Press Kit Captions - Faulkner: Life and Works

WRITER IN RESIDENCE

In spring 1956, Faulkner was invited to be the University of Virginia's first Balch Writer-in-Residence. Over the course of Faulkner's residency, 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.

Dean Cadle (photographer): William Faulkner outside Rouss Hall, 1962. (MSS 6074).
William Faulkner Foundation Collection

Rip Payne (photographer): William Faulkner speaking in the McGregor Room, Alderman Library, 1961. (MSS 6074).
William Faulkner Foundation Collection

Ralph Thompson (photographer): William Faulkner in a Cabell Hall classroom at the University of Virginia, 1957.
William Faulkner Foundation Collection

A ROSE FOR EMILY

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. "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

SCREENWRITER

Faulkner struggled for many years to make a living from his fiction. Faulkner first became a screenwriter in 1932, finding the job 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.

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.

William Faulkner's Warner Bros. Identification Card, 1942. (MSS 9817-l).
Purchased with multiple funds

FAULKNER'S TYPEWRITER

After his stint as UVA's 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)