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Vol. 10, No. 1 (1990)

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THE FAULKNER NEWSLETTER

& Yoknapatawpha Review

Vol. X, No. 1

January-March 1990

Ole Miss Has Early Draft Of Screenplay

A 140-page handwritten working draft of an early screenplay by William Faulkner has been added to the Faulkner Collection in the University of Mississippi's John Davis Williams Library.

The acquisition is described by University Archivist Thomas M. Verich as the largest quantity of unpublished handwritten Faulkner material acquired by any institutional or private collection since the University's own acquisition of the Rowan Oak Papers in 1982.

"Wooden Crosses," the working title of the Faulkner screenplay, was later produced as "The Road to Glory." The University purchased the original manuscript from the sister of a woman who served as Faulkner's secretary in Hollywood.

"This screenplay is important, not only because it is written in Mr. Faulkner's own hand but also because it is the only known handwritten screenplay by a major author in existence," said Verich. The manuscript was written in the mid-1930s, at about the same time *Absalom, Absalom!* was being completed.

According to Verich, Faulkner beginning in the late 1930s increasingly turned from writing by hand to the typewriter, so handwritten Faulkner materials are rather scarce.

"Arguably, this screenplay is the most desirable single Hollywood Faulkner item ever acquired by an institutional or private collector," Verich said.

In addition to "Wooden Crosses," the University has also received a copy of a performance rights contract between Faulkner and the husband-and-wife acting team of Zachary Scott and Ruth Ford. The five-year contract, dated June 15, 1959, was donated by Faulkner's former attorney Howard Rayfiel. It gave the couple exclusive motion picture rights and some subsidiary rights pertaining to *Light in August*.

"In a relatively short time, the University has assembled a Faulkner collection rivaling distinguished and longer-established institutional collections elsewhere during a period in which the competition for first-rate Faulkner materials has never been keener," Verich said. "We've been very fortunate."

The Ole Miss Faulkner Collection — one of the world's strongest in Faulkner editions, manuscripts and research materials — also includes his Nobel Prize, which is on display in the library's Mississippi Room along with rotating items from the collection.

Faulkner Goes North



IRWIN T. "TOBY" HOLTZMAN is shown with a portion of the Holtzman Faulkner Collection at ceremonies marking its installation in the Department of Rare Books and Special Collections at the University of Michigan Library. The collection dates to 1950 and over the years has been built into one of the most distinctive Faulkner holdings ever assembled. Holtzman is an alumnus of Michigan.

Remembering Mac Reed

He Was a Gentleman of the Old School, Very Gracious, Politic

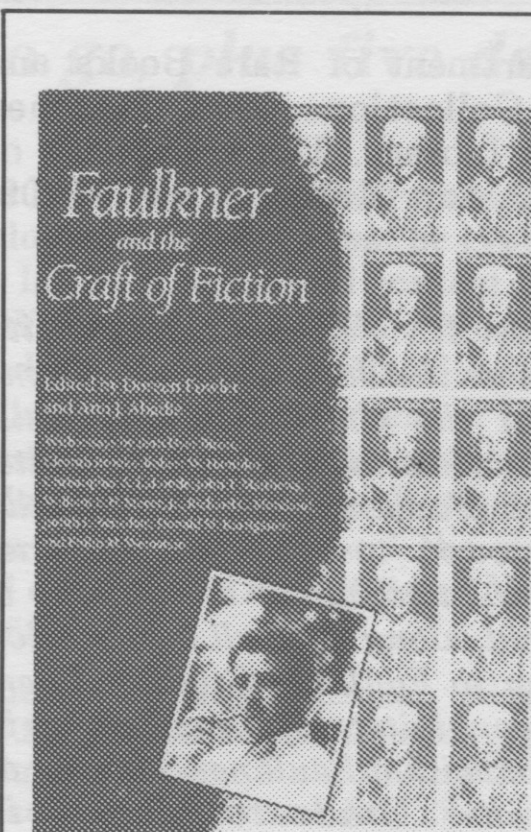
By JAMES DAHL

William McNeil Reed, co-owner of Gathright-Reed Drug Co. in Oxford, was a personal friend of William Faulkner. It was to Mr. Reed's drugstore that Faulkner took his manuscripts to be wrapped for shipment to his agents and publishers. It was also in that store that I had the good fortune to be introduced to Mr. Faulkner by a gracious Mr. Reed one hot August afternoon in 1953. This article is based on a number of conversations and some correspondence with Mr. Reed during nearly 20 years before he died in 1986 at age 89.

Faulkner and Mac Reed came to know each other in 1923 when Reed, who had graduated from Ole Miss in 1917 and then served in the army, returned to Oxford to begin a partnership with Mr. Gathright in the drugstore on the square. Mr. Reed was not a pharmacist, but Mr. Gathright was.

The exact occasion when Reed and Faulkner met is not certain, but Reed believed that it was through Faulkner's early mentor, lawyer Phil Stone. Stone and Faulkner often went to the drugstore in the afternoon for tobacco. Mr. Reed

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New from UPM

NEWLY-PUBLISHED by University Press of Mississippi is *Faulkner and the Craft of Fiction*, papers read at the 1987 Faulkner and Yoknapatawpha Conference. Edited by Doreen Fowler and Ann J. Abadie, the volume has essays by Beth Dyer Biron, Cleanth Brooks, Robert W. Hamblin, Christopher A. LaLonde, John T. Matthews, William E.H. Meyer Jr., Richard C. Moreland, Judith L. Sensibar, Donald M. Kartiganer and Philip M. Weinstein. It may be ordered from UPM, 3825 Ridgewood Road, Jackson, Miss. 39211 (\$32.50 clothbound; \$15.95 paperback).

Holtzman Collection At Michigan

By THOMAS M. VERICH

A "Day of Dedication, Display, and Discussion" last September 29 celebrated the installation of the Irwin T. and Shirley Holtzman Collection of William Faulkner in the Department of Rare Books and Special Collections in the University of Michigan Library.

Since starting his Faulkner Collection in the early 1950's, Toby Holtzman has sought to form an integrated and comprehensive body of works by and about Faulkner. His success was manifest in the public presentation of the collection on dedication day.

The arrangement of the collection at Michigan mirrors the scheme devised by Holtzman for the collection when it was in his own library at his home in Grosse Pointe, Mich. Editions, screenplays, translations, critical works, periodicals, ephemera, etc. fall into four broad categories: "The Life," "The Work," "The Meaning," and "Collection and Study." All of these materials are now installed in handsome custom-designed glass-enclosed book cases commissioned by the Holtzmans and built at the University of Michigan workshop.

A special display case presents some of "the first and the last" from the collection. Notable among these are:

- *The Sound and the Fury*, stitched signatures with dust wrapper, review copy, 1929.

- *These Thirteen*, first signed limited, numbered 91, in original glassine.

- Arnold Bennett's original holograph manuscript review of *Soldiers' Pay*, for the June 21, 1930 London *Evening Sun*, in which Bennett states that Faulkner "writes generally like an angel" and is "the coming man."

- A copy of the catalogue of the auction benefit for exiled writers held at the Hotel Pierre in New York on January 14, 1940, to which Faulkner donated his holograph manuscript of "Absalom, Absalom!"

- The "Funeral Broadside" announcing the 15-minute cessation of business in Oxford on July 7, 1962, the day of Faulkner's funeral, in honor of his memory.

Holtzman acquired the "Funeral Broadside" while attending Faulkner's funeral. In fact, he was able to pick up from disinterested businessmen 10 broadsides in a shop-by-shop canvas of the Square.

The dedication day featured a morning and an afternoon program of discussions focused on Faulkner's life, his work, his meaning, and collection and study. While Holtzman announced his pleasure at placing a major Faulkner

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Holtzman Faulkner Collection At University of Michigan

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collection in the North, the Michigan audience had some difficulty in comprehending the Southern accents of Faulkner and his fellow Oxonians as recorded in the 1952 CBS "Omnibus" Faulkner television documentary. The film was shown following a welcome delivered by interim University Librarian Robert M. Warner, former Archivist of the United States.

Discussion participants included Faulkner scholar and Michigan Professor Joseph L. Blotner; James McIntosh, director, Program in American Culture, University of Michigan; Lyall H. Powers, professor of English, University of Michigan; Robert Weisbuch, chairman, Department of English, University of Michigan; and Thomas M. Verich, head of Special Collections, the University of Mississippi.

A number of provocative suggestions were made during the course of the day. Professor Weisbuch wondered whether Faulkner's vanished agrarian South held any meaning for modern, younger, urban readers and confessed never detecting in his reading of Faulkner an authorial presence.

Several modern, younger, urban readers in the audience, disputing Weisbuch's remark, spoke to Faulkner's continued relevance and resonance for them. Other panelists, including Blotner and Powers, clearly detected Faulkner's authorial presence in the passion, pity and courage of his fiction.

Holtzman spoke about some great private collections of Faulkner formed since the 1950s which have recently passed into the hands of institutions or placed with dealers.

Holtzman acknowledged that he had acquired items for his Faulkner Collection carefully and with an eye towards cost.

Encouraged by the "rediscovered" Faulkner of Malcolm Cowley's *Portable Faulkner*, Holtzman began his Faulkner Collection in 1950 with purchase of a few Faulkner first editions from Frances Steloff at the Gotham Book Mart in New York. He remembers buying a *Pylon* in jacket for \$2.

After the initial spurt provided by this purchase, the next stage in building the Holtzman collection occurred when Charles Boesen, a New York book dealer, moved his business to Detroit. He opened, in Holtzman's estimation, the finest antiquarian book shop in Detroit. Boesen, who also collected Faulkner personally, sold to Holtzman over the years many Faulkner highspots including *The Marble Faun*, *Mosquitoes* in the alternate yachting party jacket, a jacket which had been folded only once and never had been placed on its boards, the limited *Go Down, Moses, Soldiers' Pay* in jacket, the text of Faulkner's Delta Council speech in the sheets handed out to attendees, and copies of Faulkner's addresses in the Philippines and in Japan.

Holtzman, who prides himself on being "the best \$10 book buyer of modern literature in the United States," expanded his collecting scope beyond Faulkner to embrace over a hundred American writers and Israeli and

Toby Holtzman On Collecting William Faulkner

By TOBY HOLTZMAN

Current attentions to author collections in libraries seem to admire the creator yet disperse the created among their various classifications. The result is that the works in books go to one sector, periodicals another, and critical works are fortunate to be in the main house. Auction records, dealers' catalogues, newsletters and journals and conferences tend to be ignored.

If William Faulkner is the major American writer of the 20th century, then everything by or about the man has to be considered, collected and studied. To do less is to reduce him to the minor category.

It has been stated that the collector is doing the job that institutions are supposed to be doing. Sometimes proper homes are found for the collections. This William Faulkner collection is shelved all together as it was since it was first conceived. The first book was the Viking *Portable Faulkner* (1946). Malcolm Cowley's great accomplishment was not only to point out Faulkner's epic qualities but to stimulate a generation of collectors. We comprehended.

The great Faulkner collections of Massey, Wisdom and Brodsky are now at Virginia, Tulane and Southeast Missouri State. Important Faulkner collections are still growing at the Universities of Texas and Mississippi. Now Faulkner's life and work come North, for the first time, to one of the world's major universities. It is hoped that the University of Michigan will use this collection comprehensively, as it was formed.

(From "A Day of Dedication, Display and Discussion," the keepsake program marking the Sept. 29, 1989 installation of the Holtzman Faulkner Collection at the University of Michigan Library.)

Russian literature as well. Nonetheless, his interest in Faulkner was sustained by the unabated critical attention accorded Faulkner's oeuvre and, also, more personally, by his attendance at the annual Faulkner Conferences held at the University of Mississippi.

This writer, representing a Southern link in this Northern celebration of Faulkner, spoke about the formation of the Faulkner Collection at the University of Mississippi, an institutional collecting effort which was begun aggressively only in the early 1980s and which has made the University an important player in competition for Faulkner materials.

The official acceptance of the Holtzman collection on behalf of the University of Michigan was made by University President James J. Duderstadt.

Copies of the printed program for the Holtzman Collection are available from

Four New Faulkner, Hemingway Studies Are Published

The following by William Booser, FN editor and book columnist for the Nashville Banner, appeared recently on the book page of the Nashville newspaper and is used here by permission. The column draws in part on earlier notices in FN Checklists:

It's another good season for new studies of William Faulkner and Ernest Hemingway.

Faulkner is out front of the two among the most analyzed writers of this century. Hemingway runs a steady pace behind the man who, he told son Gregory, is "the best of us all."

While no one may be keeping score, it's three for Faulkner to one for Hemingway in new arrivals as this is written. That's probably close to a ratio that has been going on now for 25 years.

The best read of the current four will be a delightful oversized picture book, *Ernest Hemingway Rediscovered*, published by Scribners at \$39.95. Included are stunning photographs by Roberto Herrera Sotolongo, Hemingway's secretary, that capture the writer's life in Cuba during 1940-59.

The text is by Norberto Fuentes, a friend of Hemingway's during those Cuban years. And there are marvelous Jean-Paul Paireault color photos of Finca Vigia, Hemingway's home outside Havana, that afford a rare glimpse of the man's books and guns and hunting trophies.

Scholarly works by English professors, the recently published Faulkners speak again to the high academic plane that Faulkner occupies as opposed to the more popular culture that embraces Hemingway. Hemingway, in search of "one true sentence," wrote with clarity in language that most people understand. Faulkner was so complex that he's keeping professors busy finding and explaining all manner of symbolism, much of which escaped even Faulkner.

From the University of Tennessee Press comes two of the newest works on Faulkner: *Fiction, Film, and Faulkner: The Art of Adaptation*, by Gene D. Phillips, and *Creating Faulkner's Reputation: The Politics of Modern Literary Criticism*, by Lawrence H. Schwartz, each at \$24.95.

Phillips, of Loyola University in Chicago, deals largely with the degree to which films of Faulkner's fiction are worthy renditions of the literature.

the Department of Rare Books and Special Collections, 711 Hatcher Graduate Library, The University of Michigan, Ann Arbor, Mich. 48109-1205.

(Thomas M. Verich is University Archivist at the John Davis Williams Library at the University of Mississippi. Toby Holtzman extends an invitation to all Faulknerians, individually and in groups, to visit the Faulkner Collection. Interchange of catalogs is encouraged, along with all information pertaining to Faulkner Studies. There will be an exhibition of the collection in connection with a Faulkner Seminar at the Hatcher Graduate Library in September 1990.)

THE FAULKNER NEWSLETTER
& Yoknapatawpha Review

William Booser
Editor

Dean Faulkner Wells
and Lawrence Wells
Publishers

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Jan.-March 1990

Schwartz, of Montclair State College examines the roles of the New Critics at Vanderbilt University and elsewhere and of New York intellectuals in shaping a new post-World War II literary consensus and dominant aesthetic.

"After the war," Schwartz writes, Faulkner "more than any other writer was seen as the 'supreme' individualist. He was dedicated, aloof, and isolated a creative genius stubbornly committed to his personal vision."

Faulkner "came to symbolize spiritual and moral courage. His provincialism and deep attachment to 'human verities'...were now interpreted as a standard by which to measure morality in an increasingly amoral world."

Here was a man who pretended to be a farmer who raised mules and wrote books on the side. He called himself a failed poet who wrote as he did because he couldn't write like Shakespeare and Shelley.

The "failed" poetry is expertly catalogued and annotated by Arizona State University's Judith L. Sensibar in *Faulkner's Poetry: A Bibliographical Guide to Texts and Criticism* (UMI Research Press, \$34.95). Sensibar includes photographs of manuscripts and typescripts of the poetry and two of Faulkner's own line drawings.

What a shame that these two of our finest writers never got together. Knowing what we now know about them, it's for sure that the last thing Papa Hemingway and Pappy Faulkner would have talked about would have been literature.

FAULKNER FIRST EDITIONS

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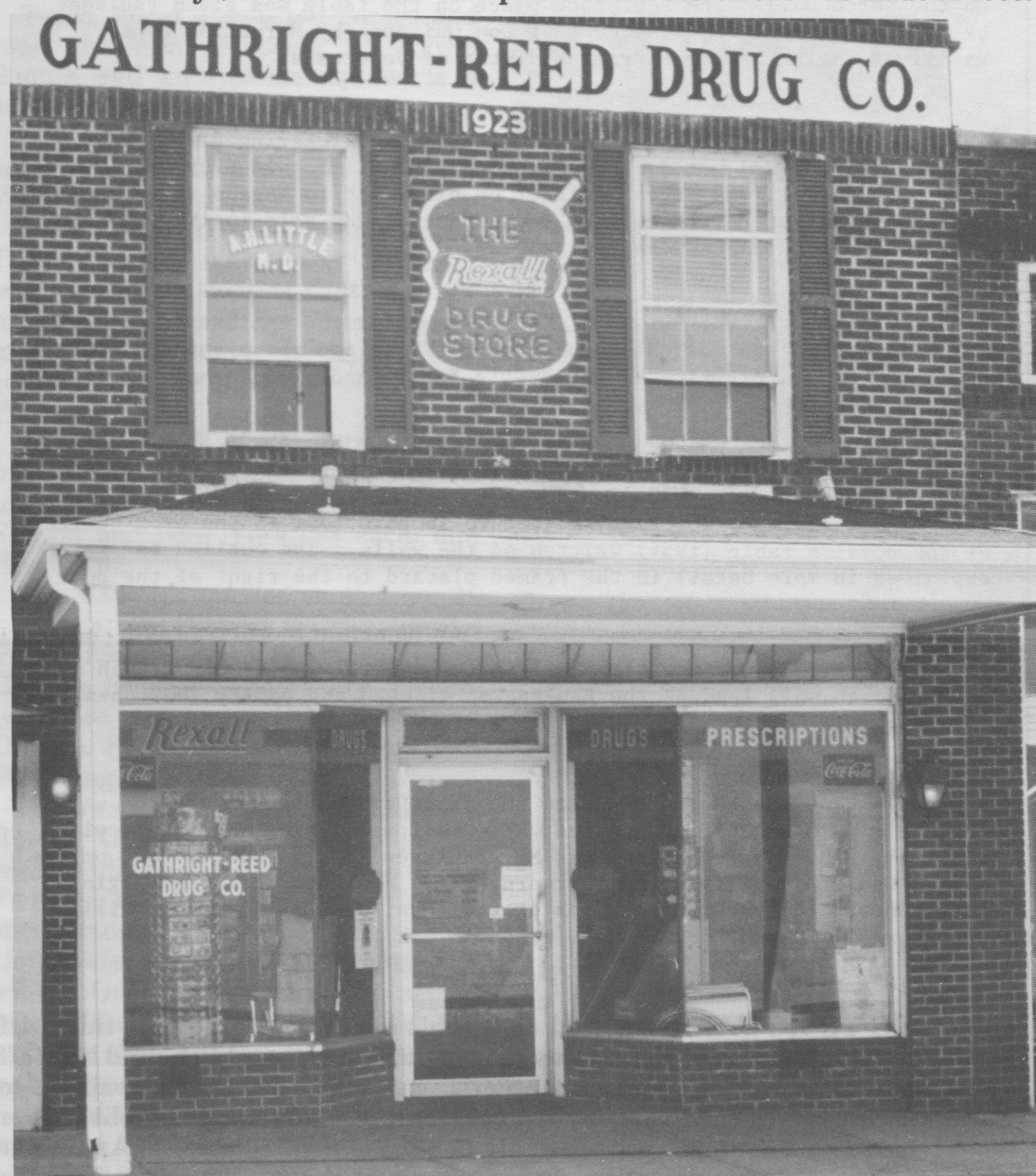
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Mac Reed and Friend



A DAILY RITUAL for William Faulkner was a stop by the Gathright-Reed Drugstore on the Square in Oxford for a visit with his friend W.M. "Mac" Reed and to buy tobacco or a newspaper. The photo of Reed and Faulkner was made in the 1950's by Col. J.R. Cofield. The photo of the storefront was made in 1953.



FAULKNER WRITE-ALIKE CONTEST

Win a 10-day vacation for two—five days in the Bahamas or Hawaii or just about anywhere else in the U.S. you want to go, plus five days in Faulkner country.*

All you need do is write the *best bad Faulkner*, 250-to 500-words, drawing on Faulkner's style, themes or plots. Each entry must be typed and double-spaced. Deadline for entries in the first annual contest is Feb. 1, 1990. Entries will be judged by William Styron, Willie Morris and George Plimpton. Contest sponsored by American Airlines' *American Way* magazine, the University of Mississippi's Department of English and Center for the Study of Southern Culture, and Yoknapatawpha Press and its *Faulkner Newsletter*. Contestants grant publication rights to *American Way*, Yoknapatawpha Press and *FN*, and the right to release entries to other media. Send entries to *The Faulkner Newsletter*, P.O. Box 248, Oxford, MS 38655.

*Winner gets two round-trip tickets to any American Airlines destination in the continental U.S., Hawaii or the Bahamas, plus five-days lodging at a Marriott Hotel if present in the destination of choice. Plus attendance at 1990 Faulkner Conference July 29-August 3 at Ole Miss.

He Was a Gentleman of the Old School, Very Gracious, Politic

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remembered Stone as a literary genius as well as a brilliant lawyer, a man with the most powerful memory of anyone Reed ever knew. Stone and Faulkner loved to walk and were known to make jaunts into the country east of Oxford, sometimes up to 15 miles.

When Faulkner's early short stories began appearing in popular magazines, Mr. Reed stocked them in his store in prominent places in order to call attention to the hometown writer. Mr. Reed's store also had a lending library, and Faulkner's novels as they appeared were also stocked there. The novels, Mr. Reed told me, he almost never finished, but his wife read them. The drugstore was open at that time from 8:00 in the morning until 10:00 at night, and that schedule did not allow Mr. Reed time to read or to socialize much. Besides, he once said smilingly, "Those long sentences always put me to sleep." I asked if Faulkner ever asked about Reed's reactions to his work. "No," Mr. Reed answered, "I am sure Bill never cared what I thought about his stories. The only comment about them he ever made to me was about *The Reivers*, which he brought into the store to have wrapped and sent to the publisher. Of it, Faulkner said, 'Parts of it are pretty funny.'"

In the late 1920s and 1930s, when Faulkner was in town, he would go to the drugstore four or five times a week, usually in the late afternoon, to buy pipe tobacco and sometimes a Memphis newspaper. Then it was his practice to stand outside the store in a precise spot just to the Courthouse side of the store front. According to Mr. Reed, "The spot was a sort of rendezvous place for friends of Bill's, like his hunting companion Uncle Ike Roberts and others who wanted to chat with him and knew that when Faulkner was standing there in front of the store, he was in the mood for conversation. However, when no one he knew was around, Faulkner often stood or squatted there for an hour or longer, just observing the Square and the people. This solitary observation was especially common on the weekends, when the Square was full of people, especially the black and white farmers who spent their Saturdays in town."

The Reeds and the Faulkners did not socialize, partly because of Mr. Reed's long hours and partly because the Reeds were Presbyterian teetotalers and the Faulkners definitely were not. Mr. Reed, however, resented all the publicity about Faulkner's drinking. Of it, he told me, "I never saw Mr. Faulkner drunk or even take a drink—but of course I don't spend time around drinkers."

During the summer of 1953, when I was a 20-year-old student at Ole Miss, I occasionally saw Faulkner and his brother John talking in front of John's home on University Avenue, and I inquired of Mr. Reed whether the brothers were close. "No," Mr. Reed answered emphatically, "they were not close. John was in financial difficulties in the 1930s; at one time, Bill tried to help him by making him overseer of his farm northeast of Oxford. And, of course, Bill and John differed greatly on the race question."

Mr. Reed was a gentleman of the old school, very gracious but also politic. To my questions about Faulkner's friendships with black people, especially Caroline Barr—after whom Faulkner fashioned the immortal Dilsey Gibson—Reed was non-committal. When asked whether any of the drugstore scenes in *As I Lay Dying* might be echoes of events in his store, Mr. Reed smiled coldly and replied, "Oh, I wouldn't know anything about that."

There is a commemorative plaque on the northeast side of the Lafayette Coun-

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Spotted Horses

written by William Faulkner
original lithographs by Boyd Saunders

The University of South Carolina Press is proud to announce the publication of a very unique book, *Spotted Horses*, written by William Faulkner and illustrated with original lithographs by South Carolina artist Boyd Saunders. A deluxe, limited edition of Faulkner's short story from *The Hamlet*, the book was hand-produced over a two year period and includes 34 original lithographs by Saunders, a professor in the University of South Carolina Department of Art. Printed using a unique process of hand-drawn and registered, grained aluminum plates, Saunders brings unbelievable visual presence to the Faulkner characters of Frenchman's Bend, Mississippi. From the serpentine cunning of Flem Snopes, to the raging impotence of Henry Armstid, to the stoic resignation of Mrs. Littlejohn, and the wildness of the unbroken, mustang ponies, Saunders depicts this typically treacherous Snopsian tale in unparalleled beauty and power.

Because of the nature of the printing process, each book is a set of original prints. This edition is limited to 600 copies, all of which are signed and numbered by the artist. Printed on a quality felt paper with deckled edges, the book has an embossed cover and matching slipcase of the finest cloth and genuine leather and comes with a loose lithograph signed by the artist and suitable for framing. *Spotted Horses* is available from the University of South Carolina Press for \$350.00 plus \$25.00 for shipping.

University of South Carolina Press
1716 College Street, Columbia, SC 29208, (803) 777-5075

Remembering Mac Reed (From Page 3)

ty Courthouse in memory of the World War II dead of the county. Mr. Reed was a member of the county draft board during the war and was instrumental in the placing of the plaque, paid for by the Chamber of Commerce. According to Mr. Reed, "Bill was at the meeting when the memorial plaque was brought up, and Bill was asked to provide the dedication, which he did. At the meeting, there was some dissent over whether the names of Negro soldiers who died in the war would appear on the plaque. I remember that Bill said quietly but emphatically, 'They certainly will be named; they served their country and died for it.'"

According to Mr. Reed, Faulkner's declaration ended the discussion, and the names of seven black servicemen appear at the bottom of the plaque under the caption "Of the Negro Race." The dedication reads, "They Held Not Theirs, But All Men's Liberty Thus Far From Home To This Last Sacrifice."

Mr. Reed served for a time as the Oxford correspondent for the *The (Memphis) Commercial Appeal*. Of that job, he told me, "Once there was a shooting at Puskus Creek, a community northeast of town, and even I had to ask around about just where that was. It turned out that the creek was near Bill Faulkner's farm. In the 1950s after Bill had made one of his trips abroad, he came into the store one day and dropped a letter on the counter at the front. He told me that the letter was mailed from Rome, Italy, from which he had just returned. He smiled at me and went on back to the rear of the store. The letter was addressed to 'Mr. William Faulkner, Puskus Creek, Mississippi, USA.' I think he wanted me to have the letter since he knew about my earlier story about Puskus Creek. But he didn't say so specifically, so I left it on the counter and he took it with him when he left."

When it was announced that Faulkner had won the Nobel Prize, *The Oxford Eagle* editor Moon Mullen prevailed upon Mac Reed to write about his friendship with Faulkner. Mr. Reed's account, titled "I Know William Faulkner," appeared in the November 17, 1950 issue of the newspaper. It is a fitting reminiscence of the Faulkner-Reed friendship, a friendship of some 40 years' duration:

I have never known any man like William Faulkner. Thanks to my living in Oxford, acquaintance with many types has grown wide through the years.

With rare exception, conversing with him has been brief. But, as I look back over the years to 1923, I recall that he said much in few words. And his remarks were as carefully punctuated as if he were saying to a stenographer, "Comma," "Period," "End of Sentence," or "New Paragraph."

Having lost a brother, in 1923, who aspired to be a writer, I knew something of the burning desire of a person to put into words the stories he felt must be written. And, doubtless, I realized that each potential author must go about it in his own way.

When the Nobel Prize winner's story, "Thrift," appeared in *The Saturday Evening Post* many years ago, I felt that he was definitely on the way to success. To me, it was remarkably well done. Unfortunately, it is not listed among the most prominent selections of his works. Too few people remember it. With much interest, too, I read his stories in *Harper's*, *The Atlantic Monthly*, *Scribner's* and *The American Mercury* as well as his contributions to the *Post*. He was gaining widespread recognition.

A beloved former teacher of English described the author's power to write, referring to his vivid descriptions: "It's the signet in the wax." Critics all over the world have said and have written much of Faulkner's long list of books. These six words, to me, are the summation.

It is believed and hoped that, some day, Bill will write of children. He has portrayed well 12- and 13-year-old boys in some of his stories but his tender feelings, his love for and kindness to younger children always appealed to those who know him.

Through him the Nobel Prize has come to Oxford. A lasting tribute. I am glad that Bill doesn't want to live elsewhere.

(James Dahl is an assistant professor of English at West Georgia College in Carrollton.)

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New Guide and Faulkner Fund

A Visitor's Guide to Rowan Oak

ROWAN OAK was built ca. 1844 by Robert Sheegog, a local planter and merchant. Col. Sheegog's house survived the burning of Oxford by Federal troops in August, 1864, though that of his immediate neighbor, Jacob Thompson, was destroyed. In 1872 the property was sold to the Bailey family, for whom the surrounding woods are named. Mr. William Faulkner bought and restored the house in 1930 and lived here until his death on July 6, 1962. Ten years later the University of Mississippi purchased the house and grounds from Faulkner's daughter, Mrs. Jill Faulkner Summers of Charlottesville, Virginia.

THE LIBRARY To your left upon entering. In 1930 Faulkner chose this room as his library and work area. Faulkner's pipe, glasses, manuscript paper and favorite chair suggest the things that surrounded him while he worked. The paintings in the room were done by Faulkner's mother, Mrs. Maud Butler Falkner, and include a portrait of William over the mantel and a portrait of Col. W.C. Falkner, William's great-grandfather, on the north wall. The sculpture piece on the table was given Faulkner by a Brazilian artist; the bust of Don Quixote (by Marcelino Peña) was given Faulkner by the Prime Minister of Venezuela.

THE PARLOR To your right upon entering. The Chickering piano was Mrs. Faulkner's--she and her daughter Victoria Franklin could play very well. The Japanese doll was given Faulkner on his visit to Nagano in 1955. It was in the parlor that Mammie Callie's funeral was held in 1940, and in 1962 Faulkner's funeral was held here.

THE BACK HALL This area was a sitting room for the Faulkners; it now serves as an office for the house staff. There are photographs of interest on display, and portraits of Faulkner's father and grandfather.

FAULKNER'S "OFFICE" Off the back hall to the left. Faulkner added this room to the house ca. 1950-52, and it subsequently became his principal work room. The most interesting feature in this room is the plot outline of the novel *A Fable* (1954) written on the walls. The outline is explained in more detail in the framed placard to the right of the door.

THE DINING ROOM Off the back hall to the right. The double french doors in the north wall lead to the Faulkners' kitchen and pantry (not open to viewing).

THE UPSTAIRS The bedrooms toward the front of the house were the children's: Miss Jill's with the white wallpaper, Miss Victoria's with the pink. The middle bedroom was Mr. Faulkner's; the number "64" on the mantel was an identifying number worn by Mr. Faulkner during a Virginia horse show. The back bedroom was that of Mrs. Estelle Faulkner, William Faulkner's wife and the Mistress of Rowan Oak.

VISITORS TO ROWAN OAK find on a table inside the front door this brief history and descriptions of the various rooms. Curator Howard Bahr and his staff are on hand to answer questions and otherwise assist visitors. Also available to visitors is the card below that invites contributions to a fund established for renovation of outbuildings that are badly in need of repairs (see *FN*, April-June 1986 and October-December 1988). Contributions to the Faulkner Fund may be sent to the University of Mississippi Foundation, University, MS 38677.

FAULKNER FUND

I am pleased to assist The University of Mississippi in preserving the environment of Rowan Oak, home of William Faulkner.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

My tax-deductible support will be provided in the following manner:

\$ _____ contribution enclosed.

\$ _____ for each year for _____ years.

Total contribution and pledge _____

Reminder month preferred _____

(Please make checks payable to The University of Mississippi Foundation.)