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William Boozer

Evans Harrington

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THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. XI, No. 1

January-March 1991

A Checklist

McCaslin Family Essays Are New From G.K. Hall

Four full-length studies headline this Checklist of new materials on Faulkner.

Humphries, Jefferson, ed. *Southern Literature and Literary History*. Athens: University of Georgia Press, 1990. Contains "Absalom, Absalom!: The Outrage of Writing," by Alexandre Leupin; "The Autograph of Violence in Faulkner's *Pylon*," by John T. Matthews; "Addie's Continued Presence in Faulkner's *As I Lay Dying*," by Patrick Samway, S.J.; and "A Dialogic Hereafter: *The Sound and the Fury* and *Absalom, Absalom!*," by Olga Scherer. Included in other studies is work of George Garrett, Fred Chappell, Robert Penn Warren, and Peter Taylor. 369 + xviii pp. and index. \$45.

Kinney, Arthur F., ed. *Critical Essays on William Faulkner: The McCaslin Family*. Boston: G.K. Hall & Co., 1990. This third in the series that collects important critical essays on families in Faulkner's fiction includes a section on the resources Faulkner used in creating his characters and an appendix containing Faulkner's genealogy for the McCaslin family. Introduction is by Arthur F. Kinney, with essays by Mick Gidley, John R. Cooley, Thadious M. Davis, Eric J. Sundquist, Panthea Reid Broughton, Annette Bernert, Albert J. Devlin, Elisabeth Muhlenfeld, Kiyoyuki Ono, Lee Jenkins, Bernard W. Bell, Richard H. King and Walter Taylor. Illustrated with 10 pages of photos. Earlier volumes edited by Professor Kinney in the Critical Essays series, with James Nagel of Northeastern University as general editor, are *The Compson Family* (1982) and *The Sartoris Family* (1985). *The McCaslin Family* is 279 + xi pp. and index. \$40.

Moreland, Richard C. *Faulkner and Modernism: Rereading and Rewriting*. Madison: University of Wisconsin Press, 1990. Moreland, assistant professor of English at Louisiana State University, acknowledges "the methodological debt that American deconstructive criticism owes to the New Criticism's tradition of close reading." At the same time, he insists "on the possibility that deconstructive and other poststructuralist criticism might acknowledge the ethical and political implications of the questions posed in literary and other social texts more candidly than the New Criticism has, and more candidly than structuralism and even poststructuralism itself always has." His readings here are

(Continued Page 4)

"If this dont suit you..."

Oxford, Miss.
31 January, 1941

J.E.Lewis Co.,
City.

Dear Will:

I'm not going to sign these checks anymore than I ever signed the checks and notes you have filled out and sent to me in the past. Attached is my own check for ten. I will send more on the account when I can. I make no promise as to when that will be.

I tried last summer to explain to you about \$1600.00 additional 1937 income tax which I was trying to pay, two years after my Hollywood income had ceased and wehn for two years my income had been reduced about 95%, but naturally I did not expect you to listen to it much, since J.E. Neilson cant be anymote interested in Wm Faulkner's hard luck stories than Wm Faulkner can be interested in J.E. Neilson's. But that's the situation. I am trying now to meet the last \$853.00 payment, for which demand (also with threats) was made Dec. 20. So if I were going to give anyone a series of signed checks, I would give them to the grocers and fuel people who in their kindness have supplied myself and my dependents with food and heat during this time, and to whom I owe a lot more than even Estelle et al managed to get into you for.

If this dont suit you, the only alternative I can think of is, in the old Miltonic phrase, sue and be damned. If you decide on that step, be assured that I shall do my best to see that the people who have fed me and my family will be protected, and after Uncle Sam gets through with his meat-cutting, J.E. Neilson can have what is left. You may even get an autographed book. That will be worth a damn sight more than my autograph on a check dated ten months from now.

Wm Faulkner

CLASSIC FAULKNER LETTER to Will Lewis of J.E. Neilson Department Store in Oxford, replying to a request that Faulkner sign some postdated checks so as to make some programmed payments on a bill that was outstanding, was unpublished until its recent appearance in *Faulkner's Mississippi*, by Willie Morris, with photographs by William Eggleston. Unexplained, except to guess that Faulkner was being playful, is his having addressed the missive to "J.E. Lewis Co." (See also Faulkner's Jan. 16, 1941 telegram to his agent, Harold Ober, and his January 18 letter to Ober, on his financial situation at that time, in *Selected Letters*, edited by Joseph Blotner.)

— Courtesy Jill Faulkner Summers and William Lewis Jr.

Worldwide Attention Still Comes In Books By, About Faulkner

FN editor William Boozer is book columnist for the Nashville Banner. The following is excerpted from a recent column and is reprinted here by permission.

By WILLIAM BOOZER

The Faulkner industry is flourishing these days in the form of new titles by and about Mr. Bill being published here and in France, China and Japan.

Faulkner continues to come in for attention from biographers, critics and academicians like few other writers since Shakespeare.

But Shakespeare, some people argue, could barely write his name, so how could he have written all those sonnets and plays?

Now comes Faulkner, who completed only the 10th grade of school, except for a couple of courses as a special student at Ole Miss, but whose name is on such masterpieces as *Absalom, Absalom!* and "The Bear." So who was it who wrote Faulkner?

Nevermind. Worldwide attention stays trained on this man who claimed that

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Faux Faulkner

Top 50 Entries In Write-alike Competition

The Faulkner Write-alike Contest, redubbed Faux Faulkner by corporate sponsor *American Way* magazine, continues to draw entries from would-be Faulknerians on several continents.

The inaugural 1990 contest attracted more than 650 entries, 48 of which will be published in *The Best of Bad Faulkner* this fall by Harcourt Brace Jovanovich. The collection will follow HBJ's 1989 *Bad Hemingway* anthology, submissions to the now-defunct Harry's Bar & American Grill Imitation Hemingway Competition.

American Way in its August 1, 1990 issue published the 10 entries judged best in the initial contest. *The Faulkner Newsletter*, a sponsor of the contest with the American Airlines' in-flight publication and the University of Mississippi Department of English and Center for the Study of Southern Culture, published the top three entries in our July-September 1990 issue.

And now, for the record and in appreciation to all who entered, here is an alphabetical listing of the top 50 entries in that 1990 inaugural competition:

- Jim Bailey, Memphis, "Montgomery Ward Catalogue"; Gregory Benford, Laguna Beach, Calif., "The Bore"; Geoffrey Bent, Chicago, "The Rest is Silence"; Alan Paul Boss, Colesville, Md., "August 27, 1945"; Elizabeth B. Boyd, Montgomery, Ala., "Sisters"; Terry Canaan, Madison, Wis., (untitled entry); Hodding Carter IV, Brooklyn, (untitled); R. Mark Cassity, Springvale, Maine, "Sholy"; Michael A. Crivello, Flower Mound, Texas, "A Wal-Mart for Jefferson"; W.D. Cruse, Portland, Oregon, "Snopesburgers."

- George Dickell, Beaumont, Texas, "The Old Man and the Barn"; Jim Erickson, Portland, Oregon, "Abbott, Abbott!"; Joan Fedor, Seattle, "The Pair"; Norma Franks, San Antonio, "Faulkner's Invictus"; Wesley E. Hall, Springfield, Mo., "Life is a Little Windy at Times"; Michael Houdeshell, Columbus, Ohio, "I Lost My Place"; David Impastato, Alexandria, Va., "As We Go Walking"; Sally Jackoway, San Diego, "The Sound of a Fury"; Robert F. James, Vienna, Va., "Old Jeb"; Michael Kernan, Washington, D.C., "Abstinence, Abstinence!"

- Robert Malone, Portland, Oregon, "Surrogate Poet"; Don Mangan, San Mateo, Calif., "Light in the Mall"; Jay Martel, New York, "The Well"; James L. McDonald, Royal Oak, Mich., "Troll at Noon"; Edward M. McMahon Jr.,

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Keating, Uργο Studies Throw Corrective Light On Faulkner

FAULKNER'S SEACOAST OF BOHEMIA. By Bern Keating. Memphis: White Rose Press. 124 pp. \$14.95.

FAULKNER'S APOCRYPHA: A FABLE, SNOPE, AND THE SPIRIT OF HUMAN REBELLION. By Joseph R. Uργο. Jackson: University Press of Mississippi. 222 pp. \$30.

By EVANS HARRINGTON

Though these two books are drastically dissimilar in most ways, and the author of one has declared himself opposed to the entire type which the other represents, both books are boldly conceived and executed and both are well worth reading.

Bern Keating, a witty, informed, and widely-travelled journalist, fictionist, and photographer, declares at the outset of *Faulkner's Seacoast of Bohemia* that his is an anti-academic book; and he writes a trenchant essay of less than 20,000 words, the main purpose of which is "[to shake] the reader's confidence in the literal accuracy of Faulkner's facts" in order to prevent misreadings of Faulkner's works as realistic sociological or historical treatises.

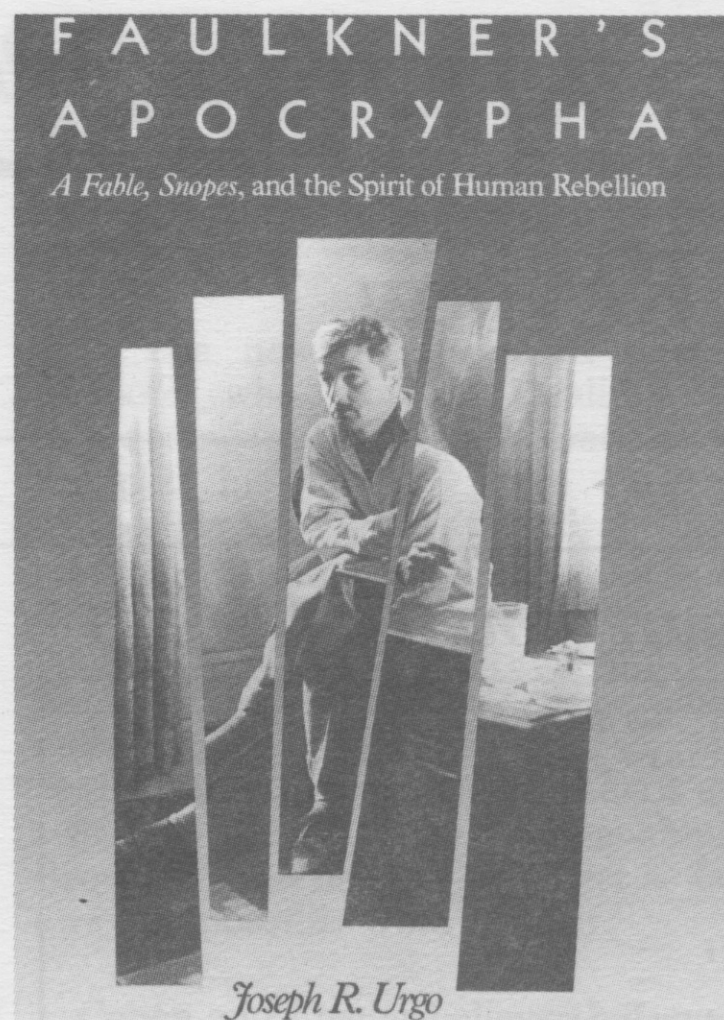
Keating rehearses few of the well-known factual inconsistencies in Faulkner's work, but concentrates on areas in which his own life and writing have given him special knowledge. Most important, he knew Faulkner personally, so that a sizeable portion of his essay—and perhaps the most interesting—consists of Keating's memories of meetings and conversations with Faulkner.

Keating gives his own mordantly witty account, told elsewhere by Ben Wasson and others, of how he saved the only manuscript of *A Fable*. He also enabled Faulkner to restore the painted-over outline of *A Fable* on Faulkner's office wall, and Faulkner once proposed, "during one of his celebrated lapses," that he and Keating collaborate on "a realistic study in his words and my photographs" of Faulkner's native land.

"He wanted me to photograph Lafayette County, under his guidance, for the preposterous reason that he thought only a Frenchman could illustrate 'so gothic a time and land,'" Keating states. Faulkner later backed out of the contract, "perhaps," Keating concludes, "because I disabused him of his odd notion that I was French."

Perhaps the most controversial assertion about Faulkner the man in Keating's book is that Faulkner was at least a mild schizophrenic. He marshals as evidence not only Faulkner's frequent social withdrawal and the emotional distance one often felt in his presence, but the subordination of all thought-association to one complex, the inclination to novel, unusual ideas, and the lace of restraint in his writing.

Aside from his personal knowledge of Faulkner, Keating has lived in Greenville, Miss. nearly 30 years, and has written numerous distinguished books and articles about the area's history,



Joseph R. Uργο

geography and politics. Thus he questions that cotton, even in the Delta, grows "taller than the head of a man on a horse"; or that the Mississippi River ever rose against the levees so that steamboats "seemed to crawl along the sky itself."

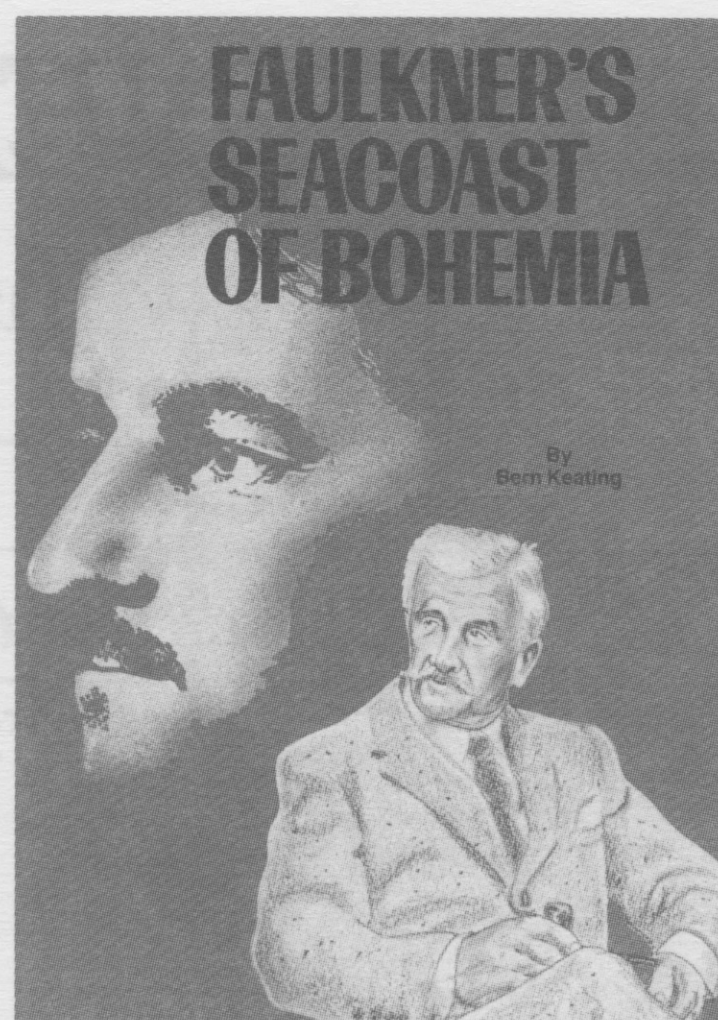
Keating notes Faulkner's accounts in *Requiem for a Nun* of the "squashing together of geological ages tens of millions of years apart" and French and Spanish colonists in America "succeeding each other in a bewildering series with no relation to history."

There are many other such corrections, and Keating's point is that factual errors of this kind do not matter any more than Shakespeare's attributing a seacoast to land-locked Bohemia in *The Winter's Tale*—as long as scholars and critics understand that Faulkner was no geologist, sociologist or historian. (The fact that Keating himself, in the epigraph to his book places Shakespeare's seacoast of Bohemia in *Two Gentlemen of Verona* and that many errors in punctuation and some in quotation appear throughout the text is probably attributable to a veteran journalist's habit of relying on expert editing and fact-checking, which in this case are obviously lacking.)

Joseph Uργο's *Faulkner's Apocrypha* is very nearly the archetype of the academic book which Keating inveighs against, closer to 120,000 than to 20,000 words, excellently edited and packaged (though not completely free of error), massively documented and abstrusely reasoned. Moreover, Uργο attacks the interpretation of Faulkner's work by the two critics—Malcolm Cowley and Cleanth Brooks—whom Keating most admires.

He argues that Cowley intervened in Faulkner's creative career with his *Portable Faulkner* and that in doing so he erroneously, even disingenuously, defined the nature of Faulkner's achievement as mythic—and therefore an account of the real world, and an acceptance of it, however sadly—rather than emphasizing the true nature of Faulkner's achievement, which was apocryphal, therefore not an acceptance of the real world but a rebellious alternative vision of what the real world could or should be.

Faulkner, he states, almost hopeless of ever being recognized, his works out of print at the time, gratefully welcomed Cowley's "intervention" but at the same time felt the wrongness of Cowley's interpretation and began to emphasize the apocryphal nature of his



work. There is much of what Keating calls "academic apparatus." The establishment of the Biblical canon is rehearsed, the spirit of Gnostic apocryphalism is invoked. Each chapter has *apocryphal* in its title, thereby not only assuring "unity" but suggesting by the weight of repetition the inevitability of the thesis.

But Uργο does a valuable service to Faulkner studies despite his all-too-familiar neo-medievalism (probably attributable to current scholarly fashion). For whether or not Faulkner meant much more than "non-actual" by *apocryphal* (and I think he did not), he did question traditional conceptions of things, and untraditional ones, too, from the beginning of his career; and Uργο gives much emphasis to evidence of that activity. And whether or not Cowley's "intervention" affected substantially Faulkner's work on *A Fable*, *Requiem for a Nun*, and the last two volumes of *Snopes* (and I think it did not), those works are far more important to an understanding of Faulkner's whole canon than is generally recognized; and Uργο gives original, often exciting, discussions of them.

Beneath Uργο's academic apparatus, moreover, he and Keating often agree, even buttress each other's arguments. Keating recounts, somewhat perplexedly, that after Faulkner's wall-outline of *A Fable* was painted over, Faulkner altered it in restoring it, though he had Keating's photographs of the original to go by; and Uργο's strong argument for the urge in Faulkner to rebel against the established, to create, to make a thing new (which is a chief meaning of the apocryphal vision to him) helps us understand why Faulkner might have done it.

Keating bluntly recounts what he sees as Faulkner's myopic misreading of blacks, rednecks and aristocrats in the Civil Rights controversy, and Uργο convincingly argues that Faulkner's imaginative world was much more real to him than the one "we walk around in," that he wanted or needed privacy to nurture his creative vision, and, in effect, stole time from the "momentary avatars" in the present world—which helps to explain why he understood Rider and Lucas Beauchamp much better than Malcolm X and Martin Luther King Jr. and saw the superficialities of Gavin Stevens much more clearly than he did those of the actual Southern upper class, whose beneficence in the Civil Rights struggle,

THE FAULKNER NEWSLETTER,
& Yoknapatawpha Review

William Boozer
Editor

Dean Faulkner Wells
and Lawrence Wells

Publishers

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Faux Faulkner

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Seattle, "Inclusion in the Rust"; William Meyer, Beaumont, Texas, "Come on over, Caddy"; Mark K. Moran, Oakton, Va., "Go Down, Bolphram"; Michael Neff, Falls Church, Va., "Burger Squat"; Mark O'Brien, Glastonbury, Conn., "Quentin and Shreve Narrate the River Crossing in *As I Lay Dying*"; Chesley Pearman, Oxford, Miss., "The Salt and the Fury."

• Harry L. Poe, Louisville, Ky., "Aunt Doty's Funeral"; Jerome Richard, Seattle, "The Corner"; John C. Richards, Los Angeles, "The Swing and the Caddy"; Joseph Rogers, Glendale, Ariz., "Bill and Ernie Go Fishing"; Jonathan Rosen, New York, "As I Sat Typing"; Saul Rosenberg, New York, "Delta Faulkner"; John Ruemmler, Charlottesville, Va., "Bran Burning"; Paul Sarnoff, Oceanside, N.Y., "An Oblivious Soliloquy"; Eric Schade, Deerfield, Ill., "The Warp and the Weft"; Jane Schaffer, San Diego, "Ode to America."

• Ralph Schneider, Elena, Wis., "Go Down, Goldilocks"; Mark Silber, New York, "Lite in August"; Clare A. Simmons, Palo Alto, Calif., "The Round and the Furry"; Jeffrey E. Simpson, Newport, R.I., "Sampson Agonistes"; Sam Staffs, Philadelphia, "As I Lay Dieting"; Larry Thompson, Memphis, "Him"; Theresa Towner, Dallas, "The Itty-Bitty Place"; Samuel M. Tume, Liberty, Miss., (untitled), Carol Fenner Williams, Battle Creek, Mich., "Little Red Riding Pants"; Joshua Winn, Deerfield, Ill., "Bathos."

Keating rightly points out, Faulkner greatly overrated.

These two books are in most ways as dissimilar as one could imagine, but individually, and even more when taken together, they both throw valuable corrective light on the life and work of Faulkner.

(Evans Harrington is professor emeritus of English at the University of Mississippi and director of the annual Faulkner and Yoknapatawpha Conference there since its inception in 1974.)

Jack Cofield Dies in Oxford

Jack Cofield, longtime University of Mississippi photographer who with his father, "Col." J.R. Cofield, served also as Faulkner's photographer, died of cancer November 5 at his home in Oxford.

Jack Cofield, 63, served as university photographer at Ole Miss during 1960-85. His father, known to several generations of Ole Miss students as "The Colonel," was photographer for the university's yearbook, the "Ole Miss," for some 25 years.

"The photographic legacy of Jack and his father is a historic treasure which is enjoyed by Faulkner scholars from around the world who visit Oxford and Ole Miss," said Ole Miss Chancellor R. Gerald Turner. "Their contributions to Ole Miss and the Ole Miss family are everlasting."

"Jack Cofield, like his father, was an extraordinary photographer of Ole Miss and Oxford," said Dr. George Street, director emeritus of university relations. "Jack was an artist with a camera, who adjusted to the news photography requirements of his position but never lost his love affair with the lens."

Dr. Ed Meek, director of public relations and a friend of the Cofields for more than 30 years, called Jack Cofield "an artist of great integrity, who trained dozens of Ole Miss students in the technical aspects of photography while cultivating within each of us a special appreciation of life and of man's humanity."

Following retirement from Ole Miss, Jack reopened Cofield Studio, which had been established by Col. Cofield in 1935. The studio was destroyed when the Warehouse complex just off Oxford's Square burned in 1986. Part of Jack's and his father's photographs of Faulkner and most of the negatives survived the fire. They continue to be the

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An Appreciation

Faulkner's Mississippi



Willie Morris · William Eggleston

FAULKNER'S MISSISSIPPI, with text by Willie Morris and color photographs by William Eggleston, is new from Oxmoor House in Birmingham in a revision and expansion of a cover essay by the same title by Morris in the March 1989 *National Geographic* magazine. A warm and evocative introduction to the world of William Faulkner, the Morris-Eggleston collaboration places Faulkner in the context of his time and place in appreciative ways not conventional with most biographies. Faulkner's "imaginative, intuitive cosmos—Yoknapatawpha County—was one of the most convincing ever conceived by a writer," Morris writes early in his tribute. "His own 'little postage stamp of native soil,' as he called it, was a spiritual kingdom that he transmuted into a microcosm not only of the South but also of the human race." Morris, who has been in awe of Faulkner since his student days at the University of Texas in the 1950s, has by

now "made my private truce with Mr. Bill, as many of us have," he writes. "I never met him. There were too many years between us. But I know him." Morris concludes: "I have grown to love him, and he never sold out." Morris presents his material under seven chapter headings: "Portrait of the Artist," "The Fabric of Community," "Stranger in a Strange Land," "Yoknapatawpha Revisited," "Picking the Bones," "Sole Owner and Proprietor," and "The Legacy." Seventy-nine color photos by Eggleston are included, as are a Faulkner genealogy and quotations from the work, along with a listing of Faulkner's books. The 154-page Oxmoor House book was created by Robert Frese at Atticus Press and Lawrence Wells of Yoknapatawpha Press. Design was by Robin McDonald. Printing is on Finnart Matte text sheets from Aansekoski, Finland, by The Madden Corp. of New York. The book is \$50.

Second Annual

Faux Faulkner Contest

Win an 11-day vacation for two—five days in the Bahamas or Hawaii or just about anywhere else in the U.S. you want to go, plus six days in Faulkner country.*

All you need do is write the *best* bad Faulkner, 250-to 500-words, drawing on Faulkner's style, themes or plots. Each entry must be typed and double-spaced. Entries in the second annual contest are being received until Feb. 1, 1991. Entries will be judged by William Styron, Willie Morris and George Plimpton. Contest sponsored by American Airlines' *American Way* magazine, the University of Mississippi's Department of English and Center for the Study of Southern Culture, and Yoknapatawpha Press and its *Faulkner Newsletter*. Contestants grant publication rights to *American Way*, Yoknapatawpha Press and *FN*, and the right to release entries to other media. Send entries to *The Faulkner Newsletter*, P.O. Box 248, Oxford, MS 38655.

*Winner gets two round-trip tickets to any American Airlines destination in the continental U.S., Hawaii or the Bahamas, plus five-days lodging at a Marriott Hotel if present in the destination of choice. Plus attendance at 1991 Faulkner Conference at Ole Miss.

Worldwide Attention

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the books are what are important, not who wrote them.

New from Oxmoor House in Birmingham is *Faulkner's Mississippi*, by Willie Morris, with color photographs by William Eggleston.

This beautiful treatment by Morris of the man and his place is expanded from a cover essay in the March 1989 *National Geographic* that is my vote for the finest short piece on Faulkner by anyone to date.

And coming from Nashville's Rutledge Hill Press in November was *Faulkner's Oxford*, by Herman E. Taylor of Memphis, who grew up in Oxford and whose recollections of his famous fellow townsman go back to 1924, when Taylor was 5.

As *I Lay Dying* has just been published in Paris by Gallimard in a new "Folio-Bilique" series. And Gallimard's Monique Tremeau writes that a photo-biography of Faulkner, with text by Michel Mohrt, is in preparation for spring publication in their Pleiade collection.

And recently, in the 100th anniversary year of Charles de Gaulle's birth, French TV aired a lavish production of *The De Gaulle Story* from a previously unproduced screenplay which Faulkner wrote for Warner Bros. in 1942.

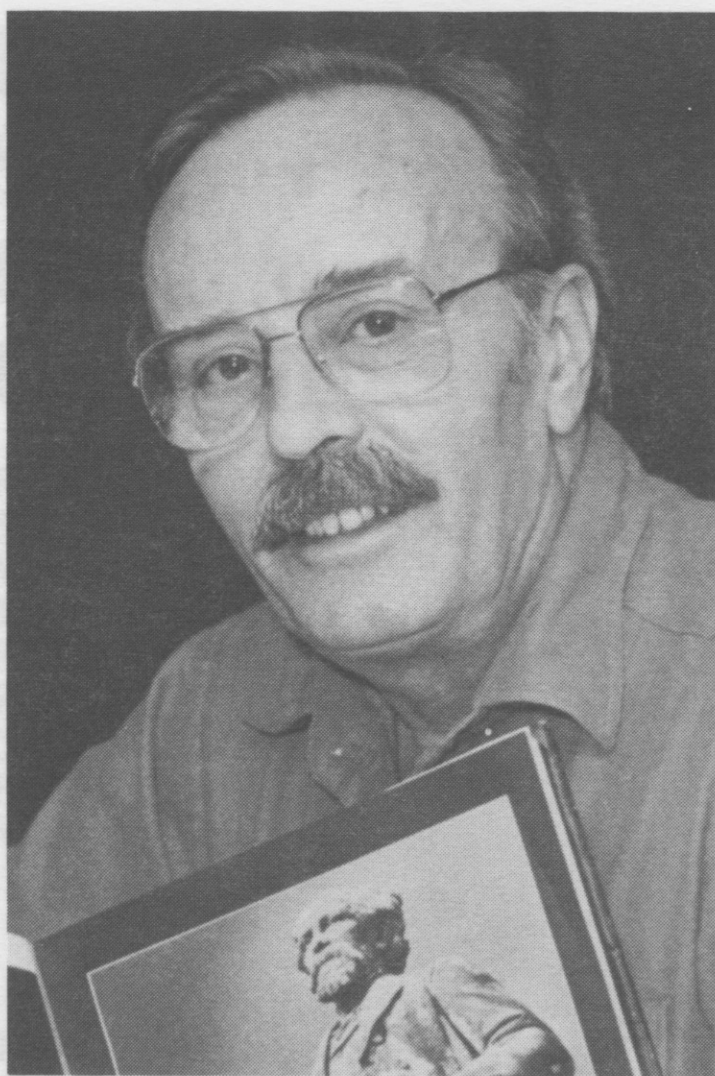
From China, Tao Jie, who teaches English and Faulkner at Peking University in Beijing, has sent us a copy of *The Best of Faulkner's Writings*, which she edited for Hebei Education Press and which is to China what Malcolm Cowley's *Portable Faulkner* is here.

The 518-page volume has an essay, "Faulkner and His Yoknapatawpha Legend," by Tao Jie, and publishes translations of 11 short stories, excerpts from *The Sound and the Fury* and *As I Lay Dying* and other writings.

In the same mail from Tao Jie were copies of Li Wenjun's translations of *As I Lay Dying*, published in *World Literature*, and "The Bear," from Shanghai Translation Publishing House, with an afterword by Cleanth Brooks.

From Kiyoyuki Ono, who teaches English at Chiba University near Tokyo, comes word that his translation of Faulkner's *Unpublished Stories* is ready for publication by Fuzanbo in the 29-volume *Collected Works* of Faulkner.

Not bad for a high school dropout who grew up to be, in his words, just a Mississippi dirt farmer, and who was so private a man as to wish that he had been as smart as the Elizabethans and not signed his name to those books.



Jack Cofield

Jack Cofield Dies in Oxford

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most comprehensive collection of photographs of the writer.

Cofield's studio was again opened on South Lamar Ave. and later was moved to Van Buren Ave.

The first studio portrait of Faulkner by Col. Cofield was made in 1931 following publication of *Sanctuary*. The Cofields—father and later the son—were Faulkner's "official" photographers until his death in 1962.

The Cofield photos of Faulkner are collected, with others, in *The Cofield Collection*, edited by Lawrence Wells and introduced by Carvel Collins (Yoknapatawpha Press, 1978).

Jack Cofield was a graduate of University High School in Oxford and of Ole Miss. He also attended the Progressive School of Photography in New Haven, Conn. He was a World War II Navy veteran.

New Journal Series Planned in Japan

A new series of a scholarly journal devoted to Faulkner will be published beginning later this year in Japan under the title of *Faulkner Studies*, Kiyoyuki Ono, one of the editors, has announced.

The biannual journal will be a successor to *William Faulkner: Materials, Studies, and Criticism*, 12 issues of which were published before it was discontinued in 1985.

The new *Faulkner Studies*, an international forum printed entirely in English, will be published by Yamaguchi Publishing House in Kyoto.

Editors with Professor Ono are Kenzaburo Ohashi, Tsurumi University; Michel Gresset, University of Paris; and Noel Polk, University of Southern Mississippi. Professor Ohashi was an editor, with Professor Kyoichi Harakawa of Rikkyo University and Professor Ono, of *Materials, Studies, and Criticism*.

Submissions, not exceeding 4,500 words and conforming to MLA Style Sheet standards, and inquiries about subscriptions, should be sent to Professor Ono at the Department of English, Faculty of Letters, Chiba University, Chiba, 260 Japan.

Checklist

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of "Barn Burning," *Absalom, Absalom!*, *The Hamlet*, *Go Down, Moses*, *Requiem for a Nun*, and *The Reivers*. 259 + ix pp. \$37.50 cloth, \$14.75 paper.

Morris, Willie and William Eggleston. *Faulkner's Mississippi*. Text by Willie Morris. Photographs by William Eggleston. Birmingham: Oxmoor House, 1990. An Atticus Press-Yoknapatawpha Press Book. Revised and expanded appreciation of Faulkner from the cover essay by the same name by Morris in the March 1989 *National Geographic*. The book version is handsomely illustrated with 79 color photos by Memphis photographer Eggleston, who grew up in the Mississippi Delta and who was the first to introduce color photography to the Museum of Modern Art's permanent collection. A *National Geographic* editor reportedly said of the Morris text that one could "hear Willie's heart beat" while reading it. Essential reading for everyone interested in Faulkner and his work in the context of his time and place. 154 pp. + Falkner-Faulkner genealogy, acknowledgments, and listing of 30 Faulkner books. \$50. (See "Worldwide Attention," page 1, and "An Appreciation," page 3.)

Notes on Mississippi Writers, Vol. XXI, No. 2 (1989). Hilton Anderson, ed. University of Southern Mississippi. Includes "Seasonal Imagery and the Pattern of Revenge in *The Unvanquished*," by Susan Garland Mann, and "Faulkner's Barn Burners: Ab Snopes and the Duke of Marlborough," by Joan Wylie Hall.

Vol. XXII, No. 1 (1990). Includes "Arthurian Tragedy in Faulkner's *Absalom, Absalom!*," by Richard Gay, and "Sam Fathers' Identity—A Puzzle," by Webb Salmon.

Taylor, Herman E. *Faulkner's Oxford: Recollections and Reflections*. Nashville: Rutledge Hill Press, 1990. Taylor, professor emeritus at Memphis State University's College of Business, grew up in Oxford and first knew Faulkner in 1924 when Taylor was 5. A sixth generation Mississippian, Taylor writes of "Mr. Billy" and the Faulkner family and Oxford with affection, tracing his own Lafayette County, Miss. roots to 1810 when his great-great grandfather, Dr. John Taylor, settled in the vicinity of Taylor, Miss., in what was then Chickasaw Indian Territory. Illustrated. 205 pp. \$18.95.

Turner, Frederick. "Place Spirits: William Faulkner's *Absalom, Absalom!* and 'The Bear.'" One of 10 essays making up *Spirit of Place: The Making of an American Literary Landscape* (San Francisco: Sierra Club Books, 1990).

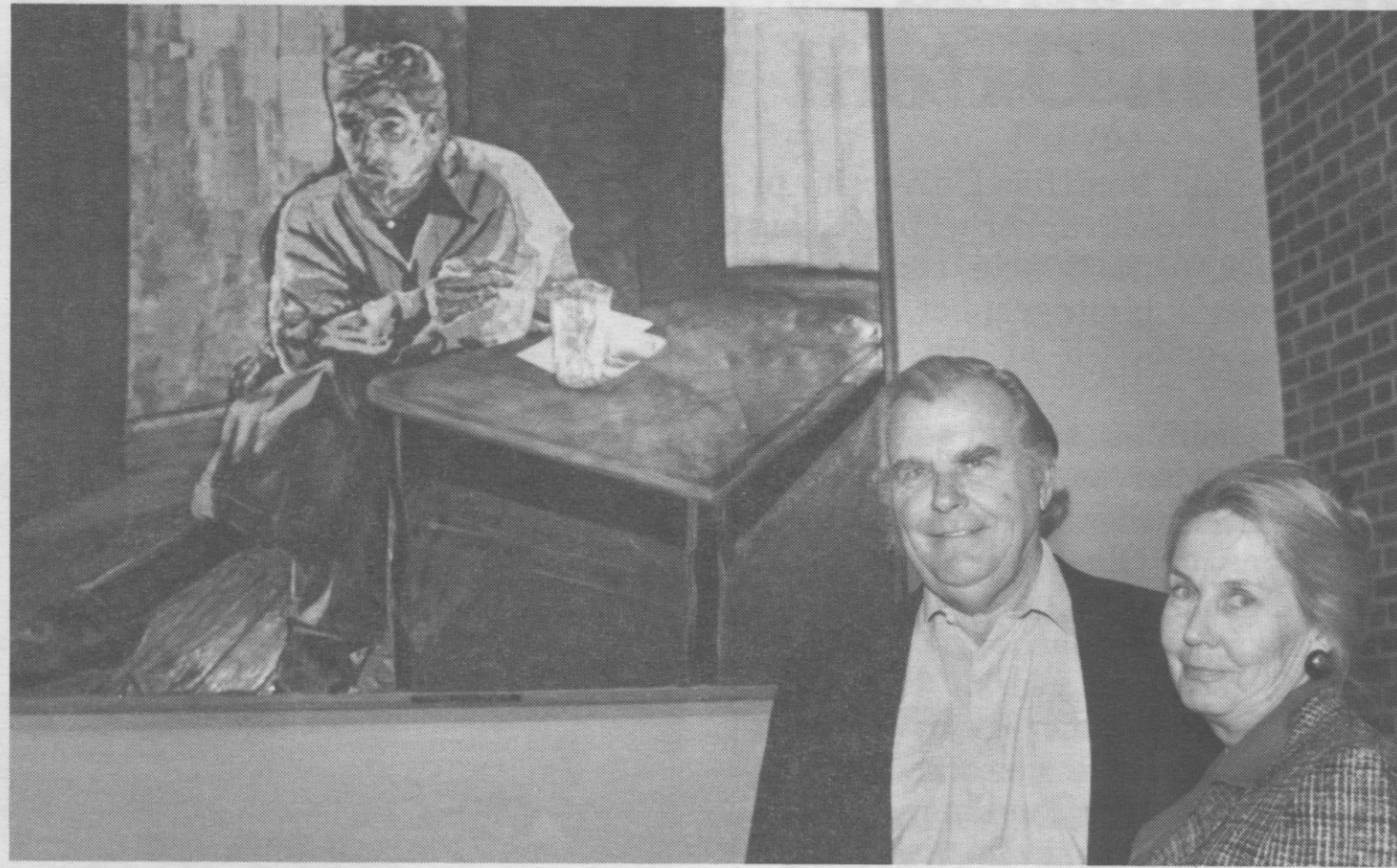
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WILLIAM FAULKNER is bigger than life at the University of Mississippi, thanks to Oxford artist Marty Vinograd and Mr. and Mrs. Frank Peddle of Oxford. The Peddles are shown with a 6x7-foot collage of the author by Vinograd, which the Peddles have purchased and donated to Ole Miss and which hangs now in the E.F. Yerby Conference Center on campus. It had been on display at Ole Miss when the Peddles first saw it, and off-campus interest was being shown in purchasing it. "It would have meant its loss to Ole Miss, and we thought they should have it permanently," Frank Peddle says. "So we bought and gave it to the university." The image of Faulkner was first drawn by Vinograd with charcoal. The artist then applied bits, pieces and strips of paper, cloth, leather and wood to the stretched linen with glue. No paint was used anywhere in the work. All the colors—sepia tones from pale ivory to the darkest brown—are the natural colors of materials used. Lines and edges are accented with narrow strips of leather and black and brown markers. Faulkner's hair, face and hands were formed with varying shades of bark paper. The eyes were made from obsidian and shell, and the sweater and socks are from scraps of wool. The trousers are an actual khaki pair obtained from Faulkner's nephew, Jimmy Faulkner of Oxford. At completion, the collage was sprayed with a fixative to insure durability. The portrait was modeled on a photo of Faulkner that appears in *William Faulkner: The Cofield Collection* (Yoknapatawpha Press, 1978), provided courtesy of Faulkner's sister-in-law, Louise Meadow of Oxford.

Other essays pertain to work of Thoreau, Mark Twain, George Washington Cable, Willa Cather, Mari Sandoz, John Steinbeck, William Carlos Williams and Leslie Marmon Silko. 351 + xiii pp., bibliography, and index. \$24.95.

Weller, Anthony. "Sanctuary." *Travel and Leisure*, Vol. 19, No. 9, September 1989, pp. 185-188. Oxford "fed Faulkner as London fed Dickens and India nourished Kipling," Weller writes in an article illustrated with two photos by Alen MacWeeney.

Wolff, Sally and David Minter. "A 'Matchless Time': Faulkner and the

Writing of *The Sound and the Fury*." In *Writing the American Classics*, edited by James Barbour and Tom Quirk. Chapel Hill: University of North Carolina Press, 1990. Splendid 18-page essay (plus notes) on Faulkner's early work, the writing and publishing of *The Sound and the Fury*, and its reception. Other essays include James Barbour on *The Whale*; Tom Quirk on *Huckleberry Finn*; William Balassi on *The Sun Also Rises*; Scott Donaldson on *Tender Is the Night*; Keneth Kinnamon on *Native Son*; and Louis Owens on *East of Eden*. 275 + xiv pp., and index. \$37.50 cloth, \$12.95 paper.

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