

Faulkner Newsletter and Yoknapatawpha Review

Volume 7
Number 2 Vol. 7, No. 2 (1987)

Article 1


4-1-1987

Vol. 7, No. 2 (1987)

Beverley E. Smith

Doreen Fowler

Follow this and additional works at: https://egrove.olemiss.edu/faulkner_nl

 Part of the [American Literature Commons](#), and the [Literature in English, North America Commons](#)

Recommended Citation

Smith, Beverley E. and Fowler, Doreen (1987) "Vol. 7, No. 2 (1987)," *Faulkner Newsletter and Yoknapatawpha Review*: Vol. 7 : No. 2 , Article 1.

Available at: https://egrove.olemiss.edu/faulkner_nl/vol7/iss2/1

This Issue is brought to you for free and open access by the General Special Collections at eGrove. It has been accepted for inclusion in Faulkner Newsletter and Yoknapatawpha Review by an authorized editor of eGrove. For more information, please contact egrove@olemiss.edu.

THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. VII, No. 2

April-June 1987

Faulkner, Foote and Flowers at Shiloh



PHOTOGRAPHS OF FAULKNER AND SHELBY FOOTE made during their visit to Shiloh on April 6, 1952 for ceremonies commemorating the 90th anniversary of the crucial Civil War battle are published here for the first time. The photographer, who is unknown, was obviously intent on Faulkner in the photo at left, with Foote only partially shown in the picture that is printed full negative. The other snapshot shows Faulkner and Foote conversing with Paul Flowers, long-time *Greenhouse* columnist and book editor of *The Commercial Appeal* in Memphis. The Faulkner-Foote visit to Shiloh and their seeing Flowers is recorded by Joseph Blotner in *Faulkner: A Biography* (Random House, 1974), pp. 1412-1413. The negatives are now in the possession of the late Mr. Flowers' son, Frank T. Flowers of Acton, Mass.

A Checklist

UPM Publishes Country Lawyer

Faulkner, William. "A Portrait of Elmer." *Necessary Fictions: Selected Stories from The Georgia Review*. Edited by Stanley W. Lindberg and Stephen Corey. Athens: University of Georgia Press. Published Nov. 4, 1986. \$25 cloth, \$12.95 paper. Reprints *The Georgia Review's* 40th anniversary issue of Spring 1986. "A Portrait of Elmer" first appeared in *GR's* Fall 1979 issue, Vol. XXXIII, No. 3, with an introduction by Joseph Blotner.

_____. Address at 1952 Annual Meeting of The Delta Council, Cleveland, Miss. *The Delta Council: Fifty Years of Service to the Mississippi Delta*. By William M. Cash and R. Daryl Lewis. Stoneville: The Delta Council, 1986. (With photos of Faulkner at the podium and seated with other platform guests.)

_____. *Country Lawyer and Other Stories for the Screen*. Edited by

(Continued Page 4)

Plans for Termite Treatment Produced a Literary Treasure

By BEVERLEY E. SMITH

The University of Mississippi leased Rowan Oak from the Faulkner family shortly after Faulkner's death in 1962, and since that time the Department of English has maintained it for memorial and educational purposes. Purchase of the home by Old Miss came in 1973.

Seven years into the lease arrangement, in the fall of 1969, funds were provided for a graduate assistant in English to be in the home and receive visitors from 3 to 5 p.m. during the week and from 10 a.m. to noon on Saturdays.

Thus it was that I went to work at Rowan Oak after it was opened to the public on a regular basis.

Oxford had been my family's home for three generations, and I had known William Faulkner in my childhood as a nice man who helped me fish pennies out of a grate in front of the Gathright-Reed Drug Store. But it was by spending anywhere from 10 to 30 hours a week in his home, from 1969 to 1972, that I got to know him best, and it was there that I was involved in one of the most important instances of literary serendipity in modern times.

Initially, in the first months of my tenure, weeks would pass when only three or four guests would appear. In order to justify my being there, I did janitorial and maintenance work—cleaning, washing, painting—interrupting whatever I was engaged in whenever a guest appeared.

On Aug. 17, 1970, I was making a routine check of all the closets and cabinets in preparation for an upcoming treatment of the home for termites; we wanted to be certain that there was nothing anywhere that might be

(Continued Page 3)

An Overview

The Rowan Oak Papers Are Map To Long Road

By DOREEN FOWLER

One of this century's major discoveries of literary manuscripts occurred in August 1970 when a graduate student at the University of Mississippi opened a broom closet in the front entrance hall of Rowan Oak, William Faulkner's antebellum home in Oxford. In the closet was an old box about 18 inches square. Inside the box, apparently dropped at random, were about 1,800 sheets of paper—manuscript and typescript versions of published and unpublished Faulkner works.

Besides the typescript setting copy of *Sanctuary*, an almost entire holograph manuscript of *Pylon*, and the printer's setting copy of *The Unvanquished*, the Rowan Oak Papers consist of handwritten and typewritten drafts of Faulkner works—novels, short stories, poems, and film scripts—written approximately between the years 1925 and 1939, the period of Faulkner's greatest productivity. Generally speaking, except for *Sanctuary*, *Pylon*, and *The Unvanquished*, the Rowan Oak Papers are Faulkner's working papers beginning with a poem he wrote in Paris in 1925 and ending with what appears to be the earliest surviving version of the first chapter of *The Wild Palms*.

In January 1972 the existence of the Rowan Oak Papers was announced to the press; and in the winter of 1980-81, on instruction of Mrs. Paul D. Summers, Faulkner's daughter and literary executrix, the original manuscripts were transferred from the University of Mississippi to the Faulkner Manuscript Collection at the Alderman Library of the University of Virginia. There the curator of the American Literature Collection, with her staff, inventoried and catalogued the manuscripts, arranging the papers into four boxes containing a total of 75 individual folders. In May 1981 the papers were made available to scholars and microfilmed for extended use.

In 1982, the University of Mississippi purchased the Rowan Oak Papers and all copyright rights to the collection. Currently, the papers are deposited in the Special Collections Department of the University of Mississippi Library where they are available to scholars.

Not all of the material contained in the Rowan Oak Papers is unpublished. Prior to the University of Mississippi's purchase of the collection, the manuscripts were the property of Mrs. Summers, who permitted a number of

(Continued Page 2)

Rowan Oak Papers Are Map to Long and Arduous Road Paved With Faulkner's Deliberate Script

(From Page 1)

scholars to examine, and subsequently to publish, certain items. Thus, although the Rowan Oak Papers have been something of a mystery to the general scholarly community, some Faulkner scholars have been familiar with their contents; and any major literary discovery to be yielded by these papers has already been published.

Such a discovery was made by James B. Meriwether who found among the Rowan Oak Papers an introduction to *The Sound and the Fury* apparently discarded by Faulkner. In this now-famous introduction, published by Meriwether in *A Faulkner Miscellany* (University Press of Mississippi, 1974), Faulkner describes the ecstasy of writing *The Sound and the Fury*. Also published in *A Faulkner Miscellany* is the unfinished piece, "And Now What's to Do"—another manuscript which was found among the Rowan Oak Papers. This piece, apparently the beginning of a short story, holds particular interest because of its frankly autobiographical nature.

Another important literary discovery found among the papers is the original text of *Sanctuary*, which was published by Random House in 1981, edited by Noel Polk. As Polk's helpful "Afterword" explains, Faulkner submitted this text to Cape and Smith and, a year and a half later, after the type had been set, substantially rewrote it at his own expense to make it, as he said, a work which would not shame *The Sound and the Fury* or *As I Lay Dying*. Also from the Rowan Oak collection and published by Polk are three pages of manuscript fragments dated 17 December 1933, which appear to be two versions of the beginning of *Requiem for a Nun*. These fragments appear in an appendix in Polk's *Faulkner's "Requiem for a Nun": A Critical Study* (Bloomington: Indiana University Press, 1981).

Other works long harbored among the Rowan Oak Papers that have recently found their way into print include several short stories published in *The Uncollected Stories of William Faulkner* (Random House, 1981) edited by Joseph Blotner. Among the stories in this work that are listed as previously unpublished, the drafts of at least five stories—"A Dull Tale," "A Return," "A Dangerous Man," "Evangeline," and "Once Aboard the Lugger"—were located by Blotner among the Rowan Oak Papers.

Among the collection's hundreds of pages of unpublished material are drafts of poems, outlines of screenplays, variant versions of short stories, and manuscripts and typescripts relating to novels. In the ensuing description, to facilitate discussion, the unpublished works in the Rowan Oak collection are grouped according to genre; it should be kept in mind, however, that the papers themselves are not, and appear never to have been, arranged in any order either by genre or by chronology.

Besides the two novels previously mentioned, *Sanctuary* (1931) and *Requiem for a Nun* (1951), the Rowan Oak collection contains materials pertaining to five other Faulkner novels: *As I Lay Dying* (1930), *Pylon* (1935), *Absalom,*



Doreen Fowler

Absalom! (1936), *The Unvanquished* (1938), and *The Wild Palms* (1939).

The 18-page typescript entitled "As I Lay Dying," which seems to be one of the earliest novel-related pieces in the collection, bears little relationship to the published work with this same title. Instead, the typescript describes a scene depicting Suratt, I.O. Snopes, Flem Snopes, and Jody Varner and appears to be an early draft of "Spotted Horses."

Another version of a novel included among the University of Mississippi's holdings is an almost complete holograph copy of *Pylon*. While an entire typescript printer's copy of *Pylon* is deposited in the Alderman Library at Virginia, the University of Mississippi holds what seems to be the only extant manuscript version of the novel. Penned in green ink, the manuscript, dated 1934, is heavily revised with words, sentences, and passages slashed out and with many insertions written in the wide left-hand margin.

Also at Mississippi are unpublished passages from *Absalom, Absalom!*, which appear to be trial drafts of early states of the novel, quite possibly false or abandoned starts. Several of these fragments are only one page, two are three pages, others are seven and 21 pages.

All of the *Absalom* material is manuscript and heavily revised. On one page, Faulkner sketches the relationships among Quentin, Rosa, Sutpen and Mr. Compson; on another, Faulkner outlines the novel. Two pages are dated February 11, 1934; and two fragments bear the title, "A Dark House." Much of this material was not included in the published version of the novel.

The manuscripts and typescripts in the Rowan Oak collection relating to *The Unvanquished* may be of particular interest to scholars. These drafts would seem to offer an insight into how the novel, *The Unvanquished*, was made from previously published short stories. Specifically, besides containing revised versions of "Retreat," "The Unvanquished," "Vendee," "Raid," "Ambuscade," and "Drusilla" (an early version of "Skirmish at Sartoris"), the collection's holdings also include a typescript printer's copy of *The Unvanquished* complete with tear sheets from

magazine publications. With both typed pages and tear sheets heavily revised, this cut-and-pasted 211-page patchwork quilt of a typescript seems to represent an important stage in the evolution of *The Unvanquished*.

As for *The Wild Palms*, among the collection's holdings are a six-page manuscript and a 22-page typescript of the novel's first chapter. In these drafts, three characters, Harry, Charlotte, and the Doctor, differ strikingly from their counterparts in the 1939 published novel. Specifically, in these early abandoned drafts, which may be the earliest surviving version of the novel's opening chapter, Harry and Charlotte are depicted as selfish and antagonistic, while the Doctor resembles, to some extent, Horace Benbow in *Sanctuary*.

With respect to Faulkner's poetry, the Rowan Oak collection's holdings can be summarized succinctly. Among the papers are typescripts of 14 poems, most of which are fragmentary versions of poems published either in *The Double Dealer* or in *A Green Bough*. Three poems are unpublished: "Admonishes His Heart" (a sonnet, dated 14 March 1927), "No moon will lighten sleep" (four stanzas), and "What'll I do today?" (three stanzas, dated Paris 27 Aug 1925).

Like the poetry holdings, Faulkner's screenplays at Mississippi can be dealt with concisely. In the Rowan Oak collection are various manuscript fragments, ranging from one to 16 pages in length, relating to four Hollywood movie scripts: "Absolution," "Flying the Mail," "Beyond Love" (a version of "Manservant") and "The College Widow." These manuscripts are probably early trial drafts of film scripts on which Faulkner worked in Holly-

(Continued Page 4)

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

Lawrence Wells

Publisher

William Boozer

Editor

A quarterly publication copyright ©1987 by Yoknapatawpha Press Inc. All rights reserved. Reproduction in whole or part without written permission is prohibited. Editorial offices located at 739 Clematis Drive, Nashville, TN 37205, 615-356-5150. Subscription and advertising offices located at P.O. Box 248, Oxford, MS 38655, 601-234-0909. Subscription is \$10 for one year, \$17.50 for two years. Advertising rates available on request.

Vol. VII, No. 2

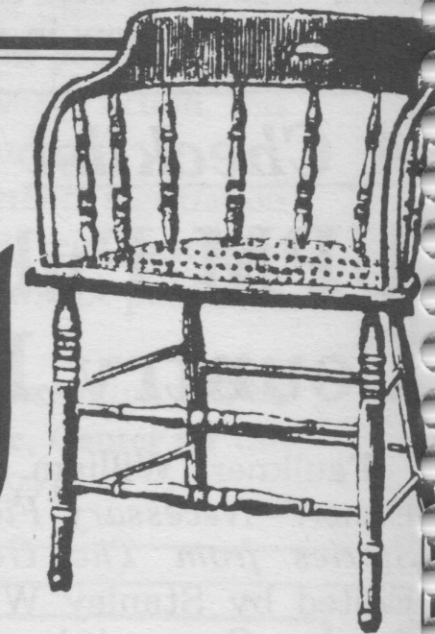
April-June 1987

Quotable Quote

Peter Taylor, in an interview by Jim Lewis of United Press International, in *The Commercial Appeal, Memphis, March 1, 1987*:

"[Faulkner is] our Shakespeare. For me he's the greatest American writer. That's my opinion. I'm always scared of the statement because it's so subjective. But his subjects are so interesting to me. He taught southerners how to write. No fiction writer in the South wrote the same after Faulkner...Everybody learned in different ways and they became great writers. But without Faulkner it wouldn't be quite the same....Faulkner could write the funniest and the most profoundly."

Country Lawyer



and Other Stories for the Screen

By WILLIAM FAULKNER

Edited by Louis Daniel Brodsky and Robert W. Hamblin

\$12.95

University Press of Mississippi

3825 Ridgewood Road / Jackson, MS 39211



Faulkner in Holograph

Beyond Love

Calcutta, 1920

Major Riddel Blynt is 30, with a fine War Record. He has been on duty in India in 2 years. He has with him a Malay convict. The Malay is a remarkable creature who was fathered out of his native jungle. In what season he did not know, and out to France, a land of which he had never heard, to serve in a labor battalion. He suffered from cold, the unusual and kept him sick all the time; he did not have any shirt in the War and could not even understand what the girls were about in between whom. One day his company was broken by an enemy plane. He lay beneath a mass of debris, waiting to die, when Blynt, himself who had travelled in Malaya, found him and saved him. He carried the Malay to his quarters and had him nursed there. At once the Malay's company adopted him, with a blind and despite devotion, being English army which was much loved Malay. When he was rescued, Blynt wanted to send him home, but he would not go. "This summer, Europe, will be had in you," he told the Malay. "It is not bad in you, Tuan," the Malay said. "But I am not like you." Blynt said. "Yes, Tuan," the Malay said. "We are not alike yet. I have not saved you life yet." The Malay's name is Das.

FAULKNER'S HANDWRITING, which—as he once said—looks like a caterpillar had crawled across the page, is seen in this opening excerpt from the unfinished story, "Beyond Love," this version set in Calcutta in 1920. The first sentence of what is an 11-page manuscript reads "Major Riddel Blynt is 30, with a fine war record." The manuscript is one of five variants of the story included in the Rowan Oak Papers at the University of Mississippi.

— Photo by William Martin

Serendipity

Long-ago Friends Gift Helps Rowan Oak Papers Come Home

(The following report by C.E. Noyes, editor of *The Library Letter* published by Friends of the Library of the University of Mississippi, chronicles the acquisition by Ole Miss of the Rowan Oak Papers. It is excerpted from the September 1986 Friends newsletter and is used here by permission.)

... While leasing Rowan Oak prior to its purchase, the University employed a series of graduate students to escort visitors through the house and to keep an eye on it generally, under the stewardship of the late Dr. James W. Webb, then Chairman of the Department of English and co-editor with the late Dr. A. Wigfall Green of *William Faulkner of Oxford*. Dr. Webb served, though not initially with the formal title, as curator of Rowan Oak; and, especially from his retirement from teaching in 1975 until his death in 1984, he devoted a great deal of his time to this responsibility. . . .

[Professor Noyes recounts the finding by Beverley E. Smith of what has come to be known as the Rowan Oak Papers.] . . . Word of the find was communicated to Faulkner's widow, Mrs. Estelle Faulkner, and [their] daughter, Mrs. Jill Faulkner Summers, who authorized storage of the original materials in the University vault and the making of two photocopies, one for the family and one for the University. Access to the papers at Ole Miss was limited to those who received written permission from the Faulkner family. Then, some years after Mrs. Faulkner's death in 1972, Mrs. Summers decided to have the originals removed to Charlottesville, Virginia, where she made her home, and stored for safekeeping on the University of Virginia campus in that city.

During these years, although Ole Miss had an extensive and steadily growing collection of secondary sources for Faulkner research, it had comparatively little primary material compared to the holdings of wealthy universities such as Texas and Virginia. As the annual Faulkner Conferences grew in fame, and the Center for the Study of Southern Culture became better and better known, the desire increased to obtain for our Library the Rowan Oak Papers, probably the last major collection of primary source material still in private hands. But the University could afford for library acquisitions no more than was required for those annual purchases of books and periodicals which must be bought for the support of its many academic programs. No money existed, or was even visible on the horizon, to buy so specialized a collection. It all seemed quite impossible—until an idea began to bloom among a small group deeply interested in the collection. Among them were Dr. William Ferris, Director of the Center; Dr. Calvin Boyer, Director of Libraries; Dr. Thomas Verich, University Archivist; Dr. Evans Harrington, Chairman of the Department of English, and a few others.

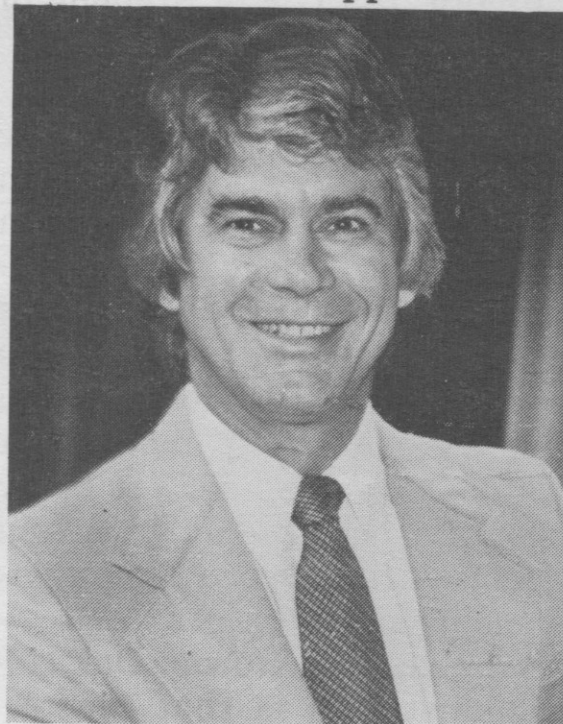
But now, to go forward, the story must go back to a venture undertaken by Friends of the Library that had nothing at all to do with William Faulkner. In 1948, famed archaeologist David M. Robinson had come to the University from Johns Hopkins, bringing with him a large collection of classical statuary and artifacts, a portion of which now makes up the Robinson Collection at the University's Skipwith Museum. Through his contacts abroad, Ole Miss had an opportunity to buy two Biblical codices in Greek and Coptic (an ancient Hamitic language once spoken in Egypt). One, a Fourth Century parchment manuscript, contained *Lamentations*, part of *Jeremiah*, most of *Baruch*, and other materials. The other, on papyrus (the world's first paper), had Third Century versions of

Literary Treasure (From Page 1)

damaged by sprays. It was about 4:30 in the afternoon, and since I had had no visitors all day, I decided to close up so that I could complete the inspection.

By about 5:15 I had done everything but the small closet under the front hall stairs. I knew that the closet was a sort of "catch-all," filled with what most people would call junk, and I was tired, so I decided to skip it. I went back to the kitchen and cleaned a paintbrush and started to leave.

As I passed through the front hall, I looked at the closet door and thought, "Well, it won't take that long..." I opened the door and got down on my knees and started going through the hodgepodge of golf clubs, tennis rackets, an old vacuum cleaner, a fan—all of which seemed to be inextricably tangled in what appeared to be a tennis net.



Beverley E. Smith

To my left, at the very back of the closet, pushed up under the stairs, was a wooden chest of some sort. I managed to get it out after a little tugging, and when I opened it I saw that it was filled with papers. There were a number of flight maps and manuals and a stack of other papers. I saw at once that they were in Faulkner's miniscule writing. My hands started to shake. I picked up the whole box and carried it back to the kitchen, where I would have more room.

As I covered the few steps from the front hall to the kitchen, my mind was swirling with thoughts. I knew that the only manuscripts in the house were in the form of book inscriptions and the famous wall outline of *A Fable* in Faulkner's "office." I knew that the only one in the Old Miss Library was the single page of *Pylon* given by Faulkner to Miss Elma Meek and donated by her to the Library. And I remembered that the whereabouts of all but one page of the rest of the manuscript of the novel were unknown. I was trying to recall what else was "missing," and by then I had reached the kitchen.

I set the box down in the middle of the floor and began to go through the contents, making little piles around me. As I worked, making discovery after discovery, I got more and more excited. I found the *Pylon* manuscript; I found what appeared to be portions of a preface to *The Unvanquished* and *Absalom, Absalom!*; I found what I thought were working notes for *Requiem for a Nun*.

In addition, I recall several versions of "Lizards in Jamshyd's Courtyard," a manuscript of the pseudonymous "Afternoon of a Cow," and a typescript of *Sanctuary*. And scattered throughout were various jottings, cancelled portions of works I didn't immediately recognize, and personal notes.

Finally, I was too excited to go on. I placed all of the piles in precisely the order in which I had found them—together in one stack—and placed it in a cardboard box. I carried it out to my car and drove immediately to the home of Dr. James W. Webb, chairman of the Department of English. When I told him what I had found, he was as excited as I had been, and made immediate arrangements to put the treasure in the Ole Miss vault and to notify Mrs. Faulkner in Charlottesville, Va.

After negotiations with the Faulkner family, the University of Mississippi purchased the papers, adding them to its collection of rare books and manuscripts. I am sure that my grandfather, Whitman Davis, who was director of the University of Mississippi Library for about 30 years, would have been as delighted as I. And although I no longer work for Old Miss, I take great pleasure in revisiting the scene of my discovery each time I am in Oxford. I will always recall that August afternoon as one of the most exhilarating days of my life.

(Beverley E. "Bev" Smith, an instructor in English at Lurleen B. Wallace State Junior College, Andalusia, Ala. received his master's degree at Ole Miss and completed course work there for a doctorate in English. For full inventory of manuscripts found in the front hall closet, see "Faulkner's Rowan Oak Papers: A Census," by Arthur F. Kinney and Doreen Fowler, *Journal of Modern Literature*, Vol. X, No. 2 [June 1983], pp. 327-334.)

Jonah, *First Peter*, part of *Second Maccabees*, and five Easter texts. Both were extraordinary rarities, and to obtain them would be a coup for the Library. The price was quite modest by today's standards—but not at all modest at a time when assistant professors with degrees from the nation's best universities were being hired for \$4,000 a year.

As one might expect, in 1955 as in 1980 there were no funds for exceptional purchases. This time, however, aid was asked of Friends of the Library; and on the promise of its Executive Board to campaign for contributions, five professors signed a note for a bank loan with which the codices were purchased. It took two years to raise the money, but Friends took possession of the codices and made a gift of them to the Library. A rare treasure, they drew much favorable attention to Ole Miss. They also provided material for scholarly articles by Dr. J. Allen Cabaniss, now Research Professor Emeritus of History; Dr. William H. Willis, formerly Chairman of the Department of Classics, and scholars from other universities.

With the death of Dr. Robinson in 1958 and the departure of Dr. Willis for Duke

(Continued Page 4)

Rowan Oak Papers (From Page 2)

wood in 1932 and 1933. The final versions of all four scripts, which for years were locked in a Metro-Goldwyn-Mayer vault, were published in Bruce F. Kavin's *Faulkner's MGM Screenplays* (Knoxville: University of Tennessee Press, 1982).

It is in its short-story holdings that the Rowan Oak collection is richest. The years 1925-1939 were a time during which Faulkner produced short stories at a furious pace, and Mississippi's holdings reflect this productivity. Deposited in the collection are manuscript and typescript versions of 26 Faulkner stories. So numerous and various are the short-story holdings that it will be impossible here to do more than mention a few of the more interesting drafts.

One such holding is a 29-page typescript of "Love," apparently an early, Kiplingesque story which has gone unpublished until this year; it is included in planned June publication of *Unpublished Stories*, translated by Kiyoyuki Ono, volume 26 of a projected 29-volume *Collected Works* of Faulkner being published in Tokyo by Fuzambo Publishing Co.

Unpublished are two drafts of "Rose of Lebanon"—a short story that appears to be a strikingly different version of the published story, "The Return."

Also of interest are the collection's numerous variant versions of published pieces. For example, Mississippi's collection contains no less than six different manuscripts and typescripts, ranging from one to 21 pages, of the story "Lizards in Jamshyd's Courtyard." Similarly, Mississippi holds several heavily revised trial drafts, manuscripts and typescripts, of the story "Once Aboard the Lugger." And Faulkner's "The Story of Elmer" (variously called "Elmer" and "Portrait of Elmer") exists in several states at Mississippi, one of which is 42 pages.

This brief sketch of a collection already suggests the answer to the key question: what value and importance are the Rowan Oak Papers? Simply put, the collection, like Faulkner's other manuscripts and typescripts at Virginia and elsewhere, enables scholars to trace the development of the author's narratives. One example follows.

Among the papers are two versions (a manuscript and a typescript) of an unpublished story, "Rose of Lebanon." This story contrasts Dr. Gavin Blount, a man who is obsessed with the past, with Lewis Randolph, a Southern belle who attended the Nonconnah Guards' ball in 1861, and with her husband, Charley Gordon, a Civil War soldier who was killed by a shotgun blast at Holly Springs during a raid on a henhouse. While another version of this story exists, this alternate version, entitled "The Return," differs significantly in that in it the focal point shifts from the weak, passive, escapist Dr. Gavin Blount to the active, heroic Lewis Randolph.

But the earlier "Rose of Lebanon" version is particularly interesting for its characterization of Blount, who recalls a number of characters in other Faulkner works who share with Blount a taste for romantic escapism.

Clearly, Blount is a forerunner of Hightower in *Light in August*, but he also bears a certain resemblance to Horace Benbow of *Sartoris/Flags in the*

Dust and Sanctuary as well as to Gavin Stevens—with whom he also shares, perhaps not coincidentally, a given name.

Quite possibly Dr. Gavin Blount of "Rose of Lebanon" is a kind of "missing link," or at least an important stage in the evolution of a type of character who appears repeatedly in Faulkner's fiction and who gradually evolves from Horace Benbow, through various incarnations, including Dr. Gavin Blount, to become, finally, the Gavin Stevens of Faulkner's later works.

This is only one example. Many others could be cited to suggest how discarded manuscript fragments can show the way Faulkner's fiction developed. *Absalom, Absalom!*, for example, apparently evolved slowly as Faulkner's conception of this intricate maze of a novel gradually focused and sharpened. By examining manuscript fragments of "Evangeline," a story which appears to be *Absalom's* starting point, scholars can observe the stages in this focusing process.

Above all, what the Rowan Oak collection demonstrates is that masterpieces like *Absalom, Absalom!* do not spring full blown from an author's brain, not even if the author is William Faulkner.

Rather, the road to novels like *Absalom* is long and arduous, paved with manuscript pages laboriously covered with Faulkner's minute, precise script. The papers at the University of Mississippi, like their companion papers at Virginia, Texas, and elsewhere, map out that road.

(Doreen Fowler is an associate professor of English at the University of Mississippi, author of *Faulkner's Changing Vision: From Outrage to Affirmation* [UMI Research Press, 1983], and co-editor of *Faulkner and Yoknapatawpha Conference papers published annually by University Press of Mississippi*.)

New Faulkner Series

The University Press of Mississippi has announced a "Reading Faulkner Series" under the general editorship of James Hinkle. Hunter Cole of UPM reports that two volumes will be published annually for five years, beginning in the spring of 1988. Title and subject of the first volume in the series is yet to be announced.

FAULKNER FIRST EDITIONS
Bought and Sold
Want lists welcome
Choctaw Books
406 Manship St.
Jackson, MS 39202
601-352-7281



FAULKNER and South Carolina Gov. James F. Byrnes at 1952 Delta Council meeting, with Hodding Carter in background, from *The Delta Council: Fifty Years of Service to the Mississippi Delta*, by William M. Cash and R. Daryl Lewis.

Checklist

(From Page 1)

Louis Daniel Brodsky and Robert W. Hamblin. Three stories from Faulkner's early 1940s period with Warner Bros., published for the first time. "Country Lawyer" depicts two generations of family enmity in Jefferson; "The Life and Death of a Bomber" contrasts a steadfast aircraft with selfish lives of those who build and fly it; "The Damned Don't Cry" explores the complications resulting from love between a poor girl and a rich boy. The first and last-named stories, based on fiction by others, were later expanded into screenplays by other screenwriters; "The Life and Death of a Bomber" is an original Faulkner story that was never developed beyond the narrative here. Manuscripts of the three stories are in the Brodsky Collection. Jackson: University Press of Mississippi. Publication date May 30, 1987. \$12.95.

"Country Lawyer." *Southern Magazine*, Vol. I, No. 5 (February 1987). Original storyline done by Faulkner in 1943 for a Warner Bros. film that was never made. Excerpt from *Country Lawyer and Other Stories*.

Serendipity: Friends' Gift (From Page 3)

University in 1963, however, less use could be made of the codices for research except by scholars from other universities.

Readers by now will have surmised the idea which blossomed in 1980. Rare "collectibles" had exploded in value. (Indeed, the codices proved to have increased forty-fold in worth.) Sale of the codices—highly prized, but to a degree exotic possessions for Ole Miss—might bring enough money to make possible the purchase of the Rowan Oak Papers, some of which were actually written on this campus. The idea was broached to Chancellor Porter L. Fortune, Jr., whose first concern was assurance that the family which had provided the greater part of the funds to purchase the codices was in sympathy with the project. Given that assurance, he appointed a small committee to explore possibilities.

Libraries are loath to give up valuable and unique holdings, doubly so when they are gifts. ("Sell" is a four-letter word to librarians; they say "de-accession.") But after much soul searching, the decision was made to proceed. Next, Dr. Verich sought through his many contacts to get an estimate of the value of the codices. Nobody knew. They were unique. (What cash price would you set on a moon rock?) Finally, Mr. H.P. Kraus, a world-famous New York collector and dealer in rare books and manuscripts, offered either to act as agent to sell on commission the codices at no less than a suggested minimum price, or to buy them himself at a lower figure.

After long deliberation, the committee recommended that the codices be offered to Mr. Kraus at a price appreciably higher than his original tender. Chancellor Fortune approved the recommendation, and in April, 1981, the offer was accepted. The sum realized was enough to make it possible to begin negotiations for obtaining the Rowan Oak Papers.

In the next year, an agreement was reached, and the Chancellor flew to Charlottesville to bring the Faulkner papers "home." In his formal announcement of the acquisition of the papers, Dr. Fortune paid tribute to Mrs. Summers for "her gracious decision to allow the University of Mississippi to acquire the papers so that they can be here where her father wrote and lived and where the papers were found." He added, "We hope her action will inspire others to make their collections available to the University." That hope has since been realized. Already rich in secondary source material, the Ole Miss Library now has a sound collection of primary material in the area of Faulkner studies.

Serendipity indeed. Looking for things utterly unrelated, Beverley Smith found the Rowan Oak Papers. Looking for money to acquire them, the University "found" it in a gift made to the Library a quarter of a century before by Friends of the Library.

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review
P.O. Box 248, Oxford, Mississippi 38655

U.S. POSTAGE PAID
Bulk Rate Postage
PERMIT NO. 8
OXFORD, MS 38655