

# Faulkner Newsletter and Yoknapatawpha Review

---

Volume 5  
Number 4 Vol. 5, No. 4 (1985)

Article 1

---


10-1-1985

Vol. 5, No. 4 (1985)

Carl Petersen

Carolyn Blakemore

Follow this and additional works at: [https://egrove.olemiss.edu/faulkner\\_nl](https://egrove.olemiss.edu/faulkner_nl)

 Part of the [American Literature Commons](#), and the [Literature in English, North America Commons](#)

---

## Recommended Citation

Petersen, Carl and Blakemore, Carolyn (1985) "Vol. 5, No. 4 (1985)," *Faulkner Newsletter and Yoknapatawpha Review*: Vol. 5 : No. 4 , Article 1.

Available at: [https://egrove.olemiss.edu/faulkner\\_nl/vol5/iss4/1](https://egrove.olemiss.edu/faulkner_nl/vol5/iss4/1)

This Issue is brought to you for free and open access by the General Special Collections at eGrove. It has been accepted for inclusion in Faulkner Newsletter and Yoknapatawpha Review by an authorized editor of eGrove. For more information, please contact [egrove@olemiss.edu](mailto:egrove@olemiss.edu).



# THE FAULKNER NEWSLETTER

## & Yoknapatawpha Review

Vol. V, No. 4

October-December 1985

### Faulkner Dust Jacket Blurbs Few But Pungent

By CARL PETERSEN

When, late in his life, one dear to William Faulkner asked him to write a blurb to appear on the jacket of a forthcoming novel, he did so reluctantly, even grudgingly and with compromised content. This despite the fact that he had over a period of 30 years put into writing sentiments that by whatever route became published endorsements for at least three books and a periodical. (These are blurbs of which I have knowledge; perhaps there are more. I do not believe that any of Faulkner's book reviews, or his early or late published comments on Sherwood Anderson, were ever quoted in a blurb format.)

Perhaps Clifton Cuthbert started the process when he wrote one of the more analytical critiques of *Sanctuary*. It appeared in the Aug. 21, 1931 issue of *Contempo*, the literary periodical published at Chapel Hill, N.C.

Whether Faulkner met Cuthbert during his late October 1931 visit to *Contempo's* Chapel Hill offices, or at any other time, he did take notice of Cuthbert's 1931 novel, *Joy Street*. Comments that were highly complimentary were quoted in at least one New York newspaper, perhaps late in 1931, eventually becoming the basis for blurbs printed on later Cuthbert title jackets. Apparently the endorsement and the novel were not published together until the paperback Lion Library edition came out 20 years later.

Faulkner's blurb for James Hanley, like his other quoted jacket comments, is printed not on the book being praised but on the jacket of a later title, the novel *Boy*. On the back jacket flap of the Knopf first American edition of *Boy* appears this Faulkner appreciation of the five stories collected in *Men in Darkness*: "A damned fine job. That's language: not British, not American, not South African, not Ebury Street nor Chicago: just language. It's almost like a good clean cyclone or a dose of salts, since most books nowadays sound like they were written either by pansies or stallions."

That endorsement was of sufficient pungency that Casanova Bookseller and Press, its own interest in Faulkner reinforced by the publication of *Salmagundi*, quoted the comment in its Fall 1932 catalogue. (For a number of reasons, that catalogue is properly sought by Faulkner and Hemingway collectors.)

I have heard of, but have never seen, the Viking Press promotional post card that includes Faulkner's appreciation of Graham Greene's *The End of the Affair*. In whatever manner Faulkner's

(Continued Page 4)

### "What he sought . . . was Truth."

PALABRAS DEL SR. WILLIAM FAULKNER EN OCASION DE RECIBIR  
LA CONDECORACION ANDRES BELLO, 6 DE ABRIL DE 1961.

El artista, quiéralo o no, descubre con el tiempo que ha llegado a dedicarse a seguir un solo camino, un solo objetivo, del cual no puede desviarse. Esto es: tiene que tratar por todos los medios y con todo el talento que tenga --su imaginación, su propia experiencia y sus poderes de observación-- poner en una forma más duradera que su instante de vida frágil y efímero--en la pintura, la escultura, la música o en un libro--lo que él ha experimentado durante su breve período de existencia: la pasión y la esperanza, lo bello, lo trágico, lo cómico del hombre débil y frágil, pero a la vez indómito; del hombre que lucha y sufre y triunfa en medio de los conflictos del corazón humano, de la condición humana. A él no le toca solucionar la disyuntiva ni espera sobrevivirla excepto en la forma y el significado --y las memorias que representan e invocan-- del mármol, la tela, la música y las palabras ordenadas que, algún día, tendrá que dejar como su testimonio.

Esta es, sin duda, su inmortalidad, tal vez la única que le sea concedida. Quizá el mismo impulso que le condujera a esa dedicación, no era más que el simple deseo de dejar grabadas en la puerta del olvido, por la cual todos tenemos que pasar algún día, las palabras: "Lalo estuvo aquí".

Así pues, estando yo aquí, en este día de hoy, siento como si hubiera ya tocado esa inmortalidad. Porque yo, un extraño aldeano que seguía en un lugar muy distante, esa dedicación, ese afán de intentar capturar y fijar así, por un momento en unas páginas, la verdad de la esperanza del hombre en el medio de las complejidades de su corazón, he recibido aquí, en Venezuela, la acolada que dice, en esencia: "Su dedicación no fué en vano. Lo que buscaba y encontró e intentó capturar fué la verdad".

### Remembering Faulkner

## Nobel Ceremony Marked by Brevity, Pomp, and That Memorable Speech

By CAROLYN BLAKEMORE

In 1950, I was an exchange student at a special course for English-speaking students at the University of Stockholm. That fall, the Swedish Academy announced that William Faulkner, winner of the prize for literature in 1949, would come to Stockholm in December to claim his award, along with Bertrand Russell, the laureate for 1950. Our small international group (mostly Americans augmented by a few English, Canadians, French and Turks) and the Swedish students we knew were agog. Faulkner was respected at home, but in Europe--and particularly in Sweden--he was revered.

I lived with the family of Nils Palme in Stockholm, and as soon as the announcement of Faulkner's arrival was made, Mrs. Palme closeted herself with an English-language collection of the short stories and began to immerse herself in Yoknapatawpha County. Every day after school I was given a list of words and phrases not to be found in an ordinary Engelsk-Svensk dictionary. Luckily I had been born on the right side of the Mason-Dixon line and in most instances I could explain.

(Continued Page 3)

## Faulkner's Andres Bello Acceptance

(Presented here is the English translation by Muna Lee of "Remarks by William Faulkner on Receiving from the Venezuelan Government the Andres Bello Decoration, Caracas, Venezuela, April 6, 1961." Faulkner delivered the 305-word acceptance speech in Spanish from the adjoining translation into that language arranged for by the host for his two-week Venezuelan visit, the North American Association. Muna Lee, a poet who was serving as a public affairs advisor with the U.S. Department of State's Bureau of Inter-American Affairs, was a longtime admirer of Faulkner. The NAA invitation to visit went to Faulkner after a July 18, 1960 letter from Miss Lee to John W. Vebber, executive director of the Association, suggesting that "no United States writer would be more welcome in Venezuela than William Faulkner," and that "United States-Venezuelan relations seem to need the greatness transcending all baseness which is characteristic of William Faulkner's genius." Faulkner's visit was an unqualified success. Participating in the presentation of the Order of Andres Bello, Venezuela's highest civilian decoration, in ceremonies at the Ministry of Education in Caracas were Minister Reinaldo Leandro Mora and noted Venezuelan author Romulo Gallegos. The Spanish shown at the left from which Faulkner read and the translation by Miss Lee back into English, below, are included in the NAA files on Faulkner's visit now in the Faulkner Collection of FN editor William Boozer.)


The artist, whether or not he wishes it, discovers with the passage of time that he has come to pursue a single path, a single objective, from which he cannot deviate. That is, he must strive with all the means and all the talents he possesses--his imagination, his experience, his powers of observation--to put into more lasting form than his own frail, ephemeral instant of life--in painting, sculpture, music, or in a book--what he has known at firsthand during his brief period of existence: the passion and the hope, the beauty, the tragedy, the comedy of man, weak and frail and unconquerable; man who struggles and suffers and triumphs amid the conflicts of the human heart, the human condition. It is not his to resolve the contention nor expect to survive it, except in the form and meaning--and the memories they represent and evoke--of marble, canvas, music, and the ordered words which some day he must leave as his testament.

This undoubtedly is his immortality;

(Continued Page 3)



# Nobel Foundation's Program For 1950 Solemn Festival

  
**NOBELSTIFTELSENS**  
**50 ÅRS JUBILEUM**  
 HÖGTIDSDAGEN DEN  
 10 DECEMBER 1950  
 KONSERTHUSET

NOBELSTIFTELSENS  
 HÖGTIDSDAG  
 söndagen den 10 december 1950 kl. 16  
 i Konserthusets Stora Sal  
 PROGRAM  
 Pristagarna intaga plats på estraden  
 Uvertyr till »Orléanska Jungfrun» . . . . . August Söderman  
 Anförande av Nobelstiftelsens ordförande H. Exc. Riksmarskalken Herr Ekeberg  
 Intermezzo ur svit nr 2 »L'Arlesienne» . . . . . Georges Bizet  
 Utdelning av 1950 års Nobelpris i fysik till Cecil F. Powell efter anförande av Professor A. E. Lindh  
 Uvertyr till komedin »The Gordian Knot» H. Purcell—A. Bliss  
 Utdelning av 1950 års Nobelpris i kemi med ena hälften till Otto Diels och andra hälften till Kurt Alder efter anförande av professor A. Fredga  
 Uvertyr till »Fidelio» . . . . . L. van Beethoven  
 Utdelning av 1950 års Nobelpris i fysiologi och medicin gemensamt till Philip S. Hench, Edward C. Kendall och Tadeus Reichstein efter anförande av Professor G. Liljestrand  
 Adagio . . . . . S. Barber  
 Utdelning av 1949 års Nobelpris i litteratur till William Faulkner efter anförande av Fil. Dr G. Hellström  
 Utdelning av 1950 års Nobelpris i litteratur till Earl Russell efter anförande av Fil. Dr A. Österling  
 »Du gamla, Du fria»  
 Musiken utföres av Konserthuset orkester  
 Dirigent Carl Garaguly

FETE SOLENNELLE  
 DE LA FONDATION NOBEL  
 Dimanche 10 Décembre 1950 à 16 heures  
 dans la Grande Salle du Palais de Concerts  
 PROGRAMME  
 Les Lauréats prennent leurs places sur l'estrade  
 «La Pucelle d'Orléans», ouverture . . . . . August Söderman  
 Discours du Président de la Fondation Nobel, Son Excellence B. Ekeberg, Grand Maréchal du Royaume  
 «L'Arlesienne», Suite Nr. 2, Intermezzo . . . . . Georges Bizet  
 Distribution du Prix Nobel de Physique 1950 à Cecil F. Powell, après une allocution du professeur A. E. Lindh  
 Ouverture de la Comédie «Le Noeud Gordien» H. Purcell—A. Bliss  
 Distribution du Prix Nobel de Chimie 1950, dont une moitié est attribuée à Otto Diels et l'autre à Kurt Alder, après une allocution du Professeur A. Fredga  
 «Fidelio», ouverture . . . . . L. van Beethoven  
 Distribution du Prix Nobel de Physiologie et Médecine 1950, divisé entre Philip S. Hench, Edward C. Kendall et Tadeus Reichstein, après une allocution du Professeur G. Liljestrand  
 Adagio . . . . . S. Barber  
 Distribution du Prix Nobel de Littérature 1949 à William Faulkner, après une allocution du Docteur G. Hellström  
 Distribution du Prix Nobel de Littérature 1950 à Earl Russell, après une allocution du Docteur A. Österling  
 Hymne National Suédois: «Du gamla, Du fria»  
 Musique exécutée par l'orchestre symphonique de la Société des Concerts  
 Chef d'orchestre: Carl Garaguly

FESTTAG DER  
 NOBELSTIFTUNG  
 Sonntag 10. Dezember 1950 um 16 Uhr  
 im Grossen Saal des Konzerthauses  
 PROGRAMM  
 Die Preisträger nehmen ihre Plätze auf der Tribüne ein  
 „Die Jungfrau von Orléans“, Ouvertüre . . . . . August Söderman  
 Rede vom Präsidenten der Nobelstiftung, Se. Exzellenz Reichsmarschall B. Ekeberg  
 „L'Arlesienne“, Suite Nr. 2, Intermezzo . . . . . Georges Bizet  
 Verteilung des Nobelpreises in Physik 1950 an Cecil F. Powell, nach einer Ansprache von Professor A. E. Lindh  
 Ouvertüre zur Komödie „der Gordische Knoten“ H. Purcell—A. Bliss  
 Verteilung des Nobelpreises in Chemie 1950, eine Hälfte an Otto Diels und die andere an Kurt Alder, nach einer Ansprache von Professor A. Fredga  
 „Fidelio“, Ouvertüre . . . . . L. van Beethoven  
 Verteilung des Nobelpreises in Physiologie und Medizin 1950, gemeinsam an Philip S. Hench, Edward C. Kendall und Tadeus Reichstein, nach einer Ansprache von Professor G. Liljestrand  
 Adagio . . . . . S. Barber  
 Verteilung des Nobelpreises in Literatur 1949 an William Faulkner, nach einer Ansprache von Dr. G. Hellström  
 Verteilung des Nobelpreises in Literatur 1950 an Earl Russell, nach einer Ansprache von Dr. A. Österling  
 Schwedische Nationalhymne: „Du gamla, Du fria“  
 Musik von dem Symphonieorchester des Konzertvereins ausgeführt unter der Leitung von Carl Garaguly

SOLEMN FESTIVAL  
 OF THE NOBEL FOUNDATION  
 Sunday December 10, 1950 at 4 p. m.  
 in the grand Auditorium of the Concert Hall  
 PROGRAMME  
 The Laureates take their seats on the platform  
 «The Maid of Orleans», Festival Overture August Söderman  
 Speech by the President of the Nobel Foundation, H. E. the Lord High Steward B. Ekeberg  
 «L'Arlesienne», Suite Nr. 2, Intermezzo . . . . . Georges Bizet  
 Award of the Nobel Prize for Physics 1950 to Cecil F. Powell, after a speech by Professor A. E. Lindh  
 Overture to the Comedy «The Gordian Knot» H. Purcell—A. Bliss  
 Award of the Nobel Prize for Chemistry 1950, equally divided between Otto Diels and Kurt Alder, after a speech by Professor A. Fredga  
 «Fidelio», overture . . . . . L. van Beethoven  
 Award of the Nobel Prize for Physiology and Medicine 1950 jointly to Philip S. Hench, Edward C. Kendall and Tadeus Reichstein, after a speech by Professor G. Liljestrand  
 Adagio . . . . . S. Barber  
 Award of the Nobel Prize for Literature 1949 to William Faulkner, after a speech by Dr. G. Hellström  
 Award of the Nobel Prize for Literature 1950 to Earl Russell, after a speech by Dr. A. Österling  
 The Swedish National Anthem: «Du gamla, Du fria»  
 Music executed by the Concert Hall Orchestra  
 Conductor: Carl Garaguly

## A Checklist Max Putzel's Genius of Place Heads New List

Bradford, M.E. "Faulkner's Last Words and the American Dilemma." *Remembering Who We Are: Observations of a Southern Conservative*. The chapter on Faulkner's May 24, 1962 "Address to the American Academy of Arts and Letters upon Acceptance of the Gold Medal for Fiction" analyzes "its formal excellence, . . . both *what* and *how* it means." Athens: University of Georgia Press. Published Sept. 27, 1985. \$15.95.

*Notes on Mississippi Writers*, Vol. XVII, No. 2 (1985). Hilton Anderson, ed. University of Southern Mississippi. Includes "Lyle Saxon's *Father Mississippi* As A Source for Faulkner's 'Old Man' and 'Mississippi,'" by Michael Grimwood, and "Notes on the Third International Faulkner Colloquium" (Salamanca, Spain in April 1984), by Catalina Montes.

Putzel, Max. *Genius of Place: William Faulkner's Triumphant Beginnings*. "This is a book about young William Faulkner and how he learned his craft and proved himself an artist," Putzel writes in the Preface. Putzel deals with the years 1925-31 during which Faulkner produced *The Sound and the Fury*, *As I Lay Dying*, *Sansctuary* and about 50 short stories. Baton Rouge: Louisiana State University Press. 332 pp. \$32.50 cloth; \$14.95 paper.

Russakoff, Dale. "Faulkner and the Bridge to the South: Honeysuckle Memories of Quentin Compson and Harvard." *The Washington Post*, July 21, 1985, pp. B-1, 7-8. Recalls learning in 1972, while a student at Harvard, of the bronze plaque, the size of a calling card, on Anderson Bridge over the Charles River, reading "Quentin Compson III/June 2, 1910/Drowned in the fading of honeysuckle." Russakoff reveals the origin of the plaque, tells of its disappearance in the spring of 1983 during refurbishing of Anderson Bridge, and of the still anonymous replacement of it with a new plaque reading "Quentin Compson/Drowned in

THE FAULKNER NEWSLETTER  
& Yoknapatawpha Review

Lawrence Wells  
Publisher

William Booser  
Editor

A quarterly publication copyright © 1985 by Yoknapatawpha Press Inc. All rights reserved. Reproduction in whole or part without written permission is prohibited. Editorial offices located at 739 Clematis Drive, Nashville, TN 37205, 615-356-5150. Subscription and advertising offices located at P.O. Box 248, Oxford, MS 38655, 601-234-0909. Subscription is \$10 for one year, \$17.50 for two years. Advertising rates available on request.

Vol. V, No. 4

Oct.-Dec. 1985

### Letter

I met Faulkner several times. I knew his wife and mother-in-law when [Faulkner] worked at the University Post Office. I was a classmate of both Sue and John Faulkner. The only thing that I remember outstanding about William Faulkner was looking out the window of Gordon Hall and seeing Faulkner sitting on a coal pile . . . just sitting.

Edward F. Zwingle  
55 Ogden Place  
Morristown, N.J. 07960

(Mr. Zwingle is originally from McComb, Miss. He received a bachelor's degree in commerce at Ole Miss, and is now retired from Associated Dry Goods. He wrote FN to offer his copy of the first edition of *Mosquitoes for sale* at \$1,000. The copy is in "very good" condition, but with only the back half of the dust jacket present.)

the odour/of honeysuckle/1891-1910." Photographs of both plaques and of Faulkner and Anderson Bridge accompany the feature article.

Joseph Blotner says:  
"A superb job of compression...  
wonderfully inclusive.... Any  
serious Faulknerian cannot  
afford to be without it."

A richly detailed outline  
that brings fresh insights to  
William Faulkner's life, career,  
and writings

\$7.95 paper

By  
Michel Gresset



# A FAULKNER CHRONOLOGY

University Press of Mississippi  
3825 Ridgewood Road • Jackson, MS 39211



## Nobel-Jubileum



STOCKHOLM'S VECKO-JOURNALEN magazine, in its December 1950 issue saved by Carolyn Blakemore, featured these photos and 10 others in its coverage of the December 10 ceremonies at which Faulkner received the 1949 Nobel Prize from King Gustav Adolf. Faulkner's daughter, Jill Faulkner, is at far left in the second photo from the top and is seen engaging in a toast in the photo directly below. Carolyn Blakemore is shown at left in the bottom photo.

## Nobel Ceremony . . .

(From Page 1)

At school, I gained stature. The baby of the class, one of the few undergraduates and an English major among economists and poly sci students, I was suddenly subjected to learned questions of a literary nature. Seize the day!

Then I had a call from the Swedish-American Foundation, the sponsoring group for my scholarship. Would I like to go to the award presentation ceremonies and the dinner following, as their guest? Would I ever!

The Palmes, sophisticated and world traveled as they were, had never gone to the Nobel ceremonies and they were determined that I do the family proud. A few classmates were invited to the presentations and another was going to the dinner, but I was the only student in my group invited to both events. I had the weight of nations on my shoulders. But what to wear? I had a suitable gown, gold lame and brown net over gold satin, made by a dressmaker in my small Missouri town, but I thought it was grand. Mrs. Palme came through with a family necklace and a fur cape, so I was Cinderella, ready to issue forth.

The awards presentation ceremony was held at 4:00 in the afternoon in the Concert Hall, a 1920's building that normally housed the Stockholm Symphony and other entertainments. The laureates were seated in a diagonal row at the front of the stage, backed by past winners and the Swedish Academy and facing members of the royal family who were sitting in the orchestra. Faulkner, in white tie, was ramrod straight, high-arched feet—in blindingly polished shoes—at a military 45-degree angle. He clutched and clenched a burgundy-colored handkerchief in both hands—the only visible sign of nervousness. The ceremonies were distinguished by brevity and pomp—a speech about each winner in Swedish, followed by a short encomium in English, then (from my diary) “a trumpet call, winner walked to stairs, bowed to royalty, down stairs, bowed again, received award from the king, shook hands, nodded to other royalty, bowed at the foot of stairs, bowed at top of stairs and sat down.”

After the awards were presented, those of us going on to the dinner were sent by chartered bus to the City Hall, an elegant structure overlooking Lake Malaren, where dinner was served in the Blue Hall, a vast medieval-looking room that seemed suitable for a production of *Hamlet*. The various courses were announced by two trumpeters in 16th Century costumes and presentation of the food was as dramatic as if it had been choreographed.

After dinner and speeches by the laureates, entertainment for the guests—and rescue for me, since I was seated among strangers—arrived in the form of a male chorus from the university. I knew Johnny, one of the boys, moderately well. After they sang, we all repaired to the Golden Hall for after dinner drinks. Johnny—surrounded by his fellow choristers—insisted that I introduce them to Faulkner. “You are an American, you must let us meet him.” Emboldened by unaccustomed wine, I approached the great man. “Mr. Faulkner, my name is...I am an American student...a great admirer of your work...these are my Swedish friends who would like to meet ....” Then a flock of handsome young men, impeccably dressed for the occasion, came forward and, in turn, shook hands, bowed, clicked heels. Faulkner could not have been more gracious and introduced us to his daughter, Jill. Then, soon afterwards, he was gone.

The next day at school I was besieged. “How was Faulkner, how was his speech?” they all wanted to know. “Disappointing,” said I, “because we couldn't hear him.” His voice was soft and he didn't speak directly into the mike. Only a phrase here and there came across to the dinner audience: “...the basest of all things is to be afraid...I decline to accept the end of man...he will endure...when the last ding-dong of doom has clanged and faded from the last worthless rock hanging tideless in the last red and dying evening, that even then there will still be one more sound: that of his puny inexhaustible voice, still talking.” And yet, by midday it seemed that all Stockholm—or at least the university world—knew that speech.

We had it by heart.

(In December 1950, when Faulkner received the 1949 Nobel Prize, Carolyn Blakemore of Kennett, Mo. was an exchange student from DePauw University at the University of Stockholm. She is now senior editor at Doubleday & Co. and has edited *Rommel* and the *Rebel*, a first novel by FN publisher Lawrence Wells, which Doubleday will publish February 6. Wells is thus delighted to have this opportunity to publish his editor. The copy of the program for the Dec. 10, 1950 Nobel ceremonies reproduced on page two is owned by Ms. Blakemore.)

## Andres Bello Speech . . .

(From Page 1)

it may be, the only immortality that will be granted him. Perhaps the very impulse which led him to that dedication was nothing more than the single desire to leave carved upon the portal of forgetfulness, through which all of us must some day pass, the words “He passed this way.”

Thus it is that I, being here today, feel as if I had already touched upon

that immortality. Because I, a foreigner from a small town, who followed in a place far from here that dedication, that aspiration, striving to capture and thus fix for a moment on some pages the truth of man's hope amidst the complexities of his heart, have received here in Venezuela the accolade which says in essence: “What he sought and found and tried to capture was Truth.”



# Blurbs . . .

(From Page 1)

comments originated, they were published in 1955 on the jacket of the first edition (London) of *Loser Takes All*. As published they amount to only a portion of a sentence and seem to be quoted from a piece of correspondence.

Mark Twain's cousin, Cyril Clemens, now a man of fragile eyesight but strong recollection, started the *Mark Twain Journal* in 1936. He sent copies of early issues to writers and others of prominence including William Faulkner. Faulkner eventually responded with a pleasant note from which Clemens extracted one sentence to be used even after Faulkner's death on the *Journal's* letterhead. (See reproduction. Clemens continued this distribution ploy and years later by similar means obtained a favorable quotation from President Kennedy which was used with Faulkner's on the same letterhead.) Surely it is deliberate that Faulkner's *Journal* blurb is delightfully ambiguous.

At least three of these four blurbs seem likely to have originated as extracts from Faulkner's correspondence. The exception is the Hanley piece, sounding too literary to have come from a Faulkner letter unless he knew in advance the letter would be quoted.

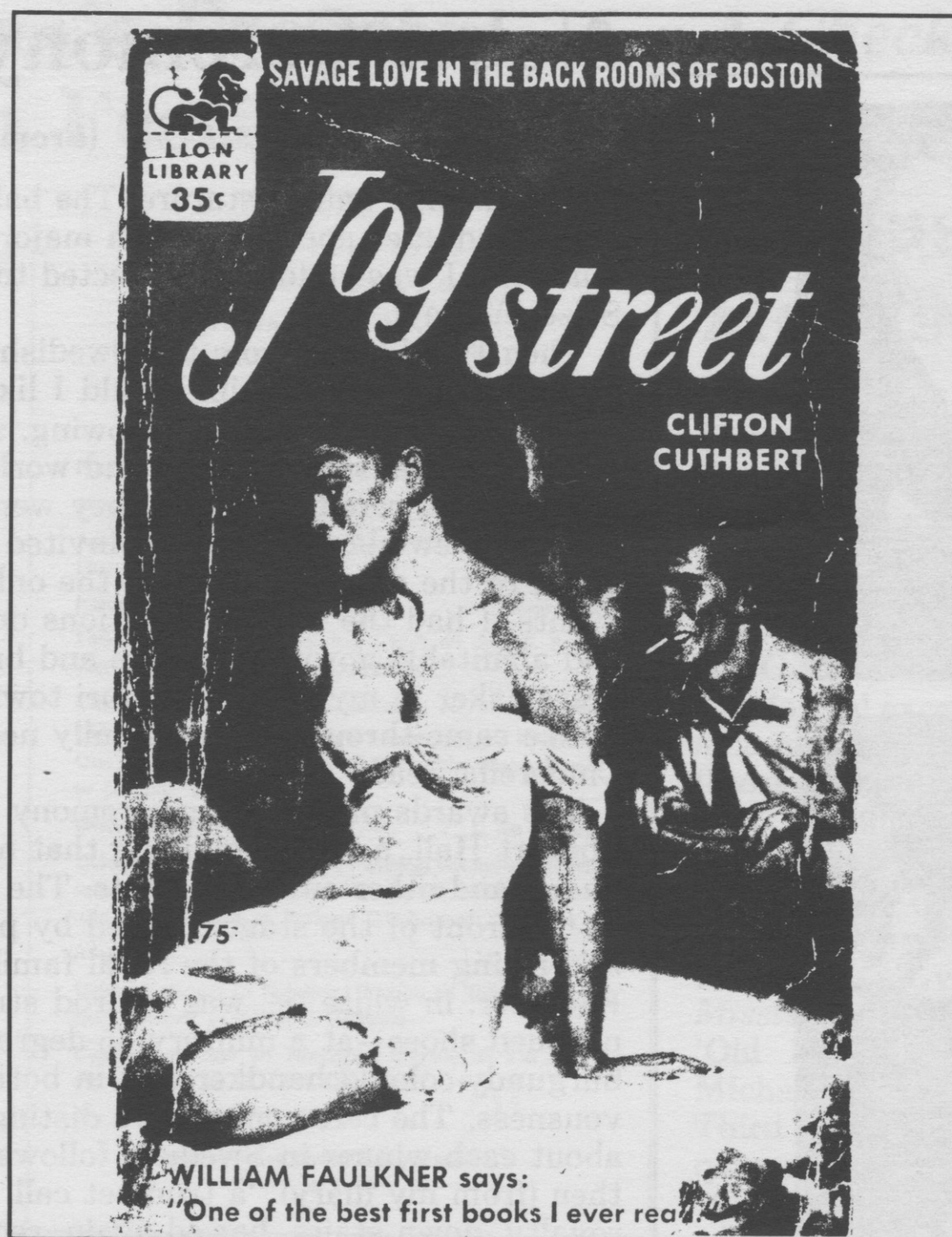
There was one blurb, however, that was composed for no other reason than to appear as a blurb.

Years after Joan Williams had terminated her close relationship with Faulkner, she prepared for publication of her own first novel, *The Morning and the Evening*. Before publication Faulkner saw successively the manuscript and galleys. Though he gave Miss Williams (who several years before had become Mrs. Ezra Bowen) every encouragement, he balked when she or her publisher requested a jacket blurb.

In January 1961 in a long letter of considerably varied content he included the text of a brief blurb that said in essence that the book was hopeful in that she would not be satisfied until she had written a better one.

That taken care of, and after comments on the international situation and some family problems, Faulkner went on to rail at the contemporary publishing world. He expressed the view that editors like Saxe Commins or Max Perkins, and publishers like Scribner's, Knopf, or Random House would never have pressured young writers to solicit endorsements from their elders.

*The Morning and the Evening* was published in the spring of 1961 with complimentary quotations on the jacket by four writers including Robert Penn Warren and William Styron. It has never appeared with a blurb by William Faulkner.



When Mr. Cuthbert's first novel, *Joy Street*, was published a year and a half ago it received not a single unfavorable review or comment. The following excerpts are taken from a few representative reviews and statements:

"The story is very exciting; I hated to put it down even to sleep. I would not have believed (save for that unmistakable quality of freshness) it to be a first book. In fact, as regards craftsmanship, knowing what to tell and what not to tell, it's one of the best first books I ever read."  
—William Faulkner

"Mr. Cuthbert's characterization is skilful. The writing is sincere and unspotted with sentimentality."  
—N. Y. Herald Tribune "Books"

"Cuthbert's first novel is a triumph."  
—Philadelphia Public Leader

"There is a sense of mastery and real strength in this virile story of Boston bootleggers and rumrunners."  
—The Boston Globe

"I am deeply and authentically impressed by *Joy Street*. The stripped, simple, stark style pleases me very much, and the lunch scene with Rosie and the dance-hall scene and the Boston Common scene; all have to my mind an intensity of visualization which is imaginative in the true sense of that word."  
—John Couper Powys

WILLIAM GODWIN, Inc.

100 Fifth Avenue

New York, N. Y.

"I never miss a copy of the M.T. Journal." —William Faulkner

\$1.00 a copy

\$3.00 a subscription

CYRIL CLEMENS  
EDITOR  
MARK TWAIN JOURNAL  
ESTABLISHED 1936  
KIRKWOOD 22, MISSOURI

## THE END OF THE AFFAIR

Graham Greene

"... for me one of the most true and moving novels of my time, in anybody's language."  
WILLIAM FAULKNER,  
Nobel Prizewinner, 1949

"... an extraordinary feat."  
EDWIN MUIR, *The Observer*

"... enthralling; a potion blended by a master-hand."  
L. P. HARTLEY, *Sunday Times*

"... immensely accomplished and beautifully written."  
JOCELYN BROOKE, *Time and Tide*

"I foresee that I shall read the book often."  
L. A. G. STRONG, *Spectator*

"... immense skill, compelling writing."  
J. D. SCOTT, *New Statesman*

"... singularly beautiful and moving."  
EVELYN WAUGH, *The Month*

"Dialogue and description are beautifully balanced."  
PETER QUENNEL, *Daily Mail*

HEINEMANN

DUST JACKET AND OTHER ENDORSEMENT blurbs by Faulkner were rare. They included the statement, "One of the best first books I ever read," on the front of the 1950's Lion Library printing of the paperback of Clifton Cuthbert's *Joy Street*. On the back cover, Faulkner again, is "I hated to put it down even to sleep..." The appreciation of *Joy Street* had been quoted in a New York newspaper of unknown date (possibly late 1931), and appeared in its entirety in 1933 on the back jacket panel (above) of William Godwin's printing of Cuthbert's novel, *Thunder without Rain*. (When Cuthbert's *Second Sight* appeared in 1934, the back flap carried the first two sentences of Faulkner's praise of *Joy Street*.) Faulkner's comment on Graham Greene's *The End of the Affair* is on the back of the jacket shown here of the Heinemann printing of Greene's *Loser Takes All*. Faulkner couldn't do without the *Mark Twain Journal*, according to Cyril Clemens' letterhead. But Carl Petersen, who provided these copies of blurbs that accompany his article, points out that the *Mark Twain Journal* does not appear in Joseph Blotner's inventory of Faulkner's literary possessions.

## THE FAULKNER NEWSLETTER & Yoknapatawpha Review

P.O. Box 248, Oxford, Mississippi 38655

U.S. POSTAGE PAID  
Bulk Rate Postage  
PERMIT NO. 8  
OXFORD, MS 38655

### KEEP YOUR SUBSCRIPTION COMING!

If you have not already paid the \$10.00 per year (\$17.50 for two years) *FN* subscription renewal fee, please remit payment to P.O. Box 248, Oxford, MS 38655. 10% discount to subscribers on all advertising.