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Collecting Faulkner

by *William Boozer*

I don't know about you, but I have something to write home about. Here I am, a poor boy Faulkner collector (which is not the contradiction it might seem), "teaching" a "course" on Faulkner at Ole Miss. Not bad for a country boy from Alabama, then Kentucky, lately Memphis, and now Nashville.

No pedigree is necessary, but permit me a personal note on just who I am and why I'm here. As of April of this year, I'm in industrial development work for the State of Tennessee. For twenty-seven years, I've been first a newspaperman and more recently in organization work. Little of what I've done, except perhaps milking cows and hoeing Kentucky corn, would excite the Vanderbilt Agrarians or William Faulkner. All of my newspaper work was in Memphis, where on assignment one night I talked by telephone with William Faulkner, and later saw him in Sears' basement. On top of all this, I'm a Baptist preacher's son, and all of us know what Faulkner had to say about the Baptists.

So already, you are wondering what a Baptist industrial developer is doing posing as the resident Faulkner freak of Memphis and now of Nashville. I am, purely and simply, a Faulkner collector. I make no pretense at scholarship. I happen to enjoy very much reading and learning from a man I consider to be America's greatest writer and one of the world's all-time champions. I admire the great power of his prose, and its poetic beauty. I like the challenge he 'most always offers. I like the way he supposedly created characters, then turned them loose and followed them around to write down what they said and did. How can you help but admire a man who would write his mother from Paris that he had written some poetry that was so modern that even he did not know what it meant?

So in the spring of 1949 I came down here from Memphis State College to attend a Southern Literary Festival. I've since come to love Oxford, Mississippi. No where else can you go to a football game in *Hemingway* Stadium, sit high enough in the west stands, and see Rowan Oak! Well, that April of 1949, they were all here—

Stark Young, Elizabeth Spencer, John Crowe Ransom, and Harry Harrison Kroll, my teacher and Jesse Stuart's good friend and teacher. Faulkner wasn't. I had read "The Bear" in Walter Havighurst's *Masters of the Modern Short Story* in an English class. That was all of Faulkner I had seen, and all I knew was that there was a writer who lived here who was supposed to be pretty good. But he wasn't at the Literary Festival. I asked why, and was told that Mr. Faulkner did not attend literary affairs. Well, I thought that rather crude of him. I decided that I might get more out of a visit with him than the afternoon program. So I went riding out to Rowan Oak, uninvited and intruding as so many did. Jill Faulkner answered my knock, telling me that her father was at Sardis in his boat. I've told Jim Webb this story—how fortunate for me that Mr. Faulkner was not home. "On the contrary," Dr. Webb told me. "You may have caught him at an opportune time. You were a student. You may have spent one of the most enjoyable afternoons of your life."

Anyway, my curiosity was charged. I decided to read this writer who preferred his boat over us looming literary luminaries. I picked up, guess what—*The Sound and the Fury*—not knowing a thing of what it was about nor how it was written and why. I could not even have defined stream of consciousness. On about page thirty I put it down in confusion if not disgust. I tried again in 1951 after the Nobel Prize, and got perhaps forty pages into something very obscure—*Absalom, Absalom!* I think. Thirteen years later, in 1964, I read John Faulkner's *My Brother Bill*, and for the third time got interested enough in William Faulkner to try to read him. I decided that the only way for me to take him on was to line him up in the order he was published, start at the beginning, and go to the end. It took me a year, and without any conscious design I found myself collecting him.

My collection, then, dates to only eleven years ago. Not a very long time and, unfortunately for me, covering a period when prices of Faulkner were soaring. Still, it was early enough that my copy of the limited, numbered, signed edition of *The Reivers* cost me \$35; it brings about \$125 today. And early enough that my copy of *The Marble Faun*, signed twice by Faulkner and once by Phil Stone and bearing the elusive dust jacket, cost much less three years ago than it brings today.

Let's shift gears now. In journalistic terms, this will be something of a what, where, how and why discussion of collecting Faulkner. We will be looking in three main directions: (1) The search, dealing with first editions, periodicals, collateral material, and miscellany; (2) The where and how of the search, and (3) Today's costs, followed by a mention of some institutional collections, and some suggestions of things to do and not do.

We will not get into any philosophical discussion about collecting, beyond this comment: I have had one Faulkner scholar say to me that the quarrel he has with collectors is that they hoard material and hide it from scholars. Collectors in turn complain that the scholars and the libraries are grabbing everything off, putting it forever out of circulation, and driving the prices up. My reply to the former is that there is nothing in my Faulkner collection that is not available to any serious student of Faulkner. There is no real defense of the latter complaint. Deposit of scarce and rare Faulkner in libraries preserves this material for generations to come, and makes available to all of us what we cannot find or what we cannot afford.

If you are already collecting Faulkner, here are some things you know or will want to know. If you're not collecting, this could be a beginning—or be of help in search of others, since the techniques of collecting apply to 'most any author.

First Editions (points, jackets, bindings): Trade Editions. The collector wants all of Faulkner in first trade edition. "Trade editions" are those that are on sale over the counter in any bookstore. You want these in mint or near-mint condition, meaning unmarked, sound inside, good clean cover, with dust jacket (or dust wrapper, as you may prefer), and without owner's name or bookplate—unless it is Faulkner's name, or the signature or bookplate of someone close to Faulkner; we will be discussing "association" copies later. Most of Faulkner in first edition is so marked, or reads "First published in" whatever year, but it is not always easy to distinguish between "first edition, first printing" and a subsequent printing of a first edition. You have a first edition of *Knight's Gambit* if your copy states nothing about edition on the copyright page; a second or other subsequent edition will be so stated. Then there are "points" which help in determining edition and printing. An example is the dropped "I" on page eleven of *As I Lay Dying*. A first edition, first issue of Sherwood

Anderson's *Winesburg, Ohio* reads "lay" in line five of page eighty-six, and has broken type in the word "the" in line three of page 251. One "point" that is pointless, as Carl Petersen tells us in his *Faulkner Collector's Notebook*, is that of "Jefferson" for "Mottstown" on page 340 of *Light in August*; Linton Massey states that this error appears in all Smith & Haas printings and is repeated in New Directions and Chatto & Windus reprints.

Jackets do not generally pose a problem, but in the case of *Mosquitoes* the collector wants first editions in each of two jackets that were used. The collector must contend also with variant bindings in some cases. *The Town*, for example, appeared in first edition in red, orange, and beige bindings. *Go Down, Moses and Other Stories* appeared in first edition in black cloth, ivory, two shades of red, and two shades of blue.

Signed, Limited Editions. In addition to the regular trade edition, the collector wants all of Faulkner in signed, limited, numbered editions. Everything that Faulkner published from *These 13* (in 1931) on was issued also in a limited, signed, numbered deluxe edition except for five titles (*Light in August*, *Intruder in the Dust*, *Knight's Gambit*, *Collected Stories*, and *Big Woods*—plus *The Portable Faulkner*, *The Faulkner Reader* and later collections of stories, sketches, essays, and speeches). This means fourteen "regular" titles in signed, limited, numbered editions. In addition, there are *Idyll in the Desert* and *Notes on a Horse Thief*, both issued only in signed, numbered deluxe editions. *The Wishing Tree* was published in a numbered, limited edition as well as the regular trade edition.

These special editions are generally on special paper and specially bound. Some are boxed, some issued in glassine wrappers, some in tissue wrappers.

Limited Editions Only. Faulkner also had four works that were privately printed in numbered editions only—*Salmagundi*, *Miss Zilphia Grant*, *Jealousy and Episode*, and *Mirrors of Chartres Street*. Very collectible also are *Sherwood Anderson and Other Famous Creoles*, with caricatures by William Spratling and the foreword by Faulkner (250 numbered copies), and *This Earth*, a poem in a numbered, unsigned edition that sold for 25 cents when published in 1932 and which brings as much as \$125 today.

Review, Other Advance Copies. Commanding premium prices, and very desirable to the collector, are copies of books that go

out in advance of the publication date, for review by media. You want these with the review slips, giving date of publication, laid in—as well as such other material as photos and news releases that are sometimes enclosed. Extremely collectible are sets of galley proofs, uncorrected page proofs, and salesmen's dummies.

Association Copies. This can be one of the most enjoyable aspects of collecting, finding copies of works that were once owned by persons close to the author. Some collectors concentrate just on association copies. One on my shelf is *Faulkner at Nagano*, with "Linscott/1/17/57/Do not remove from house" penciled on the flyleaf. Robert Linscott was one of Faulkner's editors at Random House. My copy of Anderson's *Winesburg, Ohio* bears Conrad Aiken's name on the flyleaf. My copy of Eudora Welty's *On Short Stories* once belonged to George Marion O'Donnell. Indicating what a certain name or inscription can do to the price of a book is an entry in the spring, 1975 catalogue from a dealer in Berkeley, California. A copy of *The Wild Palms* is offered with the inscription "To my old and good friend Hal Smith/Bill Faulkner at Home 30 March 1953." Harrison Smith published eight of the early Faulkner books, including all of the biggies except *Absalom, Absalom!* and *The Hamlet*, before Random House took over. This copy is offered at \$1,275. Inscribed to me, it might be worth \$250—but for the signature, not the inscription.

Foreign Editions. Faulkner has been published in more than forty countries, so this field is wide open and inviting. Most commonly available are the Chatto & Windus London printings. You acquire these in your own travels, from friends who go abroad, by corresponding with foreign publishers, from book dealers and catalogues, and from lists available at your library.

Paperback Firsts. These are important to any comprehensive collection. You want the New American Library's Signet Modern Classic paperback of *Sanctuary* for the Introduction by Allen Tate; Signet's *The Unvanquished* for the Foreword by Carvel Collins; the Signet Giant of *Sartoris* for the Introduction by Robert Cantwell, and Signet's *The Night Before Chancellorsville and Other Civil War Stories* because it is edited and introduced by Shelby Foote, and contains Foote's "Pillar of Fire" and yet another printing of Faulkner's "My Grandmother Millard and General Bedford Forrest and the Battle of Harrykin Creek." There are other examples of new material that

accompanies reprints. No Faulkner collection is complete without the Modern Library titles. Faulkner himself did the introduction, in New York in 1932, to the Modern Library edition of *Sanctuary*. The Modern Library edition of *The Sound and the Fury* contains the Appendix done by Faulkner for Malcolm Cowley's Viking *Portable Faulkner*.

Periodicals. Another rewarding search is that of periodicals—the mass circulation magazines such as *Saturday Evening Post*, literary magazines such as *The Double Dealer*, and all of the issues of *Harper's Atlantic Monthly*, *American Mercury*, *Scribner's*, *Story* magazine and others containing Faulkner stories. In Atlanta once, I came within a few months of finding the August 6, 1919 *New Republic* magazine containing "L'Après-Midi d'un Faune," Faulkner's first appearance outside Oxford and Ole Miss. You are looking here for first appearances of stories appearing later in book form, and you pay more for these now than the books once cost. Also, if you have plenty of room at home, or can build an addition to the house, you may elect to go after the scholastic journals with articles and criticism on Faulkner. There is no end to these, but some which are musts to any Faulkner collection include the Faulkner summer issues of *The Mississippi Quarterly*.

Then there are newspapers. I have the full issue of *The Commercial Appeal* of November 11, 1955, containing a page one article on Faulkner's appearance at the 21st annual meeting of the Southern Historical Association in Memphis, with the full text of Faulkner's remarks on "American Segregation and the World Crisis" on page eight. Another newspaper you can still buy in Oxford is the William Faulkner souvenir edition of *The Oxford Eagle* for April 22, 1965. Still another prize in my collection is the beautifully satiric summer 1956 *Southern Reposeure* tabloid which Faulkner had a small hand in and which is described in Joseph Blotner's biography. Also commanding a premium price today is the complete Faulkner issue of *Contempo*, published February 1, 1932, and the November, 1951 *Harvard Advocate* devoted to Faulkner.

Collateral Material: Photos. These you can find cheaply, or you can pay dearly. One of the best looking photos of Faulkner on my wall is a Henri Cartier-Bresson picture of him, in his classic left hand-on-upper right arm stance, two dogs at his feet, which was cut from the November, 1971 *Modern Photography* magazine; I paid

10 cents for it at a used book store in Lexington, Kentucky. If not already familiar with them, you'll want to know about the prized photos available from Jack Cofield and William Connell in Oxford. Those who are proficient with camera can with reasonable effort and expense put together their own collection, as Elizabeth M. Kerr has done, of black-and-white photos and color slides of Faulkner country—of Rowan Oak exteriors and interiors, the farm, back country, Ole Miss and the Mississippi Room, the Courthouse and square, the grave, and the people of Yoknapatawpha. Even what is left of Miss Reba's Memphis can be a part of a collector's Faulkner gallery.

Letters. I have only three originals. But I cannot tell you what they are worth, except to say that I wouldn't sell mine for anything. I have seen only one Faulkner letter listed in a catalogue. It was a typed letter signed, and the price was \$300. An autograph letter signed, of course, would be worth more, and the value of any would depend somewhat on content and to whom written. Until more Faulkner letters show up at auction and in the catalogues, their dollar value will remain speculative.

Critical Works about Faulkner. As with scholastic journals containing critical appraisals of Faulkner, the list of books about Faulkner seems endless, and new ones appear every year. Ways of tracking these include reviews in journals, the annual supplements to Louis Rubin Jr.'s *Bibliographical Guide to the Study of American Literature*, the publications of the Modern Language Association, *Publisher's Weekly*, the summer issues of *The Mississippi Quarterly*, and your bookstore. No Faulkner collection is complete without certain ones of these—Ward Miner's *The World of William Faulkner*, Irving Howe's *William Faulkner: A Critical Study*, Campbell and Foster's *William Faulkner*, Cleanth Brooks's *William Faulkner: The Yoknapatawpha Country*, Malcolm Cowley's *Faulkner-Cowley File*, Michael Millgate's *The Achievement of William Faulkner*, Hyatt Waggoner's *From Jefferson to the World*, Joseph Blotner's fine biography, his catalogue of Faulkner's library, and *Faulkner in the University*, with Frederick Gwynn, the extensive work of James Meriwether, and that of Carvel Collins and Elizabeth Kerr.

Speeches. As we all know, Faulkner began to speak out after receiving the Nobel Prize. Some people think that some of his best writing was in his speeches. Highly collectible are the three March,

1951 Spiral Press printings of the Nobel speech in editions of 1,500, 2,500, and 3,500 copies. And there are a number of foreign printings of the speech. Others have been reprinted in attractive formats, including the paper read at the Southern Historical Association meeting in Memphis, and a favorite of mine, "On Responsibility," to the Delta Council at Cleveland, Mississippi in 1952. (I have what the Delta Council reported was its last copy, so this one probably is hard to find.) His speeches to Jill's high school graduating class and the one at Pine Manor Junior College, are easily obtained in Xerox, and the principal speeches are included in James Meriwether's *Essays, Speeches, and Public Letters* (Random House, 1966).

Recordings, Tapes. In my collection is an eight minute tape of Duncan Gray reading the Faulkner funeral service for reporters prior to the funeral. Available for purchase are a Caedmon album of Faulkner reading the Nobel acceptance speech and selections from *As I Lay Dying*, *A Fable*, and *The Old Man*, and a Listening Library album of him reading selections from *The Sound and the Fury* and *Light in August*. From Recording for the Blind in New York, you can borrow a tape of Faulkner reading "That Evening Sun."

Bibliographies, Catalogues. Difficult to find in the real thing are catalogues of early Faulkner exhibits, but they do turn up. In most cases, you'll find Xerox copies easy enough to find. They start with Robert W. Daniel's *Catalogue of the Writings of William Faulkner*, published on the occasion of the first Faulkner exhibition, at Yale, in 1942. Every bibliography or catalogue owes something to this first one and to each succeeding one that continues to correct errors and provide new material. Others every collector should be familiar with include the published record of the exhibition, "The Literary Career of William Faulkner," at Princeton in 1957, which consists of James Meriwether's check list and the hardback bibliographical study. (There are now three versions of Meriwether's *Literary Career*: the 1961 original, a pirated version out of Pennsylvania, and a 1971 reissue from the University of South Carolina Press.) Now in short supply is a catalogue, in a numbered edition of 500 copies, of an exhibition of Faulkner manuscripts at the University of Texas in 1959 (compiled also by Dr. Meriwether). There are several check lists and catalogues of criticism available, plus the *Two, Three, and Four Decades of Criticism* from Michigan State University Press, John Bassett's *Annotated Checklist of Criticism* (1972), and Dorothy Tuck's

Crowell's *Handbook of Faulkner*, which is helpful in any reading of Faulkner. Certainly, no collector will want to be without Meriwether's *Literary Career*, Linton Massey's "Man Working," 1919-1962—*A Catalogue of the Faulkner Collections at the University of Virginia*, and Carl Petersen's fine *Each in Its Ordered Place: A Faulkner Collector's Notebook*.

Movie Work. We all know about Faulkner's Hollywood years. Interesting to movie buffs and Faulkner collectors alike are all full sheet and half sheet posters of movies on which he worked, window cards, stills, screenplays, and the various accounts of those years. You might surprise yourself at how much of this you can get from movie poster firms that service theaters.

Works by Faulkner Family Members. Colonel Faulkner wrote six books, several of which are available from University microfilms at Ann Arbor. If you want a real challenge, there are thirty-six printings of the Old Colonel's *White Rose of Memphis* on which you can work. You'll want at least two of these printings, the first (1881) and the 1953 printing from Coley Taylor—the latter for Robert Cantwell's introduction.

John Faulkner wrote nine books. Five of them had paperback printings only (one of these, *Cabin Road*, was brought out in hardback by LSU Press in 1969). A good William Faulkner collection, in my opinion, has all nine of John's works in first editions, as well as the Old Colonel's titles and Murry Faulkner's *The Falkners of Mississippi* (LSU Press, 1967). Fun reading, also, is John Cullen's *Old Times in the Faulkner Country* (with Floyd C. Watkins), and the fine *William Faulkner of Oxford* put together by Dr. Webb and A. Wigfall Green.

Miscellany. Gems in any Faulkner collection—but quickly mentioned before moving along—are the *Ole Miss* Yearbooks and copies of *Scream* magazine and *The Mississippian* with Faulkner stories, poems, and drawings. Also in the hard-to-find column are schoolbooks with William Faulkner's name in them, paintings by Maud Faulkner (easier) and John Faulkner, and sketches by William Faulkner (very difficult). As difficult to find as original sketches by Faulkner are paintings by John Faulkner. He sold or gave away very few, and most of his work is still owned by the family. People would ask John to sell them this or that painting. He would usually explain that it was not for sale, but he would do the person another painting

of the same thing, and it would be better because he had had the practice on the original. So, while originals or even “copies” are hard to find, you can photograph certain ones, have them enlarged, and—as I have done with two favorites—have them framed and hung on the wall. The avid collector goes after these things, as well as books from Phil Stone’s library and all Stone material relating to Faulkner, *No Place to Run*, an only novel by Philip Alston Stone, Faulkner’s godson, and winners of William Faulkner Foundation Awards (first novels by Reynolds Price, John Knowles, Cormac McCarthy, Charles Simmons, Thomas Pynchon, Frederick Exley, L. Woiwode, Robert Coover, Robert Stone, and Lawrence Hall).

The real Faulkner freak will even find that William Faulkner wore Johnson & Murphy shoes, and try a pair for himself. If he’s a pipe smoker, he’ll want to try some Dunhill My Mixture No. A10528, and have a Dunhill pipe or two about the house—preferably Faulkner’s.

Where and How. Where does one look? You haunt secondhand bookstores. If you’re lucky, as Ward Miner was in 1951 in Bath, England, you might find a *Marble Faun* for \$5.88 or some such fortunate price. You go to estate sales, garage sales, and flea markets. You attend or bid by mail at the major auctions. You search the back corners of antique shops. You let key dealers know what you are looking for, and get on their mailing lists for catalogues. The lists and catalogues range from mimeographed and multilithed versions to beautifully done books which are in themselves collectors items. And you trade with other collectors. Some collectors buy two of everything, setting one back as a “trade” copy, or simply building a dual collection. Other sources for your search of Faulkner and others are the book sales or book fairs put on by Friends of Library groups and alumni organizations as fund-raising projects.

I went to an estate sale in Memphis one day, and learned after getting there that some of what was being sold had belonged to a lady who with her husband had been close to Faulkner. It consisted of a sizeable wooden crate about one-third full of papers and newspaper clippings. They were in an attic, and the temperature must have been 110 degrees up there, and my time was short. I went downstairs and told the lady in charge about what I had seen and asked what she would take for all of it. We agreed on \$3. I put the box in the car trunk and went home. At one the next morning I was about one-half inch from the bottom, having found nothing of real

interest, when I came across a photo of Faulkner standing beside his Waco. The original is now hanging over my desk at home. It is the only picture in Blotner's biography of Faulkner smiling, and it will be used again in a bicentennial book being done by the *Saturday Evening Post*.

Today's Costs. Not all of Faulkner has gone beyond reach of those of us with just ordinarily-endowed pocketbooks. For \$25 and under you can still buy *The Reivers*, *The Town*, *The Mansion*, and *Requiem for a Nun* in first editions. Sinful auction prices, and highway robbery in lesser circles notwithstanding, most of Faulkner (16 titles) is in the moderately-priced \$25 to \$100 column: *Absalom, Absalom!*, *Big Woods*, *Dr. Martino*, *A Fable*, *Go Down*, *Moses*, *A Green Bough*, *The Hamlet*, *Intruder in the Dust*, *Jealousy and Episode*, *Mirrors of Chartres Street*, *Light in August*, *Pylon*, *These 13*, *This Earth*, *The Unvanquished*, and *The Wild Palms*.

Bringing \$100 to \$250 today are *As I Lay Dying*, *Mosquitoes*, *Notes on a Horsethief*, *Sanctuary*, *Sartoris*, *Soldiers' Pay*, and *The Sound and the Fury*.

Fetching \$250 to \$500 are *Idyll in the Desert*, *Salmagundi*, and *Sherwood Anderson and Other Famous Creoles*.

The value of *The Marble Faun* has been put at between \$3,500 and \$5,000. *Miss Zilphia Gant* will bring between \$500 and \$700 depending on condition.

If you bought all sixteen (the fourteen "regular" plus *Idyll in the Desert* and *Notes on a Horsethief*) of Faulkner's signed, limited, numbered, editions at today's top catalogue prices you would plunk down a total of about \$4,505. If you added *The Marble Faun* and *The Marionettes* to that, the total could come to something like \$43,000.

Some recent auction prices are really dizzying. Everyone has probably heard about the \$34,000 that the University of Virginia paid for a copy of *The Marionettes* at a February 27, 1975 auction at Swann Galleries, and the copy that Howard Duvall and Dr. Don Newcombe have more recently returned to Oxford from Itta Bena, Mississippi. At the same auction in New York, a New York book dealer paid \$1,000 for a first trade edition of *Mosquitoes*, which a moment ago I put in the \$100 to \$250 column (actually, it is worth somewhere between \$150 and \$200 today). I bought my first edition of *Mosquitoes*, unjacketed, last October from a used book dealer for \$35. What does this tell us? It tells us that the real range for *Mos-*

quitoes currently is somewhere between \$35 and \$1,000!

A signed, numbered copy of *Go Down, Moses and Other Stories* was purchased at the Swann auction by a New York book dealer for \$3,000. Up to that time, the highest price I had seen on that title was \$900. So there are many variables as to prices: condition, presence or absence of the dust jacket, unsigned or signed (and to whom). Those folks at the Swann Auction were obviously in a buying mood and had plenty of money in their pockets. The fact that the signed *Go Down, Moses* brought \$3,000 does not necessarily mean that it is worth that amount. The next copy to auction may be in equally good condition and bring \$1,000.

For current values, you look in several places. You watch the auction records and catalogues of book dealers. Other helpful guides include Van Allen Bradley's *Book Collector's Handbook of Values*.

Prominent Collections. Chief among the institutional collections are those of the Universities of Mississippi, Virginia, and Texas. Others include the U. S. Military Academy at West Point, the O. B. Emerson Collection left to Joint University Libraries in Nashville in memory of Randall Stewart, William Wisdom Collection at Tulane, and material at Yale and Harvard. The serious collector and student of Faulkner will want to spend time at each of these places. And don't overlook the little Evans Memorial Library at Aberdeen, Mississippi (population 6,200) where Miss Lucille Peacock presides over two copies of *The Marble Faun*, one of them signed. She is proud that her little library has as many *Marble Fauns* as Ole Miss, Tulane, Yale, Texas, and Harvard.

Do's and Don'ts. Do be patient, discerning, and, of course, honest. For some years, I have made a practice of keeping an index card record of my collection—which I keep in a fire-safe place. Contained on the card are the author's name, title, place and publisher and year of publication, and a record of signatures or inscriptions. In the lower left corner I note the date and place of purchase. In the upper right corner I record the price paid; if it is something I paid \$5 for, and I see it later in a catalogue or other reliable source at, say, \$10, I pull the card, cross through the amount paid, and enter the current value below. I also carefully file away invoices and cancelled checks on major purchases.

Do not pass up something you do not have because of condition

(unless it is ragged beyond respectability or readability). Put it on your shelf, then improve on it later. You can always sell or trade the old or less desirable copy. Do not read anything (Faulkner nor anyone else) with the dust jacket on the book. Lay the jacket aside until you have finished reading the book. It used to be that books on shelves in dust jackets were considered tacky (I suppose because it implied that there was dust in the house), but that day is gone. Do not use Scotch tape on any dust jacket or book. Since it is your book, of course, you can do anything you want to with it, but if you write your name and date and place on the flyleaf, you devalue the book. I stopped putting my name in books in ink long ago, at the same time I threw away my bookplates. My practice is to write my name and the date I finish reading a book in light lead pencil at the back. This can easily be erased later without damaging the book or its appearance.

Lastly, some advice to the bored: Try turning off the TV and pick up something to read. Try to avoid the "housewives" novels, unless you are a housewife who has someone to tidy up the house and who is in the habit of reading your life away. Watch out for the "best seller" lists; best seller does not mean best reading. Find yourself an author who has something worthwhile to say, and read on. It might be the start of a collection. As H. Richard Archer wrote in an article on collecting Faulkner in the fall, 1952 issue of *Faulkner Studies*: "It is not possible to offer established rules for collecting the many books and magazines which contain (Faulkner)." All we know for sure is that "the joy of the chase is often as exciting as the kill."