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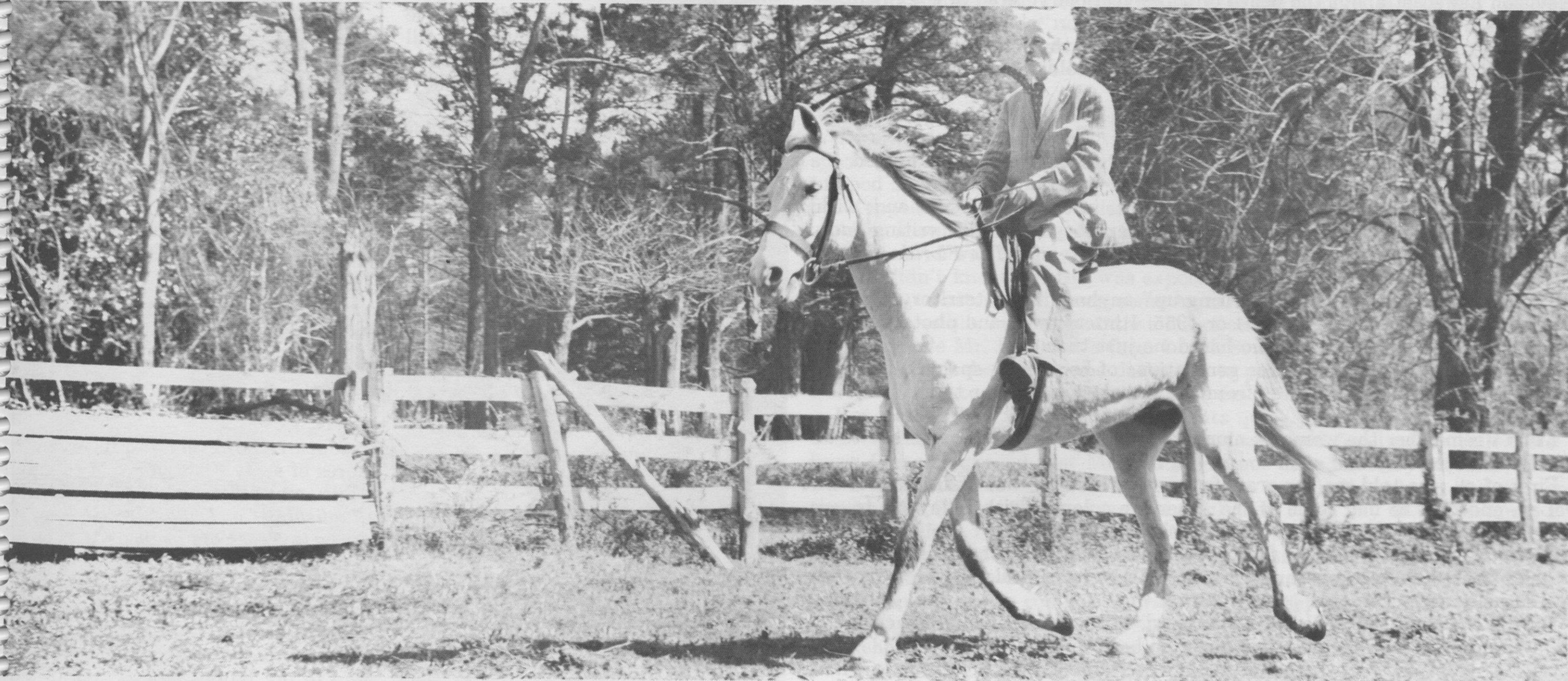
THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. VI, No. 3

July-September 1986

Ed Meek on Photographing Faulkner Riding, Jumping at Rowan Oak



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A Checklist

Three Japanese Studies, Smith, Head New List

Faulkner, William. Chapter one of *The Hamlet. A Collection of Classic Southern Humor II: More Fiction and Occasional Fact by Some of the South's Best Storytellers*. Edited by George William Koon. Atlanta: Peachtree Publishers, 1986. xi + 218 pp. \$14.95 hardbound, \$9.95 paper.

KALKI: Studies in James Branch Cabell, Vol. VIII, No. 4, Whole No. 32 (1986). This issue of the publication of

(Continued Page 4)

Faulkner on Right and Wrong Way to Photograph a Jumper

By ED MEEK

The man who is legend for his literary contributions and his desire for privacy wanted pictures made of his horses. It was March of 1962 and Mr. Bill wanted some pictures to send to his daughter, Jill Faulkner Summers.

I was a senior at Ole Miss and had been fortunate to serve as an "understudy" photographer with Col. J. R. Cofield and his son Jack. The Cofields, of course, were Mr. Faulkner's family photographers. One of my goals after coming to Ole Miss was to meet William Faulkner. After three years with Jack and the Colonel, my appreciation and fear of Mr. Bill was great, so when I was asked to photograph his horses it was like graduation come early.

At the time, I thought Mr. Bill had asked for me, but I learned that my good friends, the Cofields, knew of my interest in Faulkner and were responsible for my having the chance to photograph him and his horses.

It was a warm day when I drove to Rowan Oak armed with two cameras

(Continued Page 3)

Race is Topic For the 13th Faulkner Meet

Sixteen papers dealing with Faulkner's treatment of race and how race influenced him and his work will be read at the 13th annual Faulkner and Yoknapatawpha Conference July 27-August 1 at the University of Mississippi.

Speakers announced since those named in the April-June issue of *FN*, and their topics, are Michael Grimwood, "William Faulkner and the Vocational Liabilities of Black Characterization"; Frederick R. Karl, "Race, History, and

(Continued Page 2)

Florida Newsman Traced Roots To a Yoknapatawpha Frenchman

By GEORGE HARMON

Bill Stall of the *Los Angeles Times* has written an article that starts off this way:

"My dad used to talk of having shaken the hand of a man who shook the hand of George Washington. Or perhaps it was the hand of a man who shook the hand of a man who shook the hand of George Washington."

Stall wasn't particularly impressed by that story until he saw a recent television newscast about the death of a 109-year-old veteran of the Spanish-American War, during which NBC's John Chancellor "observed that if, as a child, that man had met a person who had lived to the same ripe age, the elder man would have been born in the American colonies under the reign of King George III."

"I'd forgotten how close we still are to much of our nation's history," Stall wrote.

Stall's story jogged my memory the way the old soldier's death jogged Stall's, for I had a similiar experience about 30 years ago.

I worked for a newspaper in Memphis, Tenn., in the early 1950s, and, with notebook and camera, toured our circulation territory regularly, writing and illustrating stories similar to those Bob Phelps writes for *The Florida Times-Union* in his People & Places column.

The paper had a tradition of "writing up" anybody in its territory who reached the age of 100. So, in 1954 or 1955, I interviewed and photographed a woman in Ackerman, Miss., who had done just that.

It turned out that a mere three generations of her family spanned the entire history of the United States from the Revolutionary War to the mid-1950s.

I don't remember the woman's name, but there were some things she told me that I never forgot.

First of all, she told me her grandfather was French, that his name was DeLay, and that he had come to the American colonies with Lafayette to help the American colonists win the Revolution.

After the war, she said, her father was given land in what is Ohio by a grateful United States government, settled there for a while but soon moved to Kentucky and, still later, to Mississippi.

During the Civil War, she lived in Oxford, Miss., and remembered crying and lying on the floor of her home during a battle in which Gen. U.S. Grant's troops captured Oxford on their way from Shiloh to Vicksburg. She said bullets whizzed through her house during the battle.

During the interview, I asked her what her maiden name was.

"Harmon," she replied. Then she told me that her father had been Levi Harmon, and that he had operated the ferry on the Tallahatchie River between Oxford and Memphis.

At this point, I got goose bumps. It appeared that I was talking to one of my distant kinfolks.

The reason I suspected that — although nobody in my family had ever mentioned a Levi Harmon — was that the ferry she mentioned crossed the river right below a hilltop hamlet named Harmontown, which was settled by my ancestors in the 1830s and was my grandfather Harmon's birthplace.

(Harmontown never got very big, but it still exists. Two railroads passed it by, one to the west, the other to the east. The place once had a post office, but it closed in 1912.)

I have no reason to doubt anything the 100-year-old Mississippian told me. In fact, I have reason to believe it. Here's why:

Lafayette County, Miss., which is where Oxford and Harmontown are, is known to every serious student of English literature as the fictional Yoknapatawpha County of novelist William Faulkner.

Faulkner created his mythical county so thoroughly in his mind that he actually drew maps of it. (That had also been done by Thomas Hardy, the English novelist who placed most of his tales in semi-mythical Wessex in southwestern England.)

In the southeastern corner of Lafayette County, there was — maybe still is — a hamlet named Delay. It was pronounced DEE-lay by the people in Lafayette County, but I have had the suspicion since that interview that it started out as DeLay, with the accent on the second syllable.

The reason I suspect that is that in the southeastern corner of Yoknapatawpha County — approximately where Delay was, or is — Faulkner created a village with a cotton gin, a store and a blacksmith shop.

Faulkner called this place Frenchman's Bend.

The possibility that Delay was a corruption of the name of a Frenchman who I'd been told was a Revolutionary War soldier, and the fact it is situated where Faulkner chose to put Frenchman's Bend, has always been proof enough to me that the woman I interviewed was telling me the truth.

I became more convinced a few years ago when my niece started probing the family history. Sure enough, she found a Levi Harmon in Harmontown.

It would have been a short walk down the hill, just west of where Mercuson Creek empties into the Tallahatchie River, to the ferry that the old woman told me Levi had operated, when Mississippi's brief history as a part of the Old South was only dawning.

(George Harmon is editorial page editor of the Jacksonville Journal. This column appeared in Jacksonville's Florida Times-Union and Journal of January 12, and is used here by permission. Harmon tells FN that shortly after the column appeared he found a U.S. Coast and Geodetic Survey sectional map of North

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Pine Manor Speech Brings \$3,080 At Gilvarry Sale

One of the finest sales of Faulkner works at auction in many years came on February 7 in the disposal at Christie's in New York of modern literature from the library of James Gilvarry.

Bringing the highest price of 17 Faulkner lots was an 11-page mimeographed "first edition" of the commencement address Faulkner gave on June 8, 1953 to daughter Jill Faulkner's graduating class at Pine Manor Junior College in Wellesley, Mass. It sold for \$3,080.

The address was mimeographed for distribution at the commencement. Its next appearance was under the title "Faith or Fear" in *The Atlantic* for August 1953.

These were among other Faulkner first editions, in various stages of condition noted in the sale catalogue, bringing the prices shown:

- *The Hamlet, The Town, The Mansion*, numbered and signed editions, \$1,870.
- *The Sound and the Fury*, \$1,650.
- *As I Lay Dying and Light in August*, \$1,540.
- *The Unvanquished and The Wild Palms*, numbered, signed, \$1,320.
- *Doctor Martino and Other Stories and Pylon*, numbered, signed, \$1,210.
- *Sartoris*, \$1,045.
- *These 13*, numbered, signed, \$990.
- *Absalom, Absalom!*, numbered, signed, \$935.
- *Sanctuary*, \$880.
- *Miss Zilphia Gant*, one of 300 numbered copies, with four ephemeral items relating to publication of the book, \$880.
- *Requiem for a Nun and The Reivers*, numbered, signed, \$880.

Race is Topic

(From Page 1)

Technique in *Absalom, Absalom!*"; Hoke Perkins, "'Ah just cant quit thinking': Faulkner's Black Razor Murderers"; Pamela E. Rhodes, "'Who Killed Simon Strother, and Why?' Race and Counter-Plot in *Flags in the Dust*"; J.A. Snead, "*Light in August* and the Rhetorics of Racial Division"; Philip M. Weinstein, "Marginalia: Faulkner's Black Lives," and Karl F. Zender, "That Parchment-Colored Face: Race, Reading, and Writing in Faulkner's Fiction."

The conference will again be sponsored by the Ole Miss Department of English and the Center for the Study of Southern Culture.

Mississippi in the Jacksonville Public Library with "De Lay" located in southeastern Lafayette County. That spelling confirms for him that the community's name arose from a French proper name, as he was told by the lady in Ackerman years ago. Evans Harrington of the University of Mississippi writes FN that, while "Faulkner placed Frenchman's Bend almost exactly where Yocona sits and Tula has a bend and an old store that look more like Frenchman's Bend than anything left in the area. . . Frenchman's Bend is obviously a composite and Delay might well have fed Faulkner's imagination when he made up his hamlet."

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

Lawrence Wells
Publisher

William Boozer
Editor

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Quotable Quote

(Jack Hemingway, in *Misadventures of a Fly Fisherman: My Life With and Without Papa* [Taylor Publishing Co., Dallas, 1986] tells of being in New York in 1956 for training with Merrill Lynch, Pierce, Fenner & Beane, and of borrowing on his father's friendship with Toots Shor to get tickets to the U.S. tennis championship at Forest Hills and to the World Series.)

"...Another incident of note was going for cocktails at the Harvey Breits' where I had the good luck to meet William Faulkner, a mild-mannered courtly gentle man in tweeds, and was able to tell him how much my father had praised his writing on several occasions. He seemed pleased and told me how much it would mean to him to meet Papa. As it turned out, they never were to meet."

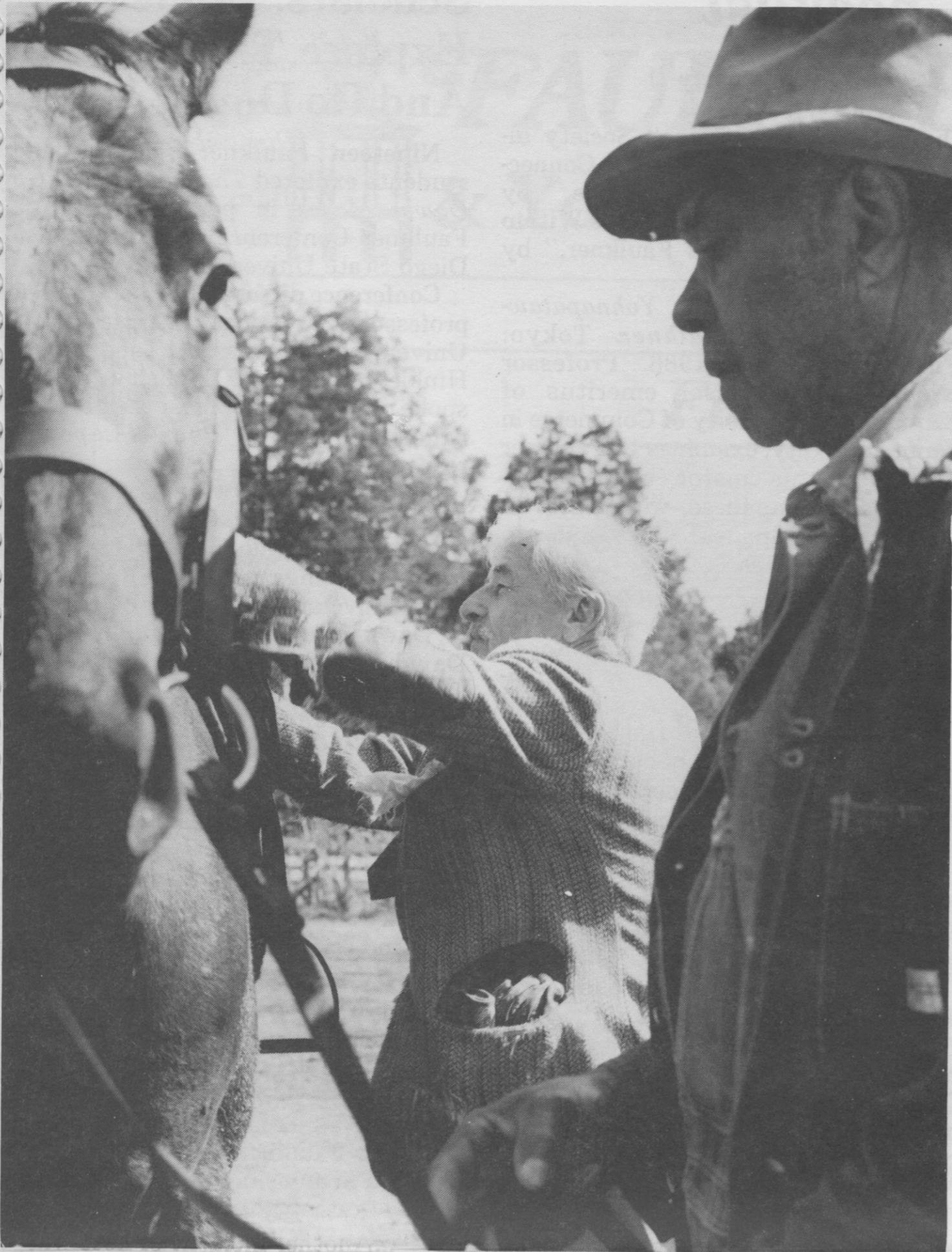
Anyone Know Why Gaudier-Brzeska?

When confronting Marthe, Marya, and the corporal's wife in one of the crucial scenes of *A Fable*, the old marshal sits behind a desk which is curiously and deliberately contrived to be completely bare except for two bronzes: "a delicate and furious horse poised weightless and epicene on one leg, and a savage and slumbrous head not cast, molded but cut by hand out of the amalgam by Gaudier-Brzeska" (AF 283).

I think I can gloss the "furious horse" and have some sense of the relationship between horse and head, and I know of course who Gaudier-Brzeska was and something of the nature of his achievement. But can anyone, looking at the entire passage in which this reference occurs, tell me why Faulkner goes to such lengths to invoke Gaudier-Brzeska?

—Noel Polk

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FAULKNER prepares to mount Beau Jack, with groomsmen Andrew Price standing by. Below, he rides high in the saddle aboard Stonewall Jackson. Faulkner appears to be wearing the same tattered Harris tweed coat and torn khaki trousers worn later when Martin Dain photographed him and Andrew and Beau Jack at Rowan Oak. As Joseph Blotner has written, Faulkner "looked like a penniless tatterdemalion," but he wore white shirt and tie, a handkerchief in the breast pocket of the Harris tweed, and another tucked as was his custom in a sleeve.



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Photographing Faulkner (From Page 1)

and what might have been a case of film. Jack went with me and we were greeted warmly by Mr. Bill. Jack had cautioned me almost on the hour to do exactly what Mr. Faulkner wanted done. "Don't take pictures that he doesn't request," Jack said, cautioning me that Mr. Bill was kind enough to request that we come out and that I should not take advantage of the situation.

Mr. Faulkner went to the barn to check on the horses and I stood near the ring where he rode, waiting for his instructions. As he turned his back to go to Andrew Price to get a bridle, I couldn't stand it any longer and took the opportunity to sneak one shot. Jack saw me and chastised me, but when Jack wasn't looking, I did it again and again, as often as I could. That first shot, which shows Mr. Bill with his back to the camera, is probably the best photograph I have ever made. And the shot doesn't even include Mr. Bill's face. It does, however, show Mr. Bill at his best — with Andrew, two dogs including a hound, his tattered coat and the surroundings in the back of his beloved Rowan Oak.

Mr. Faulkner got the horses. I positioned myself in front of a hedge jump and waited for instructions. As he approached the jump I made myself conspicuous so he would see that I was not sneaking any pictures. But as he jumped Stonewall Jackson, I snapped the camera every time Mr. Faulkner's back appeared. I couldn't resist.

After about 30 minutes Mr. Bill came over to me and asked if I got "some good ones." I was terribly embarrassed. I thought this was only the warm-up and didn't know Mr. Bill was expecting me to take pictures. I apologized. He said no matter, we'll jump some more. As he jumped, I took as many pictures as possible, excited now that I was authorized to take pictures that would include Mr. Faulkner's face. I took several hundred pictures, and after a brief visit, rushed off to the darkroom to process the film. Proofsheets were delivered to Mr. Faulkner the next day.

I expected Mr. Faulkner to order prints quickly, since he seemed anxious to get prints sent to Jill. Several weeks passed, and finally Jack called. He knew I was concerned that Mr. Bill might not have liked my pictures, so when Jack called to break the news to me he was as thoughtful and supportive as he could be. The fact was, Mr. Bill didn't like any of the pictures. I couldn't believe I had blown the opportunity to personally photograph Mr. Faulkner and, hopefully, become one of his family photographers along with the Cofields. Jack said Mr. Bill wanted to see me, so I called Mr. Faulkner and he invited me to come to Rowan Oak the next day.

As I approached the house, I saw Mr. Faulkner out back next to the smokehouse. I began to apologize, I think, before I left the front seat of my Volkswagen. Mr. Faulkner must have recognized my apprehension; he walked up to me, put his arm around me, and asked, "Son, how many horses have you photographed?" The answer, of course, was none.

With his arm around me, we walked over to a large stump at the side of the carriage house. Mr. Faulkner had on the same coat, pants and shoes as the day I took the pictures. As we approached the stump, he pulled from his left sleeve a well-used white handkerchief. He placed the handkerchief on the stump and smoothed it out, took a pen from his inside coat pocket and drew a horse on the handkerchief. By this time, I was at ease with Mr. Bill. I guess the simple gesture of his arm around me let me know the real William Faulkner was a warm and wonderful person, unlike the stories I had heard.

Pointing to the illustration he had drawn, he asked, "Son, what's the most important part of a horse?" Confident I knew the answer, I pointed to the front of the horse. Mr. Bill responded, "That's what I thought you would say." He pointed to the hind quarters and said, "The rump is the most important part of a jumper."

Mr. Bill took his pen and pointed out the appropriate rearview angle from which I should have taken the pictures. It was a very warm and friendly discussion, but it was obvious that I had disappointed him.

After my instructions were complete, I apologized to Mr. Bill and told him I would do the pictures again. He agreed, and asked me how much he owed me for my services. Now feeling comfortable with Mr. Bill, I told him he could either pay me one dollar and personally sign the check or autograph a picture for me. "Your choice," he said. I told him I'd bring back a picture for him to autograph.

I left Mr. Bill at that old stump as happy as I could be, feeling I had made a friend of a legend.

Mr. Bill still owes me an autograph, however. He died in July, before we could get back together to take more pictures and before I could get a print to him for his autograph.

(Dr. Ed Meek is director of Public Relations at the University of Mississippi. Five of his photographs of Faulkner appeared initially in the Spring 1962 Mississippi magazine, Ole Miss campus publication. The photo of Faulkner riding Stonewall Jackson [page 1, top] and of Andrew Price, his cabin, and children at play [below] are published here for the first time.)



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Japanese Scholars Are Busy at Work Of Faulkner Studies

By WILLIAM BOOZER

Significant new work in Faulkner Studies continues to come from scholars in Japan.

Notable among newly published work is Professor Tamotsu Nishiyama's impressive *Yoknapatawpha Saga: My Faulkner* (Tokyo: Furukawa Shobo; see Checklist). Professor Nishiyama brings to his work 30 years of study of Faulkner, including studies at Yale University in 1970-71 and again in 1976.

In addition, the projected 29-volume *Collected Works of William Faulkner* is proceeding at Fuzambo Publishing Co. in Tokyo, with 21 volumes now in print.

Professor Kiyoyuki Ono of Chiba University is nearing completion of the translation for the Fuzambo *Unpublished Stories*, including "Love," which was omitted from *Uncollected Stories*, edited by Joseph Blotner (Random House, 1976). His translations of "Al Jackson," "Don Giovanni" and "Dull Tale" appeared last year in *Subaru*, a popular monthly literary magazine published in Japan.

Professor Ono later this year will begin two years of research into Faulkner in this country under a Fulbright senior research grant.

Professor Michio Yorifuji of Tsuru University, in the lakes region near Mt. Fuji, continues to publish helpful research for Japanese readers into the life and work of Col. William Clark Falkner and Phil Stone. (See Checklist.)

Professor Nishiyama, professor emeritus at Kumamoto University of Commerce, has produced an ambitious work that offers interesting insights into Sartoris, *The Sound and the Fury*, *As I Lay Dying*, *Sanctuary*, *Light in August*, *Absalom, Absalom!*, *The Unvanquished*, *The Hamlet*, *Go Down, Moses*, *Intruder in the Dust*, *Requiem for a Nun*, *The Town*, *The Mansion*, and *The Reivers*.

Points which he has sought to prove through close reading of the texts and other sources include these synopses provided *FN* by Professor Nishiyama in English:

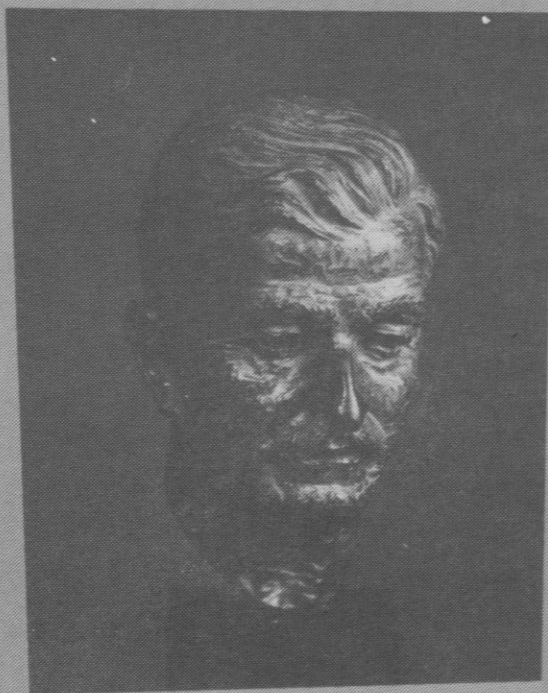
- "The Sound and the Fury: The Most Splendid Success"—That Benjy did not rape the Burgess girl, as decided by others, and that the scene in which Quentin recollects his trying to kill Caddy and his fighting with Dalton Ames does not mean that "the past breaks into the present," etc., but shows that Quentin has lost his consciousness by being beaten by Gerald Bland.

- "Sanctuary: Patterns to Evil"—At the trial scene Horace Benbow, who has been so confident until the very morning of that day that Lee Goodwin, being innocent, would be acquitted, is curiously silent and sees Goodwin sentenced. "Why?" "In my opinion, Faulkner has tried in many ways to show that Horace has been ignorant of the very fact of Temple's rape until then, and so he is too much shocked by it to open his mouth."

ヨクナパトーフア物語

私のフォークナー

西山 保



古川書房

DUST JACKET of Tamotsu Nishiyama's *Yoknapatawpha Saga: My Faulkner*, published recently in Tokyo, features a color photo by Bill Martin of Leon Koury's bronze bust of Faulkner.

- "Light in August: The Natural and the Grotesque"—Faulkner has succeeded in creating a modern tragedy by depicting the grotesque in contrast with the natural, and it was his aesthetics as well as his social criticism.

- "Absalom, Absalom!: The Southern Dream"—(1) Despite many repetitions and interruptions, the general development of the story is unexpectedly chronological, and the mysteries arising during the narration are solved in the last three chapters; (2) If this is to be a sort of detective story as many critics insist, there must be a solution to it, because a detective story without a solution is meaningless, despite Faulkner's famous words about "thirteen ways of looking at a blackbird"; (3) Faulkner's pretending Quentin-Shreve's solution to be only "imaginative" is his own ironical and paradoxical way of showing its peculiar reality.

- "The Mansion: Disintegration of the Evil"—Despite some critics' opinion that the three books, "Mink," "Linda," and "Flem," have little relation to each other, the construction of this work is very consistent and logical, seeing that Linda is so closely involved in Mink's murder of Flem, which in its turn, influences her relation with Gavin Stevens.

Checklist

(From Page 1)

the James Branch Cabell Society includes "Cabell and Faulkner: Connections, Literary and Otherwise," by Joseph M. Flora, and "Likeness Within Difference: Cabell and Faulkner," by Carvel Collins.

Nishiyama, Tamotsu. *Yoknapatawpha Saga: My Faulkner*. Tokyo: Furukawa Shobo, 1986. Professor Nishiyama, professor emeritus of Kumamoto University of Commerce in Kumamoto City, examines 14 Faulkner novels in this major work newly published in Japanese, with Notes in English and Japanese. ix + 395 pp. 8,000 yen (\$47.50).

Smith, Frank. "An early Falkner was inspiration for Col. John Sartoris" and "A Falkner novel, 'White Rose,' was early best seller," *The Clarion-Ledger*, Jackson, Miss., April 13 and April 27, respectively. The two book page columns are brilliant summaries of the life and writings of Faulkner's great-grandfather, Col. William Clark Falkner, whose *White Rose of Memphis*, no longer in print, "over the years probably sold more than half a million copies, more than any single novel of his great-grandson (so far)."

"The William Faulkner Collection." *The Library Letter*, Friends of the John D. Williams Library, University of Mississippi, No. 10 (December 1985). C.E. Noyes, ed. Brief report on Faulkner holdings in the Ole Miss library, including the Rowan Oak Papers and the Nobel Prize Medal and diploma. The library owns more than 1,800 holograph and typescript pages of drafts of Faulkner short stories, poems, screenplays, and novels. These include virtually the entire holograph for *Pylon*, written in green ink.

Yorifuji, Michio. "Phil Stone—Mentor of Young William Faulkner." *Tsuru, Japan: Tsuru University Review*, No. 24 (1986), pp. 29-73. Illustrated essay examines the life and career of Phil Stone and his early influence on Faulkner. Prefaces in English and Japanese; text of essay in Japanese.

"Son of Sorrow"—Colonel William Clark Falkner." *Tsuru, Japan: Tsuru Studies in English Linguistics and Literature*, No. 14 (1986), Tsuru University, pp. 27-53. Illustrated essay on the life and career of Colonel Falkner, examining also how Faulkner drew on his great-grandfather in his fiction. Text is in Japanese, with Summary in English.

Scholars, Students Explore The Hamlet And Go Down, Moses

Nineteen Faulkner scholars and students explored *The Hamlet* and *Go Down, Moses* in papers read at a Faulkner Conference May 1-3 at San Diego State University.

Conference directors Michel Gresset, professor of American Literature at the University of Paris VII, and James Hinkle, professor of English at SDSU, spoke on "Mississippi and the Mediterranean" and "Poor Labove" respectively.

Other speakers were Carey Wall, James Rother and Gerald Butler of SDSU; SDSU graduate students Mary-Ellen Cummings and Frank Rapp; Noel Polk, University of Southern Mississippi; Dawn Trouard, University of Akron; David Krause, Marquette University; Thomas McHaney, Georgia State University; James Carothers, University of Kansas; Doreen Fowler, University of Mississippi; Donald Kartiganer, University of Washington; John Matthews, Boston University; Karl Zender, University of California-Davis; Gail Mortimer, University of Texas-El Paso; Patrick Samway, S.J., Fordham University, and Carvel Collins of Vista, Calif.

Faulkner & Military Symposium at USMA

Eleven Faulknerians will lecture on "William Faulkner and the Military" during a symposium July 14-15 at the United States Military Academy, West Point. (See *FN*, January-March 1986.)

Other program features will include a showing of the film, "The Road to Glory," script by Faulkner and Joel Sayre, starring Frederic March, Warner Baxter and Lionel Barrymore.

The symposium is made possible through a grant from the Association of Graduates, USMA. There is no registration fee, but advance registration is required and may be made through Capt. David Tippet, Department of English, USMA, West Point, N.Y. 10996-1791.

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