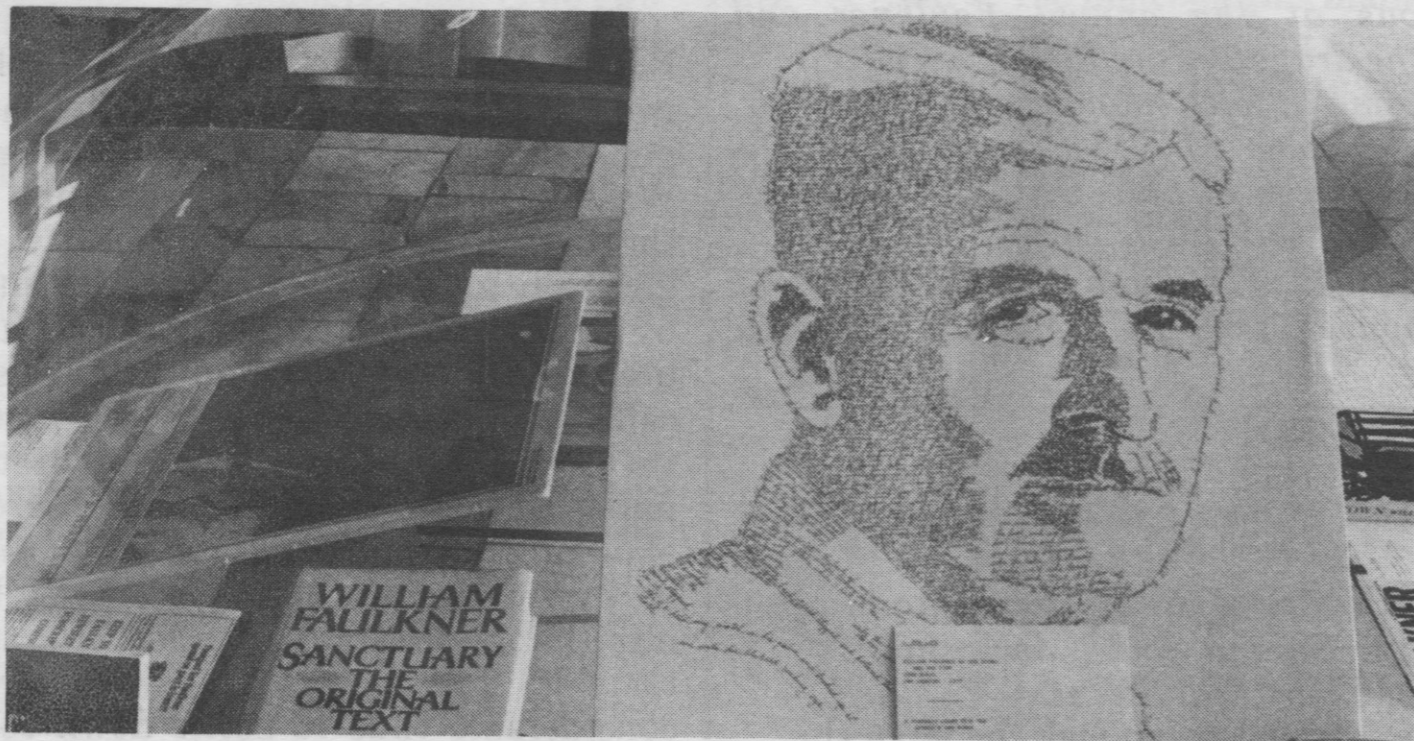
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POSTER COMMEMORATES a Soviet-American Faulkner Symposium held in June in Moscow. Features of the three-day colloquium included an exhibit (below) at the Library of Foreign Literature of selections from the Faulkner Collection of Irwin T. Holtzman of Southfield, Mich. Conference participants included (from left, at bottom) Evans Harrington of the University of Mississippi, Peter V. Paliyevsky of the Gorky Institute of World Literature, and William R. Ferris of the Center for the Study of Southern Culture at Ole Miss. Cooperating in the symposium on "Faulkner and the South" were the American Council of Learned Societies—Soviet Academy of Sciences Commission on the Humanities and Social Sciences, Gorky Institute, and Ole Miss and the Center for the Study of Southern Culture.



An American On a Faulkner Hunt in Tokyo

We had the pleasure on a trip to Japan last March to visit with Faulkner scholar Kenzaburo Ohashi, who contributes the report on Faulkner in Japan to this issue of *The Faulkner Newsletter*.

Professor Ohashi was present at the 1955 Nagano Seminar. He remembers being "struck by Faulkner's sincerity in answering questions, however out-of-point some of them were." He also recalls Faulkner's firm handshake, "his hand hard and powerful like that of a farmer, which title he assumed often at that time."

The professor traveled from his home in Yokohama to Tokyo for our luncheon visit, and to take us on a Faulkner hunt.

First, there was a stop at Fuzambo Publishing Co., which is publishing the 28-volume *Collected Works of William Faulkner*. There we met Takeshi Ishida, editor of *Collected Works*, who showed us that body of work and his private collection of Faulkner in Japanese. Mr. Ishida, who learned his first English as an employee of a U.S. Army Post Exchange during the Occupation, presented us with *The Wishing Tree*, Malcolm Cowley's *Faulkner-Cowley File*, and Murry C. Falkner's *The Faulkners of Mississippi*, each published by Fuzambo in Japanese.

The two of them, the professor and the editor, then accompanied us by subway to Kenyusha Rare Books. For 198,000 yen (\$860), we could have had No. 14 of the signed, limited *Absalom, Absalom!*. Six other first American editions shown to us were *Notes on a Horsethief*, \$556; *Miss Zilphia Gant and Idyll in the Desert*, \$426 each; *This Earth*, \$240; *The Wild Palms*, \$208, and *The Hamlet*, \$165.

From Kenyusha, our hosts accompanied us to a visit with Nobuo Hara and Kaoru Ogawa at Nan'un-Do Publishing Co. There we obtained *A Rose for Emily and Other Stories*, *The Hound and Other Stories*, and *The Wishing Tree*, each in Nan'un-Do's Contemporary Library Series, in English; Professor Ohashi's handsomely boxed three-volume *Faulkner: A Study*, which he inscribed and signed; volume eight of *Collection of Contemporary American Literature*, containing *Absalom, Absalom!*, "The Bear," "A Rose for Emily," "That Evening Sun," and

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

Lawrence Wells
Publisher
William Boozer
Editor

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Commentary, all in Japanese; six short story anthologies in English with Faulkner stories, and *The Cofield Collection* (the Yoknapatawpha Press 1978 printing) accompanied by companion translation of text, both boxed.

Faulkner's introduction to Japan dates to 1932, as Kiyoyuki Ono has recorded, and his major works began to appear in translation following the Nobel Prize—several titles being issued over the years in multiple translations. Kenyusha Ltd. has given us *Faulkner at Nagano*, edited by Robert A. Jelliffe and *Faulkner's University Pieces*, compiled and introduced by Carvel Collins. Hokuseido Press is the publisher of *New Orleans Sketches*, edited with notes by Ichiro Nishizaki, and Asak Press has more recently published *The Unvanquished* and *Mayday* and other Faulkner.

The checklist goes on, and it might appear that most every reader in Japan would by now know about the Snopese in Mississippi and Miss Reba at Memphis and all the others.

Not so, as Professor Ohashi tells us and as we found out on our own in Tokyo.

"What do you have by William Faulkner, in Japanese or in English?" we asked the sales lady in the bookstore in the Okura Hotel in March.

She came right back to us, in very good English: "William who?"

—William Boozer



FAULKNER collection in Japanese is shown by Takeshi Ishida (left), editor of Fuzambo's *Collected Works of Faulkner*, to William Boozer, editor of FN, and Professor Kenzaburo Ohashi.

Faulkner in Japan . . .

(From Page 1)

collected early pieces that have recently been reproduced in facsimiles or printed in limited number, as well as letters and interviews. Even if we have to yield a step to French translation of Faulkner, this *Collected Works* is, I believe, quite a unique achievement from an international perspective, when we consider that it has been carried on in the Oriental cultural zone.

And it is a unique event in Japan herself, too. There are no other *Collected Works* of 20th Century Western writers on the same scale here. It is not only that the 28 volumes, to which will be added several more, are in themselves a formidable fact, but each volume contains an essay on Faulkner written by an important Japanese writer or critic from his own imaginative point of view, as well as a scholarly introduction by the translator. This is most unique, as compared with other similar publications, or with translations of new literary works by foreign authors.

This means that many important novelists of different ages have been both interested in, and influenced by, Faulkner, some openly admitting the fact and in some cases likening the background of their novels to Yoknapatawpha. (See my essay, "Native Soil" and the World Beyond," in *Faulkner: International Perspectives*, being published by the University Press of Mississippi in October. To that collection of papers read at the ninth annual Faulkner and Yoknapatawpha Conference at the University of Mississippi in 1982, I have also contributed a comprehensive checklist of the Japanese translations of Faulkner's works that have appeared so far.)

Another important feature of Faulkner studies in Japan is the publication of *William Faulkner: Materials, Studies, and Criticism*, a biannual journal devoted wholly to studies of the American novelist, which has been published by Nan'un-Do Publishing Co., Tokyo, since October 1978. We have so far published ten numbers, to many of which important articles were contributed by several leading Faulkner scholars of the world, including (in the chronological order of contribution) Professors Calvin S. Brown, Patrick Samway, Thomas McHaney, Michael Millgate, James Hinkle, Ilse Dusoir Lind, Francois L. Pitavy, Andre Bleikasten, Michel Gresset, Noel Polk, Lothar Honnighausen, Mick Gidley, and Mr. Carl Petersen. Japanese scholars, of course, have also contributed important articles, so that we are modestly proud of the truly international role we have been playing.

The journal has printed, from the beginning, an annotated checklist of the articles written by Japanese scholars (either in Japanese or English). Already 427 articles (of which 47 are in English) have been

taken up in the checklists. The following numbers (out of 427) of Faulkner's works chosen for treatment by scholars may be of interest: general studies, 91; *The Sound and the Fury*, 52; *As I Lay Dying*, 27; *Sanctuary*, 19; *Light in August*, 35; *Absalom, Absalom!*, 54; *The Wild Palms*, 19; Snopes trilogy, 17; *Go Down, Moses*, 27; *A Fable*, 7; short stories, 22.

The authors of these articles are mostly university or college professors, both old and young, teaching English or English and American literature, so that you can imagine that students have a good chance to read or discuss Faulkner in their classrooms, often with textbooks compiled from Faulkner's works by the professors themselves. Indeed, although at the high school level Faulkner is seldom known, there are yearly quite a few university students, especially at the graduate level, who take up Faulkner for their study and research, often writing good MA theses on him. (We do not yet have the condition to give students a chance to write PhD theses on English and American literature.)

Book-length studies of Faulkner that have appeared in Japan so far are few in number. For the present we can count 18 items—all but one written in Japanese. (See Kiyoyuki Ono's recent article, "The Japanese Reception of William Faulkner," in *Notes on Mississippi Writers*, Vol. 16, Nos. 1 & 2 [1984], pp. 13-24.) We have a difficult problem here: we have two faces, so to speak, one turned toward Western literature and culture, and the other inevitably toward our own native cultural and literary current—a kind of Jamesian dilemma, which is Faulknerian, too, at bottom. Our efforts to be mediators often fail as such. But the fact that many important writers are deeply interested in Faulkner's works, as I stated above, is a sign, I believe, that a new literary and cultural horizon is gradually opening in Japan which will be a true mediator between the two seemingly incompatible forces—native and Western. Faulkner has yet a great deal to tell us, even if Japanese literature has to follow its own destined course.

Also, an actual international field for Faulkner studies is now emerging in Japan, stimulated by the cooperation of Faulkner scholars of various countries that have increasingly become active and fructified at several important symposiums in America and Europe. We are going to have an International Faulkner Symposium next April 16-18 at Ito, with Professors Millgate, Gresset, McHaney, and myself as organizing committee members. To the symposium will come such eminent Faulkner scholars as Cleanth Brooks and James B. Meriwether, together with many of those I enumerated above as contributors to our Faulkner journal, to discuss with Japanese scholars chiefly "Faulkner After the Nobel Prize" in five sessions.

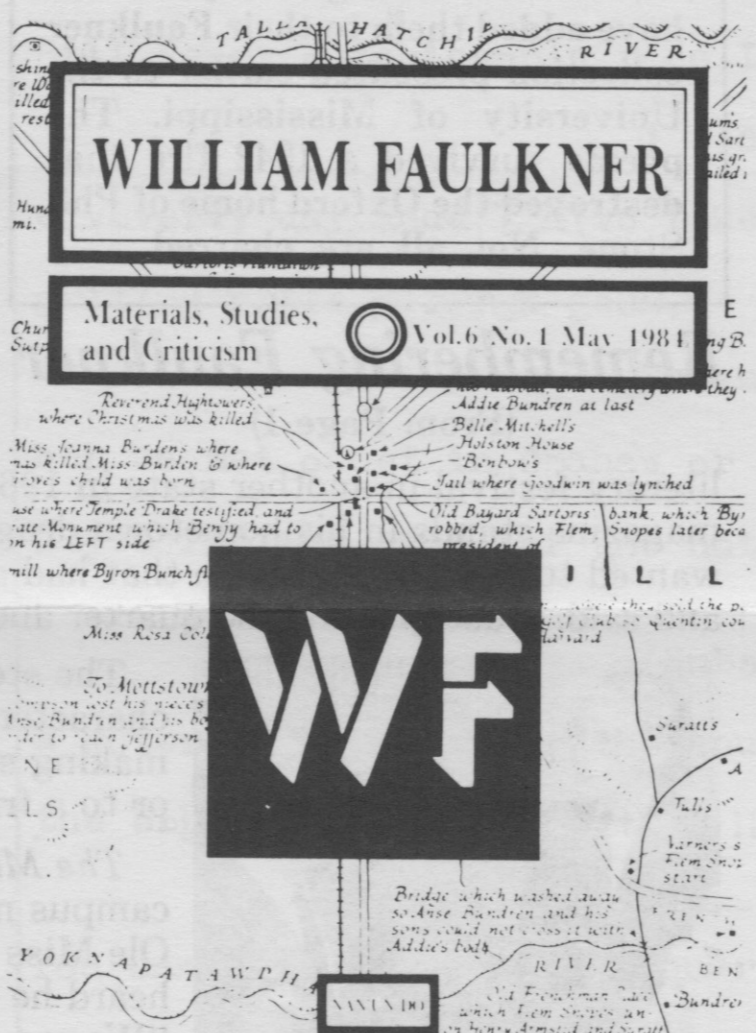
Lastly, I want to announce in advance the advent, in the not so distant future, of a volume devoted to "Faulkner Studies in Japan," compiled by Professor Ono of Chiba University



Professor Ohashi



SAMPLING OF FAULKNER available in Japanese includes Kenzaburo Ohashi's monumental three-volume *Faulkner: A Study*, at top left, and the first 21 boxed volumes of a projected 28-volume *Collected Works* being published by Fuzambo. Below is a descriptive brochure on the Fuzambo series and the latest issue of a biannual journal being published in Tokyo.



✦ The De Gaulle Story By William Faulkner

Never before published, an original screenplay Faulkner wrote for Warner Bros. in 1942. Volume three of *Faulkner: A Comprehensive Guide to the Brodsky Collection*, edited by Louis Daniel Brodsky and Robert W. Hamblin. \$35.00

✦ Faulkner: International Perspectives Edited by Doreen Fowler and Ann J. Abadie

Papers assessing the international reputation and pervasive influence of William Faulkner upon world literature. *Faulkner and Yoknapatawpha Series*, 1982. \$22.50 cloth, \$12.95 paper

✦ New Directions in Faulkner Studies Edited by Doreen Fowler and Ann J. Abadie

Southern traditionalist? Primitive? Romantic realist? Realist with a moral message? These old classifications for Faulkner and his fiction are set aside, as leading Faulknerians show his aesthetic dimensions and modernism. *Faulkner and Yoknapatawpha Series*, 1983. \$25.00 cloth, \$14.95 paper

✦ University Press of Mississippi
3825 Ridgewood Road/Jackson, MS 39211

(Continued Page 4)

Checklist . . .

(From Page 1)

Prize Winners. Edited by Martin H. Greenberg and Charles G. Waugh. New York: Arbor House. \$7.95.

Father Abraham. Edited by James B. Meriwether. Wood engravings by John DePol. Trade edition, following 1983 Red Ozier Press limited edition. New York: Random House (October). 72 pp. \$16.95 (Canada: \$22.50).

The Sound and the Fury. New edition, the first corrected version since the novel was originally published in 1929. Noel Polk, editor. Based on comparison of Faulkner's holograph manuscript and the carbon typescript (both in the Faulkner Collection of the Alderman Library at the University of Virginia), and the 1929 Cape & Smith first edition. Two appended tables record samplings of the more significant variations among the present text, the carbon typescript, and the first edition. New York: Random House (October). 326 pp. \$17.95 (Canada: \$23.95).

Faulkner: The Frank A. Von der Haar Collection. Compiled by Susan M. LaHaye. Catalog commemorating the donation of Von der Haar's Faulkner Collection to Special Collections at the Earl K. Long Library, University of New Orleans. With presentation remarks by Von der Haar, acceptance remarks by Chancellor Leon J. Richelle, and an essay, "In the Shadow of Greatness: The Faulkner Collection," by W. Kenneth Holditch. New Orleans: Friends of the Library, University of New Orleans, 1983. xx + 82 pp.

Fowler, Doreen, and Ann J. Abadie, eds. *Faulkner: International Perspectives.* Papers presented at the 1982 Faulkner and Yoknapatawpha Conference at the University of Mississippi. Jackson: University Press of Mississippi, October 1984. 345 pp. \$22.50 clothbound; \$12.95 paper.

New Directions in Faulkner Studies. Papers presented at the 1983 Faulkner and Yoknapatawpha Conference. Jackson: University Press of Mississippi, December 1984. 383 pp. \$25 clothbound; \$14.95 paper.

Guirard, Greg. *Seasons of Light in the Atchafalaya Basin.* Accompanying color photographs of Guirard's Louisiana home country are selections from the work of Frank Waters, Faulkner's "Race at Morning" and other passages from *Big Woods*, and excerpts from *Go Down, Moses* and *Faulkner in the University*. Privately published by Greg Guirard, Catahoula Cypress & Photograph Co., Route 2, Box 254, St. Martinville, La. 70582. 142 pp. \$29.95.

Hayashi, Tetsumaro, ed. *William Faulkner: Research Opportunities and Dissertation Abstracts.* Jefferson, N.C.: McFarland & Co. viii + 328 pp. \$29.95.

Komar, Kathleen L. *Pattern and Chaos: Multilinear Novels by Dos Passos, Doblin, Faulkner, and Koeppen.* Examines Dos Passos' *Manhattan Transfer*, Doblin's *Berlin Alexanderplatz*, Faulkner's *As I Lay Dying*, and Koeppen's *Tauben im Gras*. Volume 14 of *Studies in German Literature, Linguistics, and Culture*. Columbia, S.C.: Camden House, 1983.

WILLIAM FAULKNER

THE SOUND AND THE FURY

NEW, CORRECTED EDITION

103 pp. + Appendices, Notes, Bibliography and Index. \$20.

Nakajima, Tokiya, and Yuhei Ishikawa, eds. *Southern Short Stories Today.* Presented here are Faulkner's "Hair"; "To the Open Water," Jesse Hill Ford; "Rachel," Erskine Caldwell, and "A Tree of Night," Truman Capote. Nan'un-Do's Contemporary Library Series, with Preface in Japanese and the four stories in English. Tokyo: Nan'un-Do, 1984.

Ohashi, Kenzaburo, Kyoichi Harakawa and Kiyoyuki Ono, eds. *William Faulkner: Materials, Studies, and Criticism*, Vol. 6, No. 1 (May 1984). Tokyo: Nan'un-Do Publishing Co. Studies and essays include "Faulkner's First Published Poem: 'L'Apres-Midi d'un Faune,'" by Lothar Honnighausen; "Malraux and the Attractions of Rhetoric in Faulkner's Later Public Comments," Mick Gidley; "Jefferson, From Settlement to City: The Making of a Collective Subject," Jacques Pothier; "Beginning was the Word: the Written/Spoken Word in *Requiem for a Nun*," Ikuko Fujihira, and "On Collecting Faulkner: A Subjective View," Carl Petersen.

Peters, Erskine. *William Faulkner: The Yoknapatawpha World and Black Being.* Critical and speculative study includes glossary of black characters in Faulkner's works. Norwood, Pa.: Norwood Editions, 1983. xiii + 265 pp. \$27.

Reed, Joseph W. *Three American Originals: John Ford, William Faulkner & Charles Ives.* Seven drawings by author. Middletown, Conn.: Wesleyan University Press. 236 pp. \$22.95.



FAULKNER POEMS written between 1919 and 1925 are exhibited by Mr. and Mrs. Douglas Wynn, who have added them to their Faulkner collection presented earlier to the University of Mississippi. The poems survived a 1942 fire that destroyed the Oxford home of Phil Stone. Not all are charred.

Remembering Faulkner

(From Page 1)

literary festival in another state in 1969: "William Faulkner was at the magazine stands in his hometown drugstore when he heard a lady say that she wanted to buy the magazine that had a William Faulkner story. He looked up and said, 'Just give me the quarter and I'll tell you the story.'"



Mac Reed and Friend

—Cofield Photo

But how many people know that he was an honor student? Oxford's weekly paper, *The Oxford Eagle*, May 7, 1908, has the following account: "Wayne Holcomb, Willie Lewis, William Falkner, Estelle Oldham, Esther Linder, Ethel McCharen and Marjorie Owens are all members of the Oxford graded school honor roll. Their class standing and deportment did not fall below 90. They were not absent as much as three days and were not tardy."

The story is not true and is wholly out of character. He doubtless would have enjoyed making such a remark to a member of his family or to a friend. Nobody else.

The Mississippian [University of Mississippi campus newspaper] reported the story of some Ole Miss boys who wrote Faulkner that they had heard he was paid \$10.00 per word published. "We are sending herewith \$10.00. Please send us your best word." He answered: "Thanks."

Many children of Oxford always felt more "grown-up" when they heard William Faulkner say of them, "Certainly, I know them; we are old friends."

He was once quoted: "I am the world's oldest 6th grader."

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