

# Faulkner Newsletter and Yoknapatawpha Review

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Arthur F. Kinney

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# THE FAULKNER NEWSLETTER

## & Yoknapatawpha Review

Vol. XI, No. 2

April-June 1991

### A Checklist

## More on Faulkner From Bradford, Inge and Young

Essays, an affectionate report on Faulkner by Colin Campbell, and a new treatment of *As I Lay Dying* are included on this newest Checklist:

Bradford, M.E. "A Refined Myopia: Faulkner and the New Literary History." *Sewanee Review*, Vol. XCIX, No. 1 (Winter 1991). "Today students and close observers of William Faulkner's total artistic performance often maintain that there is a division at the center of his career, a turning point in the development of the artist: a shift in his angle of vision and creative purpose," Bradford writes. "...What signifies is that, at some point between 1936 and 1940, Faulkner learned how to reconcile artist, paterfamilias, and man on horseback in his image of himself."

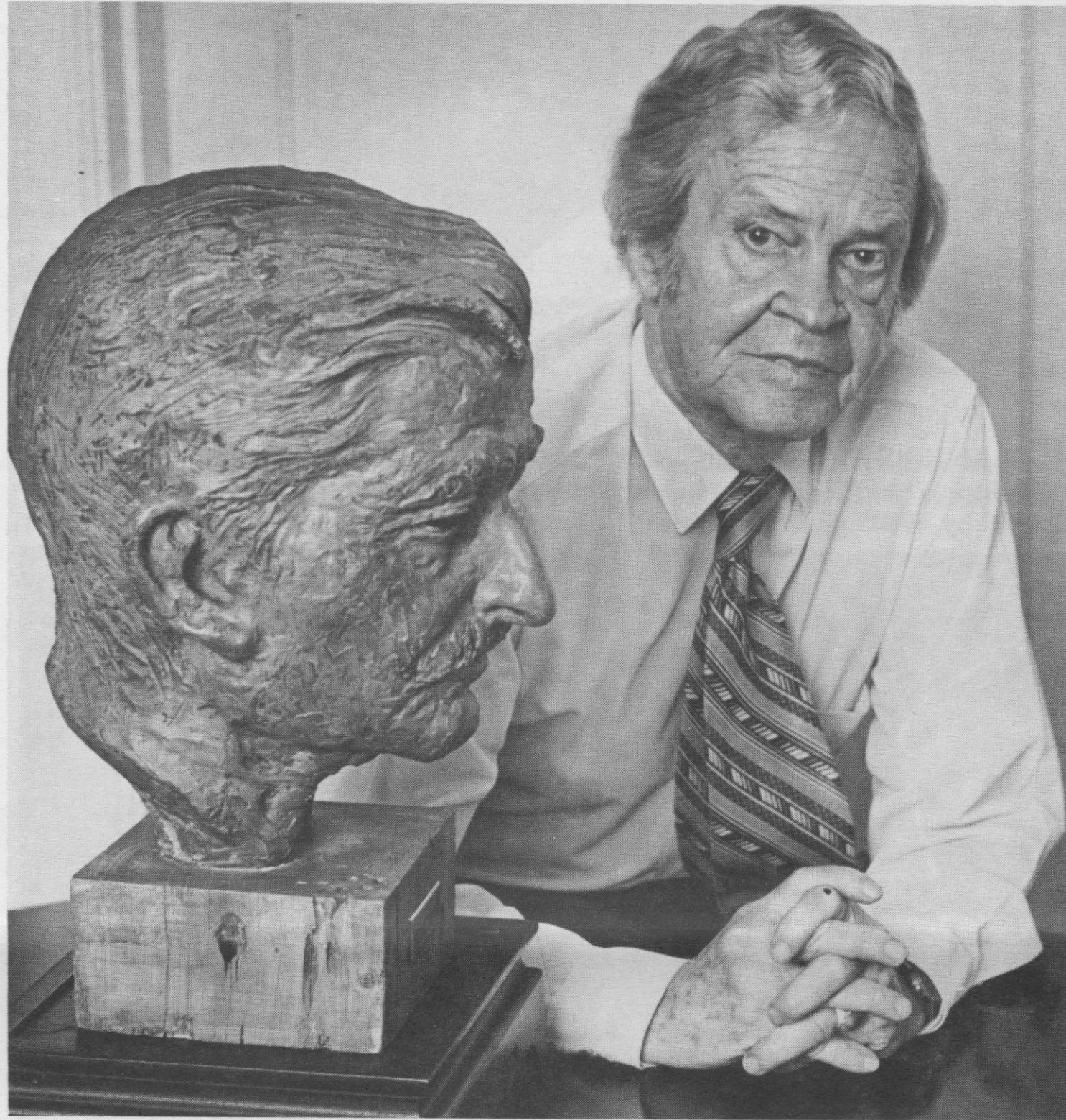
Colin Campbell's Diary. *The Atlanta Journal and Constitution*, Dec. 9, 1990 (D-1), Dec. 12, 1990 (B-10), Dec. 16, 1990 (D-1). Campbell in the three-part series reports on a trip through "the wooded hills and fields" of Faulkner's north Mississippi and on to Oxford for visits to Rowan Oak and with Dean Faulkner Wells and Larry Wells, and on reading Faulkner again after 25 years. "He's so much funnier, more various, more tragic and tough-minded than I remembered, and much more readable," Campbell writes of his return to Faulkner's work. "I missed him all those years and didn't know it, like a person who's forgotten love. And now that I'm reading him I've become a convert and want a million others to read him, but they probably won't, which is also interesting."

Inge, M. Thomas. "Faulkner Reads the Funny Papers." *Comics as Culture*. Jackson: University Press of Mississippi, 1990. \$32.50 cloth, \$16.95 paper. The chapter on Faulkner derives from a paper Inge gave at the 1984 Faulkner and Yoknapatawpha Conference and which was published in *Faulkner and Humor*, edited by Doreen Fowler and Ann J. Abadie (University Press of Mississippi, 1986). Illustrations include six Faulkner drawings from Ole Miss yearbooks.

Notes on Mississippi Writers, Vol. XXIII, No. 1 (January 1991). Contents include "Faulkner for Teachers: Reviews in the English Journal (1926-1960)," by George Montero; "That Still, Cold, Contained Figure: Symbol and Identity in Light in August," by Edwin J. McAllister; and "A Stone from Another Mountain: The Chinese Reception of William Faulkner," by Shao Xudong and Thomas C. Carlson.

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### Ben Wasson and Friend



BEN WASSON is shown with the clay bust of Faulkner by Leon Koury in this photo made in November 1973 by Stan Burkes of the Greenville, Miss. *Delta Democrat-Times*. Burkes made this and other photos of Wasson and the bust in connection with an afternoon-long interview of Wasson by William Boozer for a review of *Flags in the Dust* for *The Commercial Appeal* in Memphis.

## Story of Leon Koury's Faulkner Bust Told in Letters to Wasson

By ARTHUR F. KINNEY

In her column, "This Side," in the Greenville, Miss. *Delta Democrat-Times* on Dec. 5, 1982, Susie James reported on the final resting place of the "Ben Wasson copy" of Leon Koury's bust of William Faulkner. After 18 years, James wrote, Faulkner's Oxford and Greenville heads by the Greenville sculptor were together again.

The bronze bust by Koury had occupied a place of honor in the Mississippi Room in Special Collections at the John Davis Williams Library at the University of Mississippi since it was cast in 1964.

Ben Wasson had been allowed to keep the clay copy from which the bronze was cast, and for all of those years the clay bust was a fixture on the piano in the living room of Wasson's home at 836 South Washington Ave. in Greenville.

"Most who saw [the clay copy] never realized it wasn't the real thing," Susie James wrote. "Even though the head was just [clay], it belonged. What would it have been like for Wasson, growing old and more housebound, without something of Faulkner, tangible evidence of their relationship? Or for his coterie and acquaintances, paying court in surroundings filled with other rich mementos of Wasson's past?"

It was, James continued, a fitting "symbol of the old days, the days when Wasson and Faulkner were pals and associates." She recalled their first meetings at Ole Miss when the younger Wasson was already termed a "prodigy" at the age of 16; the subsequent friendship when, in 1927 living in New York, Wasson helped edit and publish *Sartoris*; the cooling of their friendship; and the final break "not long after the premiere of 'Baby Doll,' a controversial (for the early 1950s)

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### Faulkner Conference

## Opera, Dain, Faux Faulkner On Program

Presentations themed to "Faulkner and Psychology" will be featured July 28-August 2 at the 18th annual Faulkner and Yoknapatawpha Conference at the University of Mississippi.

Conference highlights this year will include an opening day performance on Sunday, July 28 of "As I Lay Dying," an operatic version of the novel with libretto by Laura Jehn Menides and music by David P. McKay, and an exhibit of Martin J. Dain photographs from his book, *Faulkner's County: Yoknapatawpha* (Random House, 1964).

The performance of the opera will come during a composer's workshop funded by grants from the Vault Art Trust of Boston, the Mississippi Arts Commission, and the National Endowment for the Arts. Dain will speak in connection with his exhibit of photos at the John Davis Williams Library.

Announcement of winners of the second annual Faux Faulkner Contest will be made, and the winning entry read by its author, following the July 28 afternoon performance of "As I Lay Dying."

Dean Faulkner Wells, Faulkner's niece and coordinator of the contest, said 750 entries were received in the 1991 Faulkner write-alike competition, about 100 more than were entered in last year's inaugural contest. Entries this year have come from 46 states and from Canada, United Kingdom, France, Japan, New Zealand, West Indies, Yugoslavia and Puerto Rico.

Naming the winners again this year will be William Styron, George Plimpton and Willie Morris. The first place winner of the contest sponsored by American Airlines' *American Way* magazine, Yoknapatawpha Press and its *Faulkner Newsletter*, and the University of Mississippi will receive air fare and complimentary registration at the Faulkner Conference and roundtrip air fare for two to any American Airlines destination in the U.S. or the Bahamas.

Conference speakers scheduled to give papers include John T. Irwin, chairman of Writing Seminars at Johns Hopkins University and author of *Doubling and Incest/Repetition and Revenge: A Speculative Reading of Faulkner*; Anne Goodwyn Jones, professor of English at the University of Florida and author of the forthcoming *Faulkner's Daughters*, a study of women writers of the Southern Renaissance; Donald J. Kartiganer,

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# Faulkner's Dead Apple Tree Now Oil on Canvas By Bill Dunlap

Mississippi-born artist William Dunlap has been inspired by a bit of Faulkner lore to create a painting that inaugurates a new collectors print series benefiting the University of Mississippi's Department of Art.

"Mr. Faulkner's Defunct Apple Tree," an oil on rag paper, was created by the Ole Miss alumnus as the initial piece in a University Collection fundraising project. Each year an outstanding artist with Ole Miss connections will contribute a work of art to the University Collection. Each work will then be reproduced as limited edition prints

which will be offered to the public, with funds used to create and continue existing art scholarships.

A total of 200 of the 16-by-18-inch limited edition, full-color prints of "Mr. Faulkner's Defunct Apple Tree," signed



Dunlap

by the artist, were produced for sale at \$175. Unsigned prints can be purchased for \$100.

The 200 signed prints and 50 artist proofs were lithographed by University Publishing Center at Ole Miss on Parilux Dull Cover 80 pound paper and printed on a Heidelberg SORMZ two-color press. Prints may be ordered from the Ole Miss Department of Art, University, Miss. 38677.

Dunlap says he heard the story that inspired the painting when he was an Ole Miss graduate student during the late 1960s, when he visited Rowan Oak and sketched the tree in question. "It has entered the realm of Faulkner myth by now — with some saying it was an apple tree and some saying it bore pears — but the story seemed too good to let it pass."

The tree was toppled by a storm, leaving only one root in the ground. Refusing to cut it, Faulkner propped it with an old fence post. In the spring following the author's death in July 1962, it bore fruit and then it, too, died.

Born in Webster County, Dunlap graduated from Mississippi College and received his master of fine arts degree from Ole Miss in 1969. His paintings have appeared on the covers of *Harper's* and *Esquire* magazines, and profiles on Dunlap have appeared in *ARTnews*, *The Arts Journal*, *American Artist*, and in *Museum and Arts*.

Most recently he was commissioned by the Corcoran Gallery of Art in Washington to paint "Panorama of the American Landscape." The 112-foot cyclorama was the subject of the PBS program "William Dunlap: the Painter's Landscape."

Dunlap has also exhibited at the Smithsonian, the National Academy of Sciences, the Sherry French Gallery, Quadrum, Marlborough, Neuhaus and Adams-Davidson galleries.

## In Oil & Kodachrome



FAULKNER'S APPLE TREE, as the title of the William Dunlap painting states, is "defunct," but it lives on in the Dunlap painting and (below) in a photo made in 1966 by William Boozer.



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ADVERTISEMENT from a recent issue of the *Toledo Blade* has our Mr. Faulkner among the senior citizens down there in Bowling Green. Careful, congenial folk; he said he wanted to come back as a buzzard, you know.

THE FAULKNER NEWSLETTER,  
& Yoknapatawpha Review

William Boozer  
Editor

Dean Faulkner Wells  
and Lawrence Wells  
Publishers

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## Letter to Editor

I read with a great deal of sadness the articles on the death of Carvel Collins in the *Faulkner Newsletter* (Vol. X, No. 3, July-September 1990). I appreciated very much the warm memories and fine attestation of your article and the one by Larry and Dean Wells.

My own memory of Carvel goes back to around 1949 or 1950 when Harry Campbell, Carvel and I petitioned the Modern Language Association for a section on Faulkner. The MLA agreed, and scheduled papers by the three of us for the September meeting at Stanford University. Carvel came down to the Ole Miss campus early in the summer to meet with Campbell and me. We spent three fine days discussing our papers to be read and our ideas on Faulkner. This was a great time in Faulkner study. No books had yet appeared and we had a clear field. It was a wonderful exchange of ideas on a vast, complex and fresh field. Carvel enjoyed it so much that he insisted on repeating it at Stanford in September. We arrived three days early and reviewed together our papers and exchanged insights.

Carvel had already begun his biography of Faulkner, destined to become the most famous unfinished biography in American literature. He told us [at that time] that his contract was with Duell, Sloane and Pearce. I have waited all these years for this book to appear. I still hope his extensive notes, interviews, and gleanings will be organized and published by some young Faulknerian. He was endlessly enthusiastic and questing.

My subscription to the newsletter had lapsed. I enclose a check to renew it. I'm delighted that you are keeping it going.

Ruel E. Foster  
1100 Windsor Ave.  
Morgantown, W. Va. 26505

(Dr. Foster is *Benedum* professor of *American Literature* emeritus at West Virginia University. He and Harry Modean Campbell co-authored *William Faulkner: A Critical Appraisal*, published by the University of Oklahoma Press in 1951, the first book-length study of Faulkner. Dr. Foster's other books include *Jesse Stuart*, in *Twayne's United States Authors Series*, published in 1968.)

## Checklist

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Wright, Austin M. *Recalcitrance, Faulkner, and the Professors: A Critical Fiction*. Iowa City: University of Iowa Press, 1990. Wright, a novelist and Charles Phelps Taft professor of English at the University of Cincinnati, creates an imaginary university round table discussion of *As I Lay Dying* between professors and students brought on by a student's distress with conflicts among her professors. 242 + xvii pp. \$25 cloth, \$12.95 paper.

Young, Thomas Daniel. "Narration as Creative Act: The Role of Quentin Compson in *Absalom, Absalom!*" *Selected Essays 1965-1985*. Baton Rouge: Louisiana State University Press, 1990. "The reading I offer of this much interpreted novel—feeling a little like Fra Lippo from Browning's poem as I do—is based on the following hypotheses," Young writes, "1) that the Quentin Compson who appears as character and narrator in *Absalom, Absalom!* is the same youth who had the disturbing and destroying experiences related in *The Sound and the Fury*, and 2) that the narrative he creates in *Absalom, Absalom!* is vastly influenced by the impact these experiences had on him." 174 pp. and index. \$25.

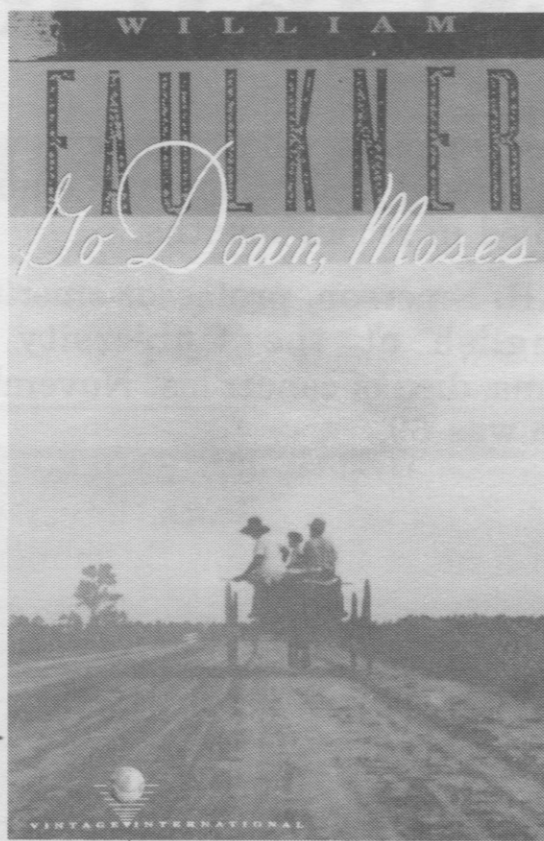
## Conference

(From Page 1)

professor of English at the University of Washington, author of *The Fragile Thread: The Meaning of Form in Faulkner's Novels*; and T.R. Pearson, whose novel *Gospel Hour* was recently published by William Morrow.

Full particulars on the 1991 conference may be obtained by writing to the Center for the Study of Southern Culture, University of Mississippi, University, Miss. 38677, telephone 601-232-5993.

## Welty-Faulkner Collaboration



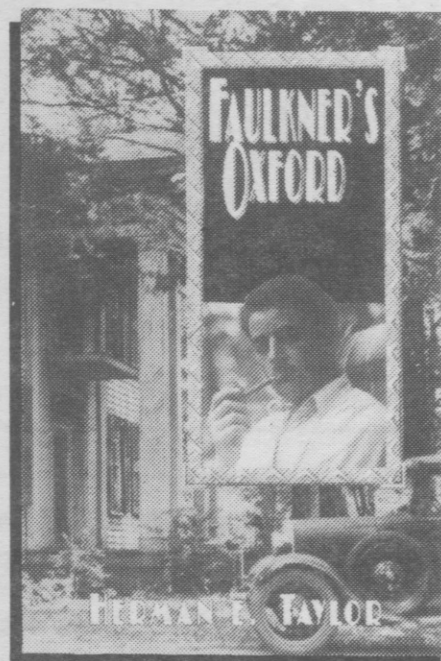
EUDORA WELTY photograph, "Home by Dark," snapped by her in Yalobusha County, Miss. in 1936, decorates the front cover of a new Vintage International paperback edition of *Go Down, Moses*, published Feb. 1, 1991. Published on the same date in the new series was *Absalom, Absalom!* The two titles join three other Faulkner works appearing earlier in the new trade size editions: *The Sound and the Fury*, *As I Lay Dying*, and *Light in August*. Katy Barrett, associate director of publicity for Vintage Books, said the publisher plans over the next few years to reissue much of its extensive Faulkner backlist in the new format.

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## Koury's Faulkner Bust

(From Page 1)

movie filmed in Benoit." The memento was fitting too because, as recently uncovered correspondence to Wasson shows, he was instrumental in creating the bust in the first place.

Wasson's documented involvement with the bust began when James W. Webb, then chairman of the English Department at Ole Miss, wrote him on Feb. 3, 1964:

Chancellor Williams and I have had further discussion on the matter of Mr. Koury's bust of William Faulkner. In short, we want it. We wish to have it placed in the Mississippi Room of the University library.

Mr. George Street, Assistant to the Director of Development, and I have been appointed by Chancellor Williams to approach Mr. Koury; and anything that you can do by way of talking to him before we see him will be deeply appreciated. Also, will you kindly suggest an appropriate time for us to come down to Greenville to see him. I am about to write to Mr. Koury about it. Webb was clear on his reason for pursuing the matter.

A number of us at the University are very anxious to make the Mississippi Room a significant depository for Mississippi material—literary, historical, political, economic, etc. Also, we should do more about our artists, musical composers, etc. It will serve greatly to strengthen our graduate program in the humanities.

The meeting was arranged and apparently went off well. On February 29, Webb wrote Wasson of his appreciation for a visit to Greenville that was "so pleasant for George and me" and noted that "I like the bust of William Faulkner. We are very definitely interested in it." He went on:

As I promised Mr. Koury, I am sending some proofs. With the progress that he is making, I will not have time to get good prints. I suggested that he not let them disturb him because I feel that he is doing all right. I feel especially confident in knowing that you are there with it. You knew the subject so well.

Mr. Koury has the temperament, manner, personality and even charm for both artist and teacher. Greenville is no doubt proud of him.

On March 24, after Wasson had apparently written more detailed negotiations, Webb noted Wasson's efforts and stated that George Street will answer Wasson directly. That letter is dated March 25.

Thanks to you, we now have everything but the money with which to defray the cost of the Faulkner Bust. Also, thanks to you we are now on the trail of that illusive item.

I am now in the process of making certain arrangements with some individuals who are interested in the welfare of the University...The success or failure of my initial efforts should be well known within ten days.

At the end of that period of time, or earlier, I hope to have a letter of commission in Mr. Koury's hands. Certainly I also hope to use "inspection trips" or other vague generalities as excuses to return to Greenville from time to time, on which occasions it will be my purpose to share with you the "cup that cheers" as well as our gratitude to you for your kind efforts in our behalf.

On April 15, George M. Street sent Leon Koury the proposed letter of commission in care of Wasson, with a carbon copy to Wasson. These terms were set out:

1. You complete the bust of Mr. Faulkner which, when partially completed, was shown by you to Dr. James W. Webb and the undersigned.
2. Your fee for completing the bust of Mr. Faulkner will be \$750; \$375 of which is forwarded herewith.
3. Upon completion of the bust the University shall remit to you the additional sum of \$375.
4. Following the completion of the bust and the receipt of your Artist's Fee, you will proceed to have the completed bust cast in bronze and mounted on a base of black marble; it being agreed and understood that The University of Mississippi shall be liable for the cost of such casting and such base as well as for transportation charges or shipping costs incidental thereto.
5. The completed bust and the bronze statue cast therefrom shall become, upon the payment of fees and charges, the property of the University absolutely.

Other visits followed, but they were not entirely characterized by cups of cheer. In fact, as Koury proceeded with his work, questions and criticism arose, and Street pleaded with Wasson to intervene. On May 9, he wrote:

The enclosed copy of my letter to Leon is perhaps too self-explanatory. Nevertheless, it is an honest reflection of how Boe, Cofield, and others view the bust as reflected in the pictures that you gave me. To say the least, I am concerned now where I had not been concerned before.

None of the people mentioned in either of my letters are seeking merely "to rock the boat," but each of them is very conscientious in the view that he takes. Because of these circumstances, I invite your suggestion as to procedure before Leon begins to work again on the bust.

[Roy Boe was associate professor of art at Ole Miss and later served also as department chair; Cofield was Jack Cofield, the Oxford photographer whose last studio portraits of Faulkner, made on March 20, 1962, were among photos that Leon Koury worked from in sculpting the bust; see photo on page 10 and caption on page 11 of *William Faulkner: The Cofield Collection*, published by Yoknapatawpha Press in 1978.]

A copy of that May 9 letter was sent to Webb. The enclosed letter, a carbon of the one to Koury dated May 8, the day before, reads in part:

Jim Webb, Roy Boe, and I sincerely appreciate the many courtesies shown to us during our recent visit at your Studio. All of us were impressed with the progress you have made in the Faulkner bust, and we are indebted to you for your efforts.

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# Koury's Faulkner Bust

(From Page 3)

However, although it will come as no great surprise to you, there has been some considerable discussion among those who knew Mr. Faulkner best, after we returned to the campus and exhibited the pictures which Mr. Wasson so kindly contributed to us. Largely, this discussion has centered around four (4) facets of the bust. These are: (1) the nose, (2) the ears, (3) the thickness of the bust at the mouth and chin region, and (4) the hair.

There has been so much concern, in fact, over three of these items that Jim Webb has suggested that we attempt to hold a meeting on our campus to which several people who knew Faulkner intimately would be invited. It is his hope that Mr. Boe as a "professional" could reduce their comments to language that would be meaningful to you when you take up the work again. In general, the most frequent comments are: "The nose is too large, and it should have no bulb on the end"; "The ears are too large"; and "The hair is cropped too closely."

On the constructive side, the man [Cofield] who took many of the photographs from which you worked is highly complimentary of the likeness which you have been able to capture in the forehead and eyes.

In view of these comments, may I ask whether or not you think additional photographs would be helpful to you? May I also inquire whether or not an additional trip to Greenville to bring to you some of those who knew Mr. Faulkner intimately would be a helpful thing?

"You should not feel," he then added, "that any of these comments are intended to be critical of your professional ability since such is far from the case. Those with whom I have talked have marveled at what you have been able to do in view of the fact that you never saw the man."

But by May 9, matters seem to have been resolved even if they did not leave everyone totally satisfied. Webb wrote to Wasson that day, obviously conciliatory,

Thank you for the wonderful time we had with all of you in Greenville the other day. For me it was a rare treat. I have lived in Mississippi most of my life, and I had not seen the monument executed by Malvina Hoffman for Mr. [William Alexander] Percy's grave. Layman as I am when it comes to works of art, I was most impressed with it. It is not just talk, Greenville is truly a center of culture and the evidence is quite obvious and it is truly a credit to people such as Hodding Carter, William Alexander Percy, you and others.

Apparently part of Wasson's technique, if not Koury's, was to put the Faulkner bust into the cultural milieu which fashioned it and which was demonstrably successful. Webb framed his response, therefore, in the same context before commenting that:

I am most impressed by the fine work that Leon is doing. Roy Boe is better qualified than I to speak and he recognized his talent—his strong points. He and others here, however, feel that the nose of the bust is a bit too prominent. I wish I could be certain, but the man is gone, and what we do now has to be based on photographs and what we remember of William Faulkner. I hope that his family will be pleased when they see it. I do not expect everyone to be completely pleased. That you and I realize is true of every work of art.

What Wasson gained, besides bringing sculptor and patron, artwork and library together, was the clay cast.

The 1982 newspaper story by Susie James completes that part of the tale:

When Wasson died [on May 10, 1982], his family wanted to do the right thing by the [clay] head.

Wasson's wish had been that after his death, "his" copy would be inherited by longtime friend and Faulkner Scholar, Carvel Collins, who lives in California. Learning of Wasson's death, an attorney for the university wrote, asking for the head. [Each of the] heads had allegedly belonged to the university, though there apparently was no serious attempt to bring the [clay] one home during Wasson's lifetime, said Ken Ellis, attorney for the Wasson estate.

The university had allowed Wasson to keep it and enjoy it, said Mary Ann Connell of Oxford, an attorney for the university.

Former Greenvillian Jan Robertson, who now lives in Oxford, volunteered to act as the university's agent and take the head to Street. She did that chore last Saturday afternoon.

(Susie James, in her Dec. 5, 1982 article in the Delta Democrat-Times, reported that the copy of the bust left with Ben Wasson was of plaster and that a clay copy also existed at Ole Miss. There were only two copies—the one in clay that was left with Wasson, and the bronze bust in the Mississippi Room in the John Davis Williams Library. [See "Ben Wasson: A Personal Reminiscence," by Carvel Collins, in Wasson's Count No 'Count: Flashbacks to Faulkner, University Press of Mississippi, pp. 21,22. See also the first use of a photograph of the bronze bust on the dust jacket and as frontispiece in William Faulkner of Oxford, edited by James W. Webb and A. Wigfall Green, published by Louisiana State University Press in 1965.] The clay copy of the bust is now at Rowan Oak in Oxford. Arthur F. Kinney, the Thomas W. Copeland professor of Literary History at the University of Massachusetts, Amherst, is at work on a critical study of *Go Down, Moses* and is the editor of a series of volumes on Faulkner's literary families. The third of these, *The McCaslin Family*, was published last September by G.K. Hall & Co. His account of the Faulkner bust is based on correspondence given by the Wasson family to Donald P. Duclos, and is used here by permission of Mrs. Kay Duclos following her husband's death in November 1988. Donald Duclos died before publishing the letters himself as he intended.)

# Deaths of Emerson, Hinkle, Coindreau End Long Careers

Three scholars whose careers were closely linked with Faulkner studies have died in recent months.

- O.B. Emerson, professor emeritus of English at the University of Alabama, died of cancer last November 11. He was 69.

- James Hinkle, 67, professor of English at San Diego State University, died of a heart attack on December 5.

- Maurice Edgar Coindreau, who translated Faulkner and other American writers into French, died at age 98 last October 20 in Paris.

Emerson taught for almost 40 years at Alabama. His private Faulkner holdings were placed in Special Collections at Vanderbilt University's Jean and Alexander Heard Library in 1965 in memory of Randall Stewart, professor of English and chairman of the department, who had died the previous year. The collection was reported on in Vol. I, No. 1 of *The Faulkner Newsletter* (January-March 1981). Emerson had done his doctoral dissertation at Vanderbilt on *William Faulkner's Literary Reputation in America*. His *Early Literary Reputation in America* on Faulkner is available from UMI Research Press in Ann Arbor, Mich.

Hinkle was in attendance at most of the Faulkner and Yoknapatawpha Conferences held each year since 1974 at the University of Mississippi, and presented a paper, "Some Yoknapatawpha Names," at the 1983 conference. An associate editor of *The Faulkner Journal*, he published extensively on Hemingway, produced series on "Reading Hemingway" and "Reading Faulkner," and with Michel Gresset, professor of English at the Institut d'Anglais, Universite de Paris VII, was director of a 1986 Faulkner Conference on *The Hamlet and Go Down, Moses* at San Diego State.

For more than 30 years, beginning in 1923, Coindreau taught French literature at Princeton. During that time and for 20 years after he retired (first in Virginia, then in Provence, and ultimately in Paris), he translated into French a number of leading American writers.

Gresset lists these authors translated by Coindreau, with the number of works

# Easier to Read

## The SOUND and the FURY



William Faulkner

ISIS LARGE PRINT edition of *The Sound and the Fury*, published in 1986 by Clio Press Ltd. of Oxford, England, may now be ordered through Mercedes Distribution, 62 Imlay Street, Brooklyn, NY 11231. The 377-page hardback printing is \$15.95. Cover design is by CGS Studios, Cheltenham, and the book was phototypeset, printed and bound by Unwin Brothers Ltd., Old Woking, Surrey. The telephone number for Mercedes Distribution is 718-875-8492.

translated noted in parentheses: Dos Passos (2), Hemingway (2), Faulkner (8), Caldwell (4), Steinbeck (2), William Maxwell (1), Capote (3), William Goyen (2), O'Connor (2), Nabokov (1), Styron (2), Fred Chappell (2), Reynolds Price (1), William Humphrey (1), and Shelby Foote (2).

"The crucial part that Coindreau played in building the literary reputation of Faulkner, by far his favorite writer," Gresset said, "was recalled by George Reeves in 1971 when he edited a collection of Coindreau's prefaces and essays under the title *The Time of William Faulkner: A French View of Modern American Fiction* (University of South Carolina Press)."

An account of Coindreau's career by Gresset will be published in the summer 1991 Faulkner issue of *The Mississippi Quarterly*.

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