

# Faulkner Newsletter and Yoknapatawpha Review

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## Vol. 15, No. 4 (1995)

Peter Stoicheff

William E. Strickland

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# THE FAULKNER NEWSLETTER

## & Yoknapatawpha Review

Vol. XV, No. 4

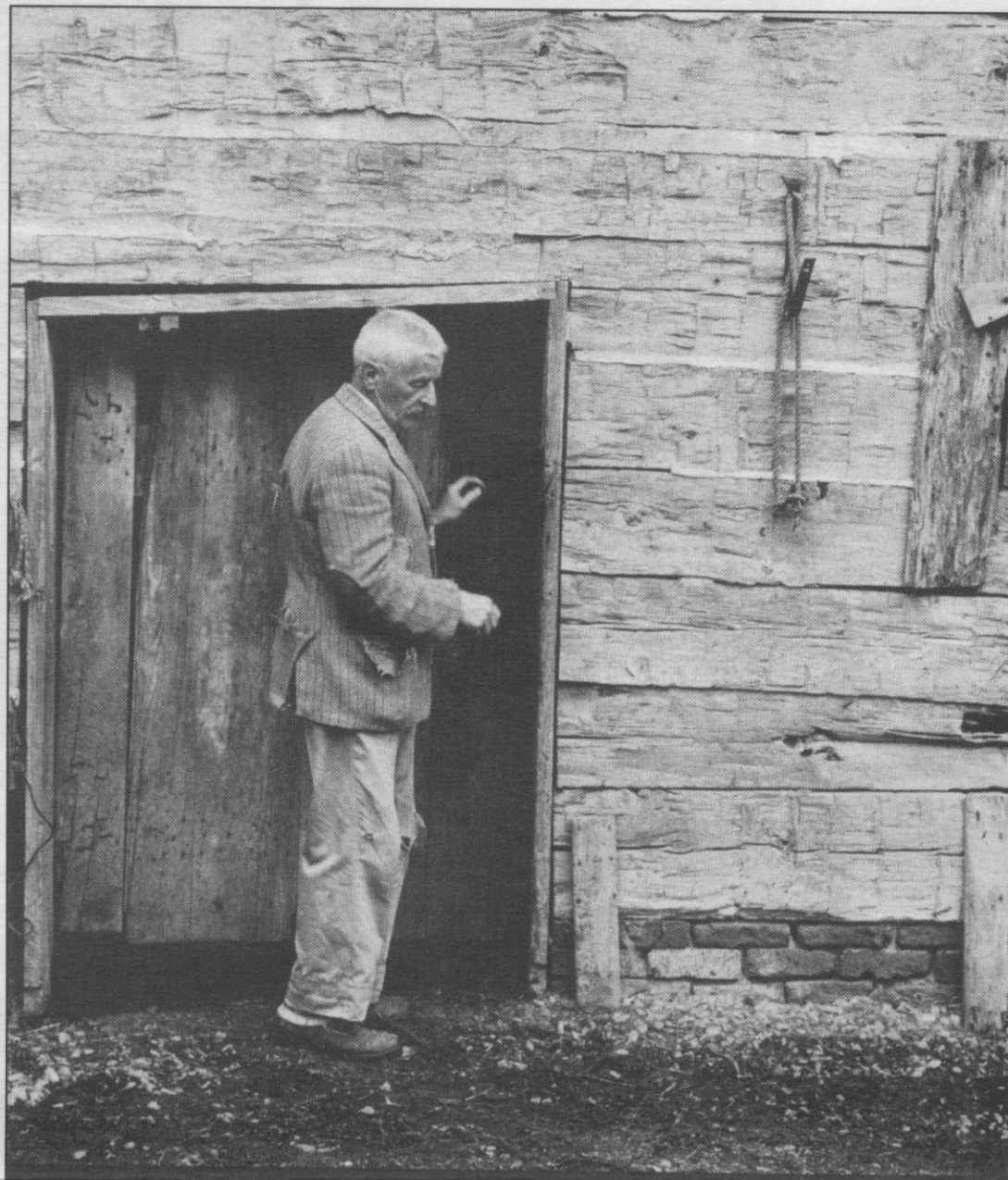
October-December 1995

### Cofield & Dain Posters



William Faulkner  
The Cofield Collection

The Center for the Study of Southern Culture • The University of Mississippi



William Faulkner  
The Martin J. Dain Collection

The Center for the Study of Southern Culture • The University of Mississippi

PRICELESS PHOTOGRAPHIC ARCHIVES of the Cofield Studio in Oxford and of Martin J. Dain have been acquired by the University of Mississippi and are now housed in the University's Center for the Study of Southern Culture. Marking the acquisition are publication by the Center of duotone posters featuring a 1931 studio photo of Faulkner by "Col." J.R. Cofield and a 1961 study of Faulkner at his Rowan Oak barn door, by Martin Dain. The photos are featured, respectively, in *William Faulkner: The Cofield Collection* (Yoknapatawpha Press, 1978) and in *Dain's Faulkner's County: Yoknapatawpha* (Random House, 1964). The posters, measuring 18x24 inches, are available from the Center's Southern Culture Catalog at \$18.95 each, plus \$3.50 for shipping, 1-800-390-3527, fax 601-232-7842.

### A Checklist

## New Studies Include Glossary, Commentary on The Unvanquished

Headlining the new Checklist are publication of a new paperback edition of Faulkner in the University, edited by Frederick L. Gwynn and Joseph Blotner; Faulkner and Ideology, Donald M. Kartiganer and Ann J. Abadie, editors, papers presented at the 1992 Faulkner and Yoknapatawpha Conference; The Unvanquished: Glossary and Commentary, by James C. Hinkle and Robert McCoy, in the new Reading Faulkner Series; and a new Cambridge Companion to Faulkner, edited by Philip M. Weinstein.

Cohn, Nik. "Slim Pickings," *The London Times*, Travel Section, Nov. 13, 1994, pp. 1, 2. Cohn, an admitted aficionado of Faulkner's novels, visited Oxford and Lafayette County and

found fewer memorials to the author than he expected. Arriving on a Sunday night he found the town square deserted: "It was so quiet that I could hear the electricity hum in the power lines, and crickets chirping in the cemetery, four blocks away. Of Faulkner himself, there was no sign. No Unvanquished tearoom, no As I Lay Dying motel, not even a souvenir ashtray. To many Americans and most Southerners, he was his country's greatest writer. His town did not seem impressed." Cohn, whose stay in Oxford was brief, referred to the University of Mississippi as "Old Miss," did not mention the Faulkner collection on exhibit at the Mississippi

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### Faulkner Centennial Celebrations

Planning is already underway in Mississippi, New Orleans and in France for celebrations of Faulkner's 100th birthday in 1997.

First to be heard from with an invitation to join in formal observance of the Faulkner centennial is New Albany, Miss., birthplace of Faulkner on Sept. 25, 1897. Other events are in early stages of planning at the University of Mississippi's Center for the Study of Southern Culture and at Faulkner House Books in New Orleans, home of the Pirate's Alley Faulkner Society.

In addition, a conference commemorating the anniversary is planned in France at a location and under sponsorship yet to be finalized.

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### Faux Faulkner

## Write-alike Contest Has New Sponsor

The Faux Faulkner write-alike contest conducted by Yoknapatawpha Press is in its seventh season under new corporate sponsorship from Jack Daniel Distillery.

Announcement of the affiliation with Jack Daniel's was made by Dean Faulkner Wells and Lawrence Wells, operators of Yoknapatawpha Press and publishers of the quarterly *Faulkner Newsletter*.

Dean Wells, coordinator of the Faux Faulkner competition since its inception, coupled the announcement of the new sponsorship with an invitation for submission of entries in the seventh annual contest.

Joining in announcing the new corporate sponsorship at Rowan Oak on opening day of the 1995 Faulkner and Yoknapatawpha Conference on July 30 was Nelson Eddy of Nashville, representing Jack Daniel's.

"We are pleased to have a great American spirit honoring the spirit of a great American writer by sponsoring the contest," says Dean Wells, Faulkner's niece.

"Typical entries are from contestants who are obviously true fans of Faulkner. Some college professors use the contest to teach students the rudiments of Pappy's style. When we get 10 entries in one envelope, we know it's a class assignment. Many contestants add notes saying something like 'Even if I don't win, I've had a ball trying to write like Faulkner.'"

The winner of the 1996 contest will receive a trip for two to Oxford to read the winning entry on the steps of Faulkner's Rowan Oak home next July 28, opening day of the 23rd annual Faulkner and Yoknapatawpha Conference sponsored by the University of Mississippi's Department of English and Center for the Study of Southern Culture.

Persons interested in competing in the 1996 contest should submit their very best bad Faulkner, drawing on Faulkner's style, themes or plots, no later than Feb. 1, 1996. Entries must be no longer than 500 words, typed and double-spaced. Anyone wishing confirmation of receipt should enclose a self-addressed postcard.

Entries should be addressed to the Jack Daniel's Faux Faulkner Contest, c/o *The Faulkner Newsletter*, P.O. Box 248, Oxford, Miss. 38655.

## Checklist

(From Page 1)

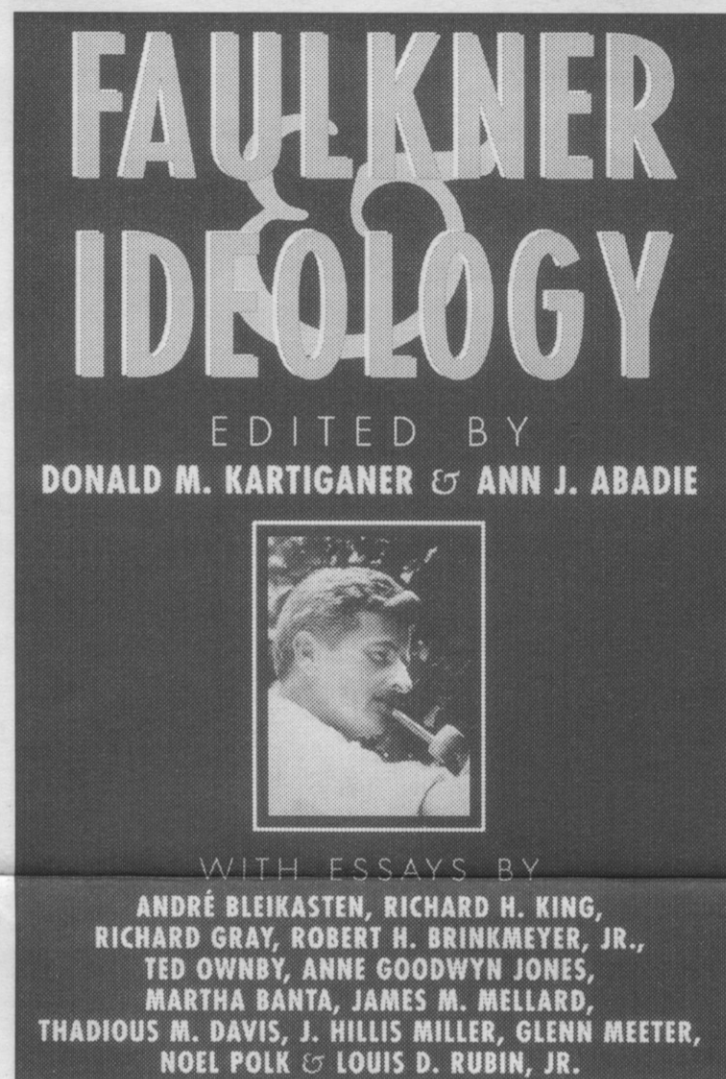
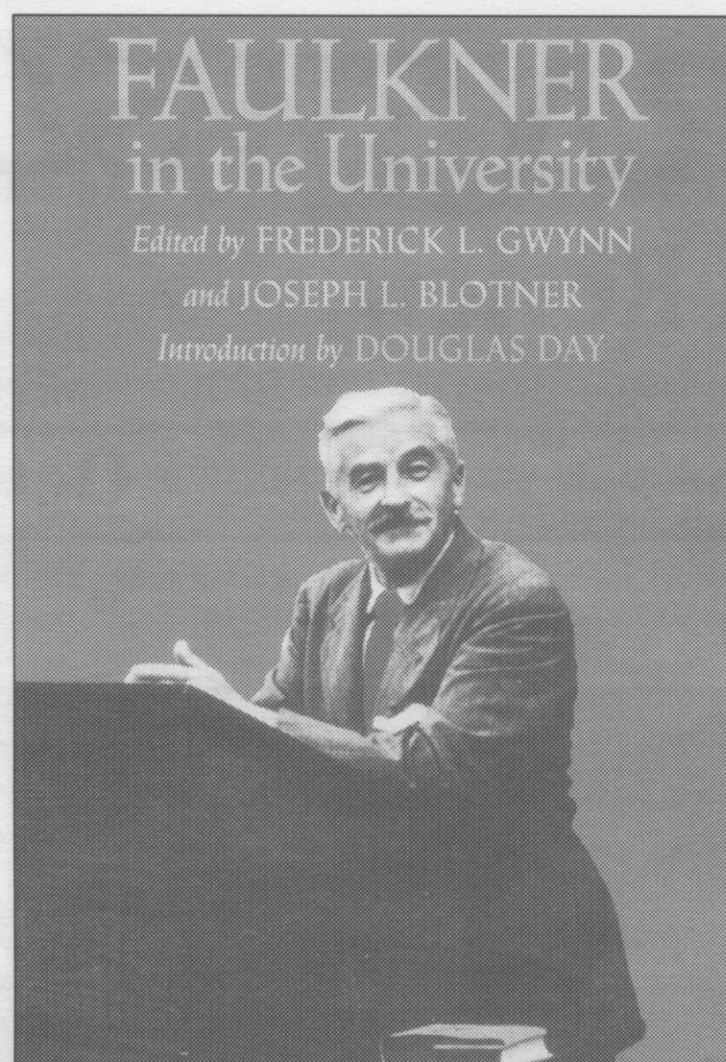
Room at the university library, and complained that he was unable to see the study at Faulkner's home, Rowan Oak, which was being repainted at the time. The journalist interviewed the owner of Square Books, Richard Howorth, and Dr. Chester McLarty, Faulkner's family physician, who commented on Faulkner's death, by heart attack, in 1962: "Though if you ask me, it wasn't his heart or his liver did him in, he just wore out from being himself."

*Faulkner in the University*. Edited by Frederick L. Gwynn and Joseph L. Blotner. Introduction by Douglas Day. Charlottesville: University Press of Virginia, 1995. The record of Faulkner's sessions with students and others while writer-in-residence at Virginia in 1957-58 is available for the first time in paperback. Douglas Day was a graduate student in English at the University when Faulkner was there, observing him both in and out of the classroom. "Publicly, Faulkner was unfailingly courteous to everyone he met at the University, but he never pretended to take scholarly work very seriously," Day writes. "He would talk about flying with me, or about horses and hunting with anyone; but if forced to talk about 'literature,' his own or others', he would almost unfailingly hide behind a shield of irony, amiable banter, or assumed (or real) forgetfulness." Earlier in his Introduction, Day names Melville and Faulkner as the "only two truly great novelists in North American literary history." xvii + 286 pp. and Index. \$14.95.

Frey, Jennifer. "A Sports Star Recruits a College: Colgate's Big Hope Opts for Education." *New York Times*, Dec. 20, 1994, B13. Frey writes of 6 foot 10 inch Adonal Foyle of the island of Dominica in the Caribbean, recruited heavily by Duke and Syracuse, having chosen to attend and play basketball at tiny Colgate, "a school that he felt suited his academic interests." Writes Frey: "A poet and budding actor who earned honors grades in high school and who reads William Faulkner for pleasure, Foyle decided that he wanted to play at a school where the pressure to win did not supersede everything else in his life."

Kartiganer, Donald M. and Ann J. Abadie, eds. *Faulkner & Ideology*. Thirteen papers read at the 1992 Faulkner and Yoknapatawpha Conference at the University of Mississippi. Jackson: University Press of Mississippi, 1995. xxviii + 358 pp. \$45 cloth; \$20 paper.

Morris, Scott. "Ed and Eph: The Lowe Twins of Oxford," *The Oxford American*, February 1995, pp. 14-21. Morris, executive editor of the magazine, profiles the inseparable Lowe twins, Ed and Eph, who appeared as extras in the 1948 movie, "Intruder in the Dust," which was filmed in Oxford and Lafayette County. Morris quotes Oxford attorney Will Hickman on the

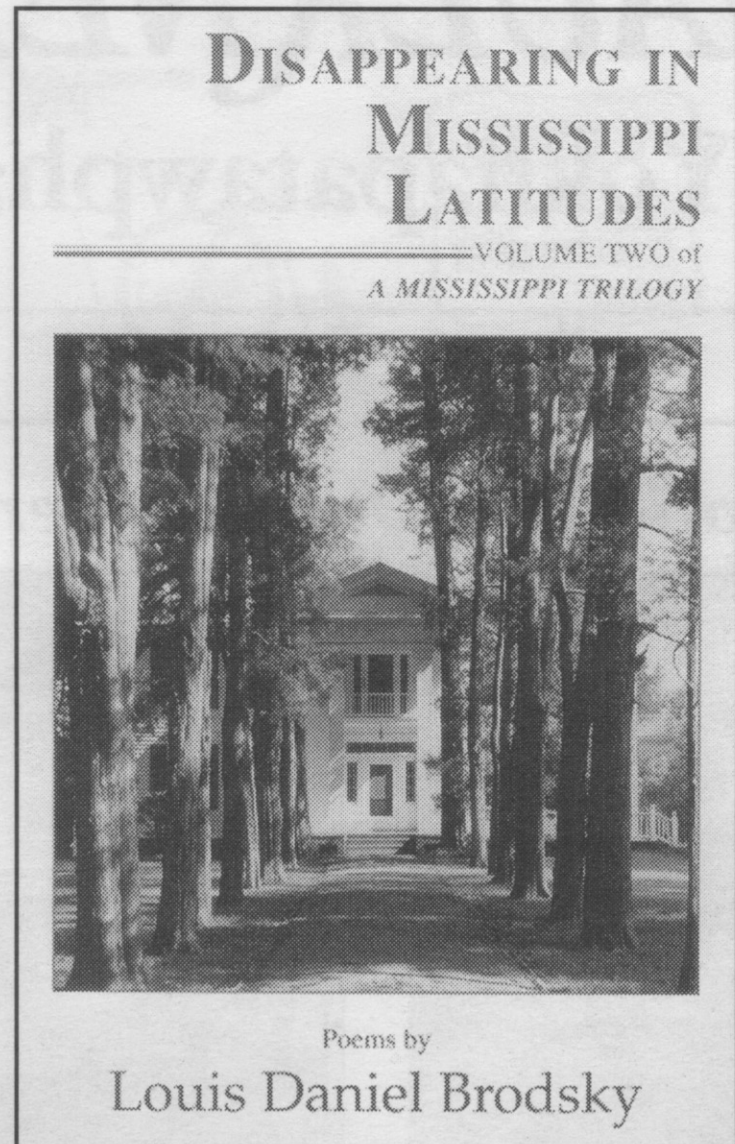


resultant rise in the Lowes' popularity, "I'll tell you what, after that Faulkner movie, they were a big hit." The tall, long-legged twins' unforgettable moment in the film came when they approached a barbed wire fence and, precisely in sync, without pausing, stepped over it. Local barber Ernest Oliver recalled how film director Clarence Brown selected the twins: "About that time, one of them went to cross their leg, and then (Mr. Oliver snaps his fingers vigorously) the other one did, too. And that director said, 'There's the ones I want.'" (Note: *The Oxford American*, under the direction of new publisher John Grisham, is now a slick format, four-color, bi-monthly magazine; it formerly was a quarterly.)

*Reading Faulkner: The Unvanquished*. Glossary and Commentary by James C. Hinkle and Robert McCoy. Jackson: University Press of Mississippi, 1995. McCoy writes in a Preface that the late James Hinkle, the founding editor of the Reading Faulkner series, "believed that careful reading, exhaustive inquiry, and thoughtful interpretations just might allow one to slip inside Faulkner's incomparable genius for a bit, to return a different—better—person." Noel Polk, editor of the series, writes

(Continued Page 3)

## Journey & Discovery



COLOR PHOTO OF ROWAN OAK graces the cover of this first paperback printing of the second volume in Louis Daniel Brodsky's *Mississippi Trilogy*. Robert Hamblin of Southeast Missouri State University, home now of the renowned Faulkner collection assembled by Brodsky, writes in praise of *Disappearing in Mississippi Latitudes* that this middle volume of the trilogy "chronicles the point at which the somewhat romanticized and naive view of place and self expressed in Volume I, *Mississippi Vistas*, gives way to a more somber and honest assessment. The result, presented in a series of interior monologues that combine the emotional power of poetry with suspenseful design of fiction, is poignant and painful yet also, occasionally, ...encouraging and hopeful." *Disappearing* is published by Time Being Books, 10411 Clayton Road, Suite 208, St. Louis 63131, and is available in hardcover (\$18.95) and paperback (\$12.50).

## Seventh Annual Jack Daniel's Faux Faulkner Contest

Win a trip for two to an American Airlines destination of choice, plus six days in Faulkner country.\*

All you need do is write the *best bad Faulkner*, no longer than 500 words, drawing on Faulkner's style, themes or plots. Each entry must be typed and double-spaced. Entries in the seventh annual contest are being received until Feb. 1, 1996. Contest sponsored by Jack Daniel's Distillery, 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 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 Memphis, transportation to Oxford, and complimentary registration at the 1996 Faulkner and Yoknapatawpha Conference at Ole Miss.

THE FAULKNER NEWSLETTER  
& Yoknapatawpha Review

William Boozar  
Editor  
Dean Faulkner Wells  
and Lawrence Wells  
Publishers

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## Letter

Knowing that he would want to see the coverage in several U.S. newspapers of Kenzaburo Oe having won the Nobel Prize in Literature, the editor of the Faulkner Newsletter sent a collection of clippings about the selection to Kiyoyuki Ono, who teaches American Literature in the Department of English, Faculty of Letters, at Chiba University in Japan and who has written and translated extensively on Faulkner, Peter Taylor and other American writers. Professor Ono's note of appreciation reads in part:

Perhaps you may have noticed that I referred in some of my essays — "An Overview" in *Faulkner Studies in Japan* and "The Japanese Reception of William Faulkner" in *Notes on Mississippi Writers* (Vol. XVI, Nos. 1 & 2, 1984) — to Faulkner's influence over Mr. Oe. In one of his recent novels, *Ame-No-Ki Wo Kiku Onnatati* (Women Who Listen to the Rain-Tree), one of his characters goes all the way to Charlottesville to do research into Faulkner's manuscripts (!!!). Of course, Oe himself never did so, but "we" did. But such is Faulkner's influence over him.

## Welty Award Winners Honored at Faulkner Conference



A FEATURE OF OPENING CEREMONIES of the Faulkner and Yoknapatawpha Conference at the University of Mississippi each summer is announcement of winners of annual Eudora Welty Awards for Creative Writing. The winners this year are Natalie Tropp (right) of Oxford, who received the \$500 first-place award for a short story, "Summer," and Casey Crosthwait of Jackson, Miss., winner of the second-place award of \$250 for a short story, "Where the Moon Was." Presenting the awards was Dr. William Ferris, director of the Ole Miss Center for the Study of Southern Culture. The awards were established and are endowed by Frances Patterson of Tupelo, Miss., to recognize and encourage writing talents of Mississippi high school students.

— Photo courtesy Ole Miss Public Relations

## Checklist

(From Page 2)

that, for Hinkle, "there was no detail too fine, no fact or supposition too arcane to be of interest or potential significance for readers of Faulkner: he took great pleasure in opening up the atoms of Faulkner's world, and in exploring the cosmos he found there." xiii + 230 pp. \$45 cloth; \$17.50 paper.

Weinstein, Philip M., ed. *The Cambridge Companion to William Faulkner*. Cambridge University Press, 1995. Essays by Richard C. Moreland, Patrick O'Donnell, John Matthews, André Bleikasten, Ramón Saldívar, Cheryl Lester, Judith Bryant Wittenberg, Carolyn Porter and Warwick Wadlington. Of interest to students wanting a critical introduction to Faulkner, as well as to others interested in recent trends in Faulkner studies. xxi + 236 pp. including Chronology and Index. \$49.95 in hardback; \$16.95 paperback.

Werner, Craig Hansen. *Playing the Changes: From Afro-Modernism to the Jazz Impulse*. Urbana: University of Illinois Press, 1995. Eleven inter-related essays include "Endurance and Excavation: Afro-American Responses to Faulkner." Werner finds that "Rereading Faulkner through the Afro-American responses to his work highlights the fact that his work is

grounded in social, specifically racial, realities (which) makes it difficult to accept a rhetoric of division separating narrative and social discourses." xxvi + 341 pp. \$39.95.

## Winner Finds Parody One Part Mockery, Nine Parts Reverence

(Editor's Note—Presented here are excerpts from prefatory remarks by Peter Stoicheff, a repeat winner of the Faux Faulkner Contest, prior to reading his winning entry, "A Rose for Hemingway," at Rowan Oak on July 30, opening day of the 1995 Faulkner and Yoknapatawpha Conference at the University of Mississippi. (See FN for July-September 1995 for the text of "A Rose for Hemingway," and the July-September 1993 issue for Professor Stoicheff's first Faux Faulkner winning parody, "Astoundin' the Tourney," about an amazing game of bridge. Professor Stoicheff teaches English literature at the University of Saskatchewan in Saskatoon, Canada.)

By PETER STOICHEFF

. . . . This is a parody contest and parody—a peculiar wrinkle in literary creativity — deserves a few words. We usually think of it as a form of mockery — a verbal nose-thumbing of something from a distance safe enough it can't talk back. Worse, unlike satire, whose efforts are directed toward some social purpose, parody seeks no change in political structures, no illumination of human foibles. This is the conception of parody Mr. Hemingway had in mind when he spoke of it as scarcely distinguishable from what one reads on washroom walls.

But parody is one part mockery, nine parts reverence; one freely parodies only what is invulnerable. Not any literary figure can be parodied — only the canonical, like Mr. Faulkner. For many writers, the arrow of the parodist hits uncomfortably close to the heart. Mr. Faulkner, if he cared to look (and I, for one, always suspect he does) would happily watch the arrow fall far below. That, in the end, is what permits the parodist his or her humor.

Finally, and Mr. Faulkner alludes to this in his 1933 introductions to *The Sound and the Fury*, there is a more significant and serious conception of parody as something all great writers do. Consciously or not they beckon, invoke, rob, distort, rewrite, fight against, court, spurn, and reconcile themselves with — in essence parody — the looming shadows of their most formidable precursors. Mr. Faulkner at one time or another (and sometimes simultaneously) took on Conrad, Dostoevsky, T.S. Eliot, Sophocles, St. Mathew, Homer, Keats and Shakespeare, to list a fraction of the full array. He brought them into his fiction, his own greatness lying in how his distinctive voice emerged, despite their presence, from among them.

A few words about this parody, "A Rose for Hemingway." Its object, the exquisitely grotesque 1930 story "A Rose for Emily," somehow found its composition during a remarkable two years of creative fury, along with four novels, 129 short story submissions, and the purchase of this very house, Rowan Oak. By 1930 Mr. Faulkner was becoming simply "Faulkner," but earlier (and highly unreliable) drafts of the story suggest less self-assurance. "A Rose for Hemingway" represents just such an adolescent stage in the text's composition — a fascination with bad smells; overdue library books; a desire to annihilate Mr. Hemingway; an unfortunate mangling of Keats' "Ode on a Grecian Urn," rude asides to William Gass, Saul Bellow and others, bespeaking a writer so presciently neurotic as to fix future ones, barely undiapered, in his verbal cross-hairs. Happily, he abandoned this version in his sleep, leaving it for Faux-Faulkners to recreate with helpless glee, and with reverence for a transcendent writer.

## CALL FOR PAPERS

### The 23rd Annual Faulkner & Yoknapatawpha Conference "Faulkner and the Natural World"

The University of Mississippi ♦ July 28 - August 2, 1996

The Department of English is issuing a call for papers for possible presentation at the Faulkner and Yoknapatawpha Conference to be held on the Oxford campus of the University of Mississippi July 28-August 2, 1996. Papers on any aspect of the theme "Faulkner and the Natural World" are eligible. As literary criticism continues to explore the myriad factors that contribute to the making and meaning of literary texts, attention has begun to shift from ideological and social arenas to the more concrete domain of nature itself—the natural world, the body, the cosmos: that world which constitutes the entire physical environment of the writer and the fundamental imagery of the created fiction. We welcome papers that approach the fiction in terms of such issues as:

- The impact of the physical world on character action and behavior
- Nature as setting, character, muse, master, moral arena
- The body as text
- The natural history of Yoknapatawpha County
- The body as intersection of the natural world and the cultural
- Race, class, and gender in the natural world
- Faulkner as ecologist
- Understanding Yoknapatawpha in terms of biology, geology, zoology, astronomy
- The limits the natural world imposes on the power of representation and culture
- The power of the literal over the figurative

Authors whose papers are selected for presentation at the conference will receive (1) a waiver of the conference registration fee, (2) lodging at the University Alumni House from Sunday, July 28, through Friday, August 2, and (3) reimbursement of travel expenses within the continental United States (\$.30 a mile by automobile or tourist-class air fare). Papers presented at the conference will be published by the University Press of Mississippi.

The 14th edition of the University of Chicago *Manual of Style* should be used as a guide in preparing manuscripts (3,000 to 6,000 words). Three copies of manuscripts must be submitted by January 15, 1996. Notification of selection will be made by March 1, 1996. Manuscripts and inquiries about papers should be addressed to Ann J. Abadie, Center for the Study of Southern Culture, The University of Mississippi, University, MS 38677. Telephone: 601-232-5993.

## Remembering Faulkner

# Déjà Vu, Déjà Senti, Déjà Goûté

By WILLIAM E. STRICKLAND

In recent years the term "déjà vu" has become a favorite expression among our literati, our intellectuals, in reference to an immediate, vivid glimpse of former actuality. The use of the term is by now ubiquitous. Many of us are familiar with Marcel Proust's multi-volume masterpiece, "A la recherche du temps perdu" ("Remembrance of Things Past"). One will recall that Proust tells us that while munching that divine pastry, a Madeleine, there came to his mind a host of fond memories from which he fashioned after many years of effort his *Du Côté de Chez Swann* and *Du Côté de Guermantes*. This is "Déjà Goûté."

Here's a little bit of actuality in reference to the phenomenon of "Déjà Senti." Growing up in summers in Aubigny-sur Nère, France, I recall to this day the delicious odor of the small white roses which bloomed on an age-old rose bush which grew intertwined on the grillwork along the brick-based front wall of our house there. As a boy of seven I would keep watch at our front gate for the droppings of the dray horses as they passed pulling their wagons heaped with grain to the granary several hundred meters past our house and the railroad tracks on which our large two-story bourgeois brick home fronted. I would rush out into the street with my bucket and little sweeper and pick up the precious manure before my old witch-like neighbor, the Boulangère, could arrive and scrape up the mess. In triumph, I would hurry back into our front courtyard and deposit my find at the foot of the three-inch diameter root of my dear white rosebush. To this day this memory remains ever vivid, as does the odor of the roses.

The above memory remains dear to me for we have in front of our bedroom window just such a rosebush and it is now, once more, in full bloom some 33 years after William Faulkner brought it to us one afternoon, in several pieces of newspaper, some rootings from a bush which was being destroyed at Rowan Oak at the time that men were cutting down a great, old, dead cedar tree on the east side of the house out from the portico where Mr. and Mrs. Faulkner often had their tea in the middle afternoon.

Mrs. Strickland had been out to Rowan Oak one morning and had seen the rosebush and learned of its soon to befall fate. She had expressed a wish to have a rooting of the plant, for she too as a young girl had loved the roses growing on our front iron-grilled wall.

Mr. Faulkner, in his mellow years and kindly disposed to our family, took this expression of interest to heart. That afternoon as I was working on our pine-covered back slope, a red Rambler station wagon came up our drive and in it was Mr. Faulkner. He got out and handed me some large pieces of newspaper in which reposed a mass of roots with some dirt clinging to them. Being in a hurry, I planted the roots at the base of an oak tree on the back slope, watered the matter thoroughly, and after a few words, Faulkner left.

A week or ten days later, I happened to see Mr. Faulkner standing on the square and merely said to him that his rose didn't seem to be doing too well. He told me that I should take it up, put it on the south, flat side of our house and see the results.

I came home, dug up my treasure and planted it in front of our south-facing bedroom window. Weeks later at Rowan Oak I told Mr. Faulkner that the bush was flourishing and that henceforth its name would be Madame FAULKNER! Our treasure has since been filmed and shown on Eurovision.

*(William E. Strickland is professor emeritus of Modern Languages and long-time chairman of the department at the University of Mississippi.)*

## Faulkner Centennial

(From Page 1)

A three-day Faulkner Centennial Celebration set for Sept. 25-27, 1997 at New Albany will include a Faulkner Education Day and other events featuring speakers, historic tours including a "Faulkner Family Trail," music, dramatic performances, and mule races. Formally opened during the festivities will be a new William Faulkner Birthplace Museum, dedicated to preserving all aspects of Union County history. Sponsoring the New Albany celebration will be the city and county, the Union County Development Association, the Union County Historical Society, and the Center for the Study of Southern Culture at Ole Miss.

The centennial will be celebrated at Oxford and Ole Miss in the course of the week-long August run of the annual Faulkner and Yoknapatawpha

Conference sponsored by the university's Department of English and the Center for the Study of Southern Culture.

### THE FAULKNER NEWSLETTER COLLECTED ISSUES

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## Just in Time



AMONG EDITORIAL CARTOONISTS making art of wide-ranging perspectives on Shannon Faulkner's long battle for acceptance at South Carolina's Citadel was Robert Ariail of *The State* at Columbia, SC. Ariail's cartoon is reprinted here by permission.

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