

## FAULKNER: LIFE AND WORKS

When William Faulkner arrived at the University of Virginia to serve as the first Writer-in-Residence in 1957, he was world famous: a Nobel laureate with sixteen novels to his name. Not long after arriving, he deposited his papers in the UVA Library. In the ensuing decades, the collections have grown into an unparalleled resource for the study of Faulkner—both the man and his works. This exhibition celebrates the variety of artifacts scholars and students use to study one of the most influential American voices of the twentieth century.

Faulkner might be said to have composed two bodies of work throughout his lifetime. His writings are richly varied: novels, stories, poems, plays, and screenplays. His life, too, might be seen as a body of work: varied personae, some carefully constructed by Faulkner himself, others imposed upon him by circumstance. This exhibition draws together fragments from across the Faulkner collections to imagine these *oeuvres*: each cabinet in the room comprises a temporary bibliographical or biographical unity.

The exhibition has three parts. In the center of the gallery are documents telling the history of nine novels and selected stories and poems. Around the perimeter of the room are glimpses into just a few of Faulkner's personae, arranged in a loosely chronological order. In the back of the gallery we feature the only item in the exhibition not from Faulkner's lifetime: *Digital Yoknapatawpha*, a national project that began at UVA, showing how Faulkner is transformed yet again by the digital environment.

## **ABOUT THIS EXHIBITION**

*Faulkner: Life and Works* was produced by the Harrison-Small Research Center, University of Virginia Library. All items on display are from the holdings of the Albert and Shirley Small Special Collections Library, located one floor down on the lower level of this building.

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### **A Note on Provenance**

Several items in the exhibition are credited as “Purchased with multiple funds.” These items are from collections that have been held on deposit at the Library for many years, and were purchased over the 2014–17 fiscal years. Funds used to support this purchase include the following:

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## **Case: SON, HUSBAND, FATHER, LOVER**

William Cuthbert Faulkner was born on September 25, 1897, in New Albany, Mississippi. He was named after his great grandfather, a Confederate colonel and novelist who was shot to death in the middle of a Mississippi town square. Though Faulkner's own life was not so cinematic as his namesake's, it is well-known that he struggled—with his family heritage, his marriage, and a number of personal tragedies.

Family and writing were at the center of Faulkner's life. A private person, he preferred the personal sphere to the public world of fame, which impinged upon him more and more over the course of his life. Yet family was also a burden: throughout much of his writing career, he was dogged by financial responsibilities for a growing number of relations who depended upon him. The path of his writing career was determined time and again by such necessities.

Much of what we know about Faulkner's closest personal relationships come from the detailed, often emotionally powerful letters he wrote to those closest to him. As with all archival materials, however, they tell only part of the story: the true nature of Faulkner's relationships will never be known to us.

### **AN ENDURING MARRIAGE**

Estelle Oldham was Faulkner's childhood sweetheart. She was the first to read and to receive his poetry as a gift. He was the first person to propose to Estelle, though her parents disapproved and she married Cornell Franklin. After many years apart and Estelle's divorce, they married in 1929. Faulkner raised Estelle's children as his own. He was exceptionally fond of "Cho-Cho" and "Buddy" as he called them.

Shown here is a letter written to Estelle from Faulkner's first visit to Charlottesville, for the Southern Writers Conference.

**William Faulkner, Letter to Mrs. William Faulkner, October 22, 1931. (MSS 9817-g)**

*Purchased with multiple funds*

### **A FAMILY TRADITION**

When William Cuthbert Faulkner was a child, he always declared that he wanted to be a writer like his great-grandfather, William Clark Falkner. "The Old Colonel," as he was otherwise known, wrote several books, including the popular novel shown here, a murder mystery set on a steamboat. The mythology surrounding the Old Colonel's heroic exploits during the Civil War, and his tragic death by gunshot in 1889, inspired his great-grandson's character Colonel John

Sartoris. Falkner's son, and William Faulkner's grandfather, John Wesley Falkner, "The Young Colonel," is the model for the character of Colonel Sartoris's son, Bayard.

**William C. Falkner, *The White Rose of Memphis* (New York: G. W. Dillingham Co, 1881). (PS3511 .A86 Z44 .F25 W4 1881)**

*Gift of Linton R. Massey*

## THE ANTEBELLUM FALKNERS

One of the many reasons William Faulkner's fiction is preoccupied with race relations is his ancestry: his great-grandfather, William Clark Falkner, was a slave owner. Falkner acquired slaves as part of his first wife's dowry. Shown here is a receipt written by William C. Falkner for an enslaved person he sold for \$1350 to one John W. Thompson.

**Receipt of W. C. Falkner to John W. Thompson for purchase of a slave, March 21, 1857. (MSS 8425-b)**

*Gift of Linton R. Massey*

## PATERFAMILIAS

Here Faulkner writes from New York, where he was staying with his young mistress Jean Stein, to his stepson Malcolm (Buddy) Franklin and his wife Gloria (Ria) about preparations for Christmas in Oxford. Faulkner was to visit newlywed Jill (Missy) and her husband Paul Summers, now living in Charlottesville, at his parents' home in Washington, and was therefore unable to oversee the traditional gift-giving to servants and farmhands. In his catalogue of so much whiskey, tobacco, or fruit for each person or family, drawn on his check, Faulkner slips in a bottle of champagne to celebrate the birth of Malcolm's new son Mark.

**William Faulkner, Letter to Malcolm Franklin, December 1954. (MSS 10117-h)**

*Gift of James B. Meriweather*

## "DEAR MOMS"

While on location for *Land of the Pharaohs* with Howard Hawks, Faulkner sent this letter to his mother, Maud, whom he calls "Moms." She required weekly letters from her sons when they were away from Oxford. Faulkner was very close to his mother, who supported his artistic talents early in his life. Faulkner and his father, Murry, had a complicated relationship, evidenced by the dearth of letters to and from father and son in our collections.

**William Faulkner, Letter to Maud Butler Falkner, March 19, 1954. (MSS 15042)**

*William Faulkner Letters to Maud Butler Falkner*

**AFFAIRS OF THE HEART AND MIND**

Joan Williams was one of a handful of women with whom Faulkner had romantic and intellectual affairs. These affairs varied in intensity and took place over the course of his adult life, producing tension in his marriage but never leading to its dissolution. Williams was his writing disciple and reluctant lover in the early 1950s; Faulkner continued his warm correspondence with her after she married writer and athlete Ezra Bowen in 1954.

**William Faulkner, Letter to Joan Williams, January 21, 1954. (MSS 9394)**

*William Faulkner Papers, 1949–61*

**Unidentified photographer, William Faulkner as a baby, ca. 1898. (MSS 9817). Facsimile reproduction.**

*Purchased with multiple funds*

**THE FALKNER BOYS**

William Faulkner was the oldest of four boys born to Murry and Maud Falkner of Oxford, Mississippi. In this photograph, William (“Billy”) is in the back center, with Murry (“Jack,” an FBI agent) to the left, John (“Johncy,” a pilot, farmer, and author) to the right, and little Dean in the front. The photo was taken sometime around 1910–11 when “Billy” was about thirteen. Dean’s tragic death in a plane crash in 1935 plagued Faulkner with guilt, as he had sold the plane to his younger brother and inspired his career as a transport pilot. Faulkner struggled to support Dean’s wife Louise and daughter (also Dean) on his meager book earnings.

**Unidentified photographer, William Faulkner and his brothers, ca. 1910–11. (MSS 9817). Facsimile reproduction.**

*Purchased with multiple funds*

**MISSY & PAPPY (Panel on wall)**

**Unidentified Photographer, William Faulkner with his daughter Jill just before her wedding to Paul Summers, 1954. (MSS 9817). Facsimile reproduction.**

*Purchased with multiple funds*

**“PAPPY”**

William Faulkner was a devoted father. Indeed, one of his main motivations for coming to the University of Virginia in 1957 was to be closer to Jill after she bore his first grandchild. This letter, sent to Jill when she was around nine years old, is one of many sweet missives to her in the collection. Faulkner embellished the letter with a typed heart and acrostic.

Jill was not Faulkner's only child. Two years before Jill's birth, Estelle had given birth to a daughter named for Faulkner's aunt, Alabama. Born prematurely, the newborn died because the hospital did not have an incubator. Faulkner later donated an incubator to the hospital. Alabama's death had a profound, lifelong impact on Faulkner and Estelle.

**William Faulkner, Letter to Estelle and Jill Faulkner, November 29, 1942. (MSS 6074-z)**

*William Faulkner Collection ca. 1942-1944*

### **LIKE FATHER, LIKE SON**

Faulkner's papers are scattered with references to his problems with alcohol, and this letter shows poignantly how his drinking affected his closest relationships. When Faulkner was a child, both his father and grandfather would go on drinking sprees for days; after once such spree Murry Falkner spent time in a rehabilitation center, the Keeley Institute outside Memphis.

William and Estelle Faulkner's marriage was marred by abuse of alcohol on both sides. This apologetic letter to Jill, after one of William Faulkner's own sprees, documents an instance in which his drinking took a toll.

**William Faulkner, Letter to Jill Faulkner, September 29, 1952 (MSS 9817-g)**

*Purchased with multiple funds*

## **Case: SCHOOLBOY**

It could be said that the entire town of Oxford was William Faulkner's school: from his grandfather's library and the public school to lectures at the University of Mississippi and book-filled joy rides in his friend Phil Stone's car. As a child, Faulkner received grades of mostly P's (perfects) and E's (excellents). However, as he grew older, he began to lose interest in his studies. He wrote and drew during class, or he did not go at all, spending his days with relatives in the town of Ripley or at his father's store.

When Faulkner finally quit school entirely in eleventh grade, his desire to read, write, and draw remained as fierce as ever. After high school, Phil Stone served as a crucial mentor to the young writer, organizing a course of study for him with a mind to his literary aspirations. Stone loaned him books and inspired him to take courses in English, French, and Spanish at Ole Miss—as a veteran of World War I, Faulkner was able to enroll as a special student in September of 1919. It was rumored that he never bothered to take exams, and he dropped out in the middle of the fall semester of 1920.

## **FAULKNER LEARNS TO READ AND WRITE**

William Faulkner's first-grade teacher, Annie Chandler, noticed that he was not only a gifted reader but also had a talent for drawing and painting. She—and many of his later teachers—would sometimes have “Billy” illustrate lessons on the board.

Shown here is the inside back cover of his class reader showing Faulkner's handwriting practice and drawings. This volume is a rare bit of evidence of the novelist's earliest training in reading and writing.

**William Faulkner's copy of *Baldwin's Readers: First Year* (New York: American Book Company, 1897). (MSS 9817-I)**

*Purchased with multiple funds*

## **TEENAGE FAULKNER**

This photograph shows Billy at about age fourteen, the year he discovered poetry. After years of writing stories to suit his drawings, Faulkner began to write verse and share his stanzas with Estelle Oldham, his schoolmate, childhood sweetheart, and eventual wife. They would often read together after school.

**Unidentified photographer, William Faulkner, 1911. (MSS 9817-I). Enlarged facsimile reproduction.**

*Purchased with multiple funds*

**“INCLINED TO MISCHIEF”**

Faulkner was regularly on the honor roll from first to fifth grade. In fact, he did so well that his fourth-grade teacher was convinced his mother wrote his writing exercises, though she did nothing but supervise her son’s homework every night. But after fifth grade, Faulkner’s interest in school started to decline. Displayed here is his seventh-grade report card. While it contains a mix of A’s (admirables), E’s (excellents), and F’s (fairs), he did earn some P’s (poors), and M’s (very poors). Students take note: he received those M’s when he was particularly “inclined to mischief” in March.

**William Faulkner’s Report Card for the 1911-1912 School Year. (MSS 10443). Enlarged facsimile reproduction.**

*William Faulkner Collection, 1908-1943*

**A PERFECT “100” IN WRITING**

By the time he started school on his eighth birthday, William Faulkner was able to read thanks to the efforts of his mother and the use of his grandfather’s library. As a result of his proficiency, he was ushered immediately into the first grade rather than the “beginner’s class.” His first-grade teacher, Miss Annie Chandler, immediately noticed that he was a gifted reader. Displayed here is his report card from the first grade, full of the P’s (perfects) and E’s (excellents) that earned him a spot on the first-grade honor roll. Note his grade of “100” in writing.

**William Faulkner’s Report Card for the 1905-1906 School Year. (MSS 9817-I). Enlarged facsimile reproduction.**

*Purchased with multiple funds*

**A YOUNG DANDY**

Shown here is a photograph of William Faulkner’s sixth-grade class, taken by his teacher, Miss Essie. Faulkner is fifth from the right in the back row. Note his stylish suit: the dapper young Faulkner learned his love of menswear from his grandfather, whom he often went to visit when

he cut class in the sixth grade. When Billy told his grandfather that he liked his vest and fob one day, Grandfather Falkner bought him his own. The two Falkners wore their matched suits to church together.

**Essie Eades, William Faulkner's Sixth-Grade Class in Oxford, Mississippi, 1909. (MSS 6074-t).  
Enlarged facsimile reproduction.**

## **Case: ARTIST**

Drawing, like writing, seemed to be a compulsion for William Faulkner, something that he could not help but do throughout his life. His talent was so well known among his classmates by high school that he was asked to do the illustrations for the eleventh-grade yearbook.

Like much popular art of the time, Faulkner's art in the 1910s and '20s often shows the influence of the Decadent artist Aubrey Beardsley, as may be seen in the illustrations for his one-act play *The Marionettes* (1920) and his novella *Mayday* (1926). As his writing career progressed, he undertook no more major illustrated projects of this kind, but still regularly included sketches of himself and the world in his personal correspondence. Late in life, he drew to entertain his grandchildren.

Faulkner's art is scattered throughout his surviving papers: childhood doodles of trains, flawless mechanical drawings in his flight training manual, illustrated early works, and humorous self-portraits in letters.

## **SPECIAL DELIVERY**

Faulkner sent this visual letter to his daughter Jill, showing himself mid-flight on his way home to Rowan Oak, the Faulkner's home in Oxford, from Hollywood, where he was working as a screenwriter. In the sketch, Faulkner carries home a bag of money and what appears to be a package for "Cho-Ch[o], Mac, Jill, Mammy, Earl, and Pauline," and claims himself as a present for his wife Estelle. "Cho-Cho" and "Mac" were nicknames for Faulkner's stepchildren Victoria and Malcom. "Mammy" was Jill's nurse, Narcissus McEwan.

**William Faulkner, Letter to "My Dear Jill Baby" (Jill Faulkner), July 7, 1934. (MSS 9817-g)**

*Purchased with multiple funds*

## **THE ILLUSTRATOR**

From 1917 to 1922, Faulkner provided the illustrations for the Ole Miss yearbook, drawing thematic pictures for such sections as "Social Activities," "Organizations," and "Red & Blue." In the 1920 edition, he was listed as an art editor. Though his later illustrations for Ole Miss were heavily influenced by the work of Aubrey Beardsley, this early example gives us an idea of Faulkner's own aesthetic as a young artist.

***Ole Miss: Yearbook of the University of Mississippi (Mississippi, 1918). (PS3511 .A86 Z774 v.22 1918 c.2)***

## **THE BOOK ARTIST**

Composed in 1926, *Mayday* is an allegorical novella whose protagonist, Sir Galwyn of Arthgyl, goes on a quest where he encounters Hunger, Pain, Time, and Little Sister Death. The book was hand-lettered, illustrated, and bound by Faulkner himself, with three full-page watercolor illustrations. It was a gift to Helen Baird, a woman he fell in love with while working with Sherwood Anderson in New Orleans.

**William Faulkner, facsimile edition of the unique copy of *Mayday* (Notre Dame, Indiana: University of Notre Dame Press, 1976). (PS3511 .A86 M39 1976b)**

*Purchased with multiple funds*

## **THE BEARDSLEY SCHOOL**

While a student at the University of Mississippi, Faulkner belonged to a drama club called “The Marionettes.” Shown here is the illustrated *Dramatis Personae* for the one-act play he wrote for the club. The play was never staged, but Faulkner hand-lettered, illustrated, and bound six copies for the club’s members. The illustrations are indebted to the work of Aubrey Beardsley, specifically the edition of Oscar Wilde’s *Salome* that Beardsley illustrated, which Faulkner read.

**William Faulkner, hand-lettered manuscript copy of *The Marionettes*, 1920. (MSS 6271-aj)**

*Purchased in Memory of Linton Reynolds Massey*

## **THE WATERCOLORIST**

Most of Faulkner’s surviving sketches are in pencil or pen; displayed here is a rare example of the artist using watercolors in this painting of a windmill. Note his signature in the foreground.

**William Faulkner, untitled watercolor [Windmill], undated. (MSS 10443). Facsimile reproduction.**

*Papers of William Faulkner, 1908-1943*

## **FAULKNER'S GRAND TOUR**

Shown here is a self-portrait of a bearded William Faulkner, drawn while on his first trip to Europe. In July 1925, Faulkner embarked on a tour of Italy, France, Switzerland, and England. In a rare gesture, Aunt Bama gave him twenty dollars toward his travels (which he sewed into his trench coat for safekeeping) in the hopes that he would follow the footsteps of her father “the Old Colonel,” who returned from Europe to write *Rapid Ramblings in Europe*. He included this drawing in a letter home to his aunt. Such self-portraits, often humorous, are scattered throughout his correspondence.

**Self-portrait of William Faulkner from letter to his aunt, Alabama McLean, 1925. (MSS 6271-ak). Enlarged facsimile reproduction.**

*Linton Massey-Faulkner Collection*

## **Case: FLYING ACE**

The heroics of flight captivated William Faulkner. As boys, he and his brothers made wings out of corn shucks. When that failed, they tried to build an airplane following instructions in the magazine *American Boy*. They never succeeded, but “Billy” continued to devour tales of flying.

When the U.S. joined World War I, the twenty-year-old Faulkner saw his chance. After the U.S. Air Force rejected him—he was under regulation height and weight—Faulkner posed as English and joined the Royal Air Force. He entered active service in Canada in July 1918. After a few months of training, his dream was crushed: the war came to an end. He only served 179 days, possibly without piloting a single flight.

Faulkner did earn his pilot’s license eventually, and flew as much as he could. His love of flying is immortalized in his first published story, “Landing in Luck,” and the novels *Soldier’s Pay* and *Pylon*. Almost as famous as these written works were the tall tales he told after returning to Oxford from Canada: he affected a limp and spoke of a silver plate in his head, caused by a supposed plane crash.

## **THE ENGLISHMAN FROM OXFORD**

After Faulkner was rejected by the U.S. Air Force, he had to pose as a British subject to join the R.A.F. Faulkner’s R.A.F. certificate of service documents the British backstory he wrote for himself: he was born in Finchley, England; he belonged to the Church of England; he was eight months younger; and his name was spelled “Faulkner,” not “Falkner.” To complete the ruse, he taught himself to speak with British pronunciation. He was discharged on April 1, 1919 “in consequence of being surplus to R.A.F. requirements.”

### **William Faulkner’s Canadian Royal Air Force Certificate of Service. (MSS 9817-I)**

*Purchased with multiple funds*

## **THE BIRDMAN**

The Quiet Birdmen is a secret society founded in 1921 by ex-World War I pilots. Faulkner was known to wear a Quiet Birdmen lapel pin as early as the mid-1920s and well into his later years.

The card reads that the member has “mounted alone into the realms beyond the reach of keewee” or non-flyers.

**William Faulkner’s Quiet Birdman membership card. (MSS 9817-I)**

*Purchased with multiple funds*

**PRIVATE WILLIAM FAULKNER**

When Faulkner enlisted, he was named Private II and sent to the Cadet Wing at Long Branch, on the shore of Lake Ontario. Once he completed his basic training in September, he was sent to the No. 4 School of Military Aeronautics in Toronto. This pass allowed Faulkner to leave his quarters at Wycliffe College of the University of Toronto on Wednesdays, Saturdays, and Sundays.

**William Faulkner’s Canadian Royal Air Force School of Aeronautics Permanent Pass. (MSS 9817-I)**

*Purchased with multiple funds*

**THE CIVILIAN PILOT**

Faulkner’s lifelong love of flying is well documented. He continued to fly even after his youngest brother, Dean Swift Falkner, died in a plane crash in 1935; this event devastated Faulkner, who had encouraged his brother’s interest in flying.

Displayed here is Faulkner’s pilot’s log from 1937 to 1938. It includes the date of the flight, the make of the aircraft and the motor, the flight’s point of origin and destination, as well as a note that he renewed his pilot’s license to January 1939.

**William Faulkner’s Pilot’s Log, 1937-38. (MSS 9817-I)**

*Purchased with multiple funds*

**THE TELLER OF TALL TALES**

Faulkner is infamous for his youthful tall tales of valor in the Great War. Later in life, as an increasingly public figure, he found himself in the position of having to clarify the truth. The postscript to this letter contains one such instance.

**William Faulkner, Letter to Dayton Kohler, January 10, 1950. (MSS 6083)**

*Gift of Dayton Kohler*

**THE DILIGENT STUDENT**

While at the School of Aeronautics, Faulkner kept a notebook in which he neatly recorded lecture notes on the theory of flight, aircraft rigging, aerial navigation, and motors. The notebook is open here to his pristine drawing of a Curtiss JN-4, better known as the Curtiss “Jenny,” the plane that was used for R.A.F. cadets’ flight training.

**William Faulkner’s Canadian Royal Air Force training notebook. (MSS 6074)**

*William Faulkner Foundation Collection*

**FAULKNER’S R.A.F. JACKET AND CAP**

Though he was only a Private II at the time of his discharge, Faulkner used the last of his R.A.F. paycheck to purchase an officer’s uniform. He would belatedly receive his second lieutenant pips that Christmas, but Faulkner, always a dapper man, no doubt preferred the look of an officer’s uniform to a cadet’s for his return home. Though R.A.F. regulations stated that only civilian clothes were to be worn after discharge, Faulkner periodically paraded around the town of Oxford in the officer’s uniform shown here.

When Faulkner posed for photographs in his officer’s uniform, and perpetuated rumors that he was a war hero, he made sure to vary his outfit each time. He had two caps, and would change them out. Sometimes he would tuck a linen handkerchief up his sleeve and carry (but never wear) a pair of leather gloves in the same hand that held a cane. Other times, as in the image shown here, he would simply pose with a lit cigarette.

**William Faulkner’s Canadian Royal Air Force uniform. (MSS 15720)**

*Gift of Jamie Kiggen*

**William Faulkner, Letter to unknown recipient bearing a sketch of himself in uniform, ca. 1919. (MSS 9817-f)**

*Purchased with multiple funds*

**Unidentified Photographer, William Faulkner in uniform, undated. (MSS 6271). Facsimile reproduction.**

*Gift of Linton R. Massey*

## **Case: SCREENWRITER**

Faulkner struggled for many years to make a living from his fiction. When he first became a screenwriter in 1932, the job seemed to offer a glamorous solution to the increasingly desperate problem of supporting a growing family. Spending a few months at a time in Hollywood drafting or doctoring scripts for MGM and Paramount saved him from financial ruin on many occasions; his productivity encouraged the studios to overlook his frequent drunken disappearances.

Faulkner came to regret what he regarded as indentured servitude, a series of 1940s contracts that forced him to spend much of his time in California, apart from his family, working on scripts for film after film and earning wages a fraction of those he previously commanded. He found a silver lining in his intense, intermittent 18-year love affair with script supervisor Meta Carpenter, whom he first met through Howard Hawks in 1935.

Faulkner's best-known screenwriting credits include *The Big Sleep* and *To Have and Have Not*, but these are just the tip of the iceberg. He worked on dozens of films, credited and uncredited—including treatments of his own works—amounting to thousands of pages of writing.

## **CALIFORNIA DREAMING**

The handwritten letter shares Faulkner's excitement at the prospect of being involved in the movie business: he describes the thrill of being invited to write a script for the major star Tallulah Bankhead during a trip to New York. While this project never materialized, in May 1932 Faulkner began the first of many stints as a screenwriter.

**William Faulkner, Letter to Mrs. William Faulkner, November 13, 1931. (MSS 9817-g)**

*Purchased with multiple funds*

## **DREAM NO MORE**

By 1943, the thrill of working for Hollywood had palled. Wartime restrictions made travel difficult, and the family's financial situation continued to be precarious. Faulkner's letters home express frustration with the long separations; here he asks his mother to remind his wife that he is not "here just having fun."

**William Faulkner, Letter to Maud Butler Falkner, April 25, 1943. (MSS 10443)**

*Linton Massey Fund*

## **BOGART AND BACALL—AND FAULKNER**

Faulkner only earned six screenwriting credits despite being associated over the years with more than 50 films. Much of his best work was for director Howard Hawks, Faulkner's favorite and most loyal employer. The two worked together on *To Have and Have Not* (1944), famous for the first meeting between Humphrey Bogart and Lauren Bacall. The studio capitalized on this success, also hiring Faulkner for *The Big Sleep* (1946). Although UVA owns many bound copies of Faulkner screenplays, this fragment of *The Big Sleep* appears to be the only example of his handwritten draft for a script.

Other Hawks-Faulkner credits include *The Road to Glory* (1936) and *Land of the Pharaohs* (1955). Faulkner also made important but uncredited contributions to Hawks' *Air Force* (1943) and Jean Renoir's *The Southerner* (1945). The latter was a United Artists production; Faulkner could not be credited because of his contract with Warner Bros.

**Manuscript fragment of William Faulkner's screenplay for *The Big Sleep*, undated. (MSS 6074)**

*William Faulkner Foundation Collection, 1918-1958*

**Unidentified photographer, *To Have and Have Not* production still, undated. (MSS 6271-y).  
Facsimile reproduction.**

*Warner Brothers Pictures, Inc. Photographs, 1944*

## **WRITING FOR THE SILVER SCREEN**

A quick search of UVA's holdings turns up dozens of screenplays Faulkner wrote or worked on. Some are early drafts far different from the filmed version; others were never produced at all. This script eventually became *Slave Ship* (1937), one of the six films to formally credit Faulkner's work and the only one not directed by Howard Hawks. This copy may have been annotated by producer Darryl Zanuck, whose initials appear on the cover. It is the first of three versions in the UVA collection, dated September-October; revisions continued through the end of the year.

**William Faulkner, typescript copy of screenplay "The Last Slaver," 1936. (MSS 6271-bc)**

## SELF-ADAPTATION

Faulkner first met Howard Hawks when the director asked him to adapt his short story “Turn About” into a film; this was the only time Faulkner’s adaptation of one of his own works made it onto the screen. Eventually produced as *Today We Live* (1933), the film chronicles the adventures of American and British officers during World War I. At the studio’s request, Faulkner added a role for star Joan Crawford as part of a love triangle.

**William Faulkner’s contract with MGM for production rights to “Turn About,” October 22, 1932. (MSS 6074-aa)**

*Linton Massey Fund*

## HOMESICKNESS

Faulkner delighted in sending daughter Jill stories of meeting Bogart and Bacall on set, or being introduced on a hunting trip to a Mr. Clark Gable. These letters, more emotional than those written to Estelle or Maud, reveal his longing for a reunited family. Between anecdotes he pines for Jill’s company; his list of names to “Take good care of” includes family members, employees, and the family dogs.

**William Faulkner, Letter to Jill Faulkner, February 28, 1944 (MSS 6074-z)**

*William Faulkner Collection*

## HIGH AND LOW LIFE

Faulkner’s time in Hollywood was punctuated with pleasure and frustration. In the 1930s, he earned as much as \$1,000 a week screenwriting for Twentieth-Century Fox; a new 1942 contract with Warner Bros. started at \$300 and increased in \$50 increments each time they took up the option to renew the contract--which they did, despite Faulkner’s wishes to renegotiate or quit, for the next seven years. Behavior clauses sought (without much success) to control his drinking and keep him to a regular schedule.

Faulkner did, however, enjoy his southern California lifestyle. He would hunt with Howard Hawks; swim, ride, and entertain with Meta Carpenter. When his family was able to join him, they were treated to outdoor activities and meetings with Faulkner’s famous friends.

**Alfred Eris, William Faulkner sunbathing in his home in Pacific Palisades, 1937. (MSS 6271).  
Facsimile reproduction.**

*Gift of Linton R. Massey*

**William Faulkner's Warner Bros. Identification Card, 1942. (MSS 9817-I). Facsimile  
reproduction of front and back.**

*Purchased with multiple funds*

## Case: PULP/HACK WRITER

The understated covers of Faulkner's first editions state clearly that the texts they hold are serious literature. Likewise, today's editions emphasize Faulkner's place in the literary canon. However, in his lifetime, he was often presented as a popular writer to be discovered in the racks of drugstores, cigar stands, and train stations.

In the 30s and 40s, Faulkner depended upon magazine publication for survival. While his true "hack writing" arena was screenwriting, he tried to make quick cash from stories aimed at a wide range of publications, from literary journals to popular mystery magazines.

Paperback publishing took off in the late 40s. After Faulkner's Nobel Prize in 1949, cheap editions of his books sold millions of copies. Paperback reissues and translations into other languages multiplied. While *Sanctuary* is his novel most obviously suited to the suggestive, gaudy covers of pulp novels, creative designers found ways to make many of his works intriguing to impulse shoppers.

## **A PLETHORA OF (MOSTLY) PULPS**

Arrayed to the right are the following volumes:

**Clifton Cuthbert, *Joy Street* (New York: Lion, 1956). (PS 3511 .A86 J69 1956)**

**William Faulkner, *Kapnos, kai alla diēgēmata* [Selections of Faulkner's Works] (Athens: Atlantis, [1950]). (PS3511 .A86 K5154 1950)**

*Gift of Random House*

**William Faulkner, *The Long Hot Summer* (New York: New American Library, 1958). (PS3511 .A86 L65 1958)**

*Gift of Linton R. Massey*

**William Faulkner, *Mosquitoes* (New York: Avon, 1945). (PS3511 .A86 M6 1945)**

*Gift of Linton R. Massey*

***Nude Croquet and Other Stories of the Joys and Terrors of Marriage* (New York: Berkley, 1958). (PS3511 .A86 G655 1958)**

*Gift of Sandy McAdams*

**William Faulkner, *Soldatenlohn: roman [Soldiers' Pay]* (Hamburg: Rowohlt, 1958). (PS3511 .A86 S5815 1958)**

*Gift of Linton R. Massey*

**William Faulkner, *Sanctuary* (New York: Penguin, 1947). (PS3511 .A86 S3 1947 c.3)**

*Gift of Linton R. Massey*

**J. Shea Vernon, ed., *Strange Barriers* (New York: Lion, 1955). (PS3511 .A86 D706 1955)**

*Faulkner Foundation Collection*

**William Faulkner, *A Rose for Emily and Other Stories* (New York: Armed Services Editions, 1945). (PS3511 .A86 R6 1945b)**

*Gift of Linton R. Massey*

**On wall:**

**Cover of *College Life* 18.1 (January 1936). (PS3511 .A86 T95 1936). Facsimile reproduction.**

**Cover of *Ellery Queen's Mystery Magazine* 7.31 (June 1946). (PS3511 .A86 E7 1946a).**

**Facsimile reproduction.**

*Gift of Linton R. Massey*

**Cover of *The Dude* 1.4 (March 1957). (PS3511 .A86 C37 1957). Facsimile reproduction.**

*Gift of Linton R. Massey*

**Cover of *The Saturday Evening Post* 203.17 (October 1930). (PS3511 .A86 R39 1930). Facsimile reproduction.**

*Gift of Linton R. Massey*

### **ASPIRING WRITERS, TAKE NOTE**

Faulkner experienced rejection after rejection when submitting his stories to magazines; shown on this handwritten record are just some of the venues he sought to publish with in the early 1930s; more appear on the reverse of this document. One particularly notable rejection documented here is “A Rose for Emily,” turned down by *Scribner’s* (middle column) and accepted by *The Forum* (left-most column). *College Humor* (right-most column) shows only rejections; elsewhere in this case is a 1936 issue of that publication containing a Faulkner story—evidence that his diligence paid off.

**William Faulkner, list of magazine submissions, (ca. 1930–31). (MSS 6074). Facsimile reproduction.**

*William Faulkner Foundation Collection*

### **A WRITER IN A RUT**

In this letter to his agent, Faulkner tries yet again to place one of his short stories, “Knight’s Gambit,” describing it in the most practical of terms. He laments his current “stale” mindset, which he blames on his financial difficulties, and goes on to describe his various efforts to find work and the reasons for his financial difficulties: too many family members needing his help.

“Knight’s Gambit” was never published in magazine form; it only appeared in book form in 1949 as the final story in an eponymously titled short-story collection.

**William Faulkner, Letter to Harold Ober, June 22, 1942. (MSS 8969-a)**



## **Case: WHITE SOUTHERNER**

Faulkner's sense of identity "as a white Southerner" was strong. Throughout his life he claimed the deceptively simple role of "farmer," putting initially meager book royalties into land and mules. When he bought his 1840 Oxford home, Rowan Oak, he acquired a symbolic piece of the Old South; echoing that past, he hired local African American farmhands and household servants. Even when he lived elsewhere for months at a time, he remained a prominent citizen of Oxford.

Faulkner's fiction is distinguished for its nuanced treatment of slavery as the South's founding sin. In public statements, Faulkner attempted, with less success, to address questions of how America should move forward in the face of that history. His fame reached its peak in the 1950s as the Civil Rights movement gathered steam. Called upon to speak about Jim Crow, he satisfied neither pole of the debate as he advocated for equality while defending regional traditions from outside intervention. He called fellow Southerners to account for living in the past, and felt Northerners were ignorant of the realities of Southern life. To liberals, he was paternalistic and too gradualist in his approach to change; to conservatives, he far too often spoke in favor of integration.

## **THE FARMER**

Throughout his life Faulkner claimed the deceptively simple title "farmer." Even as he struggled to support his young family, he invested his initially meager royalties into land: 25 wooded acres surrounding Rowan Oak, and a working farm, Greenfield, which his brother Johncy managed. They tried to raise mules; the displayed horse feed label wound up as a bookmark. Faulkner hired local African Americans as farmhands—often from families who had labored for the Falkners for generations—and supported them as a community through wages, gifts, and a subsidized commissary.

Later in life, Faulkner became increasingly concerned with the replacement of Oxford's farmland with subdivisions. The rate at which modern, industrialized Americans were consuming natural resources disturbed him. Faulkner had become so identified with the rural South that *Time* commemorated the two-year anniversary of his death with the article "View from Within," which included the photograph of him inspecting a barn.

**Card from Horse Feed Bag used as a bookmark by Faulkner, undated. (MSS 9817-I)**  
*William Faulkner Collection*

***Time* 84.3 (July 17, 1964). (MSS 10677). Facsimile reproduction.**  
*Gift of Arnold Armand Del Greco*

**Martin J. Dain, “Faulkner inspecting hand-hewn log barn,” 1963. (MSS 6271). Facsimile reproduction.**

*Gift of Linton R. Massey*

## **WRITER’S WORK**

This photograph shows Faulkner at work on his second novel, *Mosquitoes*, in Pascagoula, Mississippi. Although much of his literary career was spent away from home, Faulkner always returned to Mississippi. There he would see family, write, and try to support himself with a variety of jobs. His legendarily incompetent stint as postmaster in 1921-24 ended in a series of polite letters in which Uncle Sam tried to collect \$38.25 owed due to a math error. After marrying Estelle in 1929, Faulkner worked nights at the Ole Miss power plant, supervising laborers who shoveled coal and tended boilers—and writing in between.

**Cofield’s Photo Studio, William Faulkner working on a typescript of *Mosquitoes*, ca. 1925-26. (MSS 6271). Facsimile reproduction.**

*Gift of Linton Massey*

## **ROWAN OAK**

Faulkner was adamant about owning property in Oxford; as soon as he had hopes of financial stability he took out a mortgage on “The Bailey Place,” whose woods had been a childhood playground. He renamed it Rowan Oak, a symbol of peace and security from Scottish folklore. Although the Greek-revival house was distressingly run-down when the family moved there in 1930, and required expensive renovations, to Faulkner it signified a place of his own in the South’s history of landed aristocracy. It remained the family home until Faulkner’s death and is now a house museum belonging to the University of Mississippi.

**UPI photographer, William and Estelle Faulkner outside Rowan Oak, 1955. (MSS 6271-bd). Facsimile reproduction.**

*William Faulkner Photographs, 1930-1965*

## **THE MAN FROM OXFORD**

Faulkner’s intense identification with Oxford and rural Lafayette County, Mississippi is apparent both in his fictions about them and in his choice to maintain ties as a landowner and citizen despite early financial setbacks and later fame. His relations with townspeople were not always

smooth. Many locals found his books smutty and violent, reflecting poorly on their community. Faulkner in turn found them parochial and sanctimonious, as his broadside against the renewal of a beer ban shows.

Yet he also maintained close friendships and longstanding business relations. Walking to the post office and the drug store, eating at local restaurants, holding court in Rowan Oak's parlor, receiving treatment for alcohol abuse at the sanitarium in Byhalia, and, finally, being carried across the town square in his coffin, Faulkner remained an active participant in the town life of Oxford until the day he died.

**Warner Brothers photographer, "Wm. Faulkner and one of his hired hands, Oxford, Miss.," 1948. (MSS 9817-I). Facsimile reproduction.**

*Purchased with multiple funds*

**William Faulkner, "To The Voters of Oxford," [Oxford, MS, 1950]. (MSS 9817-I)**

*Purchased with multiple funds*

## **THE WHITE SOUTHERNER CONFRONTS PREJUDICE**

This letter is one of many private papers in the collection that reveal Faulkner's deep interest in and ambivalence about race relations and social change. Here Faulkner writes to his stepson Malcolm (Buddy), then serving in the Army, about the death of the pilot son of his longtime editor, Robert Haas. He admires the Haases' loyal service and condemns a hypothetical anti-Semitic "Legionnaire," but his repeated allusions to their Jewish identity implies Faulkner's own sense of their separateness in 1940s America.

Some lines later Faulkner writes admiringly of the famous African-American Tuskegee Airmen and condemns a murderous "mob of white men and white policemen"—by way of a fable set in Africa, replete with stereotypical names and images—before concluding with a powerful prophecy of coming equality.

**William Faulkner, Letter to Malcolm Franklin, 1943. (MSS 10117-h)**

*Gift of James B. Meriwether*

## **THE WHITE SOUTHERNER CONFRONTS INTEGRATION**

This letter to Faulkner's former lover describes his involvement the previous February in a desegregation controversy at the University of Alabama. Terrified that Autherine Lucy would be killed if she tried to enroll, Faulkner had given *The Reporter* a drunken interview suggesting that white Southerners' eventual response would be armed resistance—if pushed too fast on integration without time to draw their own conclusions on the inevitability and justice of change—and that loyalty would compel him to join them.

**William Faulkner, Letter to Mrs. Ezra Bowen [Joan Williams], January 12, 1957. (MSS 9394)**  
*William Faulkner Papers, 1949-1961*

### **THE WHITE SOUTHERNER IMAGINES HIMSELF AS BLACK**

Controversy over Faulkner's inflammatory *Reporter* interview persisted for several months. On the *Ted and Jinx* show three days later, an even-more-inebriated Faulkner seemingly abandoned his prior support for desegregation, proposing a hundred-year integration timeline. That summer he wrote "A Letter to the Leaders of the Negro Race" for *Ebony*, repeating the phrase "If I were a Negro," but also conceding that "a white man...cannot" truly inhabit the "grief and problems" of others. Faulkner praised the Montgomery Bus Boycott but insisted that "'going slow' ....And, above all, with patience" was the most effective and appropriate method of protest and reform.

***Ebony* (September 1956). (PS3511 .A86 I45 1956). Digital reproduction.**  
*Gift of Linton R. Massey*

### **THE WHITE SOUTHERNER CHOOSES HIS WORDS WITH CAUTION**

At times, Faulkner spoke out clearly for integration. At other times, he counseled gradualism. This speech draft shows him moderating his language as he worked. He first types a blunt statement: that integration is fundamental to American culture. His later pen edit removes the charged term.

The speech was delivered at multiple locations and was published in 1955 in *Harper's* as "On Privacy: The American Dream: What Happened To It." Faulkner paraphrased it at a public Q&A at UVA in 1958:

And to live in—in this country, anywhere in the world today, and to—to—to be against giving a man what equality—cultural, educational, economic—that he's capable and responsible for, is like living in Alaska and being against snow.

**William Faulkner, annotated typescript of "Freedom American Style," ca. 1955. (MSS 6074)**  
*William Faulkner Foundation Collection*

## **Case: NOBEL LAUREATE**

William Faulkner was the fourth American to be awarded the Nobel Prize for Literature. When he boarded a plane for Stockholm to receive the award in December of 1950, he was at a pivotal point in his life and career: his name would now forever be followed by the title “Nobel Prize-winning novelist.”

Faulkner sought to avoid the ceremony for several weeks after learning news of the award “for his powerful and artistically unique contribution to the modern American novel.” Instead, he went on a hunting trip, nearly caught pneumonia, and told persistent reporters that the distinction was for his works rather than himself: “I am a farmer down here and I can’t get away.” Though he appreciated the international respect that the award represented, he despised journalists and found formal ceremonies and public performance extremely difficult.

Jill convinced her father that she was excited to accompany him. In the end, Faulkner enjoyed Sweden and his hosts enjoyed him. His acceptance speech was widely praised upon publication; it revealed a writer who was beginning to conceive of his fame as conferring a global responsibility upon him in the post-war era.

### **“AGONY AND SWEAT”; “HONOR AND HOPE”**

Journalist Sven Åhman’s November 10, 1950 phone call first alerted Faulkner to his Nobel Prize win. A week later Faulkner wrote Åhman to say he would not attend the ceremony: “I hold that the award was made, not to me, but to my works.”

Of course, Faulkner did attend, and these words from his letter became the opening of his acceptance speech. The speech’s delivery was nearly inaudible. Yet when it appeared in newspapers the next day it was recognized as a powerful statement of a writer’s duty in an uncertain age. The speech urged and celebrated “sacrifice and endurance” in response to global fears of nuclear war. It emphasized Faulkner’s intent to use the prize money and the award’s “acclaim” to further this global mission and support younger writers.

**William Faulkner, Letter to Sven Åhman, November 16, 1950. (MSS 6271-ai). Facsimile reproduction.**

*Linton Reynolds Massey Papers, 1953-1974*

**William Faulkner, Nobel Prize Speech in *Literary Transition in the U.S.A.* ([Washington, D.C.: Government Printing Office, 1951]). (PS3511 .A86 N46 1951j)**

*Gift of Linton R. Massey*

**Associated Press photographer, William Faulkner receiving the Nobel Prize, December 10, 1950. (MSS 9817-I). Facsimile Reproduction.**

*William Faulkner Foundation Collection*

## **FUNDING THE FAULKNER FOUNDATION**

In 1960 Faulkner used his remaining prize money to create the William Faulkner Foundation, charged with promoting young American writers and providing scholarships to UVA creative writing students and African Americans from Mississippi. The Notable First Novel Award was particularly successful, and was presented over its ten years to writers such as Thomas Pynchon (1964) and Cormac McCarthy (1966); today's PEN/Faulkner award was inspired by this project.

The Foundation also became the owner of papers Faulkner had deposited in Alderman Library. The Foundation donated the papers and all other assets to the University of Virginia when it dissolved in 1970.

### **Conveyance of Personal Property to William Faulkner Foundation (MSS 9817-j)**

*William Faulkner Foundation Corporate Records*

#### **A SHORT-LIVED, AMBITIOUS AWARD**

The Ibero-American award was inspired by Faulkner's visit to Venezuela in 1961, part of a cultural diplomacy effort to improve U.S.-Venezuelan relations. Faulkner realized on the trip how many excellent novels by young Latin American writers were not translated into English. The one-time award was established to use Faulkner's renown to promote Latin American novels published after World War II. It was judged by literati from each participating country. UVA Spanish professor Arnold Del Greco managed the project.

Novels representing thirteen countries were honored; the overall winner was *Cumboto* by Venezuelan Ramón Díaz Sánchez (1903–1968). A year after Díaz Sánchez died, *Cumboto* appeared in translation under the University of Texas Press imprint, funded in part by the Foundation. His plaque remained with the Foundation.

### **Ibero-American Novel Project Chart tracking the selection of judges and winners, 1962 (MSS 10677)**

*William Faulkner Foundation Collection*

**Ibero-American Award, 1964 (MSS 10677)**

*William Faulkner Foundation Collection*

**WOMAN ON THE SPOT**

Seventeen-year-old Jill Faulkner was editor of her school newspaper: when she accompanied her father to Sweden, the town paper, the *Oxford Eagle*, hired her to send dispatches, here reprinted the following month in the wider-circulating Memphis *Commercial Appeal*. Jill's account emphasizes personal experiences, such as meeting royalty, as counterpoints to the award's global significance for her father's career.

**Jill Faulkner, "A Dixie Miss Sees Her Dad Get The Nobel Prize," *The Commercial Appeal* (Memphis, January 7, 1951). (MSS 6074-c). Facsimile reproduction.**

*William Faulkner Foundation Collection*

### **Case: LITERARY DIPLOMAT**

Faulkner embraced his role as a global figure following his 1950 Nobel Prize. He traveled extensively in Europe, combining one trip with a final screenwriting job on location in Egypt for *Land of the Pharaohs* (1953–54). France awarded him the Legion of Honor in 1951; in 1954 he attended the International Writers' Conference in São Paulo.

People around the world were eager to meet the increasingly revered writer; the U.S. State Department was equally happy to capitalize on his fame in its Cold War deployment of “soft power,” sending him to Japan, the Philippines, and Europe (1955); Athens (1957); and Venezuela (1961). Faulkner took seriously calls to serve his country in a semi-official capacity, combining literary engagements with formal statements to the press—for example, calling for interracial solidarity in the wake of Emmett Till’s murder.

Though shy and always leery of formal ceremonies, Faulkner enjoyed reaching out to ordinary people on his travels. Trips to Asia and Latin America offered partial respites from the more oppressive demands of celebrity in the English-speaking world; Faulkner sensed common aspirations between young people on the margins of global power and his own beloved South.

### **GLOBAL CITIZEN**

Although Faulkner had not been outside the country since his 1925 steamer trip to Europe, he traveled extensively in the last decade of his life. Many of the trips combined work for the State Department with literary outreach and personal visits to his family (stepdaughter Victoria and her husband Bill Fielden in Manila and Caracas) or lovers (Else Jonsson in Stockholm and Paris; Jean Stein in Rome).

#### **William Faulkner’s U.S. passports, 1950 and 1957. (MSS 9817-I)**

*Purchased with multiple funds*

### **FAULKNER IN JAPAN**

In 1955 Faulkner agreed to attend a ten-day literary seminar in Nagano for the State Department, with additional visits to Tokyo and Kyoto. Faced with the daunting trip, Faulkner again succumbed to anxiety and heavy drinking, requiring both American and Japanese

emergency care. After a queasy first few days, however, he found that he enjoyed the audiences and food alike.

Faulkner was already popular in Japan, with many of his works translated. As he grew more comfortable, sharing his global hopes and fears and listening to students' concerns for their country, he noted historical and cultural similarities between postwar Japan and the South under Reconstruction. The State Department reported that his visit was the best cultural mission they had ever conducted in Japan.

**Unidentified photographer, William Faulkner in Japan, 1955. (MSS 11615). Facsimile reproduction.**

*Gift of Hal Howland*

**William Faulkner, *Kishi no Kansei [Knight's Gambit]*, translated by Yasumo Ōkubo (Tokyo: Ondorisha, 1950). (PS3511 .A86 K51625 1950)**

*Gift of Linton R. Massey*

**William Faulkner, *Heishi no Kyuyo [Soldiers' Pay]*, translated by Saburō Yamaya (Tokyo: Hayakawa Shobo, [1952]). (PS3511 .A86 S58163 1952)**

*Gift of Linton R. Massey*

## **FAULKNER IN VENEZUELA**

Faulkner's final patriotic mission for the State Department was to Venezuela in 1961. Poet, Pan-Americanist, and U.S. cultural affairs specialist Muna Lee wanted to promote the two countries' friendship; the Venezuelans who were consulted voted to invite the famous writer to their 150th anniversary of independence. Faulkner was now experienced at engaging with excited groups of writers and reporters at formal and social events, although he still preferred conversations with students and young people, as well as chances to engage with local food culture.

At the end of the successful trip he was presented with Venezuela's Order of Andrés Bello, an award similar to the French Legion of Honor, which he had received in New Orleans in 1951. As usual, the State Department was thrilled with its newfound cultural capital following Faulkner's visit.

**Unidentified photographer, William Faulkner in Venezuela, 1961 (MSS 15242). Facsimile reproduction.**

*Linton R. Massey Fund and Faulkner Foundation Fund, 2011/2012*

**North American Association of Venezuela, "William Faulkner Visit to Venezuela," 1961 (MSS 15242)**

*Linton R. Massey Fund and Faulkner Foundation Fund, 2011/2012*

**"BIGWIG-TO-BIGWIG CAN HARDLY BE ACHIEVED"**

In 1956, Faulkner became co-chair of the Writers' Committee for Eisenhower's People-to-People Program, which hoped to promote American interests by fostering relationships among professionals across the Iron Curtain. His assistants sent surveys to prominent American writers and compiled their ideas into this questionnaire. The often creative responses ranged from serious suggestions to lighthearted jokes to angry refusals to participate in election-year propaganda: Faulkner's famous name, however, commanded some reply.

The poet Marianne Moore's response is among the most colorful of those to be found in the collection. She was enthusiastically in favor of the Committee's mission, with withering scorn for anything "Craven," "Wasteful," "weak," or smacking of "poltroonery."

**Marianne Moore, Response to William Faulkner's questionnaire for People-to-People Program, 1956. (MSS 7258-I)**

*Gift of Joseph Blotner*

**FROM RUSSIA WITH LOVE**

Writing to his State Department contact Howard E. (Hal) Howland, Faulkner imagines here a literary prize with all the trappings of a spy thriller: for "the best manuscript to be smuggled out of the iron curtain countries," to "find perhaps a weakness in the communist establishment" by giving artists a voice--and material compensation for their dangerous honesty. Faulkner's international travels, combined with his People-to-People work, may have suggested this sensational idea.

**William Faulkner, Letter to Hal Howland, c. 1957. (MSS 11615)**

*Gift of Hal Howland*

### **CONFRONTING RACE ABROAD**

This Foreign Service report from Faulkner's 1955 visit to Manila (en route from Japan to Europe) is one of several such documents rescued by Hal Howland from a routine office cleaning and donated to UVA. The reports—from Tokyo, Rome, Reykjavik, Berlin, and elsewhere—give details of Faulkner's activities on behalf of the State Department and accounts of local audiences' responses. This installment praises the visit as a success, noting favorable accounts in newspapers usually critical of America and, on the second page, Faulkner's "earnest exhortation to writers to seek the truth, [ . . . ] and his frank and optimistic appraisal of the Negro problem in the United States."

**John A. Nalley, United States Information Service Despatch No. 43, Sept. 30, 1955 (MSS 11615)**

*Gift of Hal Howland*

## **Case: WRITER IN RESIDENCE**

How did Faulkner, so deeply associated with Mississippi, become a fixture at UVA? After daughter Jill moved here in 1954, he and Estelle began visiting, and the birth of their first grandchild increased the appeal. In spring 1956, UVA English faculty members Fred Gwynn and Floyd Stovall met with the famous visitor and invited him to be the first Balch Writer-in-Residence; Faulkner accepted. He needed a home away from Oxford, a place so deeply associated with the writer and his books that he felt oppressed there by fame. He liked Charlottesville, famously saying of Virginia “snobs”: “They never push at me. They want nothing of me. They will offer me their hospitality and they will accept me.”

Gwynn, Stovall, and Joseph Blotner coordinated Faulkner’s residency, over the course of which he met with hundreds of students and locals. When he first arrived, he deposited his papers at the library; like Faulkner himself, they never left.

Faulkner found his niches —his office hours, UVA sporting events, and most pleasurably for him, the stables and countryside. He remained at the University until he died unexpectedly, on one of his regular trips back to Oxford. At the time, he was in the early stages of purchasing a home west of Charlottesville.

*Note:* To immerse yourself in Faulkner’s time at the University, visit the website *Faulkner at Virginia*. This site, curated by Steven Railton, contains audio recordings and transcripts of Faulkner’s public events at UVA along with essays and photographs from the Library’s collections.

**[faulkner.lib.virginia.edu](http://faulkner.lib.virginia.edu)**

## **FAULKNER’S TYPEWRITER**

After his stint as Balch Writer-in-Residence came to an end in 1958, Faulkner’s friend—and longtime collector of his work—Linton Massey asked University Librarian John Cook Wyllie if the Library might provide Faulkner with a continued formal tie to the University. Wyllie obliged, and Faulkner was installed as “consultant on contemporary literature to the Alderman Library.” He was provided with a private study on Alderman’s fifth floor and this typewriter. He used it to type much of his novel *The Mansion* (1959), the final volume in the Snopes trilogy.

**Remington Typewriter, mid-20th century. (MSS 8418)**

## **DEFENDING OLD ALBEMARLE COUNTY**

This early draft of a letter, likely planned for submission to the editor of Charlottesville's newspaper, *The Daily Progress*, shows Faulkner involving himself in local issues: in this case, the passionate, lengthy debate over the placement of Interstate 64. At the time of his residency, planners were considering two routes: a southern route through Lynchburg, and a northern route through Charlottesville. The latter was, of course, the final choice.

On the reverse is a draft of a paragraph for Faulkner's novel, *The Mansion*.

**William Faulkner, untitled fragmentary typescript about Interstate 64, ca. 1958–1960. (MSS 9817-a)**

*Purchased with multiple funds*

## **THE FAULKNER FOUNDATION AND UVA**

It was during his residency at UVA that Faulkner conceived of the William Faulkner Foundation, led by Faulkner himself, Jill and Paul Summers, his longtime friend Mac Reed, collector and friend Linton Massey, and University Librarian John Cook Wyllie. Here, Faulkner informs Wyllie of his first candidate for a planned scholarship for African Americans from Mississippi. McGlowan was the only recipient; after Faulkner's unexpected death, the Foundation continued with only some of his planned projects. The board made a profound impact on the Library when, upon dissolution of the Foundation in 1970, they transferred ownership of Faulkner's manuscripts to the University and created an endowment for future purchases for the collection.

**William Faulkner, Letter to John Cook Wyllie, January 1, 1961. (MSS 6300-a)**

## **THE CHIEF, HARD AT WORK**

Faulkner's initial residency at UVA, funded by a bequest of Emily Clark Balch, lasted for two years, and was followed by a residency in the Library. Finally, in the summer of 1960, he was appointed Balch Lecturer in American Literature, a faculty position. Even before that formal appointment, he was often on a busy schedule when he was in Charlottesville.

This handwritten schedule shows just a few of his events: visits to UVA classes, a studio reading of one of his stories for Recording for the Blind, and a meeting with Uruguayans visiting on a State-Department program. Blotner, who was to recall fondly in his biography of Faulkner their time together at UVA, calls him by the nickname "Chief" in the pencilled note at the bottom of the schedule.

**Joseph Blotner, "Chief's sched," February–March, 1960. (MSS 7362)**

*Correspondence of and about William Faulkner, 1956-1963*

## **THE HUNTER**

Faulkner's move to Charlottesville gave him an opportunity to learn finally to foxhunt. A lifelong deer hunter—on foot—he was eager to join the Albemarle County hunting community, and soon found his place thanks to a quick-growing friendship with local Grover Vandevender. Jumping lessons, some practice “cubbing,” and soon he was able to join the Farmington Hunt. His new friends worried about him: his small build was not suited to the powerful hunters he rode, and his utter fearlessness meant he took risks—and suffered a number of falls.

**George Barkley, Photograph of William Faulkner, Mrs. Daniel Wells, Grover Vandevender, and Mary Farr Jordan at Vandevender's farm, 1960. (MSS 6074). Facsimile reproduction.**  
*Faulkner Foundation Collection*

**William Faulkner's Farmington Hunt card. (MSS 9817-I)**  
*Purchased with multiple funds*

## **AN INAUSPICIOUS FIRST VISIT**

Faulkner's first visit to UVA came more than two decades before his residency began, when he was invited to participate in a weekend symposium organized by James Southall Wilson and presided over by Virginia novelist Ellen Glasgow. All in attendance were eager to meet Faulkner, a relatively new arrival to the literary scene. He made an impression, but not a favorable one. He spent most of the visit drinking heavily, skipped many of the events, and appeared unimpressed by either the conversation or his fellow writers. The ambivalence in the displayed letter to Wilson seems to foreshadow the unsuccessful visit.

**William Faulkner, Letter to James Southall Wilson, September 24, 1931. (MSS 38-428)**  
*Correspondence relating to the Southern Writers Convention, 1931-1932,*

## **THE ELDER SPEAKS TO THE YOUNG**

Faulkner's lectures at UVA are legendary. In this one, Faulkner discusses the philosophical failure of Eisenhower's People-to-People program, to which Faulkner lent his name for a time. He says that the program was wrong in stating that communication among nations should take place “laborer to laborer, scientist to scientist, doctors and lawyers and merchants and bankers and artists to their opposite numbers everywhere.” Such an emphasis on categories reduces people to anonymous representatives, rather than individuals who speak to all other individuals. He calls for young writers to avoid becoming “a fly inside an inverted tumbler,” suggesting *The Catcher in the Rye* as a stand-out example of what today's writing should be.

You may hear this lecture at [faulkner.lib.virginia.edu/display/wfaudio23\\_1read](http://faulkner.lib.virginia.edu/display/wfaudio23_1read)

**William Faulkner, First page of a typescript copy of “A Word to Young Writers Delivered to University of Virginia English Club,” 1958. (MSS 9817-m)**

*Purchased with multiple funds*

### **THE WRITER’S ESSENTIAL ACCESSORIES**

Joe Blotner remembered Faulkner sitting in the UVA English department smoking a “strong, rich-smelling tobacco. It was not aromatic and it was not pungent, but it was a powerful and distinctive blend, so characteristic that you could walk down a hall or enter a room and know that he had been there.”

**William Faulkner’s pipes and pipe cleaners. (MSS 10117-b)**

### **THE TWEEDY FAULKNER**

A poignant reminder of Faulkner’s unexpected death, this jacket was found in his office in Alderman Library after he passed away, a pipe and pipe cleaners in the pocket. Though the coat has deteriorated since, it was well worn at the time. Faulkner was often seen around town quite shabbily dressed; one local recently recalled a day when he was mistaken for a farmer at a UVA sporting event—a misapprehension Faulkner would likely have greatly appreciated. His letter to Jill about a new coat, presumably written while on a visit to Oxford, mentions “the old worn-out brown tweed coat,” possibly this one.

**William Faulkner’s tweed jacket, left behind in his office in Alderman Library. (MSS 7258-j)**

**William Faulkner, Letter to Jill Summers, undated. (MSS 9817-g)**

*Purchased with multiple funds*

**Dean Cadle, William Faulkner and Joseph Blotner outside Rouss Hall, 1962. (MSS 6074).**

**Facsimile reproduction.**

*William Faulkner Foundation Collection*

**Ralph Thompson, William Faulkner at a UVA Track Meet, ca. 1957. (MSS 6074). Facsimile reproduction.**

*William Faulkner Foundation Collection*

**Rip Payne, William Faulkner speaking in the McGregor Room, Alderman Library, 1961. (MSS 6074). Facsimile reproduction.**

*William Faulkner Foundation Collection*



## **Case: READER**

Each item in a person's library provides insight into a fragment of their mind. More than 275 books owned by Faulkner are held in the Small Library. They are remnants of his life-long reading, representing an unknown percentage of all the books that went in and out of the writer's possession during his lifetime.

As a boy, Faulkner read books from his grandfather's large library; he also borrowed mystery novels from the paperback lending library at the drugstore in Oxford. As a young adult, he read voraciously the volumes pressed upon him by his friend Phil Stone. Over the course of his life, friends, mentors, and colleagues gave him many volumes, helping to build the library at Rowan Oak.

Faulkner frequently inscribed his name in his volumes, but very rarely annotated them. Many of his books, marked only by signatures and gift inscriptions, provide tantalizing hints of how a particular work may have shaped him.

## **A RARE ANNOTATED COPY**

Faulkner rarely wrote in his books; this rare example is one of several comments he made in a volume he read while traveling in Normandy in 1925. At the end of Hugo von Hofmannsthal's "The Modern Poet," he writes,

I'll be goddamned if I ever read such a bulging mess of sweetness and light in my life. Imagine a fattish man with a blond well-nourished moustache carrying a flashlight, and you've got the picture. What is the matter with these Huns? They composed music nice, nice some of their painted pictures; but now they can't even seem to win bicycle races with dignity. But I retract: Mr. Ludwig Lewisohn must have translated this stuff.

**William Faulkner's copy of Ludwig Lewisohn, ed. *A Modern Book of Criticism* (New York: Boni and Liveright, 1921). (PS3511 .A86 Z42 .M6 1921)**

*Purchased with multiple funds*

## **TRACES OF A LIFELONG LIBRARY**

The three books shown here reveal how varied are the surviving volumes from Faulkner's personal library.

The volume of Jane Austen is inscribed "Mrs M E Murry, Ripley, Miss, Jan 20, 1906". She may have been a cousin of Faulkner's; he inscribed the book "William Faulkner, Rowan Oak, 1930." The Alcott volume was signed by the young William Falkner in 1905, and is the earliest surviving book inscribed by the writer in the collection. The Norman Douglas volume is inscribed four times by Faulkner's friend and mentor Phil Stone, and is filled with Stone's annotations; we do not know whether Stone gave the book to Faulkner or whether it was a loan he never returned.

**William Faulkner's copy of Jane Austen, *Sense and Sensibility, and Persuasion* (New York: Derby & Jackson; Cincinnati: H.W. Derby & Co., 1857). (PS3511 .A86 Z42 .A86 S46 1857)**

*Purchased with multiple funds*

**William Falkner's copy of Louisa May Alcott, *Jo's Boys* (Boston: Little, Brown, and Company, 1904). (PS3511 .A86 Z42 .A536 J6 1904)**

*Purchased with multiple funds*

**William Faulkner's copy of Norman Douglas, *South Wind* (New York: Boni and Liveright, Publishers, 1925). (PS3511 .A86 Z42 D685 S68 1925)**

*Purchased with multiple funds*

## A DOUBLE PROVENANCE

Thirty years after his 1925 trip to Paris, Faulkner recalled repeatedly visiting a café frequented by James Joyce simply "to look at him." This copy of *Ulysses* may have been acquired on that trip, as it has ownership markings of both Faulkner and his travelling companion William Spratling, whose bookplate appears on the endpapers at the other end of the volume.

The insect-nibbled book presumably acquired its condition in the warm climate of Rowan Oak's library. The date Faulkner has inscribed, 1924, may refer to the book's purchase, and is not the date on which he inscribed it; he bought (and named) Rowan Oak in 1930.

**William Faulkner and William Spratling's copy of James Joyce, *Ulysses* (Paris: Shakespeare and Company, 1924). (PS3511 .A86 Z42 .J68 U5 1924)**

*Purchased with multiple funds*

## A RANDOM HOUSE WRITER—AND READER

For decades, Faulkner received books from his various editors. In the early '30s, NOTE: Format in InDesign as apostrophe, not opening quotation mark in the hopes of publishing one of Faulkner's books in the Modern Library series, Bennett Cerf offered to send him some volumes

in the series to look at. Faulkner responded with a specific request: Dostoevsky. In later years, he spoke of a desire to build up his library and requested numerous Modern Library volumes from editor Albert Erskine. Here, Faulkner poses in the Random House offices with a wall of Modern Libraries behind him.

**Phyllis Cerf, William Faulkner with Modern Library editions, 1957. (MSS 6074). Facsimile reproduction.**

*William Faulkner Foundation Collection*

**Note: the following cases are in the center of the room:**

**Case: POEMS**

From adolescence to about the age of twenty-four, William Faulkner spent most of his creative energies writing poetry. In those formative years, he composed over two hundred poems, publishing a number of them in serial publications, before turning his attention to prose. Faulkner's first published book, *The Marble Faun*, was a collection of poems that garnered little recognition and few sales when it came out in 1924. *A Green Bough*, his other major collection of poetry, was published in 1933.

A 1921 cycle of love poems, *Vision in Spring*, was only published posthumously in 1984. Quoted in a *New York Times* article about the publication, Faulkner's biographer Joseph Blotner stated:

He might have become a recognized poet but never a first-class one. Still, [*Vision in Spring*] makes a case of greater technical dexterity in his poetry than we had been aware of. It will look better than it did before, and will also reveal better how he developed that prose style which relies so heavily upon poetic devices.

**A PRIVATE "EDITION"**

This 87-page collection of fourteen love poems, ribbon-typed and hand-bound by Faulkner, was presented to Estelle Franklin (while she was still married to her first husband), as a gift. The poems drew influence from many of Faulkner's favorite poets, including Keats, Swinburne, Tennyson, and especially Conrad Aiken and T. S. Eliot, from whose poems he at times conspicuously "borrowed." When a friend pointed out similarities to Aiken's work, Faulkner replied, "You're right and a good thing it was that Mr. Aiken never read my plagiarisms." The volume is unique; it remained in private hands until 2014.

**William Faulkner, "Vision in Spring," 1921. (XX[6081335.1])**

*Purchased with funds donated by Murray F. Nimmo in honor of Gregg Ross Hopkins*

**FAULKNER'S FIRST PUBLISHED BOOK**

Edmund Brown of the Four Seas Company agreed to publish *The Marble Faun* provided Faulkner would assume the cost of publication. When Faulkner demurred, his friend and then mentor Phil Stone provided the \$400 needed for a press run of 500 copies. Stone provided the

introduction, writing in part: “These are primarily the poems of youth and a simple heart. They are the poems of a mind that reacts directly to sunlight and trees and skies and blue hills, reacts without evasion or self-consciousness.” The book sold poorly and was quickly remaindered, but has gained significance as Faulkner’s first published book.

**William Faulkner, *The Marble Faun* (Boston: The Four Seas Company, 1924). (PS3511 .A86 Z42 .F3 M27 1924)**

*Gift of Linton R. Massey*

### ILLUSTRATED VERSE

Laid in between pages 52–53 of “Vision in Spring,” this bi-folium features three poems in Faulkner’s hand and an original drawing. Opposite, and not shown, are two further poems, “Dawn” and “An Orchid.”

**William Faulkner, manuscript laid into “Vision in Spring,” undated. (XX(6081335.1))**

*Purchased with funds donated by Murray F. Nimmo in memory of Gregg Ross Hopkins*

### “NO END OF POOR VERSE”

Written on the back of University of Mississippi Post Office letterhead, this letter declines Edmund Brown’s offer to publish Faulkner’s submitted poems with the Four Seas Company. Faulkner’s friend Phil Stone provided the funds and five hundred copies of *The Marble Faun* were published in 1924.

**William Faulkner, Letter to Four Seas Company, November 23, 1923. (MSS 6271)**

*Gift of Linton R. Massey*

### FAULKNER’S SECOND COLLECTION OF VERSE

In January 1932, Faulkner began arranging poems for *A Green Bough*, putting into order forty-four of the poems he’d written in his early twenties. He grouped them “to supply some demarcation between separate and distinct moods and methods.” He stated that “I chose the best ms and built a volume just like a novel.” The first poem included is “The Lilacs,” written in early 1920. *A Green Bough* appeared nine years after his first book of poetry, *The Marble Faun*,

and likely owes its existence to the success of the preceding novels, *Sanctuary* and *Light in August*.

**William Faulkner, *A Green Bough* (New York: H. Smith and R. Haas, 1933). (PS3511 .A86 G7 1933 c.2)**

*Gift of Linton R. Massey*

### **FAULKNER'S FIRST PUBLISHED WORK**

"L'Après-Midi d'un Faune," Faulkner's first known published work, appeared in *The New Republic* on August 6, 1919. The poem went through many revisions, as is evident when one compares this earlier manuscript version with the printed poem in the magazine. Note the experimental lines in pencil at the bottom of the page. On the verso is the printed letterhead of The First National Bank of Oxford, Miss., with J. W. T. Falkner, Faulkner's grandfather, listed as president.

**William Faulkner, manuscript of "L'Après-Midi d'un Faune," 1919. (MSS 9817-b)**

*Purchased with multiple funds*

### **A POETIC FRAGMENT**

"The Lilacs," Faulkner's early poem about a pilot and his dead companions, shows his debt to T. S. Eliot's "Portrait of a Lady." The poem first appeared in print in the June 1925 issue of *The Double Dealer*. It also appears as the first poem in *The Green Bough* (1933). Shown is a torn-sheet fragment in pencil with altered versions of the third, fifth, and sixth stanza; the verso shows an unchanged version of the seventh. There are nine stanzas in "The Lilacs" in all. Seven manuscript versions of "The Lilacs" are known to exist in Faulkner's hand.

**William Faulkner, Fragment of "The Lilacs," undated. (MSS 9817-b)**

*Purchased with multiple funds*



## **Case: MOSQUITOES (1927)**

*Mosquitoes* was Faulkner's second published novel, and is considered one of his weakest—he himself called it “a bad book” within a year of its publication. The story was inspired by his time in New Orleans. In 1924, thanks to his new friend and mentor, the writer Sherwood Anderson, Faulkner fell in with the bohemian community in the French Quarter, allegedly supplying bootleg whiskey for various social occasions. Anderson hosted a number of parties aboard hired yachts on Lake Pontchartrain; one such voyage in April 1925 provided Faulkner with material for his “trashily smart” work, the characters in the novel thinly disguised versions of the party-goers aboard the *Josephine* on that eventful outing.

Faulkner wrote himself in as a minor character in *Mosquitoes*:

He was a white man, except he was awful sunburned and kind of shabby dressed—no necktie and hat....He said he was a liar by profession, and he made good money at it, enough to own a Ford as soon as he got it paid out. I think he was crazy. Not dangerous: just crazy.

### **William Faulkner, Page three of the manuscript of *Mosquitoes*, 1926. (MSS 6074)**

*William Faulkner Foundation Collection*

## **A LITERARY FRIENDSHIP**

Faulkner met Anita Loos at the Andersons' apartment in New Orleans in 1925. Loos, herself a successful script writer in Hollywood, would soon find great success with her first novel, *Gentlemen Prefer Blondes*, published in 1925. Loos and Faulkner sometimes wandered the streets and alleyways of New Orleans, once buying bootleg liquor from a priest who was later defrocked.

Faulkner writes to congratulate Loos on her book's success: “I am still rather Victorian in my prejudices regarding the intelligence of women, despite Elinor Wylie and Willa Cather and all the balance of them. But I wish I had thought of Dorothy first.”

### **William Faulkner, Letter to Anita Loos, February 1926. (MSS 10428-a)**

*Linton R. Massey Fund*

## **FRIENDS & CARICATURES**

At Anderson's suggestion, William Faulkner rented a room from the artist William Spratling, and the two men quickly became good friends. Spratling, then an architecture instructor at Tulane, was a well-known figure in the French Quarter. He and Faulkner collaborated to produce *Sherwood Anderson & Other Famous Creoles*.

Spratling drew caricatures of forty-one artists living in the Quarter and Faulkner provided what little text the project required. The first subject, Sherwood Anderson, is rendered unflatteringly as a slight man with a big head seated in a small stuffed chair. Faulkner's text was intended as a gentle parody of Anderson's style. Anderson was not pleased. The final caricature is of Spratling and Faulkner. Note the jugs of moonshine under Faulkner's chair.

**William Faulkner and William Spratling, *Sherwood Anderson & Other Famous Creoles* (New Orleans: The Pelican Bookshop Press/Robt. H. True Company, 1926). (PS3511 .A86 S4472 1926 c.1, c.2)**

*Gift of Linton R. Massey*

## WHO'S WHO?

In a rare conciliatory gesture, Faulkner apologizes to his publisher Horace Liveright regarding punctuation issues in the typescript for *Mosquitoes*.

I'm sorry my letter about *Mosquitoes* sounded querulous. I was not trying to complain at all. I understand why the deletions were made, and I was merely pointing out one result of it that, after all, is not very important. Regarding the punctuation: that was due to my typewriter, a Corona, vintage of 1910. I have a better one, now.

Faulkner adds a postscript in his hand at the bottom of the page. "Just received a blank form from "Who's Who in America." So I guess maybe I am."

**William Faulkner, Letter to Horace Liveright, February 18, 1927. (MSS 8171)**  
*Clifton Waller Barrett Library of American Literature*

## TO AN OLD FLAME

Faulkner writes to Horace Liveright enclosing a dedication for *Mosquitoes*. The book was to be for Helen Baird, a young woman he spent a good deal of time with in the summer of 1925. A year later, Faulkner would present to Miss Baird a series of fifteen sonnets written in his presentation script, entitled, *Helen: A Courtship*. The dedication in *Mosquitoes* reads, *To Helen*.

**William Faulkner, Letter to Horace Liveright, January 11, 1927. (MSS 8171)**

*Clifton Waller Barrett Library of American Literature*

## WASTE NOT

In this undated love letter to Helen Baird, apparently never sent, the frugal Faulkner meticulously crossed out every line, and then used the blank verso to type page 269 of the typescript for *Mosquitoes*. Shown here in facsimile is the crossed-out letter.

**William Faulkner, Letter to Helen Baird, undated. (MSS 6074)**

*William Faulkner Foundation Collection*

**First edition of William Faulkner, *Mosquitoes* (New York: Boni and Liveright, 1927). (PS3511 .A86 M6 1927)**

*Gift of Linton R. Massey*

### **Case: SARTORIS/FLAGS IN THE DUST (1929/1973)**

Having sent *Mosquitoes* off to his publisher, Faulkner turned his attention to “my own little postage stamp of native soil,” as suggested by his mentor, Sherwood Anderson. *Flags in the Dust* became the first of many novels Faulkner would write about the people and places of his fictional Yoknapatawpha County (then called Yocona), modelled on his hometown of Oxford and the surrounding countryside in Lafayette County, Mississippi.

Finishing the 596-page transcript in September of 1927, Faulkner sent the work to his editor and publisher, Horace Liveright, believing it to be the finest work he had yet produced. Liveright disagreed and refused the book, advising Faulkner against circulating the manuscript elsewhere, fearing it would harm his reputation. Eleven rejections later, Faulkner agreed to let his friend Ben Wasson edit the work, and the severely truncated novel was ultimately published by Alfred Harcourt as *Sartoris*, in 1929.

Faulkner could not bring himself to supervise the revision, so as Wasson toiled away in his apartment in New York City, Faulkner sat nearby working on his next novel, *The Sound and the Fury*.

### **CREATING A PUBLISHABLE BOOK**

Faulkner’s editor Ben Wasson told the novelist that he felt “Flags in the Dust” comprised as many as six separate novels, soothing Faulkner’s anger over repeated rejections and proposed revisions. The final product, *Sartoris*, told the story of a family modelled somewhat on Faulkner’s own. Set in fictional Yocona County, the story focuses on Bayard Sartoris, a fighter pilot just returned from World War I, his twin brother John, also a pilot, having been killed in action.

In *Sartoris*, Faulkner begins to describe geographically his fictional county, soon to be named “Yoknapatawpha,” and to populate it with the 1,200 or so fictional characters that would inhabit future works. In this novel we first encounter members of the MacCallum, Sartoris, and Snopes families.

**William Faulkner, First page of the manuscript of “Flags in the Dust,” undated. (MSS 6074)**  
*William Faulkner Foundation Collection*

**First edition of William Faulkner, *Sartoris* (New York: Harcourt, Brace and Company, 1929). (PS3511 .A86 S35 1929)**

*Gift of Linton R. Massey*

## **THE WRITING PROCESS**

Faulkner's great-aunt, Alabama McLean, was his grandfather's sister on his father's side. "Aunt 'Bama" encouraged her great-nephew's literary efforts and he wrote to her frequently. In the fall of 1927, he writes of his progress on *Flags in the Dust*, saying, "every day or so, I burn some of it up and rewrite it, and at present it is almost incoherent." He invites her to visit Oxford, saying he would like to introduce her to a girl. He writes, "Thank God I've no money, or I'd marry her."

**William Faulkner, Letter to Alabama McLean, 1927. (MSS 6271-ak)**

*Gift of Linton R. Massey*

## **"PUBLISHED BY WHITE FOLKS"**

The following autumn, Faulkner updates "Aunt 'Bama" about *Flags in the Dust*, noting that he is now working with a major publishing house:

Well, I'm going to be published by white folks now. Harcourt Brace & Co. bought me from Liveright. Much, much nicer there. Book will be out in Feb. Also another one, the damndest book I ever read. I don't believe anyone will publish it for 10 years. Harcourt swear they will, but I don't believe it. Having a rotten time, as usual. I hate this place.

The letter was sent from Ben Wasson's McDougal Street address in Greenwich Village. The "damndest book" refers to his working manuscript of *The Sound and the Fury*, then underway.

**William Faulkner, Letter to Alabama McLean, 1928. (MSS 6271-ak)**

*Gift of Linton Massey*

## **"PREMIUMS OF COMMAS"**

Expressing confidence in his latest work, Faulkner writes to Horace Liveright barely able to contain his enthusiasm: "I believe it is the damndest best book you'll look at this year, and any

other publisher.” He also writes about being broke, his expectations regarding a “lady friend,” and complaints about the printer, who’s been “punctuating my stuff to death, giving me gratis quotation marks and premiums of commas that I don’t need.” He concludes by saying he has ideas for the dust jacket that he will send to Liveright once he has painted it.

**William Faulkner, Letter to Horace Liveright, October 1927.  
(MSS 8171)**

*Clifton Waller Barrett Library of American Literature*

### **A BLUNT CRITIQUE**

Horace Liveright did not share Faulkner’s enthusiasm for *Flags in the Dust*. In this letter he writes,

*Soldiers’ Pay* was a very fine book and should have done better. Then *Mosquitoes* wasn’t quite so good, showed little development in your spiritual growth and I think none in your art of writing. Now comes *Flags in the Dust* and we’re frankly very much disappointed by it.

Stung by Liveright’s rejection, Faulkner wrote to him in November, “It’s too bad you don’t like *Flags in the Dust*. I’d like you to fire it on back to me, as I shall try it on someone else. I still believe it is the book which will make my name for me as a writer.”

**Horace Liveright, Letter to William Faulkner, November 25, 1927. (MSS 8171)**

### **RESTORING *FLAGS IN THE DUST***

Faulkner’s daughter Jill Summers never forgot her father’s regard for *Flags in the Dust*, nor his disappointment in *Sartoris*. Remembering that the original manuscript was housed in Alderman Library at the University of Virginia, Summers contacted Albert Erskine, Faulkner’s editor at Random House, and UVA English Professor Douglas Day, about the possibility of publishing *Flags in the Dust* as Faulkner had originally intended. Working together, Day and Erskine sought to reconstitute the novel as closely as possible to Faulkner’s original idea. The resulting book was issued in 1973 and *Sartoris* was put out of print.

**First edition of William Faulkner, *Flags in the Dust* (New York: Random House [1973]).  
(PS3511 .A86 F5 1973)  
*Gift of Linton R. Massey***

## **AN EDITORIAL CHALLENGE**

Though *Flags in the Dust* did not appear in novel form until 1973, the editing work began a decade earlier with correspondence between three principals: UVA professor Douglas Day, Faulkner scholar James Meriwether, and Faulkner's editor at Random House, Albert Erskine. There was tension early in the process as indicated in this letter, and the task was extremely difficult as the principals had to work from a typescript that Faulkner had revised until it was almost unintelligible.

**James Meriwether, Letter to Douglas Day, July 29, 1963. (MSS 15177)**

### **Case: THE SOUND AND THE FURY (1929)**

By consensus Faulkner's most accomplished novel and his personal favorite, *The Sound and the Fury* stands as one of the towering achievements of twentieth-century literature. The story came to Faulkner as a vision:

the only thing in literature which would ever move me very much: Caddy climbing the pear tree to look in the window at her grandmother's funeral while Quentin and Jason and Benjy and the negroes looked up at the muddy seat of her drawers.

From this image sprang the tale of the aristocratic Compson family and their inexorable fall from grace in the fictional town of Jefferson, Mississippi.

The failure of his previous novel, *Flags in the Dust*, gave Faulkner the freedom he needed to write this book: "One day I seemed to shut a door between me and all publishers' addresses and book lists. I said to myself, Now I can write." Told in four sections, each complementing and expanding its predecessors, *The Sound and the Fury* was not a commercial success but it secured Faulkner's reputation as one of the most important writers of his day.

**William Faulkner, First page of the manuscript of *The Sound and the Fury*, undated. (MSS 6074)**

*William Faulkner Foundation Collection*

**First edition of William Faulkner, *The Sound and the Fury* (New York: Jonathan Cape and Harrison Smith, 1929). (PS3511 .A86 S6 1929)**

*Gift of Linton R. Massey*

### **ASSISTING READERS OF "BENJY"**

In this two-page letter Faulkner expresses displeasure at Wasson's attempt to make more intelligible the time sequences in the first section of the novel, narrated by the character Benjy. Wasson had removed italics meant to serve that purpose, using line spacing to delineate four distinct time-shifts. Faulkner points out there are eight separate time sequences in the Benjy section and that he has reintroduced all of the italics as originally placed.

Faulkner then proposes the use of colored ink for the Benjy section, but admits its impracticality. He goes on to indicate other areas of Wasson's revision that he objects to, concluding, "And don't make any more additions to the script, bud. I know you mean well, but so do I."

**William Faulkner, First page of a letter to Ben Wasson, undated. (MSS 6271)**

*Gift of Linton R. Massey*

### **A LONG-AWAITED COLOR EDITION**

Faulkner responds here to publisher Bennett Cerf's proposal to bring out a Modern Library edition of *The Sound and the Fury* using colored ink for the Benjy section. Faulkner submitted the marked-up Benjy section to Cerf with the color scheme laid out. Cerf in turn contacted Edwin Grabhorn of the Grabhorn Press in San Francisco to do the work, but the reworked novel never materialized and the revised manuscript was lost.

In 2012, the Folio Society finally brought out a digitally printed edition of *The Sound and the Fury*, using fourteen colors of ink to distinguish time shifts in the Benjy section.

**William Faulkner, Letter to Ben Wasson, June 27, 1933. (MSS 6271).**

*Gift of Linton R. Massey*

### **"QUALITIES OF GREATNESS"**

The novelist Evelyn Scott had just published *The Wave*, an experimental novel about the Civil War, when Ben Wasson sent her a copy of *The Sound and the Fury* in manuscript. Scott responded with a one-page letter commending the work as "a novel with the qualities of greatness." Hal Smith ordered a promotional pamphlet made of Scott's letter in an edition of 1000 copies.

**Evelyn Scott, Letter to Hal Horace Smith, 1929. (MSS 7938)**

**Evelyn Scott, "On William Faulkner's *The Sound and The Fury*," 1929. (PS3537 .C89 O5 1929)**  
*Clifton Waller Barrett Library of American Literature*

### **HAND-SELLING THE SOUND AND THE FURY**

Wasson asked Faulkner to supply a list of names of acquaintances who might be interested in the Evelyn Scott pamphlet. Faulkner sent a dismissive response: "You know all of the people in Oxford whom I know—and how many of them would buy a book." Yet he did produce a list of seventeen names, some in Oxford, others scattered around the world.

**William Faulkner's list of acquaintances for a mailing list, undated. (MSS 6271)**

*Gift of Linton R. Massey*

**CORRECTING *THE SOUND AND THE FURY***

This leaf, titled *The Sound and the Fury* in Faulkner's hand, is the first page of a two-page document listing corrections to the "June Second, 1910" section of the novel.

**Corrections to *The Sound and the Fury* Manuscript, undated. (MSS 6271-a1)**

*Gift of Linton R. Massey*

### **Case: AS I LAY DYING (1930)**

I set out deliberately to write a tour-de-force. Before I ever put pen to paper and set down the first word, I knew what the last word would be... Before I began I said, I am going to write a book by which, at a pinch, I can stand or fall if I never touch ink again.

*As I Lay Dying* tells the story of the Bundren family's ill-fated attempt to honor matriarch Addie Bundren's dying wish to be buried in her hometown of Jefferson, Mississippi. The first draft, tracing their nine-day journey through "the two greatest catastrophes which man can suffer—flood and fire," was completed in six weeks. Faulkner wrote it during down time while working the night shift in Oxford's power plant.

Like *The Sound and the Fury*, *As I Lay Dying* was experimental: it, too, used the stream-of-consciousness technique, but its structure was very different. The novel is narrated by fifteen characters in fifty-nine short chapters. *As I Lay Dying* cemented Faulkner's reputation as a modernist writer of the first order and is considered by many to be one of the great novels of the twentieth century.

### **DARL**

Darl is the first narrator in *As I Lay Dying*. He is the second oldest and the most articulate of the Bundren children, and narrates nineteen chapters, more than any other character in the book. On the first page of the book, shown here, Darl describes walking from a field with his brother Jewel as they pass by another brother, Cash, who is constructing a coffin for their dying mother.

**William Faulkner, First page from the manuscript of *As I Lay Dying*, 1925. (MSS 6074)**  
*William Faulkner Foundation Collection*

### **CASH**

"I made it on the bevel," states Cash. The eldest of the Bundren children, Cash is an accomplished carpenter in his late twenties tasked with building his mother's coffin. Steady and stoic, Cash does not complain even when his leg is broken during their difficult journey and he has to suffer the agony of wearing a cast his siblings have fashioned for him out of concrete.

Shown is Cash's first narrated chapter, in which he details how and why he built the coffin on a slant.

**William Faulkner, Page from the manuscript of *As I Lay Dying*, 1925. (MSS 6074)**

*William Faulkner Foundation Collection*

## **VARDAMAN**

The youngest of the siblings, Vardaman narrates one of the shortest and most enigmatic chapters in American literature: "My mother is a fish." Vardaman has trouble not only accepting the death of his mother but also assimilating the idea that she exists physically, but is not still alive.

**William Faulkner, Page from the manuscript of *As I Lay Dying*, 1925. (MSS 6074)**

*William Faulkner Foundation Collection*

## **THE CONDITIONS OF WRITING**

In a letter to his favorite aunt, Faulkner invites her to stay in his house while visiting Oxford. "Let me know when to expect you. I wrote all night now in a power-house, and my wife is quarantined with a scarlet fever patient at her father's home, so our apartment will be at your disposal and you can stay as long as you like." It was during these nights at the University of Mississippi powerhouse that he wrote *As I Lay Dying*.

**William Faulkner, Letter to Alabama McLean, 1929. (MSS 6271-ak)**

*Gift of Linton R. Massey*

## **"I KNEW TOO MUCH ABOUT THIS BOOK BEFORE I BEGAN TO WRITE IT"**

It is likely that this typescript is an introduction Faulkner wrote for a proposed edition of *The Sound and the Fury* scheduled for 1934, which was never published. Among its notable revelations is Faulkner's description of how differently he felt upon completing *The Sound and the Fury* and *As I Lay Dying*:

So when I finished it [*As I Lay Dying*] the cold satisfaction was there, as I had expected, but as I had also expected that other quality which *The Sound and the Fury* had given me was absent: that emotion definite and physical and yet nebulous to describe: that ecstasy, that eager and joyous faith and anticipation of surprise which the yet unmarred sheet beneath my hand held inviolate and unfailing, waiting for release. It was not there in *As I Lay Dying*. I said, It is because I knew too much about this book before I began to write it. I said, More than likely I shall never again have to know this much about a book before I begin to write it, and next time it will return. I waited almost two years, then I began *Light in August*, knowing no more about it than a young woman, pregnant, walking along a strange country road.

**William Faulkner, Typescript [Unused introduction to *The Sound and the Fury*], undated. (MSS 6074)**

*William Faulkner Foundation Collection*

**First edition of William Faulkner, *As I Lay Dying* (New York: Jonathan Cape, Harrison Smith, 1930). (PS3511 .A86 A8 1930)**

*Gift of Linton R. Massey*

## **Case: SHORT STORIES**

I'm a failed poet. Maybe every novelist wants to write poetry first, finds he can't, and then tries the short story, which is the most demanding form after poetry. And failing at that, only then does he take up novel writing.

William Faulkner wrote nearly one hundred short stories in his career, a number of them attaining iconic status through repeated inclusion in anthologies and classroom textbooks. He wrote dozens of cover letters to various agents through the years, hoping to place stories in prestige magazines like *The Saturday Evening Post*, *Collier's*, or *Scribner's*. The inquiries were often desperate pleas, as Faulkner was in need of quick cash to pay his taxes, or to keep up with the mortgage or insurance payments on his home or farm.

Faulkner often wrote stories quickly to buy time, to get ahead financially, or in order to continue work on a particular novel. Despite ongoing pressure, financial and otherwise, Faulkner maintained a strong commitment to the form, contributing some of the best and most loved short stories in American literature.

### **A SMALL PRESS GEM**

In 1930, Faulkner received a letter from a Wisconsin bookseller, Paul Romaine, who ran the tiny Casanova Press out of the back of his shop. He asked Faulkner's permission to reprint work that had appeared in the New Orleans *Double Dealer*, offering to pay Faulkner what he could. Faulkner agreed, giving the project little consideration. Romaine asked Ernest Hemingway to supply a poem for the volume, and Hemingway sent "Ultimately," which appeared on the back cover. Faulkner was chastised by his publisher, Hal Smith, for agreeing to the volume without permission; Faulkner replied with apologies and consternation. *Salmagundi* was issued in a limited edition of 525 copies.

**The front and back covers of William Faulkner, *Salmagundi* (Milwaukee: Casanova Press, 1932). (PS3511 .A86 S25 1932 c.1, c.2)**

*Gift of Linton R. Massey*

### **HEMINGWAY ON FAULKNER**

In this letter Hemingway gives permission to Romaine—after a lengthy delay—to reprint his poem "Ultimately" in *Salmagundi*. He remembers the payment was to be "\$10 or \$15--hope it was \$15." Hemingway apologizes for the delay and says of Faulkner, "He is going well and I wish him luck. He sounds like a good skate." Future relations between the writers were not always so cordial, but at this early date, good will is expressed from both sides.

**Ernest Hemingway, Letter to Paul Romaine, January 15, 1932. (MSS 6250-y)**

## **FAULKNER ON SIGNING AUTOGRAPHS**

Faulkner thanks Romaine for a check and agrees to sign a few copies of *Salmagundi*, though he is, as usual, reluctant:

the damned autograph is like cotton down here: the more you make the less it is worth and the less you get for it. And I have got to live on either it or cotton, and I can't make anything farming.

He also comments on the kind message from Hemingway: "The word from Hemingway is splendid. This is the second time he has said something about me that I wish I had thought to say first."

**William Faulkner, Letter to Paul Romaine, March 16, 1932 (MSS 15043)**

*Associates Endowment Fund, 2010/2011*

## **"THE PINCH OF NECESSITY"**

Short stories provided a badly needed yet inconsistent income stream for Faulkner. In this letter to his agent Morty Goldman, Faulkner thanks him for securing \$250 for an unspecified story, though he is disappointed he did not get a thousand. He adds in the postscript:

What I really need is \$10,000. With that I could pay my debts and insurance for two years and really write. I mean, write. The man who said that the pinch of necessity, butcher and grocers bills and insurance hanging over his head, is good for an artist is a damned fool.

**William Faulkner, Letter to Morty Goldman, undated (ca. April 1935). (MSS 7914)**

## **INTRODUCING THE SNOPEs**

"Barn Burning" was originally intended to be the first chapter of the novel *The Hamlet* (note the heading "Book One, Chapter I" at the top of the page). Though he had been thinking about the Snopes family for many years, "Barn Burning" was his first published account solely devoted to what many consider to be his most important creation. Strapped for cash, Faulkner sent "Barn Burning" out as a short story while still writing *The Hamlet*. *Harper's* accepted it in March, 1939. As a short story it worked well—so well that it became one of Faulkner's most famous.

**William Faulkner, first page of the manuscript of "Barn Burning," undated. (MSS 6074)**

*William Faulkner Foundation Collection*

## A REJECTED MASTERPIECE

Faulkner received a rejection notice for “A Rose for Emily,” on October 27, 1929 from *Scribner’s*, the same day *The Sound and the Fury* was published. In April 1930, the story appeared in *The Forum*, marking the first short story Faulkner placed in a major magazine. “A Rose for Emily” is one of the most widely read, and praised, of Faulkner’s stories. The harrowing tale of Miss Emily Grierson’s courtship gone awry culminates when, after her death and burial, townspeople break down the locked door of a bedroom in her home. The discovery—which we will not “spoil” here—concludes a story that has fascinated and repulsed readers for generations.

**William Faulkner, first page of the manuscript of “A Rose for Emily,” undated. (MSS 6074)**  
*William Faulkner Foundation Collection*

## THE FIRST COLLECTED STORIES

Faulkner’s first published collection of stories included a number of his most famous, notably, *A Rose for Emily*, *That Evening Sun*, and *Dry September*.

**William Faulkner, *These 13* (New York: Jonathan Cape & Harrison Smith, 1931). (PS3511 .A86 Z42 .F3 T46 1931)**  
*Gift of Linton R. Massey*

## THE SECOND COLLECTED STORIES

Following the relative commercial success of *Sanctuary* and *Light in August*, a second collection of stories was issued in 1934. Among the notable inclusions are *Smoke*, *Wash*, and *Mountain Victory*.

**William Faulkner, *Dr. Martino and Other Stories* (New York: Harrison Smith and Robert Haas, 1934). (PS3511 .A86 Z42 .F3 D7 1934)**  
*Gift of Linton R. Massey*

### **Case: LIGHT IN AUGUST (1932)**

Set in the present, *Light in August* was Faulkner's first novel to make central to its plot the issue of race in segregated Mississippi. Coming on the heels of *Sanctuary*, it cemented Faulkner's reputation as a writer of horrific tales, but over time *Light in August* has come to be considered one of his finest works and one of the great novels of the twentieth century.

The narrative follows the disparate stories of Lena Grove and Joe Christmas, whose lives intersect only tangentially in Faulkner's fictional town of Jefferson. A young, pregnant Lena Grove has set out to find the man who impregnated and promised to marry her, his trail leading her to Jefferson. Joe Christmas, an orphaned black boy who passes for white, is brought up by strict fundamentalist Christians, and is later arrested for the murder of Joanna Burden, the daughter of transplanted northern abolitionists.

Christmas escapes from the Jefferson jailhouse, arousing racist outrage among some of the citizenry, who form a mob to seek justice on their own terms. While Lena Grove encounters Christian charity on her journey, Joe Christmas more directly challenges the strict mores of Depression-era Mississippi, with harrowing results.

**First edition of William Faulkner, *Light in August* (New York: Harrison Smith & Robert Haas, 1932). (PS3511.A86 L5 1932 c.1)**

*Gift of Linton R. Massey*

### **"DIFFERENT FROM ANY OTHER TIME OF THE YEAR"**

This cover page in Faulkner's hand shows the crossed out original title, "Dark House," replaced by "Light in August" underlined twice. Estelle claimed that Faulkner got the title from a passing comment she made to him one late afternoon: "Bill, does it ever seem to you that the light in August is different from any other time of the year?" He abruptly stood up, walked to where the manuscript sat, and changed the novel's title.

**William Faulkner, First page of the manuscript of *Light in August*, undated. (MSS 6074)**

*William Faulkner Foundation Collection*

## FROM MANUSCRIPT TO PRINT

Faulkner's typescript was used for the printer's setting copy. Note the various instructions to the compositor: "3 pt. Caslon Open Face," "set catchline," and so on.

### **William Faulkner, First page of the typescript of *Light in August*, undated. (MSS 6074)**

*William Faulkner Foundation Collection*

## ON WRITING AND TYPING

In this short note to his friend and editor Ben Wasson, Faulkner reveals some details about the process of writing *Light in August*.

I can't send you *Light in August* because none of it is typed yet. I had not intended typing at all until I finished it. It is going too well to break the thread and cast back, unless absolutely necessary. But I might strike a stale spell. Then I will type some.

He goes on to talk about refraining from drinking wine and about various flowers blooming in Mississippi. He ends by reminding Wasson, "Don't forget the pipe," which he underlines.

### **William Faulkner, Letter to Ben Wasson, January 26, 1932. (MSS 6271)**

*Gift of Linton R. Massey*

## "THIS ONE IS A NOVEL"

In this long letter, Faulkner covers a number of subjects – turning his story *Turn About* into a movie script, his contractual work in Hollywood, and particularly his work with movie director Howard Hawks. He also writes,

But now I am home again, eating watermelon on the back porch and watching it rain. I have just finished reading the galley of LIGHT IN AUGUST. I don't see anything wrong with it. I want it to stand as it is. This one is a novel: not an anecdote; that's why it seems topheavy, perhaps.

### **William Faulkner, Letter to Ben Wasson, undated. (MSS 7914)**

*William Faulkner Papers, 1929-38*

## THE POLITICS OF PUBLISHING

Here Faulkner approves the contract sent for *Light in August*, though he has stricken out the section requiring the submission of two succeeding books. He writes of another contract for a book of poems (*A Green Bough*), and of problems arising from not reading contracts before signing them. Of *Light in August* he writes, "The novel is about finished. Shall I write Hal [Smith] now and tell him I intend to try to serialize it in a magazine?" He concludes by writing that if he changes publishers, he won't go behind Hal Smith's back: "When I get ready to swap horses, I will tell him. So suppose you don't say anything about it to him until I get this other straight and give you the word."

**William Faulkner, Letter to Ben Wasson, ca. 1932. (MSS 7914)**

*William Faulkner Papers, 1929-38*

### **Case: SANCTUARY (1931)**

After completing *The Sound and the Fury*, Faulkner realized that when published, it would not likely sell many copies. As he recalled later, he then

took a little time out and speculated what a person in Mississippi would believe to be current trends, chose what I thought was the right answer and invented the most horrific tale I could imagine and wrote it in about three weeks.

The resulting story told of the kidnapping and degradation of a young woman, Temple Drake. Faulkner cribbed the novel's details from newspaper accounts of prohibition Memphis and from stories he'd heard (and possibly witnessed) of back-country bootleggers in Mississippi.

*Sanctuary* actually took about four months to complete. When Faulkner sent the manuscript to his publisher, Hal Smith replied, "Good God, I can't publish this. We'd both be in jail." Much to his surprise, Faulkner received galley proofs for *Sanctuary* a year later. Upon re-reading the text, he realized he had done a poor job and rewrote it, sharing the cost of the revision with his publisher. *Sanctuary* brought him a wide readership for the first time, as well as notoriety and much-needed income. Cinematic adaptations include *The Story of Temple Drake* (1933) and *Sanctuary* (1961).

### **LIFE BECOMES ART**

In this letter sent to his aunt from Paris, Faulkner describes a man he has seen in the park:

There is an old bent man who sails a toy boat in the pool with the most beautiful rapt face you ever saw. When I am old enough to no longer have to make excuses for not working, I shall have a weathered derby like his and spend my days sailing a toy boat in the Luxembourg Gardens.

*Sanctuary* ends in the Luxembourg Gardens, where Temple and her father have gone for refuge: "They went on, passed the pool where the children and an old man in a shabby brown overcoat sailed toy boats, and entered the trees again and found seats."

### **William Faulkner, Letter to Alabama McLean, September 1925. (MSS 6271-ak)**

*Gift of Linton R. Massey*

**First edition of William Faulkner, *Sanctuary* (New York: J. Cape & H. Smith, 1931). (PS3511 .A86 S3 1931 c.2)**

## REVISING A “CHEAP IDEA”

*Sanctuary* was first published in 1931 by Jonathan Cape and Harrison Smith, though Faulkner would see little or no profits from the publication, since Cape and Smith had recently filed for bankruptcy.

In 1932, Modern Library came out with a new, cheaper edition of *Sanctuary* that included an introduction by Faulkner. In this early manuscript for that introduction, Faulkner explains how he wrote the book to make money, as his earlier books were published but “not bought.” He claims *Sanctuary* was a “cheap idea...deliberately conceived to make money.” He relates how he completely reworked *Sanctuary*, “trying to make out of it something which would not shame *The Sound and the Fury* and *As I Lay Dying* too much.”

**William Faulkner, Early draft of the introduction to the Modern Library edition of *Sanctuary*, undated. (MSS 10485)**

*William Faulkner Collection 1931, 1932, n.d.*

## EARLY VERSIONS

The first version of *Sanctuary* came very close to being published—so close that the publishers had even produced a salesman's dummy containing a portion of the text. But Faulkner balked: “I tore down the galleys and rewrote the novel.” Scholar Noel Polk later reconstructed the first version and published it as *Sanctuary: The Original Text* (1981).

**William Faulkner, First page of the manuscript of the original version of *Sanctuary*, undated. (MSS 6074)**

*William Faulkner Foundation Collection*

**First edition of William Faulkner, *Sanctuary* (New York: J. Cape & H. Smith, 1931). (PS3511 .A86 S3 1931)**

*Gift of Linton R. Massey*

**Salesman's dummy (never used) for the original version of *Sanctuary*, 1930 (New York, J. Cape & H. Smith, 1930). (PS3511 .A86 S3 1930a)**

*Gift of Linton R. Massey*

## **Case: THE WILD PALMS (1939) and A FABLE (1954)**

These two Faulkner novels are among the few not set in the fictional Yoknapatawpha County.

*The Wild Palms*, originally titled, “*If I Forget Thee Jerusalem*,” combines two separate narratives—“The Wild Palms” and “Old Man”—into a single novel. It is sometimes published as a pair of novellas, though Faulkner insisted the stories were intended as a piece. The two narratives share the themes of pregnancy and tragedy.

*A Fable* won both the National Book Award and the Pulitzer Prize for Fiction in 1955. Almost ten years in the writing, the novel was, to Faulkner, “the best work of my life and maybe of my time.” Today it is one of Faulkner’s least read novels, though its reputation remains strong. Set in World War I, it features a Christ-like corporal who convinces those among him to stop fighting, only to be executed by the military leaders who depend upon the ongoing war for power, illustrating Faulkner’s proposition that war is the essential expression of human nature.

**First edition of William Faulkner, *The Wild Palms* (New York: Random House, 1939). (PS3511 .A86 W5 1939 c.2)**

*Gift of Linton R. Massey*

### **FROM MANUSCRIPT TO TYPESCRIPT**

The story of Harry Wilbourne and Charlotte Rittenmeyer’s ill-fated love begins in New Orleans where they first meet at a bohemian party hosted by Charlotte and her husband. Leaving her husband and her two children, Charlotte travels around the country with Harry, seeking solace and employment—their tale coming to a tragic end on the coast of Mississippi when the abortion Harry attempts ends in Charlotte’s death.

**William Faulkner, first page of the manuscript of *The Wild Palms*, undated. (MSS 9817-f)**

*Purchased with multiple funds*

**William Faulkner, first page of the typescript of *The Wild Palms*, undated. (MSS 6074)**

*William Faulkner Foundation Collection*

### **COMPOSITIONAL EVIDENCE**

The section of *The Wild Palms* titled “Old Man” is the story of a convict temporarily released from prison so that he might help rescue victims of the great Mississippi River flood of 1927.

Manning a small boat, he finds a young pregnant woman stranded in a tree, and as he attempts to get her to safety, and himself back to prison, the raging river pushes them farther and farther downstream, thwarting his every effort.

Note the “cut and paste” editing method Faulkner used for the first paragraph, as well the discoloration left by the paste residue. Note, too, that there is a small but significant difference between this manuscript and the published version. In the book, this section ends with the convict exclaiming, “Women ----!” In the manuscript, it reads, “Women, shit!”

**William Faulkner, first and final pages of the manuscript of “Old Man,” undated. (MSS 9817-f)**

### **EXCISED PAGES**

The first six pages of the manuscript and typescript of *A Fable* were not included in the published novel; they were, perhaps, too conspicuous a beginning for Faulkner’s Christ-inspired allegory. Note how the entire first page of the manuscript is crossed out, as are the subsequent five pages (not shown). The published account begins, “Long before the first bugles sounded from the barracks within the city and the cantonments surrounding it, most of the people in the city were already awake.”

**William Faulkner, first page of manuscript of *A Fable*, undated. (MSS 6074)**

*William Faulkner Foundation Collection*

**William Faulkner, first page of typescript of *A Fable*, undated. (MSS 6074)**

*William Faulkner Foundation Collection*

**First edition of William Faulkner, *A Fable* (New York: Random House, 1954). (PS 3511 .A86 F3 1954)**

*Gift of Linton R. Massey*

### **Case: THE HAMLET (1940)**

*The Hamlet* was Faulkner's twelfth novel and the first in his "Snopes Trilogy." It opens with the arrival of the Snopes clan of sharecroppers in the fictional hamlet of Frenchman's Bend. Flem Snopes ingratiates himself into the local Varner family, first as a clerk in their store, then by marrying the already pregnant Eula Varner. Eventually, the village is overrun by the extended Snopes clan. In Faulkner's words:

The Snopes sprang untarnished from a long line of shiftless tenant farmers—a race that is of the land and yet rootless, like mistletoe; owing nothing to the soil, giving nothing to it and getting nothing of it in return; using the land as a harlot instead of an imperious yet abundant mistress, passing on to another farm. Cunning and dull and clannish, they move and halt and move and multiply and marry and multiply like rabbits: magnify them and you have political hangerson and professional officeholders and prohibition officers; reduce the perspective and you have mold on cheese.

Faulkner reworked a number of short stories into the narrative, notably, "Fool About a Horse," "Afternoon of a Cow," "Barn Burning," and "Spotted Horses." The story of the Snopes clan continued with *The Town* (1957) and *The Mansion* (1959).

**First edition of William Faulkner, *The Hamlet* (New York: Random House, 1940). (PS3511 .A86 H3 1940)**

*Gift of Linton R. Massey*

### **A LONG GENESIS**

Faulkner frequently reworked manuscripts over and over again, in this case producing part of *The Hamlet* in the process. Faulkner had been thinking of the Snopes clan since he and friend Phil Stone first swapped Snopes stories over drinks in the early twenties. The first written account appears in a twenty-four page manuscript titled, "Father Abraham," started in 1926. The story was never completed and not published until a small press edition was issued in 1983.

In 1929, Faulkner submitted a revised version of "Father Abraham" to *Scribner's* under the title, "As I Lay Dying" (no relation to the novel), and it was rejected. He revised and resubmitted it as "Aria Con Amore." It was accepted, and published under the title "Spotted Horses" in the June 1931 issue. In 1940, the story, reworked again as "The Peasants," appears as part of the concluding section of *The Hamlet*.

**William Faulkner, First two pages of typescript of "Father Abraham," undated. (MSS 9817-a)**

*Purchased with multiple funds*

**William Faulkner, First page of typescript of “Aria Con Amore,” undated. (MSS 9817-a)**

*Purchased with multiple funds*

**William Faulkner, First page of the manuscript of “The Peasants,” undated. (MSS 9817-f)**

*Purchased with multiple funds*

**William Faulkner, First page of the manuscript of “The Hamlet,” undated. (MSS 6074)**

*William Faulkner Foundation Collection*

## **SEEDS OF A NOVEL**

Beneath the signature in this letter to his agent, Faulkner writes, “Had letter from [Alfred] Dashiell of Scribner’s. Send ‘The Brooch,’ to me and I will rewrite it. Also, send him ‘Fool About A Horse,’ if he has not seen it. Will rewrite that too if necessary.” Like many others, the latter story would expand into part of *The Hamlet*.

Note, too, that in the main body of the letter, Faulkner asks whether selling some of his manuscripts could help his financial situation.

**William Faulkner, Letter to Morty Goldman, 1935. (MSS 6271)**

*Gift of Linton R. Massey*

## **A HUMOROUS HISTORY**

This tale is purportedly written by Faulkner’s literary assistant, Ernest V. Trueblood, who relates Faulkner’s attempt to free his cow Beulah from a ravine where she has gotten stuck fleeing a pasture fire. Faulkner wrote the story “one afternoon when I felt rotten with a terrible hangover, with no thought of publication, since the story is a ribald one.” Faulkner inscribed this seventeen-page typescript to his friend and fellow writer Joel Sayre.

The reworked story, now featuring half-wit Ike Snopes, appears in book two of *The Hamlet*.

**Ernest V. Trueblood (William Faulkner), First page of the typescript of “Afternoon of a Cow,” undated. (MSS 10507)**

*William Faulkner Collection*



## MOVIE POSTER WALL

Displayed from left to right:

**Poster for *Sanctuary* ([California?]: Twentieth Century-Fox Film Corp., Property of National Screen Service Corp., 1961). (Poster 1961 .D37). Facsimile reproduction.**

*Linton R. Massey Fund*

**Four Lobby Cards for *The Sound and the Fury*, hand-altered for French-Canadian audience ([California?]: Twentieth Century-Fox, Property of National Screen Service Corp., 1959). (Broadside 1959 .W55). Facsimile reproductions.**

*Linton R. Massey Fund, 2002/03*

**Poster for *Intruder in the Dust* ([New York?]: Loew's Incorporated, [1949]). (Poster 1949 .M152). Facsimile reproduction.**

**Poster for *The Sound and the Fury* ([California?]: 20th Century-Fox, Property of National Screen Service Corp., [1959]). (Poster 1959 .W55). Facsimile reproduction.**

*William Faulkner Foundation Fund 2014/15*

**Lobby Card for *The Story of Temple Drake* ([United States : Paramount Publix Corporation], 1933). (Poster 1933 .S76). Facsimile reproduction.**

*William Faulkner Foundation Fund, 2008/09*

**Poster for *Le Bruite et la Fureur* [The Sound and the Fury] ([Bruxelles]: Twentieth Century-Fox, 1959). (Poster 1959 .Y85). Facsimile reproduction.**

*Linton R. Massey Fund, 2002/03*

**Poster for *Land of the Pharaohs* ([California?]: Warner Bros. Pictures Distributing Corporation, Property of National Screen Service Corp., 1955). (Poster 1955 .B37). Facsimile reproduction.**

*Linton R. Massey Fund*

## WINDOWS

**Unidentified photographer, William Faulkner as a baby, ca. 1898. (MSS 9817-I). Enlarged facsimile reproduction of detail.**

*Purchased with multiple funds*

**Alfred Eris, William Faulkner in Hollywood, undated. (MSS 6074). Enlarged facsimile reproduction of detail.**

*William Faulkner Foundation Collection*

**Unidentified photographer, Faulkner boarding an airplane to receive Nobel Prize in Stockholm, 1950. (MSS 6074). Enlarged facsimile reproduction of detail.**

*William Faulkner Foundation Collection*

**W. C. Odiorne, William Faulkner in Paris, ca. 1925. (MSS 6074). Enlarged facsimile reproduction of detail.**

*William Faulkner Foundation Collection*

**MGM studio photographer, Unidentified man and William Faulkner in a field, probably near Oxford, ca. 1948. (MSS 9817-I). Facsimile reproduction of detail.**

*Purchased with multiple funds*

## PORTRAIT

**Murray Lloyd Goldsborough (1888–1973)**

**William Faulkner, 1962**

**Oil on canvas**